



TEACHER RESOURCE GUIDE  
FOR GRADES 7–10

LEARN ABOUT

**PROFESSIONAL  
ILLUSTRATION &  
GRAPHIC DESIGN**

*through the art of*

**OSCAR CAHÉN**

**ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN**

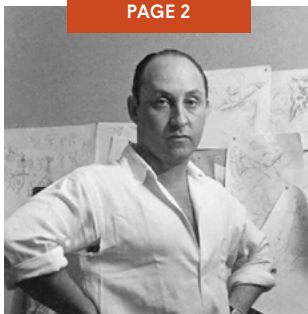
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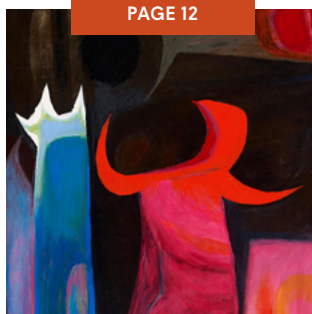
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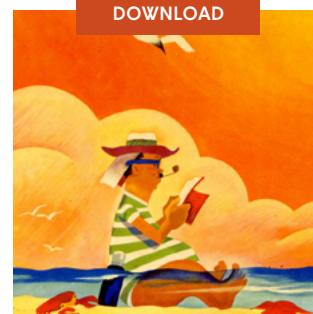
### ADDITIONAL RESOURCES

READ ONLINE



### OSCAR CAHÉN: LIFE & WORK BY JALEEN GROVE

DOWNLOAD



### OSCAR CAHÉN IMAGE FILE

## RESOURCE OVERVIEW

This teacher resource guide has been designed to complement the Art Canada Institute online art book [Oscar Cahén: Life & Work](#) by Jaleen Grove. The artworks within this guide and images required for the learning activities and culminating task can be found in the [Oscar Cahén Image File](#) provided.

Oscar Cahén (1916–1956) came to Canada in 1940 as a political refugee, and within a few years he established himself as a professional artist in Canada. He was equally famous as an avant-garde painter and as a commercial illustrator whose pictures and covers for magazines helped shape people's ideas about the world. By viewing them through a critical lens, students can gain insights into Cahén's magazine illustrations and covers as important forms of media. In this guide students will explore Cahén's graphic designs for the popular press and use critical analysis questions to understand his work. They will engage in illustrating their own communities and developing their own social justice projects. Students will also gain a greater understanding of juxtaposition as they explore text and illustration to enhance their social and political messages.

### Curriculum Connections

- Grades 7–8 Language Arts
- Grades 7–10 Media Arts
- Grades 7–10 Visual Arts
- Grades 9–10 English

### Themes

- Freedom and social change
- How art and artists are influenced by society
- Immigration and migration
- Personal identity
- Politics and the social order
- Stories and histories

### Teaching Exercises

The teaching exercises in this guide explore illustrations as critical media texts and creative projects.

- Learning Activity #1: An illustration for a magazine short story: analyzing “The First (and Last) Ottawa Street Café” ([page 4](#))
- Learning Activity #2: Experiential learning: watercolour illustrations of your community ([page 6](#))
- Culminating Task: Creating social justice magazine covers inspired by current events ([page 8](#))

### A Note on Using This Guide

Oscar Cahén was a political refugee, and some of his art reflects the pain and hardship he experienced as a Jewish survivor of the Second World War. Although he escaped Nazi Europe to England in 1939, during the war he was sent to Canada, where he was forced into an internment camp because, as a German-speaking man, the authorities feared that he was a spy. These and other events impacted Cahén's personal identity, world view, and artistic expression. Educators might consider culturally relevant and responsive pedagogy and whether students may benefit from discussing various groups who have come to Canada to escape oppression. War can be a traumatic topic for refugees and displaced persons, and it is recommended that you use your professional judgment when broaching this topic and be mindful of how personal biases can influence the discussion.



Fig 1. Printer's proof for Oscar Cahén's *Magazine Digest* cover design, c.1946. Cahén became the art director for *Magazine Digest* in late 1944.



## WHO WAS OSCAR CAHÉN?



Fig 2. Portrait of Oscar Cahén in his studio in 1951.

**Oscar Maximilian Cahén was born in Copenhagen, Denmark, in 1916.**

The Cahéns were German, but the family moved frequently during Cahén's childhood. In 1932 he enrolled at the State Academy of Applied Arts in Dresden, Germany. But he soon faced upheaval: his father, Fritz Max, was Jewish, and when German Jews lost their citizenship in 1933 the Cahéns were among them.

**The family managed to escape** first to neighbouring Czechoslovakia and from there to Stockholm, Sweden, where Cahén resumed his studies. But by 1935 they were living in Prague again, where Cahén worked as an illustrator to help support his family. Fritz Max was involved in resistance efforts, and Cahén helped his father's group. In 1937 the authorities found illegal radio equipment in Cahén's possession—and he underwent interrogation. Later, his father left for the United States to try and raise support for his group's work. He could not return due to the outbreak of the war.

**Cahén and his mother fled to England** just twelve days before the Nazi occupation forces reached Prague in 1939. There Cahén, like many German refugees, was eventually detained as an enemy alien and sent to be interned in Canada, at a camp outside of Montreal. He arrived in 1940. Although a prisoner, Cahén continued to draw. He met the reporter Beatrice Shapiro Fischer when she came to interview men at the camp for a story for *Magazine Digest*. Later, Shapiro helped him secure a job in Montreal, allowing him to be released, and they became life-long friends.

**In 1943 Cahén married Martha (Mimi) Levinsky**, and the following year the couple moved to Toronto, where he worked as a magazine illustrator and began to paint. At first he painted representational images—scenes of people—but around 1949 his paintings became more abstract. Supported by his illustration work, which won many awards, Cahén was free to experiment in his art, creating boldly coloured canvases. In 1953 he and a number of Toronto abstractionists formed the group Painters Eleven, which would help bring abstract modern art to public attention in Canada.

**Cahén's vivid works** assured him a leading position among Canadian modernist painters, but his success was cut tragically short: he died in a car accident in 1956. His friends the Toronto artists Harold Town (1924–1990) and Walter Yarwood (1917–1996) organized a memorial exhibition at the Art Gallery of Toronto (now the Art Gallery of Ontario) in 1959.



Fig 3. Oscar Cahén's illustration for the short story, "Mail," by John Norman Harris, *Maclean's*, 1950. This story is set in a Nazi prison camp during the Second World War.



Fig 4. Oscar Cahén, illustration for "When Johnny Lifted the Horn," *Weekend Picture Magazine*, 1951. For this work Cahén used gouache, watercolour, India ink, and graphite.

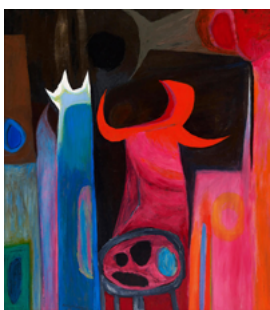


Fig 5. Oscar Cahén, *Subjective Image*, c.1954. This painting reflects Cahén's interest in dramatic colours, especially pink and orange.



Fig 6. Oscar Cahén, *Austin Healey 100 Engine*, 1954. Inspired by a beloved sports car, this image represents the forms and roar of a powerful engine.

## NATIONAL &amp; WORLD EVENTS

## OSCAR CAHÉN'S LIFE



Fig 7. In its early days, *Maclean's* was titled *The Busy Man's Magazine* – this is the cover of an early issue.

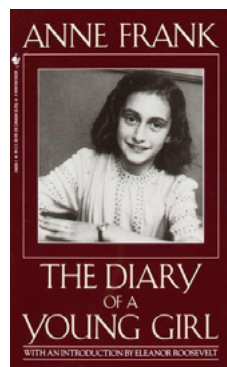


Fig 8. Cover of *The Diary of a Young Girl* (1947), by Anne Frank.

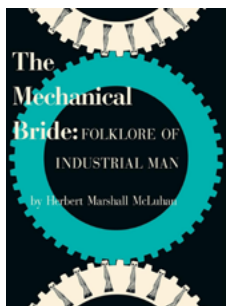


Fig 9. Cover of *The Mechanical Bride* (1951), by Marshall McLuhan.

*Maclean's*, one of Canada's longest-running magazines, is established.

1905

1916

Led by Adolf Hitler, the Nazi party comes to power in Germany.

1932

1933

Germany occupies Czechoslovakia in March. Later that year, the Second World War begins. By the time Canada enters the war on September 10, internment camps are already being planned.

1939

1940

On July 5, Anne Frank goes into hiding in Amsterdam.

1942

Canada's official war art program begins.

1943

1944

The Second World War ends.

1945

In Canada, Marshall McLuhan publishes his first major work, *The Mechanical Bride*. The work examines the effect of advertising on society and culture, and views comics, newspapers, and advertisements as poetic texts.

c.1949

1951

On September 6, CBC Television begins broadcasting in Montreal. Its first Toronto broadcast follows two days later.

1952

The National Magazine Awards Foundation is established to recognize excellence in Canadian magazine publishing.

1956

1977

Oscar Maximilian Cahén is born in Copenhagen, Denmark.

Cahén enrolls at the State Academy for Applied Arts in Dresden, Germany.

Detained by the British government, Cahén is sent to a prisoner of war camp for enemy aliens near Montreal.

After securing a job working for the public relations entrepreneur Colin Gravenor, Cahén is released from the camp and moves to Montreal. He quickly becomes one of Canada's most important magazine illustrators, working for publications including *Maclean's*.

Cahén marries Martha (Mimi) Levinsky.

Cahén and Mimi move to Toronto.

Financially secure thanks to his prominence as an illustrator, Cahén becomes more experimental in his art and begins to paint fully abstract works.

Cahén is included in an exhibition of abstract art that leads to the founding of Painters Eleven.

Cahén dies in a car accident.



Fig 10. Oscar Cahén, *Untitled (559)*, 1931. This is a poster design Cahén made as a student.



Fig 11. Son Michael, Oscar, and Mimi at their home in King Township, 1951.

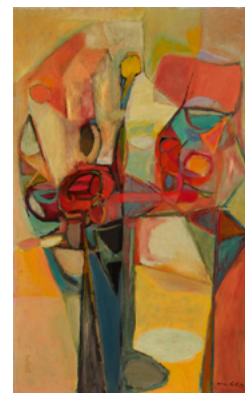


Fig 12. Oscar Cahén, *Candy Tree*, 1952-53. Cahén exhibited this work in 1953 in the show that became the beginning of the Painters Eleven group.

## LEARNING ACTIVITY #1

AN ILLUSTRATION FOR A MAGAZINE SHORT STORY:  
ANALYZING “THE FIRST (AND LAST) OTTAWA STREET CAFÉ”

In this activity, students will be introduced to different approaches to analyzing visual media through an in-depth discussion of Oscar Cahén’s illustration for the short story “The First (and Last) Ottawa Street Café” by Ben Lappin, published in *Maclean’s*, July 9, 1955. The story is about a family of immigrants who opened a café in Ottawa in 1925, and the narrative addresses immigration, xenophobia, and multicultural communities, all themes that are referenced in Cahén’s illustration. Students will analyze the illustration using key concepts of media literacy and engage in visual analysis.

## Big Idea

Deconstructing visual stories

## Learning Goals

1. I can explain the relationship between illustration and text.
2. I can engage in constructive discussion while viewing and analyzing an illustration.
3. I can collaborate with peers while engaging in critical thinking using key concepts of media literacy.

## Materials

- [Oscar Cahén Image File](#)
- [Oscar Cahén: Life & Work](#)
- Paper
- Pencils, pens
- Projector and screen
- “Who Was Oscar Cahén?” biographic information sheet ([page 2](#))



Fig 13. Oscar Cahén, Illustration for “The First (and Last) Ottawa Street Café” by Ben Lappin, published in *Maclean’s*, July 9, 1955. This elaborate street scene depicts a critical moment in the story: the narrator’s mother, who does not speak English, has found herself in trouble with the law over her innocent attempt to open a European-style sidewalk café.



## Learning Activity #1 Continued

## Process

1. Introduce students to Oscar Cahén using the biographic information sheet, and project the illustration for “The First (and Last) Ottawa Street Café” (see the [Oscar Cahén Image File](#)). Give students background information on this work using the [Key Works](#) section in *Oscar Cahén: Life & Work* and the original magazine story (see Additional Resources [\[page 12\]](#)). (Students will require a solid understanding of the story; if they do not read the story themselves the teacher should retell it.)
2. Divide students into pairs to discuss the image (students can record observations in a shared Google document or other virtual workspace). Ask students to reflect on illustrations as images that construct meaning in relation to media, and specifically on Cahén’s point of view. Questions for discussion may include the following: what did Cahén include and exclude in his work? What is the purpose of his illustration? What assumptions or beliefs seem to be reflected in the content? Do you think that the illustration pairs well with the story? Why or why not?
3. Expand the discussion by encouraging students to reflect on how audiences negotiate meaning: how might age, gender, and other factors influence your interpretation of Cahén’s illustration? How might different people see this media product differently? Do you feel a connection with the illustration and story? Why or why not?
4. Encourage students to explore the social and political implications in the illustration—the ideological messages about values, power, and authority. Who and what is shown in a positive light? In a negative light? Why might these people and things be shown this way? Who and what is not shown at all? What conclusions might audiences draw based on these facts? What is happening in the world today that relates to this story?
5. Finally, ask students to discuss illustrations as unique aesthetic forms. What techniques does Cahén use to attract your attention and to communicate his message? What elements and principles of design does he use that influence his treatment of the subject? That influence the viewer?
6. Once they have completed answering the questions, have students share their answers with the class. Assign groups of students to take turns leading discussions of the sets of questions listed above in steps 2–5.



Fig 14. Oscar Cahén, detail of illustration for “The First (and Last) Ottawa Street Café” by Ben Lappin, published in *Maclean's*, July 9, 1955. Here the narrator’s younger sister peeks through the window to watch the scene.



Fig 15. Oscar Cahén, detail of illustration for “The First (and Last) Ottawa Street Café” by Ben Lappin, published in *Maclean's*, July 9, 1955. Neighbours watch the scene with anxiety and curiosity.

## LEARNING ACTIVITY #2

EXPERIENTIAL LEARNING:  
WATERCOLOUR ILLUSTRATIONS OF YOUR COMMUNITY

In this activity, students will be introduced to Cahén's magazine watercolour illustrations as inspiration for their own works. They will document their neighbourhood during an experiential learning photo walk where they will explore the history of their school and community. As they negotiate meaning through their choice of photographs, they will consider which image best represents their community and use it as inspiration for a zine, journal, or school yearbook cover. Using watercolour pencils and brushes, students will explore the blending and gradation of colour.

## Big Idea

Illustrating your community

## Learning Goals

1. I can capture the unique qualities of my school and neighbourhood using photography.
2. I can record and document important elements of my school and neighbourhood.
3. I can interpret my photograph using watercolour illustration.

## Materials

- Cameras, cellphones, or iPads
- Masking tape
- [Oscar Cahén Image File](#)
- Pens, pencils, erasers
- Projector and screen
- Watercolour pencils and brushes, and watercolour paper
- Water containers
- "Who Was Oscar Cahén?" biographic information sheet ([page 2](#))

## Process

1. Introduce students to Oscar Cahén using the biographic information sheet and show them images of the covers he created for *Maclean's* magazine (see the [Oscar Cahén Image File](#)). As author Jaleen Grove explains, "Oscar Cahén designed thirty-eight covers for *Maclean's*.... [In Cahén's lifetime,] magazine covers were prestigious because they allowed more freedom than most other kinds of illustration assignments; it was the artist's responsibility and privilege to come up with smart ideas, for which he or she was well compensated.... Cahén often put personal subject matter into his illustrations."



Fig 16. Printer's proof of Oscar Cahén's cover illustration for *Maclean's*, October 15, 1951. Many of Cahén's covers took the form of playful cartoons. In this scene, an artist tries to paint a seemingly Cubist scene in a more traditional style; through this juxtaposition, Cahén encouraged his readers to question conventional views.



## Learning Activity #2 Continued

2. Set up a walk through the neighbourhood or school community as a research fact trip where students take photographs as reference for their artwork. Have students take a minimum of five photographs using their phones, iPads, or other devices as they walk through the school halls and the community, and ask them to consider what important messages they would like to share about their community that would engage the viewer. If necessary, students can share devices on the walk.
3. Once back in the classroom, have students meet in small groups to share their work and peer/self-assess to determine their strongest photos. Work with students to co-construct criteria appropriate to students' age and stage. Arrange a gallery walk for the whole class (see Additional Resources [page 13]).
4. Project images of Cahén's watercolour illustrations so that students may reference his whimsical style. Model how to illustrate using watercolours, emphasizing that Cahén produced playful, stylized images rather than realistic ones (see Additional Resources [page 13] for useful videos on watercolour).
5. Give students time to use their selected photographs to create a zine, journal, or yearbook cover, and to complete an artist's statement. Encourage students to comment on the significance of the subject they selected and the style and techniques they chose. See Additional Resources (page 13) for Feldman's Critical Analysis (Framework for Art Criticism), which can be consulted as a reflection model.



Fig 17. Oscar Cahén, Cover illustration for *Maclean's*, January 15, 1952. According to the magazine, "Oscar found this grouping of heavily clad art lovers gathered around a summer scene amusing enough to make him laugh out loud. He fled home to slap it on paper."

## CULMINATING TASK

CREATING SOCIAL JUSTICE MAGAZINE COVERS  
INSPIRED BY CURRENT EVENTS

In this activity, students will create a magazine cover on a social justice issue of their choice. Using Cahén's work, their own work, and the work of their peers, they will compare and contrast how media affect the production of imagery and impact their audience. Students will learn graphic design vocabulary relevant to magazine publishing, and they will review and refer to media literacy concepts to further discuss and evaluate their work. Finally, students will write artists' statements, using either Feldman's Critical Analysis as a framework (see Additional Resources [page 13]) or a different model of the teacher's choice.

## Big Idea

Media arts and social justice

## Learning Goals

1. I can effectively brainstorm and gather materials to create a magazine cover.
2. I can write text for a magazine cover that relates to my social justice issue.
3. I can effectively source or create artworks that relate to my chosen topic or theme.
4. I can integrate text with my images for my magazine cover.
5. I can analyze my work and the works of others using media literacy questions and media arts and visual arts vocabulary in my oral and written work.

## Success Criteria

To be added to, reduced, or changed in collaboration with students.

1. Project demonstrates ability to apply the creative process and use a variety of materials to create artworks for the purpose of self-expression and communicating ideas, information, and/or messages.
2. Artist statements demonstrate an understanding of how artworks reflect the society in which they were created, and how they can influence their viewers' values.
3. Artist statements use media literacy concepts and Feldman's Critical Analysis Method.
4. Projects use technology to create an aesthetically interesting magazine cover that focuses on a social justice message.



Fig 18. Oscar Cahén, Cover illustration for *Hiroshima* by John Hersey, *The Standard* magazine, September 28, 1946. Because of his experience as a refugee, Cahén was often asked to illustrate war-related stories.

*Culminating Task Continued***Materials**

- Copies of Feldman's Critical Analysis guidelines for artist statements (see Additional Resources [[page 13](#)])
- Copies of magazine covers illustrating current events that are relevant to your students (see Additional Resources [[page 13](#)])
- [Oscar Cahén Image File](#)
- Projector and screen
- "Who Was Oscar Cahén?" biographic information sheet ([page 2](#))

**Process**

1. Introduce students to Oscar Cahén using the biographic information sheet.
2. Project an image of one of Cahén's magazine covers and share the following quotation with students. According to Cahén, "In my illustrations I rarely make . . . preliminary drawings. In fact, much to the dismay of art directors, my 'roughs' are usually so sketchy that I can't make them out myself. What I do is to start my finished drawing with a hard pencil right on the board, then I ink in the final design and erase the pencil marks which made up the initial draft. Thus, by eliminating first roughs, I feel I am able to retain in the completed illustrations the full quality of the initial enthusiasm. As for media used, I mix my techniques as subject or purpose dictates."
3. Lead students in a discussion about this text: how does Cahén's statement affect your view of his work? Your view of his process? Expand the discussion by projecting *Untitled (230)*, 1950–51, and leading students in a discussion about Cahén's style. How might you describe Cahén's use of line and colour? What is the effect of his choices?



Fig 19. Oscar Cahén, *Untitled (230)*, 1950–51. Cahén created several works with thorny motifs reminiscent of claws and beaks.



## Culminating Task Continued

4. Ask students to brainstorm a social justice issue that is important to them and to conference with a peer before conferencing with the teacher for feedback.
5. Give students time to source magazine images and news articles related to their social justice issue. Students may also choose to use their own photographs and to sketch images in the style of Cahén's line drawings, using pencil, Conté crayon, charcoal, ink, or watercolour.
6. Lead students in a discussion of key terms relating to magazine covers, including the terms listed below. As a class, examine a range of magazine covers (see Additional Resources [page 13]).

- **Callout:** a design element featuring a short piece of text set in distinctive (larger) type, used to highlight specific information from a magazine article.
- **Cutline:** another term for a caption; words used to identify or describe photographs and illustrations in a magazine.
- **Leading:** the spacing between lines of text, which can be adjusted as needed.

(These definitions are used courtesy of Picante Publications and have been slightly adapted; see Additional Resources [page 13].)

7. Have students brainstorm in small groups about what is most important in design and what was important and effective in Cahén's magazine covers.
8. Ask students to create titles for their magazine covers, and then give students time to create the covers themselves. Students can work within *Canva* (see Additional Resources [page 13]), uploading photos they locate or photos of their own artworks into Canva before applying appropriate text. Encourage students to use both a title and a callout or cutline, and to think carefully about selecting appropriate fonts. Students could also create their covers using other techniques, either physical or digital.
9. Have students explore the creative process (you may wish to revisit the Cahén quotation) and share what is working for them. Conduct a gallery walk so that students can view the work of their peers and learn from one another. Give students time to edit their works before printing their magazine covers.
10. Conclude by having students write artist statements about their magazine covers using a system such as Feldman's Critical Analysis (see Additional Resources [page 13]). In their artist statements, students should explain and share the significance of their social justice topics.



Fig 20. Oscar Cahén, illustration for "Babies For Export," by Harold Dingman, *New Liberty*, December 27, 1947. This terrifying image accompanied an investigative journalism article on the alleged trafficking of babies of unwed mothers in Alberta.

## HOW OSCAR CAHÉN MADE ART: STYLE & TECHNIQUE

Here are a few of the important artistic concepts that characterize the art of Oscar Cahén. For more information see the [Style & Technique](#) chapter of *Oscar Cahén: Life & Work*.

### COMMERCIAL ILLUSTRATIONS

Cahén was a well-known illustrator who did artwork for many magazines. To create works for popular publications he would start by making very rough sketches of his ideas. Then he would make precise pencil drawings that he would later go over in ink, erasing his earlier pencil marks. To add colour, Cahén might create a series of transparent plastic overlays in the four colours used for magazine printing: cyan, magenta, yellow, and black. Layering these colours creates a full spectrum without having to mix individual pigments. He also used ink, graphite, pastel, [casein](#), [scratchboard](#), watercolour, wax, dyes, and oils together or separately to create different effects, depending on the mood and themes of the story he was illustrating. He had a powerful understanding of graphic design as the interplay of text and illustration.

### ABSTRACT PAINTING

Cahén is best known as an abstract artist. He made many sketches of his abstract works before he started painting, using pastel, watercolour, and ink. Sometimes he started with an object—a car, for example. He would gradually change the object's form in his sketches, extending or compressing parts of it and ending up with a fully abstract composition. He played with foreground and background in his work. When we see bright or light colours in the middle of a surface that is mostly dark, we perceive them as closer to us—the foreground of the image. But Cahén often painted these colours first, as a background, then added darker colours over them until only a small area of bright was left. When you look at these works, it's hard to tell where, exactly, the foreground and background are.

### EXPERIMENTS WITH WORKS ON PAPER

Cahén experimented with different ways of making images. For example, he would put ink on a flat surface, lay a piece of paper over it, and then trace designs on the back of the paper so that it would pick up the ink. Alternatively, he would put transparent wax on a board and use a sharp point to draw into it, then apply ink to the board. The ink would seep into the lines he had made, revealing the drawing; he called this technique “monoetching.” He would also drizzle rubber cement on paper, add a layer of watercolour or ink, then drizzle on more rubber cement and repeat the process until he felt satisfied, peeling off the accumulated rubber cement to reveal a final abstract image.

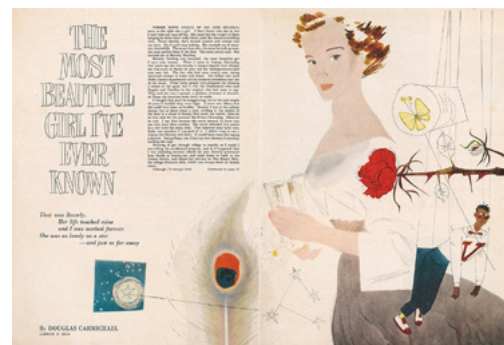


Fig 21. Oscar Cahén, illustration for “The Most Beautiful Girl I’ve Ever Known,” by Douglas Carmichael, *Maclean’s*, September 15, 1951. This image was created to accompany a chilling university love story in which the heroine keeps her admirers controlled and at a distance, and it won the 1952 medal for Editorial Illustration from the Art Directors Club of Toronto.



Fig 22. Oscar Cahén, *Growing Form*, 1953. An intense abstract oil painting, *Growing Form* was included in Cahén’s first solo show, held at Hart House in Toronto in October 1954.



Fig 23. Oscar Cahén, illustration for “We Don’t Understand Our DPs,” *The Standard*, 1951. A delicate monoetching, this work depicts refugees.

## ADDITIONAL RESOURCES

### Supplementary Materials Provided by the Art Canada Institute

- The online art book *Oscar Cahén: Life & Work* by Jaleen Grove: <https://aci-iac.ca/art-books/oscar-cahen>
- [Oscar Cahén Image File](#) with artworks and images related to this lesson
- “Who Was Oscar Cahén?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Oscar Cahén’s life ([page 3](#))
- “How Oscar Cahén Made Art: Style & Technique” information sheet ([page 11](#))

### GLOSSARY

Here is a list of terms that appear in this resource guide and are relevant to the learning activities and culminating task. For a comprehensive list of art-related terms, visit the Art Canada Institute’s ever-growing [Glossary of Canadian Art History](#).

#### casein

A milk phosphoprotein, casein is strongly adhesive and commonly employed as glue or as a binding ingredient in paint. Casein paint is used as an alternative to tempera.

#### scratchboard

Term refers to the medium and an illustration technique. Scratchboard is a white clay surface coated in black ink. An image is created by using sharp blades and scraping implements to scratch patterns in the clay, revealing the white underneath the surface.

### EXTERNAL RESOURCES

The following external resources can be used to augment the learning activities and materials provided by the Art Canada Institute. They are to be used at the teacher’s own discretion.

#### The Complete Maclean’s Archive

<https://archive.macleans.ca/issues>

This archive includes different issues that featured Oscar Cahén’s work, including the following short stories:

- “The First (and Last) Ottawa Street Café” by Ben Lappin, published in *Maclean’s*, July 9, 1955  
<https://archive.macleans.ca/article/1955/7/9/ottawas-first-and-last-sidewalk-cafe>
- “The Most Beautiful Girl I’ve Ever Known,” by Douglas Carmichael, *Maclean’s*, September 15, 1951  
<https://archive.macleans.ca/article/1951/9/15/the-most-beautiful-girl-ive-ever-known>

The archive also includes more recent magazines with covers that may be particularly relevant to students’ experiences of recent current events.



Fig 24. Oscar Cahén, illustration for “A Night Out in Montreal,” *Weekend*, 1956. In 1956 Cahén visited Montreal as an illustrator-reporter to depict its club scene.



### What Is Gallery Walk?

<https://serc.carleton.edu/introgeo/gallerywalk/what.html>

### Videos on Watercolour

[https://www.youtube.com/watch?v=bk-oSu\\_6tzU](https://www.youtube.com/watch?v=bk-oSu_6tzU)

[https://www.youtube.com/watch?v=\\_H-Bz4ylNfg](https://www.youtube.com/watch?v=_H-Bz4ylNfg)

### Feldman Model for Art Criticism

<https://www.gisd.org/Page/9569>

### Glossary of Magazine Design Jargon, Terms, and Definitions for New Publishers

<http://www.picantecreative.com/magazine-design-blog/glossary-of-magazine-design-jargon-terms-and-definitions-for-new-publishers/>

### The Best Magazine Covers Ever?

<https://www.theguardian.com/artanddesign/2018/sep/23/best-magazine-covers-ever-art-design-glossy-magazines>

### 12 Iconic Magazine Covers You'll Never Forget

<https://mashable.com/2013/08/15/magazine-covers/>

### Canva (free for educators and students)

<https://www.canva.com/learn/how-to-recreate-a-magazine-layout-from-scratch/>  
<https://www.canva.com/templates/search/magazine-covers/>

### Fotor (alternative to Canva)

<https://www.fotor.com/templates?query=magazine-covers>



Fig 25. Oscar Cahén, *Small Combo*, c.1954.

## FIGURE LIST

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Fig 1. Oscar Cahén, *Magazine Digest* cover design, c.1946, printer's proof. Collection of The Cahén Archives, © The Cahén Archives.

Fig 2. Portrait of Oscar Cahén in his studio in 1951. Photograph by Page Toles. Collection of The Cahén Archives.

Fig 3. Oscar Cahén's illustration for the short story, "Mail," by John Norman Harris, *Maclean's*, 1950, tearsheet. Collection of The Cahén Archives, © The Cahén Archives.

Fig 4. Oscar Cahén, illustration for "When Johnny Lifted the Horn," *Weekend Picture Magazine*, 1951, gouache, watercolour, India ink, graphite on illustration board, 58.4 x 52.4 cm. Collection of The Cahén Archives, © The Cahén Archives.

Fig 5. Oscar Cahén, *Subjective Image*, c.1954, oil on canvas laid on Masonite, 121.9 x 106.7 cm. Collection of Jim and Melinda Harrison, © The Cahén Archives.

Fig 6. Oscar Cahén, *Austin Healey 100 Engine*, 1954, oil on cradled Masonite, 91 x 122 cm. Private collection, © The Cahén Archives.

Fig 7. Cover of the December 1907 issue of *Maclean's*. Courtesy of the *Maclean's* Archives. <https://archive.macleans.ca/issues/1907>.

Fig 8. Cover of *The Diary of a Young Girl* (1947) by Anne Frank.

Fig 9. Cover of *The Mechanical Bride* (1951), by Marshall McLuhan.

Fig 10. Oscar Cahén, *Untitled* (559), 1931, ink on paper, 95.3 x 69.9 cm. Collection of The Cahén Archives, © The Cahén Archives.

Fig 11. Michael, Oscar, and Mimi at their home in King Township, 1951. Photograph by Page Toles, Collection of The Cahén Archives.

Fig 12. Oscar Cahén, *Candy Tree*, 1952–53, oil on Masonite, 123 x 75 cm. Private collection, © The Cahén Archives.

Fig 13. Oscar Cahén, illustration for "The First (and Last) Ottawa Street Café" by Ben Lappin, published in *Maclean's*, July 9, 1955, gouache, watercolour, pencil; 42 x 99 cm. Private collection, © The Cahén Archives.

Fig 14. Oscar Cahén, detail of illustration for "The First (and Last) Ottawa Street Café" by Ben Lappin, published in *Maclean's*, July 9, 1955, gouache, watercolour, pencil; 42 x 99 cm. Private collection, © The Cahén Archives.

Fig 15. Oscar Cahén, detail of illustration for "The First (and Last) Ottawa Street Café" by Ben Lappin, published in *Maclean's*, July 9, 1955, gouache, watercolour, pencil; 42 x 99 cm. Private collection, © The Cahén Archives.

Fig 16. Oscar Cahén, Cover illustration for *Maclean's*, October 15, 1951, rotogravure tearsheet. Collection of The Cahén Archives, © The Cahén Archives.

Fig 17. Oscar Cahén, Cover illustration for *Maclean's*, January 15, 1952, tearsheet, printer's proof, 35 x 27 cm. Collection of The Cahén Archives, © The Cahén Archives.

Fig 18. Oscar Cahén, Cover illustration for *Hiroshima* by John Hersey, *The Standard* magazine, September 28, 1946, tearsheet, 40 x 30 cm. Collection of The Cahén Archives, © The Cahén Archives.

Fig 19. Oscar Cahén, *Untitled* (230), 1950–51, oil on board, 46 x 61 cm. Collection of The Cahén Archives, © The Cahén Archives.

Fig 20. Oscar Cahén, illustration for "Babies For Export," by Harold Dingman, *New Liberty*, December 27, 1947, tearsheet. Collection of The Cahén Archives, © The Cahén Archives.

Fig 21. Oscar Cahén, illustration for "The Most Beautiful Girl I've Ever Known," by Douglas Carmichael, *Maclean's*, September 15, 1951, rotogravure tearsheet. Collection of The Cahén Archives, © The Cahén Archives.

Fig 22. Oscar Cahén, *Growing Form*, 1953, oil on Masonite, 71.1 x 114.5 cm. RBC Corporate Art Collection, © The Cahén Archives.

Fig 23. Oscar Cahén, illustration for "We Don't Understand Our DPs," *The Standard*, 1951, encaustic with watercolour wash, 33 x 41 cm. Private collection, © The Cahén Archives.

Fig 24. Oscar Cahén, illustration for "A Night Out in Montreal," *Weekend*, 1956, tearsheet. Collection of The Cahén Archives, © The Cahén Archives.

Fig 25. Oscar Cahén, *Small Combo*, c.1954, oil on Masonite, 91.4 x 71.1 cm. Private collection, © The Cahén Archives.