



CANADIAN  
ARTISTS

# Picturing Canada's Regions



grades 4 - 6  
Bundle



ED BARTRAM    TED HARRISON    GROUP OF SEVEN



Education

# PICTURING CANADA'S REGIONS

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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

- Demonstrate an understanding of the diverse characteristics of the physical regions of Canada.
- Demonstrate an understanding of the cardinal directions and locate physical regions of Canada on a map.

# PICTURING CANADA'S REGIONS

Canada is a vast country that stretches from the Atlantic Ocean in the east to the Pacific Ocean in the west, and from the Arctic Ocean in the north to the USA border in the south. Artists such as the members of the Group of Seven contributed to a sense of national identity through their interpretation of the Canadian landscape. Today landscape artists are drawn to the many beautiful and varied regions in Canada.

Students can get the feel of a region by viewing artists' interpretations of a location. Have students compare photographs of a region such as the Canadian Shield with paintings of the same area. Guide them to notice how the artist has interpreted the area. Help them to 'see like an artist' as they use a photograph source to create their own interpretation of one of Canada's regions.

LEFT -  
**On location at Ahnewetut Creek,**  
**2014**

RIGHT -  
**Grayling Stream,** by Constance  
Baltuck, 2014



## LOOKING AT ART

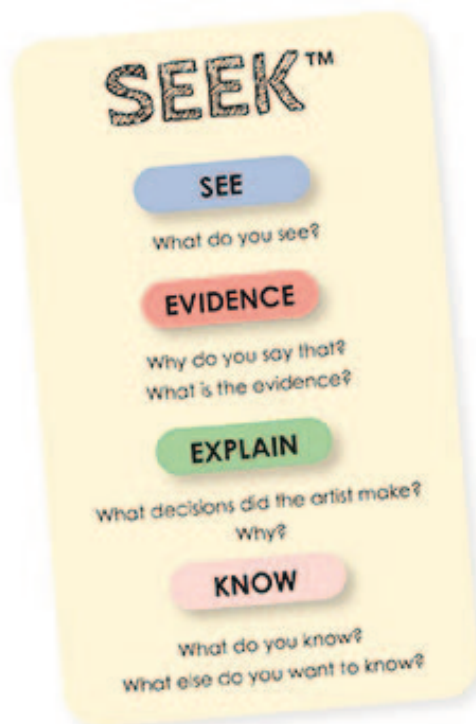
As students view and respond to a landscape painting have them use SEEK™ to help organize their thinking and build their observational skills. Guide them to support their ideas with evidence they see in the artwork.

**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?





# SEEING LIKE AN ARTIST



On location at Ahnewetut Creek, 2014



Grayling Stream, by Constance Baltuck, 2014

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How is the painting similar to the scene?

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How is the finished painting different than the scene?

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What choices did the artist make as she interpreted the scene?

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Artists use different elements such as lines, colours, and textures to communicate their ideas and feelings.

What ideas and feelings does Constance Baltuck communicate in her painting? What do you see that makes you say that?

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LEFT - [https://commons.wikimedia.org/wiki/File:Future\\_exhibit\\_at\\_Northwest\\_Arctic\\_Heritage\\_Center\\_by\\_artist-in-residence\\_\(8452907936\).jpg](https://commons.wikimedia.org/wiki/File:Future_exhibit_at_Northwest_Arctic_Heritage_Center_by_artist-in-residence_(8452907936).jpg)  
Education Specialist, CC BY 2.0 <<https://creativecommons.org/licenses/by/2.0/>>, via Wikimedia Commons

RIGHT - [https://commons.wikimedia.org/wiki/File:Grayling\\_Stream\\_\(8477435547\).jpg](https://commons.wikimedia.org/wiki/File:Grayling_Stream_(8477435547).jpg)  
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# TALKING ABOUT ART

## DESCRIPTIVE WORDS

### Colour

white	gold	carrot	coral	indigo	brown	dove
ivory	daffodil	squash	peach	cobalt	coffee	fog
pearl	butter	spice	hot pink	teal	carob	black
snow	lemon	red	purple	lapis	walnut	ebony
cotton	mustard	cherry	mauve	denim	chocolate	charcoal
creamy	dandelion	rose	violet	green	cedar	midnight
rice	honey	crimson	lavender	lime	grey	spider
tan	banana	scarlet	plum	pear	shadow	oil
beige	orange	apple	lilac	mint	iron	raven
oatmeal	rust	brick	magenta	sage	cloud	jet black
sand	ginger	pink	blue	pine	silver	ink
yellow	fire	rose	sky	moss	smoke	grease
canary	apricot	salmon	navy	olive	pewter	coal

### Light

glowing	colourful	flashing	glorious	luminous	rich	smooth
beaming	crystal clear	flicker	glossy	lustrous	rising	sparkling
blazing	dazzling	flowing	glowing	mirrorlike	shining	sunlit
blinking	deep	gentle	golden	moonlit	sharp	sunny
bright	distinct	gilt	hot	polished	silken	twinkling
brilliant	dull	glaring	intense	powerful	silvery	vibrant
burnished	flaming	glazy	inviting	radiant	sleek	vivid
clear	flat	glittering	lively	reflective	soft	warm

### Line

flowing	loose	horizontal	wide	hatched	gestural	blurry
delicate	delicate	diagonal	thin	heavy	wavy	bumpy
simple	bold	zigzag	skinny	contour	swirly	broken
bold	coarse	curved	rough	implied	spiraling	whisp
thick	hesitant	short	smooth	outline	big	fat
thin	vertical	long	fuzzy	powerful	small	puffy

### Pattern

broken	checker board	flecked	mottled	scalloped	striated	tessellated
candy-striped	dappled	flowery	ornate	serial	striped	symbolic
checkered	decorative	linear	radial	spaced	variegated	symmetrical
crisscross	even	marbled	regular	spotted	well-balanced	hatched

### Brushstrokes

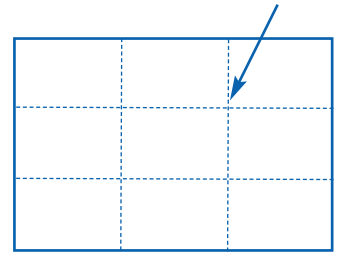
hatched	lively	deliberate	long	tentative	bold	diagonal
faint	broad	agitated	short	heavy	sharp	smooth
rough	tiny	broken	rapid	blended	horizontal	quick
confident	daubed	slapdash	careful	subtle	vertical	careful

**Focal Point** – a main point of interest in the artwork

**Rule of Thirds** – 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.

- divide the picture plane into thirds, vertically and horizontally
- place the key elements of your image along or near these lines or where they intersect



**COMPOSITION** – *the arrangement of elements in an artwork using the principles of design*

**Repetition & Rhythm** – principles of design

In art repetition is used to unify and strengthen the composition. Repetition is the repeated use of similar elements or motif. A MOTIF is a unit in an artwork, e.g., tulip shape, heads, leaves. Rhythm is the repetition of related motifs to create a sense of movement. Rhythm is sometimes confused with PATTERN. A pattern repeats motifs, but it is decorative and flat. Rhythm gives the feeling of movement, pattern is still. Rhythm can be:

**RANDOM** – a motif is repeated in no obvious order

**REGULAR** – the spaces between motifs are equal and the same motif is repeated in a predictable way

**ALTERNATING** – the spaces between a motif are different, or a second motif is added

**FLOWING** – wavy, curved shapes are repeated and the movement of lines or shapes is gradual

**PROGRESSIVE** – the motif changes each time it is repeated with some kind of gradual change, e.g., in shape or colour

**Balance** – a principle of design

Balance is the arrangement of elements in such a way that the parts seem equal in weight or importance. In art there are two types of visual balance, FORMAL, when similar or equal elements are placed on either side of an imaginary central axis, and INFORMAL, when unlike elements or objects are organized so they seem to have equal weight. Formal balance creates STABLE compositions. ASYMMETRICAL balance creates DYNAMIC compositions and is achieved by working with visual weight.

**SYMMETRY** – the composition has identical elements on either side of a central axis

**APPROXIMATE SYMMETRY** – the composition has very similar elements on either side of a central axis

**ASYMMETRY** – two sides of the composition are different but are arranged so that their weight appears equal

**RADIAL** – the composition has elements that are evenly spaced around a central point.

Something has VISUAL WEIGHT because it has the ability to attract more attention than something else. Things gain visual weight because of their:

**SIZE and OUTLINE** – the bigger the shape and more complicated the outline the more weight it appears to have

**COLOUR** – the purer, warmer and brighter the colour the heavier it appears; VALUE, darker tones appear heavier

**TEXTURES** – rough surfaces appear heavier

**POSITION** – large shapes close to the centre can be balanced by smaller shapes farther away.

# COMPOSITION



## Emphasis – a principle of design

In art emphasis is used to draw attention to particular parts of the work. It helps unify the work by controlling the sequence in which various parts are viewed. Artists may emphasize an ELEMENT, colour or texture for instance, or an AREA. When an area is emphasized it is called the FOCAL POINT. This is the first area to attract attention when the work is viewed. Emphasis can be created by the use of:

**CONTRAST** – very different elements are placed near each other

**LOCATION** – objects are placed close to the centre of the visual plane (we tend to look at the centre first)

**CONVERGENCE** – other elements appear to point toward the area that is being emphasized

**ISOLATION** – an object or element is placed off by itself

**UNUSUAL** – unexpected objects or elements are placed in the area being emphasized

## Contrast – a principle of design

Contrast is the use of differences to make a work interesting. Related elements are placed beside each other in order to draw attention to their differences. The more the difference, the greater the contrast. Contrast can be used to create balance, visual interest, or a focal point. It leads the viewer's eye into and around the artwork. Contrast can be created by the use of:

**COLOURS** – placing complementary colours beside each other

**TEXTURES** – placing extremely different textures such as smooth and rough beside each other

**VALUES** – placing black beside white, or dark colours beside light colours

**LINES** – placing extremely different lines such as sharp lines beside fuzzy lines

**SHAPES** – placing geometric shapes beside and organic shapes

**SPACES** – placing large spaces beside small spaces

## Variety – a principle of design

Variety is used in artworks to make them more interesting. Artists use irregularities to create intricate and complex relationships in their work. This ensures that an artwork is intriguing and not boring. Variety depends on unity to be sure the image does not simply become chaotic and unreadable. Variety can be created by the use of:

**OPPOSITION** – include opposites or elements that have strong contrasts

**CHANGE** – an object's size, point of view, or angle

**ELABORATION** – add intricate and rich details to some sections of the work

**CONTRAST** – place related and significantly different elements beside each other

# COMPOSITION



## Movement – a principle of design

Movement and rhythm are similar and refer to the way the viewer's eye travels through an artwork. Artists arrange the elements in specific ways to lead the viewer from place to place, often to a focal point, throughout the work creating optical movement. Movement can be created by the use of:

**DIRECTIONAL LINES** – objects and elements are placed in such a way as to cause the viewer's eye to follow a path

**EDGES** – fuzzy edges and indistinct outlines are interpreted as being in motion

**SHAPES** – multiple, overlapping shapes or shapes placed on an angle suggest movement

**COLOURS** – placement of contrasting colours throughout the composition attracts the viewer's eye

**SIMILAR VALUES** – the eye moves from areas that are similar, to areas that are different.

## Unity & Harmony – principles of design

Unity is the arrangement of individual elements in such a way that they seem to work together as one whole. The various elements are arranged within the work so that it feels as if it *works*. This feeling occurs when you get the sense that if you changed a thing it would ruin the artwork. Harmony is achieved by combining elements in such a way as to highlight their similarities. Unity can be achieved by the use of:

**SIMPLICITY** – when there are very few variations in elements

**REPETITION** – when similar elements or objects are repeated throughout the work

**PROXIMITY** – when elements are placed close together limiting the amount of negative space around shapes

**CONTINUATION** – when shapes or elements are placed in a way that causes the eye to create a continuous line or edge

## Proportion – a principle of design

Proportion is the spatial relationship of one or more elements to another, or to the whole in an artwork with respect to size, number, colour and so on. The ancient Greeks developed *the golden section* a mathematical ratio used to achieve *ideal proportion*. They used this ratio to achieve beauty and balance in artworks and architecture. When the relative size of elements within an artwork seems wrong or out of balance we say it is 'out of proportion'.

Artists use correct proportions in their works when they want them to look realistic. Sometimes artists deliberately change proportions by **EXAGGERATING** or **DISTORTING** them. This can be a powerful way to get across a particular message. Masks are good examples of artworks that exaggerate proportions of the face to create a powerful effect.

Proportions of the human body are usually measured in the length of one head – from the tip of the chin to the top of the skull. The body is about 7.5 head lengths tall. If a figure looks strange it is usually because the head is too small or too large for the rest of the body.





# Colour

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

**ANALOGOUS COLOURS**

**TRIAD COLOURS**

**COMPLEMENTARY COLOURS**

**TINT SHADE**  
Lighter  
Darker

**HUE**

**VALUE**  
The lightness or darkness of a colour.

**INTENSITY**  
The brightness or dullness of a colour.

**PRIMARY**  
Red, yellow, blue. These colours cannot be mixed from other colours. All other colours are mixed from these.

**SECONDARY**  
Green, orange, purple. They are created by mixing equal amounts of two primary colours.

**TERTIARY**  
Created by mixing secondary and primary colours together (e.g., red and blue, blue and green).

# Value

*Lightness or darkness in colour or an artwork*

**GREY SCALE**

**SPACE**

**CONTRAST**

**HIGH KEY**

**LOW KEY**

**VALUE SCALE**  
A ring to show a range of values by placing different shades of grey in a circle. The lightest values are at the top and the darkest at the bottom.

**LOW**  
The darkest values

**HIGH**  
The lightest values

**SPACE**  
Lighter values appear closer to the viewer. Darker values appear further away.

**CONTRAST**  
The greater the contrast between light and dark the more visible and dynamic an object appears.

**HIGH KEY**  
Artworks with mostly light values. They tend to create a happy mood.

**LOW KEY**  
Artworks with mostly dark values. They tend to create a serious mood.

# Shape

*A 2-dimensional figure or object*

**ORGANIC**

**GEOMETRIC**

**NEGATIVE**

**POSITIVE**

**2-DIMENSIONAL**  
Has height and width.

**ORGANIC**  
Free-forming, created by nature.

**GEOMETRIC**  
Based on geometry (e.g., circle, square, triangle).

**NEGATIVE**  
The shapes around or between the positive shape. The background.

**POSITIVE**  
The self-contained, 2-dimensional figure.

# Form

*A 3-dimensional figure or object*

**ORGANIC**

**GEOMETRIC**

**OPEN / CLOSED**

**MASS**

**3-DIMENSIONAL**  
Has height, width and depth.

**ORGANIC**  
Free-forming, created by nature.

**GEOMETRIC**  
Based on geometry (e.g., sphere, cube, cylinder).

**OPEN**  
Has spaces that can be looked into.

**CLOSED**  
Is self-contained with no open spaces.

**MASS**  
Has bulk and weight.

**3-DIMENSIONAL**  
Has height, width and depth.

# Line

*A path created by a moving point such as a pencil*

**DIRECTION**  
Dependent, vertical, horizontal, curved

**WIDTH**  
Thick, thin, heavy light, long, short

**LENGTH**  
Long, short

**ROUGH**  
Sharp, smooth, bumpy, wavy, rough

**TEXTURE**  
Bumpy, smooth, rough

**REAL**  
The way something actually looks, e.g., rough, smooth, bumpy.

**SIMULATED**  
The way something looks as if it is real. The impression that a flat surface is 3-dimensional, e.g., the surface looks as if it is rough, but it is only flat.

# Space

*The area around, inside or between objects or forms*

**BACKGROUND**

**FIGURE GROUND**

**OVERLAPPING**  
One shape is in front of another.

**COLOR**  
The way colors are used to create space.

**RELATING SIZE**  
The way the size of objects is used to create space.

**MODEL GROUND**  
The way the model is used to create space.

**FOREGROUND**  
The area in front of the main subject.

**DEEP**  
The distance of objects in the scene.

**SHALLOW**  
The distance of objects in the scene.

**BACKGROUND**  
The area in the back of the scene.

**MODEL GROUND**  
The way the model is used to create space.

**FOREGROUND**  
The area in front of the main subject.

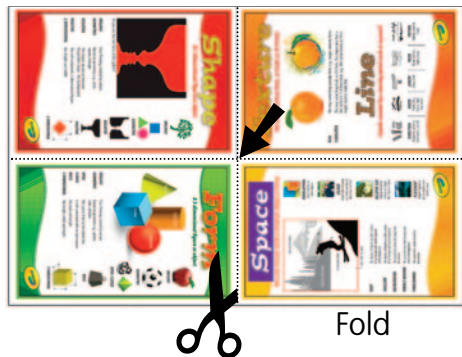
# Elements of Art Booklet

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



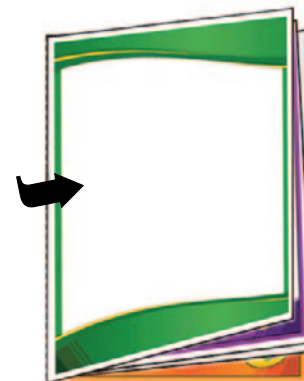
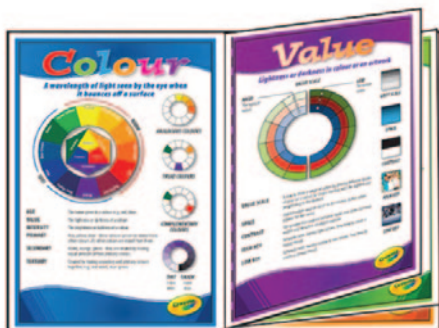
1. Fold the paper in half and in half again, short end to short end. Open it up and fold it in half long end to long end. Open the paper. There should be 8 boxes.

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



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

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.



5. Flatten the paper.

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

**TEXTURES:** rough vs. smooth

**CRAYOLA**

## PROPORTION

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

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

**CRAYOLA**

## REPETITION

The repeated use of similar elements.

**LIMITED:** 1 or 2 repeated elements creates a visual code

**MOTIF:** a distinctive unit in a design that recurs as a part of the overall shape

**PATTERN:** a series of elements that repeat in a predictable way

**CRAYOLA**

## MOVEMENT

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

**DIRECTIONAL:** lines move the eye through the artwork

**SHAPES:** dominant shapes create a visual movement

**EDGES:** sharp edges are more likely to attract the eye than soft edges

**CRAYOLA**

## RHYTHM

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

**RADICONE:** repetition of motif in a defined order

**ALTERNATING:** placement of motif has gradual change in value or color as it is repeated

**CRAYOLA**

## VARIETY

The use of similar and different elements in an artwork.

**OPPOSITION:** elements with strong contrast

**CHANGE:** elements of form, or weight is altered

**ELABORATION:** elements are juxtaposed with simplicity

**CRAYOLA**

## EMPHASIS

Highlighting part of an artwork to draw attention to it.

**CONVERGENCE:** elements are drawn towards a focal point

**LOCATION:** the center creates a focal point

**ISOLATION:** elements are placed at the edge of the artwork

**CRAYOLA**

## BALANCE

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

**SYMMETRY:** elements are arranged so that they are equal in weight

**ASYMMETRY:** elements are arranged so that they are equal in weight

**RADIAL:** elements are arranged around a central point

**CRAYOLA**

## UNITY

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

**REPETITION:** elements are repeated

**PROXIMITY:** elements are placed close together

**CONTRASTION:** elements are placed far apart

**CRAYOLA**

## HARMONY

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

**TOPE:** elements are placed together to tell a story

**SHAPES:** elements are placed together to tell a story

**LINE:** elements are placed together to tell a story

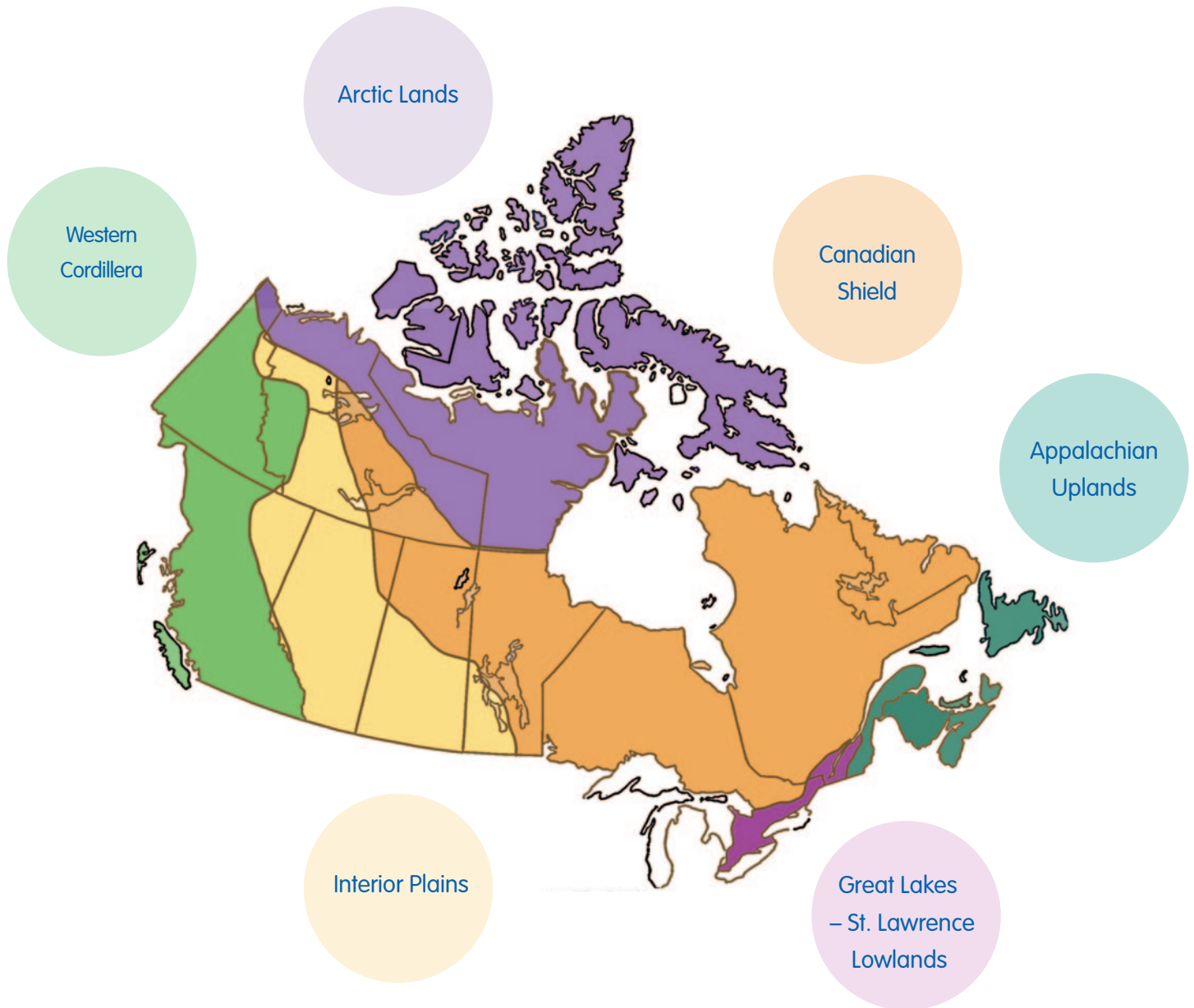
**CRAYOLA**

# PRINCIPLES OF DESIGN



# PICTURING CANADA'S REGIONS

Canada is the second largest country in the world so it is not surprising that it can be divided into 6 major regions. The region boundaries are different than the provincial boundaries because they are determined by their distinct physical features, climate and natural resources. Research each region and fill in the information in point form on the following charts.



# CANADA'S PHYSICAL REGIONS



LOCATION	PHYSICAL FEATURES	CLIMATE	NATURAL RESOURCES
The WESTERN CORDILLERA			
The ARCTIC LANDS			
The CANADIAN SHIELD			

Name:

Date:



# CANADA'S PHYSICAL REGIONS

LOCATION	PHYSICAL FEATURES	CLIMATE	NATURAL RESOURCES
The APPALACHIAN UPLANDS			
The GREAT LAKES - ST.LAWRENCE LOWLANDS			
The INTERIOR PLAINS			

# CANADA'S PHYSICAL REGIONS

LOCATION	PHYSICAL FEATURES	CLIMATE	NATURAL RESOURCES
<b>The WESTERN CORDILLERA</b>			
British Columbia, Yukon Territory, parts of Alberta and the Northwest Territories.	<ul style="list-style-type: none"> <li>• mountains</li> <li>• ocean</li> <li>• plateaus</li> <li>• hills</li> <li>• valleys</li> <li>• basins</li> <li>• plains</li> </ul>	<ul style="list-style-type: none"> <li>• warm temperatures at low elevation</li> <li>• cool temperatures at higher elevations</li> <li>• winter lasts 8 months</li> <li>• rainy along coast</li> <li>• dry inland</li> </ul>	<ul style="list-style-type: none"> <li>• minerals- gold, copper, iron, silver, lead, zinc</li> <li>• fossil fuels - coal, oil, natural gas</li> <li>• timber</li> <li>• fish</li> </ul>
<b>The ARCTIC LANDS</b>			
Nunavut, parts of the Northwest Territories and the Yukon Territory	<ul style="list-style-type: none"> <li>• mountains</li> <li>• hilly with ice caps</li> <li>• low hills</li> <li>• broad, flat plateau with deep river gouges</li> <li>• tundra</li> <li>• ocean, bays, lakes</li> </ul>	<ul style="list-style-type: none"> <li>• harsh, cold winter</li> <li>• short, cool summers</li> <li>• low precipitation</li> <li>• coastal areas warmer</li> <li>• coastal areas more precipitation</li> </ul>	<ul style="list-style-type: none"> <li>• rich in minerals - nickel, copper, , diamond, phosphate, bauxite, iron</li> <li>• oil</li> <li>• natural gas</li> </ul>
<b>The CANADIAN SHIELD</b>			
Labrador, Quebec, most of Ontario, northern Manitoba, northern Saskatchewan, parts of Alberta and the Northwest Territories	<ul style="list-style-type: none"> <li>• even skyline</li> <li>• flat-topped hills</li> <li>• lots of lakes, ponds and swamps</li> <li>• looks the same in each province and the Northwest Territories</li> </ul>	<ul style="list-style-type: none"> <li>• cold to extremely cold winters</li> <li>• warm to hot summers</li> <li>• year round precipitation</li> <li>• seasonal extremes</li> </ul>	<ul style="list-style-type: none"> <li>• rich in minerals - nickel, gold, silver, copper, uranium, lead, zinc, diamond</li> <li>• timber</li> <li>• hydroelectricity</li> <li>• fish</li> </ul>

Name: \_\_\_\_\_

Date: \_\_\_\_\_

# CANADA'S PHYSICAL REGIONS

LOCATION	PHYSICAL FEATURES	CLIMATE	NATURAL RESOURCES
<b>The APPALACHIAN UPLANDS</b>			
Nova Scotia, New Brunswick, Prince Edward Island, Newfoundland (island) and parts of Quebec	<ul style="list-style-type: none"> <li>highlands</li> <li>steep slopes</li> <li>rolling hills</li> <li>plains</li> <li>mountains</li> <li>ocean and rivers</li> </ul>	<ul style="list-style-type: none"> <li>warm summers</li> <li>cold, snowy winters</li> <li>stable rainfall</li> <li>cyclonic storms</li> </ul>	<ul style="list-style-type: none"> <li>rich farming soil</li> <li>fish</li> <li>coal, oil</li> <li>timber</li> <li>gypsum</li> <li>asbestos</li> <li>hydroelectricity</li> </ul>
<b>The GREAT LAKES - ST.LAWRENCE LOWLANDS</b>			
St. Lawrence River in Quebec and southern Ontario	<ul style="list-style-type: none"> <li>plains</li> <li>escarpment</li> <li>rolling hills</li> <li>lowlands</li> <li>igneous rocks</li> <li>rich agricultural land</li> <li>lakes and rivers</li> </ul>	<ul style="list-style-type: none"> <li>warm, humid summers</li> <li>cold, snowy winters</li> <li>stable rainfall</li> </ul>	<ul style="list-style-type: none"> <li>rich farming soil</li> <li>fresh water</li> <li>fish</li> <li>minerals - iron, zinc, copper, lead</li> <li>coal</li> </ul>
<b>The INTERIOR PLAINS</b>			
Parts of Manitoba, Saskatchewan, Alberta, British Columbia, the Northwest Territories and the Yukon	<ul style="list-style-type: none"> <li>large areas of flat land</li> <li>rolling hills and valleys</li> <li>mountains</li> <li>shallow hollows with small lakes</li> <li>plateaus</li> <li>glacial lakes</li> </ul>	<ul style="list-style-type: none"> <li>severe weather - droughts, flooding, tornadoes, dust storms, ice storms</li> <li>long, cold winters</li> <li>short, hot summers</li> <li>low rainfall</li> </ul>	<ul style="list-style-type: none"> <li>fossil fuels - coal, oil, natural gas</li> <li>minerals - gypsum, potash, zinc, uranium, gold</li> <li>rich farming soil</li> <li>grasses</li> </ul>

# PICTURING CANADA'S REGIONS

Have you ever been in the Canadian outdoors surrounded by nature? If you felt the peace and beauty you are not alone. Artists have been inspired by the immense, unspoiled beauty of the Canadian landscape for hundreds of years. How could they not be? Each region has something special to offer – mountains, prairies, forests, oceans. It is a smorgasbord for artists, who connect with nature and interpret what they see using their own style and unique way of working.



**CREATE** a mixed media artwork of one of Canada's regions. Use a photograph of the landscape as your source. View the photograph 'like an artist' and interpret what you see.

Find inspiration from the works of Ed Bartram, Ted Harrison and The Group of Seven.



**PRESENT** your artwork to the class. Share what inspired you about the scene and what region of Canada it is in. Share how an artist influenced you and how you applied what you learned from them to your own work. Explain the choices you made to interpret the scene. Tell what you like best about your work and why.



**RESPOND** to your classmate's artwork. Describe the details that you think are especially well done and explain why. What did you learn from your peer by viewing their work? What do you like best about the artworks? What suggestions do you have?



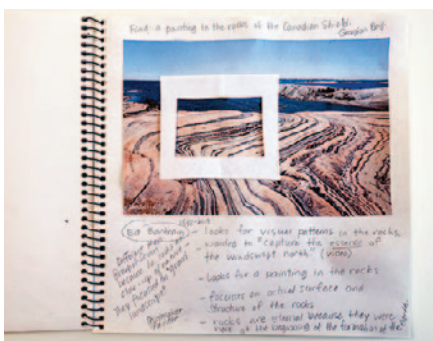
**CONNECT** what you know about the Canadian regions with how they were interpreted by your peers. How does viewing art of the Canadian landscape affect the way you think about it? How does making art of the Canadian landscape affect the way you think about it? How does art influence the way we think about things?

# Inspired by ED BARTRAM

## You will need:

- Crayola Marker & Watercolour Paper
- Crayola Acrylic Paints
- Crayola Paint Brushes
- Crayola Sketchbooks
- Paper Towels
- Ball Point Pen
- Paint Rollers (Brayers)
- Recycled Magazines
- Water Containers
- Scratch-Foam Printing Plates
- Plastic Trays

1



1. View the video and some of Bartram's work on view at the [Mira Godard Gallery - Bartram](#) website.
2. Find a photo of the rocks in Georgian Bay to use as your source.
3. Glue the photo into your sketchbook and write a few notes about Bartram along with it.
4. Cut out a small viewfinder and use it to place over your photo.
5. Move it around until you find a picture you like.

2



1. Make a few thumbnail sketches to test your ideas.
2. Use a ball point pen to draw your design into the Scratch-Foam board.
3. Repeat lines and patterns.
4. This will be your printing plate.

3



1. Place the Scratch-Foam printing plate on an open magazine page.
2. Use a brayer to roll out some acrylic paint on a plastic tray.
3. Cover the roller with paint.
4. Roll the paint over the Scratch-Foam printing plate.



# Inspired by ED BARTRAM

Ed Bartram was a Canadian artist who was inspired by the ancient rocks in Georgian Bay. He found abstract landscapes in the rock surfaces and made powerful paintings and prints of them.

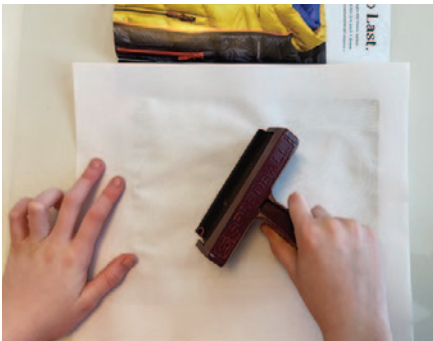
Learn more about him and his art at the following links.

**Ed Bartram Paintings and Prints**

**Geologic Journey - Great Lakes** - Bartram segment is at 17:27 - 20:40

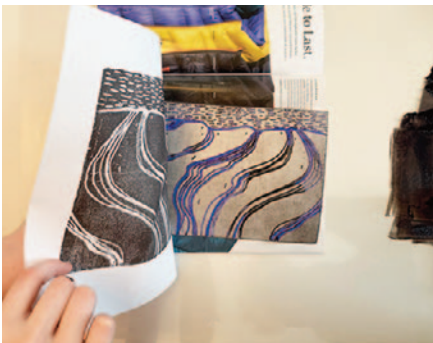
**Mira Godard Gallery - Bartram**

4



1. Gently lift the inked plate off the magazine page.
2. Turn the page to a clean magazine page.
3. Place the inked plate face up on the clean magazine page.
4. Place a piece of paper on top of the inked printing plate.
5. Roll a clean brayer over the paper to transfer the ink to the paper.

5



1. Gently lift the paper off the printing plate.
2. Place it in a safe place to dry.
3. Make 4 identical prints.
4. This is an edition of 4 prints.

6



1. When the prints are dry add colour and details with acrylic paint or oil pastels.
2. Make each print unique.
3. Now this is a variable edition of 4 prints.
4. Number and sign each print in the order the print was made. (Read how to label your edition on the following page.)

# Signing and Numbering Prints

Printmaking has a long history throughout the world. It is an interesting approach to art making because it gives many unexpected results and can lead to new ways of thinking.

**RELIEF PRINTS** are made by inking a raised surface and pressing that surface onto another surface such as paper.

**A LIMITED EDITION OF PRINTS** means that a fixed number of prints are made and every print in the set looks the same. At the end of printing the edition the artist destroys the printing plate so that no more impressions can be made from it. A limited edition usually has a small number of prints.

## NUMBERING PRINTS

Prints in an edition are numbered and signed in pencil.

- Prints are numbered by showing 2 numbers separated by a slash.
- The first number represents the order that the print was made, e.g., first print is #1, second #2 etc.
- The second number represents the total number of prints in the edition, e.g., 4 or 6.
- An edition of 4 prints is numbered 1/4, 2/4, 3/4, 4/4
- The number is written just below the image in the lower left corner.
- The title of the print is written just below the image in the middle.
- The artist's name and date are written just below the image in the right corner.

3 / 4

Summer

Bartram/ 97

**A VARIABLE EDITION OF PRINTS** means that each print in the set of prints made looks similar but different. The artist changes each print on purpose, for example, by painting or drawing on top of it.

## NUMBERING VARIABLE EDITION PRINTS

- Number the prints in the same way as a limited edition of prints but add VE in front of the number to indicate that the images in the edition have variations.

VE 3 / 4

Summer on the Bay

Bartram/ 97

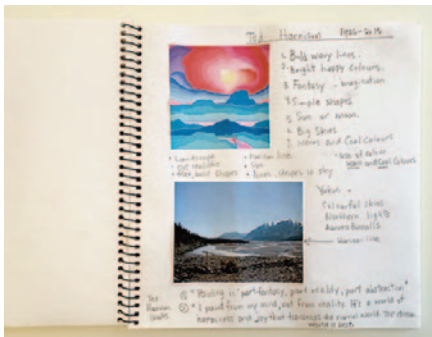
# Inspired by TED HARRISON

## You will need:

- Crayola Sketchbooks
- Crayola Crayons
- Crayola Erasable Coloured Pencils
- Crayola Construction Paper
- Crayola Washable No-Run Glue



1



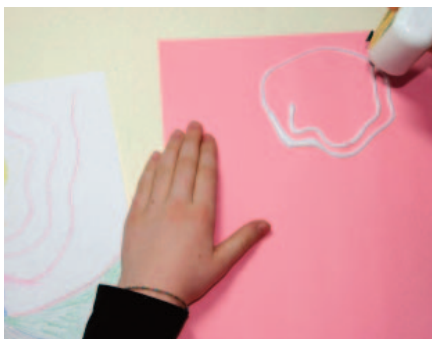
1. Learn about Ted Harrison and his work at the following links.  
[Ted Harrison Landscapes](#) - 0:04 - 5:35  
[Ted Harrison and His Landscapes](#)
2. Find a photo of the landscape in the Yukon to use as your source.
3. Glue the photo into your sketchbook and write a few notes about Harrison along with it.
4. List the main characteristic of his style in your sketchbook.

2



1. Sketch your ideas in your sketchbook. Ask yourself, "What would Ted Harrison do with this landscape?"
2. Experiment with different colour combinations until you are satisfied.

3



1. Use your sketch as a guide.
2. Choose a light colour of construction paper for your picture. The colour of the paper will show through the glue when it is dry.
3. Draw the outline of your picture with Crayola Washable No-Run Glue.
4. Allow the glue to dry overnight.

# Inspired by TED HARRISON

Ted Harrison is one of the most popular Canadian artists. In 1987 he was made a Member of the Order of Canada for his contributions to Canadian culture. Famous for his bold, colourful paintings of the Yukon, Harrison said his work belongs to 'the school of cheery'. What do think he meant by that? Do you agree with his description? What do you see in his work that makes you say that?

When describing his process Harrison said, "I paint from my mind, not from reality. It's a world of happiness and joy that transcends the normal world. The dream world is best."

"Painting is part fantasy, part reality, part abstraction."

Quotes found at [Ted Harrison Canadian Artist](#) - Teaching Slideshow by Jennifer Thompson

4



1. Colour the shapes with thick layers of crayon.
2. Try blending colours to make them more vibrant.

5



1. When you have finished colouring your picture use a soft tissue to gently polish the crayon.
2. View your work from a distance.
3. Look at it with fresh eyes.
  - How is your drawing part reality?
  - How is your drawing part abstraction?
  - How is your drawing part fantasy?
  - What makes the lines stand out?
  - What effect does colour have on the way the picture makes you feel about the Yukon? Why?
  - How is it similar to Ted Harrison's style?
  - What do you like best about your drawing? Why?

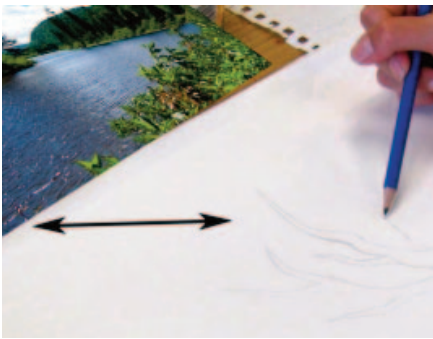


# Inspired by THE GROUP OF SEVEN

## You will need:

- Crayola Watercolour Paints
- Crayola Coloured Pencils
- Crayola Paint Brushes
- Crayola Washable No-Run Glue
- Water Containers
- Paper Towels
- Crayola Marker & Watercolour Paper - 22.9 cm x 30.5 cm (9" x 12")

1



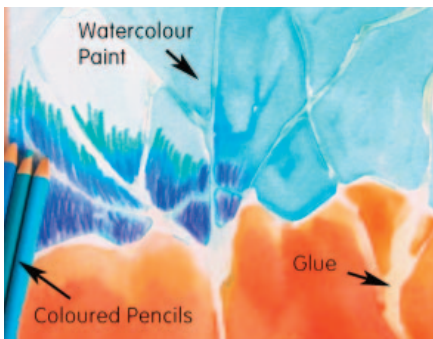
1. Select several photos of landscapes in a region of Canada to work with.
2. Practise drawing the landscapes in your sketchbook.
3. Choose one sketch to use for your painting.

2



1. Use your chosen sketch as a guide.
2. Draw the trees, hills and bushes with Crayola No-Run glue.
3. Allow the glue to dry overnight.

3



1. Use warm and cool colours of watercolour paint to fill in the land and sky.
2. Use complementary colours, for example, blue and orange.
3. Once the paint is dry, use coloured pencils to add detail to the landscape.
4. Choose a variety of each colour, for example, light, medium and dark blues.

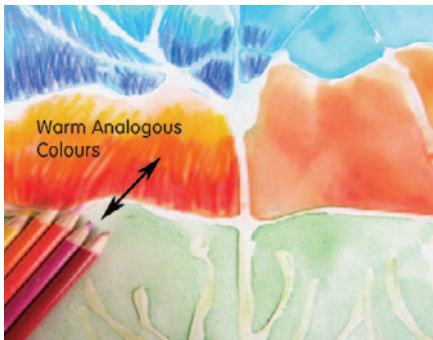


# Inspired by THE GROUP OF SEVEN

Did you know that The Group of Seven was the first internationally recognized Canadian art movement? The members had been exploring Canada's wilderness and painting it in a new, and controversial way. Their work had people talking and brought a lot of attention not only to their art, but to Canada as well. The members of the Group of Seven are some of the Canada's most famous artists.

Watch the Art Gallery of Ontario's video about the **Group of Seven** and see what you think. They sure saw a lot of Canada's regions, especially the Canadian Shield. View some paintings by members of the Group of Seven at the **McMichael Canadian Art Collection** website. See if you can spot some characteristics of their works. What do you notice about the colours, shapes, and subjects in their art?

4



1. Mix at least three analogous colours in each section to achieve rich textures.

5



1. Use contrast and bold strokes of colour to add emphasis.
2. View your work from a distance.
3. Look at it with fresh eyes.
  - What effect does colour have on the way the picture makes you feel about the land? Why?
  - How is it similar to a Group of Seven painting?
  - How is it different?
  - What do you like best about your landscape? Why?

# COLLAGE LANDSCAPE

## You will need:

- Crayola Acrylic Paint
- Crayola Paint Brushes
- Crayola Washable Glue Sticks
- Crayola Construction Paper
- Recycled Magazines
- Crayola Scissors
- Crayola Sketchbooks
- Kraft Paper
- Water Containers
- Paper Towels
- Tracing Paper
- Pencils

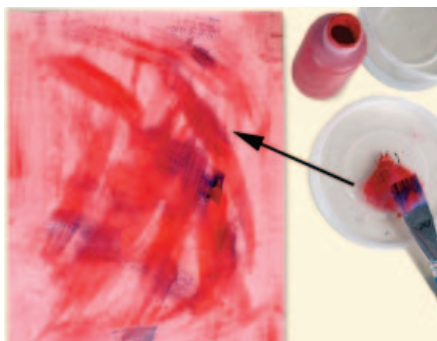


1



1. Select several photos of landscapes in a region of Canada to work with.
2. Practise drawing the landscapes in your sketchbook.
3. Choose one sketch to use for your collage.
4. Draw the main shapes of your composition on a piece of kraft paper.

2



1. View your source photo and decide what kinds of colours you will need for your collage. Your painted papers will be the colour palette for your landscape.
2. Choose 3 pieces of coloured construction paper and 3 magazine pages to work with.
3. Paint over the pages with acrylic paint.

3



1. Let some of the paper show through the paint.
2. Scratch into the paint to create different patterns and textures.
3. Set the papers aside to dry.

# COLLAGE LANDSCAPE

Did you know that some artists make art by sticking pieces of paper onto a flat surface? This artform is known as collage. The word comes from the French word coller which means to glue. There are lots of different kinds of collage. Some are made with only paper. Others include lots of different materials such as string, ribbon, paint, found objects and magazine pictures. One way to make a paper collage is to think of it as a painting. All you have to do is find or create the colours of paper you need and use the paper as if it is paint.

4



1. Use the painted papers to fill in the shapes in your landscape.
2. Cut or tear the paper and layer colours to get the effects you are looking for.
3. Add details that help tell the viewer where the scene is and what it might be like there.
3. Use a glue stick to fasten the paper in place.

5



1. Use tracing paper to trace shapes that need to be more precise in order to fit into your composition.
2. When you are satisfied with the landscape tidy up the edges of your paper and make sure all the edges are smooth and flat.

5



1. View your work from a distance.
2. Look at it with fresh eyes.
  - What effect does colour have on the way the picture makes you feel about the scene? Why?
  - How does the use of collage influence the way you feel about the scene?
  - Compare your collage with the photograph of the scene. What choices did you make when you interpreted it?
  - What do you like best about your landscape? Why?