

365 Days of Coffee



16 Mugs
Ink on Paper, Linocut, 9 x 9", 23 x 23cm

Touring the province through OSAC's Arts on the Move program

Tour Strategies & Activities for Teachers & Tour Guides

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Vocabulary

Background The part of a picture or scene that appears to be farthest away from the viewer, usually nearest the horizon.

Baren a circular tool used to transfer ink onto paper by friction. Some printmakers use the back of a spoon when a baren is not available.



Brayer the rolling device used to spread ink evenly onto the plate and then onto the block.



Circumference the distance around something.

Coil Pot a pottery common among American Indians made by building up sides of pots with successive rolls of clay.

Composition The plan, placement or arrangement of the elements of art in a work of art.

Conceptual Referring to the concepts or ideas behind a work of art; conceptual art is intended to convey this idea or a concept to the viewer.

Curator A curator is someone who supervises the development or selection of art for a gallery or museum.

Cylinder A solid object with two identical flat ends that are circular or elliptical and one curved side.

Delft Pottery is blue and white pottery made in and around Delft in the Netherlands and the tin-glazed pottery made in the Netherlands from the 16th century.

Design Design reveals meaning, design reveals a message, design reveals function. Bad design does the opposite: It obscures, it hides. The reason why that almost never makes bad design art is that the subject *is supposed to* be revealed.

Diameter a straight line passing from side to side through the center of a body or figure, especially a circle or sphere.

Edition the total number of identical prints (copies) made from one plate. The plate is destroyed once an edition is complete.

Ellipse a regular oval shape, traced by a point moving in a plane so that the sum of its distances from two other points (the foci) is constant, or resulting when a cone is cut by an oblique plane that does not intersect the base.



Focal point The portion of an artwork's composition on which interest or attention centres.

Foreground The area of a picture or field of vision, often at the bottom, that appears to be closest to the viewer.

Form At its most basic, a form is a three-dimensional geometrical figure (i.e.: sphere, cube, cylinder, cone, etc.), as opposed to a *shape*, which is two-dimensional, or flat.

Formal qualities The structural qualities that make up an artwork; focusing on the effective organization of the elements of art through the use of the principles of design.

Gouge the tool used for carving away the negative shape in your design. It comes with a variety of different blades. Some have changeable blades and others are permanent.



lino cutting tools



woodcutting tools

Hand Building This term refers to the one of several techniques of building pots using the only the hands and simple tools rather than the potters wheel.

Hatching Crosshatching is an extension of hatching, which uses is the use of fine parallel lines drawn closely together, to create the illusion of shade or texture in a drawing.

Crosshatching is the drawing of two layers of hatching at right-angles to create a mesh-like pattern. Multiple layers in varying directions can be used to create textures. Crosshatching is often used to create tonal effects, by varying the spacing of lines or by adding additional layers of lines.

Heritage Something that is passed down from preceding generations; a tradition.

Linocut A relief print carved into linoleum rather than wood. There are various types of lino from very soft to battleship linoleum that is very hard and needs to be heated in order to carve on it. The durability of the linoleum block depends on material used.

Middle ground The part of an artwork that lies between the foreground (nearest to the viewer) and the background.

Monotype A form of printmaking in which the artist draws or paints on some material, such as glass/plexiglass, and then prints the image onto paper, usually with a press. The remaining pigment can then be reworked, but the subsequent print will not be an exact version of the previous print.

Monotypes may be unique prints or variations on a theme.

Mug a large cup, typically cylindrical and with a handle and used without a saucer.

Perspective In drawing or painting, a way of portraying three dimensions on a flat, two-dimensional surface by suggesting depth or distance.

Pinch Pot - "Pinch" in ceramics is a method of shaping clay by inserting the thumb of one hand into the clay and lightly pinching with the thumb and fingers while slowly rotating the ball in the palm of the other hand.

Plate the surface on which the image is prepared. It can be wood, stone, linoleum or a variety of other materials including cardboard.

Printmaking A process in which an artist repeatedly transfers an original image from one prepared surface (called a plate) to another, usually paper but sometimes cloth or other materials.

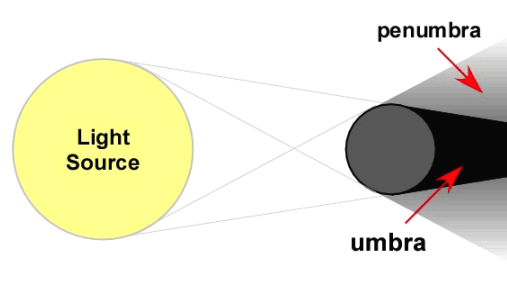
Printing Press a machine for printing text or pictures from type or plates.

Proofs Impressions of a print. In the case of an incomplete print they are referred to as "working proofs." The artist uses these to decide if changes need to be made to the plate before the final printing.

Registration This is a very difficult thing for a printmaker, and can make or break a piece of art. When printing a piece with more than one colour the artist must align one, two or even more plates up for each subsequent colour. If they misalign the registration the printed image will not look correct. When printing an image that has more than one color, depending on the method of printing, it is necessary to print the image one separate time for each separate color. Each one is called a "color run," and they can be pulled from the same surface, inked differently, or from a completely different surface. In reductive technique linocuts the same block is carved again and again to achieve the various colours. The final image should be consistent so each of the colors lines up correctly. Different printing devices have different methods of creating separate color runs. T-bar, Pinhole and eyeballing are three methods that are used. Reference: <http://answers.yahoo.com/question/index?qid=20090818164835AAEP6jU>

Relief printing A form of printmaking in which only the raised areas of the block are printed. The most common relief prints are woodcuts/linocuts. The image is printed from the raised portions of a carved, etched, or cast block. A common example would be a rubber stamp.

Shadow a dark area or shape produced by a body coming between rays of light and a surface.



Shape

Shapes in *art* are limited to two dimensions: length and width. Geometric *shapes* have the clear edges. Organic *shapes* have natural, less well-defined edges.

Slab Building a method of making pottery in which a thick, flat plate, or slice, of clay is cut into shapes which are joined to form an object. The joined edges are scored and slip is used. Slip- clay diluted with water to the consistency of cream, used for joining pieces of clay.

Slip Casting is a technique for the mass-production of pottery and ceramics, especially for shapes not easily made on a wheel. A liquid clay body **slip** (usually mixed in a blunger) is poured into plaster moulds and allowed to form a layer, the **cast**, on the inside cavity of the mould.

Texture An element of art, texture is the surface quality or "feel" of an object, its smoothness, roughness, softness, etc. Textures may be actual or simulated. Actual textures can be felt with the fingers, while simulated textures are suggested by an artist in the painting of different areas of a picture — often in representing drapery, metals, rocks, hair, etc.

Tone This refers to the lightness or darkness of something. This could be a shade or how dark or light a colour appears. **Tones** are created by the way light falls on a 3D object. The parts of the object on which the light is strongest are called highlights and the darker areas are called shadows. In art, tone refers to the degree of lightness or darkness of an area. Tone varies from the bright white of a light source through shades of gray to the deepest black shadows.

Visual Elements of Art The basic components used by the artist when producing works of art. Those elements are colour, value, line, shape, form, texture, and space.



Madeline Duvel- Tyler, Grade 8

The Tour

I. Focus Attention

Provide an opportunity for all members of the group to participate. Ask some questions which focus the group's attention and introduce some key concepts in the exhibition. Invite participants to consider their own experiences.

- How many of you have seen an art exhibition before?
- What did you see?
- What do you expect to see today?
- Why do artists make ART?
- What materials do they use?
- How do art works communicate ideas?

II. Introduce the Exhibition

The viewing process often involves dialogue-either a silent one between the viewer and the work of art or a verbal one involving two or more viewers discussing an artwork. You are a catalyst. Your task is to stimulate dialogue and initiate discussion. You will not tell a group about each work. You will supply some information at appropriate points.

What is the title of this exhibition and where did it come from?

Today you will be looking at the exhibit *The Ecology of Feeling* by Tamara Rusnak. The exhibition is touring the province through the Organization of Saskatchewan Arts Councils' (OSAC) *Arts on the Move* touring exhibition program.

Why has this exhibition come to your (our) community?

The exhibition is being toured by OSAC to communities like yours throughout Saskatchewan. OSAC is a non-profit organization of groups of volunteers in over 50 Saskatchewan towns and cities across the province. The vision of OSAC is that the arts will be integrated into the lives of Saskatchewan people through assisting the arts council members in developing, promoting and programming the performing and visual arts.

Before we talk about the images, I would like each of you to quietly walk through the exhibition and look at all the work. We will take about 5 minutes to do this, and then meet back here to talk about what you saw.

III. A Questioning Strategy

The purpose of questioning is to set up conditions for learning. Questions can focus the group's attention on specific concepts or ideas. Following are a wide range of questions. They are presented to offer you options and stimulate your thoughts. A good questioning strategy starts with good knowledge of the exhibition being presented. See background information about the artist and the exhibition.

Questions should be:

- Clear in their meaning

- Easily understood
- Simple
- Specific
- Definite and direct
- Thought provoking and challenging

i. First Impressions:

Gather the group together and ask guiding questions that will allow them to describe their first impressions of the exhibition. Begin by focusing on one artwork. Ask the following:

What is the first word that comes into your mind when you look at this artwork?

Record their answers on a large sheet of paper with a marker.

Collect as many words as possible. Select one word from the list. Ask the following:

What has the artist done, specifically, to make you think of the word _____?

The viewer may describe what they **see** in the artwork. This will generally lead the viewer from an initial impression into a more analytical exploration of details.

- | | |
|--------------|------------|
| • Subjects | • Textures |
| • Lines | • Shapes |
| • Techniques | • Space |
| • Colours | |

ii. Analysis:

Analysis is a process of gathering evidence. This step acknowledges that the artist has manipulated the materials (media) and the elements in such a way as to elicit the viewer's first impression.

The group will compare and contrast visual elements, analyze relationships among visual elements and gather evidence that leads to meaning in the work.

Begin by taking a visual inventory of the formal elements, such as, line, colour, shape and texture and describe how the artist has used these elements in the artwork. (Refer to Part I: Vocabulary/Glossary.)

Ask the following:

- What do you notice first and where does your eye travel from there?
- What other details do you see in this artwork?
- What techniques and devices (medium) did the artist use?
- What do you see up close, and what is noticeable far away?
- What visual elements are repeated?
- Compare this artwork with another work in the exhibition.
- What is different and what is the same?
- What shapes or symbols have you seen before? Where?

- How did the artist use colour? What effect did the artist achieve through her use of colour?
- To what effect did the artist use line? Do the lines draw your eye along any particular path of movement? Do they emphasize any one part of the work?
- Are the shapes you see geometric or organic? What effect did the artist achieve through her choice?
- What role does contrast play in this work?

Artists are aware of our expectations and cultural conditioning. They can use them when planning the impact of their work. Sometimes they deliberately challenge our ways of thinking.

Find works that challenge what we believe or know.
What looks different than what we expect to see?

iii. Interpretation:

At this stage, you will be asking questions that encourage the group to explain the meaning they discover in the works. Comparing works often makes the interpretation process flow more easily.

Please ask the following questions:

- If this artwork were the cover of a CD, what kind of music would it be?
- If this artwork were the cover of a book, what would the book be about?
- Do the art works tell stories? Which ones? What stories?
- What symbols does the artist use?
- Where do these symbols come from? What do you think they mean?
- What was the artist's purpose in creating these works? (See background information of artists and exhibition)
- Do these artworks speak of the past, present or the future?

Remember that there is no right or wrong answer to any question!

iv. Context:

Information about the artist and the exhibition (found in the background information section of this education package) can be shared with participants during the tour as the opportunity arises. Split this information up, especially for younger students. Too much lecturing on the part of the tour leader breaks the momentum of the tour.

- If you were able to give this artwork a title, what would the title be?
- What title do you think the artist chose for this artwork? (Look on the title card to see what title the artist chose for the artwork.)
- Now that you know what title the artist has given this artwork, does it bring new meaning to the work?

v. Synthesis:

Now it is time to combine all of the information gathered during the stages of: **First Impressions, Analysis, Interpretation and Context**, so the viewer may arrive at a personal evaluation of the artwork.

Ask the following:

- What will you remember most about this artwork?
- What is its significance to the community?

Next, review the artist's intent (refer to the Background Information, Artists). Compare the artist's intent with the viewer's personal interpretation and evaluation.

Ask the following:

- Did the artists achieve their purpose?
- What one thing will you remember most about this exhibition?

Pre-Tour Activities

The following activities may be used as pre-tour activities to introduce concepts presented in the exhibition. They have been developed according to the Saskatchewan Arts Education Curriculum objectives for grades K – 12. They are intended to inspire your group to respond through creative reflection and expression and to complement their viewing and learning experiences.

Line Types

Recommended for grades 1 – 5

Objective: That children will be able to identify the various types of lines in prints and understand the uniqueness of lines in the printing process as compared to painting or drawing.

Background

The Saskatchewan Arts Curriculum describes line as: *Any mark left by a moving point.*

Any art form is really the leaving of marks or mark making; in printmaking the marks or lines are sometimes created by taking things away and sometimes by adding things to a surface.

Line is a very basic part of creating prints and is very basic to all art making. Line is very important to the printmaker as some of the forms of printing don't allow for gradation of tone that you would see when blending with a pencil. The artist is required to create the shadows and highlights using line and areas of light and dark.

Materials

- Images of various types of lines viewed on the internet.

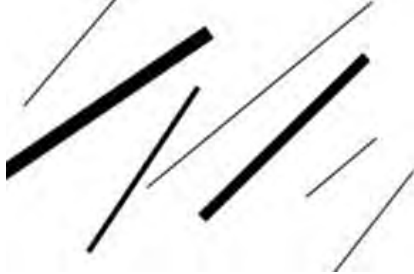
Background

Source of some images and some text: <http://thevirtualinstructor.com/line.html>

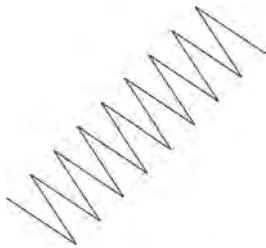
Vertical lines- lines that move up and down without any slant.

Horizontal lines- lines that are parallel to the horizon.

Diagonal lines- lines that slant.



Zigzag lines- lines made from a combination of diagonal lines.



Curvilinear lines are often referred to as organic lines and they are curvy and free-flowing. Curvilinear can create a soft natural feel within a work of art.



Line Variation- adding interest to your lines is important in creating successful artwork.

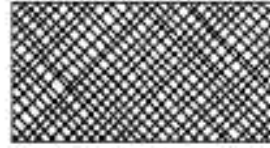
Length- lines can be long or short, short lines are often used to create cross hatching which is one way that printmakers create areas of light or dark in their prints.



Hatching



Crosshatching



Hatching and crosshatching- using lines to create value.

Hatching- lines going in the same direction.

Crosshatching- lines that cross.

Width- lines can be wide or skinny, printmakers often leave lines behind when removing an area of the block. The leftover lines can be called residual printing.

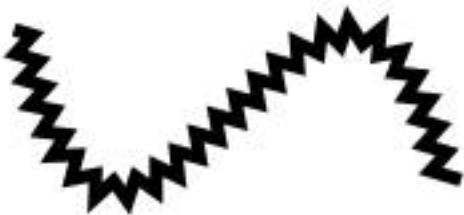
Texture- lines can be rough or smooth, soft or crisp.

Direction- lines can move in any direction.

Degree of curve- lines can curve gradually or not at all.

Line quality or line weight- refers to the thickness or thinness of a line. By varying the line quality artists can make objects appear more 3-Dimensional and more interesting.

Below is a thick zig zag line, the thickness of a line really changes the energy or movement that it has.



Procedures:

There are many kinds of lines. Once you introduce all the various types of lines, play a game of Simon Says calling out the various lines. Children form lines with body parts. A thick line can be demonstrated by puffing up the cheeks at the same time as forming the line with the body and a thin line by sucking in the cheeks.

Another adaptation is to play the same game but create the lines with a partner where the lines have to be continuous with the two people.

When children use their body to learn there is often an increase in understanding.

Example:

Simon Says make a vertical line.



Simon Says make a diagonal line.



Simon Says make a thick curvilinear line. Etc, etc.

When the students visit the gallery have them look for the types of lines in the prints and see which line is most common and which is used most often by which type of printing: even have them stand in front of the pieces of art creating the most common lines with their bodies. Have them rotate to another print and find the most common type of line and create it with their bodies.

Active Viewing

Recommended for Gr. K – 6

Objective: To have the children be active viewers of the world around them.

Saskatchewan Curriculum Link: <https://www.k12.gov.sk.ca/docs/artsed/visart102030/vavwaw.html>

Background: This is really a game about looking. It can be said that artists know how to draw but that more importantly they know how to see. In classrooms where professional artists teach people to draw, they teach them to see first. They show the students how to examine an image or object to get the most information from it as possible.

Materials

- Reproduction of 5 or 6 pieces of art
- A bag of oranges (optional)

Procedure

1. As an exercise to practice “active viewing” have the children either walk around the exhibition (if you are in the gallery) or show them 5 or 6 reproductions of artwork and tell them that they have 3 minutes in which to memorize what they see in the pieces. When they have stopped looking, record on paper how many things the students saw and remembered.
2. Another way to practice this is to give each child an orange. Each child needs one, any fruit will work but oranges are perfect for this. Give the children 30 sec to one minute to memorize their orange, find out what is special about their orange. Put all the oranges back on the table, mix them up, ask children to come and find their orange. You will be surprised that everyone will know which orange is theirs if you practice this active viewing technique. You can shorten the time frame and see if they are still successful. Repeat it with less time until the children are unable to identify their orange. This also works really well with a case of soup cans and the soup can be donated to charity after.

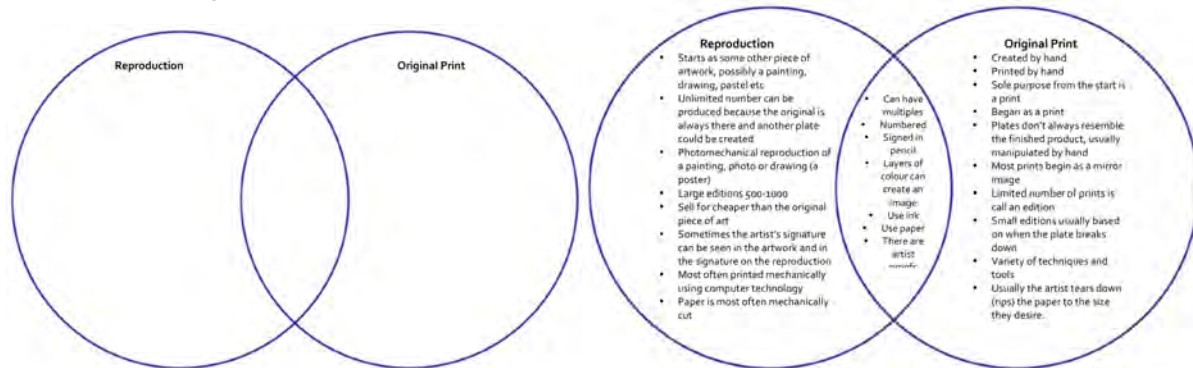
Distinctions Between Prints and Reproductions

Recommended for Gr. 6 – 8

Objective: To have the students understand the difference between an original print and a reproduction.

Materials

- Background information
- Venn diagram handout



Procedure

Go over the background information with the children and then create a venn diagram to compare the similarities and differences between an original print and a reproduction. Doing this process will help the children better understand the printing process, and be a more informed gallery visitor and possibly future art owner. Large scale Handout in Appendix 1

Background Information: Reference <http://www.studio1617.com/prints.htm>

An original print is a work of art created by hand and printed by hand, either by the artist or by a professional assistant (often called an artisan), from a plate, block, stone, or stencil that has been hand created by the artist for the sole purpose of producing the desired image. The plates or stencils it is printed from often bear no resemblance to the finished work of art, which means it is not a copy or a reproduction of anything. In fact, in all print media but two, the image on the **matrix** (what the print is produced from) is mirror image or backwards from what the finished work will be. *The image reverses in the printing process so the artist has to think and draw backwards.* Each print produced is technically a unique work although produced as a **signed and numbered** multiple. The paper used in a print is usually high quality and the artist tears the paper to the desired size whereas the paper in a reproduction is usually cut mechanically and may only be on poster quality paper.

A group of prints is the **edition**. Although there are many of the same images in an edition, each print is an individual part of the whole, the whole being the edition. An original print is actually one piece of a multiple original work of art. A print is conceived of by the artist as a print from the beginning whereas a reproduction often begins as a different medium.

Original prints are traditionally signed in pencil by the artist. In a reproduction you can sometimes see the artist's signature within the image and under the reproduction in pencil. This is because the artist signed the original painting, drawing or photo and then signed the reproduction.

Prints are numbered to indicate how many prints there are in the edition and to identify the individual print. This number appears written as a fraction, for example: 34 / 75. This is called the **edition number**. The number to the right of the slash (in this example, 75) indicates the size of the edition: 75 prints have been produced. The number to the left is the actual number of the print. This number is read: "print number thirty four of seventy five".

There are other types of identifying marks as well. The artist traditionally keeps a separate group of prints aside from the edition marked as **artist's proofs**, normally about ten or less. These are marked A / P, sometimes with an edition number after (such as: A / P 2 / 5) to indicate how many A / P's there are.

During the course of developing the image an artist may pull many experimental images before modifying the plates to achieve the finished product. These are referred to as **state proofs**, **trial proofs**, or **color proofs**. When the image is finally perfected the **printer's proof** or **bon-a'-tirer** (signed B.A.T.) is pulled. This is the image that the rest of the edition is matched to and there is only one of these. The artisan printer traditionally gets to keep the printer's proof. Both a print and a reproduction can have artist proofs.

Artist proofs are used to check colour correctness and to establish a baseline for further proofs. All colour prints and reproductions involve layering of coloured ink. In a reproduction it is usually a four colour print process but a print can have as many colours as an artist wants, or just one.

What Is A Limited Edition Print?

Many print collectors are confused by the terms "original print" and "limited edition print". The two are not synonymous. The term "**original print**" is a specific term; "**limited edition**" is a general term. An **original print** is almost always a limited edition print simply because the edition is limited to the actual number of prints that can be safely "pulled" or printed from the plates before the plates begin to wear out and break down from the physical wear and tear of the printing process.

But a **limited edition** print may or may not be an original work of art. It might be just a photomechanical reproduction of a painting, photograph, drawing, etc., in other words no more than a poster. The edition may be limited to an arbitrary number of 500, 1000, often more, and is sometimes even signed in pencil by the artist. It is not, however, actually printed by the artist.

The term "limited edition" is vague. When purchasing a work of art it's a good idea to know whether or not you're buying the real thing, if you truly want the "real thing". There is a reason for reproductions and posters in the print collectors' market; a reproduction sells for hundreds or even thousands of dollars less than an original work by the same artist.

Procedure

Now do the Venn Diagram.

Understanding Prints – What is a linocut/relief print?

Recommended for Gr. 4 – 8

Relief:

Relief is the oldest form of printmaking. The earliest relief printmaking on paper goes back to the woodcuts of China, dating back to the 8th Century. Woodcuts appeared in Europe much later, in the 15th Century.

The basic principle of relief printing is to create an image on paper from the raised surface of the matrix. The artist draws onto a surface (the block or matrix) and then cuts away the areas that are not to form part of the image. These areas are the negative parts of the image, or the spaces around what we see generally considered to be the image. Thus the ink only reaches the areas the artist does not touch. The block is inked and a piece of paper laid over it. The artist then either rubs the paper using their hand or a hard, smooth object or runs it through a printing press. The image produced on the paper mirrors that on the block. **Woodcuts** and **linocut** are the most common examples of relief prints.



Gouqing Tool

Linocut Block

The Cylinder/Ellipse/Form (the basis of a mug drawing)

Recommended for Gr. 4 – 8



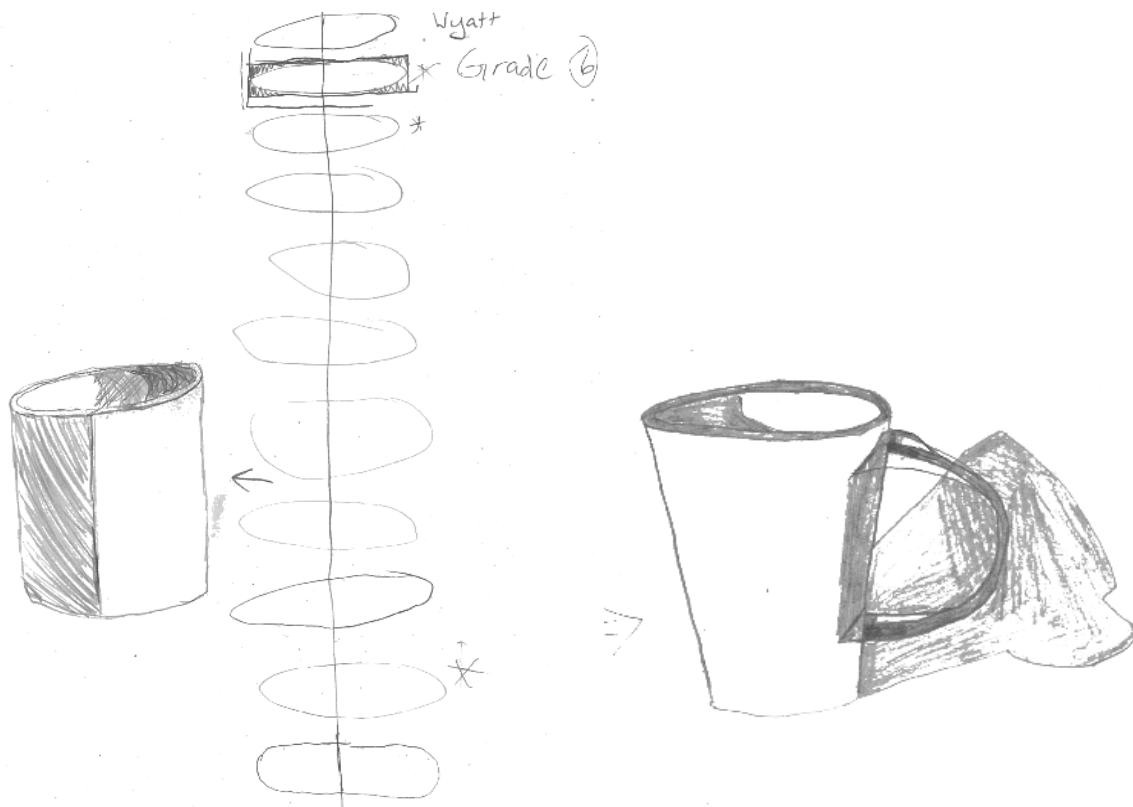
Ellipse

As part of the pre tour activities the students need to be made aware of the ellipse as the basis for all mug drawings. The idea that the shape of the ellipse changes with the angle that the mug is being viewed at.

The broader the ellipse the closer the viewer is to seeing the mug from above. The thinner the ellipse the closer the viewer is to seeing the lip of the mug level with the edge.

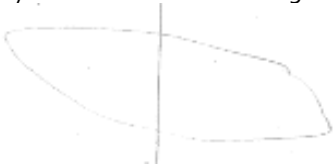
Drawing ellipses can be difficult at first but I teach the students to use their peripheral vision and a vertical line to help them.

1. Draw a vertical line.
2. Draw half an ellipse. Right handed people draw it on the right. Left handed people draw it on the left.
3. Keeping an eye on the previously draw half use periferpal vision to draw the second half to as closely represent the other half.



Things to watch out for when students are drawing ellipses.

They will make the left and right edges too pointed



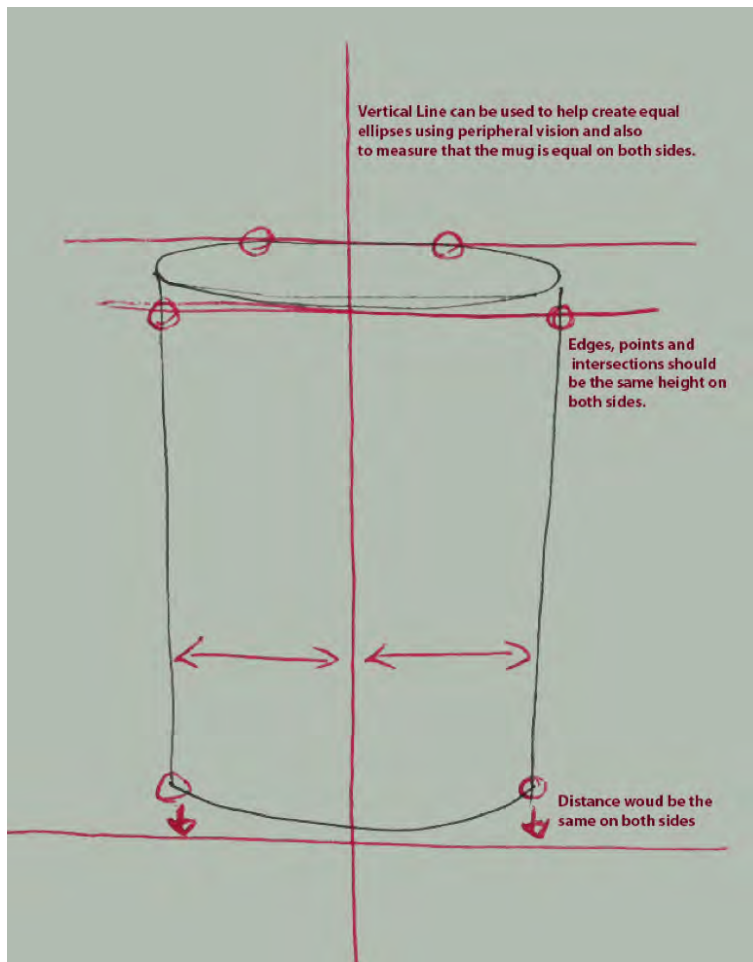
or too square.



They will tilt the ellipse making the one side higher than the other.



Students can be taught to check their drawings by using the following measurements in this chart.



The will make it too open for the bottom ellipse created on their mug. Top and bottom ellipses need to match in arch. They need to compliment each other. One the mug below the top ellipse is more open than the bottom ellipse.



Some other sketches of mugs that are quite good.



The Coffee Mug the Most Intimate of Handmade Objects

Recommended for Gr. 4–8

The coffee mug or cup made by a potter is the most intimate of objects because it comes in contact with the mouth. Other objects created by potters do not usually contact the lips. The relationship between the handmade object becomes more powerful when it is a mug, it is embraced in the hands and put to the mouth.

- How would it feel to be a potter that produces objects that are used by humans in such an intimate way?
- If you were a potter what are some of the things you would worry about when creating such special objects to sell?
- What would be a challenge for a potter in creating a series/set of mugs?
- What do you think the potter might do to keep the sizes exact? What strategies might they use? (answer: callipers to measure diameter and height, weighing the clay before putting it on the potters wheel)

Can the students think of any other objects that are handmade that come in contact with the mouth.

Statistics of the Exhibition – The Significance

Recommended for Gr. 5 – 8

Coffee and Leisure
365 days in a year
52 weeks = 104 weekends
11 statutory holidays
Minimum 10 days (2 weeks) holiday
125 out of 365 days are Leisure (34.2%)
Work 1920 hours, 6840 hours left for sleep, eat, play and
Lots of time for a coffee!

Coffee is the second highest traded commodity next to oil.

The proportion of Canadian adults drinking coffee in the past day has risen significantly, up from 62% in 2009 to 65% in 2010.

Canadian coffee drinkers' drink an average of 2.8 cups of coffee per day. Men and women are equally likely to be coffee consumers with men drinking slightly more coffee than women.

Coffee drinkers within the 35 to 64 year-old age category continue to consume more coffee daily, on average, compared to those in younger or older age categories.

Daily coffee consumption varies across the country, from a high of 71% in Quebec to 60% in the Atlantic region. Approximately 63% of adults in Ontario, 63% in the Prairies and 64% in the Pacific region drink coffee on a daily basis.

Coffee is a morning beverage for Canadian consumers overall with nearly 55% of coffee consumed at breakfast, 19% in the balance of the morning, 8% at lunch, 12% in the afternoon, 7% at dinner and 8% in the evening.

In-home continues to be the dominant place for consumption with just over half of Canadian consumers (51%) drinking coffee at home in the past day.

79% of coffee drinkers drank coffee at home in the past day.

Among adult coffee drinkers, the share of cups (80%) of traditional coffee made at home is eight times higher than the share of cups purchased prepared (11%).

40% of coffee drinkers drank coffee out-of-home vs. The proportion of coffee drinkers reporting consuming coffee "at work" dropped significantly from 21% to 18% in 2010, returning to historical levels.

57% of coffee purchased prepared is bought at donut or bagel shops. Among those who purchase coffee for in-home consumption, the proportion buying coffee from a supermarket or grocery store decreased in 2010 from 71% to 66%.

Regular coffee comprises 67% of total coffee beverages consumed in the past day by coffee drinkers. Instant coffee is second, representing 13% of coffee consumed.

Handles on a Mug and Weight of a Mug

Recommended for Gr. 4 – 8

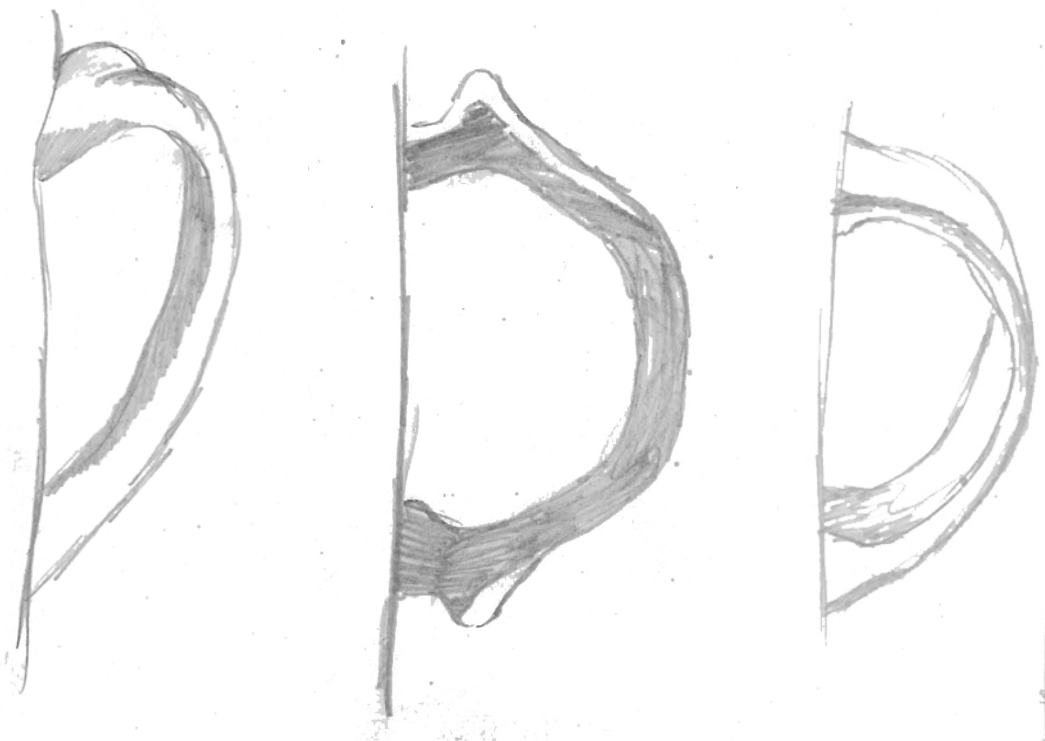
Have the students reflect on a coffee mug handle. Give them access to a variety of handles. Have them test the handles and rate them as to comfort.

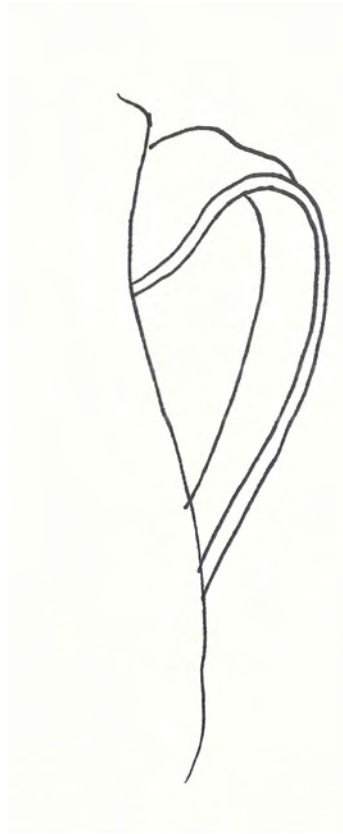
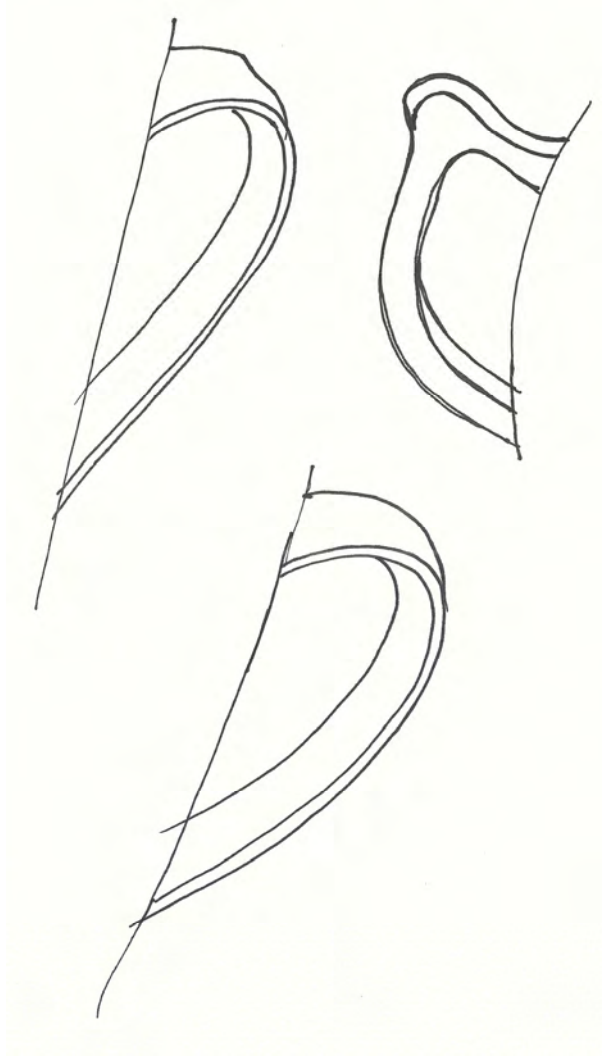
- What factors of a handle increase or decrease comfort for the user?
- Which hands fit, which handles best?
- Is there an angle of a handle that is more comfortable to hold than another?
- Is there a distance from the side of the mug that increases comfort or ease of use?
- Does the height of the handle on the side of the mug affect comfort or ease of use?
- Does the thickness of the mug handle have an affect on comfort or ease of use?
- If a handle that your student's have access to has an very unique shape discuss whether this shape works or doesn't work.

Line up the mugs in sequence from heaviest to lightest. You can use a science scale for this.

Once the mugs are in line talk about which weight feels the best for various people.

- What factors do you think affects the weight that people feel comfortable with.?
- What would be the advantage/disadvantage of a heavier mug?
- What would be the advantage/disadvantage of a very light mug?





Tour Activities

Matching Handle Types and Drawing Handles

Recommended for all ages

Rationale: The mugs in the exhibition vary in many ways with the most obvious being the handle of the mugs. In observing and analysing the mugs the students will become better viewers of art.


Objectives: to carefully view the differences in the various handles in the exhibition

Materials: Pieces in the exhibition, paper and pencil

Procedure:

Using the following table the students can move through the exhibition (maybe divide the exhibition into sections, there are 125 framed pieces) analyzing the recording the differences in the handles of the mugs to create an understanding of the variation in handles and the repetition of certain forms.

The chart provided in the appendix should help the students to quickly draw the handles and record the number of times a similar handle appears in the exhibition.

1. Handle Drawing 	2. Handle Drawing	3. Handle Drawing	4. Handle Drawing	5. Handle Drawing
Descriptive words for handle <i>-Soft curve</i> <i>-half heart shaped</i> <i>-ribbon-like no rounded</i>	Descriptive words for handle	Descriptive words for handle	Descriptive words for handle	Descriptive words for handle
Total Number √	Total Number	Total Number	Total Number	Total Number
6. Handle Drawing	7. Handle Drawing	8. Handle Drawing	9. Handle Drawing	10. Handle Drawing
Descriptive words for handle	Descriptive words for handle	Descriptive words for handle	Descriptive words for handle	Descriptive words for handle
Total Number	Total Number	Total Number	Total Number	Total Number

Some handles have names

This is a C-handle. The handle is in the shape of a C. It's the most popular mug handle style, but it also generally offers the least amount of space for the user's fingers. Those with larger fingers might need to hook with two fingers to avoid pinkie squishing.



This is a D-handle mug. The straight line of the D is not created by the straight edge of the mug but by the area of the handle where the fingers grip. People generally choose a D-handle for greater control when working with tools. This allows for more space for the fingers.



This is an open-handle mug. It's similar to a D-handle in that the fingers grip a straight handle, but the open bottom allows for unlimited pinkie space. Due to the open bottom design of the handle, it may also be able to put into drink holders, a spot that's generally off limits for traditional mugs.

Decorative Handle



Extra Stability Handle



The Impossible Handle (how do you use this one)



Cross Curriculum Connections

- Collate all of the data
- Create graphs when back at school, that reflect the data collected.
- Try to find words to describe the handles, (gentle curve, sharp curve, soft curve, tubular, flat, rounded edges etc)
- Symmetrical and Asymmetrical handles can be discussed and observed.

Favorite Mug – Vote – Explain the Why?

Recommended for all ages

Objectives: to have students verbally describe why they find one coffee mug to be the most attractive in the exhibition. They are encouraged to use art terminology when saying why the mug appeals to them.

Materials: Handout - appendix #5

Cross Curriculum Connections: Language arts, the ability to explain themselves verbally.

Procedure: One handout is printed for the entire class. Students walk through the exhibition and carefully observe the pieces, selecting their favorite. Some students may require scrap paper to note down the titles of their favorites and then narrow it down from there.

The students make a check mark under the mug that is their favorite.

As a class when the tallying of check marks is done the class can discuss what makes the favorite mug the favorite, and the favorites (1-10) the favorites.

Is it the shape?

Is the carving in the linocut?

Is it the design in the glaze?

Is there a personal reason for the choice?

Is it the shape of the handle?

Is it the fact that it has a liquid in it?

Is it what the mug communicates through the image on the side?

Is it the shadow?

Is it the delicate nature of the mug?

Is it the weight of the mug, it seems solid and warm? (thick mugs keep liquids warm longer)

Is it the name of the mug?

Is it because it is handmade?

Were you influenced by someone else's choice (was peer pressure a factor)? Or did you make your own choice?


























Do you know someone with the same type of mug as their favorite (grandma, grandpa, uncle etc) and that influenced your choice?


























Do you own a mug just like it and that was a deciding factor?


























The mug was totally different than anything you have ever seen?











Note: This activity can be done throughout the exhibition to see what is most appealing to all the visitors to the gallery. The appendix can be printed on 11x17 paper to enable more people to put check marks.

				
& √	Adventure Mug √	Apple Of My Eye √	Ashely Marshall √	Australia √
				
Bird √	Bluebird √	Boat In a Storm √	Boat On the Shore √	Bonnie Gilmour √
				
Bumpy Flowers √	Burst of Flowers √	Café Venezia √	Campbell √	Cappacino 1 √
				
Cappacino 2 √	Carnations √	CBC √	Charley Farrero √	Checkers √
				
Cherry Blossoms √	Cheryl √	Chile √	Christmas √	Computer Pattern √

				
Cow √	CVBA √	Dad √	Dark √	Diamonds √
				
Dignified √	Dogs √	Egypt √	Elegant in Black √	Eli Fernandez √
				
Eli Fernandez 2 √	Eyes √	Fish √	Flowers On White √	Forest √
				
Four Petals √	Froth √	Fused √	Giraffe √	Glassy Eyed Beads √
				
Goddess √	Graphic Owl √	Healthy Fit Family √	Hearts 1 √	Hearts 2 √

				
Hello	House	Ivy League	Ken Wilkinson	Latitude
√	√	√	√	√
				
Lorraine Sutter 1	Lorraine Sutter 2	Love	Love One Another	Mexico
√	√	√	√	√
				
Milk Mug	Moscow Connections	Moustache	Mug Of Tea	Music
√	√	√	√	√
				
Owl	Pattern Of Flowers	Pattern	Paula Cooley	Penguin
√	√	√	√	√
				
Philippines	Polar Bear 1	Polar Bear 2	Polka Dots	Poppies
√	√	√	√	√

				
R √	Rabbit √	Retro Flowers 1 √	Retro Flowers 2 √	Rocket √
				
San Fran √	Saskatoon Choir √	Seaworld √	Shh √	Shirley Carriere √
				
Singing Mug √	Spider √	Square √	Stars √	Sunday √
				
Susan Raber Bray √	Sweetheart √	Swirls √	Tato √	Teresa Gagne √
				
Tessellating √	Thalys √	The Look √	The Tower √	Thomas Theorem √

				
Three Flowers	Tie Dye	Tin Mug	Tina Morton	Tulip Festival
√	√	√	√	√
				
Tulips	Unicorns	Vertical	White Lines	Wonder Woman
√	√	√	√	√

Tone – Hatching and Cross Hatching

Recommended Grade 4 -8

Objectives:

Tone Definition: This refers to the lightness or darkness of something. This could be a shade or how dark or light a colour appears. **Tones** are created by the way light falls on a 3D object. The parts of the object on which the light is strongest are called highlights and the darker areas are called shadows.

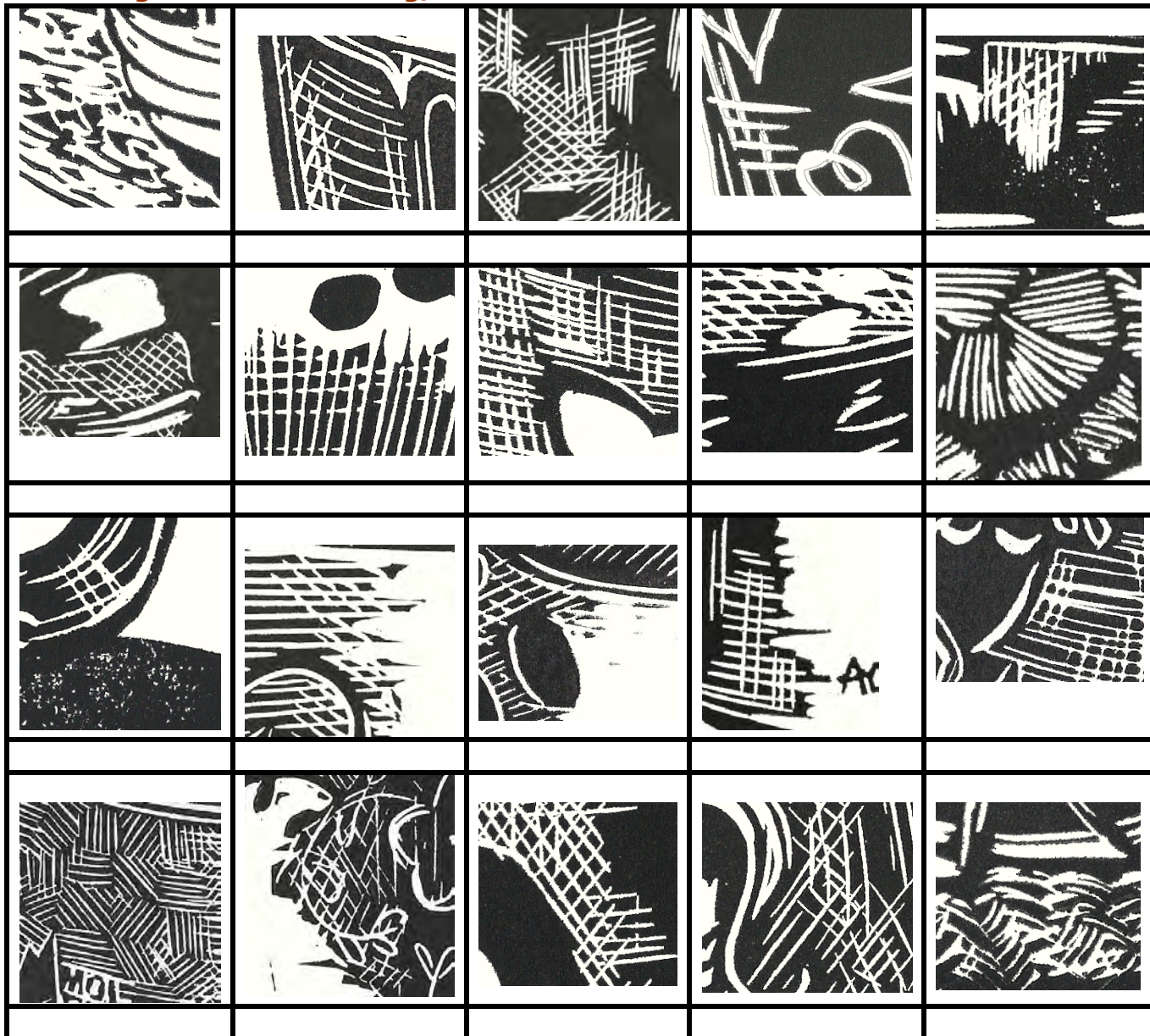
In art, tone refers to the degree of lightness or darkness of an area. Tone varies from the bright white of a light source through shades of gray to the deepest black shadows.

Hatching Crosshatching is an extension of hatching, which uses is the use of fine parallel lines drawn closely together, to create the illusion of shade or texture in a drawing.

Materials: Hatching and Cross Hatching Seek and Find. Appendix #6

Procedure: Give the children the handouts for the various hatching and cross hatching in the exhibition. Let them try and identify the mugs. **Record the name of the mug on the line below the image**

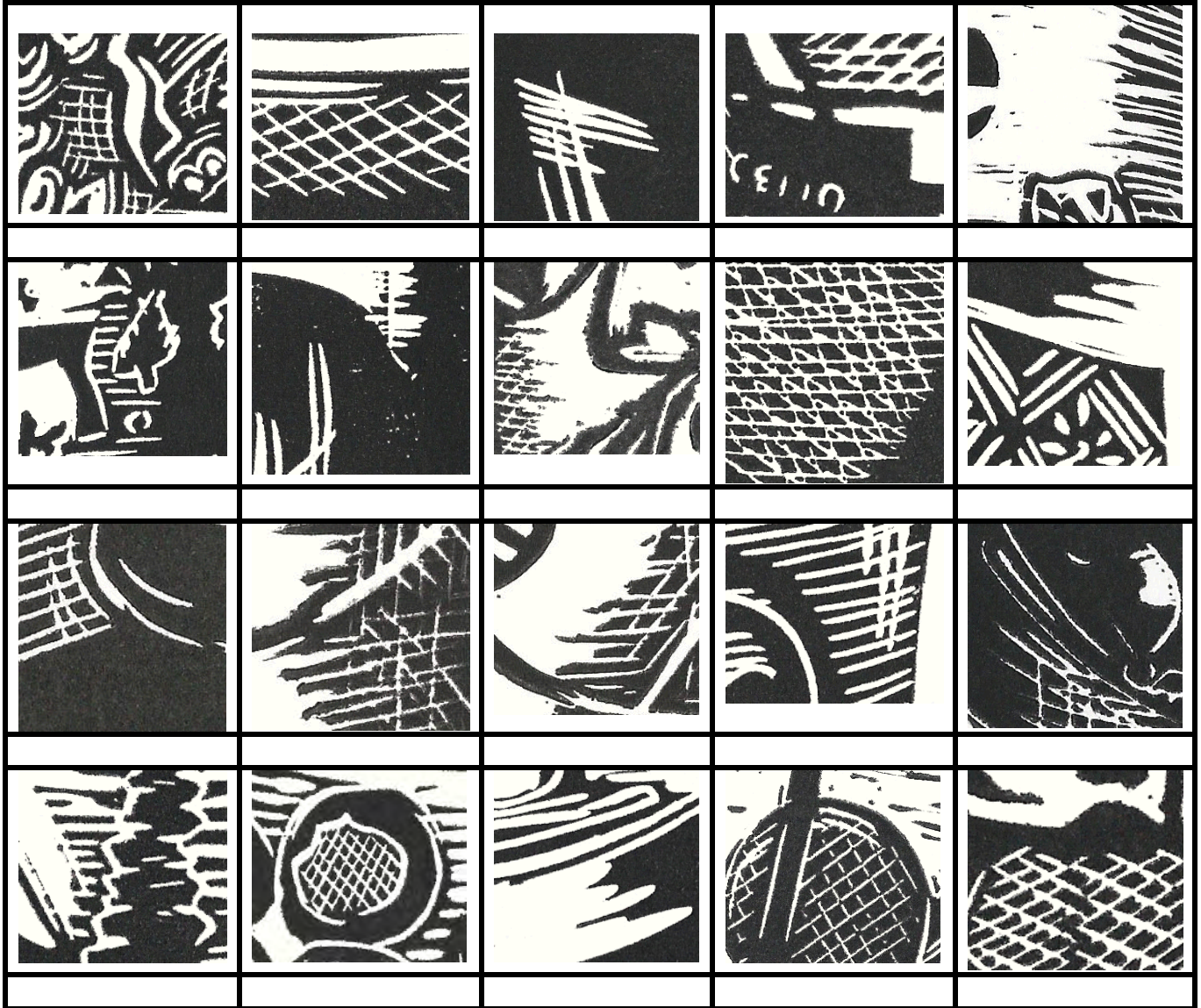
Hatching and Cross Hatching, Seek and Find #1



Answer Key: Hatching and Cross Hatching, Seek and Find #1

Boat On The Shore	Vertical	&	Hearts 2	Lorraine Sutter 1
Moscow Connections	Burst Of Flowers	Hello	Egypt	Bird
Mug Of Tea	Ivy League	Glass Eyed Beads	Australia	Ashley Marshall
Adventure Mug	Pattern Of Flowers	R	Wonder Women	Boat In The Storm

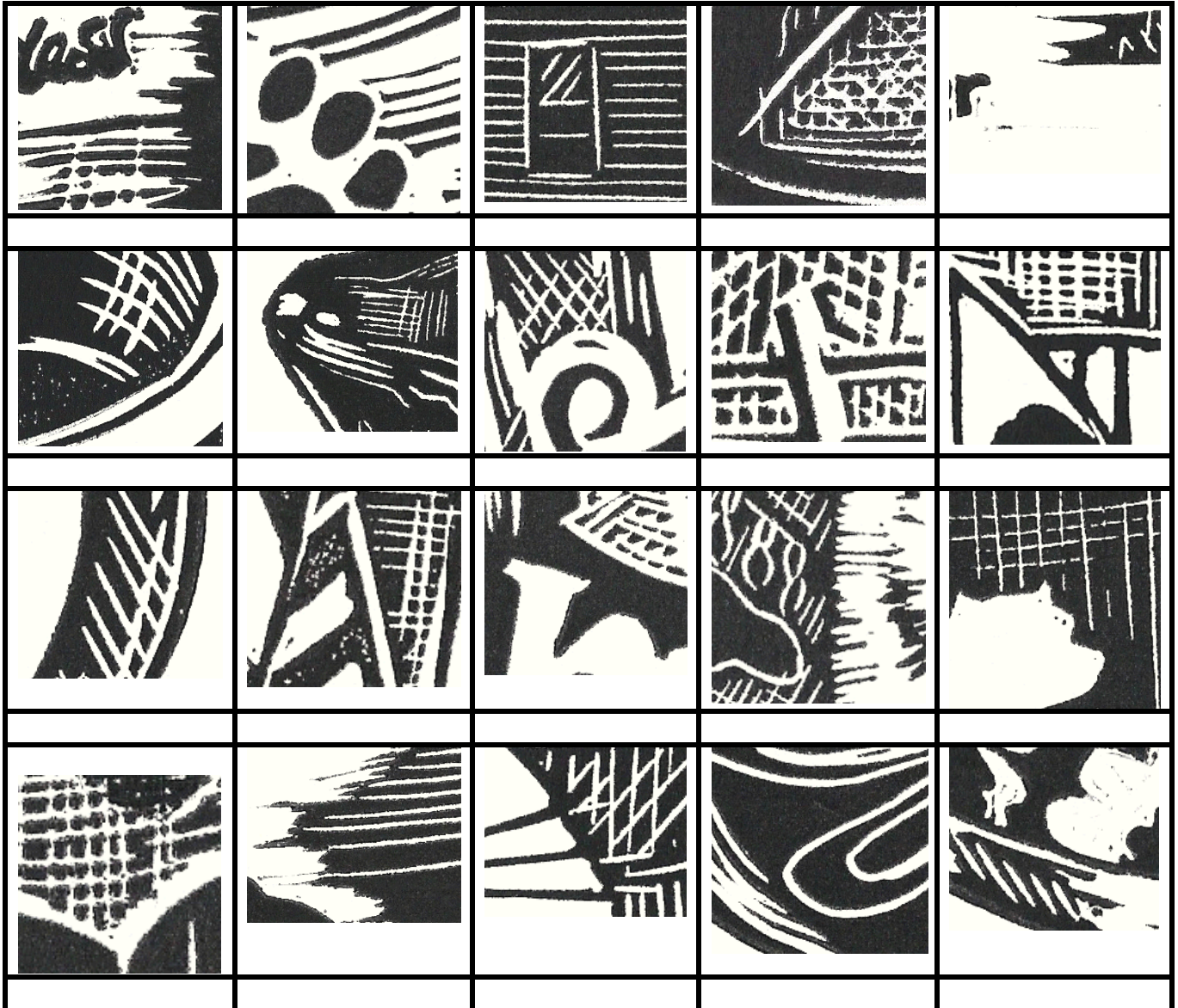
Hatching and Cross Hatching, Seek and Find #2



Answer Key: Hatching and Cross Hatching, Seek and Find #2

Bumpy Flowers	Café Venezia	Cappuccinos 2	Cappacino 1	Chile
Christmas	Cow	Dad	Dark	Diamonds
Elegant In Black	Eli Fernandez	Eil Fernandez 2	Eyes	Fish
Forest	Four Petals	Froth	Fused	Giraffe

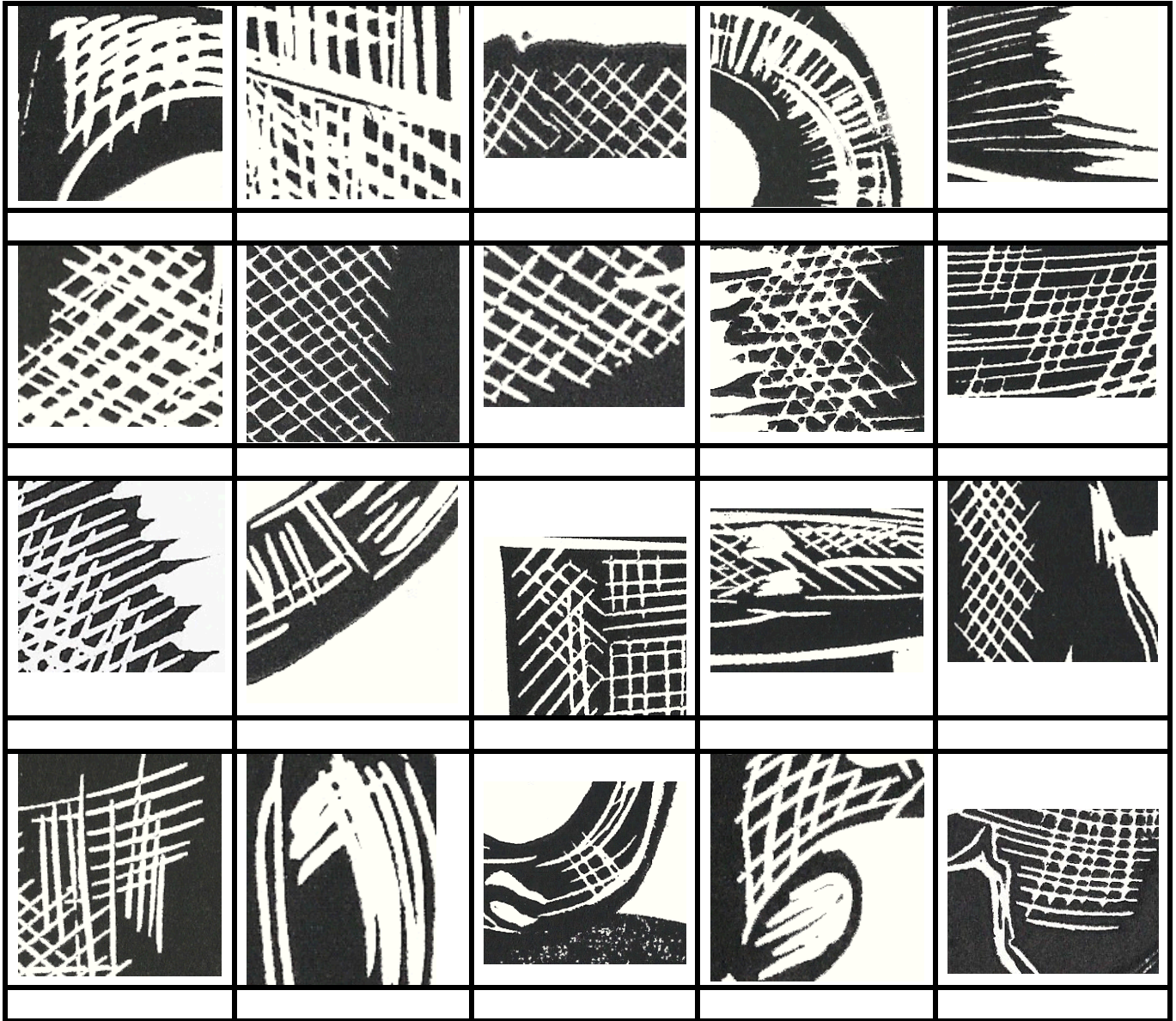
Hatching and Cross Hatching, Seek and Find #3



Answer Key: Hatching and Cross Hatching, Seek and Find #3

Goddess	Graphic Owl	House	Ken Wilkinson	Love One Another
Mexico	Milk Mug	Moustache	Music	Owl
Pattern	Penguin	Philippines	Polar Bear 2	Polar Bear 1
Polka Dots	Poppies	Rabbit	Retro Flowers 1	Retro Flowers 2

Hatching and Cross Hatching, Seek and Find: Mastery Level, SUPER HARD



Answer Key: Hatching and Cross Hatching, Seek and Find: Mastery Level, SUPER HARD

Rocket	Rabbit	Polar Bear 2	Singing Mug	Spider
Shirly Carriere	Square	Swirls	Tato	Thalys
The Tower	Three Flowers	Tie Dye	Tulip Festival	Unicorns
&	CBC	Mug Of Tea	R	Ashley Marshall

Handmade vs. Commercial (mold vs. human hand)

Recommended for all ages

Objectives: to make the children aware of the various ways that mugs can be built.

Materials: Internet images

Procedure: Watch the video on slip casting. Two molds for slip casting are including in the exhibition.

Video link to Slip Casting <https://www.youtube.com/watch?v=MCEzOxnWwY>



There are several ways a coffee mug can be built without a potter's wheel or a mold, as shown above.

Pinch Method – a ball of clay is pinched and manipulated into the correct mug like shape.

<https://www.youtube.com/watch?v=qsuW7ondkLc>

Coil Method – Coils are created and stacked in a circular pattern until the desired height has been reached. <https://www.youtube.com/watch?v=th8yLtfjZ58> (this video is coil and Pinch methods)

Slab Method – A flat slab of clay is placed in a mug shape and a flat disk is attached to the bottom.

<https://www.youtube.com/watch?v=G1eNWrnDpoY>

Potters Wheel - <https://www.youtube.com/watch?v=NYFwsEFzTG4>

Creating Handles - <https://www.youtube.com/watch?v=HW-7d2bMDNY>

Why do you think potters continue to make coffee mugs on the potters wheel when they can easily be made with a mold?

What is the visual difference between the hand built and commercial coffee mugs?

Which do you prefer if you could only buy one?

Why do you think the slip casting method was invented or developed?

How has that method affected the world/ businesses/artisans?

What force is at work when a potters wheel is used?

A potter usually develops his or her own style. Look at the mugs in the exhibition; what is the stylistic feature is most noticeable on the mug? The mugs are as unique as the artists that make them. What would your mug look like, how tall, wide, what colour, handle, texture?

Full vs. Empty Mugs

Recommended for all ages

Objectives: to have the children look carefully at the mugs and make a decision about whether a full mug or empty mug is more interesting and why they think so.

Procedure

Have the students move through the exhibition and record the number of mugs that have coffee in them, the number without coffee, the ones with foam and the ones without.

When they have collected their data and therefore looked carefully at the work ask them:

Which mugs did you find more interesting, the full mugs or the empty mugs?

What is interesting about a full mug, how does it affect the artwork?

What is interesting about an empty mug, how does the emptiness affect the artwork? Do you think the coffee is there but we can't see it? Is the mug about to be filled??

How does the froth change the look of the mug? Which mug as the most froth?

Which mug has very clearly carved bubbles?

If you were to draw a mug would you have froth or not, full or empty??

Advertising on Mugs, Left or Right Handedness

Recommended for all ages

Objectives: To have the children notice the text and advertising on the mugs and that the text follows the same ellipse as the top and bottom.

Materials: The exhibition

Procedure:

Have the children move through the exhibition counting out of the 110 mugs how many have a left handle view, right handle view or no handle at all.

Discuss how the images on the mug appear different to the viewer than the person drinking from the mug. Can they find the mugs that would appear special to the person drinking it (giraffe, &)?

Why would most mugs be pictured with the handle to the right?

There is one mug that alters the face of the person drinking it. It is a small dress up game. Can you find it?? (Moustache Mug, it appears that the person drinking from it has a moustache) This mug is built for the viewer not for the one drinking it.

Have the children find all the mugs with text. This text sits on an ellipse just like the top and bottom of the mugs. If the text were to be placed on a straight line it would not look like it should. How many mugs have text on them?

Mugs are used for advertising place and events. Which side would you put the text on if you were designing a mug?? What might you write on a mug if you could design your very own?

Shapes of Mugs/Observe Form, thin, wide, tall Curvy, Straight

Recommended for all ages

Objectives: to be able to use visual art terminology to describe the mugs in the exhibition.

Materials: the exhibition

Procedure: The gallery guide allows the children to move through the exhibition, or they have already done the cross hatching seek and find, or the favorites exercise and are now sitting on the gallery floor remembering what they have seen and try to identify mugs that correspond to the descriptive words.

Find a mug that has line that can be described as..

- Flowing
- Delicate
- Simple
- Bold
- Thick
- Thin

Find a mug that had tone that can be described as...

When it comes to **tone** in art there are four words that can help you when critiquing. None of the words are fancy; however they may not all be use in your everyday conversations with friends.

- Subtle
- Contrasting
- Muted
- Dramatic

Find a mug that looks like it has texture, describe it as...

Texture is a very common element with and often used when referring to clothing, furniture and hair. Also, if you have ever painted a wall in your home you are most likely familiar with the following words.

- Rough
- Fine
- Smooth
- Coarse
- Uneven

Find a mug that could be described as..

Art comes in various **shapes** whether it is a painting or a sculpture. Therefore, there are specific words to describe each piece of art.

- Organic
- Curvaceous
- Geometric
- Angular
- Elongated

Find a mug that could be described as....

Movement is seen in every piece of art. **Movement** helps to create or define a piece of art.

- Swirling
- Flowing
- Dramatic

Find two mugs that can be described as...

Scale is basically the size of the art. The words used to critique scale are common words that are already in our vocabulary.

- Large
- Small
- Intimate
- Miniature

- Naturalistic

Can you find any mugs that can make up to these words???

- Geometric – refers to the shapes such as circles, triangles, squares, etc.
- Organic – free flowing or rounded
- Symmetry – meaning it is equal on both sides
- Asymmetrical – unequal proportioned elements

- Focal point – the spot that stands out in the artwork
- Distorted – a shape that is changed and no longer looks proportioned

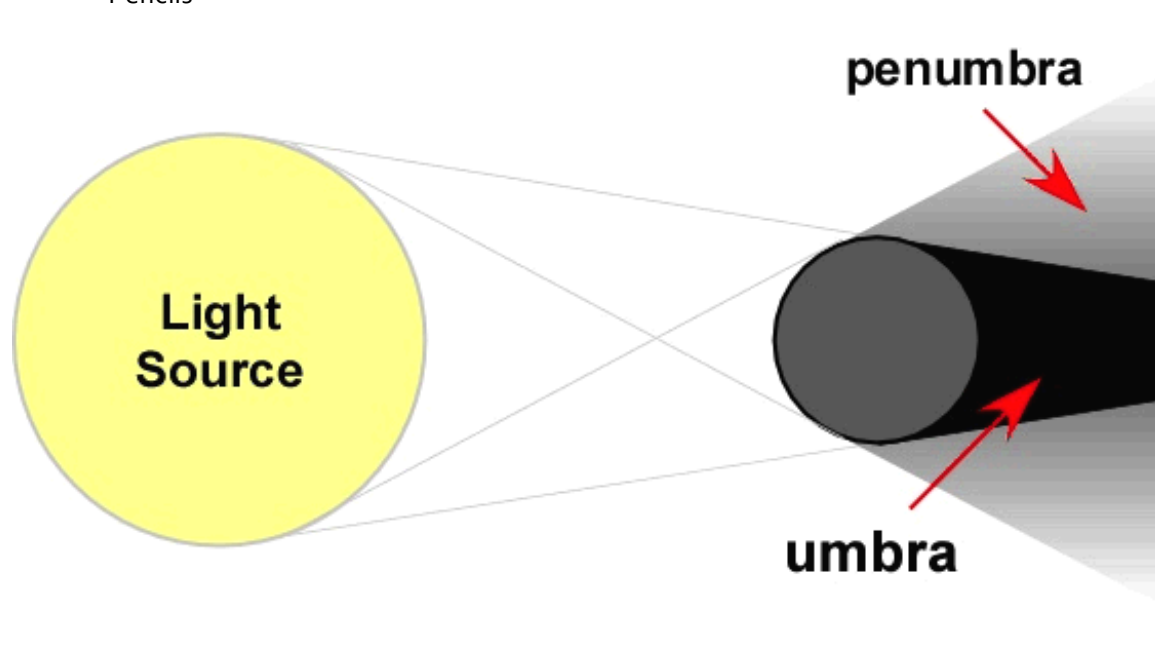
Shadow Exercises

Recommended Grade 5 - 12

Objectives: to recognize various shapes in shadows

Materials:

- two or more flashlights
- Coffee mugs
- Paper
- Pencils



Background information

In this exhibition the artist has created shadows that only have a penumbra so that the coffee mug is the main focus of the exhibition. The artist also did those so that the shadows were not too long as to leave the paper edge. The mug and shadow are contained in the center of the paper.

Procedure

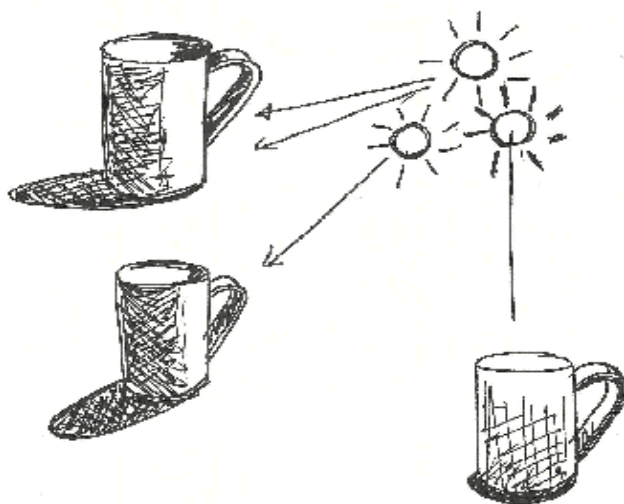
Using a flashlight move from high to low on a coffee mug sitting on a table.

The student should be able to observe that the length of the shadow changes when the height of the light source changes.

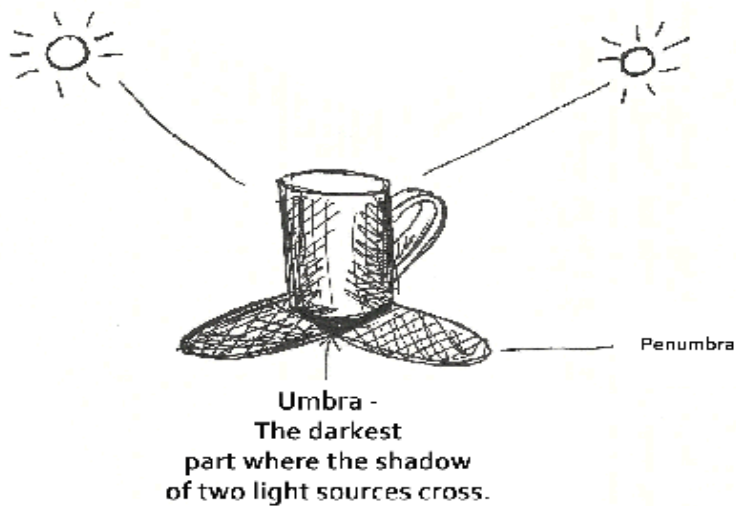
Using 2 flashlights have one student on one side of the mug and you on the other.

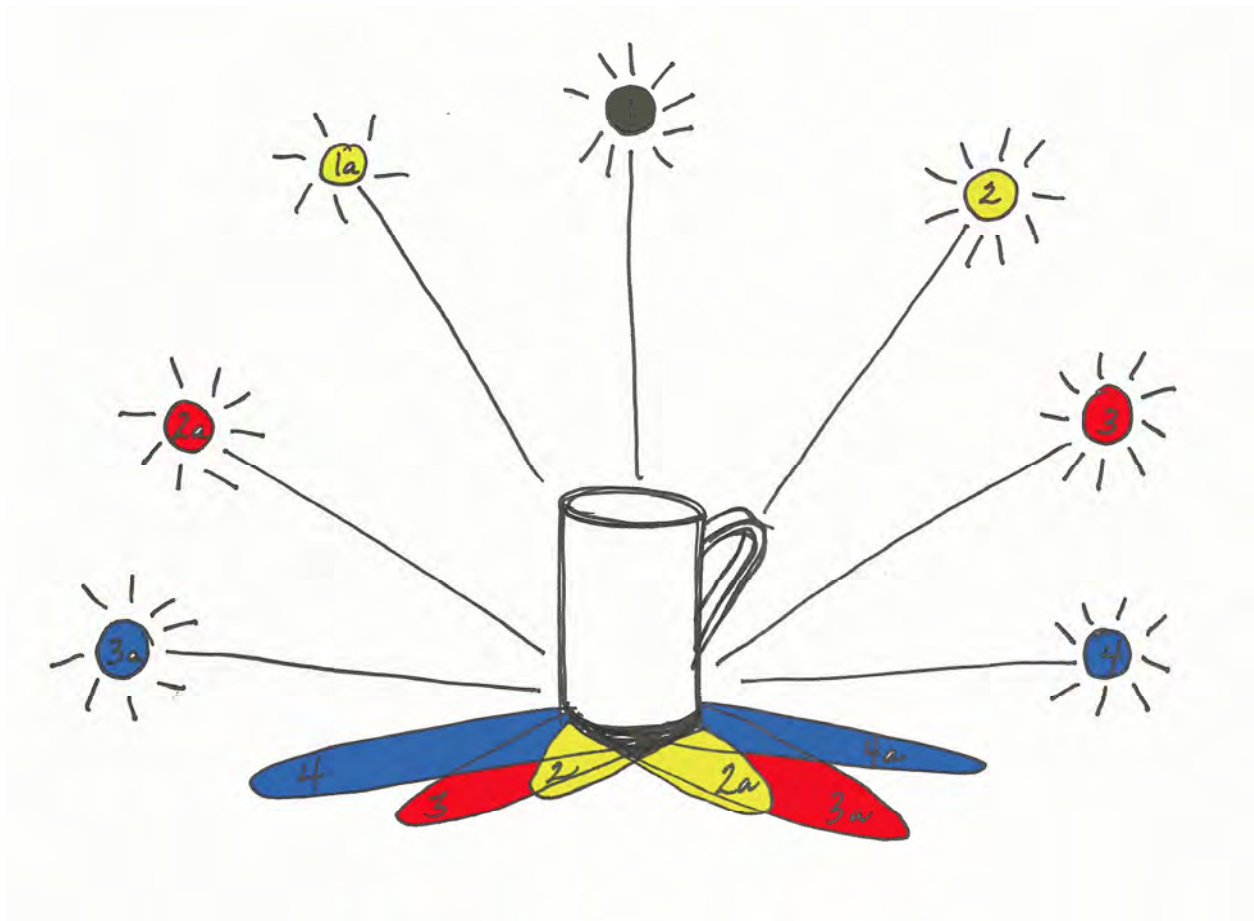
Try and hold the flashlights at equal levels and see what happens to the shadow. Have the student note the cross over area where the shadow is darkest the UMBRA.

Move the flashlights in various ways to see how the shadow changes. Let the students take turns with the flashlights and then try and draw what they observed. It does not need to be a detailed drawing but just a recording of observations.



Note: The inside ellipse of the mugs is also affected by light. Whichever side the light shines on the inside of the mug will be darker on that side.





Post Tour Activities

The following activities may be used as post-tour activities to review and reflect on concepts presented in the exhibition. They have been developed according to the Saskatchewan Arts Education Curriculum objectives for grades K – 12. They are intended to inspire your group to respond through creative expression and to complement their viewing and learning experiences.

Ellipse the Key to Drawing a Mug – How to Draw a Coffee Mug

Recommended for Gr. 4– 8

Objectives:

To draw a coffee mug with handle in perspective

Be able to draw ellipses correctly

Use previous knowledge learned in lesson “The Cylinder/Ellipse/Form (the basis of a mug drawing)”

Materials

Pencil

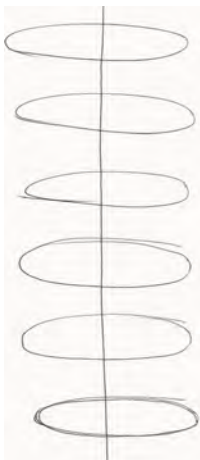
Paper

Procedure

Basic viewing of mugs at different height is recommended. The broader the ellipse the closer the viewer is to seeing the mug from the top. The thinner the ellipse the closer the viewer is to seeing the lip of the mug level with the edge.



Drawing ellipses can be difficult at first but I teach the students to use their peripheral vision and a vertical line to help them.



4. Draw a vertical line.
5. Draw half an ellipse. Right handed people draw it on the right. Left handed people draw it on the left.
6. Keeping an eye on the previously draw half use peripheral vision to draw the second half to as closely represent the other half.

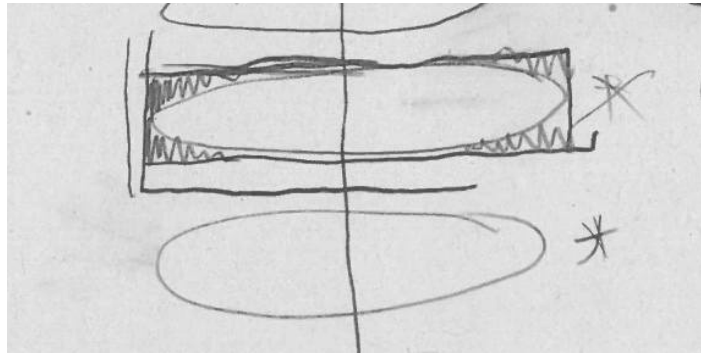
Things to watch out for when students are drawing ellipses.

- They will make the left and right edges too pointed or too square.

- They will tilt the ellipse making the one side higher than the other.
- They will make it too open for the bottom ellipse created on their mug. Top and bottom ellipses need to match in arch. They need to compliment each other.

The thickness of a mug drawn by concentric ellipses changes with the angle of view. Level with the mug lip the ellipse will be closer together all the way around. As the viewer moves higher the front edge will become wider and the back edge will stay thin and then at a point the front and back edge will become equal when the viewer is high enough.

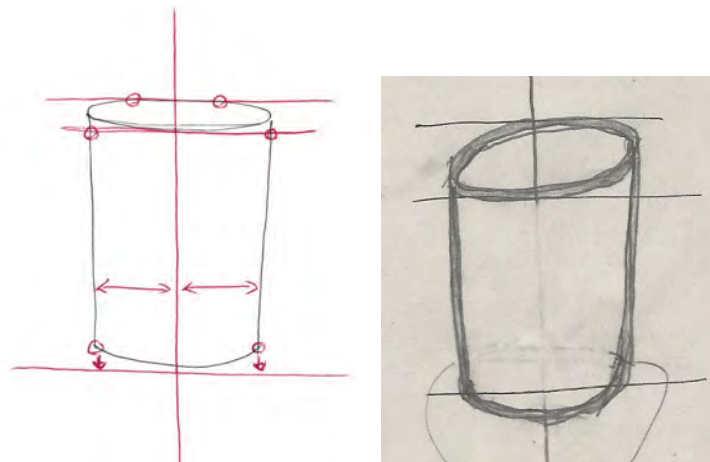
Below is a student checking their ellipse by drawing vertical lines on the edge of the ellipse and horizontal top and bottom. The corners can be filled in with pencil to evaluate the accuracy of the ellipse.



The students draw an ellipse at the top of the mug and where they perceive the bottom of the mug to be. Connect the sides with vertical lines. Erase the top portion of the bottom ellipse.

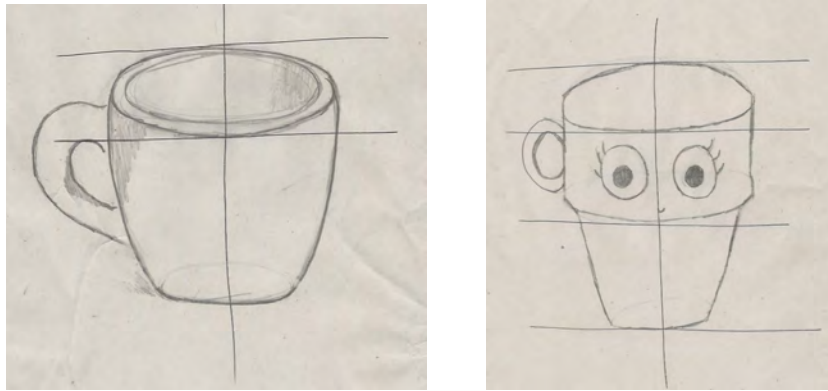
1. draw top ellipse
2. draw bottom ellipse
3. connect ellipses together with a vertical line
4. erase the inner top portion of the bottom ellipse
5. add handle (see below)

Note the lines the students use to check their ellipses.

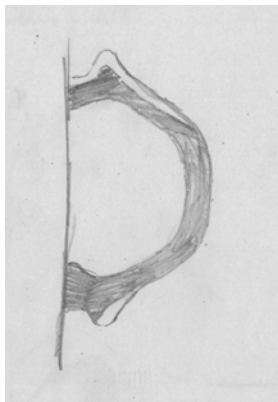
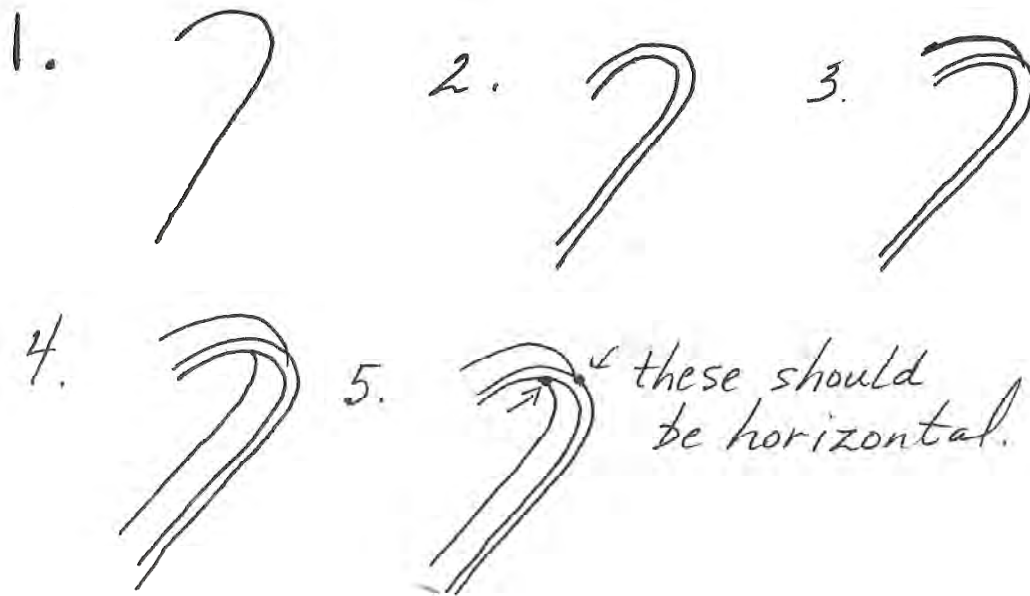


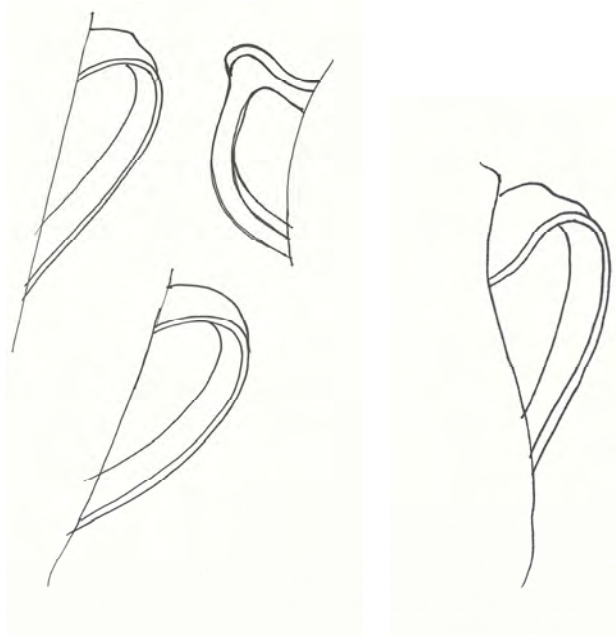
An ellipse is drawn for the bottom as well.

The top half of the bottom ellipse is erased because it can't be seen through the mug.



The handles are just a series of related curves.





Mug by - Autumn – Grade 8

Various Adaptations for Mug Drawing Projects

Pastel Coffee Mugs

Recommended for Gr. 4– 8

Tip for shadows in pastel...Follow the drawing coffee mugs lesson and use pastels to add colour. One tip is that when doing the shadow, go over the shadow completely with the pastel colour of the

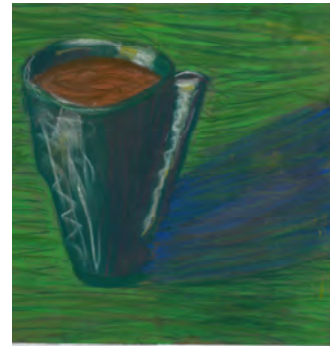
background to create a connection to the background. Draw the shadow and then colour right over it with the background colour.



John – Grade 8



Sophie - Grade 8



Brooklyn - Grade 7



Aaron – Grade 8



Emily – Grade 8

Contour Lines – Black Glue Coffee Mugs

Recommended for Gr. 4– 8

Objectives:

To focus on the contours of a coffee mug
To use line to create form

Materials

White glue
Chalk Pastels
Black India Ink
Coloured construction paper or white drawing paper depending on which method you are doing.

Procedure

Add black India Ink to white glue to make it black or it can also be done with just white glue. The very small glue bottles that are available at the Dollar Store are best for small fingers.

1. Draw a mug on a large piece of construction paper.

2. On a separate sheet of paper have the students test the application of glue. (white glue on coloured paper, black glue on white paper) Use very little pressure to get a small line or use more pressure to get a thick line. The students also need to practice holding the glue bottle against the paper so that bubbles are not formed and the line is consistent. They also need to move very slowly along the line they are creating.
3. TIP: Have the students begin at the top of the page and work downward to avoid having the glue smeared with their arm as they work.
4. Once the glue has been applied let it dry overnight.
5. Once the glue is dry the students can start to add the pastel. The glue lines help the students to keep the pastel in control and not have it smear everywhere.
6. The pastels can be layered and create very interesting effects.

Styrofoam Prints of Coffee Mugs – Reductive Technique

Recommended for grades 4-8



Objectives

Expose the children to various types of coffee mug.

To understand the reductive technique process.

Use printmaking techniques.

Draw coffee mugs

Materials

- New Styrofoam meat trays (plate) – Unisource Saskatoon product #072154, Saskatoon, SK (306-934-8004) Cut off the rounded edge.
- Red, yellow, orange and brown block printing ink
- brayers
- paper
- Images of coffee mug, various shapes
- Newsprint

Procedure

1. Cut the edges off of the Styrofoam trays.

2. Trace around the trays onto blank newsprint. This will allow the children to know how large to draw their coffee mug
3. Have the students print the Styrofoam **without** any image on it, three times on white paper. This colour should be a fairly light colour.
4. While the papers are drying, use the various coffee mugs as inspiration begin to draw them within the shaped traced on the newsprint. Talk about composition and cropping. Have them draw the images fairly large to facilitate transfer to the Styrofoam. Words will turn out backwards unless they draw them backwards in the beginning.
5. Once they are done drawing the coffee mug, cut along the line that is the size of the Styrofoam.
6. Tape the drawing of the coffee mug to the Styrofoam on the smooth side.
7. The children will now trace the coffee mug onto the Styrofoam. The best way to transfer the image is to drag the pencil along the line it will create an indent in the Styrofoam. Wherever the children create a line it will appear white when printed. The newsprint will tear where they trace over it and this is ok. The tracing needs to be done with a very sharp pencil. If the pencil is dull it will make a very wide line on the Styrofoam and detail will be lost.
8. Remove the newsprint. Retrace any lines that may be too light.
9. Using a different colour print a second layer.
10. The second colour that they should print is the second lightest colour.
11. They re-ink and print it with the last colour if they wish, two colours are good but they may also use three.. This should be the darkest colour.
12. Label, depending on the number of prints produced the labeling will vary. V/E is the standard way to label a print when each one is different but still part of an edition.





1/8 Block Porter-Hanson 2016



1/8 Kitty in a cup Taylor Petras 2016

Prints with No Mess

Recommended for grades K – 8



By Maya Grade 5

Student Objectives

- Students will create an art piece using a simulated printmaking method.
- Students will learn printmaking terminology.
- Students will understand the difference between a reproduction and a print.

Materials

New Styrofoam meat trays (plate) – Unisource Saskatoon product #072154,
Saskatoon, SK (306-934-8004)
Prang® markers

Water-soluble markers
Sponges
Glue stick
Oil pastels (optional)
White drawing paper 11 x 17"
Strips of black paper 2 cm wide (4 per student)
Paint
Bond paper or photocopy paper
Images of the prairie coffee mug
Pencils
Newsprint

Procedure

1. Introduce or discuss the concept of printmaking. Printmaking is a method that an artist uses to make multiple copies of an image, using a plate or block on which ink is placed and then transferred to another surface.
2. Explain the difference between a print and a reproduction. A print is conceived of as a print and produced as a print. The work is not a print if it was conceived of and created in another medium and then reproduced with printmaking techniques. For example, an oil painting that is photographed and then reproduced using printmaking techniques is not a print but rather a reproduction.
3. Review the compositional techniques, focus on cropping.
4. Draw a coffee mug on newsprint (see lesson on drawing mugs).
5. Students transfer coffee mugs on the Styrofoam tray by dragging a pencil on it. Anywhere that the Styrofoam is marked will become white in the final print. It is important to drag the pencil and not push it. The Styrofoam tray becomes the printing plate.
6. Students colour the plate (that which creates the print) with Prang[®] markers. Compared to other markers, Prang[®] seems to transfer the most effectively with the brightest colours. All areas of the plate are covered unless you are doing the collage technique later with the print, where the negative space will be filled in with a different medium.
7. It is important that when colouring the plate they do not scratch the surface with the tip of the marker or it will cause new white lines to appear on the finished piece. Colour with the side of the marker tip not the tip.
8. Colour the entire plate, both the coffee mug and the negative space.
9. Evenly dampen a piece of bond paper (photocopier paper) using a sponge. Help young students do this step. If there is too much water, the marker bleeds. If there is too little water, the colour doesn't transfer. **THE PAPER SHOULD NOT GLISTEN BUT JUST BE DAMP.**
10. The plate is placed on the table inked side up.
11. Wet side down, place the paper on top of the plate.
12. Rub the plate with a fist and fingers and the image will transfer. This is visible through the paper. You will be able to visually recognize when the image has transferred.
 - a. Remove the paper and re-ink the plate to make a second print. Students can change the colours of the print on the second printing if they wish. The second printings look great because of the residual colour left on the plate from the first print and it is a great use of new vocabulary. With subsequent printings the colours become closer to earth tones. Be sure that they use the side of the marker so that they don't make extra lines with the tip by accident.
 - b. Label properly.

Adaptation # 1

The lesson can be continued by printing 2 prints of the plate, mounting them as a diptych or more as in the image below.



By Ava Grade 5

Coffee Mug Linocuts

Recommended for grades 6-12



Ava – Grade 6

Student Objectives

- Students will work with linocut blocks.
- Students will understand negative space.

- Students will understand the difference between a print and a reproduction.
- Students will use a printing press to create a limited edition print.
- Students will correctly label a print.

Materials

Speedy cut lino blocks (soft and easy to carve)

Lino cutting tools

Blades for cutting tools – younger students work best with the #1 (the smallest) and #5 (the deepest “v”)

Newsprint

Coffee cup images or coffee cups

Masking tape

Large Spoons

Procedures

1. Explain the difference between a print and a reproduction.
2. A print is conceived of as a print and produced as a print. The work is not a print if it was conceived of and created in another medium and then reproduced with printmaking techniques. For example, an oil painting that is photographed and then reproduced using printmaking techniques is not a print but rather a reproduction.
3. Students select images they wish to create.
4. On newsprint, students trace around the size of block they have and draw the images they have selected inside the space.
5. Emphasize that they think about the composition and how they’re going to carve it when complete. The parts they carve away will be white when printed.
6. Sometimes working in the negative space is difficult for young students.
7. To transfer the image from the paper to the block, take the drawing and place upside down on the block. Use something with a smooth edge but crisp enough to create pressure on the block. Rub all over and the image will transfer. The image will be transferred in reverse but will print again in the manner that they drew it.
8. Begin carving the block. It is best to leave the largest areas to be carved for last so that the block remains strong.
9. Prior to printing, rinse the block and dry well. This will remove any crumbs from the carving process.
10. The children can be instructed to pick up the paper that they are about to print in two different ways to reduce the number of fingerprints on the edges of the prints. One is to create a sort of money clip with a piece of scrap paper and grasp the paper in this way. Another is to use their knuckles to move the paper to the edge of the table and the grasp it between two knuckles.



11. Printmakers rip their paper rather than cut it but you must first make the paper larger than you require to help with ripping later.
12. Cut the paper 10 cm larger than the block.
13. Ink the block.
14. The brayer needs to be passed over the block slowly and evenly in both directions. If the students roll very quickly, it will actually take the ink off.
15. INKING TIPS (See appendix 4)
16. Take the block lay it on the table ink side up and center the paper as well as possible. You can use a guide on a larger piece of paper and trace where the paper will be in relation to the block. It is important with water based inks that the children move quickly from inking to placing the print on the paper to avoid drying out of ink.
17. Turn the paper over. If you have access to a press use it. If not rubbing the paper with good pressure will transfer the print. The back of a spoon works really well.
18. When done transferring the image lift the print from one corner slowly pulling up the print off of the block.
19. Re-ink and print again.
20. Rip the paper to 4 cm on each side of the print by laying a metal ruler or heavy aluminum runner (available at hardware stores, these are great as they are heavy) where you want the edge. Pull up from the corner of the paper gently and pull towards the ruler. Rip several more sheets than you think you will need because accidents and errors do occur in the printing process.
21. Let the prints dry for over night before labeling to keep fingerprints at a minimum.
22. Correctly label the prints.
 - a. All labeling must appear directly under the print. This is very important if the print is to be framed because it must maintain its geometric shape.
 - b. Title centered, name on right and edition on left side. Edition number is the number of prints created, the prints need not all be done on one day. The print should be labeled as a fraction of the series (1/10, 2/10 etc). This label placed in the left corner. All labels are done in pencil never in pen. The title is generally printed and the signature handwritten.
23. Placing wax paper between the prints is a great idea until you are certain they are dry and no sticky residue remains.





Options for backgrounds:

1. Paint the background with watercolour and print overtop.

2. Chine-collé

Traditional **Chine-collé** requires the artist to place thin pieces of colored paper, cut or torn to a desired shape into position on your plate. You then glue the paper and print the image with one roll through the press. The intaglio plate will impress its textures and forms into the colored or Chine-collé paper. In a modified version students can glue pieces of tissue paper on the larger art paper using a watered down white glue and water technique and then they can print over this. The effect is beautiful.

3. **Transparent paper.** Create prints on transparent paper like vellum and layer the prints with a slight offset and the print behind will look like a shadow.



Grade 7 - nature print on layered vellum

Cross Curriculum Connections

Math and the Coffee Mug

Outcome: SS3.2

Demonstrate understanding of measuring mass in g and kg by:

- selecting and justifying referents for g and kg
- modeling and describing the relationship between g and kg
- estimating mass using referents
- measuring and recording mass.

Outcome: SS3.3

Demonstrate understanding of linear measurement (cm and m) including:

- selecting and justifying referents
- generalizing the relationship between cm and m
- estimating length and perimeter using referents
- measuring and recording length, width, height, and perimeter.

Possible activities

- weigh coffee mugs that have approx. the same volume – compare the weights and determine reasons for the difference, example type of clay, size of handle, etc.
- fill the coffee mugs with water and weigh – begin exploring the concept that 1 cm³ of volume of water is equal to 1 g which equals 1 ml. 1000 g = 1 kg = 1 L of water

- make a graph of different types of sizes of coffee mugs by weight/volume to compare uses, such as regular mug, go cup, and novelty mugs
- trace the shape of the circular base of the cylinder on the coffee mug. Discover that a cylinder is a circle with a rectangle attached around its circumference
- Measure the size of the rectangles created by the side of the different mugs.
- Find the diameter of the circle at the bottom of the different types of mugs.
- Explore the reasons for a go cup to be so tall, compared to a mug used daily in the home.
-

Outcome: SS5.3

Demonstrate an understanding of volume by:

- selecting and justifying referents for cm³ or m³ units
- estimating volume by using referents for cm³ or m³
- measuring and recording volume (cm³ or m³)

Possible activities as above, for grade 3, but using the measurement referents and conversions.

- Estimate then measure volume of different types of mugs
- Graph volumes with different mugs and conversions
- Explore how volume is affected by height of container, size of the bottom, etc.
- Have students make a template (net) of a cylinder using their geometry set to review the concept of the rectangular shape made from the side of a cylinder.
- Determine how doubling the size of the circle affects the size of the rectangle. Triple it.

Outcome: SS8.3

Demonstrate understanding of volume limited to right prisms and cylinders (concretely, pictorially, or symbolically) by:

- relating area to volume
- generalizing strategies and formulae
- analyzing the effect of orientation
- solving problems.

Possible activities – revisit concepts and activities from gr. 3 and 5 related to measurement and volume.

- Build on the concepts of volume of a cylinder, and lead toward the discovery that the area of the circle times the height will equal volume. Develop this by using a regular shape, such as a square, which you can fill with cm^3 cubes, and prove that the volume is equal to the area of the base times the height. Have the students experiment by measuring the volume of different coffee cups that are cylinders, and then use the formula of $\pi \times d$ for the area of the base of the coffee cup, multiply by the height, and the volume in cm^3 will be approximately equal to their measurement in ml.
- Develop word problems on the concepts of multiple cups of coffee in a day, and the total in L that would be consumed in 1 day, 1 week, 1 month, 1 year, a lifetime.
- Change the base of the cylinder to an ellipse, Have the students experiment with the creation of ellipse, and develop a template (net) for a “novelty coffee cup” with an elliptical base. Compare the size of the rectangle created with a regular cylinder. Estimate how an ellipse compared to a circular base affects volume.

Mapping Where Coffee Comes From

Where does coffee come from? Gr. 6 Social Studies Atlantic Neighbours and Gr 7 Social Studies – The Pacific Rim.

The coffee belt – see power point – Have the students mark the countries that trade with North America in their respective regions of study for their grade level.

The International Coffee Agreement – work with the concepts of free trade and fair trade – develop the terminology typically in a trade agreement or when there is not one– import, export, commodity, quota, tariff, duty, sanctions, embargo, taxes, penalties, monopoly, specialization

Build on the Fair Trade concept – have the students research reasons for fair trade, and find other commodities that have fair trade movements.

The history of coffee – build the concepts of timelines over an extended period – 1200 years – how do you make the intervals equal? How big is your timeline? What is important relating to coffee's growth as an industry? What is fun trivia? What do you wish to include? How will you handle the large gaps (850 AD to 1100, 1100 to 1400, as compared to centuries with greater activity. (Note – the timelines can become over a meter long if students use a scale of 1 cm = 10 years – it will be 120 cm long)

Outcome: IN8.1

Investigate the meaning of culture and the origins of Canadian cultural diversity

After developing the definition of culture from the Outcomes in the curriculum, work with the concept of a “coffee culture”. What is a coffee culture? How would you identify someone as part of it? How does it affect those not part of it?

Explore the culture in relation to the addictive properties of caffeine. Why is this drug legal, and others are not? Is chocolate an addiction? Which chocolates have the most caffeine? Which soft drinks? How do they fit into the coffee culture? Tea has caffeine, is there a tea culture? If so, how is it the same/different?

Investigate why some people prefer different companies, such as Starbucks, Tim Horton's, McDonalds. Is it the bean type (Arabica vs. Robusta) or the blend that they use? Is it marketing?

International Coffee Agreement

What is it?

The International Coffee Agreement (ICA) is an international commodity agreement between coffee producing countries and consuming countries

What does it do?

It is aimed at maintaining exporting countries' quotas and keeping coffee prices high and stable in the market, mainly using export quotas to control the price. Countries are told how much coffee they can grow and sell on the international market.

Who has signed this agreement?

The current 2007 agreement has 42 exporting members and 6 importing (the European Union represents all its 27 member states as one member)

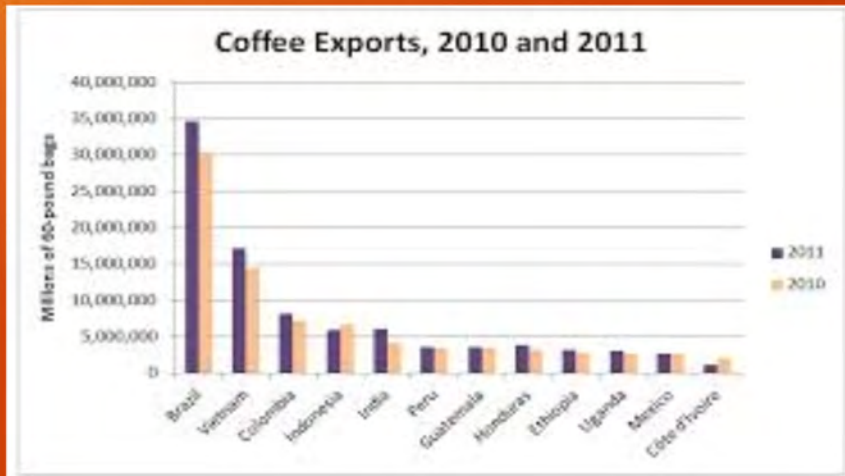
The Coffee Belt - where it grows



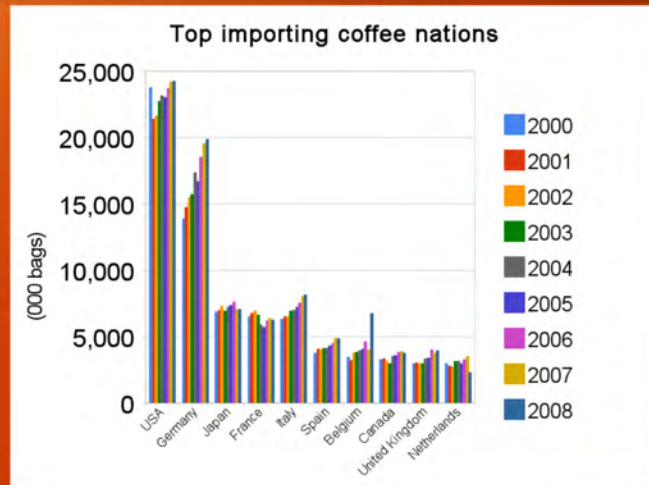
Coffee and our Pacific and Atlantic Neighbours - Where does Canada's coffee come from?



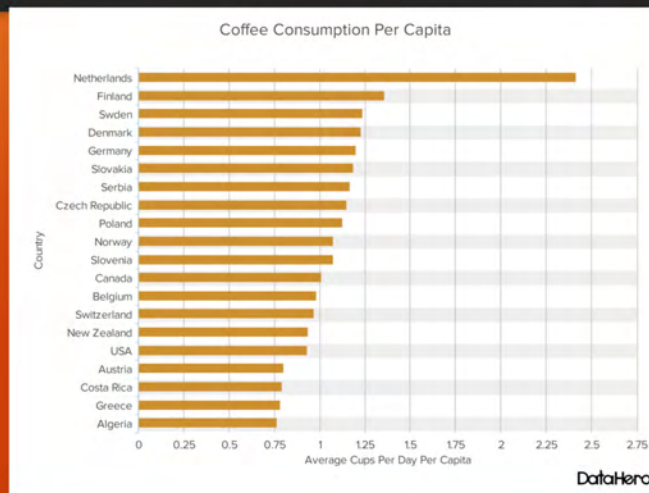
Who sells the most coffee?



Who imports the most coffee?



Which people drink the most coffee per day?



Where does our Coffee Come From? Our Pacific and Atlantic Neighbours



Timeline in the History of Coffee

- **850 A.D.** Kaldi, an Ethiopian herdsman, observed his goat chewing on the red berries, he sampled the berries himself. He ran to the nearest monastery, telling of his discovery. The head monk condemned the berries as the Devil's work and threw them into the fire. The smell attracted the other monks, and one snatched the cooled beans from the fire pit, mixed the beans with water.
- **1100** Arab traders returned to their homeland, now modern-day Yemen, with coffee from Ethiopia. While the Koran forbids intoxicants, Muslims became enamoured with coffee.
- **1453** Ottoman Turks introduce coffee to Constantinople.
- **1454** Coffee's popularity spreads all the way to Mecca. There, the first coffee houses are established, which are used for religious meetings.
- **1475** Coffee shops open in Turkey. Coffee becomes so much a part of Turkish culture that they create a law that makes it legal for a woman to divorce her husband if he fails to provide her with her daily quota of coffee.
- **1511** Just over 50 years after coffee houses gain popularity in Mecca, it is banned by the governor who disliked it. Riots break out, unrest spreads. The Emperor finds out, sends word that coffee is sacred and has the Governor executed.
- **1570** Coffee arrives this year in Venice, the first coffee in Europe.
- **1600** laws forbid the export of fertile beans from Africa. After his pilgrimage to Mecca, an Asian Indian named Baba Budan manages to leave the Muslim city with a few fertile coffee beans concealed against his stomach. After returning to India, he secretly cultivates the beans. Baba Budan was made a Saint and there's a region of India named after him.

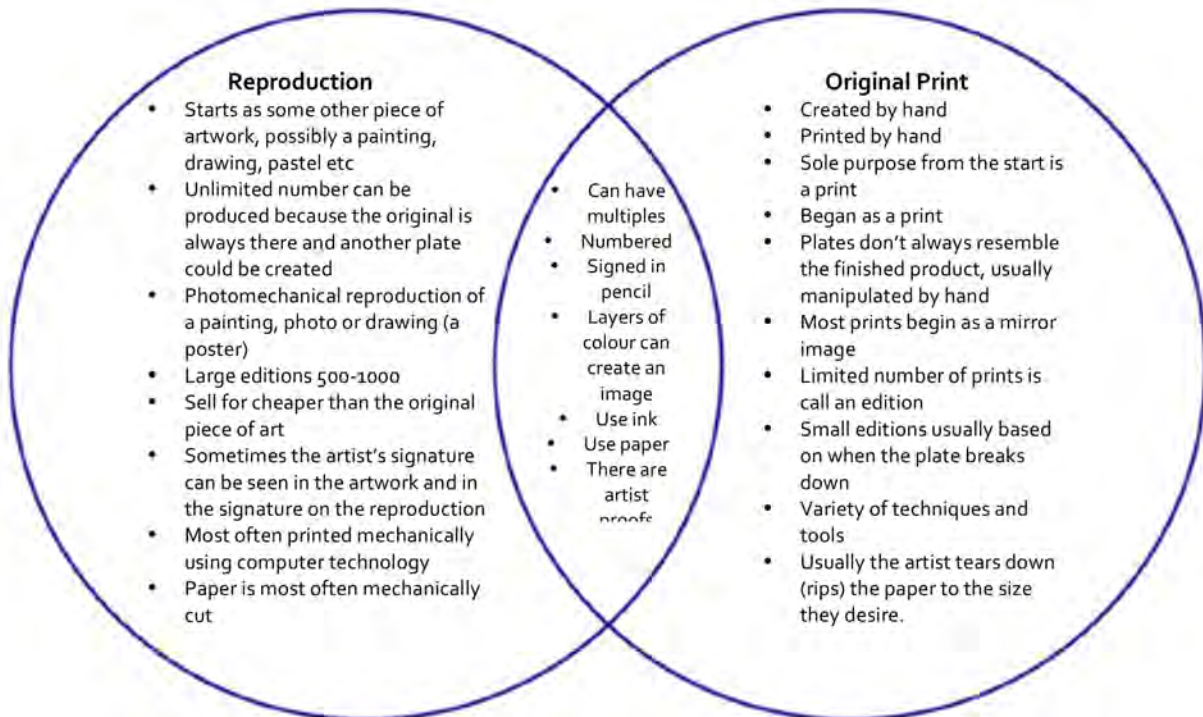
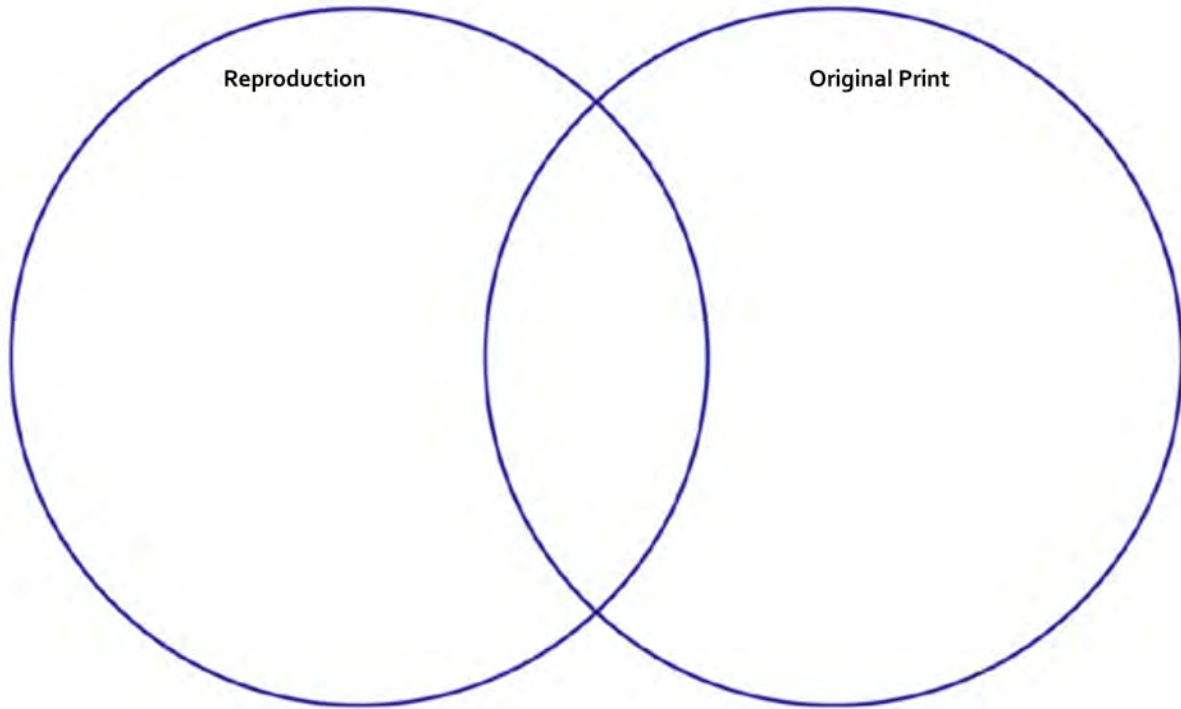
In Venice, the Church notices the increasing popularity of coffee. The local clergy believe it to be satanic, so Pope Clement VIII decides to inspect. The aroma was so pleasant, the Pope tried the "devil's concoction." After tasting it, he proclaims, "We shall fool Satan by baptizing it and making it a truly Christian beverage!"

- **1607** Captain John Smith brings coffee to the newly settled Americas. In fact, there's mention of the Turkish drink known as coffee in his bestselling book of the day "Travels and Adventure."
 - **1616** Trader Pieter Van Dan Broeck, of the Dutch East India Company, visited Mocha in Yemen and drank "something hot and black." He wished to expand his spice trade into coffee.
 - **1637** A Greek student at Oxford University brews the very first cup of coffee in England.
 - **1668** Coffee overtakes beer as New York City's favorite breakfast beverage. Around this same time, the custom of tipping is born in England's coffeehouses. Customers place coins in a box labeled: "To Insure Prompt Service." T-I-P-S.
 - **1669** The Turkish Ambassador to Paris, introduces coffee to the Court of Louis the XIV.
 - **1698** Something is brewing in London within Johnathan's Coffee House in Change Alley. John Castaing begins to issue a list of stock and commodity prices, and the London Stock Exchange is started... in a coffee house! This is the oldest stock market in the world.
- 1713-14** The Mayor of Amsterdam presents a gift of a young coffee plant to King Louis XIV of France. He has it placed within the walled protection of the Royal Botanical Gardens
- **1723** A French Naval Officer scaled the high walls of the Royal Botanical Garden late at night, then snatched a cutting from this rare tree and sailed to the French colony of Martinique in the West Indies. This would become the first of 19 million trees over the next 50 years and was the stock from which coffee trees in the Caribbean, South and Central America originated.
 - **1727** The Brazilian government had a spy get the start it needed. An ambassador received a bouquet of flowers secretly sprinkled with coffee seedlings.
 - **1730** The first coffee plant is taken to Jamaica.
 - **1757** The British East India Trading Company gives up the coffee trade to the Dutch and French who dominate. In a short time, tea becomes England's drink.
 - **1773** In Boston, as a protest against the taxation of tea in America, the colonists rise up and take a first step towards independence. The Boston Tea Party leads to the start of the USA
 - **1790** The start of the New York Stock on the second floor of the Tontine Coffee House where it remained until 1817.
 - **1817** The coffee percolator is invented.
 - **1822** The first espresso machine is invented.
 - **1860** The Folger's Coffee Company starts in California
 - **1886** Joel Cheek names his new coffee blend "Maxwell House" after the ritzy hotel that serves it in Nashville, Tennessee.

- 1903 Decaffeinated coffee is invented.
- 1964 First Tim Horton's in Hamilton.
- **1971 Starbucks opens its first store in Seattle selling roasted coffee beans.**
- 1987 Starbucks is purchased by Il Giornale coffee and starts selling coffee drinks and espressos
- 1990 K-cup invented, home version available in 2004
- 2014 Burger King buys Tim Horton's

Appendix

Appendix 1



Appendix 4

Inking Tips

1. Put the ink onto a rolling surface. Roll the brayer over the ink. Ink the Styrofoam block in two directions, so that the ink covers well.
2. Place block on the table. Place paper over the block, center it. Press down; the ink will stick to the paper.
3. Press with printing press, baren, hands or back of spoon.

4. Some tips on creating good prints using a brayer

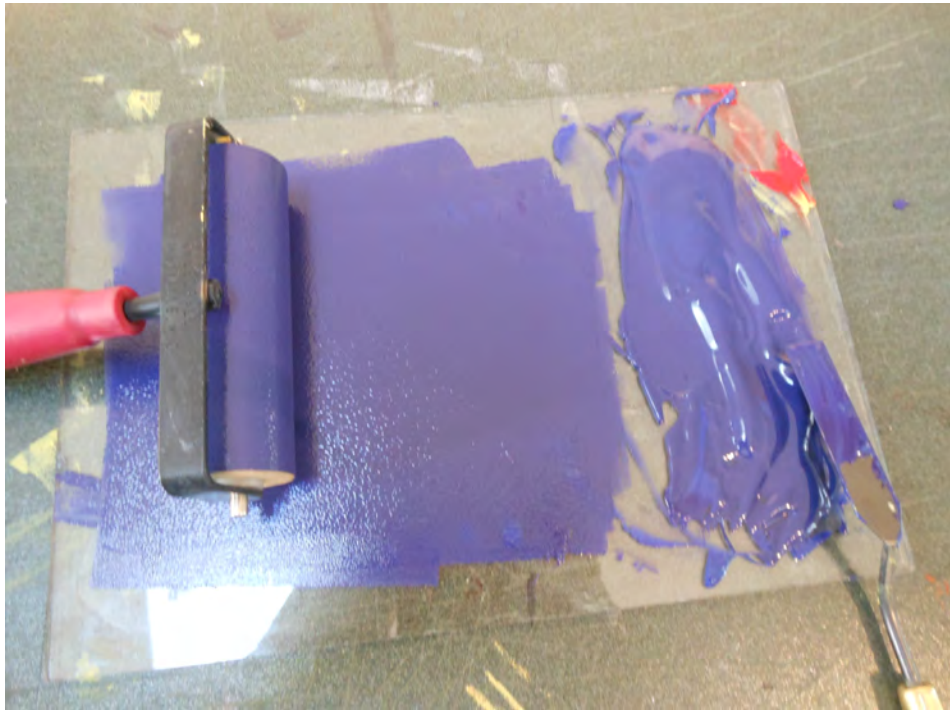
- a. Floor tiles make excellent rolling trays. Be sure to use the correct amount of ink; too much fills the cracks, too little tears the Styrofoam if you are using styrofoam. The correct amount of ink sounds like wet tires on pavement. Too much ink will cause the roller to slide.
- b. Place new ink on the inking tray well above where the brayer is moving. Bring in new ink only as needed. (if your ink is really viscous you can use a small amount of glycerine to soften it)
- c. Be sure that the brayer rotates fully on the tray to have even distribution of ink, like rolling the paint on a wall, you want even distribution.
- d. Take a little ink when needed on the brayer and then move brayer to center of tray. This can be done by just touching the ink to the brayer and then placing it in the center of the tray to roll it evenly.




Ink at the top of a glass inking tray























picking up a little ink on the brayer
























Coffee Mug Handles


























1. Handle Drawing 	2. Handle Drawing	3. Handle Drawing	4. Handle Drawing	5. Handle Drawing
Descriptive words for handle -Soft curve -half heart shaped -ribbon-like no rounded	Descriptive words for handle	Descriptive words for handle	Descriptive words for handle	Descriptive words for handle
Total Number √	Total Number	Total Number	Total Number	Total Number
6. Handle Drawing	7. Handle Drawing	8. Handle Drawing	9. Handle Drawing	10. Handle Drawing
Descriptive words for handle	Descriptive words for handle	Descriptive words for handle	Descriptive words for handle	Descriptive words for handle
Total Number	Total Number	Total Number	Total Number	Total Number

Favorite Coffee Mug Survey Sheet

				
&	Adventure Mug	Apple Of My Eye	Ashely Marshall	Australia
√	√	√	√	√
				
Bird	Bluebird	Boat In a Storm	Boat On the Shore	Bonnie Gilmour
√	√	√	√	√
				
Bumpy Flowers	Burst of Flowers	Café Venezia	Campbell	Cappacino 1
√	√	√	√	√
				
Cappacino 2	Carnations	CBC	Charley Farrero	Checkers
√	√	√	√	√

				
Cherry Blossoms √	Cheryl √	Chile √	Christmas √	Computer Pattern √
				
Cow √	CVBA √	Dad √	Dark √	Diamonds √
				
Dignified √	Dogs √	Egypt √	Elegant in Black √	Eli Fernandez √
				
Eli Fernandez 2 √	Eyes √	Fish √	Flowers On White √	Forest √
				
Four Petals √	Froth √	Fused √	Giraffe √	Glassy Eyed Beads √

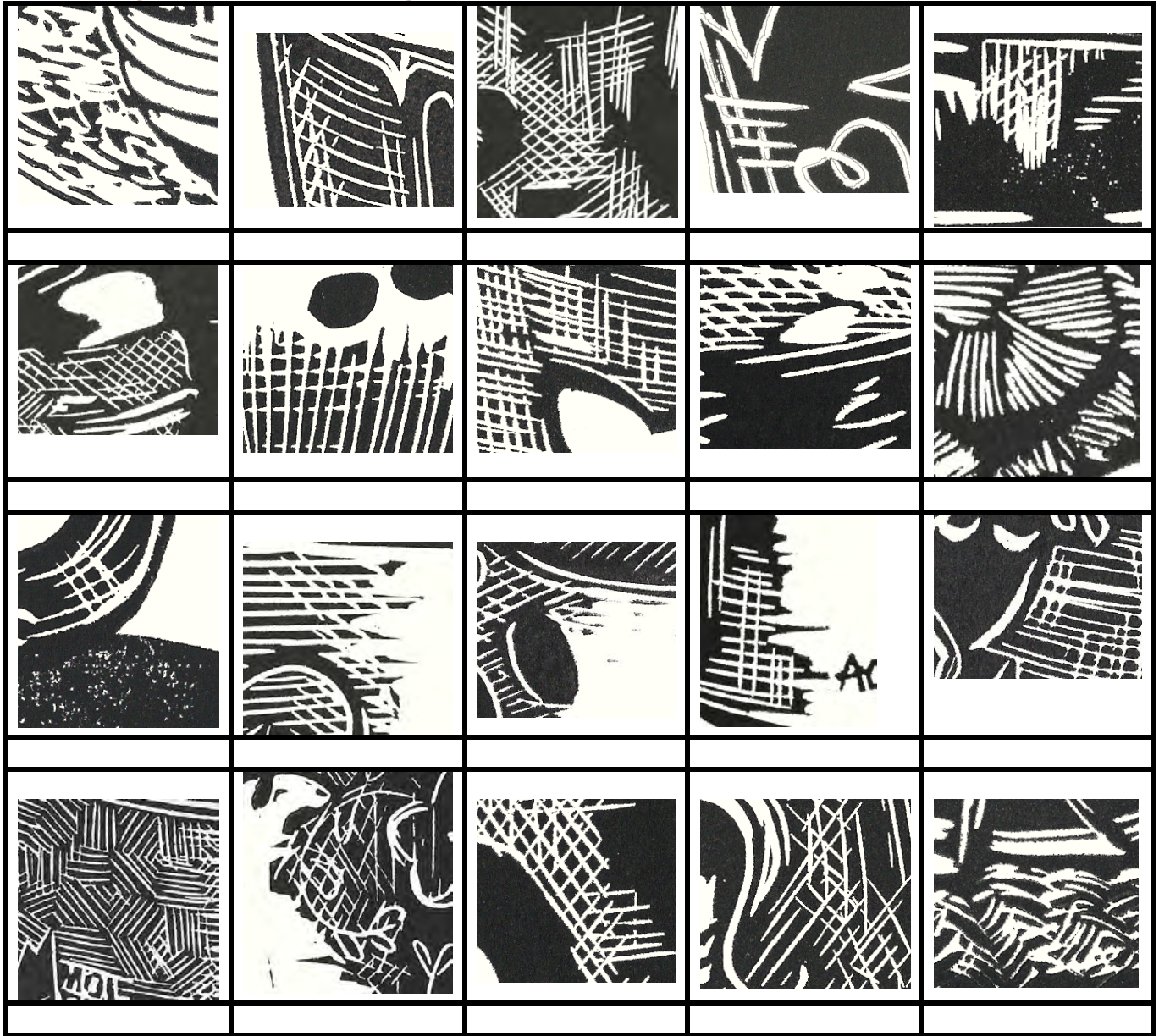
				
Goddess	Graphic Owl	Healthy Fit Family	Hearts 1	Hearts 2
√	√	√	√	√
				
Hello	House	Ivy League	Ken Wilkinson	Latitude
√	√	√	√	√
				
Lorraine Sutter 1	Lorraine Sutter 2	Love	Love One Another	Mexico
√	√	√	√	√
				
Milk Mug	Moscow Connections	Moustache	Mug Of Tea	Music
√	√	√	√	√
				
Owl	Pattern Of Flowers	Pattern	Paula Cooley	Penguin
√	√	√	√	√

				
Philippines	Polar Bear 1	Polar Bear 2	Polka Dots	Poppies
√	√	√	√	√
				
R	Rabbit	Retro Flowers 1	Retro Flowers 2	Rocket
√	√	√	√	√
				
San Fran	Saskatoon Choir	Seaworld	Shh	Shirley Carriere
√	√	√	√	√
				
Singing Mug	Spider	Square	Stars	Sunday
√	√	√	√	√
				
Susan Raber Bray	Sweetheart	Swirls	Tato	Teresa Gagne
√	√	√	√	√

				
Tessellating	Thalys	The Look	The Tower	Thomas Theorem
√	√	√	√	√
				
Three Flowers	Tie Dye	Tin Mug	Tina Morton	Tulip Festival
√	√	√	√	√
				
Tulips	Unicorns	Vertical	White Lines	Wonder Woman
√	√	√	√	√

Hatching and Cross Hatching, Seek and Find

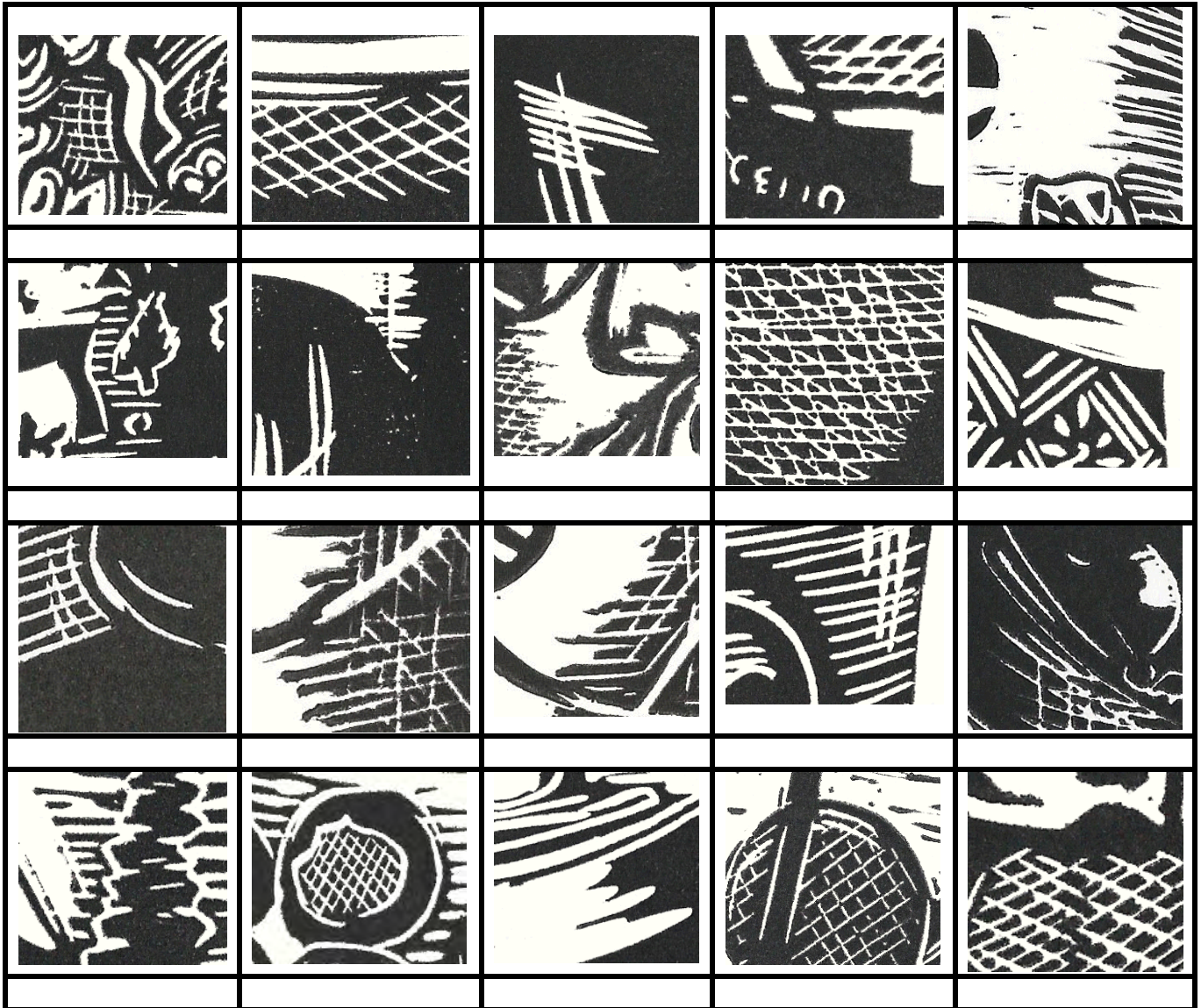
Hatching and Cross Hatching, Seek and Find #1



Answer Key: Hatching and Cross Hatching, Seek and Find #1

Boat On The Shore	Vertical	&	Hearts 2	Lorraine Sutter 1
Moscow Connections	Burst Of Flowers	Hello	Egypt	Bird
Mug Of Tea	Ivy League	Glass Eyed Beads	Australia	Ashley Marshall
Adventure Mug	Pattern Of Flowers	R	Wonder Women	Boat In The Storm

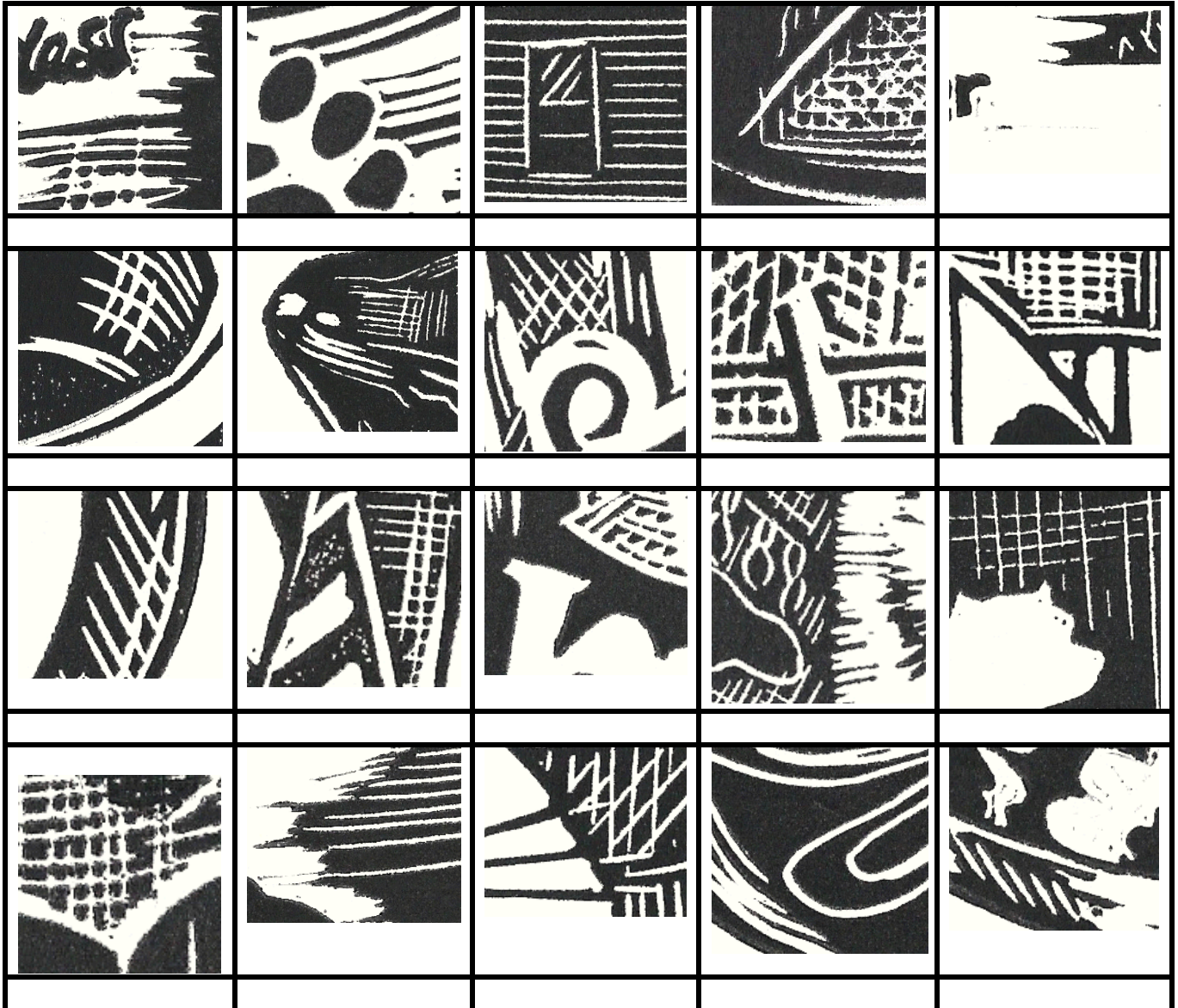
Hatching and Cross Hatching, Seek and Find #2



Answer Key: Hatching and Cross Hatching, Seek and Find #2

Bumpy Flowers	Café Venezia	Cappuccinos 2	Cappacino 1	Chile
Christmas	Cow	Dad	Dark	Diamonds
Elegant In Black	Eli Fernandez	Eil Fernandez 2	Eyes	Fish
Forest	Four Petals	Froth	Fused	Giraffe

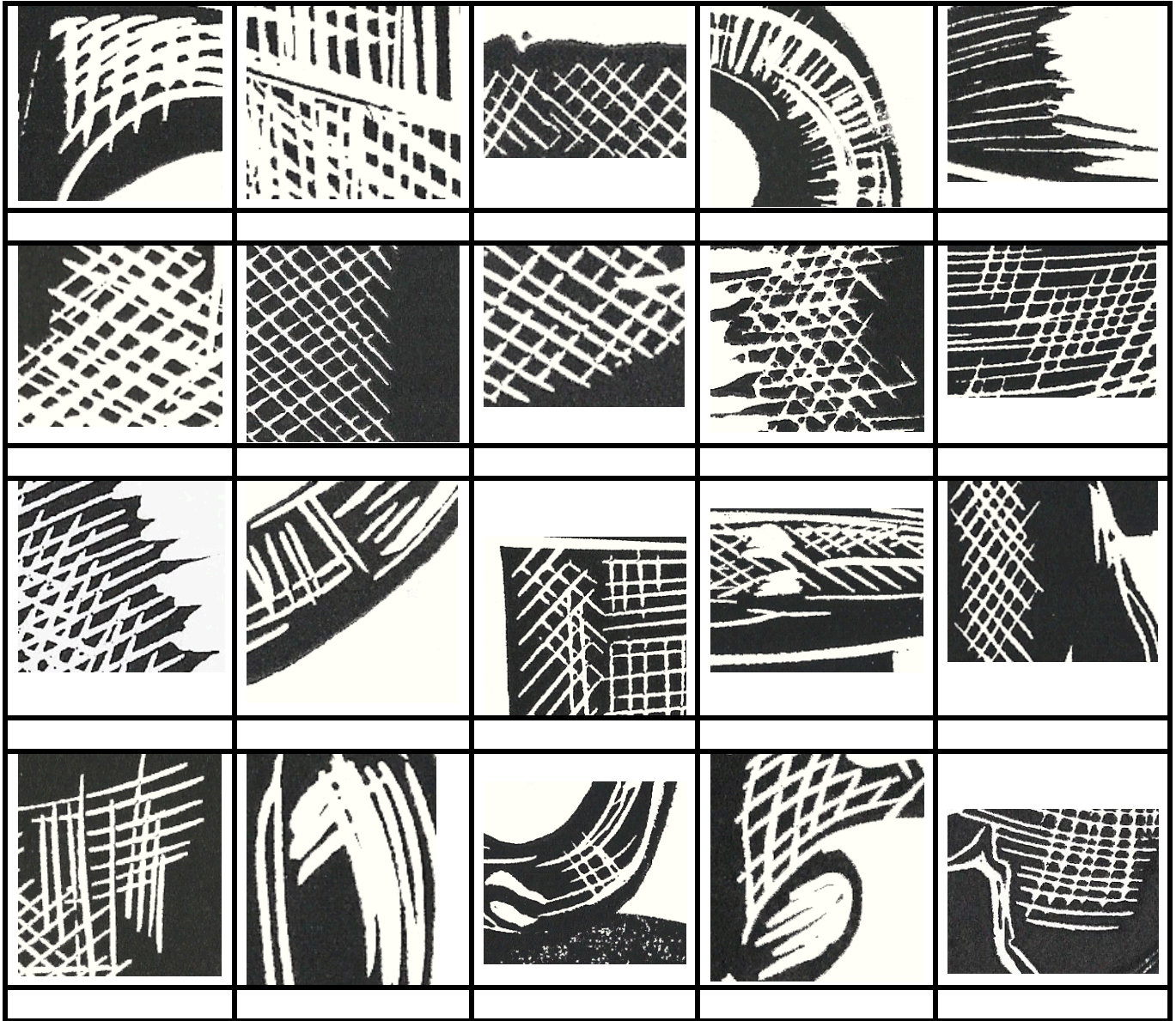
Hatching and Cross Hatching, Seek and Find #3



Answer Key: Hatching and Cross Hatching, Seek and Find #3

Goddess	Graphic Owl	House	Ken Wilkinson	Love One Another
Mexico	Milk Mug	Moustache	Music	Owl
Pattern	Penguin	Philippines	Polar Bear 2	Polar Bear 1
Polka Dots	Poppies	Rabbit	Retro Flowers 1	Retro Flowers 2

Hatching and Cross Hatching, Seek and Find: Mastery Level, SUPER HARD



Answer Key: Hatching and Cross Hatching, Seek and Find: Mastery Level, SUPER HARD

Rocket	Rabbit	Polar Bear 2	Singing Mug	Spider
Shirly Carriere	Square	Swirls	Tato	Thalys
The Tower	Three Flowers	Tie Dye	Tulip Festival	Unicorns
&	CBC	Mug Of Tea	R	Ashley Marshall

Where does our Coffee Come From? Our Pacific and Atlantic Neighbours



List of Works

Ink on Paper
9 x 9"

&

Adventure Mug
Apple of My Eye
Ashely Marshall
Australia
Bird
Bluebird
Boat in Storm
Boat on the Shore
Bonnie Gilmour
Bumpy Flowers
Burst of Flowers
Café Venezia
Campbell's
Cappuccino
Cappuccino 2
Carnations
CBC
Charley Farrero
Checkers
Cherry Blossoms
Cheryl
Chile
Christmas
Computer Pattern
Cow
CVBA
Dad
Dark
Diamonds
Dignified
Dogs
Egypt
Elegant in Black
Eli Fernandez 1
Eli Fernandez 2
Eyes
Fish
Flowers on White

Forest
Four Petals
Froth
Fused
Giraffe
Glassy Eyed Beads
Goddess
Graphic Owl
Healthy Fit Family
Hearts
Hearts 2
Hello
House
Ivy League
Ken Wilkinson
Latitude
Lorraine Sutter 1
Lorraine Sutter 2
Love
Love One Another
Mexico
Milk Mug
Moscow Connection
Moustache
Mug of Tea
Music
Owl
Pattern
Pattern of Flowers
Paula Cooley
Penguin
Philippines
Polar Bear
Polar Bear 2
Polka Dots
Poppies
R
Rabbit
Retro Flowers
Retro Flowers 2

Rocket
San Francisco
Saskatoon Children's
Choir
Sea World
Shhh
Shirley Carriere
Singing Mug
Spider
Square
Stars
Sunday
Susan Raber Bray
Sweetheart
Swirls
Tato
Teresa Gagne
Tessalating
Thalys
The Look
The Tower
Thomas Theorem
Three Flowers
Tie Dye
Tin Mug
Tina Morton
Tulip Festival
Tulips
Unicorn
Vertical
White Lines Flowers
Wonder Woman

Exhibition Schedule

- August 1, 2016 to August 23, 2016 at the Gallery Works and The Third Dimension
- September 1, 2016 to September 23, 2016 at the Watrous Art & Cultural Centre
- October 1, 2016 to October 23, 2016 at the Tisdale Middle & Secondary School
- November 1, 2016 to November 23, 2016 at the Melfort & District Museum
- December 1, 2016 to January 23, 2017 at the Godfrey Dean Art Gallery
- March 1, 2017 to March 23, 2017 at the Mistasinik Place
- April 1, 2017 to April 23, 2017 at the Lloydminster Cultural & Science Centre
- May 1, 2017 to June 23, 2017 at the Station Arts Centre, Rosthern
- September 1, 2017 to September 23, 2017 at the Grand Coteau Heritage and Cultural Centre
- October 1, 2017 to October 23, 2017 at the Brooks Hall
- January 1, 2018 to January 23, 2018 at the Biggar Museum and Gallery
- March 1, 2018 to March 23, 2018 at the John V. Hicks Gallery at the Prince Albert Arts Centre
- April 1, 2018 to May 23, 2018 at the Art Gallery of Outlook
- June 1, 2018 to July 23, 2018 at the Last Mountain Lake Cultural Centre

Organization of Saskatchewan Arts Councils

The touring exhibition, *The Ecology of Feeling*, featuring the work of Tamara Rusnak was organized by the Organization of Saskatchewan Arts Councils (OSAC) and toured through OSAC's Arts on the Move Program.

The Organization of Saskatchewan Arts Councils (OSAC) is a provincial arts organization founded in 1968 by a group of volunteers representing eight arts councils from across the province. Since its inception, OSAC has grown and currently has 48 volunteer run arts councils and over 100 school centres. OSAC's vision is to be a vital and identifiable arts organization, with a purpose to make the visual arts and performing arts relevant to the personal and community lives of Saskatchewan people.

OSAC coordinates three Performing Arts Programs resulting in more than 250 concerts on an annual basis. Stars for Saskatchewan is an adult community concert series, Concerts for Kids is a series of performances geared to family audiences and Junior Concerts features professional performing artists in entertaining educational school concerts.

Saskatchewan Showcase of the Arts, OSAC's annual conference, features visual art exhibitions, performances, workshops, annual general meeting, display hall and much more.

Visual & Media Arts Program

The Organization of Saskatchewan Arts Councils' (OSAC) Visual Arts Program offers a number of opportunities and services to audiences and artists throughout the province. Our aim is to develop an

awareness and appreciation for visual and media arts in the province of Saskatchewan, and to assist in the creative and professional development of Saskatchewan visual artists.

Since 1975, OSAC's Saskatchewan...Arts on the Move program has provided communities throughout the province with visual and media arts exhibitions & screenings. Each exhibition is accompanied by education materials that compliment the Saskatchewan Education Arts Curriculum, offering arts councils, gallery staff and teacher's strategies and means of engaging youth and audiences with the touring exhibitions. The program annually tours 15 exhibitions of visual and media arts to over 50 arts council communities.

The Local Adjudications program, partially funded by OSAC and organized by arts councils, provides an opportunity for artists to participate in an exhibition, attend professional development workshops, have their work critiqued by an adjudicator, and network with their colleagues. Artists, who are noted to be accomplished emerging artists at the adjudication by the adjudicator/s, will be invited to submit exhibition proposals to OSAC to be considered for a touring exhibition.

The Visual Arts Program Grants offer arts councils funding for adjudications, classes, workshops, professional development seminars, exhibition extension activities in response to touring exhibitions and exhibition tour guide training.

Short Term Artist in Residence (STAR) is a recently initiated program to promote visual literacy and increase public awareness of the visual arts by linking artists and exhibitions with communities. Facilitated by an artist, whose work is currently touring with OSAC, the program offers ways of engaging with visual artworks through artist talks and hands-on activities in response to an exhibition.

For further information about our programs:
visit our website www.osac.sk.ca email us info@osac.sk.ca or call us at (306) 586 1252
Our office is located at 1102 – 8th Avenue, Regina, SK S4R 1C9

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