

Art in the Classroom – Stephen Hutchings *Public Art – Marich Pole*



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

Public Art, Sculpture, Maquette, Symbols, Monochromatic

You can see all the Elements of Art and Principles of Design used in Stephen's sculpture, but some are more prominent. Teacher led discussions on how Stephen used the following highlighted elements and principles is recommended. (*See attachment 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

What are Shapes? What are Forms? An Exploratory Activity

Although Stephen's sculpture is a 3-dimensional object (form), it is made up of a lot of 2-dimensional shapes. How is he using repeated shapes to create forms?

Using cardstock or cereal box cardboard, cut out a collection of shapes. These can be geometric shapes, organic shapes, or shapes of objects. Experiment with attaching them to each other in different ways. Look carefully at the *Marich Pole* maquette for ideas. What happens if you connect two shapes that are the same to each other? What happens if you connect two shapes that are different? What happens if you connect your shapes to a support structure like a wire, dowel, or cardboard tube? How do you decide which way is up and which way is down? How can you make the collection of shapes stand up on its own? Do the shapes become forms when connected? How? Share your discoveries with your classmates.



shape



form

Creating with Monochromatic Colour Schemes

Stephen Hutchings chose a **monochromatic colour scheme** (one colour) for *Marich Pole*. Why do you think he chose blue? Why do you think he decided to use two different shades of blue?

Exploratory Exercise - Every colour has limitless variations in tints and shades. Allow time for students to explore colour mixing. Choose a single colour (blue, red, green, etc.). Starting with white and adding your colour in very small increments, how many tints can you make? Every time you make a new tint, paint a small patch on a sample paper. Starting with your colour and adding black in very small increments, how many shades can you make? Record each shade on your sample paper. Extension - Use your tints and shades to paint the shape sculpture made in the previous activity. How does the sculpture change?

Optional Extension Exercise - What happens when you add small amounts of a complementary colour to your colour? Record this on a sample paper. How much of the complement can you add before you lose the colour completely? (eg - if you are adding orange to blue, when does it stop looking blue?). Allow time for students to share their colour discoveries.

Colour Project - Choose a theme to inspire your students. It could be "Myself" "Favourite Animals" "My Home" "My Favourite Place", etc. Using the knowledge they built in the exploratory exercise(s), invite them to create a monochromatic painting on that theme. Remind them to mix many tints and shades of their colour for their painting.



Self-Portrait by grade 12 student.



Above - monochromatic watercolour exercise by grade 11 student.



Left - Grade 2 students mix variations of green.

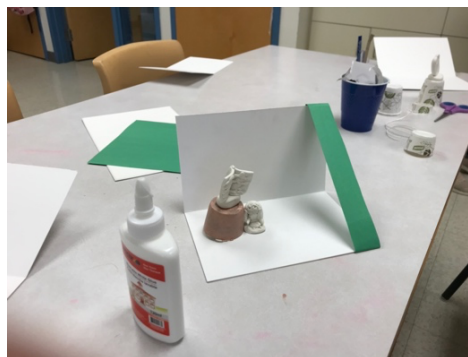
Designing in 3D #1 - *Animals and Their Habitats*

Designing in 3D requires a different set of skills from painting or drawing. We've looked at combining 2D shapes to make 3D forms, but this activity starts with making basic geometric forms using modelling clay (playdough or plasticine will work for this). Some practice exercises will help students meet the goal of creating fully 3-dimensional sculptures. Have students practice creating spheres, cylinders, cones, and ovoid forms. Talk about how these "forms" are different from 2D "shapes" like circles, ovals, squares, and triangles. Once students have had time to explore making forms, have them choose an animal and build it out of clay. How do we break down an animal into those forms? Photographs of their chosen animal might be needed for reference. Have them add details and textures (toothpicks work for this). Once finished, students can create a habitat for their animal using a small box or folded piece of cardboard. Items like magazine images, construction paper, and natural objects like twigs and rocks can be used. Challenge students to solve problems like how to make everything stand up. Allow time for them to share their creations and their solutions with each other.



Designing in 3D #2 - *Designing Your Own Public Art Piece*

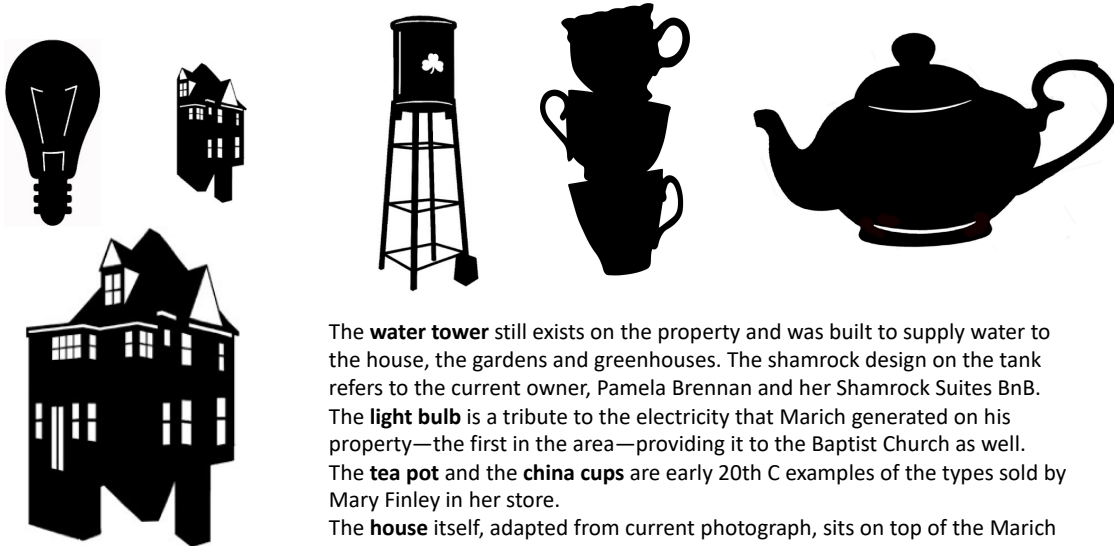
Marich Pole was inspired by a family and the things they contributed to their community. Think about your community. What or who do you think should be honoured through a piece of public art? What would the artwork look like? Where would it be installed? Plan, design, and construct a small *maquette* for your public art idea. Create a pedestal or a setting to show what your artwork will look like when installed. Add something to your presentation to show the *scale* of your artwork (like Stephen's little man with *Marich Pole*).



Marich Pole Symbols

The following illustrations were part of Stephen Hutchings' proposal for the *Marich Pole* project. Each shape in the sculpture represents something from the history of the Marich family and Marich House.

The Shapes



The **water tower** still exists on the property and was built to supply water to the house, the gardens and greenhouses. The shamrock design on the tank refers to the current owner, Pamela Brennan and her Shamrock Suites BnB. The **light bulb** is a tribute to the electricity that Marich generated on his property—the first in the area—providing it to the Baptist Church as well. The **tea pot** and the **china cups** are early 20th C examples of the types sold by Mary Finley in her store. The **house** itself, adapted from current photograph, sits on top of the Marich Pole, much as the actual house sits on top of the cliff.

The Shapes

The shapes represent various activities and features for which the Marich house is known.



The **silhouette faces** represent E.R. Marich and his daughter, Mary Findley. The **horse** refers to the livery stable that was part of the Marich operation. The **rose** and the **flowering plant** allude to the Marich's extensive gardens and greenhouse. The **chairs**, fancy and simple, are from the furniture sold through Findley's retail store.

Exploring Social Studies Through Art

With thanks to Eric Church, Social Studies Lead, ASD-W

What are symbols? Class Discussion - Stephen Hutchings uses many symbols in his sculpture, *Marich Pole*. Look at each shape/symbol he included and use the guide on the previous page to read about what each symbol represents.

How would you define/describe a symbol? Look at the different symbols you can see in the classroom (ex: Pride Flag, Wonder cloud, etc.). What do they represent?

Essential (Big Idea) Questions to Explore - What is the historical significance of the different symbols on the flags found in your school and/or your community? How can a symbol be representative of something/someone and/or a group of people?

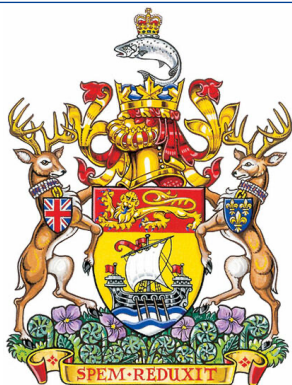
Symbols in Flags - Examine the various flags that can be found in your school and within your community. Use your prior knowledge, inference, and deduction skills to try to determine what the different symbols within the flags represent. Research the original meaning/symbolism of each symbol that on the flag(s) that you examined. The following links may provide you with a place from which to start your research.

Symbols Gallery (Parliament of Canada)

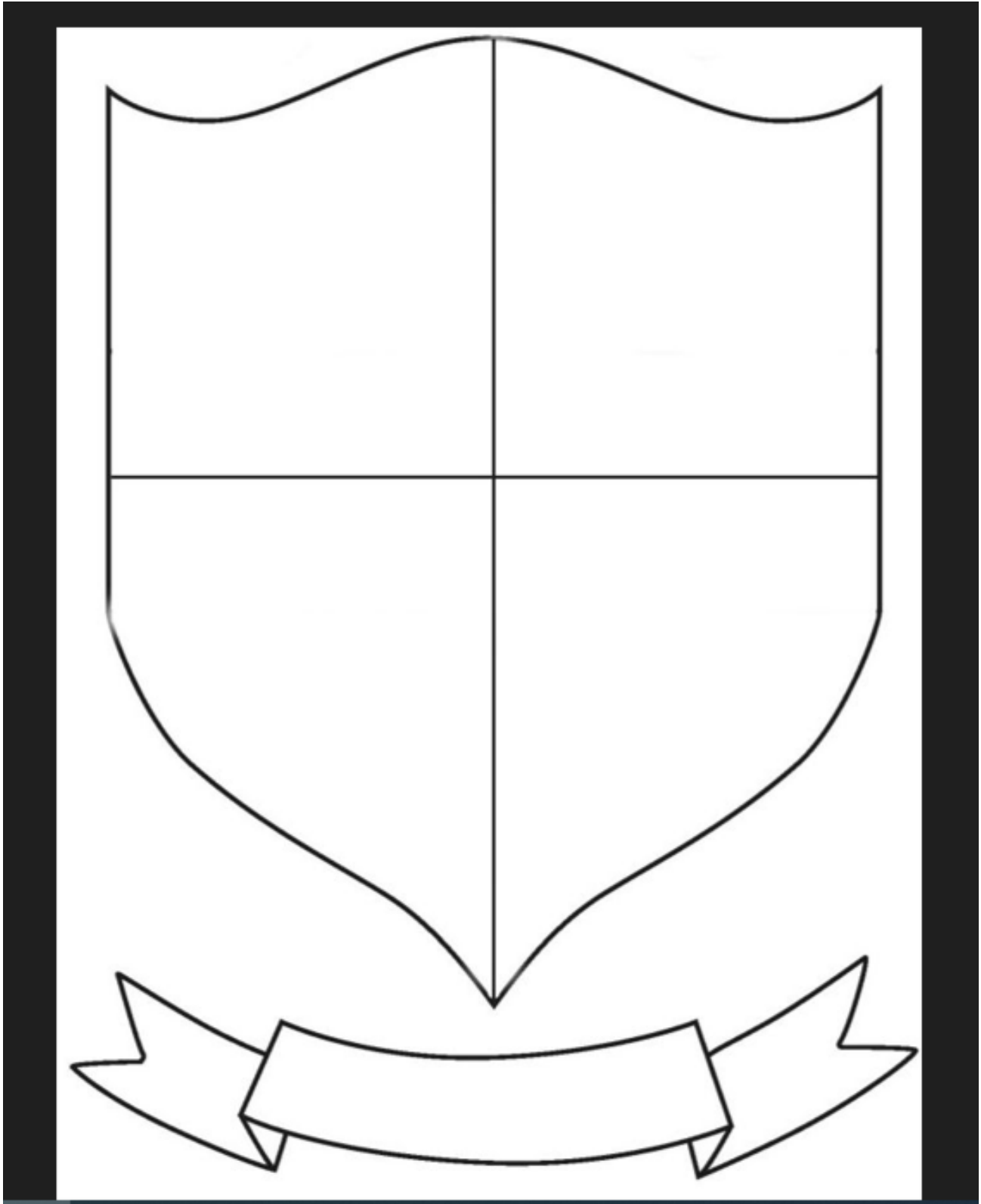
<https://lop.parl.ca/About/Parliament/Education/SearchingForSymbols/SymbolsGallery-e.asp>

Heraldry - The Governor General of Canada <https://www.gg.ca/en/heraldry>

Family Coat of Arms Activity – Does your family have a coat of arms? If so, ask your family what each aspect of the coat of arms symbolizes. If not, ask the members of your family what things might symbolize your family (objects, colors, patterns, activities, etc.). How can you represent each of those things with symbols? Use the template on the following page to develop those symbols into a coat of arms designed for you or your family. Be sure to think about how you will use the elements of *color, space, value, shape/form*, as well as the principles of *repetition, balance, and unity* in your design.



Family Coat of Arms Template



Social Studies Activity 2

My Room - Using Primary Source Symbols

Imagine archaeologists are excavating your room in 200 years. What are the primary source artifacts/symbols they might find that would tell them who you were?

Directions: find between 3–5 primary source artifacts from your room that symbolize who you are and bring them to school (with your parents' and/or guardians' permission). Feel free to take a photo of the items that you cannot bring to school because they are too big, alive, or valuable. (Please send those photos to your teacher so that they can be shared with the other students in the class.) Share your artifacts with your classmates. Like the archaeologists, they can speculate on what each object tells them about you.

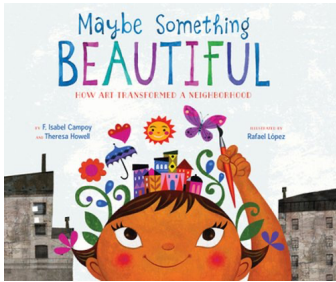
* **Tip** - This works well if the teacher demonstrates the process first, bringing in 3-5 items that represent them and leading a discussion with the class.



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?



***Maybe Something Beautiful* by F. Isabel Compoy & Theresa Howell, Illustrations by Raphael López**

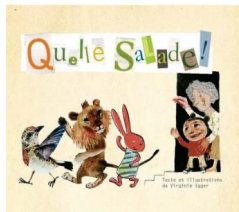
Based on the true story of the Urban Art Trail in San Diego, California, *Maybe Something Beautiful* reveals how art can inspire transformation—and how even the smallest artists can accomplish something big. Pick up a paintbrush and join the celebration!

Suggestions for Teaching and Learning

In *Maybe Something Beautiful*, we see an entire community transformed by public art. Just like Stephen's sculpture, the public art in this community took many people, working together to create monumental artworks. This story illustrates the beauty and power of participatory (collaborative) art pieces. We can all make beautiful work individually, but there is a special thing that comes from working together on an artwork. Students take pride in their shared efforts and can equally celebrate the success. The whole is far more than the sum of the parts. Here are a few suggestions for collaborative artworks, where each student creates a part, and the class works together to create a background to integrate their individual pieces:

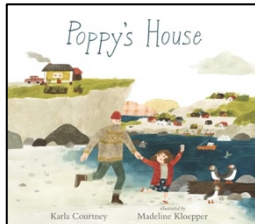
- Use collage techniques to create a self-portrait. Work together to create your classroom or playground. Add all the self-portraits to the scene.
- Create a painting of a building or landmark that is important in your community. Work together to create the landscape. Cut out and add each building/landmark to the scene.
- Create a drawing of an animal or bird that is native to your area. Work together to create the wilderness they live in. Add all the animals and birds to the scene.
- Use recycled materials to create a creature that lives in the sea. Work together to create their underwater environment. Attach all the creatures to the scene.
- Make a pastel drawing of a bee-friendly plant or flower. Work together to create a garden background. Cut out all the flowers and add them to create a bee-friendly garden.





Quelle salade! Texte et illustrations de Virginie Egger

Dans ce livre, Virginie Egger partage avec ses jeunes lecteurs des souvenirs précieux de son enfance, marquée par Didile, sa grand-mère, qui aimait le dessin et les sciences, la cuisine et le jardinage, et la présence joyeuse d'une certaine petite tête de linotte...



Poppy's House by Karla Courtney, Illustrated by Madeline Kloepper

A warm story of the bond between young and old that evokes the wild, windswept banks of Newfoundland—and the joys of a traditional way of life.

Suggestions for Teaching and Learning

Fun with Family - Like Stephen Hutchings' *Marich Pole*, both *Quelle Salade!* and *Poppy's House* were inspired by family. What are some things you love to do with someone you love or someone in your family? Is there something you only do with one special person? Create a painting of that special thing. Who is the person you are with?

Extension Activity - Talk to an older member of your family. Ask them to tell you a family story. Illustrate that story to share with your classmates.

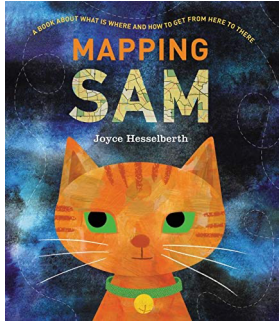


Cooking Up Some Art - In *Quelle salade!* a wonderful time is spent making art, gardening, and preparing food with grand-mère. How does Virginie Eggers make her pictures for this story? What materials do you see?

Do you have a favourite food you like to cook with someone? What is your favourite food to prepare? Create your favourite food. Will you use collage? 3D construction? Paint?

Work with your classmates to design a way to display your foods. Will you make a tablecloth? Dishes? Will you put all the food in a big salad bowl? How will you bring all the foods together?





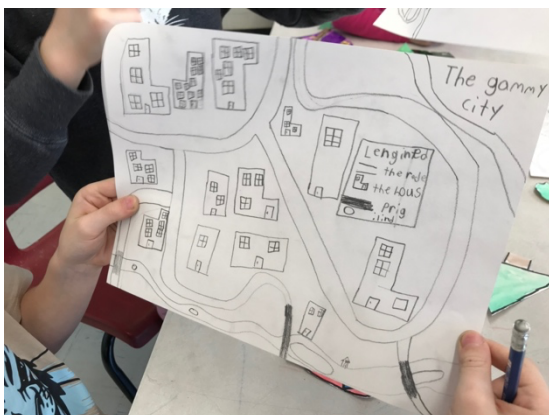
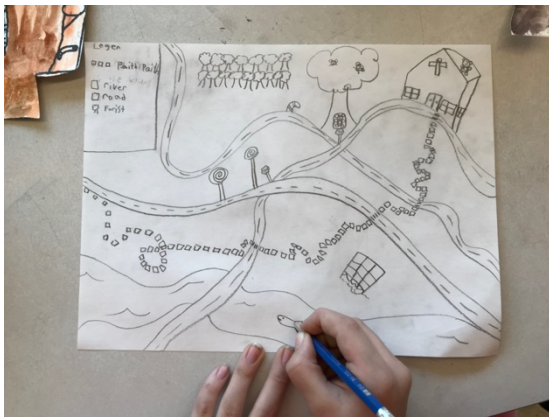
Mapping Sam by Joyce Hesselberth

Maps can show us streets and subways and cities and countries. But they can also show us what we can't see, what we can only imagine, or how to build something. In Joyce Hesselberth's *Mapping Sam*, Sam the cat puts her family to bed, and then—when all is quiet—heads out to explore her neighborhood.

Suggestions for Teaching and Learning

Work together to map your neighbourhood or community. Include roads, important buildings, parks, rivers, etc. Do you have public art pieces in your community? Add them to the map.

What places in your community would be improved by public art? Work independently or in small groups to design ideas for public art pieces. You can construct them out of modelling clay or draw them on small pieces of cardstock. Add a support to the cardstock so the artwork stands up. Add colour to your design. Place the new artworks on the map. Explain your public sculpture idea to your classmates.



Responding to Art – Visual Thinking Strategies



Responding to Art

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 the artwork in this book?

What would you do with this art if you owned it?

Use the Responding to Art bookmark included in the Art in the Classroom package to help start conversations about art, whether you are looking at *Marich Pole*, or other artworks. You can also use these questions to study the illustrations in the accompanying books. 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.

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



Art activity resource developed by Susan Galbraith, former Visual Arts Lead, Anglophone West School District. A special thank you to the many ASD-W teachers and leads who contributed to this resource.

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