

# Building Stories

Volume 2

From the Alberta Foundation for the Arts Collection

## Interpretive Guide



James Nicoll, *Home of Paint*, n.d. Oil, ink on canvas board. 17 x 14 inches  
Courtesy the AFA Collection

Alberta Foundation for the Arts  
Travelling Exhibition Program

# Building Stories

## Volume 2

Curated by Todd Schaber

The exhibit, *Building Stories: Volume 2*, draws attention to the buildings that surround us and how the structures are a visual storytelling of Alberta's past. The paintings, chosen from the Alberta Foundation for the Arts' permanent collection, present fifteen Alberta artists whose work depict the buildings from their own personal stories and observations.

*Building Stories* includes a range of building types and they bring the viewer from farm buildings, like in Gertrude Fleming's scene of a warm afternoon in *Meadow's Ranch, Fairmont, BC*, to a city scene on a chilly, winter day in Randy Hayashi's *January on Jasper Avenue*.

The other artists in the exhibit include Roy Kiyooka, James Nicoll, Daphne Stankieveh, Evelyn McBryan, Euphemia McNaught, Earl Cummins, Margaret Shelton, Patrick Douglass Cox, Neil Patterson, O.N. Grandmaison, John Snow, Stanford Perrott, and Gordon Harper.

The featured buildings are family homes in quiet neighbourhoods; buildings that shelter, comfort, and foster life. There are buildings that have long been forgotten and are rundown, like in Stanford Perrott's *Sander's Machine Shed*.

The homes, office towers, farmhouses, churches, barns and grain elevators in *Building Stories* contain a multitude of narratives because the buildings in the exhibit not only carry the original story of the artist, but also what the viewer imagines.

The smooth brushstrokes on the shingles and the sharp lines around the windows bring the stories of protection, economy and labour; the stories of peace, struggle, and a sense of belonging.

With paintings dating as far back as 1938, each one has a unique way of visually transporting the viewer to a specific time and place where a history, a presence, and a story lives. The buildings are more than a backdrop for the daily actions of life, they're where Alberta's memories were made.

# Alberta Foundation for the Arts

# TRAVELLING EXHIBITION PROGRAM

The Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program since 1981. The mandate of the AFA Travelling Exhibition Program is to provide every Albertan with the opportunity to enjoy visual art exhibitions in their community. Three regional galleries and one arts organization coordinate the program for the AFA:

**Northwest Region:** The Art Gallery of Grande Prairie, Grande Prairie  
**Northeast and North Central Region:** The Art Gallery of Alberta, Edmonton  
**Southwest Region:** The Alberta Society of Artists, Calgary  
**Southeast Region:** The Esplanade Arts and Heritage Centre, Medicine Hat



**Government  
of Alberta** ■



Each year, more than 300,000 Albertans enjoy many exhibitions in communities ranging from High Level in the north to Milk River in the south and virtually everywhere in between. The AFA Travelling Exhibition Program also offers educational support material to help educators integrate the visual arts into the school curriculum.

Exhibitions for the TREX program are curated from a variety of sources, including private and public collections. A major part of the program assists in making the AFA's extensive art collection available to Albertans. This growing art collection consists of over 8,000 artworks showcasing the creative talents of more than 2000 artists. As the only provincial art collection in Alberta, the AFA collection reflects the development of the vibrant visual arts community in the province and has become an important cultural legacy for all Albertans.



# Alberta Foundation for the Arts Travelling Exhibition Program

FOR IMMEDIATE RELEASE

## Building Stories Volume 2

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Curated by Todd Schaber, Art Gallery of Grande Prairie



IMAGE INVENTORY



**1. James Nicoll**  
*Home of Paint*  
n.d.  
Oil, ink on canvas board.  
17 x 14 inches  
Courtesy of the AFA Collection



**2. Neil Patterson**  
*Lake O'Hara*  
n.d.  
Oil on canvas on board  
21 1/4 x 20 inches  
Courtesy of the AFA Collection



**3. Gordon Harper**  
*The Silent Candidate*  
2008  
Oil on wood panel  
18 x 27 inches  
Courtesy of the AFA Collection



**4. Randy Hayashi**  
*January on Jasper Avenue*  
2011  
Acrylic on canvas  
18 x 24 inches  
Courtesy of the AFA Collection

IMAGE INVENTORY



**5. John Snow**

*Mill*

1948

Watercolour on paper.

16 5/8 x 19 3/4 inches

Courtesy of the AFA Collection



**6. Patrick Douglass Cox**

*Partners*

1992

Watercolour on paper.

20 x 28 inches

Courtesy of the AFA Collection



**7. Stanford Perrott**

*Sander's Machine Shed*

1972

Watercolour on paper

14 7/8 x 22 3/4 inches

Courtesy of the AFA Collection



**8. Roy Kiyooka**

*Back Alley, Calgary*

1952

Watercolour on paper

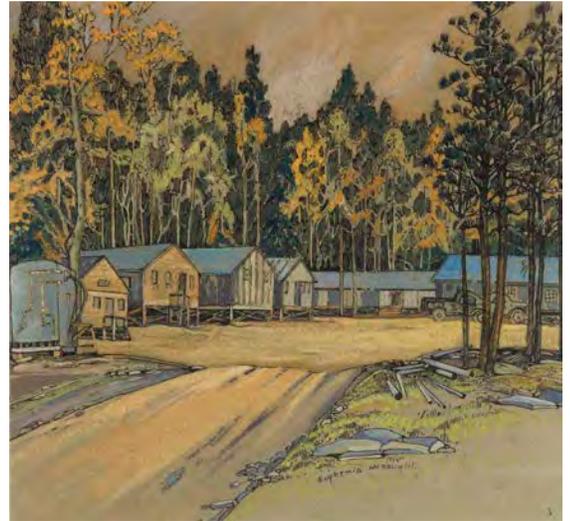
21 x 29 inches

Courtesy of the AFA Collection

IMAGE INVENTORY



**9. Daphne Stankieveh**  
*Old Church (near Edmonton)*  
1980  
Oil on canvas board  
12 x 9 inches  
Courtesy of the AFA Collection



**10. Euphemia McNaught**  
*Maintenance Camp*  
n.d.  
Tempera, ink on cardboard  
17 x 17 inches  
Courtesy of the AFA Collection



**11. Earl Cummins**  
*Pembina River Homestead*  
1982  
Watercolour on paper  
10.5 x 14.5 inches  
Courtesy of the AFA Collection



**12. Gertrude Fleming**  
*Meadows Ranch, Fairmont, BC.*  
n.d.  
Oil on plywood  
13 x 9 1/4 inches  
Courtesy of the AFA Collection

IMAGE INVENTORY



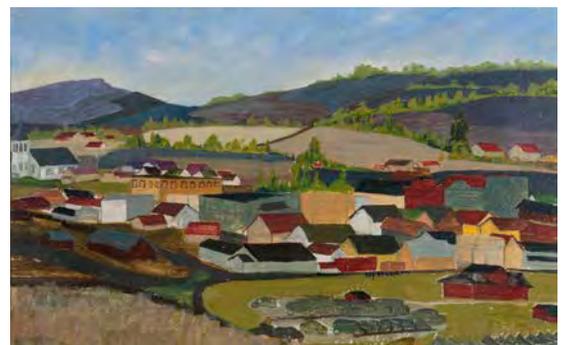
**13. Gordon Harper**  
*Everything Else From That Year is Gone*  
2009  
Oil on wood panel  
13 3/4 x 17 9/16 inches  
Courtesy of the AFA Collection



**14. Gordon Harper**  
*Resting in Awareness*  
2011  
Oil on panel  
16 x 19 7/8 inches  
Courtesy of the AFA Collection

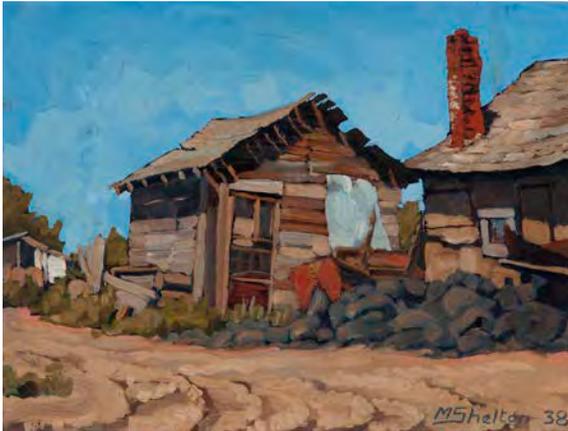


**15. James Nicoll**  
*1722 - 14 Avenue S.W. Backyard*  
n.d.  
Watercolour on paper  
10 x 13 inches  
Courtesy of the AFA Collection



**16. Evelyn McBryan**  
*1st Contingent, US Army, Dawson Creek, BC*  
1942  
Ink on paper  
13 x 9 1/4 inches  
Courtesy of the AFA Collection

IMAGE INVENTORY



**17. Margaret Shelton**  
*Old House and Rock Pile*  
1938  
Oil on board  
12 x 16 inches  
Courtesy of the AFA Collection



**18. Margaret Shelton**  
*Gawdun's Shack*  
1940  
Oil on board  
11 3/8 x 15 9/16 inches  
Courtesy of the AFA Collection



**19. O.N. Grandmison**  
*Soft Evening, Southern Alberta*  
n.d.  
Oil on masonite  
14 x 18 inches  
Courtesy of the AFA Collection

**MEET THE ARTISTS****Earl Cummins** (1922 - 2012)

Birth Place: DIDSBURY, Alberta, Canada

Born in the town of Didsbury, Alberta, Earl Porter Cummins was a self-taught, realist, landscape artist, who created sensitive and detailed watercolour renderings, especially of spectacular mountain ranges. His father, John Henry Porter Cummins, immigrated from Ireland, and his mother, Johanna Magdalena Deenik, immigrated from Holland. At age 20, Cummins joined the Royal Canadian Air Force in 1942 and following WW2, he worked in the grocery industry. He and his wife Leota eventually moved to an acreage at Winterburn that they transformed into a grove and bird sanctuary. In 1974, Cummins devoted himself to watercolour painting, particularly to depicting the scenic wonders of the Rocky Mountains. Cummins died at age 90, and was survived by Leota, his wife of nearly 70 years.

**Patrick Douglass Cox** (1953 - )

Birth Place: EDMONTON, Alberta, Canada

Patrick Douglass Cox graduated from the Alberta College of Art's Visual Communication program in 1976 and attended the Illustrators Workshop, Marymount College, New York. In 1982 he began painting fulltime, following a five year career as owner/designer of Crow Quill Studios Ltd., Calgary, one of the city's pioneering illustration houses. Cox currently lives with his family on an acreage in Gem, Alberta and has retained ownership of the family homestead in Finnegan where his maternal grandparents were ranchers. While born in Edmonton, his family lived in Carstairs for many years. It is this rural upbringing that Cox brings to his artwork. Cox's respect for rural life, the people, animals, equipment and places have become the way of life that Cox has chosen to depict in his artwork.

**Gertrude Fleming** (1899 - 1973)

Birth Place: PETROLIA, Ontario, Canada

Born in 1899 in Petrolia, Ontario, Gertrude (Van Delinder) Fleming moved to Calgary, Alberta in 1905 with her parents. She studied at Mount Royal College and after graduation attended Washington State University, receiving a Bachelor of Arts degree with a major in art. Returning to Calgary, she taught at Mount Royal College. After marriage, she moved to Edmonton, where she became a member of the Edmonton Art Club and an Associate Member of the Alberta Society of Artists (at the time, Associate Member status was reserved for women) and served for a time as President of the Women's Society of the Edmonton Museum of Art. She also served as one of the original members of the Visual Arts Board of Alberta. She moved back to Calgary during the Second World War, where she continued her active involvement with the art community as Chairman of the Calgary Art Association. Gertrude Fleming was well-known for her watercolours, in particular for her delicate floral paintings which were featured in numerous exhibitions. She had little interest in fitting her art into a particular genre or movement, stating that "After all, you paint the things you like – you paint, or write, what is inside you."

## MEET THE ARTISTS

### **O.N. Grandmaison** (1932 - 1985)

Birth Place: CALGARY, Alberta, Canada

Rick Grandmaison was born in Calgary in 1932, son of the native Canadian portrait painter, Nicholas de Grandmaison. He studied at the Banff School of Fine Arts under Frederick Taylor, and at the Chelsea School, London, England, under Pickford and Hodgson. Later, he studied with his father, and at the Winnipeg School of Art. In 1957, he spent a year painting in Spain, England, and Portugal, then in England and Paris in 1963.

Commenting on his own work, Grandmaison has stated, "My mandate for painting in oils has been to record in this infinite medium the colour, mood and motion of the Canadian landscape. Subject is really incidental to the expression of my ideas about it. It is the growth of the painting from concept to reality, and the reflection of personal growth through this work that inspires me to further work and development." Source: [mastersgallery.com](http://mastersgallery.com)

### **Randy Hayashi**

Birth Place: EDMONTON, Alberta, Canada

Randy was born in 1968 in Edmonton, Alberta and continues to make Edmonton his home with occasional trips to the mountains and west coast for painting inspiration. In 1988, he completed the two-year Fine Arts program at Grant MacEwan College and continued his studies at the University of Alberta completing a Bachelor of Fine Arts Degree in 1990 and later a Bachelor of Education Degree in 2000.

Before becoming a full-time artist in 2010 Randy was a graphic designer for over 20 years. He now enjoys painting images that are reminders of personal experiences and places and appreciates the satisfaction that comes when his art resonates with the viewer. He works in acrylics because of its fast-drying properties which give him the ability to create layers of colour that allow for flexible and spontaneous changes.

Source: [www.hayashi.ca](http://www.hayashi.ca)

### **Gordon Harper**

Birth Place: MEDICINE HAT, Alberta, Canada

Gordon Harper was born and raised in Medicine Hat, AB, and began his formal studies in the Art and Design Program at Medicine Hat College in 1989. He earned a Master of Fine Arts, Painting, from the University of Alberta (1997) and a Bachelor of Fine Arts, Painting, from the University of Calgary (1993). He has lived and painted in Edmonton since 1993. His work has been displayed in commercial and public galleries, including the Art Gallery of Alberta, the Esplanade Arts & Heritage Centre, and the Alberta Legislature.

Gordon Harper is represented by the Peter Robertson Gallery (Edmonton, AB). His work is in private collections, and in the collections of the Alberta Foundation for the Arts, Medicine Hat Museum & Art Gallery, and University of Alberta.

Source: [www.probertsongallery.com](http://www.probertsongallery.com)

**MEET THE ARTISTS****Roy Kiyooka (1926-1994)**

Birth Place: MOOSE JAW, Saskatchewan, Canada

Roy Kenzie Kiyooka was born in Moose Jaw, Saskatchewan in 1926. He grew up in the Prairies and lived in Calgary, but being of Japanese extraction, he and his family were required to register as enemy aliens during World War II, and Kiyooka spent the war years working on a farm. He studied at the Provincial Institute of Technology and Art (now the Alberta College of Art and Design) in Calgary from 1946 to 1949 with Jock Macdonald and Illingworth Kerr, and in 1956 spent eight months in San Miguel de Allende in Mexico, where he studied the works of the great Mexican muralists Diego Rivera, Gabriel Orozco and David Alfaro Siqueiros. After returning to Regina, Roy Kiyooka began teaching at the Regina College (now the University of Regina) and became a regular participant at the Saskatchewan Emma Lake Artists' Workshops in the 1950s, including one hosted by famous American abstract painter Barnett Newman in the summer of 1959. Later that year, he took up a teaching position at the Vancouver School of Art and subsequently played a leading role in the city's bustling cultural scene. During this period, he began writing poetry and over the years published many collections of his poetic works. He was hired to teach at the University of British Columbia, where he stayed from 1973 until his retirement in 1991. In addition to his teaching positions in Regina and Vancouver, Roy Kiyooka also taught in Montreal at Sir George Williams University (now Concordia University), and in Halifax at the Nova Scotia College of Art and Design. Roy Kiyooka's career as a visual artist was rich and influential. His many exhibitions included shows in Montreal, Winnipeg, Toronto, Seattle, Minneapolis, Kyoto, Japan, and São Paulo, Brazil. In 1969, he was commissioned to create a sculpture to be displayed at the Canadian Pavilion at Expo 70' in Osaka, Japan. In 1975 the Vancouver Art Gallery organized a major retrospective of his work.

**Evelyn McBryan (1911 - 1985)**

Birth Place: ENGLAND

Evelyn (Evy) McBryan came to Alberta with her family in 1918 and settled in Grande Prairie. She studied art from Euphemia McNaught, before attending the Vancouver school of Art in 1936 and subsequently taking several short courses at the University of Alberta from Doug Barry, H.G. Glyde and J.B. Taylor. Having once remarked; "An artist is a recorder and an interpreter of his time.", in 1942 she was commissioned along with Euphemia McNaught to document the building of the Alaska Highway through her art. Among her many lifetime accomplishments, Mrs. McBryan worked tirelessly to make the Arts a reality in the country of the Peace, serving on the Provincial Board of Culture and the Visual Arts Board in 1960. In 1964, she became the Arts and Crafts Coordinator for the City of Grande Prairie, a position she held for ten years. She was appointed to the Alberta Art Foundation Board in 1973, where she established a school exhibition program and was responsible for organizing the Peace Region Arts Council that same year. In 1976 Mrs McBryan received the prestigious Alberta Achievement Award for her contributions to the province and on her death in 1985, the Prairie Art Gallery dedicated a room in her honour.

**MEET THE ARTISTS****Euphemia (Betty) McNaught (1901 - 2002)**

Birth Place: GLENMORRIS, Ontario, Canada

Euphemia, or Betty as she was known, was the youngest of six children and was always interested in art. In 1912 the family left Ontario and travelled west to Edson by train, then on to the Peace River country in an ox cart on the newly opened Edson Trail. They settled in a homestead near Beaverlodge, AB where she attended Appleton School, high school at Lake Saskatoon and then studied to become a teacher at the Normal School in Calgary. After two years of teaching, she enrolled at the Ontario College of Art where she studied under Arthur Lismer and J.E.H. MacDonald along with fellow Albertan classmate Annora Brown, and graduated in 1929. She spent much of her spare time travelling around the Peace Country sketching and painting and established herself as the most prominent artist of the region. During the war, she and, her friend, Evy McBryan received permission from the Prime Minister of Canada, Mackenzie King, to document the construction of the Alaska Highway in paintings. She frequently exhibited her works in both solo and group exhibitions as well as illustrating a local history book "Beaverlodge to the Rockies". She was a founder of the Grande Prairie Art Club, the Beaverlodge Art Club, and an active member of the Peace Watercolour Society. In 1977 she was awarded the Alberta Achievement Award of Excellence in Art and later in 1982 the Sir Frederick Haultain Prize in recognition of a lifetime of service and exceptional accomplishment. In 1985 she became a lifetime member of the Alberta Society of Artists. Working mainly in watercolour, oils, and pen and ink, her Peace Country landscapes and pioneer scenes which often depicted horses are found in many private collections in Alberta and around the world. Her work was exhibited at the National Gallery of Canada in Ottawa before her death at the age of 100 in 2002.

**James Nicoll (1892 - 1986)**

Birth Place: FORT MACLEOD, Alberta, Canada

James (Jim) Nicoll was born in Fort Macleod, Alberta in 1892, and he primarily grew up in Nelson and Fernie, British Columbia. He served in WWI, and after the war studied civil engineering at the University of Alberta. Jim started painting in 1930, while he was working as an engineer for the Canadian Pacific Railway (CPR). Nicoll met his wife, well known Calgary artist Marion Mackay [Nicoll], at the Calgary Sketch Club in 1931. They married in 1940. In the years that followed, the two travelled around Western Canada because of Jim's engineering job with the Royal Canadian Air Force. In 1945, they settled in Bowness, a village just west of Calgary, Alberta. Jim was a realist painter, who worked primarily with oils. He was a self-taught artist who believed in representing the correct anatomy of objects, architecture, and people. In 1958, Jim and Marion travelled to New York to study with Will Barnet at the Art Students' League in New York City. Like his wife, Nicoll was important to the creation of the art scene in Alberta and Calgary. He was the editor of *Highlights*, the bulletin created by the Alberta Society of Artists, and he eventually became the chairman of the Visual Arts Committee in Calgary. Nicoll primarily exhibited his work in the 1960's and 1970's. He also expanded his artistic tendencies into writing and poetry, and in 1980 his book entitled, *The Poetry and Prose of Jim Nicoll* was released. Nicoll passed away in 1986, approximately a year after his wife.

**MEET THE ARTISTS****Margaret Shelton** (1915 - 1984)

Birth Place: BRUCE, Alberta, Canada

Margaret Shelton was born in Bruce, Alberta, the daughter of British immigrants who had come separately to Canada and were married in Edmonton in 1913. Margaret and her family lived in various smaller Alberta communities, including Rosedale, where she attended school. She went to Normal School in Calgary in 1933-34 and took evening art courses at the Alberta Provincial Institute of Technology and Art (later the Alberta College of Art and Design). She enrolled there as a regular student under a full scholarship and studied under A.C. Leighton and H.G. Glyde, graduating in 1943. During her studies, she spent her summers painting and drawing, usually depicting old barns and mountain scenes, and in 1941 took a Japanese woodblock printing course from the British-born watercolourist and printmaker W.J. Phillips. She worked at a variety of jobs for a few years before committing herself full-time to making art. Margaret Shelton became well-known for her delicately rendered watercolour depictions of the Alberta landscape and for her finely crafted lino and woodblock prints. She was an important influence on the development of printmaking in Canada and exhibited her work widely, including with the Society of Canadian Painter-Etchers and Engravers (CPE), the Canadian Society of Graphic Art (CSGA) and the Calgary Sketch Club. Her paintings and prints are represented in the collections of the Alberta Foundation for the Arts, the National Gallery in Ottawa, the Glenbow Museum in Calgary as well as many other private and public collections.

**John Snow** (1911 - 2004)

Birth Place: VANCOUVER, British Columbia, Canada

Place of Death: CALGARY, Alberta, Canada

John Snow worked for the Royal Bank of Canada (1928-71). Following service with the Royal Canadian Air Force and with the Royal Air Force in Great Britain, North Africa and India, he began to paint seriously in Calgary, Alberta. He studied life drawing at the Provincial Institute of Technology and Art, Calgary (1947-49) under Maxwell Bates. Otherwise he is self-taught. He and fellow artist Maxwell Bates acquired lithography presses (1953) and were the first artists to use the medium in western Canada. After his retirement, he worked full time as an artist in his own studio in Calgary. His style is derived from modernism, and through his work, Snow tries to interpret life in the Prairies. In 1996, Snow received the Alberta Order of Excellence. He was also a member of the Royal Canadian Academy and the Alberta Society of Artists. Snow is represented in the Alberta Foundation for the Arts, Government House Foundation, the National Gallery of Canada, Ottawa, Ontario; the Victoria and Albert Museum, London, England; and in many major private and corporate collections. He had numerous one-man exhibitions throughout Canada and in London, England. His work has been shown throughout the world and, in addition to printmaking, he worked in various painting media and sculpture.

**Daphne Stankieveh**

Birth Place: VICTORIA, British Columbia, Canada

Daphne Stankieveh was born in Victoria, British Columbia but moved to Alberta at the age of 2. She took art courses in the USA, Ireland and Canada. She spent her career painting scenes of everyday life in rural Alberta.

CRATE LISTING

**Crate #1**

- |                                    |                          |
|------------------------------------|--------------------------|
| 1. <i>Home of Paint</i>            | Oil, ink on canvas board |
| 2. <i>Lake O'Hara</i>              | Oil on canvas board      |
| 3. <i>The Silent Candidate</i>     | Oil on wood panel        |
| 4. <i>January on Jasper Avenue</i> | Acrylic on canvas        |
| 5. <i>Mill</i>                     | Watercolour on paper     |
| 6. <i>Partners</i>                 | Watercolour on paper     |
| 7. <i>Sander's Machine Shed</i>    | Watercolour on paper     |
| 8. <i>Back Alley, Calgary</i>      | Watercolour on paper     |

Artworks courtesy of the Alberta Foundation for the Arts

**NOTE: FRAGILE WORKS-** Carefully review how the works are packed.

**NOTE:** Only remove foam packing that is marked remove/replace.  
Keep all packing with the crate.  
Repacking – Line up the numbers.

**Concerns Contact: Art Gallery of Grande Prairie**  
Danielle Ribar – Associate Curator, 780.357.7483  
Region 1, AFA Travelling Exhibitions

CRATE LISTING

**Crate #2**

- |  |                           |
|--|---------------------------|
| 9. <i>Old Church</i>                                 | Oil on canvas board       |
| 10. <i>Maintenance Camp</i>                          | Tempera, ink on cardboard |
| 11. <i>Pembina River Homestead</i>                   | Watercolour on paper      |
| 12. <i>Meadows Ranch, Fairmont, BC</i>               | Oil on Plywood            |
| 13. <i>Everything Else From That Year is Gone</i>    | Oil on wood panel         |
| 14. <i>Resting in Awareness</i>                      | Oil on panel              |
| 15. <i>1722-14 Ave, SW Backyard</i>                  | Watercolour on paper      |
| 16. <i>1st Contingent, US Army, Dawson Creek, BC</i> | Oil on illustration board |
| 17. <i>Old House and Rock Pile</i>                   | Oil on board              |
| 18. <i>Gawdun's Shack</i>                            | Oil on board              |
| 19. <i>Soft Evening, Southern Alberta</i>            | Oil on masonite           |

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Region 1, AFA Travelling Exhibitions

# Building Stories: Vol. 2

## Educator's Guide

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## **How to Look at Artwork**

### **Based on the Four Stages of Criticism**

*Note to Educators: These four stages of criticism help us analyze and appreciate art. Without this guide, judgements may be made too quickly about a work of art before it can be thoroughly looked at and interpreted. This is meant to be a guideline that builds observational skills and critical thinking skills.*

**Age levels:** K-Grade 3 – Do stage 1 and possibly stage 2

Grade 4-6 – Do stage 1, 2 and possibly 3

Grades 7-12 – Do all four stages

### **STAGE 1: DESCRIPTION**

*What do we see when we look at a work of art?*

- List or describe all that you see. Hint: start with what you know!
- Describe subject: What is this a picture of? Landscape, nature, people, animals, flowers, etc.
- Describe the materials used to make this art (materials): what is this work made of? Oil painting, clay sculpture, photograph, etc.
- Describe the elements of design (line, shape, colour, texture, value) What colours are used? Describe the types of lines. What kind of shapes are used, natural or geometric? Is there texture, rough/smooth, dry/wet? Does the work have dark and light areas/values?
- Describe the style of work: Is the work representational or abstract? Does the work have a subject or theme or is it non-objective? Can you describe a style that it resembles? For example; impressionism, expressionism, surrealism.

### **STAGE 2: ANALYSIS – OBSERVING RELATIONSHIPS**

*How is this artwork (composition) arranged?*

- List and describe the principles of design (movement, contrast, unity, balance, emphasis, rhythm, scale and space)
- Are there contrasts of dark and light colours?
- Are colours or shapes repeated to create unity or rhythm?
- Is there one object that stands out and is more emphasized than other objects?
- What type of balance is it, symmetrical or asymmetrical?
- Is there a sense of motion, something moving?
- Do the objects seem to be close-up and in a shallow space or move far back to create deep space and distance?



### **STAGE 3: INTERPRETATION**

*What meaning or reasons did the artist have in making this artwork?*

This stage is a statement to help make sense of all the observations made in previous stages. It is the most difficult, yet most creative stage. It is the process that makes connections between the work of art and the viewer's personal experiences.

- What do you think this work is about?
- What mood or feeling do you get from this work?
- Why did the artist create this work?
- What do you think the artist thinks or feels about their world?
- Give an explanation of the work or describe the problem the artist is trying to solve. Remember there are no right and wrong answers in the interpretation, each viewer will bring their own ideas and life experiences into their explanations

### **STAGE 4: JUDGEMENT – CONCLUSION ABOUT WORK**

*What do I think or feel about this work?*

Decide what you like about the work or what you dislike about the work. This is purely subjective; however, the decision should be backed with valid explanations and possible ideas as to how the artist could have changed it to make it better.

- Do you like the work? Why or why not?
- What are the strengths about this work?
- What are the weaknesses and how would you change them?
- Has your impression of the work changed after observing and analyzing the piece?

## Educator's Guided Tour

### *Building Stories: Vol. 2*

#### From the AFA Collection

Fifteen artists from different backgrounds, walks of life, cultural history, and motivations. From these we see artworks created with different mediums; from oil on canvas, to ink and tempera on cardboard. The result is a colourful and diverse showcase of buildings and structures situated across the west. Spanning near the early part of the 20<sup>th</sup> century through to 2011, the paintings themselves share a view of structures sometimes many decades older than the painting itself. These works allow us a special glimpse into places we might not have seen in our lifetime.

This Exhibition presents the work of Roy Kiyooka, Gertrude Fleming, James Nicoll, Daphne Stankieveh, Evelyn McBryan, Euphemia McNaught, Earl Cummins, Margaret Shelton, Patrick Douglass Cox, Neil Patterson, O.N. Grandmaison, John Snow, Stanford Perrott, Gordon Harper, and Randy Hayashi.

These are the visual storytellers behind Building Stories.

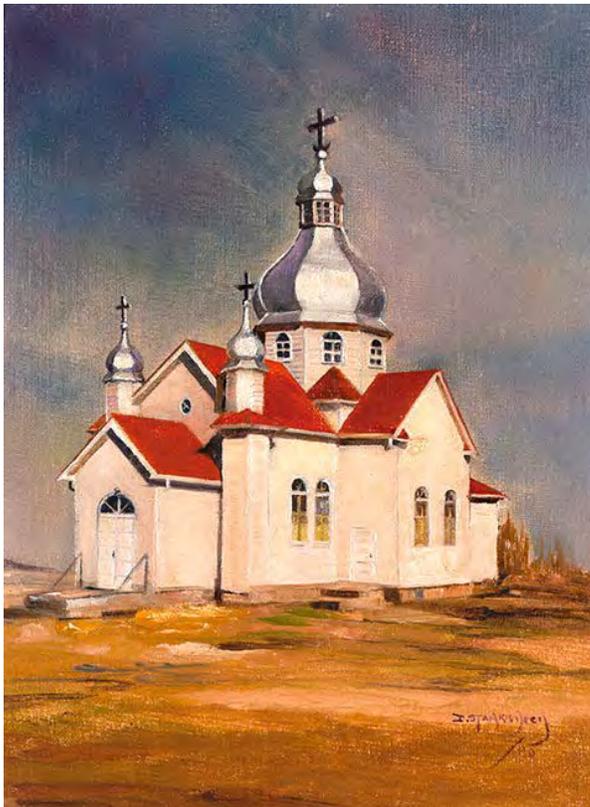


Figure 1. *Old Church*, Daphne Stankieveh, 1980. Collection of the Alberta Foundation for the Arts.

#### HISTORICAL SIGNIFICANCE

Alberta's rich history can be seen through these works; often through a lens of mystery. The viewer observes seemingly timeless structures; representations of the depth of experience from the settling of the west, through to current times. The exhibition shows urban landscapes, domestic dwellings, religious buildings; work centers, utilitarian structures, houses, and rural cityscapes.

Artist **Daphne Stankieveh** (1916–2010), of Ukrainian descent, painted a rural byzantine church near Edmonton, *Old Church, Near Edmonton* (Fig. 1). In this region of Alberta, more than seventy-five Ukrainian-Canadian churches built before 1950 are still in existence. However, as communities dwindle in size, many of these churches risk falling into disrepair and are threatened with demolition.

When Ukrainian pioneers arrived in Alberta, one of the first efforts of the communities was to build a church. The earliest Ukrainian churches were rudimentary structures illustrating the communities' level

of economic prosperity and, to some degree, the availability of trained builders. As basic as these early structures throughout central Alberta may have been compared to their European predecessors, they still fulfilled the basic functional needs of the Byzantine rite (The rite consists

of the divine liturgies, canonical hours, forms for the administration of sacred mysteries, sacraments and the numerous prayers, blessings and exorcisms developed by the Church of Constantinople).

As we view this painting we are left to wonder at the current state of the physical church she skillfully painted 37 years ago. 2017 marks the 125 anniversary of Ukrainian immigration to Canada. This piece, like the others in this exhibition, has much cultural and historical value, and pays tribute to the personal experiences of the people that visited there.

**Margaret Shelton** (1915–1984) was a Canadian artist who lived nearly all her life in Alberta. She worked in several mediums and is widely known for her woodcuts and linocuts.

Her two oil paintings, *Old House and Rock Pile*, and *Gawdun's Shack*, (Fig. 2, 3) are distinctively vivid and energetic interpretations of local structures. With a deep passion for nature and the diversity and beauty of the Alberta landscape, she captured the energy of these structures successfully for future generations to enjoy for years to come.

Unlike earlier prominent Canadian artists, Shelton chose to interpret nature directly, without any romantic notion that it stood for or represented something else. Hers was a simpler and less spectacular rendering of the world than that of earlier romantic artists. She did not choose to convey the wildness, grandeur or primitivism of nature. She selected straightforward scenes; relying on nature for its impulse.

A prolific watercolorist and dedicated art educator, **Stanford Perrott** (1917-2001) has been regarded by art historians and critics as one of the most important figures in the development of art in Alberta during the post-World War II period.

In works like *Sander's Machine Shed* (Fig. 4), there is an emotionally expressive tone he conveys through his subject matter. The old abandoned shed has presumably had much use and been a central work location for the workers that frequented there. Tone is conveyed through his choice of colors; a



Figure 2. *Old House and Rockpile*, Margaret Shelton, 1938. Collection of the Alberta Foundation for the Arts



Figure 3. *Old Gawdun's Shack*, Margaret Shelton, 1940. Collection of the Alberta Foundation for the Arts



Figure 4. *Sander's Machine Shed*, Stan Perrott 1972. Collection of the Alberta Foundation for the Arts



muted palette that invokes a sense of wonder at what could have possibly happened in this location. The clouds are turbulent, the location isolated, and the structure itself barely still standing. If this painting were to beg any questions from its viewers, one could quite possibly be ‘What happened to this place?’”

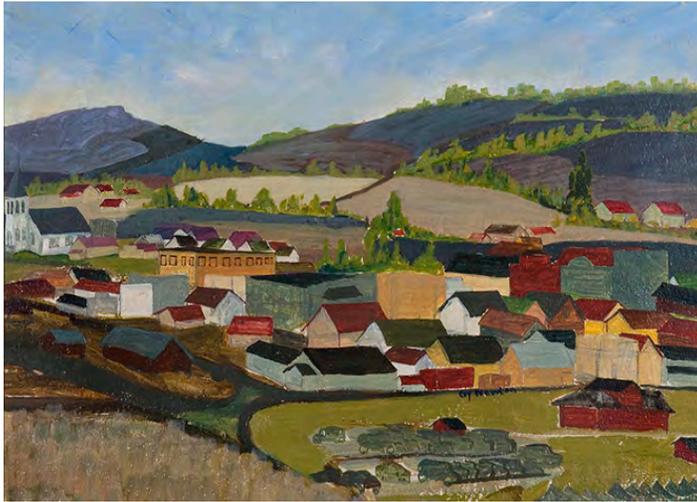


Figure 5. *1st Contingent, US ARMY, Dawson Creek BC* Evelyn McBryan 1942. Collection of the Alberta Foundation for the Arts

**Evelyn (Evy) McBryan** (1911-1985) came to Alberta with her family in 1918 and settled in Grande Prairie. She studied art from Euphemia McNaught, before attending the Vancouver school of Art in 1936 and subsequently taking several short courses at the University of Alberta. Having once remarked; “An artist is a recorder and an interpreter of his time.”, in 1942 she was commissioned along with Euphemia McNaught to document the building of the Alaska Highway through her art. This was a fairly intense time after the bombing of Pearl Harbor.

On March 9, 1942, Dawson Creek had a population of only 600 people. American troops started to arrive, and the town’s population grew to 10,000 in only a few weeks.

Evelyn’s documentation of these events unfolding in the area in *1st Contingent, US ARMY* (Fig. 5) is visually revealing. Army vehicles and buildings of all sizes and colors are juxtaposed onto a serene northern landscape. The blocked in, simplistic forms of the base feel awkward and unfamiliar; placed almost temporarily onto the background. This symbolism directly conveys the events unfolding there.

**Euphemia McNaught** (1902-2002) is known for her scenes of pioneer life and landscapes of Peace River Country. Euphemia "Betty" McNaught did much to foster art and culture in rural Alberta. After teaching for two years at the local school in Beaverlodge, McNaught enrolled as a student at the Ontario College of Art.

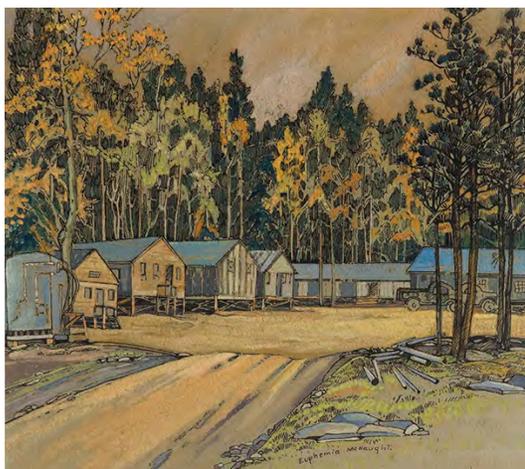


Figure 6. *Maintenance Camp*, Euphemia McNaught. Collection of the Alberta Foundation for the Arts

Highly involved in the Alberta arts scene, she was founder of both the Grande Prairie Art Club and the Beaverlodge Art Club, a member of the Alberta Society of Artists (elected a lifetime member in 1985) and the Peace Watercolor Society. In recognition of her accomplishments, McNaught was awarded the Alberta Achievement Award of Excellence in Art (1977) and the Sir Frederick Haultain Prize (1982).

Euphemia’s *Maintenance Camp* (Fig. 6) features multiple buildings where the viewer may assume, is an isolated wooded area. The scene is captured with muted colors and bold, outlined shapes. It not only stands out as a familiar image, but because it was rendered solely with tempera and ink on

cardboard. Using cardboard may be an unlikely surface to make artwork on, but it would be materials readily available.

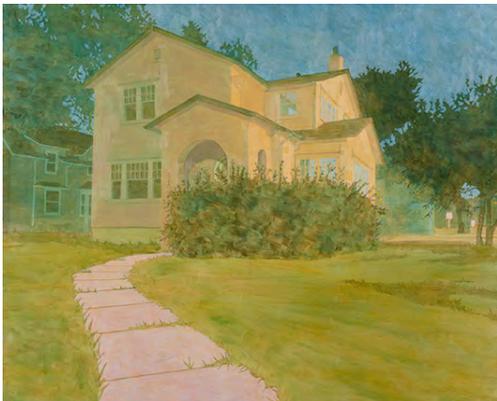


Figure 7. *Resting in Awareness*, Gordon Harper, 2011, Collection of the Alberta Foundation for the Arts



Figure 8. *Everything Else from That Year Is Gone*, Gordon Harper, 2009, Collection of the Alberta Foundation for the Arts

Originally from Medicine Hat, Alberta, **Gordon Harper** has been painting and exhibiting in Edmonton since 1993. His work is held in numerous private collections, and in public collections such as the Alberta Foundation for the Arts and the City of Medicine Hat.

Harper paints subject matter ranging from Edmonton's post-war stucco bungalows to buildings reflecting Victorian architecture. His oil paintings are views of contemporary urban landscape.

*Resting in Awareness* (Fig. 8) is an interesting example of his unique use of color. A large portion of the painting area is composed of different shades of green. The blue textured sky seems to pour through the rooms of the house in a haunting way.

His use of color lends a dreamlike quality to the painting; an invitation to explore this place is made by placing the viewer at a slightly lower than eye level vantage point. By visually elevating the home, it gives the building a more powerful presence.

A dramatic exploration of light and shadow is shown through his work in *Everything Else from That Year is Gone* (Fig. 7). The light he skillfully displays in this piece evokes curiosity in the viewer. The title adds mystery as well; leaving the viewer to wonder what has really happened to the occupants of this house. These homes are familiar, yet non-specific and evoke a sense of nostalgia.

## Taking a Deeper Look

When examining the artworks in ‘Building Stories, the viewer can see that use of color plays a large part in communicating intent, narrative and emotion. Much of this plays out on a subconscious level to the viewer, and only upon further investigation, are the reasons why a painting seems to communicate the messages that it does. Color, perspective, and composition all work together to give a painting the unique qualities that aid in visual communication.

Goethe published one of the first color wheels and associated color with more than hue; he also showed psychological impact. His theory about how color impacts our emotions and thoughts is still widely-used and applies to how we think about color.

The book is a great read for anyone with an interest in color theory. Here are some of Goethe’s color specific highlights:

- *Red: “The effect of this color is as peculiar as its nature. It conveys an impression of gravity and dignity, and at the same time of grace and attractiveness. ... History relates many instances of the jealousy of sovereigns with regard to the quality of red. Surrounding accompaniments of this color have always a grave and magnificent effect.”*
- *Yellow: “In its highest purity it always carries with it the nature of brightness, and has a serene, gay, softly exciting character. ... State is agreeable and gladdening, and in its utmost power is serene and noble.”*
- *Blue: “As a hue it is powerful — but it is on the negative side, and in its highest purity is, as it were, a stimulating negation. Its appearance, then, is a kind of contradiction between excitement and repose. ... As the upper sky and distant mountains appear blue, so a blue surface seems to retire from us.”*
- *Green: “If the two elementary colors {yellow and blue} are mixed in perfect equality so that neither predominates, the eye and the mind repose on the result of this junction as upon a simple color. The beholder has neither the wish nor the power to imagine a state beyond it.”*



Figure 9. Pembina River Homestead, 1982., Earl Cummins, Collection of the Alberta Foundation for the Arts

The paintings in *Building Stories* convey mood, tone and emotion. In their work, artists can communicate emotional states with the color palettes they choose. These combinations can have powerful effects on the viewing experience, and assist with sharing the elements of the narrative in the work.

Yellow, especially subdued in intensity to a hue with less vibrancy, portrays a sense of calm and happiness. This is seen in *Pembina River Homestead* (Fig. 9). Although subjective, a homestead conceptually evokes mental images of the past, happiness and family history. By using these earthy and near neutral background tones, the viewer is led to a place of remembrance and calm thoughtfulness. Color helps determine and communicate the mood or ‘feeling’ of a work. Bright and bold colors are associated with happiness and joy while dull and muted colors are associated with somber or more introspective moods.

This method of using color in a work of art to affect emotional states can be tested in an informal way by comparing for yourself different versions of the same painting. In the example below, you can look at each different hue and see how it affects your emotions.



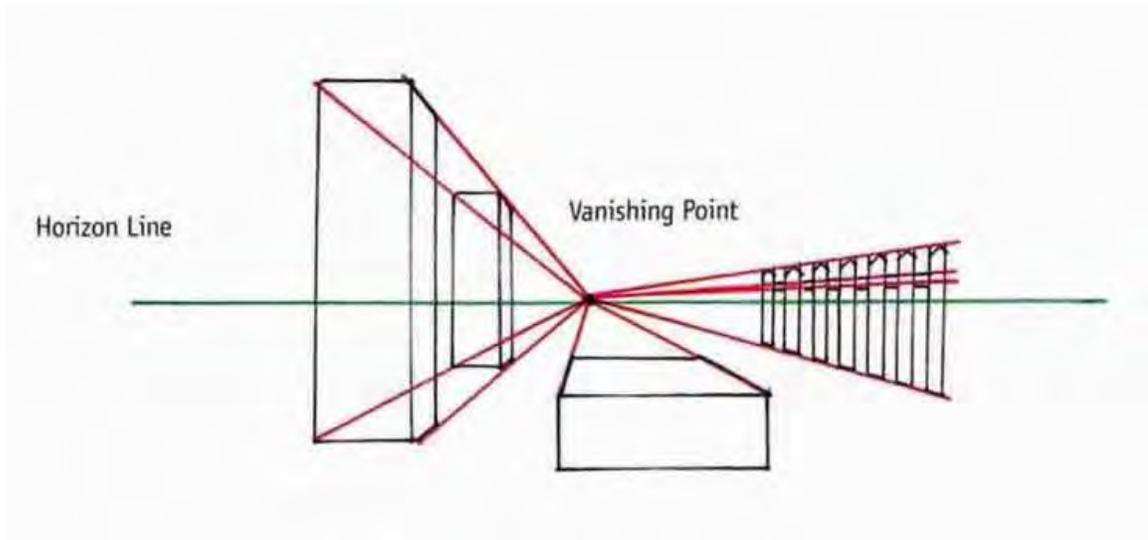
Which of these altered images do you prefer? Why? Take a look at each color on its own and try to identify how it makes you feel. Do you feel a state of calm? Restlessness? Anger? Fear?

Do the choice of colors contribute to your interpretation of the piece? Do the colors used give you a sense of the artist’s state of mind or feelings or do you think they were used to communicate the subject matter?

When drawing and painting architectural forms, it helps to have an understanding of perspective.

Dictionary.com defines one-point perspective as:

*“...a mathematical system for representing three-dimensional objects and space on a two-dimensional surface by means of intersecting lines that are drawn vertically and horizontally and that radiate from one point on a horizon line...”*



In Randy Hayashi's *January on Jasper Avenue* (Fig. 11), we can see how much his use of perspective helped to create depth and realism to the painting. The receding line of the towers lead the viewer into the distance; their sharpness turning dull and muted the further away they are. This use of perspective captures the immediately visible city scene in a realistic way and helps to visually explain the size as well. When observing this scene of structures, smoke and volume of vehicles, the viewer is given a glimpse of the hectic urban lifestyle.



Leonardo Da Vinci is quoted as saying,

*“Perspective is to painting what the bridle is to the horse, the rudder to a ship... There are three aspects to perspective. The first has to do with how the size of objects seems to diminish according to distance: the second, the manner in which colors change the farther away they are from the eye; the third defines how objects ought to be finished less carefully the farther away they are.”*

Figure 10. *January on Jasper Avenue*, 2011, Randy Hayashi, Collection of the Alberta Foundation for the Arts

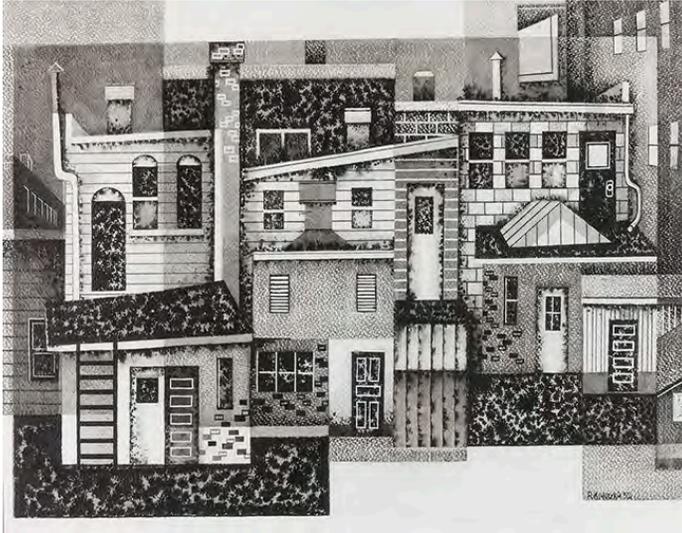


Figure 11. *Back Alley, Calgary, 1952.* Roy Kiyooka

Contrast can play a powerful role in conveying messages within an artwork as well. For example, the watercolour painting, *Back Alley* by Roy Kiyooka, uses strong contrast of black and white in its design.

This contrast serves as a dimensional separator between planes. It gives definition and dimension to the shapes of the building; adding interest, complexity, and vigor. The geometric composition circulates the eye around the piece.

John Snow has used bright white surrounded by deep blues to create a central focus and an object of curiosity in his 1948 painting *Mill*.



Figure 12. *Mill, John Snow. 1948.*

The apparent plain and smooth surface of the brighter structure appears to glow at night. It commands attention by this use of contrast and becomes the focus/emphasis of the piece.

Next to the surrounding structures, it appears robust and durable. This deliberate juxtaposition adds to the suggested narrative that this mill physically shows the attributes of the activities that it houses; a pillar of hard work and solidity.



## Further Reading

Biographical information for the Building Stories Artists can be found online at the Alberta Foundation for the Arts 'Art House'.

<http://alberta.emuseum.com/people/view/F?t:state:flow=31e42814-fe1b-437c-9ad8-c79f16ff1e16>

## Additional Historical Resources

Through the Alberta government's Culture and Tourism branch, this online tool for exploring historic buildings in the area is an amazing resource. The 'Alberta Historic Places Designation Program' provides this information for anyone to explore.

ALBERTA REGISTER OF HISTORIC PLACES

**BASIC SEARCH** ➔

Enter text search criteria here:

[Clear Search Term\(s\)](#)

[? Need Help?](#)



**NATIVITY OF THE HOLY VIRGIN ORTHODOX CHURCH OF KYSYLEW**

**Andrew, Near**

**Other Names:** Kysylew Church  
Nativity of the Holy Virgin (Kysylew)  
The Orthodox Greek Catholic Church of Kysylew

**Statement of Significance**

**Description of Historic Place**  
The Nativity of the Holy Virgin Orthodox Church of Kysylew, constructed in 1950, is a large wood-frame church built on a cruciform plan in the Byzantine tradition featuring two large and three smaller onion-shaped domes capped with metal tri-bar orthodox crosses. It faces west on a 16-hectare site complete with a cemetery, some distance from Range Road 165, north of Highway 645, in Lamont County, Alberta.

↓

- **Historic Places**  
<https://hermis.alberta.ca/ARHP/Map/#>
- **List of National Historic Sites of Canada in Alberta**  
[https://en.wikipedia.org/wiki/List\\_of\\_National\\_Historic\\_Sites\\_of\\_Canada\\_in\\_Alberta](https://en.wikipedia.org/wiki/List_of_National_Historic_Sites_of_Canada_in_Alberta)
- **Alberta Canada Landmarks and Buildings**  
<https://www.travelalberta.com/au/things-to-do/attractions-entertainment/landmarks-buildings/>
- **Unlock the Past with Central Alberta Regional Museum Network**  
<http://www.unlockthepast.ca/17/businesses/category/288/Historic-Sites>

**Art Activity: K-3****REPURPOSED MATERIALS CITY/ COLLABORATIVE****Purpose:**

To conceptualize and create a 3-dimensional structure. This activity is a great way to encourage exploration and execution of imaginative concepts. It encourages group work; cooperation, and sharing of ideas.

**Objectives:**

- With the tools provided, students will learn how to repurpose used materials to make a building/s of their own
- Students will learn how to use paint and/or embellishments to decorate their structures.
- Students will work together to arrange their created houses together to make a town

**Materials:**

- Milk, juice or cream cartons (different sizes)
- White acrylic paint, gesso or white latex house paint
- Pencils
- Paintbrushes
- Tempera or acrylic paint
- Optional: construction paper, scissors and glue
- Containers for water
- A covered work area

**Instructions:**

1. Cover the cartons with white acrylic, gesso or latex house paint. Let dry. (Optional: wrap the milk carton with paper — like a present).
2. Paint the carton (using tempera or acrylic paint) to look like a house. (Optional: Glue construction paper windows, doors, etc. onto the carton).
3. The students can now draw windows, doors etc. onto the carton with a black marker. The marker will help to add definition and contrast. Construction paper embellishments are an option, as well as any other material available to be repurposed. Once the students have completed their houses, they can assemble the finished pieces on a table to form their collaborative city!

*Note: Encourage the students to be as adventurous as they choose for this; maybe they have items at home they could bring to add to their houses, or to add to the finished town. The sky is the limit!*



### Art Activity: All Grade Levels

#### CREATE YOUR SPACE

##### Purpose:

To make an artwork that represents the students' dream space for their favorite activity. The students will learn how buildings and structures serve many needs for people and to analyze/identify the reasons how these structures accomplish this with their unique designs. This activity is a great way to encourage exploration and execution of imaginative concepts.

*Note: This activity can be adapted to all age groups. Advanced grades can make larger, more researched buildings, while younger groups can proceed with a more simplistic intuitive approach.*

##### Objectives:

- With the use of the 'Brainstorming' handout (pg. 25), the students will brainstorm and relay information regarding their favorite activities
- Enhance decision making skills and foster creativity through the process of creating an ideal activity space

##### Materials:

- Pencils, (Optional: Markers, Paint)
- Eraser
- Ruler
- Paper, small sizes for sketches and large for final design

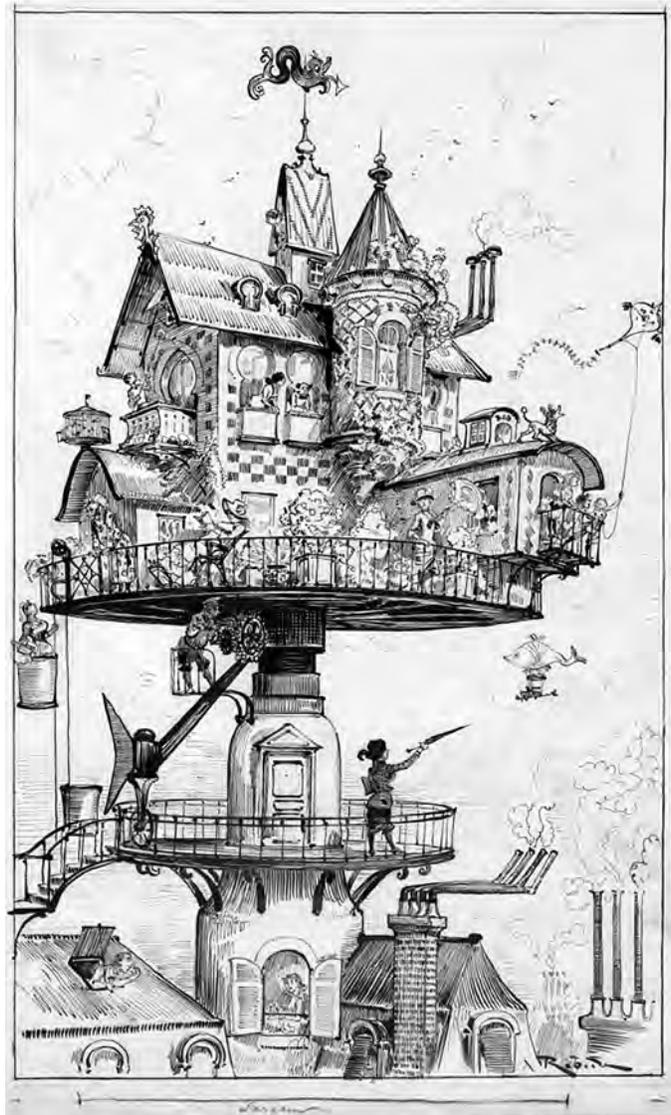


Figure14. [https://upload.wikimedia.org/wikipedia/commons/c/cc5Aerial\\_house3.jpg](https://upload.wikimedia.org/wikipedia/commons/c/cc5Aerial_house3.jpg)



### **Instructions:**

*Before beginning your project, do a tour of the artworks in the Building Stories exhibition. Look at each type of building, and consider what the use of each building could possibly be. A clue is often in the title. A useful tool for this activity is the 'How to Look at Artwork' handout included in the educational package. This observational activity can help as a first step for the students to imagine the buildings they will create.*

1. Give each student a copy of the "Let's Brainstorm" activity sheet (pg. 25) handout to start their project.

Discussion Questions: What is your favorite activity? Examples to share with them could be: Playing hockey, drawing, watching their favorite movies, dress-up games etc.

2. Using a smaller sheet of drawing paper, start sketching the general design. This is the first stage of the actual finished artwork, so don't worry about mistakes! Sketches are meant to be messy and conceptual. Use your pencil, ruler, and eraser and by the end of this drawing, you will be ready to do the finished piece on a larger scale in whichever medium you choose (Ink, paint, pencil etc.). Sometimes the original pencil drawing is beautiful as is!

**Art Activity: All Grade Levels****BRINGING A HOUSE TO LIFE- CREATIVE WRITING**

Figure 15 <https://www.seoclerk.com/pics/want52956-1afZTJ1500414802.jpg>

**Purpose:**

Students will write a short story based on one of the buildings or houses they have chosen from the TREX exhibition; building observational and interpretive language.

**Objectives:**

- The students will learn to look critically at 2 dimensional images depicting buildings or houses
- Students will write a narrative based on their observations of the artwork; a fictional story about the building they have chosen

**Materials:**

- Pencil, Pen or Marker
- Eraser
- Lined Paper
- Computer for typing rather than writing (optional)



### **Instructions:**

*Before beginning your project, do a tour of the actual artworks in the Building Stories exhibition. Look at each type of building, and consider what the use of each building could possibly be. A clue is often in the title. A useful tool for this activity is the 'How to Look at Artwork' Handout included in the educational package. This observational activity can help as a first step for the students to imagine the stories they will create.*

1. Let the students look over the Image List included in this package. Each student should pick a building they would like to write about. Encourage the students to visit the painting they have chosen and to observe it up close. They can use the 'How to Look at Artwork' section on page 2. This will help them to develop their ideas.  
*Depending on the age of the student, the complexity of their stories will vary. Encourage older students to research the type of structure they have chosen to write about.*
2. With a copy of the image next to them, the student can start writing their stories; either manually with pen/paper or digitally on a computer. Brainstorming sheets can help to develop their ideas and characters.

## Art Activity: Grade 5 to Grade 12

### LEARNING PERSPECTIVE

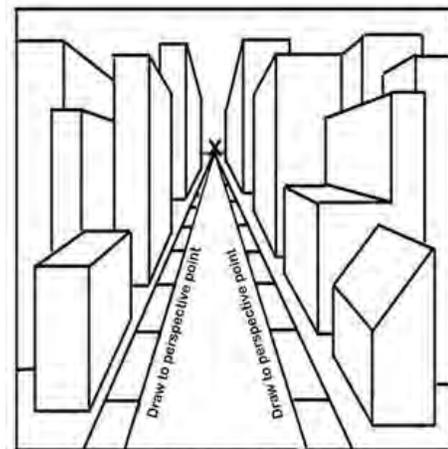
**Purpose:** Students will gain an understanding and a working knowledge of how perspective can aid with the rendering of 3 dimensional objects 2 dimensionally.

### Objectives:

- Students will learn the basics of perspective
- Students will apply the rules of perspective to render shapes; first in pencil and then to paint their design

### Materials:

- Pencil
- Eraser
- Rulers
- Acrylic paint
- Watercolour paper (or other thick absorbent paper for painting)



Basic One Point  
Perspective  
City

### Instructions:

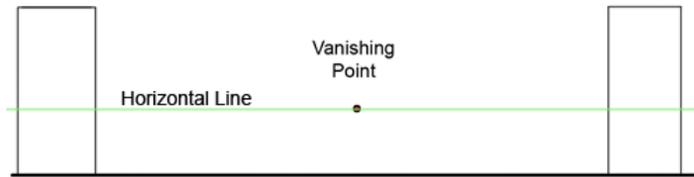
1. Students will first do a basic drawing in perspective with their pencils and rulers. The following illustrations show how to begin this process. Keep in mind this is only a guideline; depending on the students age they can adjust this accordingly. *For more advanced students, try creating multiple shapes in perspective as well. Windows could be added, as well as other street objects.*

The students will do this step on a piece of paper that they can later paint. It is encouraged that the students draw their objects in any layout and composition they like. When it comes time to paint, this will add interest to the artwork. For example, with the rectangles in the examples below, they can experiment with differing heights and thicknesses. They can also make as many shapes as they wish. The idea is to encourage creativity within the 'rules' of perspective drawing.

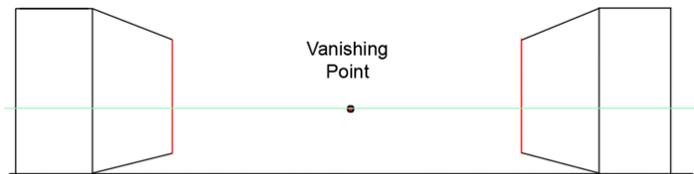
- First draw a horizontal line (this isn't the horizon line though) and 2 rectangles (as seen above). The rectangles can be drawn with 2 vertical lines and a horizontal line.



2. Now draw another Horizontal Line (This one is the Horizon Line) and pick a point for the vanishing point (if you want it to look like our buildings, then choose the center).

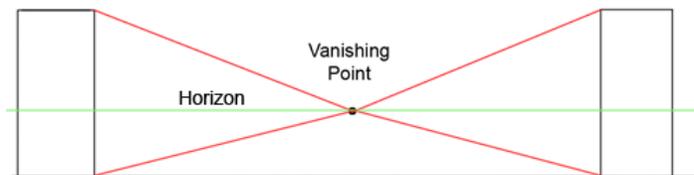


3. Now take a ruler and draw a line from the bottom and top of each rectangle and draw a line to the vanishing point. You should get an 'x' like, criss-cross shape like I did

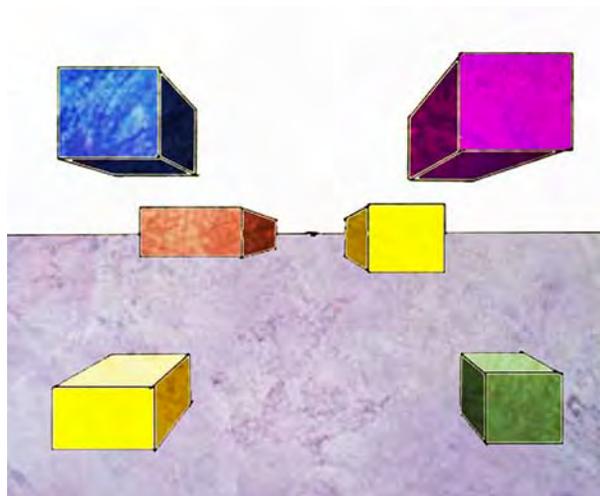


(above).

4. Now draw a vertical line closing off each building (as I did above) and then erase the rest of the line that you don't need. Now you should have 2 3-dimensional rectangle shapes.



5. Once the drawing has been completed, students can take some paint and color their drawings. The artwork to the right is an example of how the students can experiment with layouts and sizing to make their artwork more varied and interesting.



**Art Activity: Kindergarten – Grade 4****PAINTING WITH EMOTION****Purpose:**

1. Students will gain an understanding of how much of a role emotion can play in successful creative play, and learn the basic skills to paint a building/scene of their choice.

**Objectives:**

- Learn about emotions and how to identify which they feel
- Learn and apply their understanding of how color can express emotion
- Bring their emotions to life by expressing them in their project

**Materials:**

- containers
- mixing trays (could be styrofoam trays or sheets of old cardboard)
- paper towels
- newspapers
- old shirts or painting smocks
- music (various styles)
- scrap newsprint
- pencils, paint (tempera, acrylic), paintbrushes

**Instructions:**

2. Talk about emotion. What does the word emotion mean? What kinds of emotions do we experience on a day-to-day basis?

**List of Emotions to share with Students:**

**Fear** → feeling afraid.

**Anger** → feeling angry, threatened, offended, wronged, or denied something we really want or need. A stronger word for anger is *rage* (give examples)

**Sadness** → feeling sad. Other words are *sorrow*, *grief* (a stronger feeling, for example when someone has died) or *depression* (feeling sad for a long time). Some people think depression is a different emotion.  
(give examples)

**Joy** → feeling happy. Other words are *happiness*, *gladness* (give examples)

**Disgust** → feeling something is wrong or nasty.

**Surprise** → being unprepared for something.

**Trust** → a positive emotion; admiration is stronger; acceptance is weaker.



Figure 16 <http://mroutsource.com/blog/assets/1131.jpg>



3. Visit the Exhibition Paintings. How do certain buildings make them feel? Why? Talk about line. What kinds of lines are there? Straight, jagged, squiggly, zig-zag, etc.
4. Warm up by having students draw lines (using pencil on newsprint) based upon certain feelings. IE: draw happy lines, draw angry lines, etc.  
*You can also encourage your students to draw lines based on the music they are hearing (Eg.: jazz, classical, pop etc.)*
5. Begin working with the paint. Make sure each student has a paintbrush, water and access to at least the three primary colors (red, yellow and blue). Use the Color mixing handout to learn the different combinations (yellow + blue = green; red + yellow = orange; red + blue = violet).
6. The students can then decide on an emotion or feeling which they will express using various paint colors, lines, textures and shapes. They will use this emotion to paint a building/scene of their choice.
7. Allow your students to take as long as they need to create the final work, encouraging them to stand back from time to time to have a good look at what they are doing. Is it moving in the direction they want it to? Are the desired feelings starting to emerge?  
*Remember too that this is a very intuitive and subjective exercise and as such the works should not be analyzed by the instructor, but rather by the students themselves.*
8. When the paintings are complete, hang them up and see how others interpret the work. Does everyone see similar emotions in the same works? Yes? No? Why?

***Curriculum Connections:***

***History:*** Look at the works of various artists throughout time. While looking at the works, see if you can pick out any strong feelings.

***Language Arts:*** Write an emotion story or poem to go along with your painting.

***Music:*** Look at rhythm and movement in music and compare the idea of “emotional music” with “emotional painting”.

*Activity adapted from <https://kinderart.com/art-lessons/painting/emotion/>*



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## LET'S BRAINSTORM!

1. What are some of your favorite things to do? List some ideas on the following lines. *Some examples are: Drawing, reading or writing, singing, playing soccer, watching movies, dress-up games, etc.*

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2. Narrow down your activities to one, or a few of your favorites. Write down some of the things that you physically need to do these activities. List everything you can think of!

*For example: for painting: paper, paint, a studio type space that has good light, etc.  
For soccer: a ball, an area for large groups of people to hang out, shelter from the weather, etc.*

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3. Now that you know your activity/activities, and you know what materials you need to have to do this activity, what type of building best suits your needs?

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*(Keep in mind: Buildings are built to suit the needs of the occupants, you can make your building look however you want, and be built of whatever material you want to suit the space you want to have). Make this space yours!*

### ***Some things to consider when designing your building:***

- If you need a lot of light for your activity, you would need a lot of windows on your building; consider putting skylights on the ceiling, and a large amount of windows
  
- If you need to have a lot of people involved in your activity, your building should be larger, with big rooms for the people to gather.
  
- If you need absolute quiet and concentration for your activity, you probably need a wall type that absorbs sound (wood), and maybe less windows to keep distractions out. Cabins work well for this purpose.
  
- How tall and wide should your building be for what your activity is?
  
- What color or color combinations inspire you the most to make a part of your building?

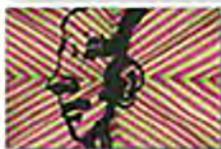
# Principles of Design

These are the standards or rules to be observed by Artists in creating works of Art; they are how to create and organize Artwork. When elements are utilized with the principles in mind, outstanding Artwork is created.



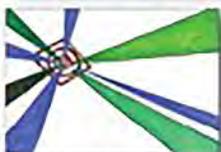
## Balance

A distribution of visual weight on either side of the vertical axis. Symmetrical balance uses the same characteristics. Asymmetrical uses different but equally weighted features.



## Contrast

The arrangement of opposite elements (light vs. dark, rough vs. smooth, small vs large, etc...) in a composition so as to create visual interest.



## Emphasis

Used to make certain parts of an Artwork stand out. It creates the center of interest or focal point. It is the place in which an Artist draws your eye to first.



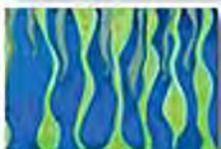
## Movement

How the eye moves through the composition; leading the attention of the viewer from one aspect of the work to another. Can create the illusion of action.



## Pattern

The repetition of specific visual elements such as a unit of shape or form. A method used to organize surfaces in a consistent regular manner.



## Rhythm

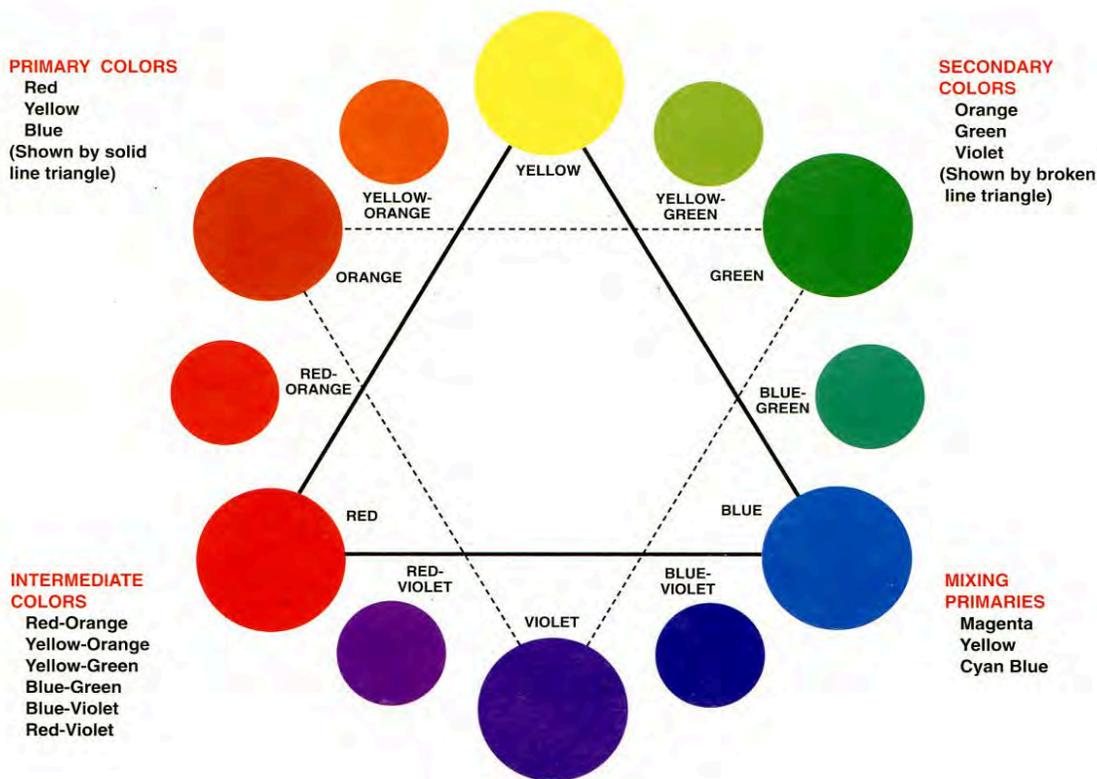
Regular repetition of, or alternation in elements to create cohesiveness and interest.



## Unity

Visually pleasing agreement among the elements in a design; It is the feeling that everything in the work of Art works together and looks like it fits.

## THE COLOR WHEEL



Complimentary colors are any two colors opposite each other on the Color Wheel.  
A blend of any two complementary colors is called a neutral or neutral gray.

## CREATING COLOR

**PRIMARY COLORS:**

These colors cannot be separated into another color.

- Red
- Yellow
- Blue

**SECONDARY COLORS:**

These colors are created when one primary is mixed with another.

- Orange = Red + Yellow
- Green = Blue + Yellow
- Violet = Blue + Red

**COMPLEMENTARY COLORS:**

These are colors directly opposite each other on the color wheel.

- Mixing two complementary colors results in neutral gray.

**INTERMEDIATE COLORS:**

These colors are created when a secondary is mixed with a primary.

- Red-Violet = Red + Violet
- Blue-Violet = Blue + Violet
- Blue-Green = Blue + Green
- Yellow-Green = Yellow + Green
- Yellow-Orange = Yellow + Orange
- Red-Orange = Red + Orange

**MIXING HINTS:**

- To get the best results when mixing colors, begin with pure red (magenta), pure blue (cyan), and yellow.
- Try mixing colors with crayons, water-colors, black printing ink, fingerpaints, or tempera paints.
- Vary the amount of each mixture to create an unlimited rainbow of colors.

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# Color Mixing!

