

# BLICK®

## Lesson Plans Spring 2022

**Metallic  
Shadow Book**  
See page 2



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Combine bookmaking, papercutting, and poetry, then enhance with a metallic shine.



Art comes from personal experience. Many works of art, including visual art, music, and literature, have been inspired by the simple act of taking a walk and observing nature. Imagine sitting under a tree. Watch the light come through the leaves and create shadows on the ground. What thoughts appear during this experience?

In this lesson, personal engagement with nature is combined with poetry, bookmaking, papercutting, and painting. The result is a wonderfully dimensional work of art!

Abstractly cut paper is folded into a freestanding accordion book, creating shadows and light patterns on the surrounding environment.

The book is made stable using Fredrix

Cut Edge canvas panels for the cover. The eight pages created by the accordion fold can be used to display one line each, creating an octave poem that can be read when open or by turning the pages, just like a regular book. Finally, Crayola Pearlescent Cream Sticks are applied with paints and other media for a shimmering glow.



## PREPARATION

1. Cut Blick construction paper in half lengthwise, creating two sheets each measuring 6" x 18".
2. Sit in a quiet place outdoors. Observe shadows and record thoughts. Simple notes, stream of consciousness writing, and quick sketches are all excellent ways to record inner observations.

## PROCESS

1. Use a ruler to measure 4" increments across the page. Make registration marks at the top and bottom of the sheet. Do this on both sides of the paper, starting from the same side each time. There will be a 2" remainder. Repeat on the second sheet of paper.
2. Fold at the registration marks, in an accordion style zig-zag pattern. Use the ruler to create a sharp fold. Do this across both sheets.
3. Use a glue stick to adhere the two sheets together. Attach the 2" flap to a full 4" piece.
4. Cut the remaining 2" piece off.
5. Draw a large "X" on the first and last page.
6. Use metallic paints and Crayola Pearlescent Cream Sticks to paint the pages and canvas panels. Experiment by making a variety of marks or using an atomizer to move inks and paints around on the page. There is no need to paint

where the "X" has been drawn, as this side of the page will be glued to the cover and not seen.

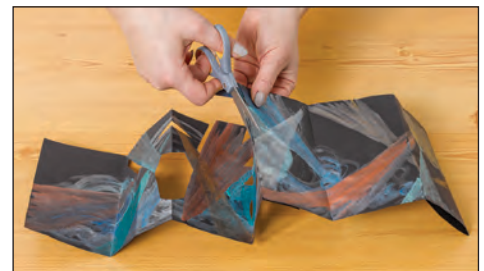
7. To cut the pages, simply cut in from the folds in the same way one would cut to make a paper snowflake. Additional cuts can be made by creating a separate fold in the center of each page. Cut geometric shapes, lines, and swirls. Shapes can be cut out completely, or left partially attached and folded to pop out.
8. Write a poem with a line on each page.
9. Attach front and back covers. Use a glue stick to affix the outer pages (marked with



**Step 1:** Fold both sheets in an accordion style zig-zag pattern.



**Step 2:** Use metallic paints and Crayola Pearlescent Cream Sticks to paint the pages and covers.



**Step 3:** To cut the pages, simply cut in from the folds.

X) to the back side of the canvas panels. If a tie closure is desired, a ribbon or cord may be tucked between the page and the cover panel before glued.

## Materials

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

**Fredrix Value Series Cut Edge Canvas Panels**, Pkg of 25, Black, 4" x 6" (07026-2003); share two packages across class, two panels per student

**Blick Construction Paper**, 12" x 18", Black, 50 Sheets (11409-2006); share one package across class, one sheet per student

**Blick Aluminum Non-Slip Rulers**, 18" (56014-1018); share one between two students

**Blick Glue Stick**, Purple, 1.41 oz (23895-5638); share one between two students

**Blick Economy Short Handle Sable Round**, Classpack of 36 (05147-0369)

**Hemptique Hemp Cord Spools**, asst.

colors, 205ft, 20lb (63830-); share one across class

**Westcott Titanium Bonded Scissors**, Titanium Blade, 5" (57059-1005)

## OPTIONS FOR SURFACE DECORATION

**Crayola Signature Pearlescent Cream Sticks**, (67856-1010)

**Daler-Rowney FW Pearlescent Liquid Acrylic Artists' Inks**, (21111-)

**Niji Pearlescent Watercolor Pan Sets**, Set of 21 Colors (01727-1021)

**Pentel Slicci Pens**, Metallic, Set of 8 (21887-1008)



Bleeding tissue paper and water reveal a blind contour portrait!



Artists have long used blind contour drawing as a warm-up or exercise. The artist observes the subject and draws without looking at the paper. One continuous line is often used since it's difficult to know where prior marks are located on the page. The result is a loose and sometimes humorous depiction of the subject.

In this lesson plan, the "blind" aspect is taken to a fun new level—the drawing medium is actually invisible! Students will use a Sakura Cray-Pas color extender oil pastel to draw a contour portrait of a classmate. The line will be nearly invisible, but leave a mark in oil which serves as a resist. Students then apply color, in the form of bleeding tissue paper misted with water, to magically reveal the subject! The process is so fun it will be hard to stop at just one!

This exercise will help students loosen up and understand that the "perfect" drawing doesn't exist. All of the drawings will have visual interest, even if they don't appear representational. It's a liberating activity that helps build the self-esteem of young artists.



**Step 1:** Use a Cray-Pas color extender to draw a blind contour portrait.



**Step 2:** Arrange tissue paper pieces on the drawing.



**Step 3:** Spray with water and allow color to bleed.

## PROCESS

1. Pair students across from each other. The paired student will be the portrait subject.
2. Distribute watercolor paper cut to 10" x 11" and Cray-Pas Color Extenders.

3. Time the drawing, allowing no less than three minutes and no more than ten. When the timer goes off, all students should put their pastels down.

4. Place the portrait in a tray. Cut or tear pieces of bleeding tissue and place them on the page. The general placement can be intentional, like a mosaic, or more random in nature. Pieces of tissue can be overlapped to enhance color mixing and blending.

5. Using an atomizer, gently mist the tissue paper with water. Allow the water to run and pool, blending colors together. Rotate and tilt the tray to aid in moving the water and color across the page. Using watercolor paper as the base allows the piece to become saturated without affecting the paper's structural integrity.

6. Remove from the tray and place the artwork onto paper towels to dry.

7. Remove tissue pieces and discard.

8. Once dry, the contour drawing will be revealed. Marks made with the oil pastel will only show up if color has been placed on or next to the line.

9. Pieces can be matted and displayed together for impact.

## OPTIONS

- Use Blick Liquid Watercolor in washes instead of bleeding tissue paper for color.
- Use drawing materials to enhance the image once dry.



## Materials

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

**Blick Watercolor Paper**, 22" x 30", 140 lb (10008-1022); at least four sheets for the class.

**Sakura Cray-Pas Expressionist Oil Pastels**, Extender/Blender (20012-0100); need one per student

**Spectra Deluxe Bleeding Art Tissue**, 20" x 30", 100 sheet asst. (11306-1003); share one package across class

**Holbein Watercolor Atomizer Bottle**, 2 oz (0212-1003); share one between two students

### OPTIONAL MATERIALS

**Gloves Disposable Gloves for Kids**, (03480-1001)

**Richeson Butcher Tray Palettes**, 13" x 17" (03066-1017)



**Step 1:** Select a personal image that represents a story. Alter by posterizing, then print.



**Step 2:** Cut the subject away from the background and paint with opaque watercolor.



**Step 3:** Design the background using found and painted papers, then place the subject over the background.

## PREPARATION

1. Select an image from a personal photo bank on a phone, computer, or tablet. Look for imagery that represents a story rather than portraiture. An event or experience will make the best narrative and everyday settings and scenes will provide the most personal subject matter. Print the image out in black ink/toner on a letter-size sheet. If desired, alter the image first by posterizing it (assigning just a few levels of gray). This will simplify the image for painting by limiting the tones and also uses less ink/toner to print.
2. Gather papers to use for collage. It's best to have a variety of colors and patterns, including solids.

## PROCESS

1. Determine the subject(s) of the collage, including figure(s), faces, etc. Cut the subject away from the background. Save

Choose from a personal photo bank, then rebuild an image into a visual story.



The discipline of collage in fine art is a relatively new form of expression. While cutting and gluing techniques have existed throughout history, it wasn't until the 20th century that mass-produced papers, newspapers, magazines, and photos became readily available to modern artists who were eager to experiment with new materials.

During the mid-20th century, artist Romare Bearden became renowned for his narrative collages that focused on the lives, culture, and ideals of African American people. Using found images and papers, Bearden turned to his own memories of growing up during the Harlem Renaissance as inspiration. He felt as if the medium of collage represented "a coming together" and rebuilding of something and used it as a means for advocating for African American artists.

Using their own photos, students will select an image to rebuild in paper and paint, telling a visual story about their chosen subject matter.



the background portion of the image to use as reference.

2. Using opaque watercolor and a small brush, paint the subject and set aside to dry. Use realistic choices or invented color. The paper will buckle with water, but will flatten again when glue is applied.

3. Select papers to fill the background and describe the setting. Consider the narrative of the collage when selecting colors and patterns. Colors and patterns can provide clues to the storyline, set the scene, and determine mood or emotion. Plan the placement of the papers prior to gluing them in place. Alter these papers as desired by painting, cutting, tearing, wrinkling, etc.

4. Use a glue specifically designed for collage or decoupage work. Thin glue slightly with water to make it more brushable. Assemble the background, brushing just enough glue on the back of each piece of paper to lightly coat it. Press down with fingers and smooth away wrinkles. Repeat with all the pieces until the background is in place.

5. Position the subject of the collage over the background and glue it. If desired, add more paper over the subject to describe clothing and other details.

6. Once dry, markers, or pencils can be used to help describe the details of the narrative collage.

NOTE: Do not brush glue over the painted surfaces. Gouache is waterbased and will smear. For best results, seal the finished collage with a clear finish spray.

## Materials

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

**Canson XL Mix Media Pad, 12" x 9"**, portrait, 60 sheets (12468-1023); share one across class

**Savoir Faire Opaque Watercolor Gouache**, Set of 10 colors, 10 ml tubes (00803-0029); share two sets across class

**Royal & Langnickel Classroom Brush Assortment**, Round/flat, Golden Taklon, set of 120 (06276-1019); share one across class

**Roylco Decorative Paper Packs**, assorted sizes and designs (11262-); share two across class

**Decorative Paper, Assorted**, 1 lb (12440-1001); share two across class

**Yasutomo Nori Paste**, Classpack of 20 jars, 1.84 oz (24000-1003); share one across class

## OPTIONAL MATERIALS

**Mod Podge Clear Acrylic Sealer Spray**, 12 oz can, Matte (02916-1018)



Create a vibrant, geometry-focused painting in the style of Liquitex Brand Partner Hannah Webb.



Artist Hannah Webb creates vibrant paintings focusing on color and geometry. Her paintings are created by precisely stacking and layering independent shapes to imply light, texture, and form, a technique she has dubbed “shape language.” With a balance of both careful color shifts and loud punches of contrasting hues, the end result is a harmonious painting that vibrates with life.

Geometry is the visual language of shapes and plays a huge role in all art. It is how perspective and form are conveyed on a two-dimensional surface.

It's not necessary to understand Euclidian geometry in order to draw something as simple as an apple, but it is important to observe objects and understand how to break down the overall form into a number of smaller shapes contained within.

In this lesson, students will learn how to break down a shape to create a vibrant painting in the style of Hannah Webb. Richeson Hardboard Flat Panels provide the perfect surface for Liquitex Basics Acrylics, resulting in a flat, smooth finish.



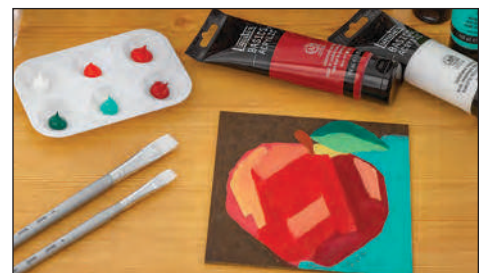
**Step 1:** Step 1: Sketch the basic shape of the object directly onto the hardboard.



**Step 2:** Use a flat brush to fill in the main color. The paint can be thinned with water.



**Step 3:** Choose an analogous color from the two color sections that surround the main color segment on a color wheel to show smaller shapes within.



**Step 4:** Choose a color to apply as the background color. This color should be complementary.

## PREPARATION

1. Choose a reference image to work from.
2. Prime the hardboard with a thin layer of Liquitex Basics Acrylic Matte Gel Medium.

## Materials

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

**Liquitex Basics Acrylic Paints**, Asst. colors and sizes (00717-) share at least 7 colors across class

**Richeson Hardboard Flat Panels**, 6" x 6", 1/8" (14945-1066); need one per student

**Liquitex Basics Acrylic Matte Gel Medium**, 8.5 oz, (00775-2105); need four

**Liquitex Basics Plastic Mixing Knives**, Set of 72, (02819-1001)

**Liquitex Basics Brushes, Long Handle**, Round, Size 4, (09124-1004); Bright, Size 10, (09128-1010); Flat, Size 8, (09125-1008); one of each per student

**Winsor & Newton Tear-Off Palette Pad**, 9" x 12", 50 sheets (03539-1023); one sheet per student

**Container for brush water**

## OPTIONAL MATERIALS

**Paint Puck Brush Cleaner**, Asst. colors (03362-); share one between two students

## PROCESS

1. Using the reference image as a guide, sketch the overall shape of the object directly onto the unprimed panel using a round brush and Liquitex Basics Acrylic Paint thinned with water. Using a reference image does not mean making a copy of the image, but rather allows students to study it in order to accurately represent the object.
2. Loosely sketch in contour lines and delineations within the object. Keep in mind that this is only a guide for the painting. Focus on the big shapes. There shouldn't be more than six; the overall main shape, three medium-sized shapes, and two small shapes. One of these lines can note the volume of the object, while the others show large areas of light or dark tones.
3. Use a flat brush to fill in the main color. The paint can be thinned with water, but do not exceed a ratio of one-part water to ten-parts paint. The thinned paint should be smooth and well mixed to the consistency of melted butter. If the paint is too thin, it will appear translucent when applied.
4. Choose an analogous color from the two color sections that surround the main color segment on a color wheel to show smaller shapes within. Tints, created by adding white to the main color, or shades, created by mixing another color or colors to the main color, could also be used.
5. Choose a color to apply as the background color. In order for the

background to stand out, this color should be complementary. Contrasting, or complementary colors are colors chosen from the opposite side of the color wheel from the main color. Tints or shades of complementary colors will also stand out.

6. Use all of the previously chosen colors, including the background color, to add final highlights that unify the whole image.

A classroom-friendly still life in oil.



Shading is a basic technique used to give images created on a two-dimensional surface a three-dimensional appearance.

Grisaille, which comes from the French word “gris” for grey, describes the grey tones used to create an underpainting. Traditionally, a painting is first structured in monotone to work out the shading and tonal shifts in the composition. Grisaille paintings can also be monochromatic finished works. The full coloring of a painting is demanding, and an artist might choose to work in grisaille because it is faster and less expensive to produce.

The same benefits apply to classroom painting. Grisaille is an effective way to teach the importance of mastering tone and only requires the use of two colors: white and black! A beginning painter’s arrangement of found and repurposed vessels, simple in shape and painted in whites and greys, is the subject for this lesson. Classroom-friendly Safflower Oil and Masters Brush Cleaner and Preserver is all that is needed for color changes and clean up—no harsh solvents necessary!



**Tips for Classroom Friendly Oil Painting:**  
Did you know you can paint in oils without using solvents in either the painting or clean-up process? Safflower oil is thin enough to use as a brush cleaner between colors and won’t gum the bristles. As always, adequate ventilation and proper disposal of oily waste materials are crucial to safely painting in oils.

## Materials

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

**Utrecht Series Oil Paints**, 200 ml Ivory Black (02121-2255); Titanium White (02121-1015); share two of each color across class

**Utrecht Series Acrylic Paints**, 237 ml Ivory Black (01655-2108); Titanium White (01655-1028) share one of each color across class

**Blick Scholastic White Bristle Brushes and Sets**, Assorted Shapes, Canister of 72 (06056-7209); share one set across class

**Richeson Plastic Painting Knives**, Canister of 60 (03105-1009); share one set across class

**Blick Studio Disposable Palette Pads**, 50 Sheets, 9” x 12” (03063-2023); share one across class

**Blick Economy Cotton Canvas Panel Classroom Packs**, Pkg of 24, 9” x 12” (07015-1006); share one across class

**Blick Studio Table Easel by Jullian**, (50577-1001); need one per student

### *Safety Disposal and Cleaning:*

**Utrecht Safflower Oil**, 16 oz (01765-1166); share four across class

**Silicoil Brush Cleaning Tank**, (06909-1005); need one per student

**Justrite Oily Materials Waste Can**, 6 Gallon (35205-1006); share one across class

**The Masters Brush Cleaner and Preserver**, Tub, 24oz (05702-1007); share one across class

**NEW!**



**Utrecht**  
**NOOD™**  
**ODORLESS PAINT THINNER**  
A versatile multipurpose thinner for artists’ oil colors, mediums, and more.



## PREPARATION

1. Discuss tone in painting and show examples of grisaille painting.
2. Compose a simple still life set up, using found and repurposed vessels primed with gesso and painted in shades of white and grey acrylic. Recyclable items such as milk jugs and water bottles work well when coated in paint. For quick adhesion, use a coat of white gesso. If possible, place spotlights on the arrangement and dim overhead lighting to accentuate tonal shifts. This effect can also be achieved by painting in shades of white and grey directly on the objects where shadows would possibly be. To create a challenge, paint the objects in contradictory patterns.
3. Prepare a Silicoil brush cleaner by filling a jar with Utrecht Safflower Oil about 1 ½" deep, stopping just below the top of the coil.

## PROCESS

1. Create a few preliminary sketches of the still life from various angles before choosing a composition. Encourage students to change angles and focus.
2. Mix a light grey tone with acrylic paint. Mix the paint with water for a light wash and apply it to the canvas, coating the whole surface.
3. Prepare the oil palette while the wash dries by mixing at least five shades of grey. For the lightest shade, use a palette knife to section off a quarter-sized amount of the white. Pick up the black by lightly touching the paint with the tip of the

knife and mix thoroughly. Use the knife to section off about one-third of the mixture. With the remaining two thirds add another touch of black paint. Continue this process until there are at least five distinct shades of grey on the palette paper.

4. Use the planning sketch and the still life set up as references to "sketch" with paint using pure white oil paint thinned with safflower oil. Begin by loading the brush with safflower oil from the Silicoil brush cleaning jar. The brush should be saturated, but not dripping. Use this same process to clean the brush between colors.

5. Begin filling the painting, starting with the lightest color. Find areas where the same light tone should be used and fill in the shape. This is what is known as an "all over painting" technique. It may seem unsettling at first as there will be large gaps in the image, like a partially complete jigsaw puzzle. As more tones are added, however, the image will fill out. The result is a painting that feels harmonious—all pieces across the composition relate to each other.

6. Work through each tone, progressively filling in darker and darker spaces until all five tones have been utilized.

7. Once the entire painting has been filled in, students can attend to smaller details and sharpen forms. This is best left for a second painting session, allowing the first layer of paint to dry so changes and additions can be made without muddling colors or tones together.



**Step 1:** Create preliminary sketches of the composition.



**Step 2:** Apply a light wash of grey acrylic paint to the canvas.



**Step 3:** Prepare five distinct greyscale mixes.



**Step 4:** Begin painting, using an all over technique, starting with the lightest tone.

### Tips for cleaning brushes with Silicoil Brush Cleaning Jar:

- Clean brushes between each color or change in color shade to keep tones looking crisp.
- Fill the Silicoil brush cleaning jar with Utrecht Safflower Oil to clean brushes.
- The coil works like a spring. Push hard to lower the top of the coil surface into the oil, then brush back and forth to saturate and remove pigment. Release pressure and continue to wipe the brush back and forth against the coil to remove excess oil.
- Pigment solids are heavier than the liquid and will sink to the bottom. Avoid stirring them up so that fresh, clean oil is always available.
- Always store jars with the lid on and in an upright position.

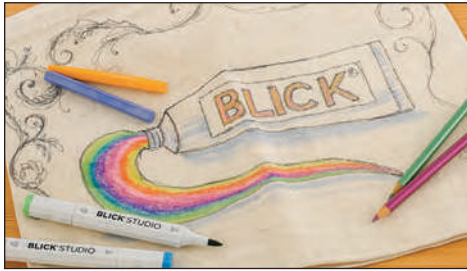
### Mixing Tips:

- When mixing colors with a palette knife, use a flipping and wiping motion (similar to buttering toast) and not a stirring motion. Quick and thorough, this method also helps save paint.
- Wipe off the palette knife between colors. First wipe paint onto the palette paper, then use a paper towel to save paint!
- Create a paint key with swatches of color to help mix additional paint needed in later painting sessions.





**Step 1:** On a piece of muslin or scrap fabric, test drawing materials by making an area of marks.



**Step 2:** Create the textile design. Designs will vary according to the object being embellished.



**Step 3:** Once the design is finished, seal it by applying a very thin layer of textile medium using a brush.

## PREPARATION

1. Select items of clothing or fabric decor to alter. Wash and dry before use. For best results, items that are mid-to-heavy weight, such as t-shirts, denim, or cotton. Lightweight polyester and silk may become stiff from the fabric medium. If using darker fabrics, select opaque materials to create designs. Fabrics and clothing that are pre-printed with logos, designs, or patterns may be useful and will provide special challenges for creative alterations.

## PROCESS

1. Select art supplies to test and experiment using the scientific method of research. As a time and material saver, this can be completed prior to the session and the results shared with the class. Students can also form groups and test different materials. First, allow students to predict results and make a hypothesis on how

Breathe new life into shirts, jeans, and more using common art materials.

In fashion design, a textile designer specializes in how fabrics look, feel, and perform. To experience some of the problem-solving that being a textile designer requires, students can select a piece of pre-made clothing and create a custom design using their drawing or painting skills. Any item from their own closet or a thrift store can be altered and personalized without special paints or markers, from shirts and jeans to jackets, bags, hats, shoes, and fabric swatches.

Fabric medium is a clear acrylic fluid that can help make many drawing and painting supplies more permanent and washable on fabric. It can be mixed into fluid paints, including artists' or student acrylics, to make them softer and help them bond with the fabric.

As any textile designer would agree, experimentation, individuality, and perseverance are the keys to success. Science and art share a great deal of common ground. As part of the process, students can make a hypothesis about how the fabric medium will react with select materials, then test their theories.

each test product will react with the textile medium.

2. Next, perform the experiment. On a piece of muslin or scrap fabric, test drawing materials by making an area of marks. Use whatever drawing materials are available, and use multiple colors if possible.

FOR EXAMPLE:

- Pencils: graphite, colored, watercolor
- Markers: waterbased, solvent-based (permanent), gel, paint, etc.
- Pastels: chalk, color sticks, oil, wax, etc.
- Other drawing media, such as crayons, ink, charcoal, etc.

3. Brush fabric medium over the marks and observe the results. Do some colors bleed, while others don't? Are there some materials that "repel" the medium, not allowing it to cover?

4. Next, create the textile design based on the results of the test. Designs will vary according to the object being embellished and how much time will be spent making it. Small images and linear "rings" can decorate hems, cuffs, pockets, or collars to keep it simple. Existing designs, such as logos or prints can be enhanced, while large drawings and illustrations can fill up entire areas with color.

5. Place a piece of cardboard between front and back sides of clothing to prevent bleed-through.

6. Once the design is finished, apply a very thin layer of textile medium using a brush. For extra protection, brush the back side as well. Allow to dry, then heat set with a warm iron.



## Materials

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

**Chromacryl Textile Medium**, 16 oz bottle (00709-1006); share one across class

**Recommended Drawing Materials:**

**Blick Studio Artists' Colored Pencils**, set of 24, (22063-0249); share 4-5 sets across class

**Crayola Color Sticks**, Classpack of 120 (22083-1120)

**Sharpie Fine Point Permanent Black Marker**, Classpack of 36 (21316-2026)

**Blick Studio Brush Markers**, assorted colors, set of 24 (24532-1249)

**Blick Scholastic Wonder White Brush**, Fan, long handle, size 4 (05378-1004)

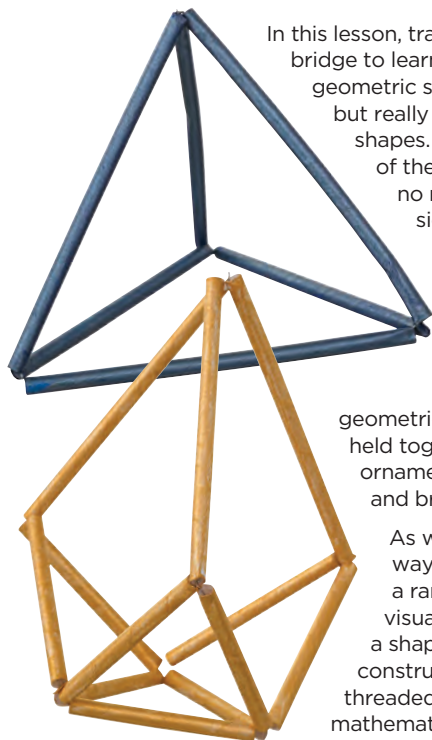
## OPTIONAL MATERIALS

**Blickrylic Student Acrylic Paint**, Assorted colors (00711-)

**Canvas Tote Bag**, Large, 16" x 18" x 3", with Pockets (15732-1030)



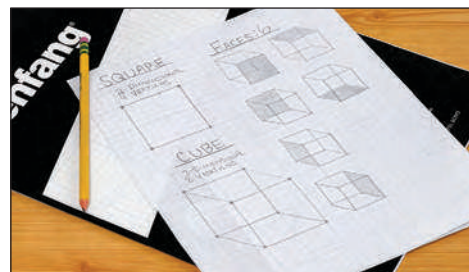
A fun way to explore geometric mathematical solids with a beautiful, sculptural byproduct!



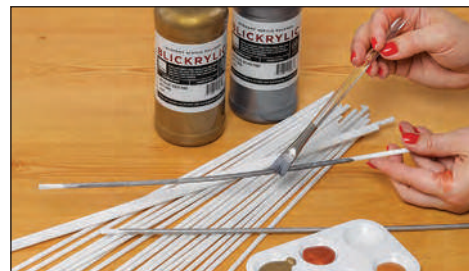
In this lesson, traditional Swedish ornaments serve as an educational bridge to learning about platonic solids and more complicated geometric shapes. The term platonic solid may sound intimidating, but really it's one of the simplest categories of 3-D geometric shapes. What makes a platonic solid so special is that all faces of the shape are identical. Consider the die used in games; no matter how many numbered sides a die has, each side must be exactly the same size in order to roll fairly. Only five distinct shapes fall into this category: the tetrahedron, cube, octahedron, dodecahedron and the icosahedron.

These geometric forms come to life in traditional Swedish ornaments, called Himmeli, which roughly translates to "sky" or "heaven". These elaborate geometric designs are traditionally woven using reeds or straws held together with a center string. These delicate sculptural ornaments were often given as gifts and used to decorate and brighten living spaces.

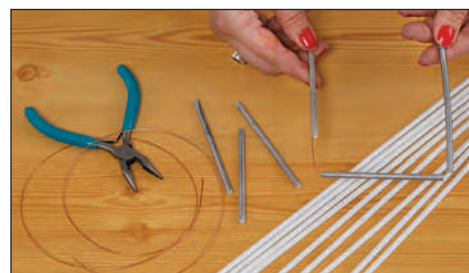
As we know, students absorb information in a variety of ways. This project encourages students to engage through a range of styles, both logical/mathematical, as well as visual/spatial. They begin by drawing and measuring a shape out on graph paper. Shapes are then physically constructed as three dimensional objects using thin soft wire threaded through a hollow Artstraw, creating their very own mathematically conceived Himmeli.



**Step 1:** Draw the base shape on graph paper, marking where two lines meet at an angle, or the vertices.



**Step 2:** Use Blickrylic to paint Artstraws. Coating them in a layer of acrylic paint helps to strengthen them.



**Step 3:** Use thin wire, measuring about three feet, to thread the straws together.

## PREPARATION

1. Show examples of solid geometric shapes and identify 2-D shapes within a 3-D object.

## Materials

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

**Bienfang Gridded Paper**, 8 x 8 grid, 8 1/2" x 11", 50 sheets (10613-1105); share one pad across class

**Aleene's Quick Dry Tacky Glue**, 4 oz (23884-1104); share one bottle among four students

**Artstraws, White**, Pkg of 1,800 (60903-1004); share one box across class

**Blickrylic Student Acrylic Paints**, 16 oz, Metallic Brass, (00711-9076); Metallic Copper, (00711-9516); Metallic Silver, (00711-9326); Metallic Soft Gold, (00711-9086); share one of each across class

**Blick Natural Copper Wire**, 18 Gauge, 25 ft Coil (33415-1018); share four coils across class

### OPTIONAL MATERIALS

**Twisteez**, Box of 50 (33407-1050)

## PROCESS

1. Choose a base 2-D geometric shape that can be built into a platonic solid.

2. Draw the base shape on graph paper, marking where two lines meet at an angle, or the vertices.

3. Have students count the number of lines in their shape to determine the number of straws needed to construct their sculpture.

4. Use Blickrylic to paint Artstraws. These craft straws are made from paper, and coating them in a layer of acrylic paint not only brightens them up, but also helps to strengthen them.

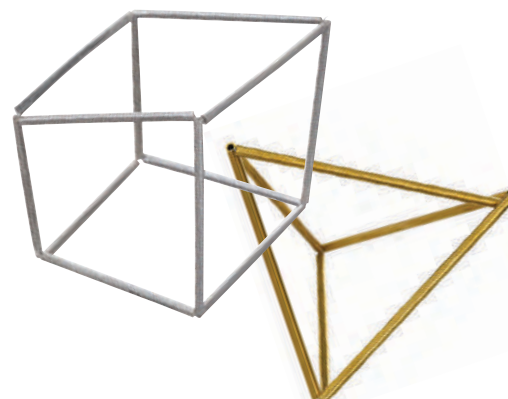
5. Cut straws to desired length. About 5" or 6" is a good working size. Students may measure the straws and mathematically determine the exact number and length required, yielding minimal waste.

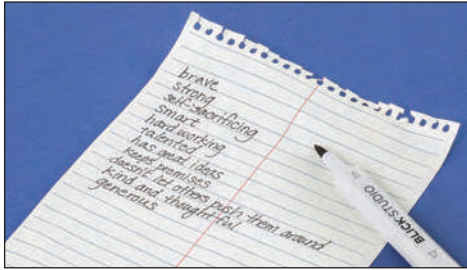
6. Use thin wire, measuring about three feet, to thread the straws together. Encourage students to work slowly and take notes using their original sketch as reference.

7. While each shape will require a slightly different approach, it's best to begin with the base shape and build from there. Additional pieces of wire may be needed as the piece grows.

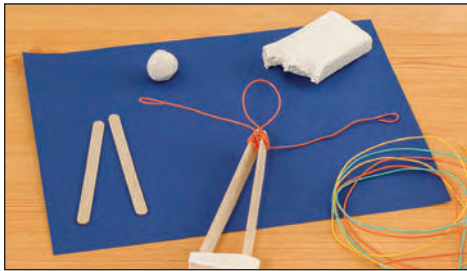
## OPTIONS

- Have older students work in groups, creating larger and even more complicated polyhedrons.
- Substitute Twisteez soft-coated wire for copper wire when working with younger students.





**Step 1:** Generate a list of words that describes the traits of a hero. Select an everyday hero who fits one or more of the traits and plan the wire sculpture to honor them.



**Step 2:** Create a simple wire figure and design a base that will hold it in a standing position.



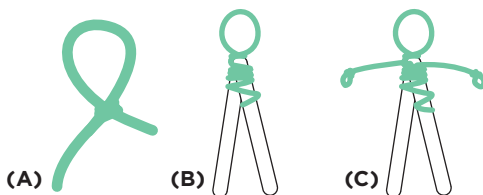
**Step 3:** Embellish the figure with a variety of materials to make it look like the hero who is being honored with a sculpture.

## PROCESS

**1.** Individually or as a group, generate a list of traits that could be attributed to a hero. Let this list serve as a prompt for students to select someone they know — an everyday hero — who shows one or more of these characteristics.

**2.** Form a figure using the following simple process:

**(A)** Start with half a wire. Bring the ends together so that they are evenly spaced. Form a loop about the size of a quarter in the center and twist to secure.



## Pay tribute to the everyday heroes in the community.

The oldest theme in the history of painting and sculpture is tribute portraiture. Across almost every culture, heroic figures and their deeds have been immortalized in art. Often larger than life, these venerated figures are placed in spaces where they can be admired by the public.

Heroes can be characterized by many admirable traits. Bravery, charity, self-sacrifice, and exceptional abilities are just a few of the qualities of a heroic spirit. Everyday heroes possess the same traits, but are not often paid tribute or placed on a pedestal.

In this lesson, students select a person they know who has demonstrated these heroic qualities, then create a representational figure sculpture that pays tribute to them. This lesson not only gives students an opportunity to honor community heroes and recognize their own ideals, but also provides a chance to understand the perspectives of others.

- (B)** Place craft sticks just beneath the loop and move apart slightly to form legs. Twist wire around top of sticks, then wind down each leg.
- (C)** Take a half wire and loop it around the first at the top of the craftsticks (the shoulder area). Twist a few times to secure. Create loops in the ends of this wire to make hands.

**3.** Craftsticks can be colored with markers to represent skin tones.

**4.** Insert the craftsticks and wire feet into the clay so that the figure stands upright. The clay could be shaped as a square or rectangle base or shoes. Allow the clay to dry overnight.

- 5.** Design elements of hair, clothing, and accessories to make it look like the person who is being honored. Cut paper, fabrics, yarn, string, felt, foam shapes, etc. Attach to the wire figure by gluing, wrapping or tying. Test frequently to make sure the figure doesn't become unbalanced and is still able to stand.

## OPTION FOR GRADES 4-8

Higher grade levels can use 14 gauge aluminum sculpture wire, a more rigid, supportive medium that is still very easy to bend. Eliminate the craft sticks in the figure process and simply twist the wire back on itself to create legs.

## Materials

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

**Twisteez Wires**, Bulk pack, box of 200 (33407-1009); share one across class

**Crayola Air-Dry Clay**, 5 lb Bucket, white (33272-1005); share one across class

**Creativity Street Craft Sticks**, Bag of 150, natural (60401-1500); need two per student

**Crayola Colors of the World Markers**, Set of 24 (21218-1024); share four sets across class

**Recommended Materials for Embellishment:**

**Roylco All Kinds of Fabrics Paper**, 200 sheet pkg, 8.5" x 5.5" (12651-1058); share one across class

**Black Construction Paper**, 9" x 12", assorted colors, 50 sheets (11409-1003); share one across class

**Creativity Street WonderFoam Peel & Stick - Multicolored Shapes**, Pkg of 720 (61731-1010); share one across class

**Creativity Street Felt Sheet Assortment**, 9" x 12", 12 colors (61753-1023); share one across class

## OPTIONAL MATERIALS

**Black Sculpture Wire**, 14-gauge, 350 ft spool (33400-1435)





The American rock poster is a genre of art designed to the beat of a different drummer.



In the 1960s, San Francisco was the world headquarters for counterculture: hippies, psychedelic rock bands, revolutionaries, visionaries, and...graphic designers?

At that time, the only way for a band to let the public know that they were performing was



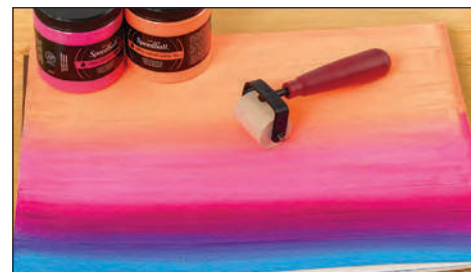
**Step 1:** Expose chosen image onto a Speedball Speed Screen. Rinse, dry, and set the screen.



to put up posters. Space was limited, so posters fought for attention with dynamic imagery and color. Victor Moscoso, a graphic artist who had studied at Yale under colorist Josef Albers, was one of the artists who pioneered the use of vibrating colors, photo collage, and barely-readable fonts to achieve a psychedelic effect in poster art.

"One of the ways that I did it was by reversing all the rules I ever learned in school," Moscoso said, "... musicians were turning up their amplifiers ... blowing out your eardrums. I did the equivalent with the eyeballs."

As a lesson in graphic design and serigraphy, students will design a poster about an imagined band or promote an imagined concert. Instructions introduce Speedball Speed Screens, a fast, easy, and tidy way to create photo emulsion stencils in just minutes without chemicals.



**Step 2:** Create a colorful background using fluorescent inks.



**Step 3:** Design graphics, including a band logo and poster information.

## Materials

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

**Speedball Speed Screens Starter Kit**, Includes 3 screens, lamp, wood frame, squeegee, transparency sheets, black ink and more (45220-1001); need one kit

**Speedball Permanent Acrylic Screen Printing Ink**, Assorted 8 oz jar colors including Fluorescent Yellow (43229-3825), Fluorescent Magenta (43229-3285), Fluorescent Blue (43229-5245); choose 3-4 bright colors to share across class

**Speedball Wood Frame**, 10" x 12", pre-stretched with 110 mesh monofilament mesh (37712-1012); share 4-6 across class

**Strathmore 400 Series Printmaking Paper**, Pad of 15 sheets, 11" x 14", 280 gsm (13825-1005); share two across class

### OPTIONAL MATERIALS

**Speedball Speed Screens Refill Pack**, 3 screens, 10" x 12" (45220-1003)

**Speedball Soft Rubber Brayers**, assorted sizes from 1.5" to 6" (40104-)

## PREPARATION

1. In many classroom settings, it will be unrealistic for each student to design their own screen due to time and the expense of materials required. To speed up the process and use fewer screens, create 1-3 images and have students design their poster around the one of their choosing.

## PROCESS

1. Edit image in a photo manipulation program so that it is black and white only. Images that are already high-contrast, such as drawings, etchings, or woodblock prints are particularly easy to adjust. Print the image as large as possible on a transparency sheet using an inkjet or laser printer. Any text will need to be mirrored.

2. Remove one Speed Screen from the black bag. The screen has two sides, an exposure side (shiny, thick and bright red) and the squeegee side (dark pink). Place the Speed Screen on top of a piece of black paper, shiny side up. Place your printed transparency on the exposure side of the screen. Make sure the non-printed side of the inkjet transparency is in contact with the shiny side of the Speed Screen.

3. Lay plastic overlay on top of inkjet transparency. Turn on exposure lamp, positioned 14" above the surface, and expose for 1 minute.

4. Once the screen is exposed, rinse with water in a sink using a spray nozzle and warm water. Follow manufacturer's instructions and tips for rinsing, drying, and setting the screen.

5. While the screen is drying, create a colorful background for the poster using fluorescent inks on printmaking paper. Either create a "split-fountain" gradient by pushing ink evenly across a separate screen using a squeegee or by rolling ink using a brayer.

6. Continued instruction for printing the image in black ink, along with more detailed steps, product information and ready-to-print artwork examples are available at [DickBlick.com/lesson-plans/screen-printed-band-posters](http://DickBlick.com/lesson-plans/screen-printed-band-posters).

In order to protect a natural resource, we must first understand it.



"The face of the water, in time, became a wonderful book... and it was not a book to be read once and thrown aside, for it had a new story to tell every day." - Mark Twain

Authors, poets, artists, and songwriters have all been drawn to the river as muse. Entire genres of art have followed rivers and their adjoining landscape; the Hudson River School followed western expansion and Impressionism began on the banks of the Seine and the Thames.

We know that a river does not actually have a sensory experience, but we can imagine what it could see as it passes by. We can wonder what it would think or feel as it journeys through places, climates, and seasons.

As a collaborative piece, this lesson challenges students to create sections of a real or imagined river that can be joined together to make a linear, flowing storyline from the river's beginnings in mountains, springs, or creek to the place where it meets a larger body of water, a delta and wetlands.

## Materials

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

**Pacon Tag Board**, 100 sheets, white, 9" x 12" (13111-1003); share one across class

**Blick Construction Paper**, Assorted colors, 50 sheets, 9" x 12" (11409-1003); share two across class

**Supertite School Glue Super Sticks**, Pkg of 2, 0.32 oz (83825-1001); share one pkg between two students

**Blick Art Tissue**, 12" x 18", Light Blue, 50 Sheet pkg (11308-5017); share one across class

**Smart-Fab Fabrics**, 48" x 40 ft roll, Sky Blue (62500-5094)

**Mr. Sketch Scented Marker Set**, Assorted Colors, Set of 12 (21215-0129); share four to six sets across class

**Crayola Colored Pencil Set**, Assorted Colors, Set of 12 (20519-1009); share four to six sets across class

**Roylco Decorative Paper**, 8 1/2" x 11", class pack of 248 sheets (11262-1170)

## OPTIONAL MATERIALS

**Hangman Poster and Craft Tape**, 15 ft roll (17354-1001)

## PREPARATION

1. Visit [DickBlick.com/lesson-plans/what-the-river-sees](http://DickBlick.com/lesson-plans/what-the-river-sees) for a template. Trace with a pencil onto a 9" x 12" piece of white tag board. Each student will need one of these river sections.

## PROCESS

1. Provide a variety of media for creating, including papers, drawing supplies, scissors, tape, and glue.

2. Cut templates from board, one for each student. It can be positioned in any manner. Explain that everyone will be creating portion(s) of a river. The project may be based on a particular body of water that is familiar, local, or has great significance. The river could also be imaginary. Students may work in groups on a portion of the course or be assigned a stage so there is a defined beginning and end.

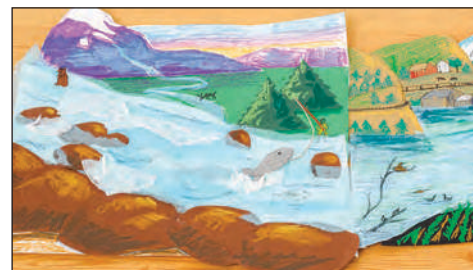
3. The river itself, as well as the things that neighbor it along its banks will be made from mixed-media/collage items glued to the river. Rocks, beaches, cliffs, and marshes may be things the river "sees" in sections that are rural or natural. In urban and developed sections, there may be bridges, dams, power plants, factories, or houses. The river can be colored to indicate what it is like at a particular stage. Wildlife or pollutants may be drawn in. For cohesiveness, a material indicating



**Step 1:** Cut river sections from board using template provided.



**Step 2:** Choose or assign portions of the river's journey and design what the river sees around it, on and beneath its surface.



**Step 3:** Hang river sections together to make a flowing, storytelling collaborative installation.

water may be glued to the surface of the river to flow from one section to the next. Semi-translucent materials like tissue paper or lightweight fabric work well, as does transparent plastic wrap.

4. As students design their portion(s) of the river, provide questions to help students consider elements of the storyline. For example:

- Who is living in/by the river?
- What buildings or land formations are near the river?
- How do humans use the river?
- What does the river feel or need?

As an option, students can prepare written answers to these questions along with their visual interpretations.

5. When finished, hang each section so that the straight edges align. The river will curve up and down depending on which way the sections were designed. Use poster tape for safe attachment to walls of hallways and rooms.



## Draw a self-portrait that literally stands out!



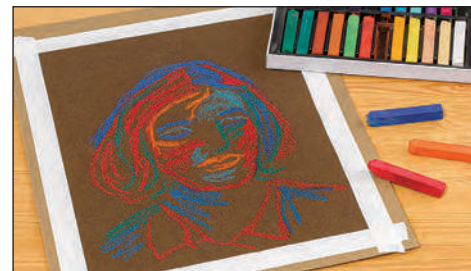
An anaglyph is an image made up of two slightly offset but identical drawings in contrasting colors, typically red and cyan, that are superimposed on one another to produce a three-dimensional effect when viewed through two correspondingly colored filters. Red and blue filters are employed because our vision processing systems use red and blue comparisons to determine the color and contour of an object. The brain blends together the red and cyan channeled images.



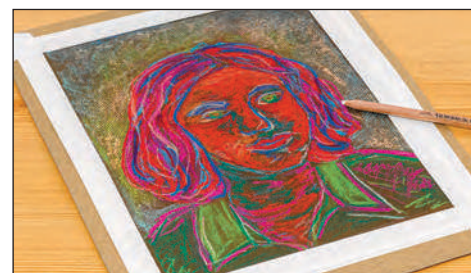
In this lesson, students will use Blick Studio Pastels on toned paper to create a three-dimensional effect portrait. Color choice is not limited to blue and red, but greens, yellows, and purples as well. The trick is to always place opposing colors next to each other. When viewed on its own, the piece will look strikingly radical in color. When viewed through 3-D glasses made from poster board and colored acetate, the image will pop forward with vibrancy!



**Step 1:** Digitally posterize an image, then print it and use transfer paper to copy it to Mi-Teintes drawing paper.



**Step 2:** Fill in dark areas using blue, green, and purple, and in light areas with red, yellow, and orange soft pastels.



**Step 3:** Using pastel pencils, define features and add detail to the drawing.



**Step 4:** Create 3D glasses to view artwork.

## Materials

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

**Blick Studio Pastels**, Assorted Colors, set of 24 (20016-1109); share six across class

**Mi-Teintes Drawing Papers**, Flannel Grey, 19" x 25" 98 lb (10710-2171); need six sheets, cut to 9 1/2" x 12 1/2"

**Saral Wax Free Transfer Paper**, Graphite, 12" x 3-ft, pkg of 4 sheets (12917-2612); share one across class

**General's MultiPastel Chalk Pencils**, White, set of 2 (20533-1022); Scarlet (20533-3080); Ultramarine (20533-5230); share one of each color between two students

**Blick Premium Construction Paper**, Black, 9" x 12", Pkg of 50 Sheets; share one across class

**Grafix Clear Lay**, Single Sheet, Blue, 18" x 24" (10902-5009); Single Sheet, Red, 18" x 24" (10902-3009); share one sheet of each color across class

## PROCESS

1. Select a photo portrait. Use a digital photo application to make the photo black and white and posterize it to 3-4 levels. Size the image to fit on a legal-sized piece of paper and print two copies.
2. Lay Saral transfer paper, graphite side down, onto a sheet of MiTeintes drawing paper. Lay the photo printout on top, facing up, and tape all three sheets in place to prevent movement and smudging.
3. Use a ball point pen or stylus to trace the image. Focus on defining lines of the features and large shapes.
4. Remove photo, transfer paper, and tape.
5. Secure the drawing paper to a drawing board or piece of chipboard by running a length of tape around the perimeter. This will keep the paper from moving when applying the pastel. When the tape is removed it will leave a framed border, giving the piece a more finished look.
6. Students should be free to choose colors expressively. However, for the 3-D effect to work, some rules should be applied.
  - Light toned areas should be expressed with a range of reds and yellows.
  - Dark toned areas should be expressed with greens and blues.
  - Every light (red or yellow) area needs to be surrounded by an opposing color (blue or green).
7. Use pastel pencils to add detail. The white pencil can be used to blend colors, while the red and blue pencils should be used to pull out defining features.
8. When complete, remove the tape and board to display.

Words take on dimension to illustrate a special place.



## Materials

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

### Koala Wide-Angle Isometric Grid

**Sketchbook**, 30 sheets, 9.75" x 7.5" (13848-1095); share one across class

**Blick Studio Bristol Pads**, Vellum, 15 sheets, 9" x 12" (13329-1023); share two across class

**Saral Wax Free Transfer Paper**, Graphite, 4 sheets, 12" x 3 ft (12917-2612); share one across class

**Blick Drawing Pencil**, 2B (22220-2021); one per student

**Sakura Pigma Micron Pens**, Black, 03 (20702-2003) Black, 05 (20702-2004)

Black, 08 (20702-2005); need one of each size per student

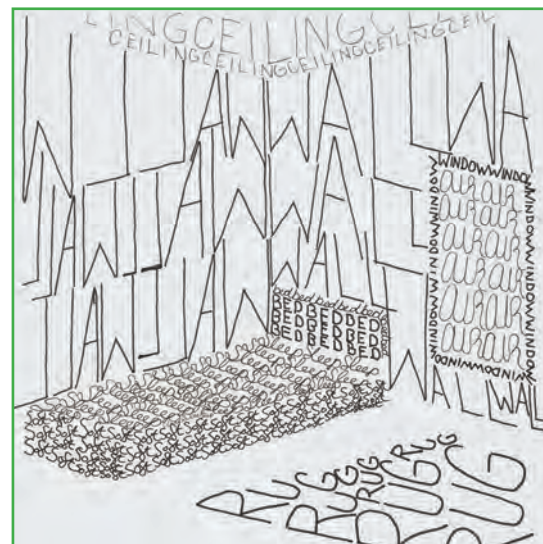
### OPTIONAL MATERIALS

**Sharpie Permanent Markers Variety Pack**, Black, Set of 6 (82340-1006)

Concrete poetry is poetry that emphasizes meaning visually, rather than through standard linguistic arrangements. An example would be an abstract list of words describing a flower, arranged on the page to look like a flower. The term "concrete poetry" was coined in the late 1950s, after two groups of Brazilian abstract visual artists and poets held a show together at the National Exhibition of Concrete Art. However, the practice dates much further back. Examples of visually informed poetry can be found in a number of cultures throughout history.

Words are power. Like art, they allow an artist to express the internal, communicating thoughts and emotions.

In this lesson, students will create, with words, a drawing of a place that is significant to them. Students will reflect on why this place is special, focusing on emotive and physically descriptive words. An isometric, one-point perspective sketchbook by Koala helps determine perspective and placement of the words chosen to visually describe objects in the composition. For complete instructions and full materials list visit [www.DickBlick.com/lesson-plans/write-a-room](http://www.DickBlick.com/lesson-plans/write-a-room).



# Paper Bag Pocket Journal

This all-in-one journal and pocket booklet is ready for on-the-go sketching, writing, and collecting samples.



For complete instructions and full materials list visit [www.DickBlick.com/lesson-plans/paper-bag-pocket-journal](http://www.DickBlick.com/lesson-plans/paper-bag-pocket-journal).

Follow our simple instructions to turn common kraft paper lunch bags into a book with useful storage pockets. It's an economical way for an entire class to make journals, but adults can find many uses for it as well.

As a nature journal, there are kraft pages for note-taking and identification, plus pockets to press flowers and leaf samples collected in the field.

Capture the beauty of seasonal plants by filling a garden journal with sketches, then store the seeds in envelopes inside the pockets so that they can be replanted and enjoyed annually.

When used as a travel journal the pages can record drawings and experiences, while the pockets provide a space to store mementos and souvenirs. Or, as a take-along sketchbook, the pockets can hold pencils and extra paper.

The pages are assembled in an "infinity" design — there's no front and no back cover. Each page flips continuously around and can be positioned to stand upright in a radiating circle of pages with a star-shaped space in the center. Once created, journals can easily be expanded later by adding more pages.



## Materials

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

**Colorbok Paper Sacks**, Brown Kraft Paper, Pkg of 12 (83722-8001); share one between two to three students

**Elmer's Extra Strength Glue Sticks**, Pkg of 2, .21 oz (23952-1001); share one between two students

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

**Creativity Street Elastic Cord**, White or Black, 1.2 mm x 25 yds, (61594-); share one spool across classroom

**Essentials by Leisure Arts Alphabet Beads**, 7 mm, Pkg of 250 (80942-1016)

### OPTIONAL MATERIALS

**Crayola Color Sticks**, Set of 12, (22083-1009)

**Maped Color'Peps Colored Pencils**, School Pack of 240 (22467-2409)



Share a little art, spread a little kindness.



One of the most powerful motivations for creating art is sharing it with others.

In 2019, artist Jonathan Saiz displayed a work entitled “#WhatIsUtopia”, comprised of 10,000 individual 2” x 2” pieces of art. Once the exhibition closed, he gave away every piece. In a perfect world, he imagines that art and culture would be free and available to everyone. “I don’t know if free art can create a better world,” Saiz said, “but I’m inspired to try... one tiny painting at a time.”

Kindness Coins can be made by anyone, regardless of age or skill level. Air dry clay forms a hard, durable base that can be decorated with a variety of art and craft supplies. Multiple coins can be produced in a group make-and-take activity, or as an ongoing project to keep “early finishers” occupied.

Kindness Coins are meant to be given away, passed on, and shared. They can be a meaningful way to express appreciation and gratitude, or recognize someone for politeness, caring, and generous behavior. Start a movement — share kindness! For complete instructions and suggested materials, visit [www.DickBlick.com/lesson-plans/kindness-coins](http://www.DickBlick.com/lesson-plans/kindness-coins).



## Materials

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

**Sculpey Air Dry Clay**, White 2.2 lb Pkg (33659-1022); share one package across class  
**Chartpak Pickett Template #1204i Circle Master**, (55476-0100); share one between two students  
**Boxwood Clay Tools**, Class Set of 38, 6”(30304-1009); share one across class

### OPTIONAL MATERIALS

**Bic Mark-It Color Collection Permanent Markers**, Set of 12 Fine Tip (22165-1012)  
**Richeson Collegiate Semi-Moist Metallic Watercolor**, Set of 12 (01679-1129)  
**Amsterdam Standard Series Acrylics**, Metallic, Set of 6, 20 ml tubes (00643-0609)  
**Creativity Street Fun Gems**, 1/2 lb bag (61463-1009)  
**Hygloss Bucket O’ Sequins and Spangles**, 4 oz (80961-1004)  
**Ooly Mini Dots Pixie Paste Glitter Glue**, Set of 5 colors (76255-1001)  
**Plaid Mod Podge**, 8 oz Gloss Finish (02916-1108) or Sparkle Finish (02916-1005)

# Mola Study in Felt

Create an interpretation of a unique artistic tradition, inspired by Mola designs of the Guna women of Panama.



## Materials

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

**Kunin Premium Felt**, 12” x 18” (60869-); Need at three pieces in three colors per student

**Surebonder Cool Shot Super Low Temperature Mini Glue Gun**, (23631-1000); Share one between 4 students

**Cool Shot Regular Mini Glue Sticks**, Pkg of 40 (23933-1001); share one package across the class

**Blickrylic Student Acrylic Paints**, Black, 64 oz (00711-2048); share one across the class

**Mayco Detailer Writers**, Pkg of 6 (32929-1009); need one per student

### OPTIONAL MATERIALS

**Janlynn Embroidery Floss Packs**, Primary colors, Pkg of 36 (73502-1036)

Mola fabric is a textile art developed by the native Guna women of Panama. Ornate designs are created by stacking and sewing multicolored sheets of fabric together, then cutting through the layers to reveal the colors and patterns below. Traditional applique (which translates to “apply” in French) involves layering fabric on a background piece and sewing them into place to create a design. When creating molas, this process is reversed using a technique called reverse applique. Since fabrics are already stacked and sewn together, the design is revealed through cutting.

In Dulegava, the Guna’s native language, “mola” means “shirt.” The practice began as a form of body painting using natural earth pigments. Later, similar designs were made in cotton and eventually, brightly colored western fabrics were introduced. In addition to traditional motifs from Guna culture, contemporary mola designs now take inspiration from popular culture, including political posters, TV, and magazines.

In this lesson, students will create a simplified, classroom-friendly version using felt and acrylic paint. While this should not be considered a mola in the traditional sense, students will learn to appreciate the original process while also developing an understanding of negative space in design. For complete instructions and suggested materials, visit [www.DickBlick.com/lesson-plans/mola-study-in-felt](http://www.DickBlick.com/lesson-plans/mola-study-in-felt).



Color theory, color mixing, and texture all make the rotation on this paste-fully created wheel.

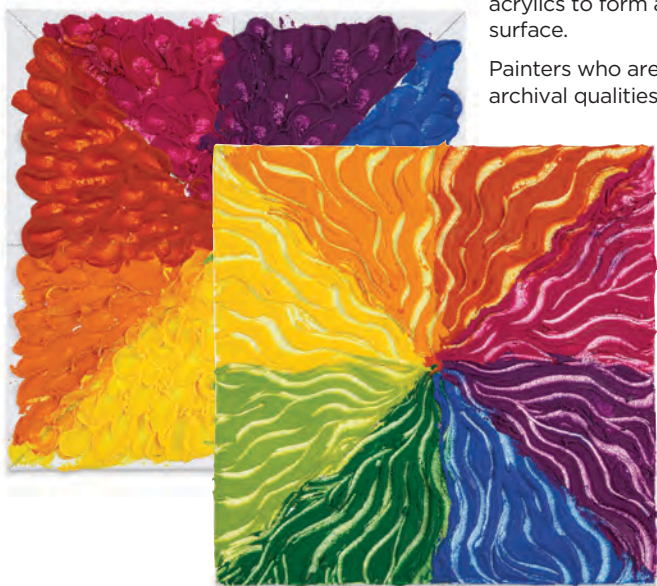


For complete instructions and suggested materials, visit [www.DickBlick.com/lesson-plans/color-paste-color-wheel](http://www.DickBlick.com/lesson-plans/color-paste-color-wheel).

"Color paste" is a thick acrylic paint that can be shaped with tools and retains dimension once dried. Professional artists, use additives such as gel mediums or modeling pastes to achieve textured effects in their artwork. These carefully-formulated mediums blend with artists' acrylics to form a lasting bond with the painting surface.

Painters who are less concerned with the archival qualities of materials have experimented with additives such as sand, marble dust, and talcum powder. In this lesson plan, we recommended using baking soda for classroom safety and budget considerations.

Painting students will learn to wield the safe blade of a painting knife, using it to mix colors with baking soda to form a thick paste and then to blend the colors together. While exploring texture, this lesson plan focuses on another essential educational aspect of painting — creating a color wheel.



## Materials

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

**Blick Studio Canvas Panels**, Pkg of 5, 8" x 8" (07008-5088); need one panel per student

**Blickrylic Student Acrylic Paints**, 32 oz bottles, Primary Yellow (00711-4017), Primary Blue (00711-5017) and Primary Magenta (00711-3767); share across class

**Blick Studio Disposable Palette Paper Pad**, 50 sheets, 9" x 12" (03063-2023); share one across class

**Royal & Langnickel Palette Knife Classroom Value Pack**, Set of 36 assorted shapes (06060-1036); share across class

**Colour Shaper Kids Paint Set**, 5 tools (04935-0601); share 3-4 sets across class

**Baking Soda**, plan on one 16 oz box per pint of paint

# Reverse Dry Point

Access your inner Rembrandt by just scratching the surface.



Detail of print



Detail of etched plate

A painting by Rembrandt van Rijn might seem like the embodiment of classical perfection. When it came to his printmaking, however, Rembrandt was a risk-taker and an experimenter, handling traditional materials in ways that no one had ever thought of before.

Dry point is a type of intaglio printmaking that Rembrandt often employed and it is an easy, economical, and relatively safe way to transition from drawing to printmaking. The tools fit pencil-like in the hand, creating lines that resemble ink lines. The same techniques, including stippling, cross-hatching, and contour lines, are used to create shading and texture.

In the spirit of Rembrandt, this project offers a new, experimental way to make dry point prints, but in reverse. Rather than using black ink on white paper as artists have for centuries, modern materials allow students to use opaque white, gold or silver inks on black paper to produce a look that is both classical and contemporary at the same time.

For complete instructions and full materials list, go to [www.DickBlick.com/lesson-plans/reverse-dry-point](http://www.DickBlick.com/lesson-plans/reverse-dry-point).



## Materials

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

**Grafix Impress Monoprint Plates 12" x 18"**, pkg of 3 sheets (47182-1036); share one pkg across class

**Scratch-Art Knife**, Straight, (14901-0010); one per student

**Scratch-Art Standard Pen Holder**, Pkg of 12 (22952-1012); share two sets across class

**Akua Intaglio Ink**, Opaque White, 237 ml (40309-1080); share one jar across class

**Legion Stonehenge Paper**, Black, 22" x 30", 90 lb (10423-2002); share four sheets across class

**Blick Econo Etch Model II Press**, (45029-1001)



## Blick® Studio Artists' Colored Pencils

**BLICK**



**As featured in  
Artfully Altered Fabric Design**  
Professional-quality colored pencils at an affordable price. Available in sets and individual colors.

Blick item  
number 22063

## Crayola® Signature Pearlescent Cream Sticks

**Crayola®**



**As featured in  
Metallic Shadow Book**  
For gorgeous shimmer and shine on dark surfaces, use these creamy sticks wet or dry. Twist-up, with a pen-like casing to keep sticks safe and hands clean.

Blick item  
number 67856-1010

## Pacon® Artstraws



**As featured in  
Geometric Himmeli Sculpture**

Easy to cut, bend, and color, these unwaxed paper straws slide over wires to make dimensional, hanging shape sculptures

Blick item  
number 60903-1004

## Speedball® Speed Screens



**As featured in  
Screen Printed Band Posters**

A fast, easy way to screen print like a professional without mixing chemicals. Speed Screens expose in a single one-minute step

Blick item  
number 45220-1001

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Use promo code **QDS222** to receive the prices below on orders placed through June 30, 2022 — even greater savings off Blick's everyday low prices!

## Metallic Shadow Book see page 2

Item Number	Item Description	15% Discount Price
07026-2003	Fredrix Value Series Cut Edge Canvas Panels, Pkg of 25, Black, 4" x 6"	<b>\$10.29</b>
11409-2006	Blick Premium Construction Paper, Pkg of 50, Black, 12" x 18"	<b>\$6.42</b>
56014-1018	Blick Aluminum Non-Slip Ruler, 18"	<b>\$6.87</b>
23895-5638	Blick Glue Stick, Purple, 1.41 oz	<b>\$1.11</b>
67856-1010	Crayola Signature Pearlescent Cream Sticks, Set of 10	<b>\$17.83</b>
21887-1008	Pentel Slicci Pens, Metallic Set of 8	<b>\$21.55</b>
21111-**	Daler-Rowney FW Pearlescent Liquid Acrylic Artists' Ink, 1oz, specify color(s)	<b>\$5.70</b>
01727-1021	Niji Pearlescent Watercolor Pans, 21 Color Set	<b>\$5.98</b>

## Artfully Altered Fabric Design see page 8

Item Number	Item Description	15% Discount Price
00709-1006	Chromacryl Textile Medium, 16 oz bottle	<b>\$15.11</b>
22063-0249	Blick Studio Artists Colored Pencils, Set of 24	<b>\$24.47</b>
22083-1120	Crayola Color Sticks, Classpack of 120	<b>\$80.47</b>
24532-1249	Blick Studio Brush Markers, set of 24	<b>\$64.59</b>
05378-1004	Blick Scholastic Wonder White Brush, Fan, Long Handle, Size 4	<b>\$4.65</b>
00711-**	Blickrylic Student Acrylic Paint, Pint, Standard Colors, specify color(s)	<b>\$5.74</b>
15732-1030	Canvas Tote Bag, Large, 16" x 18" x 3", with pockets	<b>\$7.11</b>

## Narrative Collage see page 4

Item Number	Item Description	15% Discount Price
12468-1023	Canson XL Mix Media Pad, 12" x 9" portrait, 60 sheets	<b>\$10.53</b>
00803-0029	Savoir Faire Opaque Watercolor Gouache, set of 10 colors, 10 ml tubes	<b>\$15.29</b>
06276-1019	Royal & Langnickel Classroom Brush Assortment, Round/Flat, Golden Taklon, set of 120	<b>\$83.85</b>
11262-1000	Roylco Decorative Paper Packs, Global Village Design Paper, Pkg of 48 Sheets, Assorted Sizes	<b>\$7.51</b>
12440-1001	Decorative Paper Assortment, 1 lb	<b>\$17.11</b>
24000-1003	Yasutomo Nori Paste, Classpack of 20 jars, 1.84 oz	<b>\$44.63</b>
02916-1018	Mod Podge Clear Acrylic Sealer Spray, 12 oz can, Matte	<b>\$6.19</b>

## Shape Language see page 5

Item Number	Item Description	15% Discount Price
00717-**	Liquitex Basics Acrylic Paints, 4 oz Tubes, specify colors	<b>\$5.58</b>
14945-1066	Richeson Hardboard Flat Panel, 6" x 6", 1/8"	<b>\$0.65</b>
00775-2105	Liquitex Basics Acrylic Matte Gel Medium, 8.5 oz	<b>\$8.15</b>
02819-1001	Liquitex Basics Plastic Mixing Knives, Set of 72	<b>\$101.82</b>
09124-1004	Liquitex Basics Brush, Round, Size 4, Long Handle	<b>\$2.52</b>
09128-1010	Liquitex Basics Brush, Bright, Size 10, Long Handle	<b>\$6.32</b>
09125-1008	Liquitex Basics Brush, Flat, Size 8, Long Handle	<b>\$4.22</b>
03539-1023	Winsor & Newton Tear-Off Palette Pad, 9" x 12", 50 sheets	<b>\$8.99</b>
03362-**	Paint Puck Brush Cleaner, specify color	<b>\$4.85</b>

## Blind Contour Portrait see page 3

Item Number	Item Description	15% Discount Price*
10008-1022	Blick Watercolor Paper, 22" x 30", 140 lb	<b>\$1.91</b>
20012-0100	Sakura Cray-Pas Expressionist Oil Pastels, Extender/Blender	<b>\$0.60</b>
11306-1003	Spectra Deluxe Bleeding Art Tissue, 20" x 30", 100 sheet asst.	<b>\$11.53</b>
02912-1003	Holbein Watercolor Atomizer Bottle, 2 oz	<b>\$2.74</b>

## Grisaille Oil Painting see pages 6 & 7

Item Number	Item Description	15% Discount Price
02121-2255	Utrecht Studio Series Oil Paint, Ivory Black, 200 ml	<b>\$11.30</b>
02121-1015	Utrecht Studio Series Oil Paint, Titanium White, 200 ml	<b>\$11.30</b>
06056-7209	Blick Scholastic White Bristle Brushes and Sets, Assorted Shapes, Canister of 72	<b>\$179.22</b>
03105-1009	Richeson Plastic Painting Knives, Canister of 60	<b>\$62.51</b>
03063-2023	Blick Studio Disposable Palette Pads, 50 Sheets, 9" x 12"	<b>\$6.08</b>
07015-1006	Blick Economy Cotton Canvas Panel Classroom Packs, Pkg of 24, 9" x 12"	<b>\$55.80</b>
01765-1166	Utrecht Safflower Oil, 16 oz	<b>\$11.75</b>
06909-1005	Silicool Brush Cleaning Tank	<b>\$7.01</b>

## Geometric Himmeli Sculpture see page 9

Item Number	Item Description	15% Discount Price
60903-1004	Artstraws, White, Pkg of 1800	<b>\$48.48</b>
33407-1050	Twisteez Regular Pack, Box of 50	<b>\$10.29</b>
00711-**	Blickrylic Student Acrylic, Pint, Metallic Colors, specify color(s)	<b>\$7.35</b>
33415-1018	Blick Copper Wire, 18 Gauge	<b>\$4.68</b>

## Hero Figures see page 10

Item Number	Item Description	15% Discount Price
33407-1009	Twisteez Bulk Pack, Box of 200	<b>\$35.15</b>
33272-1005	Crayola Air Dry Clay, 5 lb Bucket, White	<b>\$11.83</b>
60401-1500	Creativity Street Craft Sticks, Natural, Bag of 150	<b>\$2.68</b>
21218-1024	Crayola Colors of the World Markers, Set of 24	<b>\$8.49</b>
12651-1058	Roylco All Kinds of Fabrics Paper, 200 Sheets, 8.5" x 5.5"	<b>\$17.09</b>
11409-1003	Blick Construction Paper, 9" x 12", 50 Sheets	<b>\$3.20</b>
61731-1010	Creativity Street WonderFoam Peel & Stick, Multicolored Shapes, Pkg of 720	<b>\$8.22</b>
61753-1023	Creativity Street Felt Assortment, 9" x 12", 12 Colors	<b>\$7.33</b>

## Mola Study in Felt see page 15

Item Number	Item Description	15% Discount Price
60869-**	Kunin Premium Felt, 12" x 18", specify color(s)	<b>\$1.95</b>
23631-1000	Surebinder Cool Shot Super Low Temperature Mini Glue Gun	<b>\$8.74</b>
23933-1001	Cool Shot Regular Mini Glue Sticks, Pkg of 40	<b>\$6.20</b>
00711-2048	Blickrylic Student Acrylic Paints, Black, 64 oz	<b>\$15.96</b>
32929-1009	Mayco Detailer Writers, Pkg of 6	<b>\$12.00</b>



Screenprinted Band Posters see page 11		
Item Number	Item Description	15% Discount Price
45220-1001	Speedball Speed Screens Starter Kit with 3 Screens, Lamp, Wood Frame, Squeegee and More	<b>\$73.86</b>
43229-**	Speedball Permanent Acrylic Screen Printing Ink, 8 oz Jar, specify color(s)	<b>\$7.64</b>
37712-1012	Speedball Wood Frame, 10" x 12", Pre-Stretched	<b>\$20.05</b>
13825-1005	Strathmore 400 Series Printmaking Paper, Pad of 15 Sheets, 11" x 14"	<b>\$15.09</b>
45220-1003	Speedball Speed Screens Refill Package of 3, 10" x 12"	<b>\$28.95</b>
40104-1004	Speedball Soft Rubber Brayer, 4"	<b>\$14.44</b>

Paper Bag Pocket Journal see page 14		
Item Number	Item Description	15% Discount Price
83722-8001	Colorbok Paper Sacks, Brown Kraft Paper, Pkg of 12	<b>\$4.20</b>
23952-1001	Elmer's Extra Strength Glue Sticks, Pkg of 2, .21 oz	<b>\$2.90</b>
13115-2222	All-Purpose Chipboard, 22" x 28" Sheet, 14-ply	<b>\$0.92</b>
61594-**	Creativity Street Elastic Cord, White or Black, 1.2 mm x 25 yd, specify color(s)	<b>\$6.89</b>
80942-1016	Essentials by Leisure Arts Alphabet Beads, 7 mm, Pkg of 250	<b>\$5.60</b>
22083-1009	Crayola Color Sticks, Set of 12	<b>\$8.19</b>
22467-2409	Mapped Color'Peps Colored Pencils, School Pack of 240	<b>\$49.55</b>

What the River Sees see page 12		
Item Number	Item Description	15% Discount Price
13111-1003	Pacon Tag Board, 100 Sheets, White, 9" x 12"	<b>\$5.88</b>
11409-1003	Blick Premium Construction Paper, Assorted Colors, 50 Sheets, 9" x 12"	<b>\$3.20</b>
83825-1001	Supertite School Glue Super Sticks, Pkg of 2, 0.32 oz	<b>\$1.40</b>
11308-5017	Blick Art Tissue, 12" x 18", Light Blue, 50 Sheet Pkg	<b>\$3.78</b>
62500-5094	Smart-Fab Fabrics, 48" x 40 ft Roll, Sky Blue	<b>\$19.30</b>
20519-1009	Crayola Colored Pencil Set, Assorted Colors, Set of 12	<b>\$2.76</b>
11262-1170	Royleco Decorative Paper, 8 1/2" x 11", Class Pack of 248 sheets	<b>\$35.31</b>
17354-1001	Hangman Poster and Craft Tape, 15 ft Roll	<b>\$12.25</b>

Kindness Coins see page 15		
Item Number	Item Description	15% Discount Price
33659-1022	Sculpey Air Dry Clay, White 2.2 lb Pkg	<b>\$6.40</b>
55476-0100	Chartpak Pickett Tempate #1204i Circle Master	<b>\$13.57</b>
30304-1009	Boxwood Clay Tools, Class Set of 38, 6"	<b>\$31.18</b>
22165-1012	Bic Mark-It Color Collection Permanent Markers, Set of 12 Fine Tip	<b>\$9.04</b>
01679-1129	Richeson Collegiate Semi-Moist Metallic Watercolor, Set of 12	<b>\$13.74</b>
61463-1009	Creativity Street Fun Gems	<b>\$17.27</b>
80961-1004	Hygloss Bucket O' Sequins and Spangles, 4 oz	<b>\$6.79</b>
76255-1001	Ooly Mini Dots Pixie Paste Glitter Glue, Set of 5 Colors	<b>\$9.00</b>

See Me 3D see page 13		
Item Number	Item Description	15% Discount Price
20016-1109	Blick Studio Pastels, Assorted Colors, Set of 24	<b>\$8.29</b>
10710-2171	Canson Mi-Teintes Drawing Paper, Flannel Grey, 19" x 25" 98 lb	<b>\$2.63</b>
12917-2612	Saral Wax Free Transfer Paper, Graphite, 12" x 3-ft, Pkg of 4 Sheets	<b>\$13.11</b>
20533-1022	General's MultiPastel Chalk Pencils, White, Set of 2	<b>\$2.92</b>
20533-3080	General's MultiPastel Chalk Pencil, Scarlet	<b>\$1.74</b>
20533-5230	General's MultiPastel Chalk Pencil, Ultramarine	<b>\$1.74</b>
10902-5009	Grafix Clear-Lay, Blue, 18" x 24", 0.005	<b>\$4.15</b>
10902-3009	Grafix Clear-Lay, Red, 18" x 24", 0.005	<b>\$4.15</b>
11409-2003	Blick Premium Construction Paper, Black, 9" x 12", Pkg of 50 Sheets	<b>\$3.20</b>

Color Paste Color Wheel see page 16		
Item Number	Item Description	15% Discount Price
07008-5088	Blick Studio Canvas Panels, pkg of 5, 8" x 8"	<b>\$6.67</b>
00711-4017	Blickrylic Student Acrylic Paints, 32 oz, Primary Yellow	<b>\$9.40</b>
00711-5017	Blickrylic Student Acrylic Paints, 32 oz, Primary Blue	<b>\$9.40</b>
00711-3767	Blickrylic Student Acrylic Paints, 32 oz, Primary Magenta	<b>\$9.40</b>
03063-2023	Blick Studio Disposable Palette Paper Pad, 50 sheets, 9" x 12"	<b>\$6.08</b>
06060-1036	Royal Langnickel Palette Knife Classroom Value Pack, Set of 36 Assorted Shapes	<b>\$18.57</b>
04935-0601	Colour Shaper Kids Paint Set, 5 Tools	<b>\$22.42</b>

Write A Room see page 14		
Item Number	Item Description	15% Discount Price
13848-1095	Koala Wide-Angle Isometric Grid Sketchbook, 30 Sheets, 9.75" x 7.5"	<b>\$4.50</b>
13329-1023	Blick Studio Bristol Pad, Vellum, 15 Sheets, 9" x 12"	<b>\$4.30</b>
12917-2612	Saral Wax Free Transfer Paper, Graphite, 4 sheets, 12" x 3 ft	<b>\$13.11</b>
22220-2021	Blick Drawing Pencil, 2B	<b>\$1.14</b>
20702-**	Sakura Pigma Micron Pens, Black, specify size(s)	<b>\$2.44</b>

Reverse Dry Point see page 16		
Item Number	Item Description	15% Discount Price
47182-1036	Grafix Impress Monoprint Plates, 12" x 18", Pkg of 3 Sheets	<b>\$21.87</b>
14901-0010	Scratch-Art Knife, Straight	<b>\$1.18</b>
22952-1012	Scratch-Art Standard Pen Holder, Pkg of 12	<b>\$8.93</b>
40309-1080	Akua Intaglio Ink, Opaque White, 237 ml	<b>\$18.23</b>
40309-9030	Akua Intaglio Ink, Metallic Gold, 237 ml	<b>\$18.23</b>
10423-2002	Legion Stonehenge Paper, Black, 22" x 30", 90 lb	<b>\$4.29</b>
45029-1001	Blick Econo Etch Model II Press	<b>\$753.10</b>
40329-1020	Akua Pin Press 20"	<b>\$226.75</b>
10485-2022	Arnhem 1618 Printmaking Paper by Speedball, Black, 22" x 30", 90 lb	<b>\$4.85</b>
34369-1040	Excel Blades Sanding Stick, 400 grit	<b>\$7.41</b>

\* Discount off "each" price as listed in the 2022 Materials for Art Education Catalog.

\*\* Full list of colors, sizes and product descriptions available at [DickBlick.com](http://DickBlick.com)

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Continuing education in materials, methods, and theory is crucial for art educators, as is the opportunity to collaborate with other art professionals. That's why Blick sponsors, exhibits, and provides materials support for art education conferences and other professional development events across the U.S. Additionally, Blick sponsors an NAEA Convention Grant each year. Awarded to two art educators, the grant includes conference registration, airfare, lodging, and daily expenses. Awardees register for the opportunity to win at their state AEA convention in the fall, and winners are announced in late December.

#### Meet our 2022 Recipients:



#### Lyndsi Braunschweig

In her 12 years as a Wisconsin educator, Lyndsi Braunschweig has been privileged to work with students and teachers in a variety of K-12 settings. Inspired by her mom, who was her elementary art teacher, Lyndsi received a bachelor's degree in Art Education from UW Oshkosh. Lyndsi teaches 7-12 grade art for the Johnson Creek School District in the village where she was born and raised.

#### Michelle Sutton

Michelle Sutton is a teacher of elementary art in Rose Hill, Kansas. An art teacher since 2010, she lives in Wichita with her husband, Carl. Michelle is a mixed media painter and seamstress who enjoys riding motorcycles with her husband in her spare time. She loves teaching and is excited to be part of this year's NAEA event!



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