

Theme: 2024 – Exploring the old and new

Materials included: paper for projects, pencil, eraser, diamond art bracelet kit, Black Sharpie marker (fine tip) weld-bond glue, q-tip, popcycle stick, pointy stick, sponges and grout, glass stones, broken dish pieces, clay tile with clay pattern on top, cut-out felted pieces, sewing supplies (needle, button, embroidery thread) oil pastels, chalk art board surface, chalk markers, chalk, card stock, yarn, string art template, watercolour paint colour & paper, brushes.

Materials not included: markers, pencil crayons, water containers, dish soap

Always: Cover work surface with something to protect it such as newspaper.

CLASS SCHEDULE

Thursdays from 10-11am – February 22 – May 30 (last 2 Thursdays per month)

February 22 – Diamond Painting Bracelet

February 29 – Positive & Negative Drawing

March 21 – Chalk Art

March 28 – Homemade scratch art – Easter theme

April 18 – Felted Spring project

April 25 – Mosaic Clay project

May 23 – Paper String Art

May 30 – IN PERSON OR ZOOM - New Exhibition preview – Jody Greenman Barber – Watercolour bubble painting

If you have questions or would like to send photographs of your finished project email to Christy: at educator.mjmag@sasktel.net Or call her at MJMAG 306-692-4471

With Education Coordinator, Christy Schweiger

Diamond Art/Painting Bracelet

Discussion on:

In conjunction with:

Wakšúpi: Historic Lakota Beadwork
from the MJMAG Permanent
Collection



Materials included: Diamond Painting beading kit, bracelet tools, pink sticky glue pad, trays, gem stones, Information about the exhibition.

Materials from home: 3 colours of markers, pencil crayons, crayons or oil pastels

Inspiration for art activity: Today's tour looks at beadwork made by the Lakota people. You will notice mostly geometric patterns in their work. Geometric shapes are what we are going to focus on in this activity with Diamond Painting.

Discussion on: Beading and patterns from exhibition and materials being used in class.

What is Diamond Art/Painting? Diamond painting (also known as crystal art) is the process of applying tiny resin rhinestones (known as "diamonds") to a pre-printed design, usually an adhesive board to create sparkling, vibrant and uplifting pieces of mosaic-style art.

Here are some of the Cultural objects from the exhibition from the Collection at the Moose Jaw Museum & Art Gallery.

1. *P̣ḥaṇp̣ḥáṇṇla* / *Beaded Tipi Bags*

These bags were usually made in pairs, though they often no longer exist in collections as such. They were made for storing personal items in tipis and could hang on the tipi liner (ózan). When moving camp, the bags could easily be put on saddles as well.

The white tipi bag includes a design commonly known as kápemni - two tipis aligned vertically with the tops connected or pointed to the centre or an hourglass like arrangement. The concept of kápemni is often translated into: “as it is above, it is below” and reflects Lakota thought around symmetry and connections in nature, the physical world, and the spiritual world. On the blue background bag, the triangle in the centre with forked bars at each side are sometimes said to represent a butte with grass or trees around it. And the small rows at the top and bottom of the bag with different colour squares inside are sometimes called the “filled up” design.

Artist Once Known

P̣ḥaṇp̣ḥáṇṇla* / *Beaded Tipi Bag

Lakota

hide, glass beads, metal, horse hair

36.1 x 42.3 cm

n.d.

MJM&AG Permanent Collection; Donated by Annie Wallis; 9.62.1.20



2. *Míóžuha* / *Knife Sheath*

Knives were key tools for both men and women, and so beaded knife sheaths would have been common for both to own.

Artist Once Known

Míóžuha* / *Knife Sheath

Lakota

hide, glass beads

24.0 x 6.0 cm

c. 1890

MJM&AG Permanent Collection; Donated by James & Louise Ostrander; L.9.97.1.18



3. *Hánpakšupi* / *Moccasins*

Beaded moccasins for adults and children were common gifts and everyday wear items. They held particular significance in proper kinship roles. For example, when a Lakota woman first married, she made moccasins for her husband's family and it was considered a sign of good feelings between them. Geometric designs are typical of Lakota style bead and quillwork, as are certain colours like white, blue, green, red, and yellow. Moccasins with white bead backgrounds are especially common, as can be seen in almost every historic photograph displayed here.



4. *Huṅská huphéhohan* / *Pair of Leggings*

These are a pair of men's leggings, made with fine red wool tradecloth and including a beaded strip. Though selvage edges are often removed or hidden in European methods of sewing, Lakota and other prairie Indigenous peoples used it as an added piece of interest and adornment, strategically placed where it would be seen. In the photograph of Tǎšúnke Ópi (Alec Wounded Horse), his tradecloth leggings with very similar beadwork and a prominent selvage edge are visible.

Artist Once Known

Huṅská huphéhohan / *Pair of Leggings*

Lakota

wool trade cloth, hide, glass beads

75.0 x 30.7 cm

n.d.

MJM&AG Permanent Collection; Donated by Annie Wallis, 9.62



5. *Hokšíčala kágapi* / *Doll*



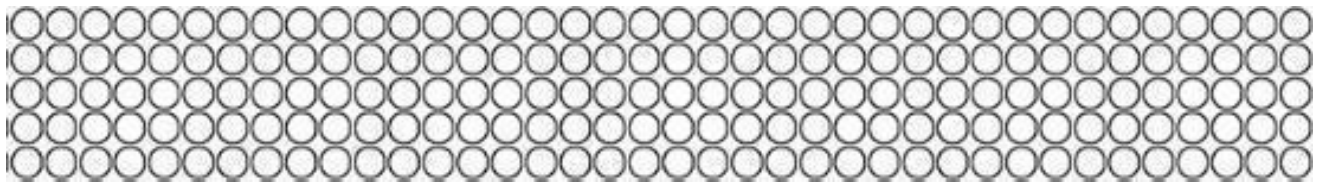
Dolls were a common item for children to play with and were richly dressed just like children were. They would be made as both male and female dolls. They were stuffed with cattail fluff or bison hair and the dolls' hair was often made of horsehair, like these two dolls are. It was quite common for dolls to be made with no faces, though these two have beaded facial features.

OBJECTIVE OF THE DIAMOND ART PROJECT: to create a bracelet pattern inspired from the exhibition use **3 colours** and geometric shapes. TIP: Keep patterns simple.

INSTRUCTIONS

Step 1: Create a pattern on paper template first using 3 colours of pencil crayons, crayons, or markers.

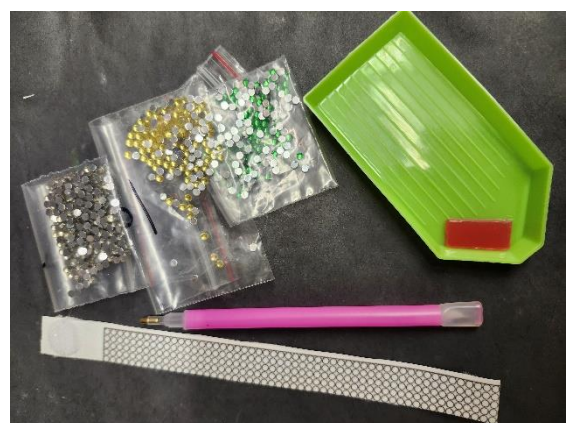
Paper template for students to use beforehand



First version: Creating your original design on paper.

Step 2: Set out trays, drill pen, pink sticky wax square, bracelets and diamond art gems ready to use. Explain what each item is and what used for.

Drill pen: Used to pick up gems from sticky end once wax applied



Sticky wax pad: Remember to apply a small amount of pink wax to the tip of your Diamond Pen at beginning and when gems fall off tool. The wax acts combines with the static cling and acts almost like a Diamond magnet. Apply only as needed, the sticky part will last every 6-10 gems.

Gems: Each person will receive 3 colours to use in project. Note there are 2 sides to the stone, a flat side and a 3D side. Make sure the flat side is facing out when it is being picked up by the tool so it sits flat on the bracelet.



Tray: Used to place gems in when doing project. By shaking tray you can move gems to see the 2 sides. Try to shake to see 3D side, its easier to pick up with pen from this side.

Lets get started

Step 4: Select 1st colour and pour a small amount of color in tray.

TIP: Try not to dump all gems in tray as easier to use in smaller amounts.

Step 5: Peel back half of the plastic film on the bracelets when adding gems. It will be sticky and easy to apply gems.

DO NOT REMOVE THIS PLASTIC FILM ALL AT ONCE.

Step 6: Pick up and place each diamond on the corresponding canvas circle according the paper design.

Step 7: Repeat with 2nd and 3rd colours

Step 8: Peel the 2nd part back of the protective film covering until completed.



Final version: Diamond art bracelet.

With Education Coordinator, Christy Schweiger

Ross Drawings – Positive and Negative space

Materials included: Paper, pencil, eraser, sharpie

Materials not included: a smaller to medium circular object to trace on paper. Example: lid, jar, cup

Discussion on: What is positive and negative space.

Positive space: areas in a work of art that are the subject, or areas of interest.

Negative space: area around the subject, or areas of interest.



<https://designinplay.files.wordpress.com/2016/02/house-neg-pos.jpg>

INSTRUCTIONS

Step 1: On paper, use a pencil to trace your hand.

TIP: draw very lightly as you will be erasing the outline at the end of the project.

Step 2: Use a circular object to intersect your hand tracing.

Step 3: Repeat on other side of hand.

How would you describe your drawing?

Mostly negative, positive or balanced?

Let's move onto just using the sharpie pen now.

Step 4: Create a doodle pattern on the inside of the hand where there isn't an intersection. (no circles touching) Fill the inside of this "positive" space

Step 5: Where the hand and circles intersect, do NOT fill.

Step 6: Create the same doodle patterns on the circles where the hand do NOT intersection.

Step 7: Once doodle pattern has filled both circle spaces, use your eraser to delete the original pencil line



With Education Coordinator, Christy Schweiger

Chalk Art

Materials included: Black chalkboard panel, pencil, chalk marker (white and one other colour), regular chalk, oil pastels

Materials from home: different colours of oil & chalk pastels

Discussion on: What are the first signs of spring?

INSTRUCTIONS



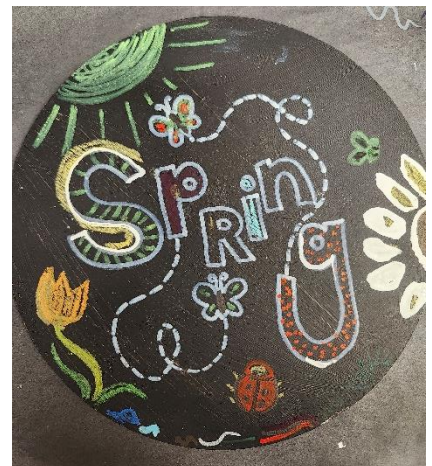
Step 1: Trace lines of “Spring” template on black wood panel with a pencil. Press hard to get outline.

Step 2: Once outline is lightly drawn on your black wood panel, use white chalk marker to retrace outline. Add other lines where you like.



Step 3: Use the other coloured marker to add patterns and other details in the work.

Step 4: Try adding other things like flowers, suns, and other details that remind you of spring using other art materials in your previous/additional art supplies to complete the work.



With Education Coordinator, Christy Schweiger

Easter activity –Homemade scratch art

Materials included: Oil pastels, pointy stick, practice paper, pencil, egg cut out template.

Materials from home: Newspaper underneath as oil pastels can get messy, kleenex

Discussion on: sgraffito technique, and types of patterns on eggs

INSTRUCTIONS

On practice paper

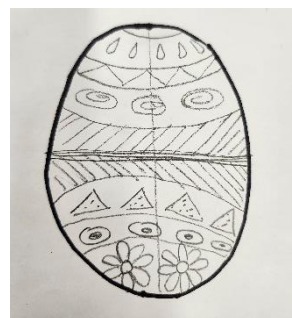
Step 1: Use a pencil to try out different patterns.

Move to the cut-out of an egg. Make sure to place paper under when coloring on.

Step 2: Use oil pastels to colour inside of egg with different patches of color. Use all colors except black.

Step 3: Once all white space filled in, cover completely with over with black oil pastels.

Step 4: Finally use a pointy stick to carve into the black pastel to create patterns.



COMPLETED PROJECT

With Education Coordinator, Christy Schweiger

Felted Spring project

Materials included: Felt square, various shapes of felt, needles, yarn, buttons

Materials not included: scissors, other fabric/felt scraps and other applique things from home.

Discussion on: Easy ways to thread need and types of stitches

TIP: You can use a piece of fabric from home to try out some of these stitches on a “sampler”

INSTRUCTIONS

Step 1: Take felted pieces out of bag and place on larger square background piece to create your design.



Step 2: Thread your needle, tie a knot at the end and start stitching using the sample stitches on the next page.

Step 3: Feel free to add materials from home to finish off your project.

Each person will have a different version of how their felted spring project will look.



TYPES OF STITCHES



With Education Coordinator, Christy Schweiger

Mosaic Clay project

Materials included: Large tile with cut out clay tile (butterfly or tulip) glued on, weld bond glue, broken clay cut-outs, grout, stir stick, sponge.



Materials not included: masking tape, container and water, tweezers, spoon, bowl to mix grout in for version 2 with smaller container of grout.

Discussion on: History of Mosaics

Step 1: Glue broken tile pieces around the outside of the clay cut out until the surface is completely covered. TIP: leave a small amount of space between each tile so that the grout will fill in the spaces.



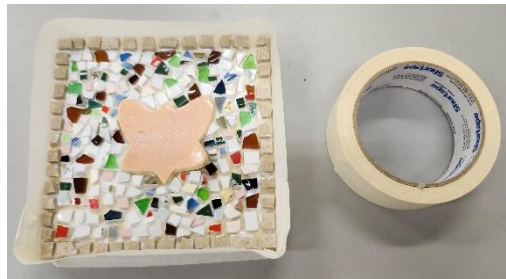
Step 2: Fill inside areas of around clay cut out. I like to work in 4 quadrants. 1 area at a time. Unless all quadrants are fill.



ALLOW TO DRY FOR A COUPLE OF HOURS or better yet overnight.



STEP 2



STEP 3



STEP 4 - 6

Step 3: Tape end of the large tile so grout doesn't seep out of edges.

Step 4: Mix grout in provided bowl with $\frac{1}{4}$ amounts of water as grout (check line of bottle). Stir and let sit for 10 minutes. It should be a cream-like consistence to use. SEE MIX CONTENTS BELOW.

Version 1: (larger container) Add water to water line

Version 2: (smaller contain will need a small bowl)

Pour contents of grout in bowl and add $\frac{1}{4}$ amount of water. See water line on container.



Step 5: Use spoon to pour grout into open areas.

Step 6: Use the sponge to rub into areas to fill in spaces. Make sure to criss-cross areas so grout fits in spaces.

Step 7: Use a damp sponge to remove excess grout from top of tiles. TIP: try not to have too much grout on tiles as harder to remove when dry.



Step 8: Allow to dry until there is a chalky surface on top.

Step 9: Use a damp sponge to clean any excess grout off the surface

Step 10: Use a clean rag to wipe off and polish surface. It will be shiny when finished.



Completed project

With Education Coordinator, Christy Schweiger

Activity: Paper String Art

Materials included: Paper template, yarn

Materials from home: scissors, tape

Discussion on: The history of string art, how to create different patterns with 9, 10, 11 Gap.

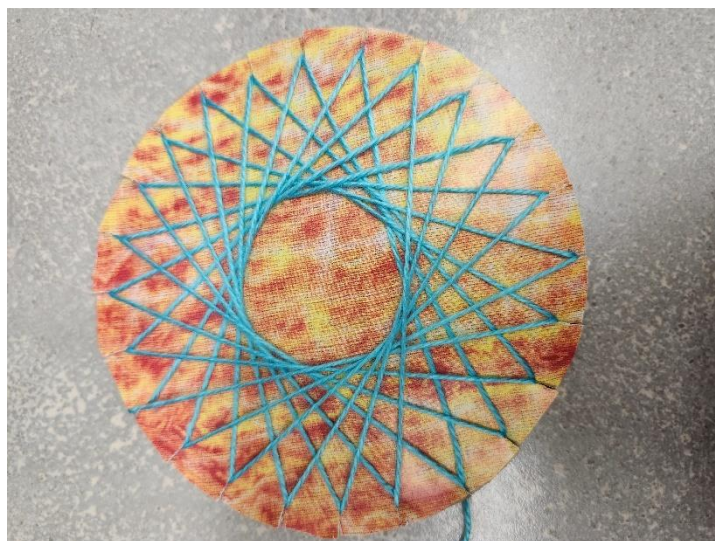
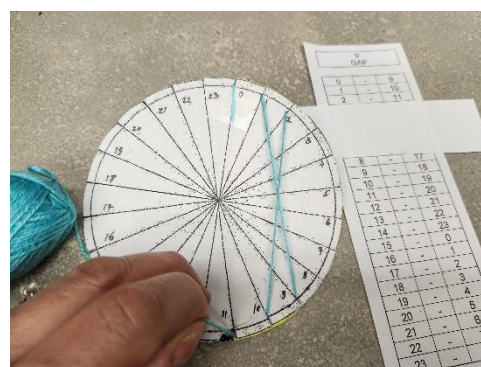
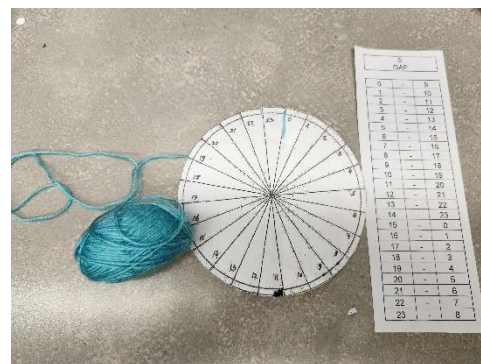
INSTRUCTIONS

Step 1: You can either tie a double knot or tape the back at 0. The number template will be facing the back and not be seen when program in done.

Step 2: Follow the directions for 9 GAP on the back of template until the end.

9 GAP		
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0	-	9
1	-	10
2	-	11
3	-	12
4	-	13
5	-	14
6	-	15
7	-	16
8	-	17
9	-	18
10	-	19
11	-	20
12	-	21
13	-	22
14	-	23
15	-	0
16	-	1
17	-	2
18	-	3
19	-	4
20	-	5
21	-	6
22	-	7
23	-	8



Step 3: Once completed, check out template page for other versions if would like to use other colors of yarn and different spacing.

String Art Templates for other styles

STRING ART

temp #1

9 GAP		
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0	-	9
1	-	10
2	-	11
3	-	12
4	-	13
5	-	14
6	-	15
7	-	16
8	-	17
9	-	18
10	-	19
11	-	20
12	-	21
13	-	22
14	-	23
15	-	0
16	-	1
17	-	2
18	-	3
19	-	4
20	-	5
21	-	6
22	-	7
23	-	8

10 GAP		
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0	-	10
1	-	11
2	-	12
3	-	13
4	-	14
5	-	15
6	-	16
7	-	17
8	-	18
9	-	19
10	-	20
11	-	21
12	-	22
13	-	23
14	-	0
15	-	1
16	-	2
17	-	3
18	-	4
19	-	5
20	-	6
21	-	7
22	-	8
23	-	9

11 GAP		
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0	-	11
1	-	12
2	-	13
3	-	14
4	-	15
5	-	16
6	-	17
7	-	18
8	-	19
9	-	20
10	-	21
11	-	22
12	-	23
13	-	0
14	-	1
15	-	2
16	-	3
17	-	4
18	-	5
19	-	6
20	-	7
21	-	8
22	-	9
23	-	10

With Education Coordinator, Christy Schweiger

IN PERSON OR ONLINE ZOOM MEETING (link provided closer to day)

Activity: Watercolour bubble painting

Materials included: Watercolour paper (marked), 1 tube of watercolour or acrylic paint (one colour), brush, sharpie marker, straw

Materials from Home: Dish soap, additional watercolour/acrylic paint colours, watercolour pencil crayon, water container (yogurt size)

Discussion on: New Exhibition tour – Jody Greenman Barber

Artist Statement

Inspired by contemporary dance and improvisation, I make ceramic sculptures that record and convey the essential feeling of embodied sensations in forms that derive from pottery concepts and methodologies. My work can be summarized as process-based experimentation with an interest in pursuing advancements in technique and expression. Exploring through a dynamic process of making and experimentation, I



incorporate multi-disciplinary activities (e.g., dance, improvisation, drawing, film, and photography) with the intention to create innovative works that are animated and expressive.

In my studio practice, I have been exploring processes and techniques specific to ceramics, forming pots that reference their creation on the wheel but that also go beyond tradition and venture towards sculpture and dance. I'm interested in language that is expressed through the body in its more physical or active state. The energy that resonates in the body and what it has to say in response to experiences, stories, and perceptions is uniquely compelling and commanding. How the body moves through its actions in response to feelings (despair, anger, joy, love, pain, etc.,) packs a powerful punch in just a simple gesture or shift in the body. It's this language through movement of the body in its most present and tell-tailing state that directs my research and practice. Throughout my career, I have been exploring the relationship between body, form, language and expression with the intention to capture not only the illusion of movement in my ceramic sculpture, but also an embodied sensation. I draw upon contemporary dance and improvisation as a source for inspiring designs that I can echo



in my ceramic work.

I work intuitively and improvise throughout the construction process with the intention to capture a bodily expression. Improvisation is a methodology that I employ in my ongoing practice; it supports processes that allow me to challenge, develop and discover innovative methods of working in the field of ceramics technically, conceptually, emotionally as well as physically. I am most interested in how improvisation juxtaposes spontaneity (impulsive actions) and intuition (embodied knowledge) in an immediate action and how this relates to concepts of time. In my process, I deliberately focus on improvisational activities that involve physical movements of my body as a means to connect with and understand the sensation or feeling of a gesture in motion.

Inspiration for activity

- Watercolor Bubble art

INSTRUCTIONS

Step 1: Set out newspaper/garbage bag out in area painting project as it dish soap (approx. Loonie size)

Step 3: Add a couple of inches of water and stir using straw.

TIP: Make sure the water is very coloured with the paint you are using. If not enough paint added it won't show up on paper.





Step 4: Once stirred, pick up liquid with straw and try blowing a bubble.

Coordinate the bubble so it hits the paper.

It will leave a color residue and splatter on the paper.

Practice making more bubbles on the paper.

Step 5: Next use your straw to blow bubbles in your container. Don't be afraid to blow lots of bubbles, nice and high.

Step 6: Turn the paper upset down and press the paper with the bubbles.

Step 7: Repeat the process until the paper is completely covered. This will be your background.

Allow to dry for each colour added.

You can repeat the process with additional colours and draw lines with the sharpie marker or watercolour to connect the background with the foreground.

