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Lesson Plans
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with Nature**
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Luminous Black Glue Prints

Grades 3-12

These textured, surreal scenes are the result of a very sticky situation.

In 1924, French poet André Breton published the “Manifesto of Surrealism,” launching a movement in art and literature that sought to liberate thought, language, and art from the oppressive boundaries of rationalism. Some artists, such as Salvador Dali and René Magritte, created hyper-realistic paintings that explored dreamscapes and subconscious thoughts. Some Surrealists were deeply interested in spontaneous artmaking created largely by chance and uncontrolled processes. They borrowed the term “Automatism” from physiology, describing physical functions that are not consciously controlled, such as breathing or dreaming.

Techniques used by artists to achieve a level of automatism in drawing and painting included collage, scraping, dripping, soaking, rubbing, and a transfer technique known as “decalcomania.” Surrealist Max Ernst was one of the first to experiment with decalcomania by transferring paint or ink from one surface to another by placing, pressing, and lifting. Sometimes the resulting abstract image would be intriguing enough and left as is; other times an artist would embellish the transfer and develop it into something more recognizable.

This Automatism technique creates a random texture that resembles spindly tree branches, feathery foliage, or frost patterns. Enhanced with metallic liquid watercolor paints, these prints create moody, luminous landscapes or subtly textured abstracts that glow from within.

PREPARATION

1. Cut paper in half to an 11" x 7" size. Need one half sheet per student.
2. If desired, fill empty marker bottles with metallic liquid watercolors as an alternative to paintbrushes.

PROCESS

1. Fold paper in half and squeeze glue generously on one side. Blick Essentials Black Glue has the perfect tack and consistency for producing the textures and branch-like imagery that appears in the project examples. Other glues, including Blick Essentials White Glue, may not produce the same results.
2. Move glue around on the same side of the paper using a craft stick or shaper tool. The goal is not to smooth the glue, but to create high and low areas, ridges, and valleys for a variety of textures.
3. Fold dry side of paper back over the glue side and press down. Open and view texture. If desired, repeat step 2.
4. Allow to dry fully before moving on to the next step. Depending on the thickness of the glue, a few hours may be needed for drying time. When dry, the paper may be cut at the fold to make two separate images or left intact as mirrored patterns.

5. Dampen a paper towel and have it close at hand. Using a brush or paint dauber filled with metallic liquid watercolor, apply paint to the entire surface of the glue print. Multiple colors may be used.
6. Sweep the dampened paper towel over the surface of the print. The paint will lift away from the dried glue areas, creating a contrast between the black glue and the paper area.
7. If desired, use black watercolor paint to create silhouetted details in the print such as tree trunks, hills, a foreground, etc.

OPTION

- For extra sparkle, sprinkle iridescent glitter over glue while it is still wet.



Step 1: Squeeze black glue generously onto one half of a folded piece of black paper. Sculpt the glue to form high and low areas.



Step 2: Fold paper, press, and create a print.



Step 3: Apply metallic watercolor over the dry glue. Wipe from raised patterns with a dampened paper towel.

Materials

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

- Blick Essentials Black Glue**, 4 oz (23978-2024); share one between two students
- Strathmore 400 Series Black Mixed Media Pad**, 15 sheets, 11" x 14" (13874-2025); share one pad across class
- Creativity Street Craft Sticks**, bag of 150 (60401-1500); one stick per student
- Blick Liquid Watercolor**, 8 oz, assorted metallic colors, including: Metallic Gold (00369-9015), Metallic Silver (00369-9335), Metallic Pearl (00369-1095), and Metallic Copper (00369-9505); share a minimum of two colors across class
- Blick Liquid Watercolor**, 8 oz Black (00369-2025); share one across class

OPTIONAL MATERIALS

- Handy Art Empty Marker Bottles**, pkg of 12 (03324-1012)
- Darice Glitter**, 1.5 oz Extra Fine, assorted colors (62156-)

Embroidery Plaster Print

Grades 3-12

Preserve and memorialize a piece of hand-stitched history.

Historically, the embroidered or cross-stitched sampler was a way for women to show off their skills in needle work. Looking back at these works we are given a glimpse into everyday life, and they serve as a form of biography at a time when formal education, reading, and writing weren't widely available to women.

Over the ages there have been various revivals of embroidery and cross stitch. More contemporary needle work does not always tell us much about the maker or their intent.

As modern pieces are beginning to appear, it is important not to forget the past. Embroidered pieces, made by a great-grandmother or grandmother, can so often be discovered tucked away in a linen closet. It's time to take these pieces out of the closet, or rescue them from dry-rot in a second hand store and document their individual beauty!

In this lesson, students will choose a hand-embroidered piece to document in plaster. Wet plaster is poured onto the fabric, and when dry the fabric can be peeled off, leaving the original piece undamaged. Intricate stitch work is crisply transferred, in reverse and relief, to the plaster.

Students can explore the history of their piece by conducting an interview with the maker, if possible, to document the origin of the piece. If the maker is unknown, then students may imagine its history and maker in a creative writing piece. All three pieces, the original needlework, the plaster print, and the essay can be displayed together!



Step 1: Place section of embroidered cloth in a shallow container, such as a styrofoam meat tray.



Step 2: Mix plaster and pour over desired area



Step 3: When dry, slowly peel back the embroidery from the plaster.

Materials

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

- Blick Pottery Plaster No. 1**, 8 lb (33536-1008); share one bag across class
- Creativity Street Craft Sticks**, natural, bag of 150 (60401-1500); one per student
- Richeson Plastic Painting Knives**, trowel offset, 2 3/8" (03105-0000); one per student
- Disposable plastic cups**, one per student
- Shallow, flat, container**, one per student

OPTIONAL MATERIALS

- Blick Liquid Watercolors**, asst. colors, 118 ml (00369-)
- Jacquard Pearl-Ex Pigments**, asst. colors, 0.75 oz (27103-)



PREPARATION

1. Collect embroidered pieces. Students may choose to bring in pieces from home, or they may be purchased from second hand stores.

PROCESS

1. Select a piece of embroidered or cross-stitched fabric to use. If the embroidered area is large, define where the composition should be. Lay the fabric flat, with embroidery side up, in a shallow disposable container, such as a meat tray.
2. Mix plaster. The amount needed will vary depending on the size of the embroidery piece being used. For a 4" x 6" piece, use about one cup of plaster, adjust as needed. Slowly add water to the plaster. Slowly add water to the plaster and slowly stir until it is the thickness of a heavy cream.
3. Pour plaster over the desired embroidered composition, and use a plastic palette knife to gently smooth over the top. Plaster should be at least half an inch thick, for stability and durability. Let the plaster dry completely.

4. Gently lift plaster and attached fabric from the tray. Holding the plaster block in one hand, slowly peel the fabric up and away from the plaster in one smooth motion.
5. As an optional creative writing and research project component, students may write a short essay on the history of the original embroidered piece. If the piece was brought from home and was handmade by someone in the family, students should interview the maker. If the piece was purchased and its history, use, and maker are unknown, they may create their own story about it! The original, print, and essay can be displayed together in a classroom art show.

OPTIONS

- Use watercolor to add elements of color to accentuate the detail of the plaster print.

- Try transferring other textiles, such as lace, macramé, and crochet pieces to plaster.

How can you make glitter less messy?
Liquify it!

Glitter. The word can evoke a response that varies from excitement to a shudder, but most can agree that glitter isn't usually associated with art galleries and museums.

Mickalene Thomas is just one of many artists who see glitter in a very different light. Thomas associates it with glamor and charisma, so to create a portrait with sequins and glitter presents the subject as highly validated, bold, and worthy of recognition. Thomas is also interested in engaging people who may not have been historically part of the art world. "It's about inclusivity," she says, "Making everyday people feel comfortable coming through the door."

Glitter can be controlled. When suspended in paint, ink, or glue, it loses its viral qualities and becomes as restrained as any other art material. In this lesson plan, students identify a person or everyday object and assign value and significance in a visual manner by painting it with sparkle and shine.

PREPARATION

1. If desired, make multiple colors of liquid glitter ahead of time and store in airtight containers. Liquid glitter consists of a medium — either an acrylic medium or clear glue — and a high concentration of glitter. Place the desired amount of medium in a jar and add glitter. Mix until it is saturated throughout.

PROCESS

- Using a web search, magazines, or photos, select an image of a person, place, or thing that would not be celebrated or considered beautiful by the average person. Everyday objects found in advertisements (think Andy Warhol's soup cans), commercial buildings, or behind-the-scenes people might be considered. Students could also use digital images of themselves, friends, or family. Always be sure to ask before making someone the subject of your art.
- 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 letter-sized piece of paper and print it.
- Trace the main outlines of the image onto black cardstock using transfer paper. Simplify areas that are overly detailed. From this point forward, think of the composition as a grouping of shapes, much like a paint-by-number set.
- Fill areas of color and white with opaque paint. This will provide color in space between the glitter particles and make the glitter more visible. Leave a little of the black page showing through between areas of color to provide separation. Shadows can remain unpainted so the black of the paper will create the darker areas.



Step 1: Make liquid glitter paint by mixing a high concentration of glitter with acrylic medium or clear glue.



Step 2: Digitally posterize an image to two levels, then print it and use transfer paper to copy it to card stock.



Step 3: Using the shapes formed by the posterization as guidelines, fill in with opaque paint and liquid glitter paint.

- While the paint is drying, prepare the liquid glitter. If using a prepared mixture, stir and either distribute it on palettes or use it straight from the jar. Or, mix the liquid glitter directly as needed. Place a spot of glitter on the palette and a spot of glue or medium about half the size of the glitter spot next to it and mix.
- Apply liquid glitter using a craft stick, a plastic tool, or a brush. A small amount of water can be added to make it more brushable. Colors may be mixed and blended — just like paint! Clean up with soap and water.

OPTION

- Add sequins and small beads to liquid glitter while still wet.

Design, draw, paint, and wave your flag high!



A flag can signify an individual, a small group, or a whole nation. A heraldic flag was historically used for personal identification and can be found in many different shapes and sizes, depending on the rank of the individual.

All flags have one thing in common - they must be distinctly recognizable from a distance and, unlike a drawing or painting, should be recognizable while fluttering in motion.

In this lesson each student will design and create their very own heraldic flag. The colors and symbols used should carry personal significance for each student. No two flags will be alike!

Monogram rubbing plates offer an easy method of adding initials with distinction. Richeson Shiva Paintstiks become permanent and washable when heat sealed on fabric, making them the perfect media. They dry to the touch in 24 hours, have no unpleasant odors or fumes, and are non-toxic and hypoallergenic!

Materials

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

- Richeson Shiva Student Grade Paintstik Oils**, asst colors, pkg of 12 (00402-1019); share four packs across class
- Roylco Rubbing Plate Sets**, 4 1/2" x 6" Monogram, set of 28 (61112-1100); share at least two sets across class
- Natural Cotton Bandana**, 21" x 21" (63982-1001); one per student
- Blick Studio Tracing Paper Roll**, White, 24" 50 yds, 8 lb (10535-1024); share one roll among class
- Midwest Products Birch Dowels**, 1/4" dia x 36", pkg of 30 (33303-8437); one dowel rod per student
- Pom Pon Assortment**, pack of 300 (60950-0000); share one package across class
- Aleene's Clear Gel Tacky Glue**, 4 oz (23884-1204); share one bottle among five students
- Iron**

- OPTIONAL MATERIALS**
- Design Works Unbleached Muslin**, 45" x 1 yd (63987-1001)
- Roylco Rubbing Plate Sets**, asst (61112-)

PREPARATION

- For best results, and a smooth application of color, any creases in the bandana should be ironed.
- Cut cardboard, chipboard, or foam core to 23" x 23".
- Show a variety of historical flags. Discuss the imagery used and its purpose.
- Have students make preliminary sketches for the flag design.

PROCESS

- Shiva Paintstiks are self-sealing. Before using, peel off the thin film of dried paint.
- Stretch fabric to ensure it won't pull or wrinkle under the Paintstik. To do this, place fabric on top of a piece of cardboard or chipboard that has at least a 1" border. Tape one side of the fabric to the working surface. Pull the opposite side taught, so that no wrinkles are present. Do the same for the remaining two sides.
- Draw a design directly onto the fabric.
- Heat set with a dry iron (no steam). Place the fabric between two sheets of tracing paper and iron. If color seeps onto the tracing paper, replace with a new sheet so as not to transfer color.
- To display, glue to a dowel rod topped with a pom pom or large bead.



Step 1: Stretch fabric over rubbing plate onto the working surface.



Step 2: Rub the Paintstik gently over rubbing plate.



Step 3: Heat set with iron.



PROCESS FOR USING RUBBING PLATES

- Use masking tape to secure the rubbing plate to a piece of cardboard or chipboard. Stretch fabric as in step 2.
- Gently rub the Paintstik over the rubbing plate and fabric until the image appears.

OPTION

- Add embellishments such as embroidery, puffy paint, sequins and pom poms.

Materials

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

- Darice Glitter Sets**, assorted glitter sets (62157-); share one set across class
- Blickrylic Polymer Gloss Medium**, quart (00711-1027); share one across class
- Blick 140 lb Premium Cardstock**, size 18" x 24", Black (11408-2009) or assorted colors (11408-); share one sheet among four students
- Talens Art Creation Gouache**, set of 12 (00894-1129)

OPTIONAL MATERIALS

- Loew-Cornell Storage Cups**, package of 8, 2" (04824-1002); share three to four across class
- Elmer's Washable Clear Glue**, 32 oz (23810-1060)
- Fredrix Value Series Cut Edge Canvas Panel**, Black, package of 25, size 8" x 10" (07026-2022)

Chia “Me”-a

Turn yourself (or friends, family, and pets) into a real, live chia friend!

The Chia Pet® is an American icon. Since the 1980s, these terra cotta planters have been used to sprout seeds that are meant to resemble hair, fur, or fleece. Since then, many classroom, home, and DIY versions have been invented using everything from clay to ping pong balls to pantyhose.

Here’s a version for the art classroom. Create a self-portrait on a seed-sprouting sponge: Chia “Me”-a.

There’s as much science involved as art, especially when you start the project using an expandable sponge as a drawing surface. Unlike a standard household sponge, a Miracle Sponge is compressed to a flat, almost cardboard-like 1/8” thick sheet. Head-shaped pieces can be easily cut out and drawn on to make portraits, then expanded with water. Miracle Sponges absorb a lot of water, so it’s fun to watch them grow as they become saturated.

Next, seeds are planted and sprouted where hair is drawn. Students can learn about the process of germination and photosynthesis while laughing as their silly green hair grows a little bit each day. Once the “hair” has grown enough for a trim, it can be washed, cooked, and eaten, too!



PREPARATION

1. Cut sponge sheet into smaller sections using a paper trimmer or scissors. Cut into fourths, sixths, or eighths, depending on how large a face shape is desired. For the instructions in this lesson plan process, the sheet will be cut into eighths or 4” x 2.8” pieces.

PROCESS

1. Using a pencil, draw the outline shape of a head on the sponge sheet, making it as large as possible. Templates of a variety of head shapes are available at DickBlick.com/lesson-plans/Chia-Me-A. Cut the shape out with a pair of scissors. Note: Younger ages may need assistance cutting through the material’s thickness or for the head shapes to be pre-cut.



- Using permanent, waterproof markers, draw features on the sponge plus hair, glasses, etc.
- Place a small amount of water in a flat pan/dish of water and set the sponge in to watch it expand.
- To plant the seeds in the sponge, first mix a small amount of water with them in a bowl to make them a little sticky. Spread the seeds over the area where you would like them to grow using a plastic spreader.

Chia seeds are not the only seeds that can be used. Chia seeds sprout quickly, with bright green leaves that look like curly hair. Grass seeds form straighter, longer “hair.” Alfalfa, radish, broccoli, fenugreek, and lettuce are all fast germinating seeds. Keep watered: do not allow sponge to dry out.

5. Sprouts can be gently pulled from the sponge and planted in soil for continued growth, if desired. Or, overgrown “hair” can be cut back and new seeds spread over the sponge to keep the Chia Me-a growing.

For more information about the science of seed sprouting and sponges, visit DickBlick.com/lesson-plans/Chia-Me-A.



Grades 3-8 (art + science)



Step 1: Cut Miracle Sponge sheet into smaller pieces and cut head shapes.



Step 2: Using permanent markers, create facial features, glasses, hair, etc.



Step 3: Mix seeds with water and spread over hair areas. Keep sponge wet and exposed to light and seeds will soon sprout!

Materials

Based on a group of 24. Adjust as needed.

Miracle Sponges, 8” x 11-1/4”, package of 2 (60201-1001); share two packages across class
Permanent Markers, recommend: **Blick Studio Markers**, set of 24 (22148-1024) or assorted single markers including:

- Black (22148-2020)
- Caramel (22148-8340)
- Latte (22148-8110)
- Dark Brown (22148-8030)
- Shell (22148-3780)
- Sienna (22148-8120)
- Tan (22148-8230)

Bic Marking Color Collection Permanent Markers, assorted color set of 24, fine (22165-1024); share four to five sets across class

Roylco Goo Spreaders, package of 32 (81331-1001); share 1 package across class

Chime in with Nature

Grades 5-12

Swaying “leaves” create a melodious kinetic sculpture.

Wind chimes have adorned garden spaces dating all the way back to ancient Rome, India, and China. Early wind chimes were made from hanging small bells, so that a slight breeze would create a melodious, though random, tinkling sound.

Creating something that looks like a wind chime is quite easy, but there are other considerations than aesthetics at play. The chime must be able to produce a pleasant sound. This is achieved by using a material that will reverberate when struck.

With a little bit of sculpture wire, canvas, and plaster it’s easy to create a masterful wind chime or chime tree that sounds as beautiful as it looks. Students will learn to play with balance and counterbalance to create a kinetic sculpture that functions as an aesthetically pleasing chime. You won’t believe your eyes...or ears!



PREPARATION

- Cut various lengths of sculpture wire, from 4” to 8”.
- Cut canvas into sections measuring 18” x 30”. Each student will need one piece.
- Observe images of various types of wind chimes.

PROCESS

- Cut leaf shapes from canvas. For a template see the full lesson plan at DickBlick.com/lesson-plans/chime-in-with-nature. Cut as many leaf shapes and sizes as desired
- Fold the leaf in half, longways, and make small cuts at 1” intervals along the folded side.
- Unfold the leaf. Starting at the wide end of the leaf, weave the wire in and out, poking through the holes made in the center. Cut any excess wire from the end. Repeat for all leaves.
- Bend the wire to mimic a natural leaf shape.
- Cut plaster strips into an assortment of small triangles. Cover the opening in the canvas where the wire was threaded through with dampened plaster cloth. Place the leaves on a plastic drop cloth to dry.
- Start mixing plaster. Slowly stir, adding cold water until the mixture is the consistency of heavy cream and all lumps have disappeared.
- Holding the leaf at the top, dip into the plaster. Gently shake off excess plaster over the bowl.

- To dry, hang the plaster leaves on a clothesline positioned over a drop cloth or newsprint so that excess plaster can drip off.
- When all leaves are dry they can be painted with watercolor and attached to the macramé ring with the brass wire. Be sure each component is positioned so if it is moved it will strike another and make a light tinkling noise.
- When completely satisfied with the arrangement of leaves, place a small drop of Aleene’s Clear Gel Tacky Glue at the connection point to the ring.

OPTION

– Use found materials, such as a large stick, instead of a macramé ring as the hanging structure.

Materials

Based on a group of 24. Adjust as needed.

Densite Plaster, 25 lb (33537-1025); share one bag across class
Blick Plaster Cloth, 4” x 62.5 yds, pkg of 4 (34134-2500); share one roll among six students
Creativity Street Craft Sticks, natural, bag of 150 (60401-1500); share one between two students
Blick Armature and Sculpture Wire, 14 gauge, 350 ft (33400-1435); share one spool across class
Brass Wire, 28 Gauge, 75 ft (33412-1075); share five spools across class
Aleene’s Clear Gel Tacky Glue, 4 oz (23884-1204); share five across class

Darice Gold-Tone Welded Macramé Rings, asst sizes (66909-); one per student
Blick Liquid Watercolors, asst. colors, 118 ml (00369-); share at least three colors across class
Blick Cotton Canvas by the Yard, Unprimed, 12 oz (07334-1260), share six yards across class
Small disposable plastic bowl, share one between two students

OPTIONAL MATERIALS
Beadalon Supplemax, 0.25 mm, 8 lb, 50 m (60637-1008)
Found sticks and twigs of various sizes



Step 1: Cut leaf shapes from canvas and thread sculpture wire through the center.



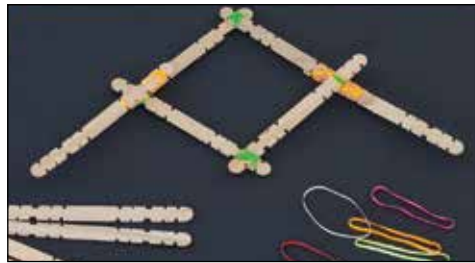
Step 2: Cover wire with plaster cloth.



Step 3: Dip leaves into plaster, and smooth over with a finger. Hang to dry.



Step 4: Paint leaves and arrange onto support using thin wire or clear string.



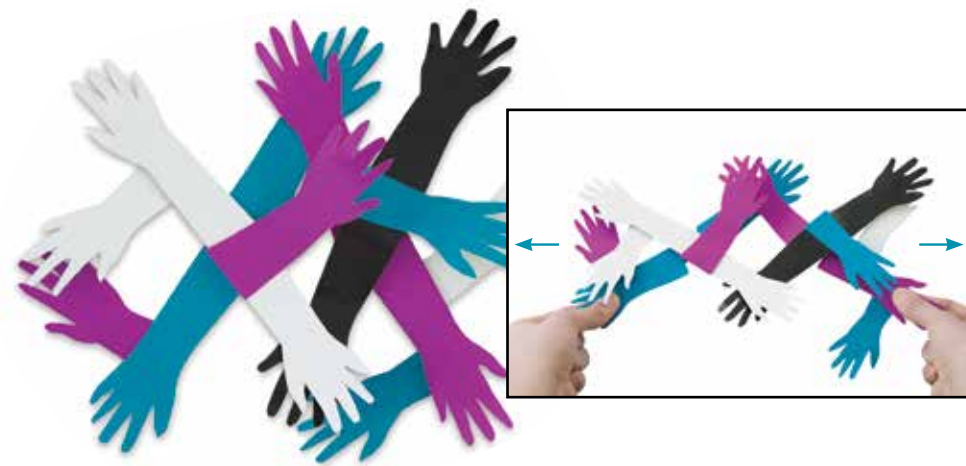
Step 1: Secure two Smart Sticks together, and then two more. Join together in a diamond-shape and add handles.



Step 2: Cut a shape from cardstock and glue it in place. Secure with a clip temporarily.



Step 3: Continue adding shapes, and check the placement of each one to make sure it doesn't interfere with movement before gluing it down.



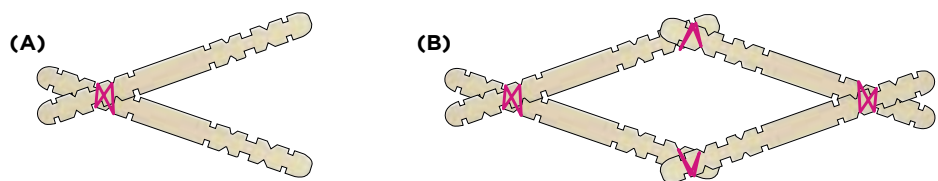
Theo Jansen's "Strandbeest" sculptures seem complicated, but are based on a simple mechanism.

"Kinetic art" is an umbrella term applied to art that contains perceivable movement. Although it applies to many forms of art, it is most often associated with moving sculpture.

Contemporary Dutch artist Theo Jansen's large-scale "Strandbeest" sculptures have amazed viewers worldwide as they appear to walk across sandy beaches. A fusion of art and engineering, they resemble living, skeletal animals and are built of connected PVC rods that are spurred to movement by wind currents.

While kinetic art can appear amazingly complex, it is often a series of repeating movements caused by a simple mechanism that make them so impressive.

In this lesson, students will create a simple structure of notched, wooden sticks that move on joined pivot points, known as fulcrums. Much like a pantagraph or scissor mechanism, it can collapse and expand with hand pressure. On top of the structure, students can add enhancements like shapes and images that move with the sticks and transform the structure into kinetic art that is playful and intriguing.



PROCESS

- Place two Smart Sticks on top one another and wrap Plastiband loosely around one end, and secure in the corresponding notched areas. Move the unsecured ends apart slightly to form a "V" and wrap band again around each short end until slack is taken in the band (it doesn't need to be tight). See image (A).
- Repeat step 1 with two more sticks, then join the two "V" shapes in the same way so that it forms a diamond shape that looks like (B).
- This is the basic shape. Now, add at least two more sticks to the ends to form "handles" to create the movement with. More sticks can be added to make the structure taller or wider, if desired. Test the structure by moving the handles in and out.

- Plan a series of shapes to go on top of the structure. These can be the same shape repeated again and again, or different shapes. They can be representational drawings, photos, or just shapes.
- Decide where to place the first shape, and then attach with glue. Use paper clips to hold that shape in place while moving onto the next one.
- After the first shape, each shape will need to be placed and secured temporarily with a paper clip while the structure is tested. Shapes cannot block each other or the movement of the structure. Once a shape's position is tested to be appropriate and works, glue it in place.
- Frequently adjust cardstock pieces that bend or sag.

OPTION

- Besides cardstock, many other materials could be used to make an interesting kinetic piece such as yarn, ribbons, fabric, feathers, etc. Try experimenting!

Materials

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

- Chenille Kraft Smart Sticks**, box of 1000 (60407-1000); minimum of four sticks per student
- Plastibands**, small, box of 200 assorted colors (61411-1002); share one box across class
- Roylco Double Color Cardstock**, package of 100 sheets, 8" x 9", assorted colors (12611-1000); share one package across class
- Officemate Paper Clips**, package of 200, 1", style 3 (57354-1001); four clips per student



Step 1: Cut WonderFoam to use as a background and into strips. Peel back a corner to keep most of the adhesive covered.



Step 2: Create a "quillie" by rolling two strips together. Adhere to the background.



Step 3: Experiment with different ways to roll, bend, wave, and curl strips to form a design. Secure with tacky glue, if needed.

Materials

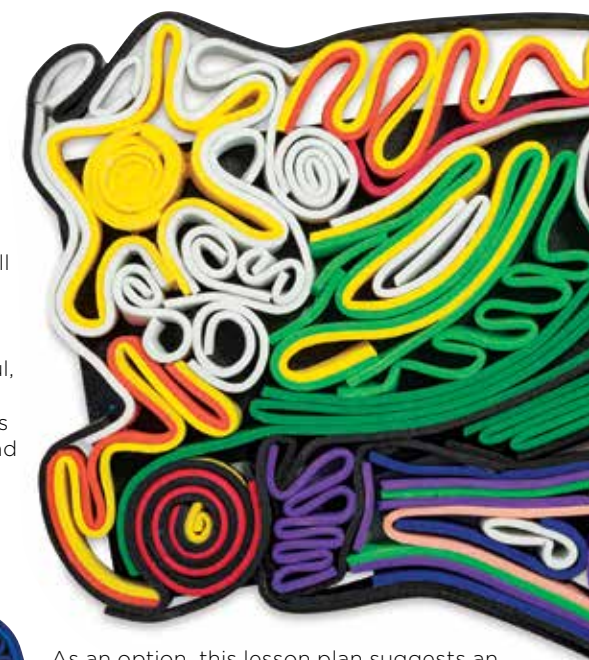
Based on a class size of 24. Adjust as needed.

- Creativity Street WonderFoam Peel & Stick Sheets**, 9" x 12", assorted color package of 20 (61731-1023); share two across class
- Creativity Street WonderFoam**, 12" x 18" assorted color package of 10 (60947-1000); share one across class
- Aleene's Quick Dry Tacky Glue**, 4 oz (23884-1104); share four to five bottles across class
- OPTIONAL MATERIALS**
- Creativity Street WonderFoam Peel & Stick Shapes**, assorted color package of 720 (61731-1010); share one across class



A curly, swirly, colorful take on a traditional craft.

Rug making is a historical craft spanning many centuries and most cultures. A traditional rug making process, known as "standing" or "beaded" wool, takes strips of worn sweaters and blankets, rolls them together like sushi, then connects each roll by stitching. Most of the time, these rolls form circles, but some rug makers push and pinch the strips into squiggles, curls, waves, coils, etc. They can be very colorful, freeform, and whimsical and are often displayed as art more than carpets. Artists create small versions mixed with beads and buttons to create wearable art. Because the swirls and curls resemble the art of paper quilling, in modern times they have become known as "quillies."



As an option, this lesson plan suggests an easy, colorful, and fun way for students to create quillies that doesn't require needles. Sheets of vivid foam can be cut into strips on a standard paper cutter — multiple sheets at a time. The sticky-backed strips have a relatively thick edge and are easy to roll, manipulate, and join together. The hard part is knowing when to stop!

PREPARATION

- Cut WonderFoam Peel & Stick into smaller pieces (if desired) to use as a background. As an example for this lesson, cut sheet into sixths: 4" x 4-1/2".
- Cut remaining adhesive foam and standard non-adhesive WonderFoam into strips 1/2" wide. The fastest and easiest way to cut multiple sheets is to use a paper trimmer. However, strips can be cut with scissors or with a craft knife and straightedge.

PROCESS

- Begin with the rectangular background piece. Fold back a corner to keep most of the adhesive covered and to work a small area at a time. Adhesive is very tacky and may grab inadvertently.
 - Take two strips, one adhesive and one not, and join them, flat, by peeling off the protective paper and pressing them together. Roll the strips up as tightly as possible and press one of the flat sides of the roll against the adhesive on the background. This is the first technique to use in a quillie design.
- More techniques to try:
- Place one end of a strip "standing up" and create a wave or zigzag pattern.

- Create loose curls and bends by securing one end and forming the strip as desired.
 - "Fill" an area with color by zigzagging strips close together.
- Combining non-adhesive strips with Peel & Stick strips is simply a cost-saving measure.
- WonderFoam Peel & Stick has a strong adhesive; however, it will reach a limit. Inner shapes will put pressure on outer edges and they may undo at the seams. To remedy this, secure outer seams with tacky glue and hold pieces together with a thumbtack while glue dries.
 - For best results, work from one corner of the background, and peel the protective sheet away from the adhesive little by little as each quillie section is built. Do not begin in the middle and work out to the edges.
 - Continue until the background is filled. The design can extend past the edges and any excess background can be trimmed away with scissors.

OPTIONS

- Incorporate WonderFoam shapes into the design.
- Display Foam Quillies as a collaboration by joining them with straight pins or arranging them together on a bulletin board with pins.



Step 1: Create pockets to hold paper towels and paper



Step 2: Design a pouch or holder to secure pencils, marker, and brushes.



Step 3: Create a means of carrying and mixing paint to keep it in the kit.

Materials

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

An old book that can be permanently altered

Duck Washi Tape, assorted colors and patterns, .75" x 45 ft (34178-)

Elmer's X-treme School Glue Stick, 1.4 oz (23894-1014); share one between two students

Pacon Railroad Board, 6-ply, 50-sheet assortment, 11" x 14" (13105-0659)

Blick Aluminum Ruler, 12" (55430-1012); one per student

OPTIONAL MATERIALS

Creativity Street Elastic Cord, 25 yd, White (61594-1025)

Darice Colorful Plastic Canvas, asst. colors, 10-1/2" x 13-1/2" (63103-)

Twisteez, box of 50, 125 ft (33407-1050)

Yupo Watercolor Paper, Mini, 10-sheet pad 2.5" x 3.75", 74 lb (200 gsm), (10149-1003)

Savoir Fair Opaque Watercolor Gouache, set of 10 tubes, (00803-0029)



Turn an old book into a travel journal that stores all kinds of fabulous color finds.

San Francisco artist Leah Rosenberg is a color scout. In her installation piece, "Everywhere a Color," she created a mural of colors that she collected in her city and recorded in her journal. Colors of fog, palm trees, the Golden Gate Bridge, poppies ... all these she studied, made note of, and worked into a large, striped mural that gives a taste of the city of San Francisco. Along with the artwork, she provided a "key" so that viewers could connect the colors to their own experiences and with the location or objects she recorded.

As an exercise in mindfulness and training young artists to truly see color in their everyday lives, this project takes inspiration from Leah Rosenberg and creates a portable means of collecting

PREPARATION

1. Gather old, unused books from library sales, thrift stores, or yard sales. Look for books in good condition, with strong pages.
2. The process of turning an old book into a portable art studio is open to many choices, a variety of materials, and endless creative ideas. This lesson plan will list a few that will hopefully become starting points for students' own ideas and solutions.

PROCESS

1. Begin by creating some pockets to store paper and paper towels in. These can be the front few pages of a book. Here are some ideas for creating pockets (photo examples shown in Step 1):
 - Make vertical pockets by folding two or more pages in toward the spine, leaving an inch or two of space to be able to get materials in and out. Tape or glue at the top and bottom to secure.
 - Make horizontal pockets by removing pages from the book, folding them in half to make a pocket, and then taping along the edges to secure them to a page still in the book.
2. Next, plan a means for taking along tools like pencils, markers, or brushes

and keeping them secure. Here are a few ideas:

- Leaving the top open to make a pocket, tape pages along two edges. Design a flap with a piece of fabric or construction paper.

- Cut a few pages out of the book one to two inches from the spine. Use a punch to create 3-4 holes along the cut pages. Design a pouch using felt or heavy paper. Attach the pouch to the holes with string or wire.

- Cut a piece of plastic mesh to fit inside the book. Weave an elastic cord through the mesh. Attach as described above.

3. Design a way to take along paint and mix colors. Use Velcro to attach a small watercolor set or create a portable palette by squeezing tube paint onto Yupo paper or a plastic sheet. Build protection around the palette cardboard strips so that the front of the book doesn't touch the paint. Provide extra sheets of Yupo to use for color mixing.

4. Provide students with Color Hunting forms to keep a record of the colors they find. A sample form is available at DickBlick.com/lesson-plans/Color-Hunting-Kit.

OPTION

- Design a means of closure and a strap for carrying the Color Hunting Kit.

A coloring game inspired by the ideas of postmodern artist Sol LeWitt.

Solomon (Sol) LeWitt (1928-2007), one of the key pioneers of conceptual art, noted that, "Each person draws a line differently and each person understands words differently."

LeWitt noted that an architect doesn't build his own design, yet he is still considered an artist. A composer requires musicians to make his creation a reality. He deduced that art happens before it becomes something viewable, when it is conceived in the mind of the artist.

LeWitt produced approximately 1,350 "Wall Drawings." The unusual thing is that he rarely painted one himself. He provided the concept, usually in the form of written instruction, then collaborated with other artists and non-artists to actually produce the work. He purposefully left elements of the instructions open to interpretation and no two are exactly the same.

What was perhaps most ground-breaking in the modern art world was that LeWitt was continually taking the focus off himself, sharing the experience of creating art. Even after his death, his wall drawings are still being executed.

This simple coloring game allows the student to receive a set of simple instructions and execute them according to their own interpretations. Much in the way LeWitt would have passed his own ideas and concepts to his team, each artist will receive the same words and materials, but each artwork will be different.

PREPARATION

1. Provide each student with a sheet of graph paper or a grid design from a Koala sketchbook.
2. Provide colored pencils and/or markers. Some of the spaces are small and some are large, so providing fine tip, broad tip, or a duo tip marker works best.

PROCESS

1. Preface the game by stating that there are no winners and no losers. Instructions are open to interpretation, there is no "wrong" way. Students should try to think of a unique way to complete an instruction that probably won't be the same way everyone else is doing it.

Allow some comments and sharing to take place during game time. Students will naturally want to share their feelings about some of the steps!

2. A sample list of instructions is listed to the right. Instructions may be copied and given to each student individually or read one step at a time to the class. Giving out copies of the instructions allows students to work at their own pace, but may seem like more of a test than a game. Reading each instruction step one at a time will require allowing varying time in between steps for students to complete each step.

3. Repeat the game, only this time have students submit directions. Discuss the differences between being given someone else's concept to interpret and coming up with concepts by themselves to share with their peers.

Materials

Based on a group of 24. Adjust as needed.

Graph or Grid paper, recommend choice of:

Koala Sketchbook, Circular Grid, 8.5" x 8.5", 30 sheets (13848-1085); share two across class

Canson Foundation Graph Pad, 8" x 8" grid, 8.5" x 11" pad, 40 sheets, (10636-2885); share two across class

Choice of color materials, recommend:

Blick Studio Artists' Colored Pencils, set of 12 (22063-0129); share one set between two students

Mr. Sketch Stix, scented, set of 10 (21299-9010); share one set between two students

Mr. Sketch Stix, scented, set of 10 (21299-9010); share one set between two students

OPTIONAL MATERIALS

AC Cardstock Paper Packs, 60 sheets, assorted color selections, 12" x 12", 8 lb (12764-)

Blick Glue Sticks, assorted sizes (23895-)



SAMPLE INSTRUCTIONS

1. Color one ring gold.
2. Color one half ring blue.
3. Color one half ring orange.
4. Make a black and white checkerboard on one section.
5. Make a striped ring.
6. Make a fat ring.

A complete list of instructions is available at DickBlick.com/lesson-plans/The-Conceptual-Art-Game.



Step 1: Dip length of yarn into glue and water mixture.



Step 2: Arrange onto balloon, and make sure there will be a clear opening.



Step 3: When dry, pop balloon and begin weaving.

Materials

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

- Blick White Glue**, 128 oz (23882-1009); share one bottle among class
- Trait-Tex Jumbo Roving Yarn**, asst. colors (65214-); share four cones among class
- Roylco Fabric Strips**, pkg of 72 (03160-1072); share one package between two students
- Bendable Blunt Plastic Needle**, pkg of 12 (65103-1009); share two packs among class
- Balloons**, one per student
- Plastic cups or bowls**, one per student

OPTIONAL MATERIALS

- Ribbon Assortment**, 2 lb (62100-1002)
- Raffia**, asst. colors, 12 oz (60908-)
- Darice Craft Fluff**, asst. colors, 2 oz (65354-)
- Classroom Yarn Assortments**, 5lb (65208-)
- Red Heart Reflective Yarn**, asst. colors, 88 yds (62828-)

Intertwine aesthetic with quirky for unconventional basketry.



Basket weaving is a practical art form that is just about as old as civilization. Baskets would have been made with natural materials that decay over time, making it difficult for archeologists to pinpoint exactly how ancient this handicraft is. It is sufficient to say, basket weaving is long enduring and is quite possibly one of the first practical handicrafts.

Generally, a basket is made from an odd number of spokes that serve as the base for the side walls and rim. The spokes provide a structure that can be woven, alternating material placement from the front to the back as the basket progress upwards at each level, creating a structurally sound vessel.

In this lesson students will create a basket with a slight twist to the standard spokes. Yarn, soaked in glue and placed randomly onto a balloon will provide a looping and overlapping network of spokes to weave through and about. With this method, it is okay to sometimes lump spokes together, or even skip over them altogether. Opposed to the standard over-under monotony, students will choose the path they take with their fibers.

PREPARATION

1. Discuss the history of basketry and its cultural significance over time.

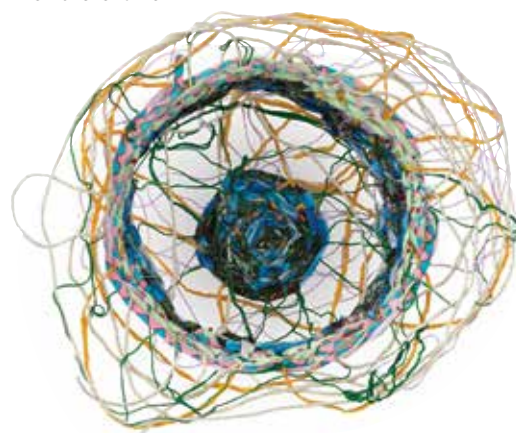
PROCESS

1. Blow up a balloon.
2. In a large cup or plastic tray, mix one part water to four parts glue.
3. Working with lengths of yarn no longer than one yard, immerse the yarn in the glue water mixture.
4. Remove the yarn from the glue mixture. Gently run fingers down the length of the yarn to "squeeze" off excess glue.
5. Arrange the yarn onto the inflated balloon into a somewhat random, swirling, overlapping pattern. Make sure not to cover the entire balloon. An opening will be needed in order for it to take a bowl shape.
6. When the yarn is completely dry, pop the balloon and discard. The yarn structure will be the support for the basket weaving.
7. Thread the plastic needle. Start at the bottom in the center of the bowl and choose a path to weave. There is no wrong path to

follow, as this is not like a traditional basket weaving. There are no regularly spaced radial spokes. Students may choose to skip over some threads and not others.

OPTIONS

- Add beads to the weaving.
- Use a variety of malleable materials to weave the basket such as raffia, ribbon, and craft fluff.



Step 1: Create a design on graph paper, then transfer it to mini canvas surface.



Step 2: Fill a section of the design with glue, and add colorful seed beads. Repeat until design is complete.



Step 3: Glue leather or paper mesh to the back side to create a pouch. Insert a felt shape infused with aromatic oils and enjoy!

PROCESS

1. Plan a design for the front of the medicine pouch. For younger students, a simple geometric pattern is best. First, draw the design on graph paper sized the same as the canvas and use fine line markers to plan in color. Draw the design on the canvas with a pencil, using a ruler if desired or use transfer paper.
2. Select a single color portion of the design to begin with and fill that area with glue. Glue can be squeezed directly from the bottle or applied with a brush or small tool for greater accuracy. Use a heavy-body tacky glue and not a soft-body glue that will spread out.
3. Pinch a few beads of the color planned for that area and sprinkle them into the glue. Tap gently with fingers to form a single layer. Beads can also be guided into place with a plastic tool.



Portable artwork that provides a pleasurable treat for the senses.

The personal practice of carrying a small pouch for the purpose of healing, protection, spirituality, and remembrance has spanned many cultures around the globe since ancient times. In many Native American cultures, one of the most revered objects is a medicine bag. A common misconception is that it contains remedies similar to the modern definition of the word "medicine." In Native American culture, medicine also refers to things that are spiritual, supernatural, and of great personal significance.

Popular culture today often employs aromatic oils for improving mood, reducing stress, boosting energy, and other physiological remedies. Infusing a small pouch so that it can be worn or kept close by for sensory enjoyment can be a modern day version of the medicine bag. While it can be made in a much more traditional manner, this project uses a tiny canvas with a ready-made receptacle in the back side for small objects or an oil-infused scrap. Designs can be painted, stitched, or beaded in tribute to Native American artists.

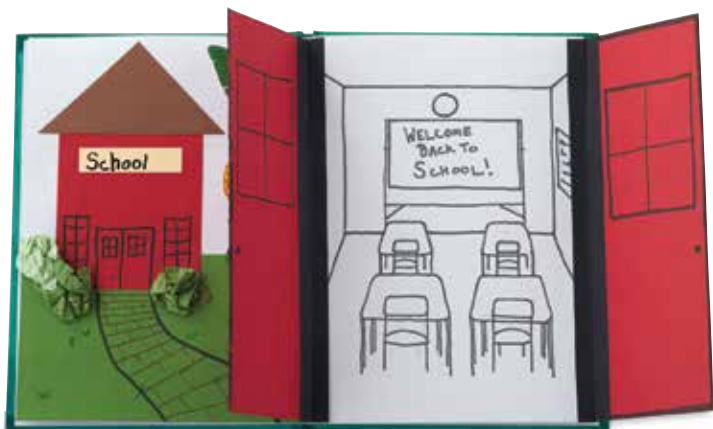
Materials

Based on a group of 24. Adjust as needed.

- Blick Mini Canvas**, 2" x 2", package of 6, White (07197-1402) or Black (07197-2402); one per student
- Glass Indian Seed Beads**, 3 oz, assorted colors (60725-); share a minimum of four across class
- Roylco Paper Mesh**, 7" x 10" package of 24 sheets (01391-1001); one sheet per class
- Suede Cording Sets**, assorted colors, 35 yds (73554-1003); share one set across class
- Sculpture House Duron Plastic Sculpting Tool Set**, set of 12 (30322-1009); share two sets across class
- Roylco Felt Shapes**, package of 500 (65308-1500); share one bag across class
- Abbey & Sullivan Fragrance Oils**, assorted scents (81504-); share a minimum of one bottle across class

OPTIONAL MATERIALS

- Potpourri Glass Beads**, 1 lb, assorted colors (61518-)
- Premium Leather Remnants**, 1 lb (61706-1001)
- Prang Washable Fine Line Markers**, Class Pack of 144 (21267-1449)
- Beading Needle**, package of 6 (62981-1006)



Use an old, discarded children's book to tell a new story!

Children's picture books are a beloved form of art that generations have cherished for their ability to captivate and delight us. Poetry or prose, some remain timeless and tens of thousands of new ones are published every year.

With such high production rates, thrift stores, flea markets, and garage sales are often full of outdated and unwanted children's books. Students will give these books a new life, while claiming them for their own by writing and illustrating their own version of the story. Consider changing the ending, location, period in time, and so forth.

Collage, drawing, painting, and bookbinding come together to create a new literary masterpiece. Simply begin by choosing a hardcover book. The cover can easily be cut off, and with new, blank pages inserted, the possibilities for creative ingenuity are endless!

PREPARATION

Collect one children's book per student from thrift stores, library sales, or estate sales.

PROCESS

1. Cut book at end pages to remove the original book insert or signets. An end page is the very first and last page of a book.
2. Measure the removed signets to create new pages of the same size. Double the width to create a new signet of the same size. Use a minimum of five sheets of paper.
3. Fold each sheet in half, and crease firmly.
4. Stack the folded pages and use a Bulldog Clip to secure the folded edge and sides.
5. Use a stiff brush to apply the book compound to the folded side of the book. Allow to dry fully.
6. Place new pages inside the original cover. Open the first page and glue to the inside cover. Repeat for the back side.
7. When the new end pages have dried, the book is ready to be filled with a new story!

OPTIONS

- Use blockout white to cover large areas.
- New illustrations should be drawn in pencil first. When satisfied with the composition, go over with a fine tip sharpie or colored marker.
- Copies or original pages can be used as collage element.



Materials

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

Hardcover children's books, one per student

Recommended for construction of new pages:

Blick Studio Mixed Media Pads, 60 sheets, 9" x 12" (13649-1023); share two pads across class

Lineco Pad Compound, 12 oz (12752-1012); share one bottle among class

X-Acto Bulldog Clips, No. 2 Clips, box of 36 (57305-1022); two per student

Blick Glue Sticks, purple, 0.70 oz (23895-5637); one per student

Recommended for illustration:

Blickrylic Student Acrylics, Blockout White, pint (00711-1086); share one bottle across class

Blick Matte Acrylics, asst colors, 2 oz (00727-); selection of 6-12 colors to share across class

Uni-Posca Paint Markers, asst. colors set of 8, fine, bullet tip (19994-1009); share one set across class

Blick Studio Markers, asst. colors, set of 24 (22148-1024); share one set among class

Sharpie Ultra-Fine Point Marker, Black (21315-2003); one per student

Recommended for collage:

Roylco Remnants Value Pack, 8 lb (11320-1008) share one pack among class

Pacon Tru-Ray Construction Paper, asst. colors, 9" x 12" 50 sheets (11406-0039); share two packs across class



Step 1: 1. Cut end pages to remove book insert.



Step 2: Use book compound to secure new pages together.



Step 3: Insert new pages by gluing the first page to the inside of the cover.



Layers of simple cheesecloth create dramatic values and textures.

In art, "value" refers to the light and dark ranges of color. If viewed without color, as in a black and white photo, many of the world's most masterful paintings remain structurally true.

Balancing value, form, color, and texture can be a bit of a challenge. In this lesson, layer open-weave fabric to create a variety of values, while draping and fraying naturally and effortlessly to create texture and form.

Cheesecloth can be cut, layered, folded, rolled, and bunched to create layers of opacity-driven values on black paper.

PREPARATION

1. Unwind (but don't unfold) cheesecloth from the bolt. The delicate fabric is easier handled and distributed when it is folded upon itself. Cut into 12" sections.
2. Cut black Railroad Board or heavy black paper into 8-1/2" x 11" pieces.

PROCESS

1. With white charcoal or pencil, create a very simple line drawing on black paper. Recommendations for compositions:
 - Because of the way cheesecloth drapes and the goal of achieving multiple values, start with a flowing landscape or seascape rather than a detailed subject.

Materials

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

Dritz Cheesecloth, 36" x 3 yds (01293-1001); share among six students

Gorilla Kids Glue Sticks, 0.21 oz, pkg of 6 (23976-1003); one per student

Pacon Railroad Board, Black, 6-ply, 22" x 28" (13105-2102); share one among four students

General's White Charcoal Pencil, (20418-1001); one per student

Crayola Washable Clear School Glue, 32 oz (23963-1007); one per student

OPTIONAL MATERIALS

Genuine Boxwood Tools, set of 3 (60502-1009)

Blick Pastels, Landscape, set of 24 (20016-0249)

- Cut silhouetted items from extra black paper and glue them to the finished cheesecloth arrangement (rather than attempting to position the fabric around it).
2. Cut a 3" wide strip from the folded cheesecloth. Unfold the strip into a single layer and cut it into smaller strips as desired.
3. Remember that values will be created by subsequent layers of fabric. The first layer will be the second darkest value (black paper is the deepest shadow) in areas where it will remain uncovered. The first layer will also be the base that lighter values will be built upon, so it will most likely cover much of the image.
4. Fill the area loosely with glue stick — just enough to tack a portion of the cloth in place. Position the cloth and tap it gently into place with fingers. Add more glue on top if needed.
5. Repeat with a second layer of cheesecloth; then add more layers to increase opacity in areas of lighter value. Use white lines as a reference until they're no longer visible. Suggestions to keep in mind:
 - A wood or plastic tool may be helpful in arranging cheesecloth pieces, especially if glue is on the fingers.
 - Rather than try to cut exact shapes (which is difficult to do with delicate cheesecloth), cut a swatch and form it to the desired shape.
 - Create "hard" edges by folding cloth, "soft" edges with fraying.

6. Trim away excess cloth and seal the finished piece with glue that has been diluted with water to make it easy to apply with a brush, this time "chasing" the embossing from the front side.

OPTION

- Apply color with pastels or watercolors.



Step 1: Create a simple white line drawing on black paper.



Step 2: Begin with a layer of cheesecloth.



Step 3: Apply subsequent layers to increase opacity.



Step 4: Seal with diluted glue when complete. Add optional color.



Stellar-Embroidery

Grades 5-12 (art + science)



Before TV and the internet existed, with their endless opportunities for entertainment and information, we looked to the night sky. Early cultures relied on the stars to navigate the oceans, to know when to plant crops, and to create magnificent stories to explain the meaning of life and the universe.

Everyone has had the experience of looking up with the same wonderment into a particularly bright, starry sky. Bring some of this starry sky whimsy and wonder into the classroom while utilizing another age old practice, embroidery, on a new, unexpected surface!

In this lesson students will learn about astronomy by choosing a constellation to embroider onto a shimmering acrylic surface made from Liquitex Pouring Medium and Blick Liquid Watercolors, all enclosed within an embroidery hoop!

For instructions, ideas, more images and pennant templates, go to DickBlick.com/lesson-plans/Stellar-Embroidery.

A new twist on embroidery materials made for the stars!

Materials

Based on a group of 24. Adjust as needed.

Liquitex Pouring Medium, 32 oz bottle (02001-1009); share one bottle across class

Blick Liquid Watercolors, assorted colors, 118 ml (00369-); share at least three colors across class

Wooden Embroidery Hoop, (66906-); one per student

Janlynn Embroidery Floss Packs, Pastel, pkg of 36 (62426-1001); share one pack across class

Blunt Tapestry Needle, #18, pkg of 12 (66903-1009); share two packs across class

Clear Plastic Sheets

OPTIONAL MATERIALS

Decorative Papers

Beads

Imagined-Plants

Grades K-12 (art + literature; art + science; art + social studies)

With inspiration from Dr. Seuss, create a new plant “species” and imagine its importance in an ecosystem.

Materials

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

Materials for base, one per student

Suggestions:

Styrofoam Cube, 3” square (60928-1043)

Papier Mâché Clay Pot, 3” x 3” (01356-1002)

Materials for stems, one per student

Suggestions:

Twisteez, box of 50, 125 ft (33407-1050)

Heavy Duty Scratch-Art Sticks, pkg of 25 (22883-1025)

Materials for leaves, Suggestions:

Blick Construction Paper, pkg of 50 sheets, 9” x 12” Dark Green or other (11409-7033); one per student

Felt by the Yard, 36” wide, Kelly Green or other (63201-7336); share 1-2 yards across class

Elmer’s Glitter Glue, 6 oz, assorted (65304-); share six across class

In the early 1970s, the environmentalist movement had just begun. Earth Day was first observed and the Environmental Protection Agency was formed.

Near his home in La Jolla, California, Theodore Seuss Geisel watched suburban developers remove eucalyptus trees and felt angry enough to write “The Lorax,” which was about a creature who spoke for the trees. With a teachable story and whimsical characters that only Dr. Seuss could create, he put out a call to his young readers to be better stewards of the environment. The story is as timely today as it was 50 years ago.

In “The Lorax,” Dr. Seuss imagined truffula trees as part of a well-functioning, biodiverse ecosystem that included birds, animals, fish, and presumably, fresh oxygen as a product of the colorful truffula tufts.

Taking a cue from Dr. Seuss, students can imagine their own plants. First, they create the plant as a small assemblage sculpture; then they imagine its environment, care, function, and value to humans and other organisms within its ecosystem.



Fill a classroom “garden,” hold a “plant sale,” or simply enjoy imagined plants as a decorative element.

For instructions, ideas, more images and pennant templates, go to DickBlick.com/lesson-plans/Imagined-Plants.

Retell a Story

See page 14



Use an old, discarded children’s book to tell a new story!

Find more product details on page 18

Value-Added Fiber Landscape

See page 15



Layers of simple cheesecloth create dramatic values and textures.

Find more product details on page 19

The Conceptual Art Game

See page 11



A coloring game inspired by the ideas of postmodern artist Sol LeWitt.

Find more product details on page 19

Infused Medicine Pouch

See page 13



Portable artwork that provides a pleasurable treat for the senses.

Find more product details on page 19

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Luminous Black Glue Prints see page 2

Item Number	Item Description	Notes	Discount Price*
23978-2024	Blick Essentials Black Glue, 4 oz		\$2.30
13874-2025	Strathmore 400 Series Black Mixed Media Pad, 15 sheets, 11" x 14"		\$9.68
60401-1500	Creativity Street Craft Sticks, bag of 150		\$2.24
00369-9015	Blick Liquid Watercolor, Metallic Gold, 8 oz		\$3.58
00369-9335	Blick Liquid Watercolor, Metallic Silver, 8 oz		\$3.58
00369-1095	Blick Liquid Watercolor, Metallic Pearl, 8 oz		\$3.58
00369-9505	Blick Liquid Watercolor, Metallic Copper, 8 oz		\$3.58
00369-2025	Blick Liquid Watercolor, Black, 8 oz		\$3.58
03324-1012	Handy Art Empty Marker Bottles, pkg of 12		\$12.87
62156-	Darice Glitter, 1.5 oz extra fine, assorted colors	specify color(s)**	\$3.99-

Embroidery Plaster Prints see page 3

Item Number	Item Description	Notes	Discount Price*
33536-1008	Blick Pottery Plaster No. 1, 8 lb		\$5.59
60401-1500	Creativity Street Craft Sticks, natural, bag of 150		\$2.24
03105-0000	Richeson Plastic Painting Knives, trowel offset, 2 3/8"		\$1.52
00369-	Blick Liquid Watercolors, asst. colors, 118 ml	specify color(s)**	\$2.84
27103-	Jacquard Pearl-Ex Pigments, asst. colors, 0.75 oz	specify color(s)**	\$4.34

Liquid Glitter Painting see page 4

Item Number	Item Description	Notes	Discount Price*
62157-	Darice Glitter Sets, assorted 13 piece sets	specify set(s)**	\$10.28-
00711-1027	Blickrylic Polymer Gloss Medium, quart		\$13.74
11408-2009	Blick 140 lb Premium Cardstock, 18" x 24", Black		\$2.06
11408-	Blick 140 lb Premium Cardstock, 18" x 24", assorted colors	specify color(s)**	\$2.06
00894-1129	Talens Art Creation Gouache Set, set of 12		\$7.00
04824-1002	Loew-Cornell Storage Cups, pkg of 8, 2"		\$2.70
23810-1060	Elmer's Washable Clear School Glue, 32 oz		\$9.08
07026-2022	Fredrix Value Series Cut Edge Canvas Panel, Black, pkg of 25, 8" x 10"		\$17.21

Foam Quillies see page 9

Item Number	Item Description	Notes	Discount Price*
61731-1023	Creativity Street WonderFoam Peel & Stick Sheets, 9" x 12", assorted color pkg of 20		\$12.39
60947-1000	Creativity Street WonderFoam, 12" x 18" assorted color pkg of 10		\$9.46
61731-1010	Creativity Street WonderFoam Peel & Stick Shapes, assorted color pkg of 720		\$6.47
23884-1104	Aleene's Quick Dry Tacky Glue, 4 oz		\$1.94

Brand Your Banner see page 5

Item Number	Item Description	Notes	Discount Price*
00402-1019	Richeson Shiva Student Grade Paintstik Oils, asst. colors, pkg of 12		\$32.59
61112-1100	Roylco Rubbing Plate Sets, 4 1/2" x 6" Monogram, set of 28		\$14.39
33303-8437	Midwest Products Birch Dowels, 1/4" dia x 36", pkg. of 30		\$32.47-
23884-1204	Aleene's Clear Gel Tacky Glue, 4 oz		\$1.94
63982-1001	Natural Cotton Bandana, 21" x 21"		\$2.16
63987-1001	Design Works Unbleached Muslin, 45" x 1 yd		\$5.59
61112-	Roylco Rubbing Plate Sets	specify set(s)**	TBD
62144-1338	Creativity Street Wooden Spring Clothespins, Large, pkg of 50		\$4.22
10535-1024	Blick Studio Tracing Paper Roll, White, 24" x 50 yds, 8 lb		\$15.66
60950-0000	Pom Pon Assortment, pack of 300		\$7.42

Chime in with Nature see page 7

Item Number	Item Description	Notes	Discount Price*
33537-1025	Densite Plaster, 25 lb		\$15.58
34134-2500	Blick Plaster Cloth, 4" x 62.5 yds, pkg. of 4		\$67.56
33400-1435	Blick Armature and Sculpture Wire, 14 gauge, 350 ft		\$18.67
33412-1075	Brass Wire, 28 Gauge, 75 ft		\$3.88-
23884-1204	Aleene's Clear Gel Tacky Glue, 4 oz		\$1.94
66909-	Darice Gold-Tone Welded Macramé Rings, asst. sizes	specify size(s)**	TBD-
60671-1010	Beadalon Econo Flat/Round Pliers		\$5.44
07334-1260	Blick Cotton Canvas by the Yard, Unprimed, 12 oz		\$3.99-
60637-1008	Beadalon Supplemax, .25 mm, 8 lb, 50 m		\$2.07-
60401-1500	Creativity Street Craft Sticks, natural, bag of 150		\$2.24
00369-	Blick Liquid Watercolors, 118 ml, assorted colors	specify color(s)**	\$2.84

Retell a Story see page 14

Item Number	Item Description	Notes	Discount Price*
13649-1023	Blick Studio Mixed Media Pads, 60 sheets, 9" x 12"		\$6.28
12752-1012	Lineco Pad Compound, 12 oz		\$16.38
05160-1001	Blick Economy White Bristle Gesso Brush, 1"		\$0.94
23895-5637	Blick Glue Sticks, purple, 0.70 oz		\$0.62
00711-1086	Blickrylic Student Acrylics, Blockout White, pint		\$4.78
00727-	Blick Matte Acrylics, asst. colors, 2 oz	specify color(s)**	\$1.73
19994-1009	Uni-Posca Paint Markers, asst. colors set of 8, fine, bullet tip		\$17.39-
22148-1024	Blick Studio Markers, asst. colors, set of 24		\$55.19
21315-2003	Sharpie Ultra-Fine Point Marker, Black		\$0.90
11320-1008	Roylco Remnants Value Pack, 8 lb		\$18.39
11406-0039	Pacon Tru-Ray Construction Paper, asst colors, 9" x 12" 50 sheets		\$2.16

Color Collecting Kit see page 10

Item Number	Item Description	Notes	Discount Price*
23894-1014	Elmer's X-Treme School Glue Stick, 1.4 oz		\$3.99-
34178-	Duck Washi Tape, assorted colors and patterns, .75" x 45 ft	specify color(s)**	\$2.91
61594-1025	Creativity Street Elastic Cord, 25 yds, White		\$5.65
63103-	Darice Colorful Plastic Canvas, assorted colors, 10.5" x 13.5"	specify color(s)**	\$7.71
33407-1050	Twisteez Wires, box of 50, 125 ft		\$8.79
00803-0029	Savoir Fair Opaque Watercolor Gouache, set of 10 tubes		\$13.07
13105-0659	Pacon Railroad Board, 6-ply, 50 sheet assortment, 11" x 14"		\$8.74
62828-	Red Heart Reflective Yarn, 88 yds, asst colors	specify color(s)**	\$6.50

The Conceptual Art Game see page 11

Item Number	Item Description	Notes	Discount Price*
13848-1085	Koala Sketchbook, Circular Grid, 8.5" x 8.5", 30 sheets		\$3.67
10636-2885	Canson Foundation Graph Pad, 8" x 8" grid, 8.5" x 11" pad, 40 sheets		\$6.80-
22063-0129	Blick Studio Artists' Colored Pencils, set of 12		\$10.05
21299-9010	Mr. Sketch Stix Markers, scented, set of 10		\$5.10
12764-	AC Cardstock Paper Packs, 60 sheets, assorted color selections, 12"	specify color(s)**	\$15.99
23895-	Blick Glue Sticks, assorted sizes	specify size(s)**	TBD

Wacky Weaving see page 12

Item Number	Item Description	Notes	Discount Price*
23882-1009	Blick White Glue, 128 oz		\$9.63
65214-	Trait-Tex Jumbo Roving Yarn, asst. colors	specify color(s)**	\$12.95
03160-1072	Roylco Fabric Strips, pkg. of 72		\$10.39
62100-1002	Ribbon Assortment, 2 lb		\$29.98
65103-1009	Bendable Blunt Plastic Needle, pkg of 12		\$0.72
60908-	Raffia, assorted colors, 12 oz	specify color(s)**	\$7.98
65354-	Darice Craft Fluff, assorted colors	specify color(s)**	\$2.39

Craft Stick Kinetics see page 8

Item Number	Item Description	Notes	Discount Price*
60407-1000	Chenille Kraft Smart Sticks, box of 1000		\$13.94-
61411-1002	Plastibands, small, box of 200 asst. colors		\$6.15
12611-1000	Roylco Double Color Cardstock, pkg of 100 sheets, 8" x 9", assorted colors		\$14.19
57354-1001	Officemate Paper Clips, pkg of 200, 1", style 3		\$2.75-

Value-Added Fiber Landscape see page 15

Item Number	Item Description	Notes	Discount Price*
01293-1001	Dritz Cheesecloth, 36" x 3 yd		\$4.29-
23976-1003	Gorilla Kids Glue Sticks, 0.21 oz, pkg of 6		\$4.78
13105-2102	Pacon Railroad Board, Black, 6-ply		\$0.72
20418-1001	General's White Charcoal Pencil		\$0.86
60502-1009	Genuine Boxwood Tools, set of 3		\$1.69
20016-0249	Blick Pastels, Landscape, set of 24		\$7.10
23963-1007	Crayola Washable Clear School Glue, 32 oz		\$6.39

Infused Medicine Pouch see page 13

Item Number	Item Description	Notes	Discount Price*
07197-1402	Blick Mini Canvas, 2" x 2", pkg of 6, White		\$4.79
07197-2402	Blick Mini Canvas, 2" x 2", pkg of 6, Black		\$4.79
60725-	Glass Indian Seed Beads, 3 oz, assorted colors	specify color(s)**	\$3.07
01391-1001	Roylco Paper Mesh, 7" x 10", pkg of 24 sheets		\$9.99-
73554-1003	Suede Cording Sets, asst colors, 35 yds		\$6.99-
30322-1009	Sculpture House Duron Plastic Sculpting Tool Set, set of 12		\$7.99
65308-1500	Roylco Felt Shapes, pkg of 500		\$7.40-
81504-	Abbey & Sullivan Fragrance Oils, 1 oz, assorted scents	specify scent(s)**	\$6.99-
61518-	Potpourri Glass Beads, 1 lb, asst. colors	specify color(s)**	\$6.89-
61706-1001	Premium Leather Remnants, 1 lb		\$7.19
21267-1449	Prang Washable Fine Line Markers, Class Pack of 144		\$24.69
62981-1006	Beading Needle, pkg of 6		\$1.95

Imagined-Plants see page 16

Item Number	Item Description	Notes	Discount Price*
60928-1043	Styrofoam Blocks and Shapes - 3" x 3" x 3", Cube		\$0.79
01356-1002	Papier Mâché Clay Pot, 3" x 3"		\$1.49-
22883-1025	Heavy Duty Scratch-Art Sticks, pkg of 25		\$2.97
33407-1050	Twisteez, Box of 50, 125 ft, Regular Pack		\$8.79
63201-7336	Felt by the Yard, 36" x 1 yd, Kelly Green		\$3.19
11409-7033	Blick Construction Paper, pkg of 50 sheets, 9" x 12", Dark Green		\$2.73
65304-	Elmer's Glitter Glue, 6 oz, assorted	specify color(s)**	\$2.86
11431-1105	Paper Accents Craft Tags - 2-1/2" x 5-1/4", Pkg of 25		\$3.69-

Stellar-Embroidery see page 16

Item Number	Item Description	Notes	Discount Price*
02001-1009	Liquitex Pouring Medium, 32 oz bottle		\$29.23
00369-	Blick Liquid Watercolor, 8 oz, assorted colors	specify color(s)**	\$3.58
66906-1005	Wooden Embroidery Hoop, 5"		\$1.11
62426-1001	Janlynn Embroidery Floss Pack, Pastel, Pkg of 36		\$5.99-
66903-1009	Blunt Tapestry Needle, #18, pkg of 12		\$1.59

Chia Me-A see page 6

Item Number	Item Description	Notes	Discount Price*
60201-1001	Miracle Sponges, 8" x 11.25", pkg of 2		\$15.46
22148-2024	Blick Studio Markers, set of 24		\$55.19
22148-	Blick Studio Markers, assorted colors	specify color(s)**	\$2.78
22165-1024	Bic Marking Color Collection Permanent Markers, assorted color set of 24, fine		\$14.97
81331-1001	Roylco Goo Spreaders, pkg of 32		\$8.99-

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