

EXPLORING ABORIGINAL ART IN CANADA

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EXPLORING ABORIGINAL ART IN CANADA

Introduction

This cross-curricular visual art and information literacy resource is designed to help students develop skills to help find meaning in Aboriginal art and culture. The tasks using information literacy skills require students to determine the extent of their information needs, to access a variety of materials to satisfy these needs, then to synthesize and communicate information within the context of the assignments. The visual literacy tasks teach students to “read” pictures as documents, analysing imagery to learn about culture and society.

The Visual Arts Department and the Library Resource Centre collaborate since literacy skills (reading, researching, etc.) and visual arts skills can build upon each other. Students research and write about topics using a structured inquiry and research methodology. The tasks demand higher order thinking skills including analysis, interpretation, synthesis, and reflection. Key art elements include art history, art criticism, drawing, design elements and principles, and the creative process. Students follow the creative process, beginning with the all-important step of inquiry and research, and culminating in a visual art product that is a synthesis of what they learned.

Inquiry and Research Methodology

The research assignments follow the four stages of the inquiry and research process:

Stage 1 – Preparing for Research

Stage 2 – Accessing Resources

Stage 3 – Processing Information

Stage 4 – Transferring Knowledge

Source: Information Studies: Kindergarten to Grade 12. Ontario School Library Association, 1999.

Throughout these stages, students employ thinking skills such as conceptualization and reasoning, organization, communication, and the application of knowledge and understanding.

Resources

The Virtual Museum of Canada

<http://www.virtualmuseum.ca/English/MuseumsEvents/index.html>

Lists of museums

Vancouver Public Library

http://www.vpl.ca/branches/LibrarySquare/his/StudyGuides/traditional_life.html

Guide on how and where to find information on the Aboriginal people, including a bibliography and list of websites for each cultural group

Goodminds.com

<http://www.goodminds.com/>

Source for books on Aboriginal Canadians

Civilization.Ca: Native Groups

<http://www.civilization.ca/aborig/stones/engfrm.htm>

An overview of the groupings of the Aboriginal group including maps to show the different areas

Canadian Heritage Gallery: First Nations

<http://www.canadianheritage.org/galleries/firstnations1200.htm>

Pictures for most Aboriginal groups including topics such as activities, people, artefacts, reserves, and dwellings

Topic 1 – Aboriginal Peoples and Animals

Canada's First Nations: Native Civilisations

http://www.ucalgary.ca/applied_history/tutor/firstnations/civilisations.html

Choose the appropriate group under Map One: Regional Approach

Turtle Island's Native Cultures

http://www.shannonthunderbird.com/tribal_lifestyle.htm

Basic information on available resources used for sustenance

Images Canada

<http://www.imagescanada.ca/r1-205-e.html>

Photographs and drawings of Aboriginal Canadians: From Image Trails, select Inuit or First Nations; or search for specific types of images.

North West Coast

First Nations: Cultural Areas

<http://www.bcarchives.gov.bc.ca/exhibits/timemach/galler07/frames/areas.htm>

Information on food availability and other cultural aspects

Plateau

Civilization.ca: Threads of the Land

<http://www.civilization.ca/aborig/threads/thred01e.html>

Indicates how skins were used for clothing by the NLaka'pamux tribe

First Nations: Cultural Areas

http://www.bcarchives.gov.bc.ca/exhibits/timemach/galler07/frames/int_peop.htm

Information on food availability and other cultural aspects

Arctic

Civilization.ca: Threads of the Land

<http://www.civilization.ca/aborig/threads/thred01e.html>

How skins were/are used for clothing

Religion, Society and Culture in Newfoundland and Labrador

<http://www.mun.ca/rels/native/index.html>

Websites for the Inuit and Innu religions

Topic 2 – Animal Research

EnchantedLearning.com

<http://www.enchantedlearning.com/coloring/northamer.shtml>

Variety of animals with pictures

Marine Mammals of Canada

http://www.aquatic.uoguelph.ca/mammals/whales/marine_frame.htm

Information on the animals found on Canada's three coasts, including information about their description, distribution, reproduction, ecology, and behaviour

Hinterland: Who's Who

http://www.hww.ca/index_e.asp

Click on Species for a drop-down menu and select a fact sheet on any creature in Canada.

Topic 4 – Mythological Animals Stories

Canada's First Nations

http://www.ucalgary.ca/applied_history/tutor/firstnations/

Native Creation Myths:

Iroquois (Earth Diver)	Igluik (World Parent)
Huron (World Parent)	Blackfoot (Earth Diver)
Haida (Conflict and Robbery)	Cree (World Parent)
Algonquin (Brother)	Tsimshian (Rebirth of a Corpse)
Siouian (Emergence)	Dene (Creation of Seasons)
	Mi'kmaq (Two Creators and their Conflicts)

Images Canada

<http://www.imagescanada.ca/r1-205-e.html>

Photographs and drawings of Aboriginal Canadians: From Image Trails, select Inuit or First Nations; or search for specific types of images.

Civilization.Ca: Ethnographic Objects

<http://www.civilization.ca/tresors/ethno/etb0000e.html>

Pictures of artefacts for all major native groups. Students select specific groups from a map to see artefacts and look for designs and artwork.

Civilization.Ca: Clothing

<http://www.civilization.ca/aborig/stones/engfrm.htm>

Shows clothing of different groups. Students may zoom in on most photographs for close-ups.

North West Coast

Civilization.ca: Haida Art

<http://www.civilization.ca/aborig/haida/haaindex.htmlArt%20Menu>

Links to: Chiefly Possessions; Shamanism; Secret Societies; Masks; Smoke Feasts for the Ancestors; Artists

Civilization.ca: Haida: Mythology and Crests

<http://www.civilization.ca/aborig/haida/hapmc01e.html>

Descriptions of animal crests and traditional stories

BC Archives Time Machine

<http://www.bcarchives.gov.bc.ca/exhibits/timemach/galler03/frames/index.htm>

Contemporary artworks by First Nations' artists from the West Coast

Potlatch Collection

<http://www.schoolnet.ca/aboriginal/umista2/index-e.html>

Collection of masks associated with the Potlatch; detailed colour pictures and physical descriptions of masks and designs

Civilization.ca: Treasures Gallery: Clothing of Tsimshian Nobles

<http://www.civilization.ca/tresors/treasure/229eng.html>

Explanation and pictures of ceremonial dress

Civilization.ca: Grand Hall

<http://www.civilization.ca/aborig/grand/grandeng.html>

Examples of art and the mythology of the Raven

Blue Raven Company: Culture

http://www.blueravenco.com/catalog/cultural_styles.php

Art of the West Coast Aboriginal groups: Click on the links for the different peoples: Bella Coola (Nuxalk); Haida; Kwakwaka'wakw; Nuu-Chah-Nulth; Tlingit

Plains

Plains Pictograph: Robes of the Plains First Nations

<http://pages.prodigy.net/jzeller/storyrobe/srobe.htm>

Article about Plains art on buffalo robes

Glenbow Museum: Niitsitapiisii: Our Way of Life

<http://www.glenbow.org/blackfoot/index.htm>

Click on Traditional Stories to read stories of the Blackfoot.

Eastern Woodlands

Lake of the Woods Ojibway Cultural Centre

<http://www.schoolnet.ca/aboriginal/kenora/>

Stories from the Ojibway tradition

MicMac Literature

<http://www.indians.org/welker/micmac.htm>

Mythological stories of the Micmac people

Arctic

Windows to the Universe: Inuit Mythology

http://www.windows.ucar.edu/cgi-bin/tour_def/mythology/inuit_culture.html

Stories offered at different reading levels

Civilization.ca: Playthings and Curios: Historic Inuit Art

http://www.civilization.ca/tresors/art_inuit/inart50e.html

Images of carved artefacts

Innu Nation: History and Culture: To Please the Caribou: Innu Caribou-skin Coats

<http://www.innu.ca/coats1.html>

Notes on caribou coats with a detailed picture

Innu Nation: History and Culture:

<http://www.innu.ca/culture.html>

Under Innu Atanukana (myths), links to stories and a discussion about the Innu mythology (Select Innu Mythology)

Topic 1 – Aboriginal Peoples and Animals

Inquiry and Research Process

Stage 1 – Preparing for Research

Organize students into small groups and assign each an Aboriginal grouping.

Sample Groupings:

Aboriginal Nations <i>Alternate Name(s)</i>	Major Bands/Nations* Included
West Coast	Haida, Tsimshian, Nuxalk, Nuu-Chah-Nulth
Plains <i>Great Plains</i>	Sarcee, Plains Cree, Assiniboine, Blackfoot
Eastern Woodlands <i>Great Lakes + Northern Woodlands (South Ontario + Quebec), Northeastern Woodlands</i>	Algonquian, Huron, Iroquois, Malaseet, Mi'Kmaq
Arctic and Subarctic	Innuvialut, Inuit

* Not all bands, nations, etc. have been included. For example, the Iroquois can be subdivided into Cayuga, Huron, Seneca, etc.

In small groups, students brainstorm and record responses to questions:

- What were the climatic and geographic challenges posed by the land on which these people lived?
- What survival needs would the Aboriginal peoples in Canada have had and how would they have been met? Bear in mind there would be no synthetic materials and few manufactured goods as supplied by early Europeans.

Elicit additional responses during whole-class discussion. Students could create a note using a summary of the information from a class discussion. Students complete the **K-W-L** chart (BLM 1.1). Use the first column to access students' prior **K**nowledge. In the second column students identify what their gaps in knowledge are, and set research goals by specifying what they **W**ant to learn. After reading, students discuss what they have **L**earned.

Stage 2 – Accessing Resources

Students apply higher-order thinking strategies to help them construct meaning from what they read and help them monitor their progress toward their goals.

Set up stations for each Aboriginal nation including images depicting activities related to a particular First Nations or Inuit group. Where possible, these images should be of original First Nations or Inuit artworks, but could include paintings, drawings, and prints showing Aboriginal peoples created by early Canadian artists.

Canadian Atlas: Our Nation, Environment and People (2004). Reference map:
<http://atlas.gc.ca/site/english/maps/peopleandsociety/nunavut/people/culturalareas>.

Words First: An Evolving Terminology Relating to Aboriginal Peoples in Canada
http://www.ainc-inac.gc.ca/pr/pub/wf/index_e.html

The Quebec History Encyclopaedia: Indian Tribe
<http://www2.marianopolis.edu/quebechistory/encyclopedia/Tribe-Indiantribe-Tribal-CanadianHistory.htm>.

Students can obtain climatic information from an atlas with a map showing the locations of the different Aboriginal peoples.

Demonstrate “reading” an image, using an image chosen by the teacher that shows Aboriginals interacting with nature and animals.

Sample Picture



Ask students to tell what they see in the image. Sample responses for the image shown might include:

- activity: fishing with spear
- purpose: food, bones for needles
- spear constructed from pole and bone
- season: summer
- rock structure

(For an on-line Canadian resource, refer to the Virtual Museum of Canada:
http://www.virtualmuseum.ca/English/index_noflash.html)

Guide students thinking with questions:

- Why would fish seem larger than the hunter?
Represents difficult challenge of the hunt.
- What does the body language indicate?
The spearman is very proud, poised, and confident. He looks out at us directly.
- What is the reason for the rock structure on the edge of the water?
It is an Inukshuk. It's purpose is to direct future hunters to a good hunting site.

Discuss ways a person might make assumptions and inferences while reading pictures. Assumptions are thoughts believed to be true, usually based on prior knowledge or on observations. Inferences are deductions or conclusions based on evidence.

Each group examines the images and other materials and discusses and records its observations (BLM 1.2 and 1.3).

Stage 3 – Processing Information

The groups consolidate their research.

Stage 4 – Transferring Knowledge

During a “jigsaw,” one member from each of the original groups becomes the “expert” representative. Each group completes a summary of findings (BLM 1.4).

Connecting to the Arts

Students study the art depicting the Aboriginal lifestyle from an art history perspective focussing on how aboriginal people have been represented throughout the history of Canada. Students focus on the purpose of art and how the events of history affect the purpose. They research ways to show how native art moved from being a means for celebrating and representing culture to a means for preserving their culture.

BLM 1.1: K-W-L Chart

Name: _____ Topic: _____

Central research question: _____

In the **K** column, list in print form any information you know about the topic. The information should be directly relevant to the research subject.

In the **W** column, identify areas in which you need more information. Ask questions and consider what you need to find out about.

After your research, refer back to the **K** column and see if your prior knowledge was inaccurate. Rewrite any of your statements that were inaccurate so they are correct and record new information in the **L** column.

K What I Know	W What I Want to Learn	L What I Have Learned

BLM 1.2: Research Chart for Aboriginal Group Reports

Aboriginal Group:	
Physical geographic region and characteristics	
Climate	
Indigenous animals	
Survival needs	
Other obstacles	
Available resources	

BLM 1.3: Reading a Picture Exercise

Sample Questions

1. What activities are the Aboriginal people engaged in?
2. What are they wearing? Of what materials do the items appear to be made?
3. What shelter is apparent?
4. What modes of transportation do you see?
5. What animals are present? What is happening with or to them?
6. What season is portrayed?
7. Describe the landscape.
8. List main objects in the picture. For what could each be used?
9. In what ways might the animals in this picture been important to the First Nations people? Be specific in terms of what each kind of animal could provide.
10. Draw a brief sketch of each design or pattern you see. Label each drawing accurately with the name of the Aboriginal group, and a brief description of the where the design was found in the picture.
11. Aboriginal groups relied largely on game for food, etc. Why was it important to the First Nation's or Inuit people to give the animals respect?
12. On a map of Canada, outline and shade in lightly where your Aboriginal group was located. Write the names of all the subgroups in their appropriate locations on the map.

BLM 1.4: Summary Chart for Aboriginal Group Reports

Aboriginal Group	Climate	Physical Geography	Survival Needs and How Met
Inuit <i>Arctic and Subarctic</i>			
West Coast			
Plains			
Eastern Woodlands			

Topic 2 – Animal Research

Inquiry and Research Process

Stage 1 – Preparing for Research

In their small groups students list as many animals as they think might be found in the Aboriginal nation that they are researching. The teacher-librarian can prompt their thinking by referring to the pictures of Aboriginal life style used in Topic 1. Ask which animals would be of greater importance to the cultural group that they represent in terms of their survival.

Students select one animal, significant to the Aboriginal group, to investigate and substantiate why they chose that animal (BLM 2.1a).

Stage 2 – Accessing Resources

Students gather information about their animal from library reference materials, e.g., an encyclopaedia and/or the Internet.

Teach the Dewey system related to animals (550s) and how to use specialized encyclopaedia, e.g., ones dealing with animals only.

Students use a question sheet to guide their research (BLM 2.1b).

Stage 3 – Processing Information

Students complete the question sheets and also sketch the animal accurately from the resource material paying particular attention to shape and textural details (BLM 2.2).

Stage 4 – Transferring Knowledge

Students write a one-page report on the animal of choice. They use who, what, where, when, why, and how as the structure for responding (BLM 2.3).

BLM 2.1a: Animal Characteristics

Name: _____ Date: _____

Create a list of animals from the region of Canada you are investigating. Include animals in each category.

Geographical Region:

Mammals

Birds

Fish

Reptiles

Select one of these animals to research (BLM 2.1b) and draw (BLM 2.2). Draw the boundary of that animal's habitat on a map of Canada, using a coloured line and add it to the map legend.

Conduct your research. Keep a record of the resources you use on the chart below. Use at least one Internet site, one book, and one encyclopaedia. Summarize your research in point form.

Internet Website Address: (URL):		
Title of website:	Author/sponsor:	
Summary of information:		
<hr/>		
Book Title:	Author:	Chapter:
Publisher and date of publication:		Pages referenced:
Summary of information:		
<hr/>		
Encyclopaedia:	Volume:	Entry title:
Publisher and date of publication:		Pages referenced:
Summary of information:		

BLM 2.2: Sketchbook/Drawing Instructions

In your sketchbook, complete an accurate and detailed pencil drawing of the Canadian animal you have chosen. Make the drawing: 10 cm × 15 cm.

Process:

1. Find an image of the animal.
2. Lightly sketch the outline of the animal or the part of the animal you wish to capture.
3. Gradually add details and textural information.

BLM 2.3: Animal Report

Write a report about your animal, based on your research.

Include:

- title page
- proper names (both common and scientific) of the animal
- physical characteristics (male and female)
- habitat
- food
- predators
- behavioural characteristics

State how and why the animal might have been important to the aboriginal people of the region.

Topic 3: Culture Quest

Inquiry and Research Process

Stage 1 – Preparing for Research

Students process and prepare an independent analysis of a First Nations or Inuit artist of their choice (BLM 3.1) from one of the Aboriginal groupings.

Stage 2 – Accessing Resources

Student groups, with the help of the teacher-librarian, search the Internet http://www.virtualmuseum.ca/English/Teacher/aboriginal_people.html or look through books for an example of an artwork to analyse.

Stage 3 – Processing Information

Lead a discussion to summarize students' findings and create a summary of characteristics. Discuss any common characteristics.

Possible characteristics for Inuit Printmaking include:

- simplified shapes
- concern for negative space
- black and primary colours
- linear textures
- strong outlines
- several points of view
- lack of extraneous detail

Possible characteristics for West Coast Masks include:

- native animal forms
- exaggeration and distortion of key features
- bold use of black outlines
- primary colours
- simplified, stylized shapes
- “hidden” shapes within negative shapes

Possible characteristics for Plains Parfleche include:

- “luggage” or “envelopes” could be folded, tube shaped or box shape.
- made from stiff animal skins
- predominantly angular geometric designs that repeat back and front
- simple primary colour schemes
- each family, tribe and/or group had its own identifiable design

Possible characteristics for Woodland Paintings include:

- human and animal imagery, myths and legends, visions
- bold black outlines to define animal shape and interior shapes
- interior shapes helped to tell story
- interior shapes of other animals, spirits, visions, man, and even internal organs and skeleton
- bright, intense colours

Stage 4 – Transferring Knowledge

Students complete the task (BLM 3.1).

BLM 3.1: Aboriginal Art

Choose a representative example of Aboriginal art for each genre: mask/sculpture; painting; printmaking; design, using Internet research and print resources.

Draw a sketch of each. Under each sketch include the following information:

Origins:

Purpose:

Description: (materials, size, shapes, colours, patterns, textures, use of line)

References/Sources

Assemble your drawings and written work in a folder or report cover.

BLM 3.1: Aboriginal Art

Choose a representative example of Aboriginal art for each genre: mask/sculpture; painting; printmaking; design, using Internet research and print resources.

Draw a sketch of each. Under each sketch include the following information:

Origins:

Purpose:

Description: (materials, size, shapes, colours, patterns, textures, use of line)

References/Sources

Assemble your drawings and written work in a folder or report cover.

Topic 4 – Mythological Animal Stories

Inquiry and Research Process

Stage 1 – Preparing for Research

With the students, decide on a strategy for accessing books and Internet resources, e.g., how to structure a good search using a search engine, how to find portals, etc.

Discuss storytelling as an oral tradition

Read an Inuit story about animals. Discuss how some of the animal characteristics could be explained as human characteristics. Explain anthropomorphism.

Stage 2 – Accessing Resources

Introduce the task (BLM 4.1). Ask: What resources could you use to find out more about the culture of the First Nations or Inuit people in Canada? Summarize student responses on the board. Students draw up a plan of action and complete the task.

Ask what the story reveals about the Aboriginal people's perspective of animals.

Stage 3 – Processing Information

Students create a short mythological story about the animal they drew earlier, highlighting its more human characteristics. They produce a storyboard of 8 panels showing the story (BLM 4.1). The teacher-librarian might review the short story formula; the art teacher might show examples of storyboards.

Students access a variety of resources to help them complete the task.

Students find and read a traditional Aboriginal story, using the Internet or Resource Centre. They write a half-page summary that includes key characters and their characteristics.

Stage 4 – Transferring Knowledge

Students complete the task on BLM 4.2 to reflect on their learning.

Invite a Native storyteller to visit the class and share his or her cultural experiences.

BLM 4.1: Mythological Story

Title of Storyboard: _____

By: _____



1. Introduction of situation:



2. Problem or conflict:



3. Crisis:



4. Solution or reaction:

BLM 4.1: Mythological Story (continued)



5. Crisis:



6. Solution or reaction:



7. Climax:



8. Resolution and moral:

BLM 4.2: Reflecting on Your Learning

1. Explain the significance of the animal you chose.

2. List in point form numbered notes, the steps you took to complete your art project. Include planning, creating, revising, experimenting, and presenting.

4. Explain how you were able to achieve two of the following:
 - emphasis:
 - balance:
 - pattern, rhythm or movement:
 - harmony and/or contrast

5. Explain any technical or creative difficulties you had at any stage of the process, e.g., Why you had the problem, what you could have done or did do to solve the problem.

6. If you knew before you started what you know now, what would you have done differently? Why?

7. What did you learn from this project?
 - about the Aboriginal people of Canada
 - about the purpose of art and culture
 - about yourself
 - about the art technique, e.g., printmaking, mask-making, parfleche (design), acrylic painting
 - about creativity

8. Describe your level of satisfaction with each of the following:
 - your research skills
 - your design and creative ideas
 - your technical skills
 - the final product
 - group work
 - time management

Topic 5 – Artistic Project

Inquiry and Research Process

Students choose an artistic project: Inuit style Printmaking, West Coast style mask-making, Plains style design: the Parfleche, or Woodland style acrylic painting. Teachers could show and/or demonstrate each of the processes, as appropriate. The process is modelled here for Print Making (BLM 5.1–5.5).

Note: Web Resources (BLM 5.6) are provided to assist teachers in preparing worksheets for West Coast mask-making; Plains style design; the Parfleche, and Woodland acrylic painting.

Stage 1 – Preparing for Research

Show samples of Inuit prints. Ask several introductory questions, such as:

- What might have been the purpose behind the creation of these prints?
- Where do you see evidence of prints in your every day life?

Record student responses.

Stage 2 – Accessing Resources

Guide students to a practical understanding of the note-taking process: reading, scanning, use of sub-titles, diagrams and images, highlighting, point-form notes.

Students brainstorm and create a class list of expectations for making notes, e.g., title, date and name neatly underlined and centred on the top line of the page, clearly numbered responses, pen, include part of the question in your answer, support your answers with quotes, explanations, or examples.

Stage 3 – Processing Information

Students individually access the appropriate resources and complete the work sheets as they research.

Stage 4 – Transferring Knowledge

Students visit sites on Inuit Printmaking to learn how Inuit artists became involved with printmaking:

www.freespiritgallery.ca/inuitartprints.htm

The Birth of Inuit Art Prints

www.thecanadaencyclopedia.com

Select The Canadian Encyclopaedia → Art → Native Art → Inuit Printmaking

Article about Inuit printmaking since 1949.

www.colourlab.com/artic/printmaking.htm

Photos showing the Inuit printmaking process in Cape Dorset, N.W.T.

www.nacaarts.org/devArtNunavut.html#prints

Select Prints for a brief article about Cape Dorset printmaking.

BLM 5.1: Introduction to Printmaking

Refer to *The Museum of Modern Art's*

website: <http://www.moma.org/exhibitions/2001/whatisaprint/print.html>

1. What is a print?
2. What is the advantage of printmaking?
3. What is an edition?
4. What was the earliest printmaking technique? When was it developed?
5. What was this first form of printmaking used for?
6. Who was Albrecht Durer?
7. How did the woodcuts of the 19th and 20th century differ from the earlier prints?
8. Why do you suppose students are rarely invited to try wood cut relief prints at school?
9. What type of printmaking will you be doing if you use linoleum, softoleum, or Styrofoam?
10. List one type of intaglio printmaking.
11. When was etching first developed?
12. What type of surface is used in etching?
13. Name three famous artists who used the etching process.
 - i.
 - ii.
 - iii.
14. When was lithography invented?
15. Which two artists popularized lithography in the 1890s?
16. Screen-printing is a type of stencilling. Is a serigraph different from a silkscreen? Explain.
17. When did screen-printing become popular?

Note: Newer materials are much easier to carve: Linoleum, which was invented as a flooring material in 1860, is difficult to cut, but softoleum, which is like a rubber eraser, is very easy to cut. Students can also use a new Styrofoam picnic plate. Simply draw into it with a pen or pencil; ink; and print. (Styrofoam plates do not support a lot of detail and tend to deteriorate more quickly than the more expensive options.)

BLM 5.2: Types of Prints

There are four major types of prints: relief, stencil, intaglio, and planographic. Each one uses a different process to transfer the image. These differences result in different effects in texture, line, and colour.

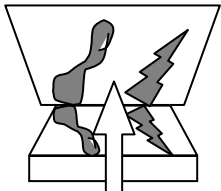
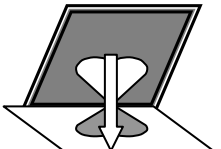
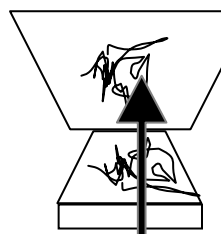
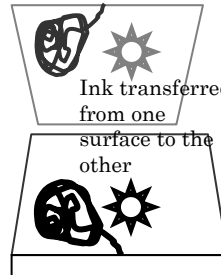
Fill in the chart below using your notes and information from the Internet.

<http://www.moma.org/exhibitions/2001/whatisaprint/print.html>

<http://www.virtualmuseum.ca/Exhibitions/Holman/english/art-making/techniques.php3>

Type of Print	Print Surface	What Prints	Effects	Diagram
Relief				
Stencil				
Intaglio				
Planographic				

Types of Prints (Answers)

Type of Print	Print Surface	What Prints	Effects	Diagram
Relief (woodcuts, stonecuts, linocuts, collographs, rubbings)	wood, stone, linoleum, softoleum, cardboard	raised surface of the block	crisp shapes and lines, hatched textures, relief textures	 <p>Takes ink from raised surface.</p>
Stencil	'card' paper, cardboard, waxed card, Bristol board	image is transferred through the spaces or holes in the surface	simplified shapes, smooth textures	 <p>Ink goes through the open areas</p>
Intaglio drypoint etching, etching, aquatint, mezzotint,	metal plates (zinc or copper), plastic, or acrylic plates that have been altered by incising with a sharp tool, or etched by strong acids	image is transferred from the incised, etched or textured areas below the surface of the plate	highly detailed, textured; can include a range of values	 <p>Takes ink from inside the lines</p>
Planographic monoprints, lithographs, brayer prints	stone, glass, metal, or plastic surfaces (mylar) that hold or repel inks	inked portions of the plate or block	a wide variety of shapes and textures, including photographic copies (lithography only)	 <p>Ink transferred from one surface to the other</p>

BLM 5.4: Preparing for Printmaking

Carving the Block

Materials

- pencils (HB and 6B), tracing paper, erasers, ballpoint pen
- carbon paper (optional)
- softoleum blocks cut into 10 cm × 15 cm rectangles
(**Note:** Linoleum also works well; it is cheaper but it is much more difficult to cut. The advantage of softoleum is its safety as it is so much easier to cut. As well, both sides of the softoleum can be used.)

Process

1. Consider how you might best alter your animal drawing it to be effective as a relief/stencil print. How could you simplify the shapes? How could you stylize it (e.g., deliberate exaggeration or elimination of details). Which parts of your original drawing could you use and which parts would be better eliminated? What aspects of texture could you keep?
2. Experiment with ideas in your sketchbook until you have an effective design. Your final drawing must be the same size as your softoleum block (10 cm × 15 cm).
3. Use a soft primary pencil (6B) to draw with and place the drawing pencil side down on the softoleum. Rub or trace over your lines with your fingernail or other blunt instrument and transfer your image, properly reversed, onto the block.
4. Carefully check to see if the image has transferred. Do not expect highly detailed or “perfect” transfers. Using the pen or a pencil, draw directly onto the softoleum to perfect the image.
5. Using printmaking cutters with a variety of “V” and “U” gauge blades (1, 3, 5), carve out all of the areas that are to remain white or the areas that are coloured. Use the 5 “V” blade to outline your shapes for a cleaner image.
6. Create textured areas by hatching or stippling fine lines.

BLM 5.5: Printmaking Process

Printing a Series

Students produce a series of three identical prints and learn how to sign them in the traditional manner.

Materials

- newspapers (to protect desks)
- brayers (rollers)
- white cartridge and coloured construction paper cut into 6" × 12" pieces
- paper towels
- popsicle sticks or plastic knives for scooping ink out of jars
- block printing inks in a variety of colours
- inking blocks – plastic

Process

Note: The teacher should demonstrate the process for the students. If possible, demonstrate to each small group.

1. Place a “toonie” sized amount of ink on the inking block
2. Using the brayer, roll out the ink, rolling in all different directions until the ink is evenly distributed in a 15 cm to 20 cm area.
3. Carefully roll the ink onto the softoleum block. Repeat several times, and make sure you have covered the block evenly. The texture should be slightly tacky, not smooth. Avoid over-inking which tends to fill in fine lines and details.
4. Place print paper over the block. Try to centre your print. Try using a second piece of the same paper under the block to help with registering the print accurately.
5. Using your hand, rub firmly over the whole surface of the print, taking care to rub edges. Use your thumb to “trace” out your shapes to get a sharper image. Carefully lift up each of the four corners in turn to see if your print is coming out clearly. Where it isn’t, rub some more or even add more ink, if necessary.
6. Pull your print off the block and place it in a drying rack overnight.
7. Repeat the process until you have three identical prints (same colour ink on same colour paper).

BLM 5.5: Printmaking Process (continued)

Using Your Print to Make the Stencil

1. Print two to three prints on small pieces of Bristol board. These will be the prints you cut to make the stencils.
2. Leave to dry over night.
3. Using an exacto blade, cut out the areas that are to be coloured. Use one print for each colour.
4. Place the stencil carefully over one of your black and white prints.
5. Using an old brush, or stencilling brushes, carefully daub the coloured ink into the desired spaces. Put the ink on in thin layers for a more precise result.
6. Repeat for each colour.

How to Sign a Print

Each and every print made must be signed in the traditional manner. Show students how it is done on extra prints donated by students.

Printmakers follow a tradition in signing that helps buyers identify the process used, how many identical prints exist, the title, and the date of printing:

- Prints are signed in PENCIL.
- Begin at the left bottom corner of the print (not the print paper) with the identification of the process(es) used. In this case, you would print 'Relief/stencil.'
- This is followed with the identification of the number of the print in the series expressed in a fraction: 1/25 means 'this is the 1st print out of a total of 25 identical prints;' 5/25 would then represent the 5th print out of 25.
- If the print is an Artist's Proof (a one-of-a-kind or experiment), write 'Artist's Proof' or 'AP' in place of the fraction.
- The title is next and should be centred and in quotation marks 'Title.'
- Next is the date, usually expressed as the year only.
- The artist's signature is last and should end at the right corner of the print (not the print paper).

Printmaking Extensions

Encourage students to extend their printmaking skills by:

- making a new print on the reverse side of the softoleum;
- making 'found' item relief prints (shoe soles, scrunched paper, corrugated cardboard, vegetables, hands, etc);
- incorporating repetition into the process of printmaking;
- monoprinting from the inking block (print leftover inking surfaces before washing, draw into the ink using popsicle sticks, drop string or cut/torn paper onto the ink, etc.);
- brayer printing – 'draw' with the brayer on the print paper to make backgrounds and textures;
- using alternate surfaces for printing, such as tin foil, paper plates, magazine pictures, fabric, old clothes, etc.

BLM 5.6: Web Resources

Pacific West Coast Mask-Making

<http://www.powersource.com/gallery/objects/default.html>

Resource on aboriginal animal symbolism

<http://www.ucalgary.ca/~dmjacobs/edts325/masks/northamerica.html>

A brief introduction to North American aboriginal mask with useful links

http://www.justart.ca/native_masks/

Source of images

<http://www.civilization.ca/aborig/haida/haindex.html>

History of the Haida

<http://www.civilization.ca/aborig/nwca/nwcam09e.html>

Masks used in ceremonial potlatch

<http://www.artsconnected.org/artsnetmn/inner/hunt.html>

General information and pictures about mask

<http://www.artsconnected.org/artsnetmn/teachers/schuld/schuldles.html>

Mask-making instructions

<http://www.freespiritgallery.ca/articlesindianart.htm>

Information Ressources articles

www.sdmart.org/pix/education/masks-raven.pdf

Basic instructions for making a raven mask

http://www.autorynationalcenter.org/pdfs/lesson_plans/masks.pdf

Mask-making lesson plan

The Parfleche: Design Motifs in Aboriginal Plains Tribes

<http://www.powersource.com/gallery/objects/default.html>

Aboriginal animal symbolism

http://wadsworth.com/art_d/special_features/canart_sg/canada3_6.html

Brief introduction to people of the plains

http://www.schoolnet.ca/aboriginal/Plains_Cree/index-e.html

Detailed information on Plains Cree

<http://www.tribalarts.com/feature/cheyenne/index.html>

Cheyenne tribe – parfleche techniques

<http://www.windriverhistory.org/exhibits/ShoshoneArt/parfleche/index.html>

Parfleche introduction and history

BLM 5.6: Web Resources (continued)

Woodlands “Legend” or “Medicine” Painting

<http://www.powersource.com/gallery/objects/default.html>

Resource on Aboriginal animal symbolism

<http://www.kstrom.net/isk/art/odjig/manitou.html>

Information regarding Manitoulin Island and the history of woodland style painting

http://www.kstrom.net/isk/art/morriss/art_morr.html

Norval Morrisseau and “Medicine” painting

http://wadsworth.com/art_d/special_features/canart_sg/canada3_10.html

Scholarly article on Eastern Woodlands art: Daphne Odjig (b. 1919), and Norval Morrisseau (b. 1932)

http://cybermuse.gallery.ca/cybermuse/home_e.jsp

Search for Norval Morrisseau artworks and biography

http://cybermuse.gallery.ca/cybermuse/enthusiast/acquisitions/2000-2001/morrisseau_text_e.jsp

Characteristics of woodland painting

<http://www.ahnisnabae-art.com>

Collection of images

www.museevirtuel-virtualmuseum.ca/sgc-cms/expositions-exhibitions/tresors-treasures/?page_id=2433

Morning Star Painting