

Art in the Classroom – Natt Cann *Neighbours*



Left - *Gray*, limited edition reduction print
Centre - *Sunbury*, limited edition reduction print
Right - *Riverview Drive*, monotype

What do the numbers mean on the prints? The bottom number tells us how many prints he made of this picture. The top number tells us which print in the edition it is.

8/10 means it is the 8th of 10 prints made. Monotype is a one of a kind print (mono = one).

Create, Connect, Communicate!

Create – *Create* is the main outcome strand in Visual Art Education. Students will have the opportunity to create personal unique expressive pieces and to explore a variety of materials and techniques.

Connect – Students will have opportunities to acquire knowledge, understand and develop an appreciation for art in a variety of contexts. Art lends itself well to multidisciplinary or cross-curricular instruction. The Suggestions for Teaching and Learning will make connections to Literacy, You and Your World, Math, Science, and Music.

Communicate – Students should be invited to share their work with their classmates and tell their stories. Students can also use *Visual Thinking Strategies* to have discussions about the artwork and each other's creations. The *Responding to Art Bookmark* has some questions for leading these discussions at any grade level.

Literacy Connections

Students will be expected to:

- make personal connections to text and share their responses in a variety of ways.
- express and begin to support opinions about texts and the work of authors and illustrators. use text features (e.g., headings, simple diagrams, captions, labels, font) to gain additional information from the text.
- make obvious personal connections; relate prior knowledge and make concrete text-to-text comparisons, when similarities are clear and straightforward; explanation may be general and may include some unrelated examples.

Art Techniques/Vocabulary

Printmaking
Relief Print / Monoprint

You can see all the Elements of Art and Principles of Design used in Natt Cann's prints, but some are more prominent. Teacher led discussions on how Natt used the following highlighted elements and principles is recommended. (See Appendix at the end of this document for definitions of the Elements of Art and Principles of Design.)

Elements of Art

Line
Shape/Form
Texture
Value
Space
Colour

Principles of Design

Repetition
Movement/Rhythm
Contrast
Balance
Emphasis
Unity

Suggestions for Teaching and Learning

Art and Social Studies *In My Neighbourhood*

Natt's blockprints show interesting buildings in the neighbourhoods he explored. Creating images of our own neighbourhoods can be exciting and fun, and there are many different materials and techniques you can use. Start by having students think about important buildings in their community. You can work together to make a list. What shapes make up the buildings? You could have students draw their favourite building on watercolour paper, then add colour using watercolour or tempera paints. When the paint is dry, students can re-draw the details using a Sharpie marker. Working collaboratively on mural paper, students can create a background for their buildings. After the buildings are cut out and assembled on the background, students can make trees, birds, or other features to complete the neighbourhood.

See alternate options on the following page.





One Kilometre of Perth-Andover, Darcy Pelkey's Grade 4 Class, AES, 2022

These students recreated their neighbourhood through drawing. Each student chose one building and drew it using black pens and markers. The buildings were cut out and assembled to create the neighbourhood.



These Grade 6 students from Hartland Community School created an imaginary neighbourhood using printmaking. Each building was created using a stamp made from cut funfoam glued to cardboard. *(See the printmaking guide in the back of this resource for more information.)*



The Kindergarten students from SMA created all of their houses, complete with their families, using collage techniques. The mural backgrounds were a collaborative effort.



Art & Language Arts

Look carefully at Natt's prints of houses. Have a group conversation about what they see. Develop a vocabulary list specific to houses and chart it with simple diagrams. Leave the chart up for all to refer to.

Have students create a diagram of their house in cross-section (like a doll's house). Label the diagram. Write about "My House".

**Alternate Suggestion* – Develop a vocabulary list of what you would need to build a house. Write procedural instructions for building a house, then build houses using blocks, boxes, or Lego.

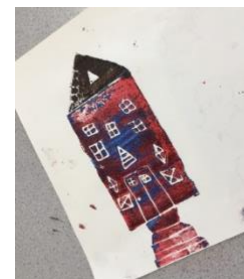
Art & Math

Think Like an Architect! (Grades 4/5)

Study the buildings in Natt's prints. Look at how he creates the shapes and adds details. Design the *façade* of your dream home. Think of details like windows, doors, decorative features, porches, stairs, etc. Draw your *façade* on paper.

Optional Follow-Up - Copy your façade onto a Styrofoam sheet (the bottom of a Styrofoam tray or plate can work for this). Use a ballpoint pen to emboss the details into the Styrofoam. Cut out your building shape. Use block printing ink to imprint your building. Try printing it using different colours.

Math Concepts – parallel, perpendicular, right angle, equilateral, isosceles triangles.



Art & Math

Math Concepts (Grades K-2)

Estimation & Counting - Looking at Natt's two blockprints. Estimate how many trees there are in total. Estimate how many windows there are. Count them to confirm

Estimation & Measurement – Which building is tallest, shortest, widest? (estimate then measure to confirm)

Addition – How many trees are in each print? How many trees combined?

Shapes & Forms – Identify the 2D shapes in Natt's prints. (triangles, squares, rectangles...)

Spatial Sense – What things in the prints look closer? What looks farther away? Why do they look that way?

Pictographs – Use manipulatives to represent red, yellow, and green trees. Arrange them as a graph to show the relative number of each group.

Odd or Even – Look at each building. Is there an odd or even number of windows?

Thinking in 3D



Let's Build a Neighbourhood!

There are many ways for students to create houses and neighbourhoods together. We've looked at using paint, collage, drawing, printmaking and more. You can move from working on shapes (2-dimensional) to working on forms (3-dimensional) and you don't have to construct the entire form from scratch. Experiment with making houses and other buildings using small boxes or clean milk cartons. Paint the box with 1-2 coats of tempera paint, then add details by drawing with Sharpie or collaging with construction paper. Roofs and chimneys can be constructed out of scrap construction paper or cereal box cardboard. The houses become a neighbourhood when students work together to create a ground / map on mural paper to arrange their buildings on.

"Fast Finishers" can brainstorm ideas for creating other things in the neighbourhood like trees, gardens, and parks.



Learn About "bas-relief"

An alternative to working in full 3-D is creating "relief" sculpture. Relief sculptures are created by building up a surface bit by bit. What shapes make up a house? Start by cutting out a shape for the house front. Add shapes for the roof, windows, and doors. Add shapes on top of them for the windowsills, doorknob, etc. Keep building upward until your house is finished. Encourage students to use their own ideas, their own voice, to create a building that is unique to them. Their buildings can be arranged and displayed together to create a neighbourhood. Celebrate the variety in the buildings.

Exploring Printmaking *A new way to express ideas*

The inspiration for Natt Cann's prints is architecture but there are so many things you can use as your printmaking theme. One of the wonderful things about printmaking is you can create multiples of your image. You can print your image one time on many pieces of paper. You can print your image many times on one piece of paper, and you can work with your classmates to print your images together on one big piece of paper.

All the prints below were created using *fun foam*. See the **Printmaking Tips** page at the end of this document to learn how to work with fun foam.



Printmaking highlights the principal of design - *Repetition*. You can also highlight the principal of *Variety* by using different colours.



Overlapping images introduces students to the Element of Art - *Space*, automatically creating the illusion of distance in their art.



Choosing simple but interesting themes like insects, trees, flowers, buildings, or fiddleheads, allows room for interpretation. Students each can use their personal voice to create their unique image.



Use up your leftover scraps of fun foam by having each student create a printing block with one simple shape repeated. These can be printed using overlapping and colour variety to create beautiful, patterned pages.

Combining Ideas! *Creating Images with Collage*

In Natt Cann's Print, *Riverview Drive*, he is combining parts from two different pictures. One picture of a house and one picture of trees. Why do you think he chose those two pictures to put together? Why do you think he added the trees upside down?

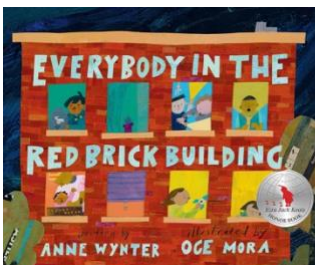
Create your own combined image. Look through magazines and choose two or more pictures to combine. Think about what you will add together and how you will arrange them. Cut out the photos and glue them to a plain piece of paper. Tell your classmates the story of your collage.



Books to Inspire – Art & Literacy Links

Share the Story!

Students need to understand the story before tackling any of the following activities. Read the entire story with them first. Multiple readings will increase their understanding and appreciation. Invite students to talk about the story. What did they notice? What did they wonder? What did they take to heart?



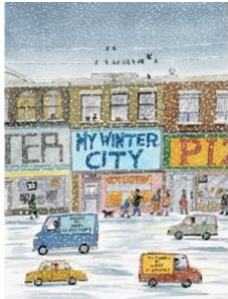
Everybody in the Red Brick Building by Anne Wynter, illustrated by Oge Mora

Everybody in the red brick building was asleep, until...

Suggestions for Teaching and Learning

Provide students with a selection of bright construction paper (yellow, turquoise, light blue), all cut the same size. These will be their windows. After reading the story, ask what would be happening in their window if they lived in the red brick building. Using a piece of construction paper and oil pastels, students can draw their scene. Work together to paint the red bricks on a large piece of mural paper. Place the windows in rows. The building can be oriented horizontally or vertically. Finish by adding a construction paper windowsill to each window (like on the book cover).

* **Alternate technique** - Instead of drawing the scene with oil pastels, create the scene using collage. Cut the shape of each part of the scene out of construction paper and/or scrapbooking paper. Glue the pieces together. Add details with a black pen or Sharpie marker.



***My Winter City* by James Gladstone, illustrated by Gary Clement**
A boy, his father and their dog have a perfect day in a snowy city.

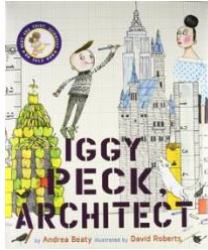
Suggestions for Teaching and Learning

After looking at Natt's prints, read *My Winter City* by James Gladstone. Invite your students to create *My Winter Town*. Have students cut one square or rectangle from a piece of patterned paper. Cut a triangle that is the same width as the square. Have students cut small squares and rectangles for windows, doors, chimneys. Glue the pieces together to create a house. Students can create their own background using construction paper or they may work together to create a mural background. Collaboration adds a rich layer to this project. In the example below, the teacher drew in the horizon line and students used round sponges to apply various shades of blue paint above the horizon line. Below was left white to represent the snow. Q-tips were used to apply small dots of white paint over the sky. Attach the houses to the background. Students can add cotton wool to create snow on the roofs or smoke from the chimneys.



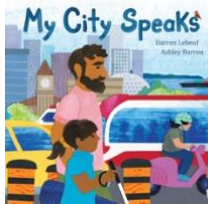
Our Winter Village, Sarah Pickard's Grade 3, BCS, 2021

More Books to Inspire



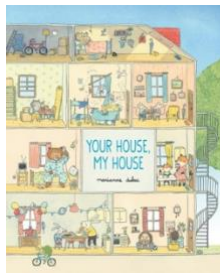
***Iggy Peck, Architect* by Andrea Beatty, Illustrated by David Roberts**

This *New York Times* bestselling picture book is a fun-filled, inspiring story about the power of teamwork and the importance of celebrating individual gifts and self-expression.



***My City Speaks* by Darren Lebeuf and Ashley Barron**

Join a curious commuter on her way to a violin recital as she takes in the sounds, smells, tastes and textures of the city she loves.



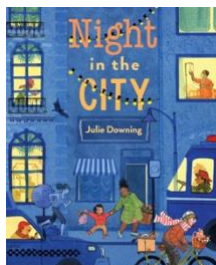
***Your House, My House* by Marianne Dubuc**

It's a busy day at 3 Maple Street! Follow the comings and goings of all the residents of this apartment building as they go about their day.



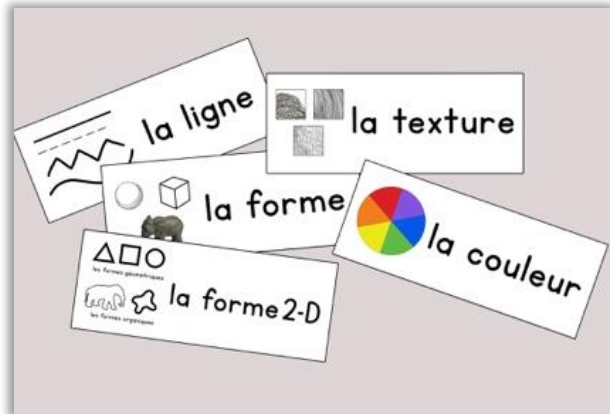
***Chez toi chez moi* par Marianne Dubuc**

Au 3, rue des Biscottes, la fête se prépare. Tous les voisins sont invités. À chaque étage et dans chaque appartement, tous s'apprêtent à vivre une journée pas comme les autres.



***Night in the City* by Julie Downing**

When most of us are just going to sleep, some people are starting their day. Follow a nurse, baker, taxi driver, fire fighter, on location film tech, janitor, museum security guard, and emergency dispatcher through their busy evening.



Responding to Art – Visual Thinking Strategies

Elements of Art word-wall cards and Visual Thinking Strategies questions (in both French and English) help teachers explore all 3 Visual Arts outcome strands of “Create”, “Connect”, and “Communicate”.

Use the Responding to Art bookmarks to help start conversations about art. Explore questions from each category of Describe, Analyze, Interpret, and Evaluate. Remember, there are no wrong answers for this. It is a chance for students to communicate what they see, what they know, what they wonder.



Responding to Art Visual Thinking Strategies

Describe

What things do you see?
 What kind of lines, shapes, colours, textures, etc. do you see?
 Describe the people, animals, plants, etc. Are they alike or different?
 Describe the place.

Analyze

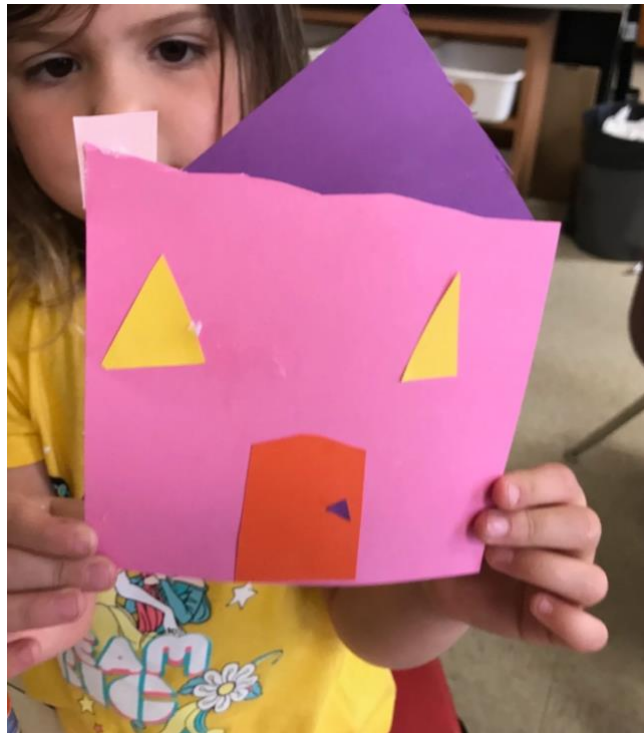
Which objects are closer? further away?
 What do you think is the most important part? Why?
 How do you think the artist made it?
 What is repeated in the artwork?
 What would you like to ask the artist?

Interpret

What is happening?
 What will happen next?
 Put yourself in the artwork. Walk around. What do you see? What do you hear?
 What title would you give it?

Evaluate

What do you think is the best thing about this artwork?
 What would you do with this art if you owned it?



Printmaking Tips!

Printmaking Tools & Materials



Soft Rubber Brayers - For rolling ink
Available in different sizes. I recommend 2" and 4" brayers.



Printing Baren - Puts even pressure on hand printed images. The "Red Baren" is all plastic and easy to clean. You can also use a wooden/plastic spoon for this.

Water Soluble Block Printing Inks

These clean up easily with warm water but the colours may stain if they get on clothes. Aprons or old shirts/smocks are recommended



Printing Blocks

- Fun Foam and hard cardboard (self-adhesive fun foam is preferable but regular fun foam can be glued with white glue).
- Styrofoam - *Scratch Foam Board* or plates with the rims cut off
- Natural materials, plants, or other found objects

Other Materials

- Plastic trays or flat plates for rolling ink
- Palette knives for scraping and mixing ink (can also use popsicle sticks)
- Scissors - including a few small pointed pairs for cutting details
- Absorbent printing paper - construction paper or cartridge paper/photocopy paper will work
- Sponges
- Scrap paper
- Wet wipes for cleaning tables and hands
- Wax Paper for putting under printing blocks when inking

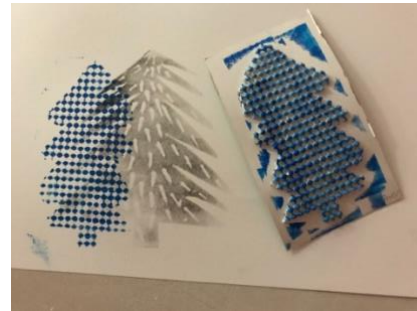
Printmaking Tips!



Fun Foam is available with peel-off sticky backing. Students can draw their shape on the white paper backing and then cut out their shape. Shapes can be cut out in one piece, or in smaller parts and reassembled on a piece of cardboard. The cardboard keeps the foam rigid while you are printing. A dull pencil or ballpoint pen can be used to incise detail into the foam before printing.



Cutting off the excess cardboard can help students make a "cleaner" print. It also helps them control better where the image is placed on the paper.



Collagraphs are prints made by gluing shapes to a backing. In this case, the tree is cut out of a textured plastic placemat and glued to a piece of scrap cardboard. Consider using shapes cut from cardboard, canvas, vinyl, etc. Experiment with materials found in your recycling containers.



Ink can be rolled out on a variety of surfaces. Look for something that has a smooth, even surface. Here you see Styrofoam trays. You can also use small pieces of plexiglass, small plastic trays, Styrofoam plates, etc. We like to use things that can easily be washed and re-used.

More Printmaking Tips!



Natural objects such as leaves, and grasses can also be printed.

- Choose ones that are sturdy. You can gather the objects on a nature walk around the school. Put them in a plastic bag and refrigerate for up to 24 hours to preserve them.
- Pat them dry with paper towel before inking.
- Put a piece of waxed paper under the leaf for easy moving when inked.
- Try applying the ink by sponging instead of rolling.
- If you do roll them, don't roll back and forth - just roll forward. Otherwise, the leaf will wrap around the brayer!
- Place a piece of scrap paper over the leaf to make transferring the ink to your paper surface easier and keep your hands cleaner.



Young students can experiment with the concept of printmaking through stamping. Different shaped sponges, plastic scouring pads, Lego bricks, and even plungers can be dipped into tempera paint and stamped on paper.

Talk about:

- How shapes can be repeated
- How they can use shapes to create a picture of an object or a scene

*** Tip** - Cut up sponges and clip them with a clothespin. This makes a good handle for inking and stamping.

Elements of Art

Line	Line is the most basic visual element. Lines can be used to define shapes and figures, but also to indicate motion, emotion, and other elements.
Shape/Form	Formed when a line begins or ends at the same point, shapes have two dimensions. If another dimension is added, the shape becomes a <i>form</i> . Irregular shapes (often found in the natural environment) are known as <i>organic</i> while regular shapes like triangles, circles, rectangles, etc., are known as geometric. <i>Positive shapes</i> are the actual objects or elements in a composition. <i>Negative shapes</i> , are formed by the spaces between and around the positive shapes.
Colour	Primary = red, yellow, blue Secondary = orange, green, violet Tertiary = 1 primary + an adjacent secondary Colours, or hues, are arranged on a colour wheel. Colours next to each other on the colour wheel are <i>analogous</i> . These colours are harmonious together. Colours opposite on the colour wheel are <i>complementary</i> . These colours make strong contrasts. Colours can be divided into groups of <i>warm</i> and <i>cool</i> . Reds, oranges and yellows are warm. Blues, violets and greens are cool. When used together, warm colours appear to advance, cool colours appear to recede. <i>Shades</i> are created by adding black to a hue. <i>Tints</i> are created by adding white to a hue. You can change the <i>saturation</i> of a colour by adding its opposite (its complement).
Value	Value is the relative darkness and lightness (also called shade or tone).
Texture	The look or feel of a surface. Could be actual texture like thick paint, or visual texture, like a drawing of fur.
Space	Sculpture has its own 3D space or depth, but in two-dimensional art, depth is an illusion. Artists use perspective, make distant objects smaller, overlap shapes, vary detail and make colours more or less intense, to help create the illusion of space or depth.

Principles of Design

(Principles help to organize the elements in a composition.)

- Repetition** Lines, shapes, colours, etc, are often repeated in a composition. This repetition helps create *unity* in a composition and can also be used to create movement or patterns.
- Movement** is meant to show activity in a picture. A picture showing skating or running shows a *physical* movement. A picture might also show *compositional* movement which is usually created through repetition.
- Contrast** adds interest to a work of art. Contrast is created by putting things that are different together. Artists might contrast light with dark, warm colours with cool colours, large shapes with small shapes, or rough surfaces with smooth surfaces.
- Balance** There are 3 classifications of balance – formal (symmetrical), informal (asymmetrical), and radial. With formal balance the parts of a composition are visually equal. (a close-up of a face for example). With informal balance the parts are visually unequal. Two small shapes could balance one large shape for example.
- Radial balance revolves around a real or imaginary central point. (Hubcap, orange half)
- Emphasis** Emphasis means that one part of the composition stands out. An artist may emphasize an area by making it different from all the things around it. (a red shape among a sea of green shapes, a large object next to small objects, etc.). An artist can also create emphasis by distorting an element in some way or placing it in the centre of the composition.
- Unity** is achieved when the elements and principles work together in harmony. Unity without variety can be boring, but too much variety is not unity. A balance between the two must be kept.

Thank You!



Art in the Classroom is an Andrew & Laura McCain Art Gallery initiative. Contact the gallery with questions or comments.
jennifer@mccainartgallery.com



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