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fall 2017

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Constructed Reed Sculpture
page 3
Create glass-like paintings that are clearly amazing!

The stained glass found in European architecture from the Middle Ages (c. 1000 and 1453) and the Renaissance (15th and 16th centuries) was often created for the purpose of visual storytelling. In times when relatively few people were literate, important religious stories, events, and family history could be depicted on glass in a highly compelling design. Stained glass artists developed paint for creating minute details, such as facial features, hair, and drapery that could be applied to the glass surface in much the same way as a canvas. The glass was then kiln-fired to permanently affix the paint to the surface.

The beauty of a painting like this one was compelling and unforgettable in the Middle Ages and it is today.

Rather than using fragile glass or vitreous paint, this project introduces a means of creating transparent images using just acrylic paint and a medium. Create a painting on a piece of film, and then lift it away as an integral part of a new surface. It’s similar to monoprinting, but in a clearly unique, unforgettable way.

Materials

- Based on a class size of 24. Adjust as needed.
- Blickrylic Student Acrylics, assorted colors, pints (00711-); share across class
- Blickrylic Polymer Gloss Medium, quart (00711-1027); one per student
- Blickrylic Polymer Gloss Medium, quart (00711-1336); shared across class
- Maped Ultimate Scissors, 5" (58470-1005)
- Clear plastic sheet protector, available at an office supply store
- Sheets of corrugated plastic, recommended for best adhesion to the plastic corrugated sheet, but reed may be painted with a brush or spray application. Opaque acrylic color is recommended for best adhesion to the plastic corrugated sheet.

PREPARATION

1. Each student will need a ring. A welded macrame ring provides a polished frame and no preparation. For a less expensive option, a macrame ring provides a polished frame and no preparation. For a less expensive option, a reed may be painted after assembly or dyed beforehand, if desired. Reed may be dyed as a coil before cutting, making it easy to prepare large amounts to use in a classroom. For dyeing instructions, visit www.DickBlick.com/lessonsplans/constructed-reed-sculpture.

PROCESS

1. Begin with preliminary sketches. Trace the outside of the ring on paper and create a pencil sketch.
2. Place the sketch on a sturdy piece of wood and clip them in place to dry.
3. Join the ends of the reed with wood glue, no preparation. For a less expensive option, a natural reed, securing the ends with wood glue, and clip them in place to dry.
4. When the painting and ring are both completely dry, position the ring over the painting. Brush a heavy coat of gloss medium over the entire painting, making sure it comes in contact with the ring as well. Allow to dry on a perfectly level surface for several hours or overnight.
5. Gently pull the plastic film away. The paint will remain with the medium.
6. To hang, determine the upright position — against the fluting — so the channel openings are on the long end of each strip. Secure individual components and have the freedom to change their minds and rearrange their sculpture.

OPTIONS

1. String multiple light rings from a dowel to create a mobile.
2. Include natural materials (leaves, petals, sand, salt, etc.) or small items such as string, reed beads, or torn paper to add interest and color.

Step 1: Create a ring from a piece of flat reed, securing the ends with wood glue.

Step 2: Trace the ring size, prepare a sketch, and tape a plastic sheet protector over the surface.

Step 3: Create a painting on the plastic and paint the reed ring to complement.

Step 4: Cover the painting with clear glue. When it is dry, pull the plastic away. The paint will remain with the medium.

Step 5: Pull through and tie the ends of the reed, securing the ends with wood glue.

Step 6: Cover the sketch with clear glue. Place the sketch on a sturdy piece of wood and clip them in place to dry.

Step 7: Place the sketch on a sturdy piece of wood and clip them in place to dry.

The corrugated plastic channels provide a base for sculpture. In addition, there are many other possibilities, such as making a mobile. The freedom to change their minds and rearrange their sculpture will be magnified.

Shade supple reed into sculpture with the help of corrugated connectors

The coiled material known to many western artists and craftsmen as “reed” does not come from a plant that grows along a riverbank, as one might think. Reed is cut from the inner core of the rattan vine and harvested from jungles in southeast Asia. Reed is an inexpensive and easy-to-use medium with diverse possibilities.

American artist Martin Puryear is well known for sculptures that merge modern art with traditional methods and materials, including rattan. Cambodian artist Sopheap Pich uses native materials to express the dark history of his homeland and his own experiences as a refugee in the form of woven sculpture. In addition, artist Nathalie Misibis weaves reed and other materials to bring art, mathematics, and science together by translating numerical and environmental data into visual data.

This process demonstrates how reeds can be inserted into corrugated channels that will hold them in place and easily release them as well. This process allows young artists who are experimenting and problem-solving in 3-D space to form and secure individual components and have the freedom to change their minds and rearrange their sculpture.

PREPARATION

1. Use scissors or a paper trimmer to cut reed from the coil into pieces at least 18" long. Shorter pieces will break too easily and be difficult to use.
2. Trim the corrugated plastic panels into 1/4" wide strips or 1/2" wide strips using a paper trimmer or packing knife. Cut perpendicularly — against the fluting — so the channel openings are on the long end of each strip.

PROCESS

1. For colorful sculptures, reed may be painted after assembly or dyed beforehand, if desired. Reed may be dyed as a coil before cutting, making it easy to prepare large amounts to use in a classroom. For dyeing instructions, visit www.DickBlick.com/lessonsplans/constructed-reed-sculpture.
2. The reed will stretch and create tighter bends if it has been soaked in cold water first, but it’s not a requirement — it can also be used in a dry state.
3. To assemble the sculpture, insert one end of the reed halfway into one of the channels on the corrugated plastic. Insert the other end into another channel opening. If the round reed fits snugly into each channel, secure flat reed by inserting a pointed pair of scissors into the channel and snipping the channel wall. Snip one half wall for 1/4" wide reed; snip 2 walls for 1/2" wide reed.
4. Corrugated pieces can be cut, bent, or scored to create variances in the direction of the reed. A single channel can accept reed from either side. Channels can also be cut part way in order to form a slot juncture with two pieces.
5. Once the sculpture is formed, it may be painted with a brush or spray application. Opaque acrylic color is recommended for best adhesion to the plastic corrugated sheet, but reed may be painted with dye, watercolor, acryllic, or solvent-based sprays (use caution and follow label directions).
6. Add beads, fibers, wires, etc. to create a mixed media piece.
A pioneer of abstract art in the early 20th century, Jean (aka Hans) Arp was one of the founders of the Dada movement, an important figure in Surrealism, and known for reinventing the artistic process. The important figure in Surrealism, and known the founders of the Dada movement, an century, Jean (aka Hans) Arp was one of A pioneer of abstract art in the early 20th century.}

**Materials**

- Preparations:
  - Squeeze glue into a bowl and add a small amount of water to make it easy to stir. This mixture can be prepared ahead of time and stored in air-tight containers.
  - Cut various lengths of cotton string and place them in the glue mixture until saturated.
  - Cut posterboard into approximately 9" x 11" pieces.

**PROCESS**

1. Cut two long pieces of cotton string and place them in glue to form a strand that can be used to create a piece of art. The first strand is then placed along the lines and in the spaces. Do not be concerned with grammar, punctuation, or even proper spelling — just write down the thoughts as they occur. NOTE: Precede this activity with necessary parameters, such as "no profanity."

2. Step 2: Coat shapes with polymer gloss medium to secure any loose pieces. Allow to dry and hang in a sunny window.

**Optional Materials**

- Graham Dura-Lar Clear Adhesive-Backed Film (34924-1106)
- Blickrylic Polymer Gloss Medium, quart (00711-927)
- Blackboard and use white string.

**Veils of Light and Color**

**Materials**

- Glass Globes, 3/8" pieces, 1 lb assortment (14924-1106)

**Optional Materials**

- Blick Stonecure Clay, 50 lb (30571-1040)
- Sand, Medium, 100 lb (30517-1050)
- White, 25 lb (30508-1005)
- Kemper Straight Needle, 5" (30397-9339)
- Sargent Art Gel Pens, set of 12 (80003-1209)
- Shoe Box Lid, painted (30523-1001)

**ROLIQUERY BALLS — Make a Rolling Impression**

Deeply textured clay spheres produce an interactive art experience in sand or clay

**Materials**

- Blick Stonecure Clay, 50 lb (30571-1040)
- Sand, Medium, 100 lb (30517-1050)
- White, 25 lb (30508-1005)
- Kemper Straight Needle, 5" (30397-9339)
- Sargent Art Gel Pens, set of 12 (80003-1209)
- Blick Shoe Box Lid, painted (30523-1001)

**Steps**

1. Dip string in a mixture of glue and water and allow it to fall on the board in a wandering line.
2. Use a "stream of consciousness" approach to add words and thoughts.
3. Fill spaces with colors, textures, designs, and small illustrations using a variety of media.

**For complete instructions and more information, go to DickBlick.com/lessonplans/veils-of-light-and-color.**

**Overlapping film shapes create colorful compositions like plated glass — no glue required!**

**Materials**

- Graf-X Dura-Lar Clear Adhesive-Backed Film (34924-1106)
- Blickrylic Polymer Gloss Medium, quart (00711-927)

**Optional Materials**

- Glass Globes, 3/8" pieces, 1 lb assortment (14924-1106)

**Steps**

1. Place cut cellophane shapes in an overlapping pattern on the adhesive until it is covered.
2. Coat shapes with polymer gloss medium to secure any loose pieces. Allow to dry and hang in a sunny window.

Architect Eugene Viollet-le-Duc referred to the stained glass windows in Gothic-era cathedrals as "veils of light and color..." These enormous works of art were often called "curtain walls," designed to create a breathtaking display of the mystical and beautiful qualities of light.

Unbelievably, after the 16th century stained glass became almost a lost art. Glass manufacturing was scarce, so sometimes designers would still layer two or three layers of glass to produce the color or shade they wanted. This traditional art form known as "plating" was carried into England’s Gothic revival and the Art Nouveau movement of the late 19th century. Some of L. C. Tiffany’s famous windows used plating to produce deep values and a wide variety of colors, and to give the illusion of greater depth in his compositions.

This project is far simpler than producing stained glass-type artwork, where pieces fit together and are separated by lead lines. Clean and easy window art is produced on clear, adhesive film using colorful pieces of cellophane. As color layers over color, new hues are created. As layered pieces filter light, deeper values emerge.
In the centuries before the development of aircraft, map-makers relied on a largely imagined aerial perspective to depict their surroundings. Imagine what it would have been like to be some of the early air travelers and see the Earth as they would have. The world becomes very abstract.

Looking down at one’s environment from the sky, even tall buildings appear flattened in the sky, even tall buildings appear flattened. Realist and abstract painters alike. Photos opened up a whole new way to depict their surroundings. Imagine what it would have been like to be some of the early air travelers and see the Earth as they would have. The world becomes very abstract.

Using readily available satellite imagery from an online mapping source, students can find an overhead view of their own community and turn it into map-like art. Trace the main lines and features, color realistically, or use your imagination to turn it into a fantasy world or complete abstraction.

**PREPARATION**

1. Use an online mapping source with satellite images (such as Google Maps). Select a view and print it on letter-size paper in landscape format, so the image is as large as possible. It is not necessary to print the image in color unless it is needed for a reference; a black-and-white image will be sufficient.
2. Cut drawing paper into 9” x 12” pieces.

**PROCESS**

1. Tape the satellite image onto a piece of black drawing paper. Print the image in color unless it is needed for a reference; a black-and-white image will be sufficient.
2. With a ballpoint pen, trace the main lines and shapes within the satellite image. Art. Trace the main lines and features, color realistically, or use your imagination to turn it into a fantasy world or complete abstraction.
3. Lightly run a piece of white compressed charcoal across the page to reveal the debossed lines.
4. Color lightly over the entire surface with colored watercolors or tempera. For best results, use opaque tempera. For best results, use opaque tempera. Charcoal and take on the qualities of an opaque tempera. For best results, use opaque tempera. For best results, use opaque tempera.
5. Watercolor will blend with the white charcoal and take on the qualities of an opaque tempera. For best results, use opaque tempera. For best results, use opaque tempera.
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**OPTIONS**

1. This process can be adapted for white paper or other colors as well.

**Materials**

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

**Strathmore Artgain Drawing Paper**, pad of 24 sheets. Black, 9” x 12” (10344-2003); share one pad across class.

**Art Tape**, 1” x 60 yd (2424-032); share two rolls across class

**Bic Velocity Bold Ball Pen**, set of 8, assorted colors (22518-1008); need one per student

**General’s White Charcoal**, pkg of 12 (22621-120); share one stick between two students

**Jolly Superstick Colored Pencils**, set of 12 (22624-1002); share one set between two students

**Richeson Semi-Moist Watercolor Set**, 16-color set (01770-2X6); share one set between two students

**Richeson Semi-Moist Tempera Cakes**, set of 8 colors (10009-108); share one set between two students

**Step 1:** Choose a view from a satellite image, print it, and tape it to a piece of drawing paper.

**Step 2:** With a ballpoint pen, trace the main lines and shapes within the satellite image. Art. Trace the main lines and features, color realistically, or use your imagination to turn it into a fantasy world or complete abstraction.

**Step 3:** Lightly run a piece of white compressed charcoal across the page to reveal the debossed lines.

**Step 4:** Add details with colored pencils, watercolors or tempera.

**Step 5:** Create wings from paper or fabric scraps and assemble the parts using wrapping and glue.

**Step 6:** Fashion a head and beak from paper mâché. Poke a hole through the end opposite the beak.

**Step 2:** Make legs out of sculpture wire or doubled up chenille stems.

**Step 3:** Create the body using crumpled up paper and stretch bands.

**Step 4:** Cut drawing paper into 9” x 12” pieces.

**Step 1:** Fashion a head and beak from paper mâché. Poke a hole through the end opposite the beak.

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**Step 4:** Create wings from paper or fabric scraps and assemble the parts using wrapping and glue.

**OPTIONS**

1. Make birds “fly” by adding loops to their backs.

**Materials**

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

**Sculpture House Armature Wire**, 16 gauge, 32 ft (33406-0116); share two rolls across class

**Jovi Patmachi**, 1.5 lbs (24603-1012); share one package across class

**Alevein’s Quick Dry Tacky Glue**, 4 oz (23884-1104); share four across class

**Plastibands, Box of 200** (61411-1002); share one package across class

**Paper and/or fabric scraps**

**For instance, a hummingbird’s beak is long and narrow to drink the nectar from deep within a flower. Shorter, cone-shaped beaks are needed for cracking seeds. A woodpecker’s beak is very strong to help it feed on insects that live under the bark of trees.**

Now, get familiar with the parts of a bird and how they function, then gather an assortment of leftover art materials to create your own feathered classroom flock!

**Step 1:** Choose a view from a satellite image, print it, and tape it to a piece of drawing paper.

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**Craft a whimsical mixed media sculpture while using remnants stored in your “nest”!**

As incredibly diverse as birds are, they all have the same basic parts: two legs, two wings, a tail, a body, a head, and a beak. Every part of a bird serves a very important function. The beaks of each type of bird are shaped to help them eat the foods that they need and like the most.

**PREPARATION**

1. Collect leftover papers, fabrics, wire, string, paint, etc.

**PROCESS**

1. Decide which bird to sculpt and look closely at its head and beak. Roll a ball of paper mâché mix about the size of a small marble into a sphere and then roll one side of the sphere into a beak shape. At the other end of the ball, poke a hole crosswise all the way through the head. This hole will be a handy attaching place later. Add the head and body to dry. 2. Bagging the legs and feet of the bird. Using soft sculpture wire or chenille stam for younger students, cut a 12” piece. About the 4” mark, bend the wire and make three toes by bending three loops. Most birds have a toe in the back of the foot for stability. Make the back toe, then coil what’s left of the wire around the other side to make the leg. Make two feet and legs and set them aside. 3. Start forming the basic body shape by wadding up newspaper or paper towel. Plastibands will help keep the body together. Now, wrap the body in scraps of paper shreds, fabric strips, raffia, string, wire, or yarn.

**JOIN THE FLOCK**

**Materials**

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

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Now, get familiar with the parts of a bird and how they function, then gather an assortment of leftover art materials to create your own feathered classroom flock!
Little Graffiti Village

Grades 3–8  (art + social studies)

Explore urban renewal and build a glowing, colorful, miniature community!

Palmitas, Mexico is a lot brighter these days due to a wonderful government-sponsored urban renewal project. A youth organization that calls itself “Germen Crew” used graffiti as a means of expression, until the group teamed up with the government of Mexico to brighten up and rehabilitate Palmitas, Mexico. More than 200 houses were painted and turned into a giant colorful canvas that covers 65,000 square feet of a hillside façade.

In addition to the beautification of the town, the mural also caused a boost in tourism to the area. Working hand-in-hand with residents, the artists chose to paint 200 drab cement and cinder block homes in shades such as bright lavender, tangerine, and incandescent orange. Seen from a distance, the individually painted homes combine to form an abstract, swirly rainbow of expression, until the group teamed up with residents, the artists chose to paint 200 drab cement and cinder block homes in shades such as bright lavender, tangerine, and incandescent orange. Seen from a distance, the individually painted homes combine to form an abstract, swirly rainbow of expression.

Create a mini Palmitas in the classroom using papers such as bright lavender, lime green, and incandescent orange. Seen from a distance, the individually painted homes combine to form an abstract, swirly rainbow of expression.

For complete instructions and more information, go to DickBlick.com/lessonplans/little-graffiti-village.

Corinthian Column

Sturdy enough to use as a pedestal, this classical construction comes apart to reveal a secret inside.

Of the three ancient architectural orders originating in Greece, the Corinthian style is the youngest and the most ornate. Named for the ancient city of Corinth, it is characterized by slender, fluted columns originating in Greece, the Corinthian style is the youngest and the most ornate. Named for the ancient city of Corinth, it is characterized by slender, fluted columns.

A stylized version of Corinthian columns can be created in the classroom with a few types of paper. Corrugated paper provides the fluted shaft of the column, and curled white paper quilts provide decoration to the capital. Inside the column, there is room for a secret scroll or other hidden treasures.

For complete instructions and more information, go to DickBlick.com/lessonplans/corinthian-column.

Materials

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

- Blick Studio Watercolor Paper by Fabriano, pkg of 10 sheets, 22” x 30” (00280-1023); one sheet makes three houses
- Stonehenge Paper, Black, 22” x 30” (10242-2002); for black houses or roofs
- Blick Studio Tracing Paper Pads, 50 Sheets, 11” x 17” (10259-3001); share across class
- Prang Metallic Markers, Set of 6 (12038-0006)
- Velcro Brand Sticky Back Fasteners, Package of 15 Coins, White (10739-1000); share at least two packages across class

Optional Materials

For black paper:
- Pental Wet Erase Chalk Markers, (21122-)

Materials

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

- Canson XL Watercolor Pads, 30 Sheets, 9” x 12” (10737-1023); one sheet per student
- Liquitex Basics Acrylic Gesso, 16 oz (10078-1000); share one across class
- Foam Poly Brushes, 1” (130027-1001); share six across class
- Dr. Ph. Martin’s Bombay India Inks, Set of 12, 1 oz (121014-1048); share one across class
- Rubbing Alcohol, 70% profarated; share one bottle across class

Materials

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Mocha Diffusion on Paper

Grades 3–8  (art + science)

Mocha diffusion is known as a traditional ceramics technique that began in England in the 18th century. It begins with a wet clay slip on the surface of a pot. The potter then drips a more acidic solution into the slip. The mocha diffusion then spreads out in interesting, fern-like patterns. This effect is a result of the difference in acidity of the solution being used. Legend has it that a potter accidentally dripped some tobacco juice onto a slip-covered pot and loved the result!

Mocha diffusion on paper looks slightly different, but is based on the same principle. Bright inks and common rubbing alcohol achieve a more colorful result. Experiment with various tools for beautiful patterning and surprising results.

Use inks and alcohol to create interactive diffused patterns on paper

PREPARATION

1. Supply each student with a piece of watercolor paper.
2. Provide white gesso, inks, alcohol, and brushes.

PROCESS

1. Brush an even coat of white gesso onto watercolor paper using a foam brush. Allow to dry.
2. Sketch a composition onto the paper with light pencil marks, or work spontaneously.
3. Begin by adding washes of diluted ink onto areas that require color. Allow to dry.
4. On top of the dry base coat of ink, apply a second, wet coat of a contrasting color. While this coat is wet, apply drops of alcohol to the surface. Rubbing alcohol, or isopropyl alcohol, typically is comprised of 70% alcohol and 30% water. The higher the concentration of alcohol, the more effects will be seen. The alcohol will cause the wet layer of ink to move and reveal the color underneath. Often, a “halo” is created around each drop. As many colored layers as desired can be used. Think of “swatches” of color on scrap paper using this technique if more control is desired.
5. Experiment with dark over light colors, or light over dark. Try applying alcohol in an atomizer or spray bottle for other effects. Use the handle end of the brush for smaller dots, or the brush and for larger dots and halos. Apply lines of alcohol rather than dots by applying with a small brush. Blow the alcohol with a straw for even more movement. Apply alcohol with a cotton swap or other tool.

Step 1: Apply slightly diluted ink on top of gesso layer, allow to dry, and then apply a contrasting coat of wet ink.

Step 2: Drop, spray, or brush rubbing alcohol onto wet ink to reveal the color beneath. Repeat with as many layers of color as desired.

Step 3: For smaller dots, or the brush end for larger effects. Use the handle end of the brush

Step 4: Apply second, wet coat of a contrasting color. While this coat is wet, apply drops of alcohol to the surface. Rubbing alcohol, or isopropyl alcohol, typically is comprised of 70% alcohol and 30% water. The higher the concentration of alcohol, the more effects will be seen. The alcohol will cause the wet layer of ink to move and reveal the color underneath. Often, a “halo” is created around each drop. As many colored layers as desired can be used. Think of “swatches” of color on scrap paper using this technique if more control is desired.

Step 5: Experiment with dark over light colors, or light over dark. Try applying alcohol in an atomizer or spray bottle for other effects. Use the handle end of the brush for smaller dots, or the brush and for larger dots and halos. Apply lines of alcohol rather than dots by applying with a small brush. Blow the alcohol with a straw for even more movement. Apply alcohol with a cotton swap or other tool.
This lesson plan gives students an opportunity to imagine themselves as bionic beings and create a “mechanical” assemblage from their own image.

The genre of sci-fi art and illustration has paralleled the technology and literature of the past century. Brazilian artist Henrique Alvim Corrêa’s illustrations for H.G. Wells’ “The War of the Worlds” introduced the idea of alien robots. Mid-century, Isaac Asimov’s “I, Robot” stories and the beginnings of space exploration inspired many artists to merge the virtual and the term “cyborg” was coined. Starting with a dimensional outline of their own features, students use metallic foil, paint, and discarded electronic components to turn their image into science fiction self-portraits.

**PREPARATION**

1. Each student will need a photographed image of themselves. A head and shoulders school photo works well, or a “selfie” taken with a personal device. As an alternative, students can use images of models from magazines or pop culture icons.

2. Glue the photoprint to a rigid surface such as an inexpensive canvas panel, foam board, matboard, or sturdy cardboard. The heavier the pieces used for assemblage, the easier it should be.

3. Tear aluminum foil from the roll into pieces a little larger than the surface.

**PROCESS**

1. Apply lines of glue directly from the bottle onto the photoprint. Trace the outlines of the face, features, and shoulders. In the negative space around the portrait, add more glue lines. Allow glue to dry completely before proceeding.

2. Mix glue with a little water (2 parts glue to 1 part water) to thin it to a consistency that can be applied with a brush.

3. Cover the surface, including the portrait area, with a coat of glue and lay a sheet of silver-colored foil over the glue. Beginning in the center of the piece, press the foil tightly over the surface. Use a rounded tool (such as a clay tool or the handle of a paintbrush) to push the foil against the glue lines so they are clearly visible.

4. Design the assemblage using gathered materials. Wings, sawing notches, hardware, and old jewelry parts work well. Colorful foil paper, tooing foil, metallic paint, or permanent markers are great for adding some color.

5. If available, discarded electronic equipment such as outdated cell phones, old computers, and radios are a perfect source for “robot” parts. Carefully disassemble wires, circuits, chips, transistors, etc., and glue into place.

**APPLICATION**

1. Place the toy on a plastic bag to protect the work surface and avoid having the dry piece stick to the surface. If the toy will need to be moved while drying, place the bag on a piece of scrap cardboard to make it easy to move about while drying.

2. Cut plaster cloth into small strips, about 1” wide. Dip each strip in water and use fingers to remove excess water. Place stripes one at a time over the toy, wrapping it around the body, legs, and other features. All surfaces should be wrapped. Rigid toys (such as plastic) can be wrapped tightly. Soft toys should not be wrapped too tightly or their shape will be lost. Smooth the plaster with fingers to create the smoothest surface possible. Allow to dry for a few hours or overnight.

3. The plaster surface can be lightly sanded prior to painting. If a smoother surface is desired, apply 2-3 coats of acrylic gesso over the dried plaster, allowing time to dry between coats.

4. Extensions such as horns, wings, tails, etc. can be added to the creature using air-drying modeling clay.

5. Paint with vibrant acrylic colors, inspired by designs created by Mexican Alebrije artists.

**OPTIONS**

1. Add sequins, rhinestones, glitter, and other objects to enhance the Alebrije. A calaca is a skeleton figure, commonly shown wearing festive clothing, dancing, or playing musical instruments to indicate a joyful afterlife. A doll or action figure could become a calaca.

**Materials**

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

**Optional Materials**

Blick Economy Canvas Panels, classroom pack of 24, 1” x 14” (07010-1005); need one per student

Elmer’s Glue-All, 7.63 oz (23887-1007); Paint both in 2 students

**Folia Alu Foil, Silver, 19-1/2” x 3” roll (2030-002), share one roll between 6 students

Blick Economy Canvas Panels, classroom pack of 24, 2” x 14” (07010-1005); need one per student

Elmer’s Glue-All, 7.63 oz (23887-1007); Paint both in 2 students

**Artists**

**Step 1:** Glue a photocopied portrait onto a rigid surface. Trace the features with glue lines.

**Step 2:** Cover with aluminum foil and press around glue lines so features are easily visible.

**Step 3:** Use a variety of materials to make “robot parts” — metallic paper and paint, jewelry and hardware, repurposed electronic elements. Glue items to the silver-colored foil surface.

**Optional Materials**

Blick Copper Wire, 10 gauge, 25 ft

Alcho Color Foil Origami Paper, package of 36 sheets, assorted colors, 5-7/8” x 5-7/8” (70110-0123)

Assorted Metalized Beads, 16 oz mix (28378-0001)

Bic Marking Permanent Markers, metallic set of 8 (29565-0389)

Sargent Art Liquid Metal Acrylics, assorted colors (00730-)

Crayola Washable Glitter Glue, assorted colors (09387-)

**Step 1:** Trace the outlines of the face, features, and shoulders. In the negative space around the portrait, add more glue lines. Allow glue to dry completely before proceeding.

**Step 2:** Mix glue with a little water (2 parts glue to 1 part water) to thin it to a consistency that can be applied with a brush.

**Step 3:** Cover the surface, including the portrait area, with a coat of glue and lay a sheet of silver-colored foil over the glue. Beginning in the center of the piece, press the foil tightly over the surface. Use a rounded tool (such as a clay tool or the handle of a paintbrush) to push the foil against the glue lines so they are clearly visible.

**Step 4:** Design the assemblage using gathered materials. Wings, sawing notches, hardware, and old jewelry parts work well. Colorful foil paper, tooing foil, metallic paint, or permanent markers are great for adding some color.

**Step 5:** If available, discarded electronic equipment such as outdated cell phones, old computers, and radios are a perfect source for “robot” parts. Carefully disassemble wires, circuits, chips, transistors, etc., and glue into place. A lively way to rejuvenate an old toy and discover a much-loved art form from Mexico.

In 1936, Pedro Linares, a craftsman in Mexico City, fell ill with a high fever and dreamed he was in a strange land filled with fantastic, brightly colored creatures shouting the word “Alebrije! Upon recovery, Linares began recreating the creatures in cartonería (the term used for paper-mâché in Mexico). Eventually, his work made its way into galleries and caught the attention of artists Diego Rivera and Frida Kahlo, who commissioned him to create more. Today, the Linares family continues to create cartonería Alebrijes that are prized by collectors all over the world.

Inspired by these vibrant sculptures, students can fashion a fantastical creature of their own — with a bit of a personal touch. Start with an old toy that’s no longer in use, add a covering of plaster wrap and bright decoration, and turn a teddy into a Yeti or a plastic dinosaur into a mythical dragon.

**Materials**

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

**Optional Materials**

Blick Studio Acrylics, 4 oz, assorted colors (08367-); share across class

Activa Rigid Wrap Plaster Cloth, 1/4" x 5 yd (33507-0044); plan on 2 ft per student

Toy, one per student

**Object**

**Step 1:** Paint a toy with damp strips of plaster cloth and allow to dry.

**Step 2:** Extensions, such as wings, horns, tails, etc. can be added to the creature using air-drying modeling clay.

**Step 3:** Paint with vibrant acrylic colors.

**PREPARATION**

1. Each student will need a toy to cover. Plastic formed animals, dolls, action figures, stuffed animals, or “bean bag” animals can be used.

**PROCESS**

1. Place the toy on a plastic bag to protect the work surface and avoid having the dry piece stick to the surface. If the toy will need to be moved while drying, place the bag on a piece of scrap cardboard to make it easy to move about while drying.

2. Cut plaster cloth into small strips, about 1” wide. Dip each strip in water and use fingers to remove excess water. Place stripes one at a time over the toy, wrapping it around the body, legs, and other features. All surfaces should be wrapped. Rigid toys (such as plastic) can be wrapped tightly. Soft toys should not be wrapped too tightly or their shape will be lost. Smooth the plaster with fingers to create the smoothest surface possible. Allow to dry for a few hours or overnight.

3. The plaster surface can be lightly sanded prior to painting. If a smoother surface is desired, apply 2-3 coats of acrylic gesso over the dried plaster, allowing time to dry between coats.

4. Extensions such as horns, wings, tails, etc. can be added to the creature using air-drying modeling clay.

5. Paint with vibrant acrylic colors, inspired by designs created by Mexican Alebrije artists.

**Grades 3–12   (art + science)**

**Step 1:** Glue a photocopied portrait onto a rigid surface. Trace the features with glue lines.

**Step 2:** Cover with aluminum foil and press around glue lines so features are easily visible.

**Step 3:** Use a variety of materials to make “robot parts” — metallic paper and paint, jewelry and hardware, repurposed electronic elements. Glue items to the silver-colored foil surface.

**Grades 5–12   (art + social studies)**

**Step 1:** Trace the outlines of the face, features, and shoulders. In the negative space around the portrait, add more glue lines. Allow glue to dry completely before proceeding.

**Step 2:** Mix glue with a little water (2 parts glue to 1 part water) to thin it to a consistency that can be applied with a brush.

**Step 3:** Cover the surface, including the portrait area, with a coat of glue and lay a sheet of silver-colored foil over the glue. Beginning in the center of the piece, press the foil tightly over the surface. Use a rounded tool (such as a clay tool or the handle of a paintbrush) to push the foil against the glue lines so they are clearly visible.

**Step 4:** Design the assemblage using gathered materials. Wings, sawing notches, hardware, and old jewelry parts work well. Colorful foil paper, tooing foil, metallic paint, or permanent markers are great for adding some color.

**Step 5:** If available, discarded electronic equipment such as outdated cell phones, old computers, and radios are a perfect source for “robot” parts. Carefully disassemble wires, circuits, chips, transistors, etc., and glue into place.
### Abstract Pressed Landscape

**Grades K–12 (art + history)**

**Abstract Pressed Landscape**

**Teach the concept of a horizon line while making a beautiful symmetrical pressed landscape**

The tradition of landscape painting came about after centuries of evolving painting styles, starting with the tinted walls of the ancient Greeks. Many years later, during the Italian Renaissance of the 16th century, the landscape was revived by Leonardo da Vinci’s portraits. Even though his subjects were often painted in his studio, Da Vinci chose to paint them against a backdrop of an outdoor landscape.

Aelbert Cuyp was one of the most prolific and well-known Dutch landscape artists. By the 17th century, the landscape was perfected, combining a balanced and calm depiction of nature that expressed a classic simplicity. Landscapes were popular, but not recognized as "fine art" until the 18th century, when they were viewed as an important way to document nature as an educational study.

An easy, but ephemeral expression of a landscape is made by pressing paper in half to transfer a “print” of paints and pigments from one half of the paper to the other, similar to Rorschach ink blot tests. After printing, add detail using markers or other media.

#### PREPARATION

1. Study landscapes that show a clear horizon line.
2. Provide each student with a piece of paper.

#### PROCESS

1. Fold a piece of watercolor paper in half vertically or horizontally.
2. Open the paper and apply an even coat of clear gesso with a large brush.
3. With a smaller brush, paint on landscape colors over the fold in the paper. An abstract mountain range, lake, or field are all good choices.
4. Sprinkle Pearl-Ex pigments on certain areas right onto the clear gesso or paint to add texture where desired.
5. Fold the paper over and press down to transfer the “print” to the bottom half of the page. Open and allow to dry completely.
6. Once the composition is dry, any media can be used to add interesting details to the landscape painting.

#### Materials

- **Based on a class size of 24. Adjust as needed.**
  - Blick Studio Watercolor Paper by Fabriano, pkg of 20 sheets, 9-1/2" x 13" (10080-1027), share two packages across class
  - Liquitex Basics Acrylic Colors, 8 oz tubes (10080-1027); share at least six landscape colors across class
  - Jacquard Pearl-Ex Pigments, 0.5 oz (2703-); share four across class
  - Tombow Dual Brush Pens, (21334-); share set across class

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### Stark Raving Paper Art

**Grades 3–12**

**Stark Raving Paper Art**

Contemporary Los Angeles artist Jen Stark is probably one of the most pinned, forwarded, shared, and re-tweeted artists to this day. Stark uses vibrant colors that radiate and repeat throughout intricate shapes and patterns reminiscent of the psychedelic art movement of the 1960s and '70s and op art. Her precisely cut paper sculptures use mathematics and geometry to create dramatic visual movement, depth, and dimension. This lesson plan shows how to create a Stark-inspired piece that uses contour shapes that recede in space and then expand again.

#### PREPARATION

1. View the colors of a spectrum through a prism or image of a rainbow. Colors always appear in the same order due to the wavelength of light and how quickly it reaches our eyes (red, with the longest wavelength and blue, being the shortest, are at opposite sides of the spectrum).
2. Cut construction paper sheets in half (9" x 6" pieces). Each student will need a minimum of six colors. Stack sheets in spectral order with the lightest color sheets at the bottom and the darkest colors on top.

#### PROCESS

1. Using a pencil, begin on the fold line close to one edge and draw the outline of a shape, ending it on the fold line near the opposite edge. It can be a flowing and organic shape, or geometric. It should be as large as possible (close to the paper’s edges) and just one piece that is cut away.
2. To create added dimension, glue a wooden craft stick onto the edges of the first piece of paper, then glue the next cut-out over the sticks. Repeat, stacking the craft sticks, until all shapes are in place.
3. Next, stack the inner cut-out shapes on the other side of the board. Glue craft sticks between these shapes as well. It may be necessary to cut or break the craft sticks.

#### Materials

- Paco Tru-Ray Construction Paper, assorted colors, 9" x 12" sheets (14404-); plan for six sheets per student
- Blick Deluxe White Posterboard, 14-ply, while on one side, 22" x 28" (60140-1002); share one sheet among six students
- Maped Ultimate Scissors, 5" (18470-1005); need one per student
For Reno, the process of painting is about finding treasure. He looks for imagery that expresses personally meaningful work. To create meaningful work, Reno’s work. To create meaningful work, the practice of painting has helped him make connections between his past and present and to realize his intention be his guide and doesn’t chase outcomes. The practice of painting is about finding treasure. He looks for imagery that expresses personally

###abox Like Bontecou’s

####Materials

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

- Chipboard, 14-ply, 22” x 28” (31318-2222); share one sheet among four students
- Kraft Paper Tape, 3” x 100 ft (24118-1003); share one roll across class
- Blick Armature and Sculpture Wire, 12 gauge x 350 ft coil (54401-1014); share one coil across class
- Amaco Wireform Mesh, Crafter’s Woven Mesh, pkg of three 16” x 20” sheets (33410-1700); share one coil across class
- Amaco Artechoss Black Metal Sheets, medium weight, black (33440-904a); share one coil across class
- Blick Matte Acrylic, Black, 8 oz bottle (07277-2005); share one across class

For complete instructions and more information, go to DickBlick.com/ lessonplans/boxes-like-bontecou’s.

####Employing readily available materials, this project gives sculpture a lift

In the mid-1950s and 1960s, Lee Bontecou opened a doorway for torch-welding women in the male-dominated art world. Living in an area of New York where discarded industrial items and war surplus were readily available, she Bontecou to reimagine and reuse these wasted items as sculpture. Steel bars, parachute material, airplane parts, mailbags, conveyor belts, and more. A recurring theme was a mysterious, gaping black hole that receded into the depths of the pieces she created. Viewers couldn’t help but peer into its seemingly bottomless depths.

One of the most readily available materials today is cardboard. In this lesson, students begin with a box and create Bontecou-style assemblages with depth and mystery.
### Grades 5-12 (art + history)

#### Abstract Pressed Landscape

See page 12

#### Little Graffiti Village

See page 8

#### A Drone’s Eye View

See page 6

#### Altered Alebrijes

See page 11

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**Materials**

- Based on a class size of 24. Adjust as needed.
- **Speedball Speedy-Cut Easy Blocks**, 3” x 4-1/2” x 1/4” (40425-4803); one per student
- **Speedball Linoleum Cutters**, set of 2 (40203-1002); share 12 sets across class
- **Design Works Unbleached Muslin**, 43” x 5 yd (40203-1008); share one across class
- **Blind Studio Acrylics**, 250ml, Ivory (63987-1005); share one across class
- **Ultrahold, 17” x 1 yd (40121-1004); share 4-6 across class
- **Inovart Soft Rubber Brayer**, 4” (63982-1001); share one across class
- **Derwent Inktense Blocks**, 8 colors (22412); break into 6 pcs each to share across class
- **Therm-O-Web Heat n Bond Iron-on Adhesive**, Ultra Hold, 17” x 1 yd (24132-2317); share one sheet across class
- **Natural Cotton Bandana**, 22” x 22” (10582-1000); share one across class
- **Inovart Soft Rubber Brayer**, 4” (63980-1004); share 4-6 across class

**Optional Materials**

- **Derwent Inktense Pencils**, set of 12 (220011002); share four sets across class

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**Preparation**

1. View examples of scouting and military patches.
2. Cut muslin to a size that’s an inch or so larger all around the Speedy-Cut block. For even easier press, use the optional bandana and cut on fold lines.
3. Cut Heat n Bond to the same size as the cloth above.

**Process**

1. Design a badge on paper, or sketch directly onto the Speedy-Cut block.
2. If sketching a design on paper, transfer the finished drawing to the Speedy-Cut block using Saral red transfer paper.
3. Use linoleum cutters to cut the parts of the block away that will not be printed. Use a black marker to ink all the parts of the block that will NOT be cut away to better visualize what will print.
4. Squeeze a trail of Blick Studio Acrylic paint (Black or any other dark color) across the top of the acrylic sheet. Spread the paint down with a soft brayer by rolling across the sheet until the brayer is evenly coated. For an rich print, do not add water to the paint.
5. Ink the Speedy-Cut block by rolling the brayer across it in both directions until the entire piece is covered.
6. Place the cloth on top of the inked plate, and rub the baren across the entire image carefully, so the cloth doesn’t move. Lift the print off the plate.
7. After a brief drying period, color the patch with Inktense pencils.
8. When completely dry, place the patch printed-side down. Peal off one side of the Heat n Bond film, and iron the film to the back of the patch. Heat setting will make the paint permanent. The Inktense pencils are permanent when dry.

**Step 1:** Transfer the patch design to the Speedy-Cut block and carve away unwanted material.

**Step 2:** Use acrylic paint to ink the block and print onto cloth.

**Step 3:** Add bright color using Inktense pencils with a little bit of water.

---

**Print a Patch!**

Easily create a distinctive iron-on patch using a linoleum block, paint, and ink pencils

When we think of a patch or badge that’s worn on clothing, often the first thing that comes to mind are Girl Scouts and Boy Scouts. Making patch vests has often been a part of the program during special scouting events. In the United States, patch trading was a popular activity.

Of course, the military also employs the uniform patch to distinguish a person’s division or brigade, as well as rank. The sleeve insignia is most often found high on the sleeve, close to the shoulder, but it can also be seen on a helmet.

Similar to a logo, a patch can identify the wearer, his or her achievements, or something they are passionate about. Make a patch to unite members of a club, such as an art or archery club, or just make a visual representation of a personal passion.

---

**Optional Bandana**

Visit DickBlick.com for hundreds of lesson plans and video demonstrations.

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### A lively way to rejuvenate an old toy and discover a much-loved art form from Mexico.

Students can find an overhead view of their own community and turn it into map-like art.

Find more product details on page 18

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### Easily create a distinctive iron-on patch using a linoleum block, paint, and ink pencils

When we think of a patch or badge that’s worn on clothing, often the first thing that comes to mind are Girl Scouts and Boy Scouts. Making patch vests has often been a part of the program during special scouting events. In the United States, patch trading was a popular activity.

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---

**Optional Bandana**

Visit DickBlick.com for hundreds of lesson plans and video demonstrations.
### Art, Intuition & page 4

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### Boxes Bontecou’s page 15

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### Construction Sculpture page 5

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### Altered “Alebrijes” page 11

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### Abstract Pressed Landscape page 12

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<td>30308-1005</td>
<td>Blick Studio Watercolor Paper by Fabriano, Pig of 32 sheets, 9.5&quot; x 12&quot;</td>
<td></td>
<td>$8.75</td>
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### Stark Raving Paper Art page 15

| ITEM NUMBER | ITEM DESCRIPTION | NOTES | PRICE* | DISCOUNT
<table>
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<tbody>
<tr>
<td>13173-1002</td>
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<td></td>
<td>$15.37</td>
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<tr>
<td>14302-0010</td>
<td>Stamper’s Foam, Black, 3&quot; x 3&quot;</td>
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<td>$5.06</td>
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<tr>
<td>2889-0000</td>
<td>Blick Studio Dry Eraser, 4 oz, 3 sheets</td>
<td></td>
<td>$3.97</td>
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</tr>
<tr>
<td>21281-0069</td>
<td>Blick Deluxe White Posterboard, White one side, 14&quot; x 22&quot;</td>
<td></td>
<td>$2.87</td>
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<td>11406-3000</td>
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### Mocha Diffusion on Paper page 9

| ITEM NUMBER | ITEM DESCRIPTION | NOTES | PRICE* | DISCOUNT
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<td>$3.97</td>
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<tr>
<td>21281-0069</td>
<td>Blick Deluxe White Posterboard, White one side, 14&quot; x 22&quot;</td>
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### Veils of Light and Color page 8

| ITEM NUMBER | ITEM DESCRIPTION | NOTES | PRICE* | DISCOUNT
<table>
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<td>11321-1002</td>
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<td>Blick Studio Dry Eraser, 4 oz, 3 sheets</td>
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<td>$3.97</td>
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<tr>
<td>21281-0069</td>
<td>Blick Deluxe White Posterboard, White one side, 14&quot; x 22&quot;</td>
<td></td>
<td>$2.87</td>
<td></td>
</tr>
</tbody>
</table>

**Discount off **each** price as listed in the 2017 Blick Materials for Art Education catalog.

** Full lists of colors, sizes, and product descriptions available at DickBlick.com and in our Materials for Art Education catalog.
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I can use colors and fun patterns. I can make happy, sad, serious, or playful art. I can also make beautiful still lifes and portraits and learn about other artists.

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Grades K–4
Kaya
Teacher Sue McSorley
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Strum, WI

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