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Lesson Plans fall 2017



Constructed Reed Sculpture
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Painted "Glass" Light-Catching Rings

Grades K-12

Create glass-like paintings that are clearly amazing!

The stained glass found in European architecture from the Middle Ages (c. 1100–1453) 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 painting to the surface.

The beauty of a painting lit from behind was compelling and unforgettable in the Middle Ages and still 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.

PREPARATION

1. Each student will need a ring. A welded macramé ring provides a polished frame and no preparation. For a less expensive option, create rings from various lengths of flat reed. Join the ends of the reed with wood glue, and clip them in place to dry.

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 corrugated cardboard or heavy chipboard that won't bend. Cover the sketch with

a clear plastic sheet protector and use masking tape to hold it in place.
3. Paint an image directly on the film, using the sketch beneath as a guide. While the paint is drying, the reed ring may be painted with acrylic colors or markers, if desired.
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 painting will remain on the medium, not the plastic film.
6. To hang, determine the upright position of the ring. Thread a needle and push it through the top of the painting, near the ring. Pull through and tie the ends of the thread together to form a loop.
7. Display in a sunny location where light can filter through the painting and create a glow.

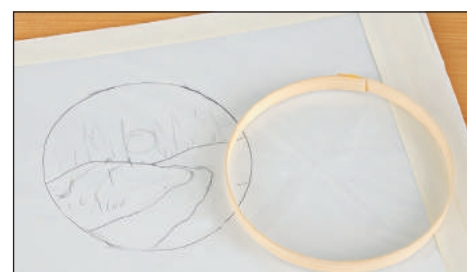
Materials

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); share across class
Maped Ultimate Scissors, 5" (58470-1005)
Clear sheet protectors, available at an office supply store
Rings, use either:
Natural Reed, Flat, size 1/2" x 200 ft coil (60961-1336); plan on 12" to 15" per student
Gold-Tone Welded Macramé Rings, 5" dia (66909-9005); one per student



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.



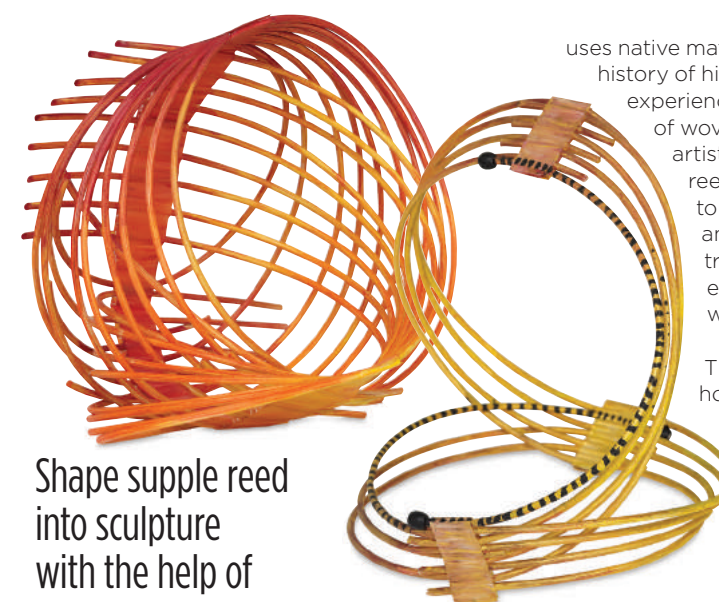
Step 4: Cover the painting with clear glue. When it is dry, pull the plastic away. The paint will remain with the medium.

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, seed beads, or torn paper to add interest and color.

Constructed Reed Sculpture

Grades 3-12



Shape supple reed into sculpture with the help of corrugated connectors

The coiled material known to many western artists and crafters as "reed" does not come from a plant that grows along a riverbank, as one might think. Craft 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 Miebach weaves reed and other materials to bring art, mathematics, and science together by translating numerical and environmental data into woven pieces.

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 15" long. Shorter pieces will break too easily when bent.
2. Trim the corrugated plastic panels into 1-1/2" 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/lessonplans/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 worked with 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. 11/64" 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 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



Step 1: Insert one end of reed into a corrugated plastic panel.



Step 2: Insert the other end of the reed into another channel opening. Repeat and rearrange as desired to form a 3-D composition.



Step 3: Color can be added prior to working with reed or after sculpture is formed.

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 tinted with dye, watercolor, acrylics, or solvent-based sprays (use caution and follow label directions).
6. Add beads, fibers, wires, etc. to create a mixed-media piece.





Can art be random and happen by chance? Or, must it follow rules and be well-planned?

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 traditional course an artist would follow required training, skill development, planning of each piece, and full control

over the final product. Arp was highly educated in art, but purposefully sought to remove himself as much as possible from preliminary planning and process so that his art was a product of randomness and spontaneity.

Jean Arp highly influenced abstract art as it progressed into the next century. Paralleling the transformation of visual art in Jean Arp's time, literature also experienced a comparable movement. Spontaneous writing, stream-of-consciousness, sound poetry, and literary surrealism evolved from similar ideals.

As an exercise in intuitive drawing and writing, students will experience a different approach to the artistic process. For some, it may be a liberating exercise. For others, it may just be a small step outside the comfort zone.

Materials

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

Elmer's Glue-All, 7.63 oz bottle (23887-1007); share one across class
Maysville Cotton Warp, Black, 800 yd spool, 8 oz (62800-2050); share one across class
Blick Deluxe White Posterboard, White on One Side, 14-ply, 22" x 28" (13104-1102); share one among six students

Optional Materials

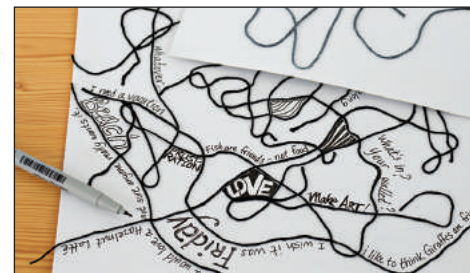
Crescent 14-Ply Black Posterboard, Black, 22" x 28" (13113-2002)

For adding color and design:

Faber-Castell Grip Watercolor EcoPencils, set of 24 (22076-1024)
Sargent Art Gel Pens, 100-pen classroom set (00847-1401)
Faber-Castell DuoTip Washable Markers, set of 24 (22314-0249)
Faber-Castell Red Line Metallic Pencils, set of 12 (20552-1012)



Step 1: Dip string in a mixture of glue and water and allow it to fall on the board in a wandering line.



Step 2: Use a "stream of consciousness" approach to add words and thoughts.



Step 3: Fill spaces with colors, textures, designs, and small illustrations using a variety of media.

of-consciousness approach, write words 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."

5. Along with words, students will fill the spaces with colors, textures, patterns, or small illustrations. Provide a variety of materials, such as colored pencils, tempera paint, markers, pastels, etc. Encourage students to look for shapes formed by the lines and images they might represent, then draw that. Do not be concerned with accuracy and try not to view the artwork as a whole — just concentrate on filling one shape at a time. Try not to look to outside influences or search for ideas anywhere other than in one's own mind.

OPTIONS

1. For a dramatic look, begin with a piece of black board and use white string.



Step 1: Place cut cellophane shapes in an overlapping pattern on the adhesive until it is covered.



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

Materials

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

Grafix Dura-Lar Clear Adhesive-Backed Film, 25" x 40" sheet, .005" (55525-1041); share one sheet among 12 students
Hygloss Cello Sheets, 8-1/2" x 11", package of 48 assorted colors (12608-1085); share one package across class
Blickrylic Polymer Gloss Medium, quart (00711-1027); share one bottle across class

Optional Materials

Glass Globs, 3/8" pieces, 1 lb assortment (34924-1106)

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

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 layer two pieces to produce the color or shade they wanted. This technique — 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.



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

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

Materials

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

Blick Stoneware Clay, 50 lb (30517-1050); share one across class
Colored Sand, White, 25 lb (61006-1040); share one across class
Mini Ribbon Tool Set, 6-piece (30397-9339); share four sets across class
Kemper Straight Needle, 5" (30308-1005); share four across class
Shoe Box Lid, painted

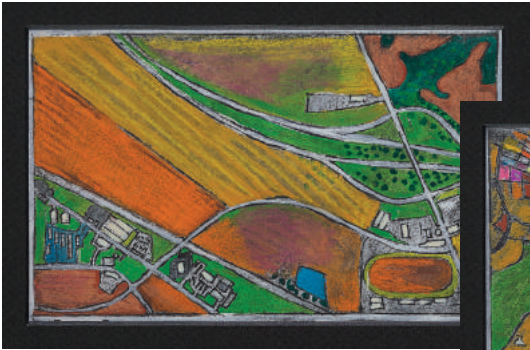
The word rolighery is a play on the word reliquary, which is, simply, a container for relics. A relic is an object that is usually very old, such as a piece of pottery, a piece of bone, or even a part of a deceased holy person's body or belongings.

Indiana-based artist Amy Brier carves very large limestone balls that she calls Rolighery Balls. Her large-scale sculptures allow anyone to have an interactive art experience by rolling them in sand to create ephemeral and always renewable sculptural patterns. This hands-on and very personal art experience can spark a passion for art in anyone! "My art is unique on many levels," Brier says. "Every image carved is either in the negative, which when printed becomes positive, or vice versa."

For complete instructions and more information, go to DickBlick.com/lessonplans/rolighery-balls.



Making a smaller clay Rolighery ball is simple. Start with a ball of clay made into a sphere. After carving and firing, the ball can be used over and over to create patterning in sand, or on soft clay slabs.



A whole new perspective on the landscape



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 from a perspective no one had ever seen it from before! To 20th century artists, being able to fly in a plane or view aerial photos opened up a whole new way to create landscape art. These artists coined the term “aeropainting,” and it appealed to realist and abstract painters alike.

Looking down at one’s environment from the sky, even tall buildings appear flattened and two-dimensional. Streets and highways form lines, and there’s texture and a wide variety of color in fields, trees, and water.



Materials

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

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

Artist Tape, 1/2” x 60 yd (24124-1012); 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 (22921-1021); share one stick between two students

Jolly Superstick Colored Pencils, set of 12 (20349-1012); share one set between two students

Richeson Semi-Moist Watercolor Set, 16-color set (01770-1016); share one set between two students

Richeson Semi-Moist Tempera Cakes, set of 8 colors (00099-1108); share one set between two students

There’s no horizon line, background, or foreground. 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

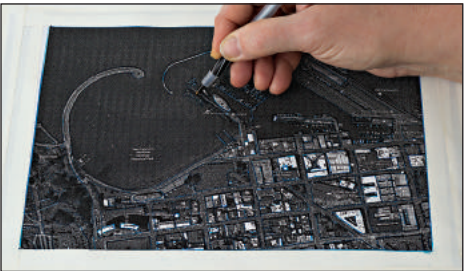
- 1. Use an online mapping source with satellite images (such as Google Maps). Select a view and print it on letter-size paper in landscape format, so the image is as large as possible. It is not necessary to print the image in color unless it is needed for a reference; a black-and-white image will be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

PROCESS

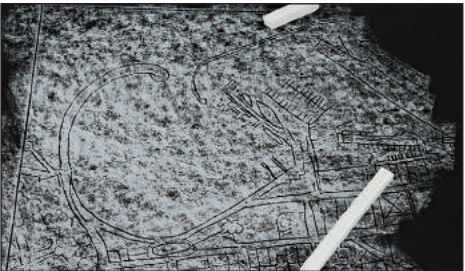
- 1. Tape the satellite image onto a piece of black drawing paper using removable masking tape or artist tape. Place newspaper, magazines, or a sheet of WonderFoam beneath to provide a softer surface.
- 2. Using a ballpoint pen and heavy pressure, trace the main features of the satellite image: roads, bodies of water, groves of trees, etc. A ruler may be useful to make straight lines.
- 3. When the main lines have been traced, remove the satellite image and tape.
- 4. Color lightly over the entire surface using the long, flat side of a white compressed charcoal stick. The paper will hold the white pigment, but the lines that have been debossed into the paper will remain black.
- 5. The details of the landscape can be drawn directly over the white with colored pencil or painted with watercolor or tempera, using a small brush.



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.



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.

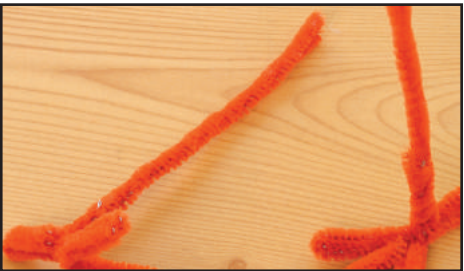
6. Watercolor will blend with the white charcoal and take on the qualities of an opaque tempera. For best results, use paint just slightly dampened with a wet brush and paint between the black lines, not over them.

OPTIONS

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



Step 1: 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 scrunched up paper and stretch bands.



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.



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, paints, etc.
- 2. Supply glue and scissors.

PROCESS

- 1. Decide which bird to sculpt and look closely at its head and beak. Roll a ball of papier 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. Allow the head and beak to dry.
- 2. Begin forming the legs and feet of the bird. Using soft sculpture wire or chenille stems for younger students, cut a 12” piece. At 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 newsprint 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.

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!

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 Patmaché**, 1.5 lbs (34303-1015); share one package across class
- Aleene’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**

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, lime green, and incandescent orange. Seen from a distance, the individually painted homes combine to form an abstract, swirly rainbow design. In some cases, bright swirls that begin on the wall of one house run across several homes before ending in a graceful curlicue.

Create a mini Palmitas in the classroom using papers and chalk markers. The houses start out as a flat template, are “painted,” and then folded into a house with windows that can be lit from within.

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



Materials

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

- Blick Studio Watercolor Paper by Fabriano**, pkg of 10 sheets, 22" x 30" (10080-1022); one sheet makes three houses
- Stonehenge Paper**, Black, 22" x 30" (10423-2002) (for black houses or roofs)
- Blick Studio Tracing Paper Pads**, 50 Sheets, 9" x 12" (10609-3003); share across class
- Prang Metallic Markers**, Set of 6 (21281-0069)
- Velcro Brand Sticky Back Fasteners**, Package of 15 Coins, White (57319-1010); share at least two packs across class
- Optional Materials**
- For black paper:**
- Pentel Wet Erase Chalk Markers**, (22132-)

Corinthian Column

Grades 3-8 (art + history)

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 with an ornate capital decorated with leaves and scrolls.

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 quills provide decoration to the capital. Inside the column, there is room for a secret scroll or other hidden treasures.

Materials

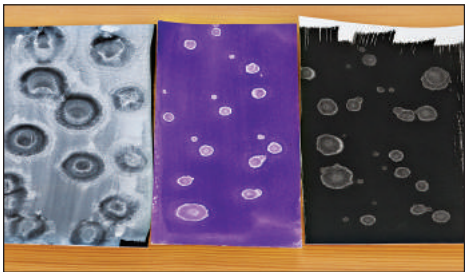
Based on a class size of 24. Adjust as needed.

- Corrugated Paper**, White, 48" x 25 ft roll (11214-1048); share one across class
- Pacon Card Stock**, White, 65 lb, 8-1/2" x 11", pkg of 100 sheets (11319-1021); share one package across class
- Blick Deluxe White Posterboard**, white on both sides, 28" x 44", 14-ply (13104-1006); share two sheets across class

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

Mocha Diffusion on Paper

Grades 3-8 (art + science)



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.

Materials

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

- Canson XL Watercolor Pads**, 30 Sheets, 9" x 12" (10173-1023); one sheet per student
- Liquitex Basics Acrylic Gesso**, 16 oz (00716-1006); share one across class
- Foam Poly Brushes**, 1" (06027-1001); share six across class
- Dr. Ph. Martin's Bombay India Inks**, Set of 12, 1 oz (21122-1009); share one set across class
- Rubbing Alcohol**, 70%+ preferred; share one bottle across class



Use inks and alcohol to create interactive diffused patterns on paper

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 dribbles 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 solutions 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.

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 drips 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 drip. 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.

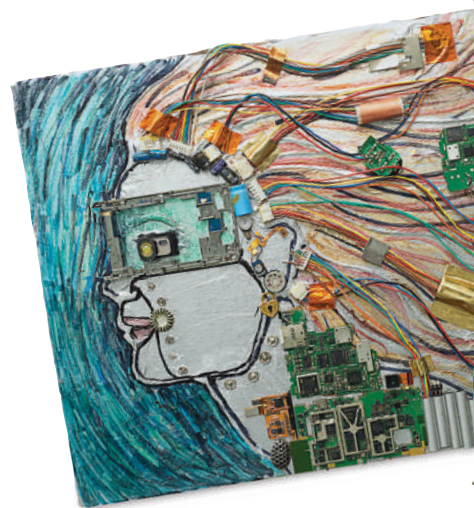
5. Experiment with dark over light colors, or light over dark. Try applying alcohol in an atomizer or spray bottle for other effects. Use the handle end of the brush for smaller dots, or the brush end for larger dots and halos. Apply lines of alcohol rather than dots by applying with a small brush. Blow the alcohol with a straw for even more movement. Apply alcohol with a cotton swab or other tool.



1, Robot

Grades 3–12 (art + science)

What would you look like as an android? It's a sci-fi selfie!



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 Correa'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 dream of futuristic societies and alien races. In the latter part of the 20th century, with the support of popular culture, innovations in computer programming, and the

imaginings of artists such as H.R. Giger, mergers of humans and machines became virtual and the term “cyborg” was coined.

Starting with a dimensional outline of their own features, students use metallic foil, paints, and discarded electronic components to turn their image into science fiction selfies.

PREPARATION

1. Each student will need a photocopied 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 photocopy to a rigid surface such as an inexpensive canvas panel, foamboard, matboard, or sturdy cardboard. The heavier the pieces used for assemblage, the heavier the support should be.
3. Tear aluminum foil from the roll into pieces a little larger than the surface.

PROCESS

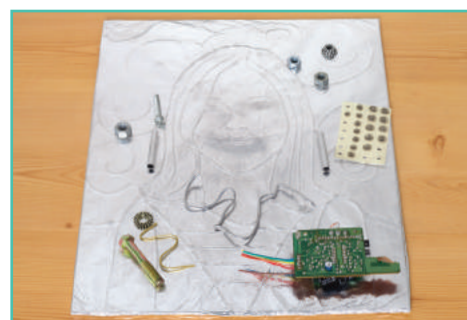
1. Apply lines of glue directly from the bottle onto the photocopy. Trace the outlines of the hair, face shape, features, neck, and shoulders. In the negative space around the portrait, add more glue lines. Allow glue to dry completely before proceeding.
2. Mix glue with a little water (2 parts glue 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



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 papers and paints, jewelry and hardware, repurposed electronic elements. Glue items to the silver-colored foil surface.

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. Wires, sewing notions, hardware, and old jewelry parts work well. Colorful foil paper, tooling 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.

Altered "Alebrijes"

Grades 5–12 (art + social studies)



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

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 strips 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 may distort.
3. Smooth the plaster with fingers to create the smoothest surface possible. Allow to dry for a few hours or overnight.
4. 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.
5. Extensions such as horns, wings, tails, etc. can be added to the creature using air-dry modeling clay.
6. 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.
2. A calaca is a skeleton figure, commonly shown wearing festive clothing, dancing, or playing musical instruments to indicate a joyous afterlife. A doll or action figure could become a calaca.



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



Step 3: Paint with vibrant acrylic colors.



Materials

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

Blick Studio Acrylics, 4 oz, assorted colors (01637-); share across class
Activa Rigid Wrap Plaster Cloth, 4" x 5 yd roll (33507-1004); plan on 2 ft per student
Toy, one per student
Optional Materials
3M Production Sandpaper, fine grit, pkg of 10 sheets (34916-1303)
Blickrylic Gesso, quart (00711-1017)
DAS Modeling Clay, White, 2.2 lb (30538-1042)
Creativity Street Rhinestones, 375 piece pkg (61762-1001)
Creativity Street Sequin Mix, 4 oz (60718-1004)
Crayola Washable Glitter Glue, assorted color sets (23838-)



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.

Abstract Pressed Landscape

Grades K-12 (art + history)



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 evoked a classic simplicity. Landscapes were popular, but not recognized as "high 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 prints. 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

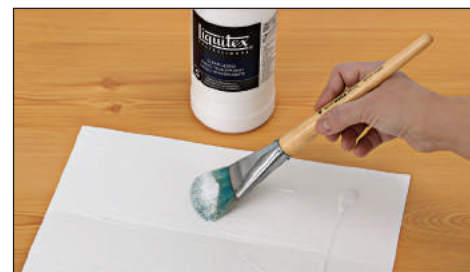
of the page. Open and allow to dry completely.

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" (10080-1021); share two packages across class
Liquitex Acrylic Gesso, Clear, 16 oz (00618-2006); share one across class
Liquitex Basics Acrylic Colors, 8.5 oz tubes (00717-); share at least six landscape colors across class
Jacquard Pearl-Ex Pigments, 0.50 oz, (27103-); share four across class
Tombow Dual Brush Pens, (21334-); share set across class



Step 1: Fold paper in half, open, and apply an even coat of clear gesso.



Step 2: Add paint and Pearl-Ex pigments to create an abstract landscape above the fold.



Step 3: Fold the paper in half and apply pressure to transfer the "print" to the bottom half.



Step 4: When dry, add detail with markers or other media.



Stark Raving Paper Art

Grades 3-12



Layered contour shapes create visual depth — then it's the colors that draw you in!

Contemporary Los Angeles artist Jen Stark is probably one of the most pinned, forwarded, shared, and retweeted artists to this day. Stark uses vibrant colors that radiate and repeat through 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

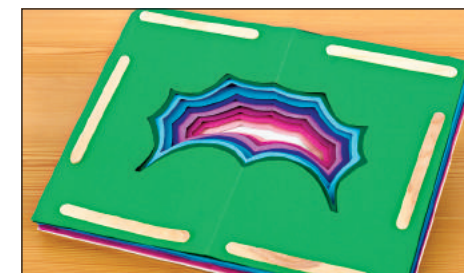
1. View the colors of a spectrum through a prism or image of a rainbow. Colors always appear in the same order due to the wavelength of light and how quickly it reaches our eyes (red, with the longest wavelength and blue, being the shortest, are at opposite sides of the spectrum).
2. Cut construction 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.



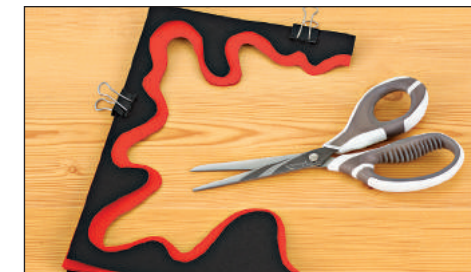
Step 1: Fold sheet. Cut a shape from one side of the fold to the other.



Step 3: Layer the outer cut shapes, creating depth by gluing wooden craft sticks between layers. Arrange on one side of a board.

2. Fold the next piece of paper in half in the same manner. Select the next color, and insert it in the black piece so the folds line up. Use paper clips to hold the papers together perfectly aligned.
3. From the fold, cut a contour line that follows the outline of the first shape, just slightly inside the first shape. This will produce a second shape that is a bit smaller than the first.
4. Remove the black outline and set aside. Fold a third sheet and repeat steps 2 and 3. For best results, always use clips to hold paper in place and only work with two sheets at a time.
5. Repeat until it is no longer possible to cut more shapes.
6. Place all the outside cut-outs together, arranging them so the edges line up together and the folds in the middle match. Glue the one with the smallest cut opening to one side of a piece of heavy posterboard.

7. 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.
8. 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.



Step 2: Insert next sheet and cut just inside the first shape. Repeat until shapes can no longer be cut.



Step 4: Layer inner shapes on the opposite side of the board.



Materials

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

Pacon Tru-Ray Construction Paper, assorted colors, 9" x 12" sheets (11406-); plan for six sheets per student
Blick Deluxe White Posterboard, 14-ply, white on one side, 22" x 28" (13104-1102); share one sheet among six students
Creativity Street Craft Sticks, 3/8" x 4-1/2", box of 1000, (60401-1001); plan for 30 per student
Aleene's Quick Dry Tacky Glue, 4 oz (23884-1104); share one bottle among three students
Maped Ultimate Scissors, 5" (58470-1005); need one per student

Print a Patch!

Grades 5–12 (art + history)



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 most likely originated at the national Order of the Arrow meetings in the 1920s and 1930s. Records from those meetings indicate that 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.

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 prep, use the optional bandana and cut on fold lines.
3. Cut Heat n Bond to the same size as the cloth above.



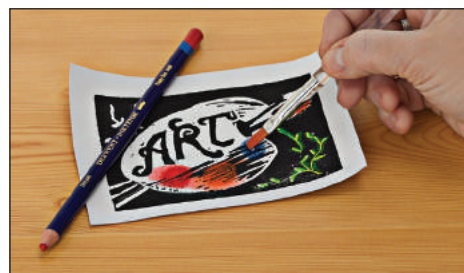
Step 1: Transfer the patch design to the Speedy-Cut block and carve away unwanted material.

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 a 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 brayer 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. Peel 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 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.

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 (40203-1029); share 12 sets across class
Design Works Unbleached Muslin, 45" x 5 yd (63987-1005); share one across class
Blick Studio Acrylics, 250ml, Ivory Black (01637-2252); share three tubes across class
Derwent Inktense Blocks, 8 colors (22412); break into 4 pcs each to share across class
Therm-O-Web Heat n Bond Iron-on Adhesive, Ultrahold, 17" x 1 yd (24132-2217); share one sheet across class
Natural Cotton Bandana, 22" x 22" (63982-1001); share one across class
Inovart Soft Rubber Brayer, 4" (40121-1004); share 4-6 across class
Iron

Optional Materials

Derwent Inktense Pencils, set of 12 (22051-1012); share four sets across class

Abstract Pressed Landscape

See page 12



Make an easy, ephemeral expression of a landscape by transferring a "print" of paints and pigments from one half of the paper to the other.

Find more product details on page 18

Little Graffiti Village

See page 8



Create a mini Palmitas using papers and markers, with windows that can be lit from within.

Find more product details on page 19

A Drone's Eye View

See page 6



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

Find more product details on page 18

Altered Alebrijes

See page 11



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

Find more product details on page 18

SAVE 20%* ON THESE LESSON PLAN SUPPLIES

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A Drone's Eye View page 6

ITEM NUMBER	ITEM DESCRIPTION	NOTES	20% DISCOUNT PRICE*
10344-2003	Strathmore Artagain Drawing Paper, pad of 24 sheets, Black, 9 x 12		\$5.90
24124-1012	Artist Tape, 1/2" x 60 yd		\$4.11
22518-1008	Bic Velocity Bold Ball Pen, set of 8, assorted colors	ineligible for discount	\$6.48
22921-1021	General's White Charcoal, pkg of 12		\$6.49
20349-1012	Jolly Superstick Colored Pencils, set of 12		\$7.66
00099-1108	Richeson Semi-Moist Tempera Cakes, 8-color set		\$13.56
01770-1016	Richeson Semi-Moist Watercolor Set, 16-color set		\$4.74
05858-1002	Blick Scholastic Golden Taklon Brush, Round, Size 4		\$2.10

Abstract Pressed Landscape page 12

ITEM NUMBER	ITEM DESCRIPTION	NOTES	20% DISCOUNT PRICE*
10080-1021	Blick Studio Watercolor Paper by Fabriano, Pkg of 20 Sheets, 9-1/2" x 13"		\$7.13
00618-2006	Liquitex Acrylic Gesso, Clear, 16 oz		\$8.54
00717-	Liquitex Basics Acrylic Colors, 8.5 oz tubes	specify color(s)**	\$6.15
27103-	Jacquard Pearl-Ex Pigments, 0.50 oz	specify color(s)**	\$3.19
21334-	Tombow Dual Brush Pens	specify color(s)**	\$2.18

Altered "Alebrijes" page 11

ITEM NUMBER	ITEM DESCRIPTION	NOTES	20% DISCOUNT PRICE*
01637-	Blick Studio Acrylics, 120 ml, assorted colors	specify color(s)**	\$3.67
33507-1004	Activa Rigid Wrap Plaster Cloth, 4" x 5 yd roll		\$5.19
00711-1017	Blickrylic Gesso, quart		\$10.37
30538-1042	DAS Modeling Clay, White, 2.2 lb		\$7.78
61762-1001	Creativity Street Rhinestones, 375 piece pkg		\$11.68
60718-1004	Creativity Street Sequin Mix, 4 oz		\$5.22
23838-	Crayola Washable Glitter Glue, assorted color set of 5	specify set(s)**	\$3.19

* 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.

Arp, Art & Intuition page 4

ITEM NUMBER	ITEM DESCRIPTION	NOTES	20% DISCOUNT PRICE*
23887-1007	Elmer's Glue-All, 7.63 oz bottle		\$1.92
62800-2050	Maysville Cotton Warp, Black, 800 yd spool, 8 oz		\$7.19
13104-1102	Blick Deluxe White Posterboard, White one side, 14 ply, 22" x 28"		\$2.52
22076-1024	Faber-Castell Grip Watercolor EcoPencils, set of 24		\$8.90
00847-1401	Sargent Art Gel Pens, Assorted Colors, set of 100		\$7.19
22314-0249	Faber-Castell DuoTip Washable Markers, set of 24		\$7.99
20552-1012	Faber-Castell Red Line Metallic Pencils, set of 12		\$4.16

Boxes Like Bontecou's page 15

ITEM NUMBER	ITEM DESCRIPTION	NOTES	20% DISCOUNT PRICE*
13115-2222	Chipboard, 14 ply, 22" x 28"		\$0.59
24118-1003	Kraft Paper Tape, 3" x 600 ft		\$8.97
33401-1014	Blick Armature and Sculpture Wire, 12 gauge x 350 ft coil		\$24.18
33408-1170	Amaco Wireform Mesh, Crafter's Woven Mesh, pkg of 3 16" x 20" sheets		\$14.31
60518-2060	Amaco ArtEmboss Soft Metal Sheets, medium weight, black/aluminum, 9.25" x 12", pkg of 12 sheets		\$20.57
00727-2025	Blick Matte Acrylic, Black, 8 oz bottle		\$5.27
23884-1304	Aleene's Fast Grab Tacky Glue, 4 oz		\$2.55

Constructed Reed Sculpture page 3

ITEM NUMBER	ITEM DESCRIPTION	NOTES	20% DISCOUNT PRICE*
60961-	Natural Reed Coil	specify width(s)**	\$11.99
13215-1043	Corrugated Plastic Panels, 20" x 30" - white	specify color(s)**	\$3.46
01302-	Jacquard Procion MX Fiber Reactive Cold Water Dye, 2/3 oz	specify color(s)**	\$3.62
01302-1016	Jacquard Soda Ash Dye Fixer, 1-b		\$2.60
00767-	Plaid FolkArt Ultra Dye, 8 oz	specify color(s)** ineligible for discount	\$6.99
00711-	Blickrylic Student Acrylics, Pint	specify color(s)**	\$4.24
21170-	Marabu Art Spray, 50 ml	specify color(s)**	\$3.99
60702-1000	Wooden Barrel Beads, pkg of 100		\$4.02

Corinthian Column page 8

ITEM NUMBER	ITEM DESCRIPTION	NOTES	20% DISCOUNT PRICE*
11214-1048	Corrugated Paper, White, 48" x 25 ft roll		\$28.37
11319-1021	Pacon Card Stock, White, 65 lb, 8.5" x 11", pkg of 100 sheets		\$9.58
13104-1006	Blick Deluxe White Posterboard, White both sides, 28" x 44", 14 ply		\$5.08
23008-1060	White Masking Tape, 3/4" x 60 yds		\$3.60

I, Robot page 10

ITEM NUMBER	ITEM DESCRIPTION	NOTES	20% DISCOUNT PRICE*
11327-2521	Folia Alu Foil, Silver, 19.5" x 31" roll	ineligible for discount	\$2.99
07015-1005	Blick Economy Canvas Panels, classroom pack of 24, 11" x 14"		\$30.94
23887-1007	Elmer's Glue-All, 7.63 oz		\$1.92

Join the Flock page 7

ITEM NUMBER	ITEM DESCRIPTION	NOTES	20% DISCOUNT PRICE*
33406-0116	Sculpture House Armature Wire, 16 gauge, 32 ft	ineligible for discount	\$3.94
34303-1015	Jovi Patmaché, 1.5 lbs		\$7.03
23884-1104	Aleene's Quick Dry Tacky Glue, 4 oz		\$2.56
61411-1002	Plastibands, box of 200		\$6.15

Layer & Scratch page 14

ITEM NUMBER	ITEM DESCRIPTION	NOTES	20% DISCOUNT PRICE*
07015-1023	Blick Economy Canvas Panel Classroom Pack, Pkg of 24, 9" x 12"		\$23.54
21951-1024	Reeves Watersoluble Wax Pastel, Set of 24	ineligible for discount	\$6.35
30349-1020	Kemper Fettingh Knife, Hard		\$4.09
00711-1049	Blickrylic Student Acrylics, 6 Pack Basic Color Set		\$23.16
05859-	Blick Scholastic Short Handle Golden Taklon Flat Wash, Short Handle	specify size**	\$X.XX
00609-1036	Liquitex Light Modeling Paste, 16 oz		\$15.59
00730-	Sargent Art Liquid Metal Acrylics, 4 oz	specify color(s)**	\$4.24
22148-	Blick Studio Markers	specify color(s)**	\$2.58
03115-1003	Blick Palette Knife		\$3.11

Little Graffiti Village page 8

ITEM NUMBER	ITEM DESCRIPTION	NOTES	20% DISCOUNT PRICE*
10080-1022	Blick Studio Watercolor Paper by Fabriano, Pkg of 10 Sheets, 22" x 30"		\$13.37
10423-2002	Stonehenge Paper, Black, 22" x 30		\$3.42
10609-3003	Blick Studio Tracing Paper Pad, 50 Sheets, 9" x 12"		\$2.46
57319-1010	Velcro Brand Sticky Back Fasteners, Package of 15 Coins, White		\$2.31
23884-1104	Aleene's Quick Dry Tacky Glue, 4 oz		\$2.56
21281-0069	Prang Metallic Markers, Set of 6		\$6.90
22132-1009	Pentel Wet Erase Chalk Markers, Set of 4, Primary Colors, Chisel Point		\$13.04
22132-1019	Pentel Wet Erase Chalk Markers, Set of 4, Secondary Colors, Chisel Point		\$13.04
62951-	Marvy Uchida Corru-Gator Paper Crimpers		\$X.XX
55476-2010	Chartpak Pickett General Purpose Metric Templates		\$X.XX
55476-1800	Chartpak Pickett Squares Templates		\$X.XX

Mocha Diffusion on Paper page 9

ITEM NUMBER	ITEM DESCRIPTION	NOTES	20% DISCOUNT PRICE*
10173-1023	Canson XL Watercolor Pad, 30 Sheets, 9" x 12"		\$6.17
00716-1006	Liquitex Basics Acrylic Gesso, 16 oz		\$7.51
21122-1009	Dr. Ph. Martin's Bombay India Inks, Set of 12, 1 oz		\$35.18
05858-1004	Blick Scholastic Short Handle Golden Taklon Round, Size 4		\$2.28
02912-1003	Holbein Watercolor Atomizer Bottle		\$2.24
20777-1010	Sakura Gelly Roll Pen, White	ineligible for discount	\$1.25

** Full lists of colors, sizes, and product descriptions available at [DickBlick.com](#) and in our Materials for Art Education Catalog.

Painted "Glass" Light-Catching Rings page 2

ITEM NUMBER	ITEM DESCRIPTION	NOTES	20% DISCOUNT PRICE*
60961-1336	Natural Reed, flat, size 1/2"x 200 ft coil		\$11.99
00711-1027	Blickrylic Polymer Gloss Medium, quart		\$X.XX
00711-	Blickrylic Student Acrylics, pint	specify color(s)**	\$4.24
66909-9005	Gold-Tone Welded Macramé Ring, 5" dia		\$X.XX

Print a Patch! page 16

ITEM NUMBER	ITEM DESCRIPTION	NOTES	20% DISCOUNT PRICE*
40425-4803	Speedball Speedy-Cut Easy Blocks, 3" x 4-1/2" x 1/4"		\$1.82
40203-1029	Speedball Linoleum Cutters, Set 2		\$10.54
18973-1005	Acrylic Clear Sheet, 5"x7"	ineligible for discount	\$2.13
40120-1002	Yasutomo Bamboo Baren, Small		\$3.99
63987-1005	Unbleached Muslin, 45" x yard	ineligible for discount	\$5.99
63982-1001	Natural Cotton Bandana, 22" x 22"		\$1.82
01637-2252	Blick Studio Acrylics, 250 ml, Ivory Black		\$5.59
40121-1004	Inovart Soft Rubber Brayer, 4"		\$6.52
22412-	Derwent Inktness Blocks	specify color(s)**	\$1.70
22051-1012	Derwent Inktness Pencils, set of 12		\$21.49
24132-2217	Therm-O-Web Heat n Bond Iron-on Adhesive, Ultrahold, 17" x 1 yard		\$2.39
12917-3012	Saral Wax Free Transfer Paper, Red		\$10.80

Roliquery Balls – Make a Rolling Impression! page 5

ITEM NUMBER	ITEM DESCRIPTION	NOTES	20% DISCOUNT PRICE*
30517-1050	Blick Stoneware Clay, 50 lb		\$19.11
61006-	Colored Sand, White, 25 lb		\$26.24
30397-9339	Mini Ribbon Tool Set, 6 piece		\$7.82
30308-1005	Kemper Straight Needle, 5"		\$1.37
33247-1025	Amaco Stonex White Clay, 25 lb		\$32.25

Skinny Strip Collage page 15

ITEM NUMBER	ITEM DESCRIPTION	NOTES	20% DISCOUNT PRICE*
10743-1023	Strathmore 100 Series Black Chalk Paper Pad, 15 Sheets, 9" x 12"		\$4.16
21987-1129	Prang Ambrite Paper Chalk, Set of 12		\$3.42
10314-1043	Blick Studio Drawing Pad, 30 Sheets, 9" x 12		\$2.76
10636-2485	Canson Foundation Graph Pad, 4" x 4" Grid, 40 Sheets, 8-1/2" x 11"	ineligible for discount	\$4.51
23884-1104	Aleene's Quick Dry Tacky Glue, 4 oz		\$2.56

Stark Raving Paper Art page 13

ITEM NUMBER	ITEM DESCRIPTION	NOTES	20% DISCOUNT PRICE*
11406-	Pacon Tru-Ray Construction Paper, pkg of 50 sheets, 9" x 12"	specify color(s)**	\$1.87
13104-1102	Blick Deluxe White Posterboard, 14 ply, White one side, 22" x 28"		\$2.52
60401-1001	Creativity Street Craft Sticks, 3/8" x 4-1/2", box of 1000		\$7.26
23884-1104	Aleene's Quick Dry Tacky Glue, 4 oz		\$2.56
58470-1005	Maped Ultimate Scissors, 5"		\$3.19
13113-2002	Crescent 14-Ply Black Posterboard, 22" x 28"		\$2.72

Veils of Light and Color page 5

ITEM NUMBER	ITEM DESCRIPTION	NOTES	20% DISCOUNT PRICE*
55525-1041	Grafix Dura-Lar Clear Adhesive-Backed Film, 25" x 40" sheet, .005"		\$9.30
12608-1085	Hygloss Cello Sheets, 8-1/2" x 11", 48 assorted colors	ineligible for discount	\$5.95
00711-1027	Blickrylic Polymer Gloss Medium, quart		\$9.30

BLICK® 4th Annual MIXED MEDIA CONTEST

To view all 2017 Silver and Gold Award entries,
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**With Art I Can... use my imagination
and express my feelings.**

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.

2017 Silver Medalist Grades K-4

Kaya
Teacher Sue McSorley
Eleva-Strum Intermediate School
Strum, WI



with
art
I can
connect



**With Art I Can...love the mess and
creativity of art with paint all over my
canvas but even more on me.**

As my nephew has grown, I see curiosity
in him, which inspired me to use him as
my muse. I titled my piece "Curious,"
illustrating the spark all kids feel painting.

2017 Gold Medalist Grades 9-12

Abby
Teacher Laurie Holley
Thomas Jefferson High School
for Advanced Studies
Gretna, LA

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

This year's contest invites students in grades K-12 to express what they can
CONNECT to with art — ideas, experiences, people, places, community,
cultures, history, other artists — even a greater connection to themselves.

Selected artworks by finalists will be printed as part of a complimentary
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conferences and as a downloadable digital slideshow.

- Complete rules are available in Blick's 2018
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- Entries must be received by April 13, 2018.

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