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Lesson Plans

SPRING 2016



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Make a dynamic “paint trailed” book cover in the style of Matisse

Henri Matisse is considered one of the world’s greatest and most influential modern painters. He is most commonly known for his use of very vibrant colors, fanciful patterns, flattened and abstract forms, and graceful lines. He loved patterns, and added them to most objects in his paintings.

What is not widely known about Matisse is that his upbringing influenced his use of textile patterns. His family had been weavers in Northern France for generations, producing textiles often thought daring. Some think these textiles may have helped form Matisse’s individuality and relationship to decorative materials. Through pattern, Matisse added energy to everyday objects.

Using brightly colored felts, paint applied by squeezing rather than brushing, and

folding the fabric to repeat the patterns, a vibrant and individual statement can be made on a functional and useful piece of artwork — the book cover.

PREPARATION

1. View the paintings of Matisse.
2. Fill Detail Writers with various paints.

PROCESS

1. Start with a book in need of a cover. Lay the book open on the felt, and trace around it lightly, being sure to include the width of the spine in the size. Add a 3” border to all sides. Cut out.
2. Fold the felt in half. With a black marker, make a small mark across the front and back sides to use as a registration mark (see Step 1). Crease the fabric to create a line where it is folded, then open it back up.
3. Using paint in a Detail Writer, “trail” the paint onto one half of the felt piece, to the right of the fold line. In this step, the outline of the general composition is made. Carefully fold the felt in half along the crease, aligning the registration marks. Press front to back to transfer the paint to the other half of the felt.
4. Use the process in Step 3 to add pattern to a particular area, fold the felt, aligning the registration marks, and press on the area to be transferred. For larger areas of color, fill in with a Textil Fabric Paint Stick.
5. Once the entire piece has dried, it is made into a book cover. Lay the book on top of the felt book cover with the top and bottom sides already folded in. Fold the right end over the right cover of the book. At the top and bottom edge of the cover, at the outside of the corner, add a few stitches with embroidery floss to secure.



Step 1: Trace around a book onto felt, and cut out, leaving a 3” border all around. Fold the felt in half width-wise. Slightly offset the top half and draw a registration mark onto both edges of the felt as shown.



Step 2: Lightly sketch the layout for the composition on the right half of the felt with a Textil Fabric Paint Stick, or just start with paint. Begin with general outlining within the composition.



Step 3: Use paint in a Detail Writer to trail on lines and then add patterning. Fold the felt over, lining up the registration mark and press to transfer the paint trail. Repeat with as many colors and patterns as desired.

Materials

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

Felt by the Yard, (63201-); need 1 yd of felt to cover six 5 1/2” x 8 1/2” sketchbooks (4 yds per class of 24)

Detail Writers, Package of 6 (32929-1009); share three packages across class

Blickrylic® Student Acrylics, Pint (00711-); share at least five colors across class

Creativity Street® Embroidery Floss, set of 24 skeins (63100-1009); share one package across class

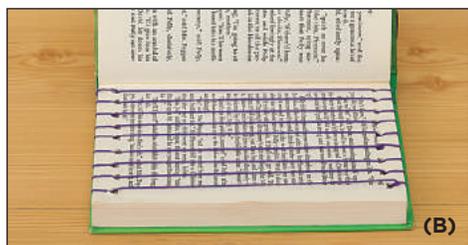
Blunt Tapestry Needle, #18, pack of 12 (66903-1009); share one package across class

Playcolor® Textil Fabric Paint Stick Sets, (01253-); share 1-2 sets across class





(A)



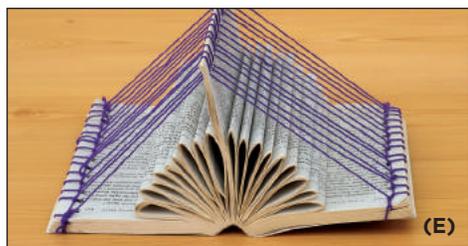
(B)



(C)



(D)



(E)

This project gives a whole new meaning to the term “book binding”

Old books have been used for many artistic creations over the years. They have been altered with paintings and drawings, turned into sculpture with cuts and folds, and bound and stacked together to make furniture.

Here’s a new idea that pairs books with fiber art to make amazing dimensional creations of paper and string.

The steps below show how to turn a book into a loom that is ready for simple weaving. From there, book pages can be manipulated in just about any manner. Punch holes in the pages, then bind, stitch, weave, or knot for macramé or crochet. Cut, bend, or fold book pages to create dimension. One rule applies: no glue!

Page Loom — This weaving is done on a stack of pages that lie flat. Hardcover books work best. Weaving can be done in the front of the book or anywhere within the pages.

1. With a ruler, measure from the edge of the page and make a dot every 1/4" to 1/2" along the top of the page.
2. Pick up a few pages at a time and with a strong handheld punch, make a hole over each dot. Pick up a few more pages, position the punch in the same location as the first hole, and make another row of punches. Repeat until a section of pages about 1/8" thick has been punched with a line of holes.
3. Turn book around and repeat at the other end, so the page looks like (A).
4. Cut a long piece of cotton warp and thread it through the needle. Pull it through the punched hole at the end on the bottom row and tie it around the pages. Then push it through the corresponding hole on the top row. Pull it around the outside of the book pages and through the same hole. Pull it taut, but not so tight that it bends the pages. Continue to the next hole in line and repeat until the warp fills the page and it looks like (B).
5. The page is now ready for weaving. Use colorful hemp, twine, yarn, jute — any fibers that are available.

Heddle Book Loom — This weaving uses the length of the book to stretch the warp, with pages folded in the middle to form a “heddle,” or guide. Both hardcover and paperback books work for this process.

1. Divide the book pages approximately in thirds. Open the book so that one-third of the pages lie on the left, one third on the right, and hold the remaining pages upright. From the center pages, bend a few pages in half and crease them back on either side. Repeat with a few more pages on either side. Continue until a few pages are left standing in the middle, about 1/8" thick; see (C).
2. Punch a row of holes as described in Step 1 of the Page Loom process at left, only create one row on the far right-hand side of the book, one row on the far left side, and one row on the upright pages in the middle; see (D).
3. String this loom with cotton warp and a tapestry needle. Begin in a hole located in the corner of the pages and tie the warp around the pages, but leave some extra on the end in case it needs to be tightened later. Take the warp through the corresponding hole in the upright pages and through the corresponding hole on the other end of the book.
4. Bring the warp around the back side of the book to the hole next to the side where the warp was begun, and repeat. Pull it taut, but not so tight that it bends the pages.
5. This process requires more cotton warp. Tie pieces together on the back side where they will not be noticed. The finished loom will look like (E).
6. The Heddle Book Loom is now ready for weaving. Use colorful hemp, twine, yarn, jute — use any fibers available.



Materials

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

- Blick® Aluminum Ruler, 12"** (55430-1012); need one per student
- Fiskars® Hand Punches, 1/16" circle** (58923-1001); need one per student
- Maysville Cotton Warp, 8 oz,** assorted colors, 800 yds (62800-)
- Bendable Blunt Plastic Needle,** package of 12 (65103-1009); one needle per student
- Weaving and macramé fibers,** such as:
 - Darice® Hemp Cord, 205 ft spool,** assorted colors (63830-)
 - Jute Twine,** assorted thicknesses (62984-)
 - Darice® Baker's Twine,** assorted colors (61595-)
 - Classroom Yarn Assortment, 5 lb** (65208-1005)





Assemble beads and wood shapes to make sculpture that reflects a traditional Japanese art form

Kokeshi dolls are a traditional Japanese folk art that originated in the rural northeastern regions of Japan approximately 200 years ago. Woodworking artists used hand-turned lathes and scrap pieces of wood left over from making furniture and household utensils to create inexpensive toys.

PREPARATION

1. Tear sandpaper into small pieces. Some rough surfaces may need trimming or sanding.

PROCESS

1. Each figure will require a piece of turned wood for the body and a large bead for the head. Join with wood glue or glue gun and allow to set.

2. Features and clothing can be drawn or painted directly onto the unfinished surface of the wood. Varnished bead surfaces may need to be lightly sanded in order to accept pencil.

3. Smaller beads and wood pieces may be used to create details on the dolls. Ribbons, strings, and wire can add accents and camouflage seams where pieces join.

4. Glue a large wooden disk or square shape to the base of each doll so it stands more securely.



Step 1: Attach a wooden bead to a turned-wood shape to create a head and body.



Step 2: Add features and clothing with markers, colored pencils, or paint.



Step 3: Embellish with beads, ribbons, string, wire, and other materials.

Materials

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

Creativity Street® Wood Turnings, two 1 lb bags (28978-1001) or one 5 lb bag (28978-1005); share across class

Wooden Bead Assortment, 1 lb bag (60706-1006); share across class

Woodsies® Wood Shapes, assorted package of 220 (60408-1050); share across class

Elmer's® Carpenter's Wood Glue, 4 oz, (23893-1004) share 3-4 across class

Drawing and painting supplies; recommend any of the following:

Blick® Studio Brush Markers, assorted colors (24532-)

Blick® Studio Artist's Colored Pencils, assorted colors (22063-)

Blick® Matte Acrylics, assorted colors (00727-)

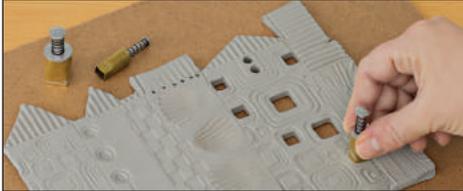
Optional Materials

Surebonder® Mini-Trigger Glue Gun, dual temp (23601-0200)

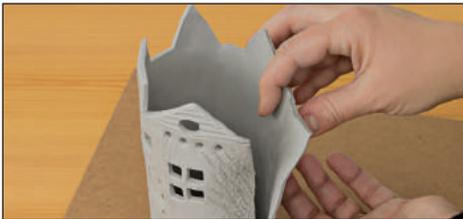
Prang® Decor Multi-Surface Markers, set of 6 (22353-1006)



Step 1: Roll a 1/4" thick slab, brush with cornstarch, and add texture with stamps, mats, rollers, or found textures.



Step 2: Pierce the patterned slab using various hole cutters, dowel rods, or other tools. Press colored glass seed beads into some small holes if desired.



Step 3: After the slab has stiffened, form into a cylindrical shape and join seams.



Make a modern example of traditional Chinese “rice grain” porcelain

The term “rice grain” porcelain refers to a type of porcelain bowl that has been used in China for centuries to hold and serve cooked rice. When the bowl was made, the potter left small openings or punctures in the porcelain which were then filled with translucent glaze, or left unfilled. This work was called Ling Long Yan, which means “eye-like openwork” or “devil’s work” because it appeared to be so intricate that no mortal could accomplish such a task! When the pot was glazed, light could be seen through the glaze that covered the openings since glaze, itself, is glass.

The use of white clay combined with a simple slab technique, along with various tools to add pattern and texture, and methods of piercing or puncturing the clay, result in a beautiful version of an ancient technique. Whether a traditional bowl is made, or a cylindrical piece to house a candle, the open work of centuries past is the focal point.

Materials

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

- Amaco® No. 38 White Stoneware Clay**, 50 lb (30503-1038); 2 lbs each student
- Rolling Pin**, Wood, 8" (30345-1008); share five across class
- Blick® No. 12 Heavy Weight Cotton Canvas Rolls**, Unprimed, 11 oz, By the Yard (07301-); to cover tables
- Yasutomo® Flat Hake Brush**, 1" (05408-1001); share five across class
- Cornstarch**

Optional Materials

For texture:

- Mayco® Designer Clay Mats** (32702-)
- Amaco® Clay Texture Rollers** (30704-)

For piercing:

- Kemper® Hole Cutters** (30369-)
- Griffhold® Aluminum Pounce Wheels** (28911-1009)
- Premo® Sculptey® Mini Metal Clay Cutters** (34210-1001)
- Kemper® Pattern Cutter Set** (34921-)

For color:

- Luster E Beads** (60794-1005)
- Amaco® Celadon Lead-Free High-Fire Glazes** (30489-)

For air-dry version:

- Amaco® Stonex White Clay** (33247-)

PREPARATION

1. View the traditional Chinese rice grain porcelain, or Ling Long Yan.
2. Supply each student with approximately 2 lbs of clay.
3. Cover tables with canvas.
4. Provide rolling pins and tools to pierce the clay. These might include clay punches, dowel rods, chop sticks, a fork, or other items.
5. Distribute brushes and small bowls of cornstarch.

PROCESS

1. Roll out a rectangular slab of clay on a canvas-covered table. Brush the clay with cornstarch and then pattern it using texture mats, stamps, or rollers. Texture all or just part of the slab.
2. While the slab is flat, add pierced areas for the light to shine through, or small holes, which will fill with glaze. Use clay hole punches, dowel rods, a pencil, or

- anything that would make an interesting pierced shape. When the piece is formed and slightly stiff, any holes that didn't go all the way through can be pierced again.
3. While the slab is flat, press glass seed beads into small punched holes to create windows of color. **NOTE:** If using seed beads, fire the final piece to Cone 04 without any additional glaze. If filling the pierced areas with glaze, fire to Cone 5-6 after bisque. Optionally, the pieces can simply be bisque-fired and left white.
4. Cut the slab into a uniform rectangle, or use free-form edges, making sure to cut the bottom straight so that it sits well. If forming a cylinder, roll the slab around a form such as a rolling pin, a coffee can, or an oatmeal container. Score along one end of the rectangle and add slip before securing the sides. Stand the slab upright and press the scored and slipped side to the other, leaving an overlap. Clean any holes or punctures that need attention.
5. Dry completely and then bisque-fire.





Make a colony of lightweight barnacles to encrust a classroom wall

Question: What animal spends most of its life standing on its head and eating with its feet? Answer: the barnacle! Barnacles can be found on almost any surface that gets covered by water. They attach themselves to boats, rocks, shells, and even whales!

The barnacle secretes hard plates called chitin which totally encases it. These cones have six nearly fitted plates that form a circle around the crustacean. Four more plates form a “door” that the barnacle can open or close, depending on the tide. When the tide goes out, the barnacle closes up to conserve moisture. As the tide comes in, a muscle opens up these four plates, and the feathery legs of the barnacle sift the water for food.

A barnacle sculpture is made easily with a pre-mixed papier mâché. Insert a carapace or mouth of folded vellum.

Materials

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

Amaco® Claycrete™ Instant Papier Mâché, 5 lb (33118-1005); share one across class
Blick Studio® Disposable Palette Pads, 9” x 12”, 50 sheets (03063-2023); share one pad across class

Blickrylic® Student Acrylics, Pint (00711-); share at least three colors across class

Snippy® Scissors, Blunt (57040-1005); share five pairs across class

Foam or plastic cup; one per student
Plastic wrap



Step 1: Mix Claycrete with water to reach a dough-like consistency. Form the body of the barnacle using the “pinch pot” method.



Step 3: Insert the mouth parts into the shell of the barnacle. Allow to dry and create a colony of barnacles!



Step 2: Create the carapace out of palette paper using an easy origami folding technique.



PREPARATION

1. View a few of the 1,000 different types of barnacles and study their anatomy.
2. Mix Claycrete with water in containers or gallon zip-lock bags.
3. Provide plastic or foam cups for the shaping and drying of barnacles.

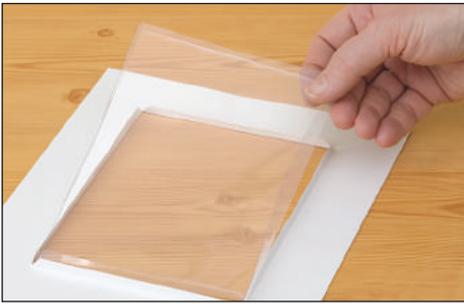
PROCESS

1. Mix Claycrete with water until it's a workable (but not too wet) consistency.
2. If color is desired, acrylic paint, powdered pigment, or even glow-in-the-dark paint can be added at this stage.
3. Using a ball of mixed Claycrete about the size of an orange, press a thumb into the middle. While rotating the ball, create a larger and larger bowl-shaped interior, much like making a pinch pot.
4. Now, if the barnacle is “living,” make the four plates that open and close to feed. The same method used in the childhood game called “origami fortune teller” will be used to form the “mouth.”
5. Gently insert the origami paper form into the body of the barnacle. The outside corners of the paper piece may need to be trimmed to fit into the shell of the barnacle, or folded in toward the tips.
6. Prop the finished barnacle inside a cup to dry, turning occasionally.
7. When dry, combine the barnacles made in the classroom into a barnacle colony by gluing them to a sturdy board. For even more visual impact, cut a piece of board into a whale shape or shell shape for the barnacles to live on.

Origami Instructions:

1. Start with a 5–7” square piece of palette paper or vellum paper, waxed side down.
2. Make two folds, one along the horizontal axis and one along the vertical axis. Crease well and unfold.
3. Fold each of the four outside corners in to meet at the center of the paper.
4. Flip paper over.
5. Again, fold all four corners in toward the center.
6. Fold the square in half in each direction and open.
7. Push your fingers into each of the four open corner pockets and bring your fingers together to form a point. The four points that stick out can either be trimmed, or tucked into the finger pockets so that the carapace will fit into the barnacle's body.





Step 1: Assemble window with pre-cut mat and clear film.



Step 2: Draw the scene that the window will reveal onto illustration board. Hinge side panels to the scene with strong tape.



Step 3: Attach the window to the interior scene to form a stand.

Materials

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

Value Pre-Cut Mats, 8" x 10", package of 50 (17205-1002); need one per student
Grafix' Dura-Lar' Clear Acetate Alternative, .003", 9" x 12", 25-sheet pad (55506-1303)
Blick' Student Grade Illustration Board, 14-ply, 20" x 30" (13414-1003); share one sheet among four students
General's' Sketch and Wash Pencil (20419-2001); one per student
Scotch' 845 Book Tape, 1.5" x 15 yd (23021-1015); share two rolls across class

Optional Materials

Scotch' Reclosable Fasteners, 4 sets, White, 3/4" x 3" (57316-1043)
Blick' Studio Artists' Colored Pencils, assorted colors (22063-)

A dimensional self-portrait in the style of Edward Hopper

American artist Edward Hopper is best known for his landscapes and cityscapes that served as backdrops for the contemporary inhabitants he placed within them. Most of his subjects portrayed a visual storyline — a woman waiting in a theater for a movie to begin, a man closing up a gas station, office workers, and restaurant patrons — all going quietly about their everyday lives.

A recurring theme in Hopper's art is windows. Sometimes he placed the viewer inside, sometimes on the outside looking in. The windows created a frame that offered the viewer a glimpse into the story.

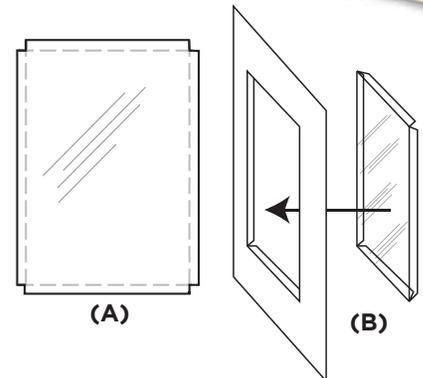
With this lesson, students are to create a self-portrait that is revealed through a window, inviting the viewer to look at their personal lives on a very normal, quiet day in their own environment.

PREPARATION

1. Cut illustration board into four equal pieces of 10" x 15".
2. Cut Dura-Lar clear film into 5-1/2" x 7-1/2" pieces.

PROCESS

1. Using a graphite pencil, design the outside window setting on the front side (the textured side) of the pre-cut mat.
2. Assemble the window. Fold scored lines of the mat inward. Make a 1/4" crease on two of the edges of the piece of clear film, one on the length and one on the width. Cut away corners; see (A). Position inside the window opening and determine where the next two creases create a snug fit. With the crease, the film should be 5" x 7", the same size as the window opening. Place folded edges of the clear film against the folded edges of the mat and join with clear tape; see (B).
3. Draw the scene that the window reveals on the 10" x 15" piece of illustration board.
4. Assemble the drawing to the window. Place the window on the left side of the drawing with the back side facing up. Hinge with a piece of strong tape, half on the window and half on the drawing. Trim any excess with scissors.
5. To attach the drawing to the other side of the window, gently curl the illustration board. Take caution not to bend it so hard that the



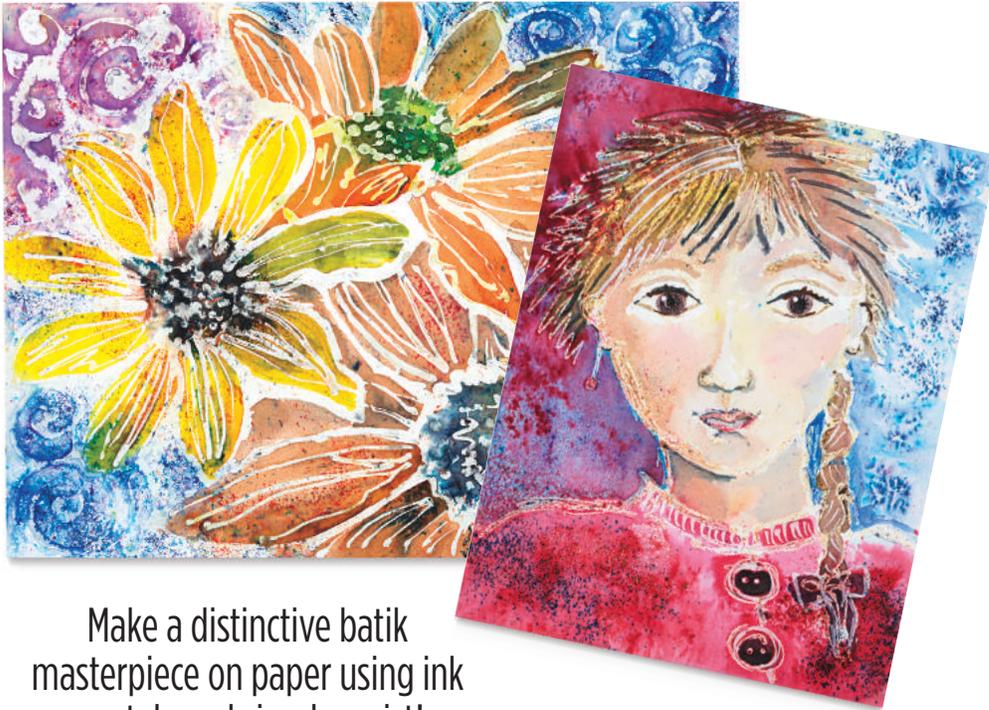
board cracks. Curl the board so that its edges align with the window panel. Press the tape into place. Trim any excess.

6. Create a poem or short description of the scene on a sheet of 8" x 10" paper and glue it to the back. It can be ink-jet printed or laser-printed on a letter-size sheet and cut to fit.

OPTIONS

1. Any drawing media may be used in place of graphite, including ink, colored pencils, or markers. Combine for mixed-media art.
2. Create dimensional details such as curtains made with tissue paper or fabric.
3. The scene can be made into a box or wedge shape. A roof can be incorporated, if desired.





Make a distinctive batik masterpiece on paper using ink crystals and simple resist!

Creating artwork using wax resist dying is a very ancient art form, and has been practiced for thousands of years! When the art of batik was first practiced in Java, it belonged only to royal or wealthy families. Each family practiced personal designs that identified their social status or geographical location, and it is believed that certain patterns had special meaning and were meant to bring good luck, wealth, or health.

Batik has been used as a method for creating many types of designs, most often on cloth that will be used for clothing or household items. A design is drawn with pencil, and later redrawn using a hot wax mixture of paraffin or beeswax. If the wax is mixed with plant resins, adding color, it becomes a dye-resist.

Today, batik is a skill and art form practiced in a great many cultures and can be seen almost anywhere. Modern artists embellish their batik fabrics in any way that inspires them.

By making a batik composition on paper, the ancient method is taught without the vats of dye and pans of melted wax! A gloss medium is trailed onto paper with a plastic squeeze bottle fitted with a writer tip. Next, powdered ink crystals are used wet or dry to create a modern interpretation of an ancient craft.

PREPARATION

1. View examples of batik cloth from various cultures.
2. Fill squeeze bottles with Plaid Super Gloss Mod Podge and trim tips to produce a fine line.

PROCESS

1. Do a light pencil sketch on watercolor paper, or apply a freehand design using a filled Detail Writer. A small amount of Brusho Crystal Colour can be added to the Mod Podge if desired to increase visibility on white paper; however, the "wax" line will now be colored. Use a Detail Writer for thin lines requiring detail work, or a squeeze bottle for thicker, bolder lines.
2. Let the Mod Podge dry completely for a few hours, or overnight (suggested).
3. Now add color! Brusho ink crystals can be used in a myriad of ways. All colors are intermixable and can be mixed with water, sprinkled directly onto wet paper, or sprinkled onto dry paper and then misted with a fine mist of water. Patterns will appear as the crystals expand and flow.
4. For another option, lay down areas of Mod Podge with a brush, and while it's still wet, sprinkle Brusho crystals onto it. As the Mod Podge dries, the crystals will be suspended and create a very textural effect.



Step 1: On watercolor paper, outline a batik design with a Detail Writer filled with Super Gloss Mod Podge. Allow to dry.



Step 2: Apply Brusho Crystal Colours onto wet areas, or sprinkle onto dry paper and spritz with water. Layer wet and dry applications.



Step 3: Brush on areas of Mod Podge and sprinkle crystals to create a textural effect.

Materials

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

- Canson XL® Watercolor Pads**, 30 sheets, 9" x 12", (10173-1023); share one across class
- Mayco® Detail Writers**, package of 6 (32929-1009); share two sets across class
- Plastic Squeeze Bottle**, 8 oz (04916-1005); share 12 across class
- Plaid® Mod Podge®**, Super Gloss Finish, Half Pint (02916-1103); share three across class
- Brusho® Crystal Colours**, (01762-); share at least three different colors for every five students





Think printmaking requires ink?
Think again!



M.C. Escher produced some of the world's most beloved prints and drawings, including a number of geometric tessellations. A tessellation consists of one or more geometric shapes (called tiles) that repeat on a plane without overlapping or leaving negative space between repetitions. Very simple tessellations would be the repeating hexagons found in a honeycomb or tiled flooring. Escher created more artistic tessellating shapes of animals, birds, and fish.

While designing a tessellation requires planning and creativity, making the repetitive print is easy with this new process.

PROCESS

1. Visit DickBlick.com/lesson-plans to view this lesson in its entirety, including basic instructions for creating a tile for tessellation. Tile designs may be traced onto a plastic monoprint plate with a permanent fine-line marker and cut out with scissors. The details of the design are added using a metal scratch tool. It may be placed over the sketch and traced. Keep in mind that the print will be reversed.
2. Use a watersoluble crayon or pastel to color the design directly on the tile plate. For best results, begin with one or two light colors and add dark colors in subsequent printings. Use a lint-free rag (old t-shirts work great) to smooth color, push it into the scratched lines, and remove it from areas that will remain unprinted.
3. Prepare the paper by soaking it in a tray of water. Blot until the paper is damp, not wet.
4. Hand-print the tile onto the paper using a baren and heavy pressure applied to all areas of the print.
5. Lift the tile plate and reposition so it fits next to the first print with no overlap and no gap between. Use the transparency of the plate to align correctly. Apply pressure with the baren to make a second print. Depending on the amount of color on the plate, the dampness of the paper, and the pressure applied, multiple prints may be possible before color needs to be reapplied.
6. Fill the sheet with tessellating tiles. If the paper becomes too dry, brush water over the surface before making a print. When the edge of the paper is reached, place scrap paper or paper towels underneath to make sure the overhanging portion does not print on the work surface.

7. Clean the tile by rinsing thoroughly with water before making a second color tessellation. To apply color on top of the first print, lightly brush water over it, then use the transparency of the tile plate to register the plate before applying pressure. Too much water and pressure with a brush will disturb the first print, so keep it light.

Multiple layers of color may be applied over each print, as long as they are applied from light to dark. Color choices may be altered so that prints are not all the same color. Save black and other dark colors for last.

NOTE: Prints will be imperfect, but the inconsistency imparts an appealing quality to the overall look of the tessellation. With practice, greater control over the print quality can be achieved.

Materials

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

- Graphix® Impress Monoprint Plates**, 9" x 12", package of 3 (47182-1023); share one plate among six students
- Caran D'Ache® Neocolor II® Artists' Crayons**, assorted colors (20042-); share across class
- Scratch-Art® Knives**, curved (14901-0000); need one per student
- Standard Pen Holder**, for Scratch Knives (22930-0000); need one per student
- Strathmore® 400 Series Printmaking Paper**, pad of 20 sheets, 8" x 10" (13825-1012); need one sheet per student

Optional Materials

- Portfolio Series® Watersoluble Oil Pastels** (20049-3009)



Step 1: Create a tile for tessellation using the process described at DickBlick.com/lesson-plans. Using a metal scratch-art tool, add details to the tile.



Step 2: Add light colors to the tile plate with watersoluble pastels. On damp paper, make a print using a baren to apply pressure.



Step 3: Fill the paper with tessellating prints, using the transparency of the plate to create proper placement with no gaps or overlaps.



Step 4: Clean the tile plate and repeat with more color. Brush water lightly over the first print before applying, and register the second print using the transparency of the plate.





Cut, ink, and roll your way to amazing textile designs



Step 1: Create a design on graph paper, and transfer it to Flexi-Cut.



Step 2: Cut away areas of the design that will remain white.



Step 3: Attach Flexi-Cut to brayer and make rolling prints onto fabric.



Step 4: Add color to rolling prints with ink, markers, or watersoluble pastels.

Today's artists in the field of textile design create fabric designs for clothing, draperies, upholstery, and rugs, plus many consumer goods that we don't readily think of, such as wallpaper, luggage, lampshades, napkins, and tissue boxes.

Textile designers will often need to design a pattern that repeats itself over and over to fill a block section of the fabric or surface they are designing. This pattern can be applied in a number of ways, including block printing, screen printing, or roller printing.

Materials

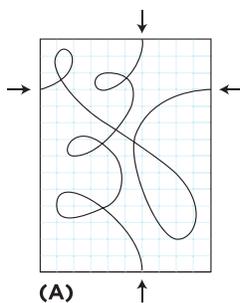
Based on a class size of 24. Adjust as needed.

- Canson® Foundation Graph Pad**, 8-1/2" x 11", 4 x 4 grid pad of 40 sheets (10636-2885); share one sheet among four students
- Blick® Flexi-Cut Printing Plates**, 6" x 9", package of 12 (40406-1006); share one package across class
- Scratch-Art® Rubber Brayers**, hard, 2.5" (40113-1010); need one per student
- Speedball® Linoleum Cutters**, recommend: No. 1 Small V, package of 12 (40203-1212) No. 3 Small U, package of 12 (40203-1412)
- Speedball® Linoleum Cutter Handle**, assorted colors (40211-); need one per student
- V-Grooved Inking Plate** (42906-1003); share 10-12 across class
- Unbleached Muslin**, 38" wide x 5 yd package (63104-1005); share across class
- Blick® Water-Soluble Block Printing Ink**, 5 oz, assorted colors (40305-); share across class

This process challenges a beginning textile designer to create a repeating pattern, carve it into a flexible block printing plate, and attach it to the surface of a brayer so it can be inked and rolled across a piece of fabric.

PROCESS

- 1.** On a 2-1/2" x 3-1/2" piece of graph paper, plan the textile design so that elements of the pattern match placement with one another on the paper edges. For instance, in illustration (A), the line that meets on the left and right edges meets at the same position on the graph paper on either side. Also, the line that goes from the top to the bottom touches the same intersection on the graph.



- 2.** Place the drawing face-side-down on the Flexi-Cut and roll over it firmly with the brayer a few times. This will transfer the design in reverse.
- 3.** Carve away the areas of the design that will remain white using linoleum cutters. Cuts do not need to be very deep. Use a bench hook to hold the material and carve outward for safety. Do not hold onto Flexi-Cut with fingers.
- 4.** Peel backing paper from Flexi-Cut and carefully apply it to the brayer so that it lines up properly with the edge of the roller. Trim away any excess.

- 5.** Tape the fabric to the table surface to hold it in place while printing.
- 6.** Squeeze some ink onto the bench hook and roll the brayer through it a number of times to prime the ink and make certain it's evenly covered.
- 7.** Make a few test prints on scrap paper before printing onto the fabric. Because rolling a print is so quick, it's easy to forget to slow down and print carefully. A ruler can be used to make sure the print rolls straight. Increase hand pressure from the first roll to the edge of the fabric for the most even printing possible.
- 8.** Print multiple fabric swatches, then turn them over, place a piece of waxed paper beneath them and heat-set with an iron heated to a cotton setting. This will make waterbased ink more permanent. If using a fabric (i.e., oil-based) ink, heat setting is not necessary.
- 9.** The Flexi-Cut can be removed from the brayer or replaced with a new design.
- 10.** Add color using colored inks, markers, or watersoluble pastels.
- 11.** Create a hem on the edge of the fabric swatches by gluing, stitching, or using a fabric fusion strip. Rolling prints can be made on paper and other fabrics and can also be used to make textures on clay.





Step 1: Cut the chipboard insects into interesting shapes. Also use the negative spaces of the board left when the insects are removed.



Step 2: Briefly dip the shapes into water and form them by curving, rolling, bending, or folding.



Step 3: Glue the dry chipboard shapes to the mask form to create a piece of wearable sculpture. Embellish with paint, feathers, beads, wire, and/or found objects.

Materials

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

- Creativity Street' Paperboard Mask assortment**, package of 24 (65303-1024); share one package across class
- Roylco' Insect Sculptures**, package of 24 (03165-1024); share one kit across class
- Blickrylic' Student Acrylics**, Pint (00711-); share at least five different colors across class
- Aleene's' Quick Dry Tacky Glue**, 4 oz (23884-1104); share four across class

Start with a mask form and end up with an organic mixed media headpiece!

Almost every culture throughout history has incorporated some form of wearable "sculpture," whether expressed through clothing, jewelry, or a tribal mask.

In modern times, we're familiar with performers who wear incredibly sculptural and often shocking clothing or headdresses. The artist Nick Cave is a great example of a modern American designer/performer who sculpts with fabric and other materials. Cave works with different media to create wearable sculptures called "Soundsuits." Not only do many of them make noise when they are worn and moved within, they also have their own "voice." Cave's art encourages viewers to have difficult discussions regarding race, identity, disguise, or community.

One of eight brothers, Cave grew up repurposing hand-me-downs. He'd cut a sleeve off, or add something to the surface of a piece of clothing. Now, he incorporates everything from twigs to fur to buttons — even old toys or brightly dyed human hair



find their way into Cave's creations. "What's powerful is that you know you can make something out of nothing," he says.

With a rigid mask form as a base, the repurposed parts of bendable chipboard insect sculptures, other embellishments, and found materials are used to create a wearable and sculptural headdress. Make one for fun, or to make a statement!

PREPARATION

1. View Nick Cave's Soundsuits, the tribal masks of Papua, New Guinea, or ancient Egyptian jewelry.
2. Provide each student with a mask form.
3. Provide containers of water for soaking chipboard pieces.

PROCESS

1. Begin by considering how the chipboard insect sculptures could be cut apart to create interesting sculptural shapes. Cut off a wing, or cut a body in half. Swap insect pieces across the class. Also consider the negative shapes that are left in the chipboard when the insects are removed.
2. Lay out the shapes and parts to be used with the mask form in the center. The chosen mask form does not have to be used "as is." It can be cut to modify the shape if desired. Try to visualize how the pieces will be attached to the mask form. Now, briefly submerge a piece into water. As it softens, it can be bent or curled into an interesting shape. Try rolling shapes around a rolling pin or pencil, or fold them accordion-style. As the piece dries, it will stiffen.



Tool Box Plaster Painting

Grades 5-12 (art + history)



Paint with plaster and tools to create a fresh, new Buon Fresco!

Painting on or with plaster is the oldest known form of painting, and during the Renaissance, it was considered the “Mother of all Arts.” “Fresco” is the Italian word for fresh. Traditionally, fresco paintings were done on fresh, wet plaster walls. Buon Fresco or true fresco is done by using a method in which pigments that have been ground in water are applied to wet plaster.

Certainly, the most famous and well known example of a Fresco painting is the huge ceiling of the Sistine Chapel painted by Michelangelo between 1508 and 1512. Because Michelangelo was working on wet plaster, he was only able to work on an area of the ceiling that he could complete in one day’s time. Michelangelo painted onto the damp plaster using a wash technique to apply large areas of color. For some textured surfaces, such as facial hair and woodgrain, he used a broad brush with bristles “as sparse as a comb.”

Working with wet plaster is a fun and spontaneous act. When small batches of plaster are combined with textural elements and pigments, fresh and unique works of art are the result!



PREPARATION

1. View images of the Sistine Chapel.
2. Gather ingredients for adding texture to plaster, such as rice, seed beads, birdseed, barley or other grains, small yarn or burlap pieces, sand, and other items.
3. Gather texture-making tools such as bubble wrap, burlap, combs, scrapers, sponges, and forks.

PROCESS

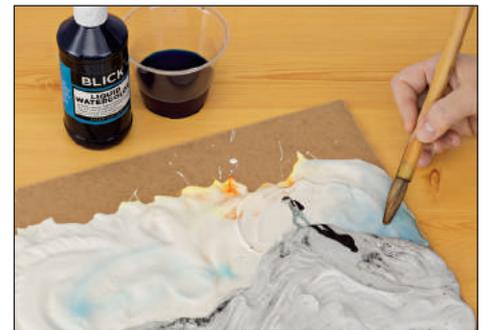
1. Start by lightly sketching a composition onto a 9" x 12" hardboard panel. Painting with plaster can be done spontaneously to create an abstract composition, or planned thoughtfully.
2. Each batch of plaster will be mixed separately and used all at once. Plastic cups work well to mix the plaster in because they are flexible and can be reused many times.
3. Try mixing just plaster and water without any pigments or textural elements. Use this where a smooth area is desired.
4. Add pigment and/or texture while the plaster is still mixable. Pour a teaspoon or so of acrylic paint or liquid watercolor into the plaster. Mix completely, or leave only partially mixed for a marbled effect. Add rice, sand, or other textured materials to the plaster.
5. For each area of the composition where a different textural effect is desired, mix a separate small batch of plaster. Apply the plaster with various tools. It can be troweled on with a palette knife if it is mixed to a thicker consistency, applied with a brush, or smoothed on with a spoon.
6. If white, uncolored areas of plaster are applied to the board, liquid watercolors can be brushed on top of the plaster while it is damp. The color sometimes “migrates” into adjoining areas, resulting in an interesting “halo” effect.
7. After the composition is completed by pouring and texturing, details can be added with a small brush once the plaster is mostly or completely dry, if desired.



Step 1: Working on a hardboard panel, pour small batches of plaster onto separate, distinct areas. Apply by pouring, troweling, spooning, or brushing.



Step 2: Create texture in the plaster by adding inclusions or by applying with toothed scrapers or other tools. Textures can also be impressed when the plaster has set slightly.



Step 3: Color the plaster by adding paint into wet plaster, or painting on top of the plaster at any stage.

Materials

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

- Hardboard Panel**, 9" x 12" (14945-1023); one per student
- Plaster of Paris**, 25 lb (33531-1025); share one bag across class
- Richeson® Plastic Painting Knives**, Set of 5 (03105-1059); share two sets across class
- Blick® Liquid Watercolors**, 8 oz (00369-); share five bottles across class

Origami made with waterproof paper

Loy Krathong, the Festival of the Floating Lotus, is an annual event that is celebrated throughout Thailand, Laos, and Burma in mid-November. The Krathong is a bouyant lotus-shaped basket bearing flowers, candles, incense, and other decoration. Thousands are placed on the water and in larger cities there are parades, fireworks, and paper sky lanterns. In many cultures, the lotus flower represents new beginnings.

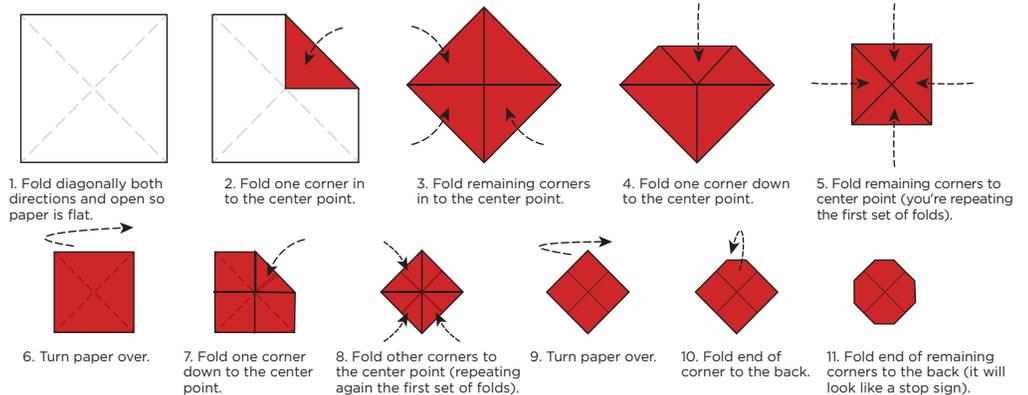
Origami flowers that are created with a waterproof sheet of paper can be set on the water with candles and messages in a Western version of Loy Krathong. Mineral paper is created from calcium carbonate and a small amount of plastic — not trees. The paper folds and floats beautifully.



PROCESS

Design the mineral paper square on both sides with drawings, patterns, or written messages. If the float will be temporary — intended to drift away or incinerate — then non-waterproof media can be used. If the float is intended to be long-lasting, use permanent media such as markers, inks, colored pencils, or acrylic paints. The side of the mineral paper facing upward as the folding process begins will be the bottom side of the lotus — the side that comes in contact with the water.

Let's Start! The first few steps of the process are easy and repetitive:



12. Use a finger to hold the corner folded in step 10 and lift the petal up and around to the other side of the paper, folding it "inside out." Repeat with remaining three petals.
13. Pull last layer of petals up, between the first set of petals.
14. Use leftover mineral paper to design a lotus leaf or lily pad, if desired. Place votive candle in the center and set afloat.

Caution: Mineral paper is flammable and it is not biodegradable. Take care when using an open flame candle and do not allow Lotus Floats to pollute bodies of water.



Materials

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

Yasutomo® Mineral Paper, 9" x 12" pad of 20 sheets (13829-1023); need one sheet per student

Options for embellishing paper:

Sharpie® Fine Point Markers, assorted colors (21316-)

Blick® Studio Brush Markers, assorted colors (24532-)

Blick® Studio Artists' Colored Pencils, assorted colors (22063-)

Niji® Oil Pastels (21911-)

Optional Materials

Yasutomo® Mineral Origami Paper, package of 8 sheets, assorted colors (63297-1010)

Stencil Skyline

Grades 2-8 (art + history)



Step 1: Draw buildings on the back side of Protecto film using grid markings as a guide. Cut only on the pencil lines so that there are two pieces: the building and the space around it.



Step 2: Make a skyline in the center of one page with the positive (buildings) and one on the second page with the negative (space around buildings).



Step 3: Apply warm colors to the stencil on one sheet, and cool colors to the stencil on the other.



Step 4: With the paper in an upright position, spray the paint with water and watch it run! Allow it to dry, then peel off the stencil.

Everyone loves watching colors run down a page — this process makes it easy and fun to learn about positive/negative space and color temperature!

Materials

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

Protecto® Film, 18" x 10 ft (23211-1010); share two rolls across class

Blick® Student Watercolor Paper, 90 lb, 22" x 30" (10028-1022); share one sheet among three students

Blick® Economy Baren (42910-1004); share one between two students

Blick® Essentials Tempera, pints; need a minimum of three to share across class
Recommend: Blue (00057-5006), Violet (00057-6506), Green (00057-7006), Yellow (00057-4006), Red (00057-3006), Orange (00057-4506)

Holbein® Watercolor Atomizer Bottle, 2 oz (02912-1003); one per student

A city skyline is a great place to look for shapes and positive/negative spaces between buildings.

In this lesson plan, students create an architectural stencil with adhesive-backed film, stick it to the paper, then brush tempera paint over the top. The paint won't stick to the film, so, when sprayed with water, it runs right down the paper.

PROCESS

1. Protecto is marked on the back side with inch and centimeter markings, so it's easy to cut building shapes without having to measure with a ruler. Using these markings and a pencil, students draw the shape of a building (or more than one) on the paper side of a piece of Protecto approximately 4" x 6". The base of the building will be on one edge of the film. Aim for a variety of shapes and heights.
2. Cut the building out of the film, keeping the negative space intact. This can be achieved if the cut is only made on the pencil lines. Each building will have a negative and a positive piece — the building shape itself is the positive piece and the space around it is the negative space.
3. Imagine a line across the center of the watercolor paper. Peel backing paper from one of the building shapes and place it along that line. Burnish down well with a baren or rounded-edge tool. Peel and place the other three buildings so they align with the first one to create a skyline. Buildings can overlap.

4. Prepare a second skyline from the negative space that was cut away from each building. This one will be positioned near the center of the second page of watercolor paper. Burnish film well.

5. Both papers will be painted in the same way, so it doesn't matter which one is painted first. For the first painting, use warm colors (Red, Yellow, Orange, and Pink) to make it "summer" in the city. Apply color to the film until it is covered with paint. It can be placed in orderly color for each building, or randomly applied. Some paint will probably get placed off the film and onto the paper, too. The second one will be painted with cool "wintery" colors (Blue, Green, Violet, and Purple).

6. Place one of the papers in an upright vertical position on a table easel or prop it against a cardboard box. Make sure the surface below is covered with a stack of newspapers or a shallow tray to catch the paint. Turn the page so the painted stencil area is at the top.

7. With a spray bottle, aim a jet of water onto the painted film. Spray until the paint drips down the paper.

8. Repeat with the second skyline. Allow to dry, then peel off the stencil film and display both seasons of the city skyline side by side.





Make a diminutive sculpture tied to the history of found objects as art

Marcel Duchamp is usually the first artist we think of who used a found object and elevated it to a work of art when he made a sculpture of a bicycle wheel on top of a kitchen stool in 1913. However, Pablo Picasso's "Still Life With Chair Caning" from 1912 is an even earlier example, made when he glued a piece of woven chair backing onto a two-dimensional canvas.

In conjunction with purely representational art, the objet trouvé (an object found or picked up at random and considered aesthetically pleasing) was a way of working that slowly began to garner more and more attention.

These "found" raw materials were being used in a way that called attention to their real material qualities and inherent aesthetic qualities.

Artist Rebecca Szeto, who currently works in California, says of her work and process: "My works play with notions of beauty and value. The materials I use are often humble, mass-produced, or discarded domestic products like paintbrushes, dead bees, chewed gum, steel wool, or rust." Szeto's latest edition of Paintbrush Portraits focuses on lost, obscure, and powerful stories of women across history and geography.

What is more plentiful in an art room than a well-used brush that may not have been fully cleaned every time it was used? Whether one large brush or many glued together, they can be used as the basis for an interesting mixed media portrait.

Materials

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

- Creative Paperclay**, 16 oz (33230-1006); share two packages across class
- 7" Coping Saw**, with 4 Assorted Blades (34933-1745); share one across class
- Aleene's Quick Dry Tacky Glue**, 4 oz (23884-1104); share one across class
- Blick Studio Acrylic Sets**, Set of 12 tubes (01637-0129) share one across class
- Sharpie Twin-Tip Marker**, Black (21373-2020); share six across class
- Old paintbrush**; need one or more per student



Step 1: Cut the handle off a recycled or new paint brush, or modify any other found object of similar scale.



Step 2: Anthropomorphize the piece by adding a head made of Paperclay. Apply a dab of glue to the cut part of the handle, smooth the head on, and allow it to dry.



Step 3: Use paints and fine-tip markers to add facial details, along with hair and accessories.

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Beyond a high level of commitment to the National Art Education Association, Blick provides \$4,000 annually in school grants to support teacher attendance at the national convention — at no personal cost to them.

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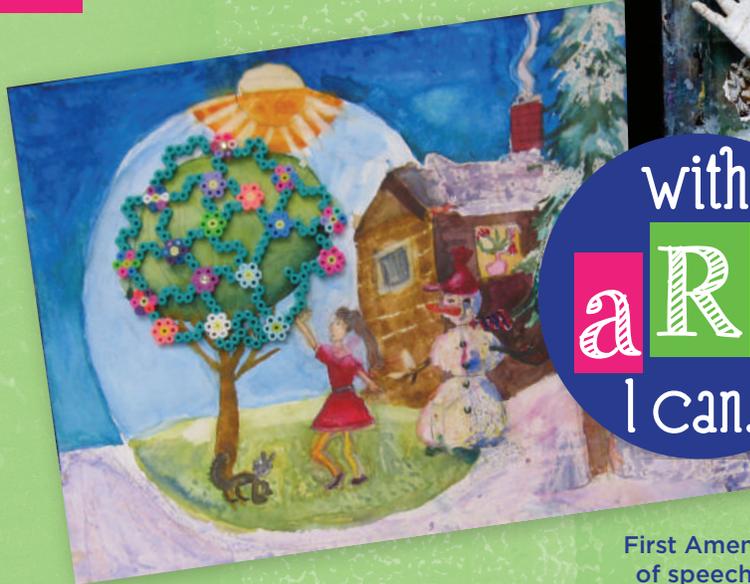
BLICK® 2nd Annual **media** **mixed** Contest!

With Art I Can... do miracles.

Last winter was the coldest and the snowiest in Massachusetts. One evening I wished I had magic powers to turn winter into summer. I took paper, crayons, watercolor, glue and Perler® beads. I used all these to make my wish come true in a picture.

2015 Gold Awardee

Alisa, Grade 3,
Attic Art Studio
Shrewsbury, Massachusetts

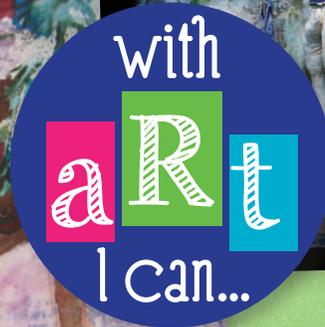
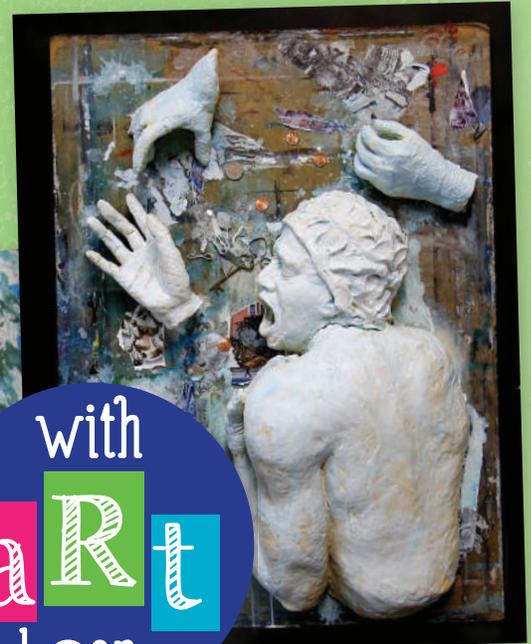


Participants will create a work of art and an accompanying artist's statement that completes the sentence: "With Art I Can ..."

This contest invites students in grades K-12 to express their experiences and accomplishments gained through art — a chance for students to speak out as art advocates!

Selected artworks by finalists will be printed as part of a complimentary **Art Advocacy Poster Set** available to attendees of NAEA affiliated conferences and as a downloadable digital slideshow.

- Complete rules are available in Blick's 2016 Materials for Art Education catalog and at DickBlick.com/landing/teachernews.
- Students in grades K-12 during the 2015-2016 school year are eligible.
- Entries must be received by April 15, 2016.
- Entries must be in the form of a mixed media collage (2-dimensional) or assemblage (3-dimensional).



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Although we all know the First Amendment guarantees our freedom of speech, there are many people around the world without such rights. This right is important for the personal development and dignity of every individual and is vital for the fulfillment of other human rights.

2015 Gold Awardee

MinGu, Grade 12,
Indian Springs School
Indian Springs, Alabama

AWARDS

- Recipients of 5 Gold Awards in each division will each be awarded a \$100 Blick Art Materials gift coupon and achievement medal.

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- Recipients of 10 Silver Awards in each division will each be awarded a \$50 Blick Art Materials gift coupon and achievement medal.

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- Teachers of all entrants will be entered into a random drawing for a \$200 Blick Art Materials gift coupon for their school.

To view all 2015 Silver and Gold Award entries, visit DickBlick.com/mixedmediacontest.

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