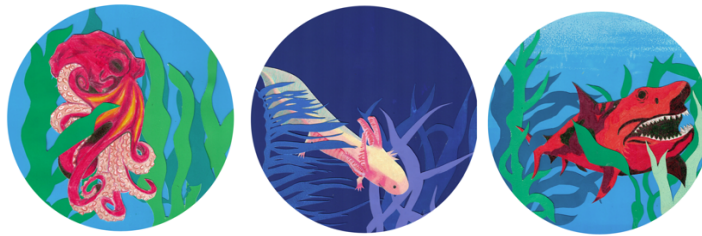


Seaforestation

noun [noun sea·for·es·ta·tion | \ (,)sē- ,fôr-ə-'stā-shən]

- 1. The act of restoring, planting, managing and caring for underwater seaweed forests.**



Curricular Content:

Big Ideas –

- The arts connect our experiences to the experience of others.
- Creative experiences involve an interplay between exploration, inquiry, and purposeful choice.
- Art is a unique language for creating and communicating

Curricular Competencies –

- Choose elements, processes, materials, movements, technologies, tools, techniques, and environments in the arts.
- Connect knowledge and skills from other areas of learning in planning, creating, and interpreting works of art.
- Express feelings, ideas, and experiences in creative ways.

First People's Principles of Learning –

- Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).
- Learning involves recognizing the consequences of one's actions.
- Learning involves generational roles and responsibilities.

The Ocean Literacy initiative at Ocean Wise is focused on **Seaforestation** this year.

To continue the NVSD's partnership with Ocean Wise, we are making and selling student artwork in the form of coasters, generating works that are reproduceable and useable.

Resources and links for discussion and preparation (all resources have been vetted by me and are appropriate for all age groups):

<https://ocean.org/our-work/seaforestation/>

<https://www.theweathernetwork.com/ca/videos/gallery/how-seaweed-is-being-used-to-fight-covid19-in-an-ecofriendly-way/sharevideo/6211367055001/forecasts>

https://www.youtube.com/watch?v=OkkWri3zKcl&ab_channel=OceanWise

https://www.youtube.com/watch?v=vjGFRZSiKYc&ab_channel=VICENews

https://www.youtube.com/watch?v=HGrWvTgFrw&ab_channel=TreeTV%2FN2KNeedtoKnow

<https://www.catchingcarbon.org/>

https://www.youtube.com/watch?v=OoW2PlvMpZs&ab_channel=ACCIONA

Materials:

- **Opus Opaque Accent Vellum*** – 8.5x8.5" square (one per student (this size is big enough to show detail, but small enough to scan in a standard scanner bed))
- **Opus Opaque Accent Vellum** – 8.5x6" pieces (three per student - pieces can vary in size, but should be ~8.5" in length to match the dimension of the large square)
- **Opus Opaque Accent Vellum** – 6.5x6.5" square (one per student)
- **Water-based Printmaking Ink** – warm and cool colours and white
- **Brayers** – one per student (students can share, or have printing stations with one brayer per colour)
- **Printmaking Plates** (plexiglass that can have ink rolled on to it. These can be borrowed)
- **Scissors and/or Exacto Knives** – one per student
- **Pencils and Erasers**
- **Glue Sticks**
- **Pencil Crayons** (or Art Stix, or markers, or pastels, depending on age and ability)

*you can use other paper, but this paper will take materials without warping, and will lay flat once it is dry – and is affordable.

Reference images (print some of these based on student interest):

- Sea animals/creatures
- Sea kelp, grasses, plants that show underwater **movement**

Steps (art terms are in **bold**):

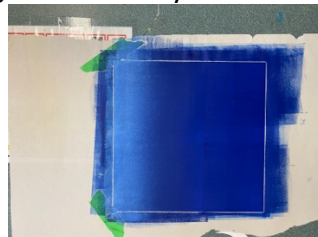
- 1) Students will fill an 8.5x6.5" paper with a detailed **line drawing** of a specific sea kelp, grass, or plant. Focus on **movement** and **negative space** (the holes between the shapes). Do this 3 times with 3 different kinds of ocean plants.
- 2) Cut out all of the ocean plants carefully, with scissors and/or Exacto knives.
- 3) Choose a **complementary colour system** for the artwork – ie: red and green, blue and orange, purple and yellow. These are colours that are across from each other on the colour wheel.



- a. The complementary colour system is to show **contrast** and create a vibrant artwork
- b. The colour system can be broader, but should be based in **complements** (ie: yellow-green, yellow, orange, with purples; or teals, yellow-green, green, with reds)
- c. One set of colours is for the cut paper kelp and the background, using the water-based inks; the other set of colours is for the creature, using pencil crayons, Art Stix, markers, etc. ie: greens for the kelp in the background, reds for the creature in the foreground:

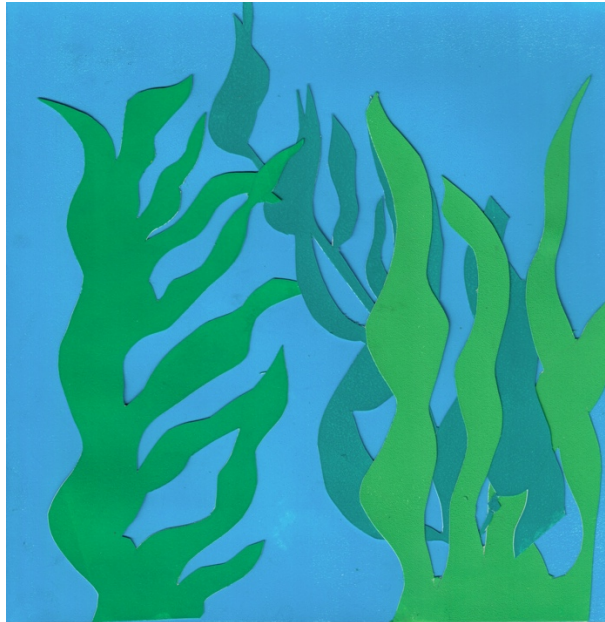


- d. This will create exciting **contrast** and make the image very impactful when it is on a smaller **scale**.
- 4) Roll out water-based ink in the chosen colours for the background – cover the 8.5" square in colour with a brayer for the background. The colour can be solid or put on as a gradient by experimenting with the brayer.



- 5) Roll out similar/**analogous** colours on the cut paper kelp pieces.
 - a. You can do this by rolling out one colour and applying it to the cut paper kelp, then adding a similar colour or white, rolling again, and applying that colour. See examples above and below.

- b. Do not glue anything down yet!



- 6) Draw a sea creature that lives in the ocean that you can incorporate into the sea plants and show it interacting with the cut plants. Use the 6.5x6.5" paper for this.
- Make sure that the creature is drawn large on the paper (fill the paper with the creature) – the coasters are 3.5" round and the image will get much smaller.
 - Draw the creature in a dynamic pose – try not to just show it in profile.
- 7) Use pencil crayons to layer colour on the creature.
- Depending on age and skill level, introduce how to create **form** using **chromatic neutrals**.
 - Imagine there is a light source shining on the creature – areas close to the light will be lighter in **value**, areas further away from the light will be darker in **value**.
 - For example, if your creature is red, use a dark green **complement** for the dark, shadowed areas. If your creature is yellow, use a dark purple for the dark, shadowed areas.
 - This will create a more realistic shadow colour than using black or brown.
 - If you do not use this approach, have students use light and dark colours in the same colour palette to achieve **variety** in the **value** of the creature.
 - See below – I chose red and a light orange, and then used dark green in the shadowed areas to make it more believable (obviously the last image was re-drawn):



8) Cut the completed creature out with scissors or an Exacto knife.



- 9) Collage the creature with your cut kelp and the background.
- Have the creature in the CENTRE of the background, as there will be cropping around the edges.
 - Have the kelp both in front and behind the creature to ensure it looks like it is part of the environment, not just put on top.



- 10) These can then be scanned and put into an InDesign template that is a 4" circle.
- The 4" circles can be printed in colour, cut into strips, and then cut using the 3.5" coaster graphic punch to create circles.
 - The coaster is 3.5" around, but the template needs to be 4" as there is a wrap-around.



Here is a video for how to use the coaster maker to create your coasters:

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

PLEASE NOTE –

- a) The image should be flat. The machine cannot handle having thick, collaged paper going through it, as the mylar plastic covering will not wrap around properly.
- b) You must make sure that the metal pieces for the coaster are not stuck inside of each other. The metal is very thin and sometimes one piece is actually two! You can easily take the pieces apart with an exacto knife or a small pair of needle-nose pliers. You may need to make more than one to achieve a perfect coaster – if the pieces are bent or the machine is not used with sufficient force, it will result in a coaster that is not sealed together.