



CANADIAN
ARTISTS

Florence McGillivray



FAMOUS CANADIANS from the CENTRAL REGION



Grades 3 - 8

FAMOUS CANADIANS – ATLANTIC REGION

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LEARNING STANDARDS

Learning Standards describe what students should know, be able to do, and understand by the end of each grade. Learning standards frame the important competencies/expectations and big ideas for each grade. Lessons in this bundle address the following standards:

VISUAL ARTS

- Apply the creative process to produce works of art using the elements, principles and techniques of visual arts to communicate feelings, ideas, and understandings.
- Use the critical analysis process to describe, interpret and respond to works of art.

LANGUAGE ARTS

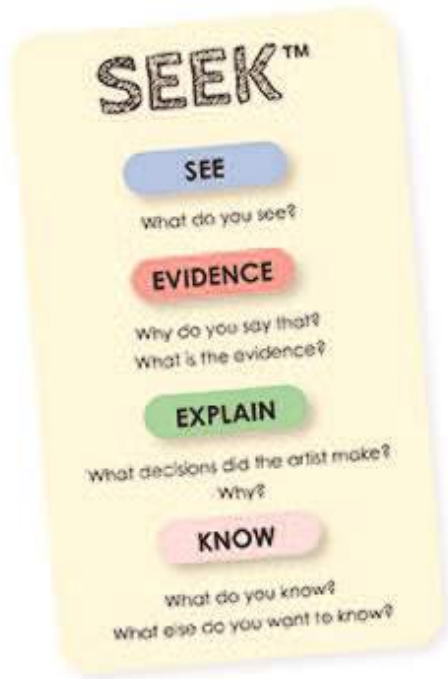
- Listen to understand and respond appropriately.
- Use speaking skills and strategies appropriately to communicate.
- Read and demonstrate an understanding of texts.
- Write for an intended purpose.

SOCIAL STUDIES

- Develop an understanding of cultural and national identities and how they contribute to Canadian heritage.
- Develop a sense of personal identity.

MATHEMATICS

- Use spatial reasoning to construct shapes and objects.



LOOKING AT ART

Have students use SEEK™ to help organize their thinking and build their observational skills. Guide them to support their ideas with evidence they see in the artwork.

SEE – Look closely at the image for about a minute. What do you see?

EVIDENCE – What do you see that makes you say that?

EXPLAIN – What choices did the artist make? How did those choices help communicate the message?

KNOW – What do you know about the artist's intent? What else do you want to know?

WHAT MAKES SOMEONE FAMOUS?

Have you ever wondered what makes someone famous? Do you know any famous people? People and things become famous when a lot of people know about them. There are many reasons people become famous. For example, maybe they are the first person to accomplish a daring or difficult thing; or they might create something entirely new that changes everything; some inspire others by how they overcome hardship to make a difference. But how do they do it?

Really famous people tend to make themselves stand out by doing some of the following things:

1. They are **extremely** good at a particular skill – way better than most people.
2. They are good at getting their message across – people **listen** to them.
3. They go above and beyond to perfect their skills – they really want to be the best and **work** at it.
4. They expect to fail sometimes and just keep going – they **persevere**.
5. They hold themselves to a high standard – they let their standards guide them in all the ways they **behave**.
6. They take good **care** of themselves so they can always do their best.

What makes someone famous?

NAME: _____ DATE: _____

1. What do you think is important to do if you want to be famous? Explain why this is important.

2. Describe a famous person that you admire. What have they done that makes you pay attention to them?

3. How does social media contribute to a person's fame?

4. Andy Warhol, a famous artist, is believed to have said that "in the future, everyone will be famous for 15 minutes." What do you think he meant by this? Explain why you think it is or is not true.

FLORENCE MCGILLIVRAY - Visual Artist

Have you ever painted a picture and felt really proud of it? Well, Florence McGillivray was someone who loved painting so much that she became famous for it! She was an amazing Canadian artist.

Florence McGillivray was born on May 1, 1864, in Whitby Ontario, Canada. She grew up in a big family with 12 brothers and sisters! Florence loved nature and often spent her time exploring the beautiful landscapes around her home. Her Grandfather was a landscape painter and his paintings inspired Florence. She was a curious child and when she was six years old discovered that she could create wonderful drawings with the bluing soap used for the laundry. She enjoyed sketching trees, flowers, and the animals she saw around her. Her family saw how talented she was and supported her dream of becoming an artist.

To become an even better artist, Florence traveled to many places to learn new techniques. She was one of the first women in Canada to travel alone to study art in Europe, which was quite an adventure at that time! She studied in France, a country known for its art, and visited other countries like Italy, Germany, and Belgium. She learned a lot about different styles of painting and brought these ideas back to Canada. Her fresh, modern style of painting was much admired in Canada. In 1914, shortly after she returned from her travels the National Gallery of Canada purchased her painting called 'Afterglow'.

Florence McGillivray loved to paint landscapes. This means she painted pictures of natural scenes like mountains, rivers, and forests. She used bright colours and bold strokes, which made her paintings look very lively and beautiful. She also loved teaching others about art. She became an art teacher and inspired many young artists with her passion and knowledge. Florence showed her students how to see the beauty in nature and express it through their paintings.

Tom Thomson was a family friend. He was very interested in her experiences and what she had learned in her travels across Europe. They became good friends and McGillivray became a mentor to him. She would visit his studio where they shared ideas about art and the new art movements happening at the time. He passed on these ideas to his friends in the Group of Seven. Today some art historians think it should be the Group of Eight because of McGillivray's influence.

Florence McGillivray died on November 7, 1938. Her paintings are part of collections in many art galleries and museums in Canada. She is remembered as one of Canada's great artists.

Learn more about Florence McGillivray at the following link.

[Group of Eight-canadianart](https://www.groupofeight-canadianart.com/)



***The Afterglow*, by Florence McGillivray, c. 1914**

Describe what you see in the painting.

Colours and Light –
Brushstrokes –
Composition –
Line and Pattern –

File:Afterglow, c. 1914.jpg. (2017, March 9). Wikimedia Commons, the free media repository. Retrieved 19:16, September 28, 2017 from https://commons.wikimedia.org/w/index.php?title=File:Afterglow,_c._1914.jpg&oldid=236517310.

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The Jack Pine, by Tom Thomson, 1916

Describe what you see in the painting.

Colours and Light –
Brushstrokes –
Composition –
Line and Pattern –

File:Tom Thomson - The Jack Pine 1916.jpg. (2016, April 8). Wikimedia Commons, the free media repository. Retrieved 19:31, September 28, 2017 from https://commons.wikimedia.org/w/index.php?title=File:Tom_Thomson_-_The_Jack_Pine_1916.jpg&oldid=192586870.

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POSSIBLE STUDENT RESPONSE



The Afterglow, by Florence McGillivray, c. 1914

Describe what you see in the painting.

Colours and Light – There are warm, golden tints and shades of yellow, muted greens and browns, and contrasting bold reds. All the colours are tints and shades of brown, green and yellow. The light is luminous and glowing.

Brushstrokes – The brushstrokes are confident, broad, long and short, bold and mostly horizontal.

Composition – It is a horizontal composition based on the rule of thirds. One third is foreground, one third is middle ground and one third is background. Four trees are placed on the right side of the painting and one is in the centre. The branches of the centre tree lead the eye into the other trees. The trees are balanced by the 3 strong horizontal bands of contrasting colours in the rest of the painting.

Line and Pattern – Five trees are vertical lines that run from almost the bottom to the top of the picture plane. The branches on the trees are thin, wavy lines. The horizon is a bumpy line that divides the scene between the sky and the water. The organic line of the edge of the foreground is similar to the shape of the hills in the background. There is a mottled pattern in the sky. There is a spotted pattern of red dots in the foreground.

File:Afterglow, c. 1914.jpg. (2017, March 9). Wikimedia Commons, the free media repository. Retrieved 19:16, September 28, 2017 from https://commons.wikimedia.org/w/index.php?title=File:Afterglow,_c._1914.jpg&oldid=236517310.

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The Jack Pine, by Tom Thomson, 1916

Describe what you see in the painting.

Colours and Light – There are warm tints and shades of yellow, muted greens and browns, cool blues and contrasting bold reds. All the colours are tints and shades of brown, green, blue and yellow. The light is soft and glowing.

Brushstrokes – The brushstrokes are broad, long and short, bold and mostly horizontal.

Composition – It is a horizontal composition based on the rule of thirds. The sky fills about two thirds of the painting. The bottom third is divided between water and land. A band of hills sits on the horizon line. A single tree is placed on the right side of the painting at the one third mark. The shapes within the tree are repeated in the shapes in the hills. The branches of the tree lead the eye into the picture plane and fill the space. The tree is balanced by the 4 strong horizontal bands of contrasting colours in the rest of the painting.

Line and Pattern – The trunk of the tree forms a strong vertical line that runs from almost the bottom to the top of the picture plane. The branches on the trees are thin, mostly vertical lines. The horizon is a straight line that divides the scene between the sky and the water. The edge of the foreground is a flat, organic line. The space directly behind the foreground is broken by several, thick curved and vertical lines.

File:Tom Thomson - The Jack Pine 1916.jpg. (2016, April 8). Wikimedia Commons, the free media repository. Retrieved 19:31, September 28, 2017 from https://commons.wikimedia.org/w/index.php?title=File:Tom_Thomson_-_The_Jack_Pine_1916.jpg&oldid=192586870.

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COMPARE and CONTRAST – Looking at Canadian Paintings



***The Afterglow*, by Florence McGillivray, c. 1914**



***The Jack Pine*, by Tom Thomson, 1916**

How are the two paintings alike?
How are the two paintings different?

File:Afterglow, c. 1914.jpg. (2017, March 9). Wikimedia Commons, the free media repository. Retrieved 19:16, September 28, 2017 from https://commons.wikimedia.org/w/index.php?title=File:Afterglow,_c._1914.jpg&oldid=236517310.

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POSSIBLE STUDENT RESPONSE



***The Afterglow*, by Florence McGillivray, c. 1914**



***The Jack Pine*, by Tom Thomson, 1916**

How are the two paintings alike? Both paintings are landscapes. They both have horizontal compositions based on the rule of thirds. One third is foreground, one third is middle ground and one third is background. They both have trees or a tree as the main point of interest. The trees are placed on the right of the composition. The trees are contrasted against a setting sun. The light is soft, luminous and gentle. The colours are mostly tints and shades of yellows and greens. The foreground in each painting has dull colours with touches of red. The trees are strong vertical lines that go from top to bottom. The land and water are horizontal lines at right angles to the trees. There is a lake in the middle ground of each scene and rolling hills in the background. The brushstrokes are bold and textured. Colour is applied in short, horizontal dabs. Everything is simplified with loose, organic outlines. The mood of both scenes is peaceful and calm.

How are the two paintings different? The McGillivray painting is warmer than the Thomson because the sky is mostly yellow. The Jack Pine has cool greens and dull blues in the sky. Its composition shows more sky than 'The Afterglow' and the trees have foliage and 'The Afterglow' trees do not. The brushstrokes in 'The Jack Pine' are thinner than the ones in 'The Afterglow'.

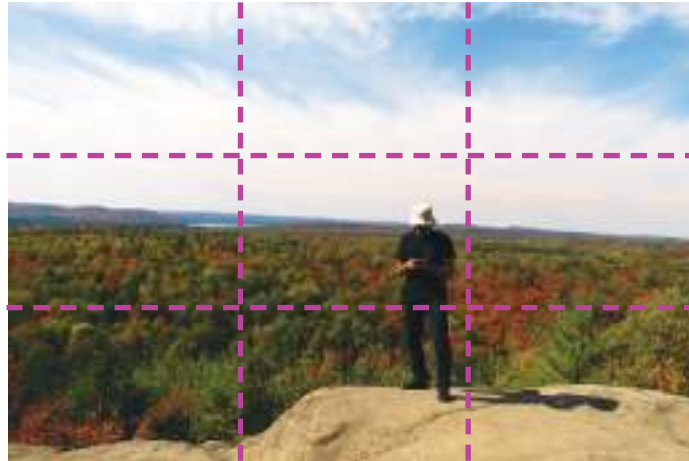
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EXPLORE THE RULE OF THIRDS - Composition

The rule of thirds is a way to add structure to a composition. Artists use the rule of thirds to organize the key elements of their composition as a way to make the composition more dynamic and interesting. Set up your space by dividing the picture plane into thirds, vertically and horizontally. Place the key elements of your image along or near these lines or where they intersect.



Sikander Iqbal, CC BY-SA 3.0 <<https://creativecommons.org/licenses/by-sa/3.0/>>, via Wikimedia Commons

1



1. Work with your paper in the horizontal (landscape) position.
2. Divide the paper into 4 quarters. The rectangles in each quarter should measure 8.9 cm x 11.4 cm (3.5" x 4.5").
3. Draw the rule of thirds grid inside each quarter. The grid within each rectangle should measure 3.2 cm x 3.8 cm (1.25" x 1.5") per rectangle, roughly representing nine evenly spaced small rectangles.

2



1. Explore the school environment and sketch four different compositions with coloured pencils.
2. Make sure your dominant element is located within one of the 4 intersecting points that have been penciled in during step one.

PAINTING THE CANADIAN LANDSCAPE

Did you know that artists are always trying to find new and unique ways to create their art? One such artist was Florence McGillivray. She was a remarkable Canadian landscape painter in the 1920s. McGillivray studied art in Europe and especially France where ideas were bubbling over. She loved to travel and went all over Europe at a time when most women stayed home. She brought what she learned back to Canada. She was a mentor to Tom Thomson, one of Canada's most famous artists. Her exciting new ideas had a big impact on him and the Group of Seven.



CREATE a landscape painting that expresses your own ideas in a style influenced by Florence McGillivray. Identify characteristics of Florence McGillivray's style. Then use what you have learned in your own painting. Use a variety of textured brushstrokes and contrasting colours to bring your painting to life.



PRESENT your painting to a small group of your peers. Explain how you chose the image you ended up painting. Describe how your painting is influenced by Florence McGillivray. Tell how your painting also shows your own ideas. Describe what you like best about your work and say why.



RESPOND to your classmate's painting. Describe the details that show McGillivray's influence. Explain how the painting makes you feel and what you see that makes you say that. Focus on how the painting uses light to bring the painting to life. Share any suggestions you may have.



CONNECT the idea of having a mentor with your own experiences. A mentor is a trusted person who provides advice and help as you work on achieving your goals. When has someone mentored you? How did that relationship work for you? Have you ever mentored someone? What was that like?

LANDSCAPES - Inspired by Florence McGillivray

Florence McGillivray was eager to share the modern painting techniques she had learned in her travels. She liked to experiment with bright colours and bold brushstrokes, which made her artwork look fresh and exciting. McGillivray used the ideas of other European artists to create her own unique style, for example she, used flat, textured brushstrokes; layered tints and shades of one colour; made shapes and outlined them with loose, organic lines; and layered contrasting colours on top of each other. Her modern techniques made her paintings stand out and showed people new ways to see and enjoy art.

You will need:

- Crayola Acrylic or Tempera Paint
- Crayola Marker & Watercolour Paper
22.9 cm x 30.5 cm (9" x 12")
- Crayola Paintbrushes
- Plastic Placemats - 1 per student
- Pencils
- Masking Tape
- Water Containers & Paper Towels

1



1. Use the worksheet to carefully examine the painting, *Afterglow*, by Florence McGillivray.
 - What do you notice about the colours?
 - What kind of brushstrokes does she use?
 - How do you think she uses the brush?
 - How has she composed the picture?
 - How has she used line and pattern in the painting?
 - How does her use of line affect the overall feeling in the painting?

2



1. Fold a piece of paper into quarters.
2. Cut a viewfinder out of a small piece of paper about 6 cm x 9 cm.
3. Place the viewfinder over one section of the painting.
4. Paint what you see paying attention to how Florence McGillivray used colour, texture and brushstrokes.
5. Move the viewfinder to a new section of the painting and paint what you see.
6. Repeat this until you have done something different in all 4 sections of the paper.

LANDSCAPES - Inspired by Florence McGillivray

Did you know that artists are constantly learning from each other? Tom Thomson and Florence McGillivray were two Canadian artists who learned a lot from each other. Florence McGillivray, who was an experienced artist, shared her knowledge and techniques with Tom Thomson. She taught him how to use bright colours and bold brushstrokes to make his paintings more vibrant and lively. At the same time, Thomson's unique perspective and ideas also inspired McGillivray. By learning from each other, both artists improved their skills and created beautiful landscapes that celebrated the beauty of Canada..

3



1. Choose a photograph of a place that is special to you, for example, the beach near your grandmother's house.
2. Make several thumbnail sketches of the scene, organizing the space so that it has one third sky, one third middle ground and one third foreground.
3. Use your device to crop the composition in various ways.
4. Follow the rule of thirds to place vertical objects in the composition.
5. Choose the composition you like the best.

4



1. Tape the paper to a plastic placemat.
2. Make sure the tape is straight and runs parallel to the outer edges of the paper.
3. Let Florence McGillivray's style influence the way you paint the scene.

5



1. From time to time view the painting from a distance so you can see it with fresh eyes.
2. When you are happy with everything, gently remove the tape.

OSCAR PETERSON - Jazz Musician

Did you know that Oscar Peterson is considered one of THE greatest jazz musicians of all time? His fingers just flew over the keyboard as he played his swinging music. He was born in Montreal, Quebec on August 15, 1925. He started out playing both the trumpet and the piano when he was very young. Sadly he caught tuberculosis when he was seven. TB, as it is known, is a disease that affects the lungs. After that he had to stick to the piano. People loved his music because it was exciting and full of energy. Oscar Peterson won many awards for his incredible talent.



CREATE a rod puppet with enough details that the viewer will know who it is meant to be just by looking at it. Learn more about Oscar Peterson and use the puppet to tell about a significant event in his life.

Interview With Oscar Peterson - CBC
Oscar Peterson and Montreal's Little Burgundy
Heritage Moment: Oscar Peterson



PRESENT your puppet to a small group of your peers. Work the puppet as you introduce it and then tell the story. When you are finished explain how the details you added are meant to help identify the character. Share how you decided on the part of Peterson's story you wanted to tell. Explain what you like best about your work.



RESPOND to your classmate's puppet and story. Describe the details in the puppet that you think are especially well done and explain why. Talk about the craftsmanship demonstrated by careful modelling and overall construction of the puppet. Ask questions to clarify the information described in the story. Share any suggestions you may have.



CONNECT how Oscar Peterson's experiences with racism fueled his commitment to social justice. What experiences have you had that caused you to want to get people to change the way they treat each other? He used his music to bring people together and promote equality. What have you done, or might you try to do?

OSCAR PETERSON - Rod Puppet

You will need:

- Crayola Model Magic
- Crayola Washable No-Run Glue
- Crayola Scissors
- Paint Stir Sticks
- Googly Eyes
- Pipe Cleaners
- Bamboo Skewers - 30.5 cm (12") long
- Felt Pieces - 22.9 cm x 30.5 cm (9" x 12")

1



1. Mix Model Magic colours together to get the colour you want for the head of your puppet. For example, to make brown mix red, yellow & blue.
2. Mix an amount about the size of a tennis ball.
3. Place some of the Model Magic aside.
4. Roll the rest into a ball and hold it in the palm of your hand.
5. Place the paint stir stick on top of it.
6. Make sure the stick covers the whole ball.

2



1. Wrap the Model Magic around the stick.
2. Form the head.
3. Add enough details to give the puppet a personality.
 - Stick pieces of Model Magic to the head for things like ears and hair.
 - Press things like buttons and googly eyes into the Model Magic to make them stick.

3



1. Choose a piece of felt for the body of the puppet.
2. Fold it in half, short end to short end.
3. Place the body pattern on top of the felt.
4. Make sure the top of the pattern is along the fold.
5. Cut it out.
6. Remember to cut out the small opening at the top of the body.

OSCAR PETERSON - Rod Puppet

4



1. Choose two pipe cleaners to use for the arms.
2. Make an 'X' with the two ends.
3. Twist them together to make one long pipe cleaner.

5



1. Wrap the long pipe cleaner around the paint stir stick just below the chin.
2. Pull it tight.
3. Make sure the arms are the same length on both sides of the puppet.

6



1. Slip the body onto the stick FROM THE BOTTOM.
2. DO NOT try to put it over the head.
3. Fold the arms down along the stick.
4. Gently insert the stick and arms into the opening at the top of the body.
5. Pull the felt body up the stick making sure the arms are inside.

7



1. Once the body is in place, pull the pipe cleaners up and out to form the arms.
2. Tie a ribbon or pipe cleaner around the middle to form the waist.

OSCAR PETERSON - Rod Puppet

8



1. Set the puppet aside.
2. To make the hands, roll 2 small balls of Model Magic the same size.
3. Gently flatten the balls and use scissors to make 4 cuts for fingers along one edge.

9



1. Stick the skewer into the hand.
2. Make sure it goes in as far as possible.
3. Gently pinch the bottom of the hand to secure it to the stick.
4. Round the fingers and add details.

10



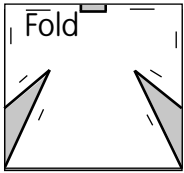
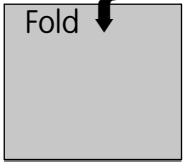
1. Attach the end of the pipe cleaner to the skewer close to the bottom of the hand.
2. Put a small amount of glue around the edge of the pipe cleaner.
3. Repeat for the other hand.

11



1. Allow the puppet to dry for 2 days.
2. When it is dry use your puppet to tell a story.
3. Move the hands by holding the stick and one skewer in one hand, and holding the opposite skewer in your other hand.

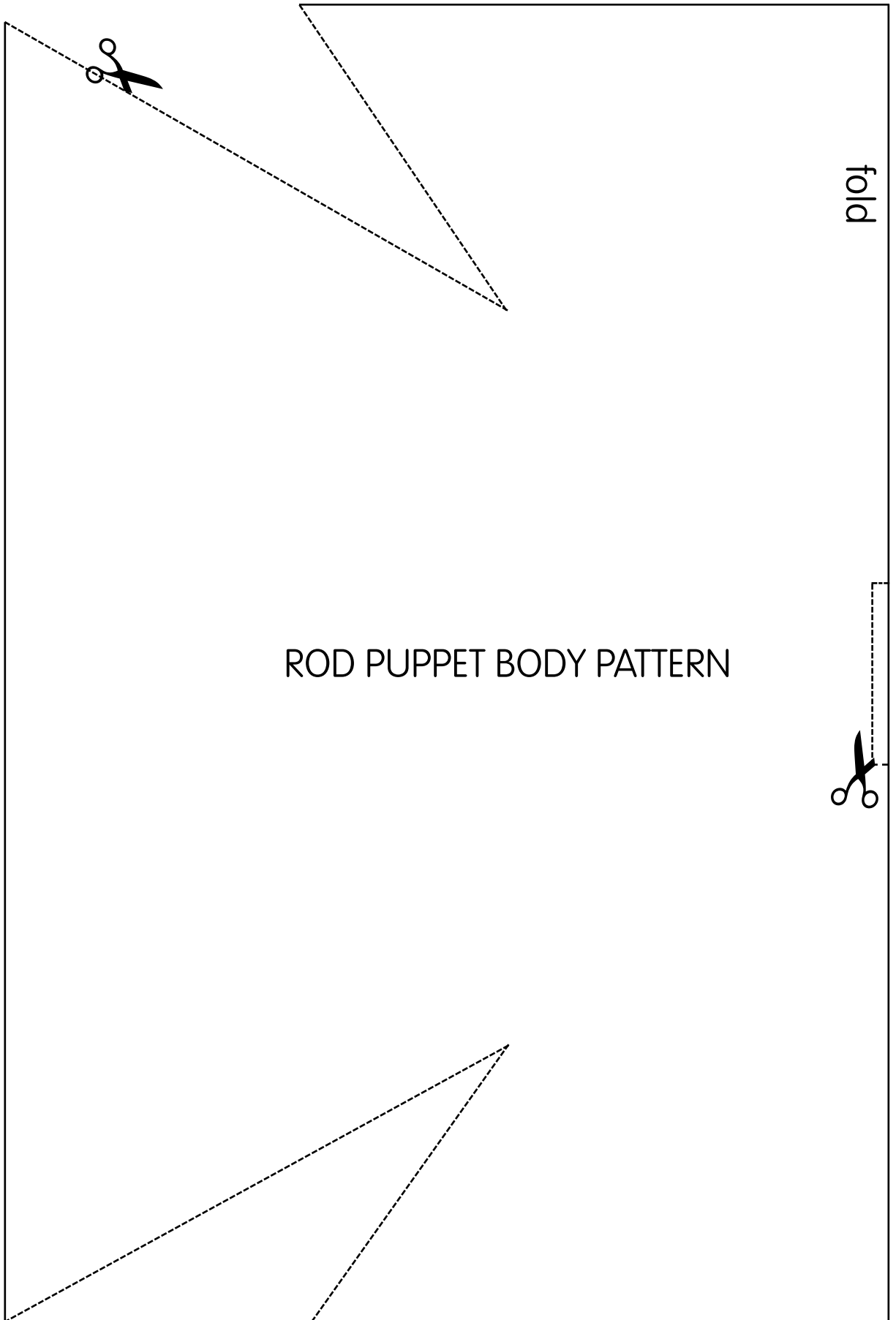
1. Fold the felt in half – short end to short end.



2. Pin the pattern to the felt.

3. Cut out the triangles at the sides and the small rectangle at the top.

ROD PUPPET BODY PATTERN



SIR SANDFORD FLEMING - Inventor & Engineer

Did you know that Sandford Fleming did such important work that he was knighted by Queen Victoria in 1897? From then on he was known as **Sir**. So why is he so important? Sir Sandford Fleming is one of the most important Canadians of the 19th century. He was born in Scotland in 1827 and moved to Canada when he was a young man. He is best known for creating standard time zones, which help people around the world know what time it is. He also helped build the first railroad across Canada. This made travel and trade much easier, and connected Canadians from coast to coast. His important work changed how we keep time and travel.



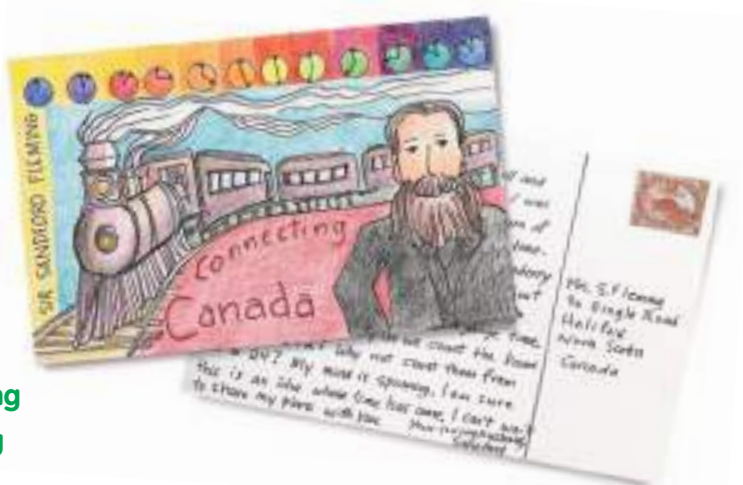
CREATE a postcard that communicates a message about an event in the life of Sir Sandford Fleming.

Research the life and importance of Sir Sandford Fleming at the following links.

[CBC - Sir Sandford Fleming](#)

[The Canadian Stamp Collection - Fleming](#)

[Heritage Minutes - Sir Sandford Fleming](#)



PRESENT your postcard to a small group of your peers. Share how you decided on the focus of your design. Explain how you combined elements in your image to communicate a key message about Fleming. Share how you chose to interpret an important event in Fleming's life by writing as if he was you.



RESPOND to your classmate's postcard image and text. Talk about the craftsmanship and attention to detail in both the image and the text. Describe what you like best about the postcard and why. Share any suggestions you may have.



CONNECT how it felt to write in the voice of Sir Sandford Fleming. How did it feel to experience the event as if you were him? Have you had an experience where someone else interpreted your own experience as if they were you? Did they get it right? What does this tell you about understanding people and events?

POSTCARDS FROM SIR SANDFORD FLEMING

You will need:

- Crayola Coloured Pencils
- Crayola Sketchbooks
- Cardstock Postcard
- Pencils & Erasers

Sir Sandford Fleming was so curious and creative! He was always inventing things and coming up with new ideas. Besides creating standard time zones and helping to build the Canadian Pacific Railway, he also made very detailed maps of Canada. Sir Sandford Fleming created the famous Threepenny Beaver stamp in 1851, which was the first stamp to be used in Canada.

1



1. Research Sir Sandford Fleming's life and importance to Canada.
2. Find images to support your research.
3. Make a rough plan drawing for your postcard using the images as a reference.

2



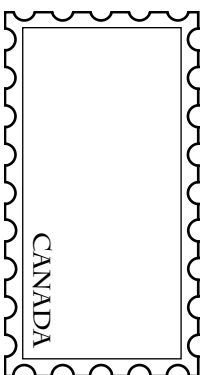
1. Lightly draw your good copy on the postcard.
2. Use coloured pencil techniques to colour the drawing.
3. View the finished postcard from a distance to see it with fresh eyes.
4. Ask yourself these questions:
 - What creative techniques did I use to attract the viewer's attention?
 - What message do I want to communicate?
 - Why did I choose this message to send?

3



1. Write information about an important event on the back of the postcard.
2. Write your card to someone as if you are Sir Sandford Fleming.
3. Fill in an address based on your research.
4. Design a stamp in the box at the top of the card.

POSTCARD



JACQUES PLANTE - Hockey Player

Have you ever wondered about the amazing hockey masks goal tenders wear? It wasn't always so. Jacques Plante, one of the greatest Canadian hockey players ever, was the man that changed the face of goalies! He was born in 1929 and played as a goaltender. Plante decided to wear a mask after getting hit in the face with a puck, and it helped keep him safe. At first, some people thought it was a strange idea, but soon other goalies started wearing masks too. Today, every goalie wears a mask thanks to Jacques Plante's smart decision.



CREATE a symmetrical design for your own personal hockey mask. Decide what you want to communicate with your design. Make sure it is your own unique design.

- Think about a theme or idea for your design. It could be your favourite animal, superhero, or a cool pattern.
- Choose colours that you like and that will stand out.
- Decide what details you want to include, like shapes, lines, or pictures.



PRESENT your mask design to the class. Explain how you chose images and colours to make your design unique and effective. Talk about how the symbols you used are meant to communicate something important to you. Describe the one thing you particularly want people to notice when they look at your work and why.



RESPOND to your classmate's mask design. Take a few minutes to react to the design. How does it make you feel? What stands out to you? Ask about your peer's process. Was it similar or different than yours? What did you learn from this work? Share your ideas with your peer and offer any suggestions you might have.



CONNECT the way masks evolved for goalies - as a way to protect themselves, with how the surgical face mask became an important part of life during the Covid pandemic. How did it feel to wear a mask? How did wearing the mask affect your interactions with others? A mask is meant to protect you. What else does it do? Think about how some surgical masks have been decorated with various designs. Why do people decorate practical objects?

DESIGN A GOALIE MASK

You will need:

- Crayola Crayons
- Crayola Fine Line Markers
- Pencils & Erasers

Thanks to Jacques Plante, wearing masks is now a normal and important part of hockey! Learn more about Jacques Plante at the following links.

[Jacques Plante - The Mask](#)

[Heritage Minute - Jacques Plante](#)

[Jacques Plante Changed the Game](#)

1



1. Use the grid to draw a symmetrical mask template.

2

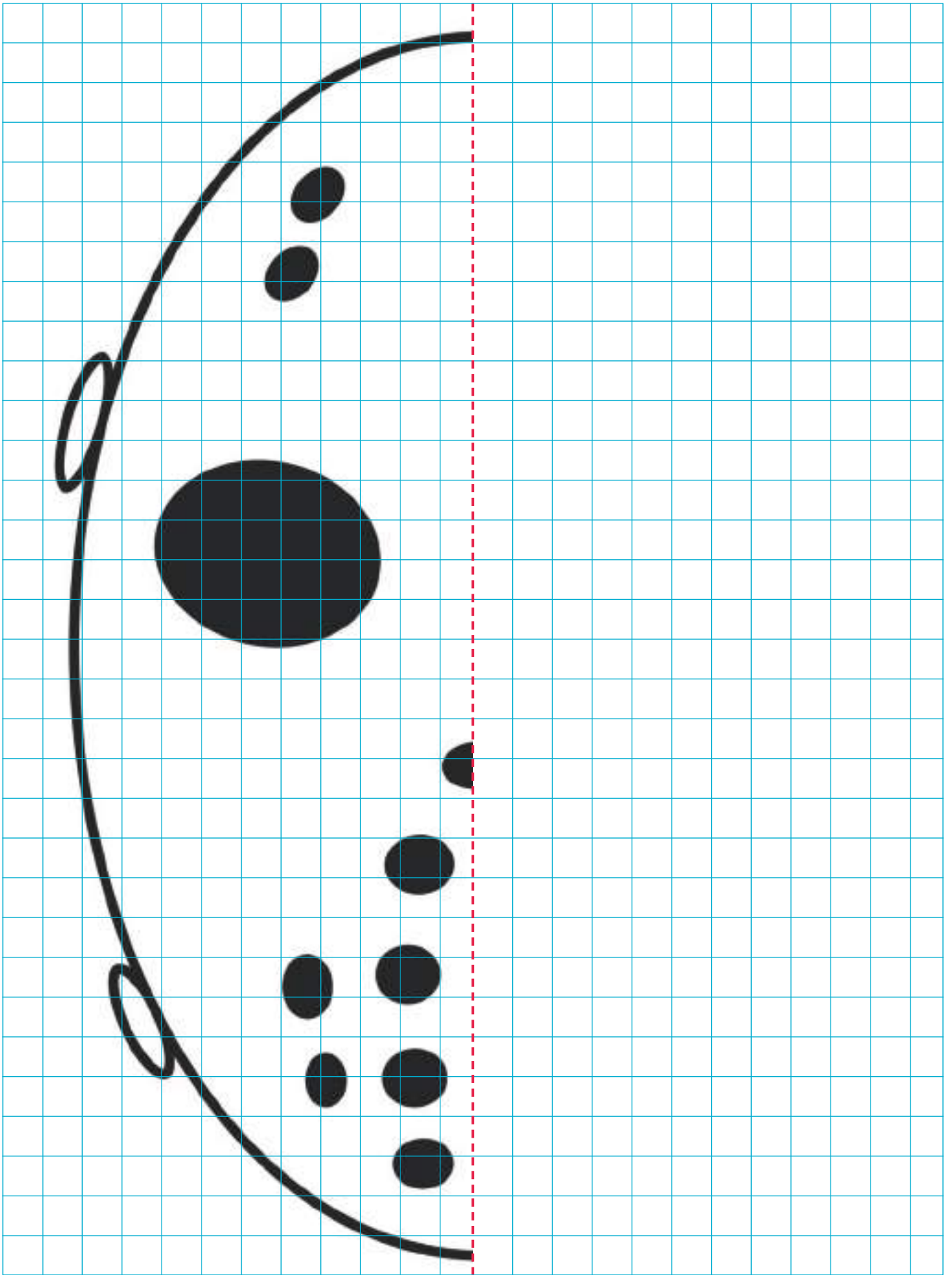


1. Think about a theme, colours, details and any specific images you want to include in your design.
2. Add something personal, like your initials to make the mask unique to you.
3. Gather any picture sources you might need.
4. Sketch your design on the grid.
5. Outline this plan drawing with black fine line marker.

3



1. Trace your design on the good copy of the mask template.
2. Use crayons to colour your design.
3. Try blending colours to get a 3-dimensional effect.







Colour

A wavelength of light seen by the eye when it bounces off a surface

hue The variety given by colors to a red, yellow, blue, green, purple, etc. It is the lightness or darkness of a color.

intensity The brightness and dullness of a color.

saturation The purity of a color. It is the amount of color in a mixture. A color with a high saturation is a pure color. A color with a low saturation is a mixture of colors.

complementary Two colors that are opposite each other on the color wheel. They are complementary colors.

analogous Three colors that are next to each other on the color wheel. They are analogous colors.

triadic Three colors that are equidistant around the color wheel. They are triadic colors.

primary The three colors that cannot be created by mixing other colors. They are red, yellow, and blue.

secondary The three colors that are created by mixing two primary colors. They are green, orange, and purple.

tertiary The six colors that are created by mixing a primary color and a secondary color. They are red-orange, yellow-orange, yellow-green, cyan, blue-green, and blue-purple.

value The lightness or darkness of a color. It is the amount of white or black in a color.

temperature The warmth or coolness of a color. Warm colors are red, orange, and yellow. Cool colors are blue, green, and purple.

balance The distribution of colors in a composition. It is the relationship between the colors in a composition.

contrast The difference between the lightest and darkest colors in a composition. It is the relationship between the colors in a composition.

unity The sense of wholeness and coherence in a composition. It is the relationship between the colors in a composition.

harmony The relationship between the colors in a composition. It is the relationship between the colors in a composition.

contrast The difference between the lightest and darkest colors in a composition. It is the relationship between the colors in a composition.

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harmony The relationship between the colors in a composition. It is the relationship between the colors in a composition.

Value

Lightness or darkness in colour or an artwork

hue The color of an object or surface. It is the wavelength of light that is reflected by the object.

value The lightness or darkness of a color. It is the amount of white or black in a color.

saturation The purity of a color. It is the amount of color in a mixture. A color with a high saturation is a pure color. A color with a low saturation is a mixture of colors.

color wheel A circular diagram that shows the relationships between colors. It is a tool used by artists to understand color theory.

primary colors The three colors that cannot be created by mixing other colors. They are red, yellow, and blue.

secondary colors The three colors that are created by mixing two primary colors. They are green, orange, and purple.

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analogous colors Three colors that are next to each other on the color wheel. They are analogous colors.

triadic colors Three colors that are equidistant around the color wheel. They are triadic colors.

value scale A scale that shows the relationship between black and white. It is a tool used by artists to understand value theory.

contrast The difference between the lightest and darkest colors in a composition. It is the relationship between the colors in a composition.

unity The sense of wholeness and coherence in a composition. It is the relationship between the colors in a composition.

harmony The relationship between the colors in a composition. It is the relationship between the colors in a composition.

Shape

2-dimensional figure or object

geometric A shape that is defined by straight lines and angles. It is a shape that is created by mathematical rules.

organic A shape that is defined by curved lines and angles. It is a shape that is created by natural processes.

irregular A shape that does not fit into any of the standard categories. It is a shape that is created by chance.

abstract A shape that is not recognizable as a real-world object. It is a shape that is created by imagination.

representational A shape that is recognizable as a real-world object. It is a shape that is created by observation.

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Form

3-dimensional figure or object

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Texture

The way a surface feels, or looks as if it feels

visual The way a surface looks. It is the appearance of a surface.

tactile The way a surface feels. It is the sensation of touch.

textural The way a surface looks and feels. It is the combination of visual and tactile texture.

smooth A texture that is even and flat. It is a texture that is created by a smooth surface.

rough A texture that is uneven and bumpy. It is a texture that is created by a rough surface.

shiny A texture that reflects light. It is a texture that is created by a shiny surface.

dull A texture that does not reflect light. It is a texture that is created by a dull surface.

soft A texture that is gentle and pliable. It is a texture that is created by a soft surface.

hard A texture that is firm and rigid. It is a texture that is created by a hard surface.

flexible A texture that can be bent or stretched. It is a texture that is created by a flexible surface.

rigid A texture that cannot be bent or stretched. It is a texture that is created by a rigid surface.

Space

The area around, inside or between objects or forms

positive The area that is occupied by an object or form. It is the area that is defined by the object or form.

negative The area that is not occupied by an object or form. It is the area that is left over after the object or form is removed.

depth The distance between the front and back of an object or form. It is the third dimension of an object or form.

width The distance between the left and right sides of an object or form. It is the second dimension of an object or form.

height The distance between the top and bottom of an object or form. It is the first dimension of an object or form.

volume The amount of space that an object or form occupies. It is the three-dimensional measurement of an object or form.

mass The amount of matter that an object or form contains. It is the physical property of an object or form.

weight The force that gravity exerts on an object or form. It is the physical property of an object or form.

balance The relationship between the positive and negative space in a composition. It is the relationship between the objects or forms in a composition.

contrast The difference between the positive and negative space in a composition. It is the relationship between the objects or forms in a composition.

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Elements of Art Booklet

Trim the paper along the lines at the outer edges. This will ensure the pages of the booklet line up properly.



1. Fold the paper in half and in half again, short end to short end. Open it up and fold it in half long end to long end. Open the paper. There should be 8 boxes.



3. Hold the edges. Cut from the FOLD side along the horizontal crease. Stop at the intersection of the vertical crease. Open the paper.



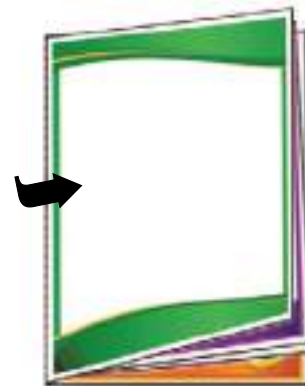
5. Flatten the paper.



2. Fold the paper in half short end to short end.



4. Fold the paper in half long end to long end. Hold the edges of the paper and push towards the centre until you see a box formed. Keep pushing until all the pages line up.



6. Fold it in half to create the booklet. Design a cover for your booklet.

CONTRAST

The juxtaposition of related and significantly different elements.

- LINE:** thick vs. thin
- SHAPE:** geometric vs. organic
- TEXTURE:** rough vs. smooth

PROPORTION

The spatial relationship of one object to another or to the whole.

- EXAGGERATED/DOCTED PROPORTION:** intentionally changing proportions to communicate a specific message

REPETITION

The repeated use of similar elements.

- LIMITED:** 1 or 2 repeated elements such as a visual echo
- NOTE:** a distinctive unit in a series such as a specific shape
- PATTERN:** recurring motifs in a predictable way

MOVEMENT

The arrangement of elements so that they lead the eye throughout an artwork.

- DIRECTIONAL:** lines move the eye through an artwork
- SHAPE:** dominant shapes are objects to another
- EDGES:** fuzzy edges are blurry, sharp edges are in focus

RHYTHM

The repeated use of similar elements, but with variations, to create a sense of movement.

- RANDOM:** repetition of motif in no obvious order
- ALTERNATING:** placement of motif in a predictable way
- PROGRESSIVE:** motif has gradual change over time

VARIETY

The use of similar and different elements in an artwork.

- OPPOSITION:** juxtaposition of elements with strong contrast
- CHANGE:** object's size, point of view, or angle is altered
- ELABORATION:** intricate details with simplicity

EMPHASIS

Highlighting part of an artwork to draw attention to it.

- CONVERGENCE:** elements pointing toward a focal point
- LOCATION:** elements close to the focal point
- ISOLATION:** element placed off center to create a focal point

BALANCE

The arrangement of elements so that they seem equal in weight or importance.

- SYMMETRY:** one side is the mirror image of the other
- ASYMMETRY:** two sides are not equal in weight
- RADIAL:** elements are evenly arranged around a central point

UNITY

The arrangement of elements in such a way as to highlight their similarities.

- REPETITION:** similar elements are repeated
- PROXIMITY:** elements placed close together, limiting the negative space
- CONTINUATION:** elements that flow without a break in line or edge

HARMONY

The arrangement of elements so they work together as a whole.

- TOPE:** limited color palette
- SHAPES:** shapes work together to tell a story
- LINE:** helps create a relationship between elements

PRINCIPLES OF DESIGN