

“THE MANY TINTED WOODS”: BUILDING ONLINE  
TEACHER RESOURCES WITH PHOTOGRAPHY COLLECTIONS

by

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## Abstract

“The Many Tinted Woods”: Building Online Teacher Resources with Photography Collections, Master of the Arts 2016.

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This thesis aims to answer the question: how can photography collections be used as interpretative tools to build visual and media literacy skills through creative learning opportunities aligned with the Ontario education curriculum? The project has two components: an analytical paper and a teacher resource – created according to the Art Gallery of Ontario standard – to introduce teachers to teaching with photographs through interdisciplinary lessons in the visual culture of Canada from 1860 to the early 1900s. An analysis of the Ontario curriculum documents, identifying both limitations and benefits, and aims to support grade 7 and 8 teachers in the classroom are included. Using Canadian photographs from the AGO’s collection unites arts education and visual literacy with core academic subjects by prompting students, through a range of activities to engage with the subjects, aesthetic elements, history and materials of photographic media, and thus to interpret daily life at this time.

## Acknowledgements

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Teacher Resource: “The Many Tinted Woods”: Photography in Canada: history, uses and techniques, 1860-1900 for Ontario Grades 7 and 8.

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## Analytical Component

### Introduction

Collecting photographs since 1978, the Art Gallery of Ontario (AGO) in Toronto, Canada has amassed a collection of over 50,000 photographic objects, with a significant concentration of Canadian photographers such as Alexander Henderson, William Notman, George Hunter and John Vanderpant among others. As a world-class fine arts museum with a strong educational mandate, the AGO designs both physical and online educational programs to help teachers inside the classroom and out. While 40,000 students visit the AGO every year for exhibitions and programming, the AGO also builds and publishes teacher resources online. Usually, these resources explore an exhibition and its major themes and the “Big Ideas”. Including images of artwork in the exhibition, suggested discussion prompts and activity ideas, these resources are created to teach new skills and strategies such as processing visual information and how to infer and analyze primary sources. Created in parallel with the Ontario curriculum expectations, AGO teacher resources link multiple subjects together to provide an interdisciplinary learning experience for both students and teachers. Embedded with questions for critical analysis, background information on the featured artists including their personal history and inspirations, these resources offer access to AGO exhibitions and educational programming, for those unable to visit the AGO, to introduce or supplement the exhibition experience for those who cannot visit.

The goal of this thesis project is to create a teacher resource for the AGO to publish online to introduce teachers to teaching with photographs. This thesis aims to answer the following question: how can photography collections be used as interpretative tools to build visual and media literacy skills through creative learning opportunities aligned with provincial standards? This project includes an analysis of both the Ontario curriculum documents and the existing resources published by the AGO, pointing out the limitations and benefits of both to ultimately create a teaching resource to support grade 7 and 8 teachers in the classroom. By uniting arts education and visual literacy with core academics with a selection of photographs from the Canadian photography collection, this resource becomes an

interdisciplinary lesson in the making of Canada and the history of Canadian photography. This thesis project explores how the aesthetic traits and context of historical artwork are essential to interpreting the meaning of daily life in Canada between 1860 and the turn of the century. Combined research on gallery and museum education pedagogy, lesson plans and teacher resources from other institutions and my own teaching experience were used to guide and design creative assessment tasks. To test the resource, practicing teachers, art educators and professors in teacher education programs reviewed how the resource could be adapted for different grade levels, additional curriculums, assessment ideas and any other general feedback. The feedback solicited from these individuals improved the resource to make interpretation, implementation and use all the more possible and effective. This resource can start a dialogue between the AGO Public Programming and Learning department and classroom teachers. In exchange, feedback, comments and suggestions from teachers can ensure teachers use these resources.

While the AGO has organized and hosted many major photography exhibitions, the resources available on the AGO's Public Programming and Learning webpage all accompany exhibitions of other media such as Michelangelo *Quest for Genius*, Jean-Michel Basquiat *Now's the Time* or Alex Colville. Not one teacher resource on the webpage includes photographs from the AGO's permanent collection. An optimal solution to publicize and show the permanent photography collection without deteriorating the object's condition further is to create teacher resources. Since photographs are already recognized visual teaching tools in the classroom, designing a teaching resource to address the lack of online teaching tools for historical photographs and to highlight the history of photography can also bridge the gap between visual arts education and other academic subjects such as History, Science and Geography. Connecting multiple subjects in one resource allows students to learn the necessary skills for media literacy alongside Canadian history through creative activities using Canadian photographs.

Collections at museums like the AGO are always growing, but only a limited selection can be on view, given the limitations of physical space and exposure requirements. Teacher resources are the perfect solution to showcase artwork from permanent collections, simultaneously increasing accessibility to the

collections and expanding the audience reach. While teachers in the Greater Toronto Area are recorded as the most common visitors for educational programming at the AGO, the fact remains that a large portion of educators and their students throughout Ontario do not have access to on-site programming because of geographical or financial restrictions. In these situations and specifically for the AGO, teacher resources such as these often fulfill provincial mandates that institutions reach students and teachers province wide. These resources can generate interest in collections and exhibitions, leading to future visits and an increase in membership.

## Literature Review

The accompanying literature review was conducted to find out how to more purposefully integrate the history of Canadian photography into the Ontario visual arts curriculum for grades 7 and 8. This review is divided into three sections: gallery and museum education pedagogy, distance learning resources and resources that deal with the histories of photography in Canada.

### Museum Education Pedagogy

Research by George E. Hein, Mary Alexander, John H. Falk and Lynn D. Dierking professionalized the field of museum education. In *A Companion to Museum Studies*, edited by Sharon Macdonald, these pioneers along with Marianna Adams are featured as contributors to the textbook, now standard in most museum education programs. Hein's chapter summarizes the history of the museum educator role and the evolution of educational mandates in cultural and heritage institutions, concluding that in the nineteenth century "museum education was subject to the same constraints that limited the formal education sector: there was little historical background and limited theory to guide any institution that attempted to educate a large segment of the population."<sup>1</sup> Only in the twentieth century did museums hire formal education staff, which resulted in the abandonment of traditional teaching methods and curriculum such as rote memorization, for narrative interpretation and art making workshops using theories on human development to better understand how potential visitors learn.<sup>2</sup> Hein includes a thorough overview of educational theories, concluding the best learning experiences are active, engaging the student with the material, connecting to their prior knowledge, life experiences and their learning environment.<sup>3</sup>

In partnership with Mary Alexander, Hein also wrote *Museums: Places of Learning*, with a brief introduction to visitor studies to show how museum learning is a unique learning experience.<sup>4</sup> Alexander and Hein describe how being aware of a visitor's comfort and the popular pathways in the gallery areas

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<sup>1</sup> George E. Hein, "Museum Education" in *A Companion to Museum Studies* edited by Sharon Macdonald. (Malden, MA: Blackwell Publishing, 2006), 340-341.

<sup>2</sup> Hein, 342.

<sup>3</sup> Hein, 342.

<sup>3</sup> Hein, 345.

<sup>4</sup> Hein, 345.

<sup>4</sup> George Hein and Mary Alexander, *Museums: Places of Learning* (Arlington, VA: American Alliance of Museums, 1998), 10.

George Hein and Mary Alexander, *Museums: Places of Learning* (Arlington, VA: American Alliance of Museums, 1998), 10.

can help to enhance a visitor's learning experience and create a positive learning environment within the museum.<sup>5</sup> This information shed new light on how exhibition design and installation has to create an environment conducive to learning without over stimulation.

The shift from a goods based economy to an information and knowledge based economy is explained as a twentieth century invention in “Living in a Learning Society: Museums and Free-choice Learning”, by John H. Falk, Lynn D. Dierking and Marianna Adams.<sup>6</sup> As a result “learning societies” were created, which entails lifelong learning for adults and children alike, introducing the concept of “free choice learning” as a strategy for curious information seekers.<sup>7</sup> Free choice learning is defined by the individual's own desire for knowledge, dictated by their own interests, a strategy used by the AGO to accomplish the goals part of the 2015—2018 Strategic Plan.<sup>8</sup> In the next three years, AGO wants to increase attendance and membership, the accessibility to the permanent collection and programming, among other goals.<sup>9</sup>

As part of training at the AGO, Education Officers and activity leaders are given the *Teaching Toolbox, AGO School Programs 2015-2016* to study and learn. Including AGO approved activities, meaning making strategies, the toolbox summarizes each program the AGO offers for both elementary and high school classes. The AGO's critical analysis process, outlined for Education Officers to ask touring groups, was instrumental to build another set of questions specific to analysing photographs.<sup>10</sup> The toolbox provides a generous list of tried-and-true activities such as role-playing and word collages for students to generate their own ideas, opinions and art by making connections between the artwork and their personal experiences.<sup>11</sup> To understand the learning capabilities and maturity of audiences, included in the toolbox are audience profiles for multiple age ranges, which describe the developmental stages, and

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<sup>5</sup> Hein and Alexander, 11-14.

<sup>6</sup> John H. Falk, Lynn D. Dierking and Marianna Adams, “Living in a Learning Society: Museums and Free-Choice Learning” in *A Companion to Museum Studies* edited by Sharon Macdonald. (Malden, MA: Blackwell Publishing, 2006), 323.

<sup>7</sup> Falk, Dierking and Adams, 324.

<sup>8</sup> Falk, Dierking and Adams, 324; “AGO Strategic Plan 2015—2018”, Art Gallery of Ontario, accessed July 24 2016 <<http://www.ago.net/ago-strategic-plan>>.

<sup>9</sup> “AGO Strategic Plan 2015—2018”, Art Gallery of Ontario, accessed July 24 2016 <<http://www.ago.net/ago-strategic-plan>>.

<sup>10</sup> Art Gallery of Ontario. “Teaching Toolbox, AGO School Programs 2015-2016, OCAD Interns” February 10 2016, 8-9.

<sup>11</sup> Art Gallery of Ontario. “Teaching Toolbox, AGO School Programs 2015-2016, OCAD Interns” February 10 2016, 11-12.

anxieties to take into consideration when planning programs.<sup>12</sup> After diagnosing the problems that can arise with each group, specific teaching strategies to create a positive, engaging learning environment such as discussions concerning nudity and the value of all answers in response to interactions with art goes a long way to re-assure students and teachers that they can experience and appreciate art.<sup>13</sup>

In “Knight at the Museum: Learning History with Museums,” Alan S. Marcus and Thomas H. Levine propose several reasons to explain why museum learning is so effective. Museums can be an exciting learning environment with new faces; objects and activities that help students experience content in new ways and build historical thinking skills.<sup>14</sup> Second, artefacts are on display; not pictures in a standard textbook. Visitors are encouraged to seek meaning for themselves with contextual information supplemented.<sup>15</sup> Lastly, Marcus and Levine point out that many students after high school will never take history again although as adults, many will frequent museums and other cultural institutions. According to the AGO’s visitor statistics, in 2009, the AGO reported 70% of visitors were first time visitors, replaced in 2014 with 72% of audience returning visitors.<sup>16</sup> Introducing students to museum learning in school, gives them “skills [which] include the ability to analyze, interpret, and evaluate primary and secondary sources, to develop historical empathy, and to understand the nature of history as subjectivity created based on economic, social and political factors.”<sup>17</sup> This information was vital because I learned who visits the AGO and for what purposes, explaining the multitude of skills and traits which museum learning can teach such as historical thinking and empathy. This review is focused on museum education pedagogy because there was not much literature specific to art galleries and museums. Only recently did universities and colleges design programs to make students art educators outside the classroom and inside the gallery.

### Photographs in Distance Learning Resources

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<sup>12</sup> Art Gallery of Ontario. “Teaching Toolbox, AGO School Programs 2015-2016, OCAD Interns” February 10 2016, 21.

<sup>13</sup> Art Gallery of Ontario. “Teaching Toolbox, AGO School Programs 2015-2016, OCAD Interns” February 10 2016, 22.

<sup>14</sup> Alan S. Marcus and Thomas H. Levine, “Knight at the Museum: Learning History with Museums”, *The Social Studies* 102(2011), accessed December 15 2015, doi:10.1080/00377996.2010.509374

<sup>15</sup> Marcus and Levine, 104.

<sup>16</sup> Art Gallery of Ontario, “AGO’s Visitors”]

<sup>17</sup> Marcus and Levine, 104.

For this section, I looked at resources from a variety of cultural institutions and disciplines in Canada, the United States and the United Kingdom, on both the regional and national levels, including the Reuben R. Sallows Gallery in Goderich, Ontario, the National Gallery of Canada and the Canadian War Museum in Ottawa, the J. Paul Getty Museum in Los Angeles, the Mathers Museum of World Cultures in Bloomington, Indiana, the Museum of Modern Art in Fort Worth, Texas, the Tate Modern in London, England, the Smithsonian in Washington, D.C., TERRA Foundation for American Art in Chicago, Illinois, among others, along with the AGO.

The teacher resource guides created by the AGO are largely created to accompany major exhibitions such as Alex Colville, Michelangelo and Jean-Michel Basquiat. These guides are great models of both structure and content. Each guide includes subheadings, organizing material into accessible sections that teachers can use to understand the themes of the exhibition.<sup>18</sup> Following an introduction called “Big Ideas and Exhibition Synopsis”, there is a pre-visit activity that teachers can do with students such as modeling the critical analysis process for students using two pieces of art from the exhibit.<sup>19</sup> Adaptations for elementary and secondary students are also included with the artist’s inspirations and collaborations.<sup>20</sup> Lists of essential vocabulary often subject and art specific for teachers to familiarize themselves with and to introduce students are included.<sup>21</sup> All the guides offer multiple assessment options designed to engage students with the material in the exhibition either creatively or in formal writing, through group work or discussion.<sup>22</sup> Although these teacher resources are exhibition specific, each is modeled after the other for consistency and was an excellent starting point to design the teacher resource to accompany this project.

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<sup>18</sup> Art Gallery of Ontario, “Jean-Michel Basquiat: Now’s the Time”. *Art Gallery of Ontario Teacher Programs, Public Programming and Learning*. <[http://www.ago.net/assets/files/pdf/AGO\\_BASQUIAT\\_Teacher\\_Guide.pdf](http://www.ago.net/assets/files/pdf/AGO_BASQUIAT_Teacher_Guide.pdf)> Accessed October 27 2015 ; Art Gallery of Ontario, “Alex Colville” *Art Gallery of Ontario Teacher Programs, Public Programming and Learning*. <<http://www.ago.net/assets/files/pdf/AGO%20Alex%20Colville%20Teacher%20Resource.pdf>> Accessed October 27 2015 ; Art Gallery of Ontario, “Michelangelo: Quest for Genius”. *Art Gallery of Ontario Teacher Programs, Public Programming and Learning*. <[https://www.ago.net/assets/files/pdf/AGO\\_Michelangelo\\_Teacher%20Resource.pdf](https://www.ago.net/assets/files/pdf/AGO_Michelangelo_Teacher%20Resource.pdf)> Accessed October 27 2015.

<sup>19</sup> Art Gallery of Ontario, “Jean-Michel Basquiat: Now’s the Time”. Accessed October 27 2015

<sup>20</sup> Art Gallery of Ontario, “Michelangelo: Quest for Genius”. Accessed October 27 2015

<sup>21</sup> Art Gallery of Ontario, “Michelangelo: Quest for Genius”. Accessed October 27 2015

<sup>22</sup> Art Gallery of Ontario, “Alex Colville”. Accessed October 27 2015; Art Gallery of Ontario, “Jean-Michel Basquiat: Now’s the Time”. Accessed October 27 2015; Art Gallery of Ontario, “Michelangelo: Quest for Genius”. Accessed October 27 2015.

Many of the lesson plans consulted in this review show teachers how to analyze photographs, as primary sources to teach history. Integrating expectations from a variety of curricula is a standard practice because it guarantees that more than just more than just Art or History teachers will use the resource. Cross-curricular connections create a multi-faceted learning experience to create a cohesive lesson taking multiple perspectives into consideration. Some lesson plans are written by education staff, some in partnership with teachers from schools across the United States. The resources use mostly twentieth century photographs to teach American history through a social or cultural lens. For example, the Getty published a thorough unit using Farm Security Administration photographs by Dorothea Lange from the 1930s, in which students read her artist statement and write their own, experimenting with image creation.<sup>23</sup> Other lesson plans use photographs by photographers such as Lewis Hine, William Eggleston, Manuel Alvarez Bravo, and Francis Frith for elementary, secondary and adult English language learners.<sup>24</sup> My research found that photographs by American or European artists were most used in lesson plans. Few lesson plans featured Canadian photographs although the variety of strategies provided in each are transferable to meaning making activities with Canadian photographs, curriculum and students.

### Histories of Photography in Canada

This review of sources about the histories of photography in Canada focuses on essays and books written by Andrew Birrell, Ralph Greenhill, Andrea Kunard and Carol Payne, Sarah Parsons, Dennis Reid and Stanley Triggs. *Framing Canada: A Photographic Memory*, a website created by Library and Archives Canada (LAC) in 2005, provides a collection of essays – for example, “the Evolution of Photography”, “the Canadian Mosaic”, “Nation Building” and “Aboriginal Peoples” – that address how the technological developments of the camera had an impact on Canada and Canadian history, socially, culturally politically and environmentally.<sup>25</sup> Using photographs from the LAC collection, the essays

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<sup>23</sup> J. Paul Getty Museum Education Staff, *Exploring Photographs - Lesson 3 - Writing an Artist's Statement*, J. Paul Getty Museum <[http://www.getty.edu/education/teachers/classroom\\_resources/curricula/exploring\\_photographs/lesson03.html](http://www.getty.edu/education/teachers/classroom_resources/curricula/exploring_photographs/lesson03.html)> Accessed January 5 2016.

<sup>24</sup> J. Paul Getty Museum Education Staff, *Exploring Photographs - Lesson 1 - Methods of Visual Analysis*, J. Paul Getty Museum <[http://www.getty.edu/education/teachers/classroom\\_resources/curricula/exploring\\_photographs/lesson01.html](http://www.getty.edu/education/teachers/classroom_resources/curricula/exploring_photographs/lesson01.html)> Accessed January 5 2016.

<sup>25</sup> Library and Archives Canada, *Framing Canada: a Photographic Memory*, Library and Archives Canada, <<https://www.collectionscanada.gc.ca/framingcanada/index-e.html>> Accessed February 9 2016.

describe the efforts of various Canadian photographers such as William Notman, Hannah Maynard and John Vanderpant and how their photographs mirror and record historical moments, daily life and Canada's landscape.<sup>26</sup>

The historiography included in *The Cultural Work of Photography in Canada* edited by Carol Payne and Andrea Kunard, "Writing Photography in Canada", reviews texts on Canadian photographic histories. Kunard and Payne describe the lack of literature in the field, including sources first published in the 1960s to show that after the publication of Ralph Greenhill's history and the second edition with Andrew Birrell, no other history had been written.<sup>27</sup> Kunard and Payne state that since the late 1960s and 1970s, interest in Canada's history of photography was renewed only in the last five years.<sup>28</sup> Ralph Greenhill's *Early Photography in Canada* was the first history of photography in Canada. Written in the style of Beaumont Newhall's *The History of Photography from 1839 to the Present*, Canada was the backdrop to this technical history.<sup>29</sup> Including photographers such as William Notman, Alexander Henderson, and Humphrey Lloyd Hime, Kunard and Payne point out that Greenhill describes the camera's ability to provide information but does not mention how these photographs represent the building of Canada as a nation.<sup>30</sup> Fourteen years later, Andrew Birrell, an archivist at LAC, co-wrote a second edition, which "signalled the deep engagement of LAC in historical scholarship on photography in Canada."<sup>31</sup> To balance this, Kunard and Payne suggest *Private Realms of Light: Amateur Photography in Canada, 1839-1940* edited by Lily Koltun as a resource because it "promotes the camera "as an instrument of democratization" by focusing on the work of 'railroad clerks, physicians, scientists, and stockholders' ", instead of artists strictly from the canon.<sup>32</sup>

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<sup>26</sup> Library and Archives Canada, *Framing Canada: a Photographic Memory*, Accessed February 9 2016.

<sup>27</sup> Andrea Kunard and Carol Payne, "Writing Photography in Canada: A Historiography" in *the Cultural Work of Photography in Canada* edited by Carol Payne and Andrea Kunard (Kingston, Ontario: McGill-Queens University Press, 2011) 231-232.

<sup>28</sup> Kunard and Payne, 232.

<sup>29</sup> Kunard and Payne, 232.

<sup>30</sup> Kunard and Payne, 232.

<sup>31</sup> Kunard and Payne, 232.

<sup>32</sup> Kunard and Payne, 233.

Andrew Birrell's chapter "The Early Years: 1839-1885" in *Private Realms of Light* is a social history, describing the individual efforts and achievements of photographers who operated during the period, across the country, focusing on the evolution of amateur photography and camera technology. Birrell describes photography as a hobby of the affluent and educated because they had the time and money to practice plus an understanding of chemistry and physics.<sup>33</sup> Serious amateurs, commercial or government photographers mostly made pictures at this time because they had funds to operate a studio or their work were commissioned by agencies or individuals.<sup>34</sup> In Peter Robinson's chapter "The New Amateur", the explosion in amateur photography is described in part as a result of technological advancements such as gelatin dry plates.<sup>35</sup> Exposures took less time and with the invention of the handheld camera, photography became more accessible to a greater number of people. Robertson introduces George Eastman and emphasizes his importance as the man who revolutionized camera technology into a twentieth century business model to market the Brownie camera, first available to the public in 1900.<sup>36</sup>

Dennis Reid's *Our Own Country Canada: Being an Account of the National Aspirations of the Principal Landscape Artists in Montreal and Toronto, 1860-1890* seamlessly integrates the histories of Canadian photography and painting. In each chapter, Reid provides thorough accounts about how popular photographers and painters worked simultaneously and collaboratively in business and the creative process. Including elements of social history, developing camera technology and important events in Canadian history, this resource was one of few, which discussed Alexander Henderson among businessmen like Notman. Reid critiques aesthetic components such as composition and mood in notable prints by both Notman and Henderson at times, favouring Henderson's work over Notman. Reid's history

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<sup>33</sup> Andrew Birrell "The Early Years: 1839-1885" in *the Private Realms of Light: Amateur Photography in Canada, 1839-1940* ed. Lilly Koltun (Ottawa: Fitzhenry and Whiteside, 1984), 5.

<sup>34</sup> Birrell, 5.

<sup>35</sup> Peter Robinson, "The New Amateur" in *The Private Realms of Light: Amateur Photography in Canada, 1839-1940* ed. Lilly Koltun (Ottawa: Fitzhenry and Whiteside, 1984), 16.

<sup>36</sup> Robertson, 16.

was an essential source for this paper because little is known about Henderson's early life, besides the research and publications of Stanley Triggs.

Sarah Parsons's book on William Notman provides a descriptive biography, a list of key works, and significant issues, finishing with an analysis of his style and technique. Parsons describes how Notman set up his photography studio after immigrating to Montreal and his uncanny ability to spot advantageous business opportunities like the construction of the Victoria Bridge.<sup>37</sup> By capitalizing on these projects, Notman established a publishing empire that at the peak of his career in the 1880s included 20 studios in and across Canada and the United States.<sup>38</sup> Parsons explains Notman's success through an analysis of his most famous photographs and the innovative techniques he used to create optical illusions and the desired effect.<sup>39</sup> Thoroughly delving into all aspects of Notman's practice and life, Parsons expertly wove together a narrative of developing camera technology, the history of photography in Canada and Notman's key involvement in both. The structure of Parson's book was an ideal example to emulate for the biographies of photographers included in this resource.

Stanley Triggs published "Alexander Henderson: Nineteenth-Century Landscape Photographer" in the 1977 and 1978 issue of *Archivaria*. Over 35 years later, this article remains one of the definitive sources on Henderson's upbringing and family, his developing skill in photography, his favourite subjects and his work with the railway. Triggs describes how Henderson was originally concerned with creating a visual record of the country's landscape with "what had been a tendency toward the romantic became at times a complete abandonment of realistic portrayal for a direct emotional reaction to the scene

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<sup>37</sup> Sarah Parsons, *William Notman: Life and Work* (Toronto: Art Canada Institute, 2014) Accessed March 29 2016. <[http://www.aci-iac.ca/content/art-books/19/Art-Canada-Institute\\_William-Notman.pdf](http://www.aci-iac.ca/content/art-books/19/Art-Canada-Institute_William-Notman.pdf)>

<sup>38</sup> Parsons, 7.

<sup>39</sup> Parsons, 47-48.

confronting him.”<sup>40</sup> I relied heavily on this resource to write the cultural and historical context section for Henderson’s work and to understand his contribution to Canadian photographic history.

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<sup>40</sup> Stanley Triggs, “Alexander Henderson: Nineteenth-Century Photographer” in *Archivaria* 5 (1977-1978): 50.

## Limitations in the Grade 7 and 8 Curriculum

According to the Ontario Visual Arts curriculum, students in grades 7 must become familiar with the elements of design plus unity and harmony, with respect to balance, similarity and consistency by the end of the year.<sup>41</sup> By the end of grade 8, in addition to the elements of design, students must become more familiar with the principles of design, focusing specifically on movement and motion studies.<sup>42</sup> Currently, the curriculum requires image creation and presentation but only recommends technology like digital cameras, iPhones or Photoshop. This excludes alternative and analog photo processes such as cyanotypes or the camera obscura, both simple and fun experiments. The type of program the curriculum suggests is not easily accessible or affordable, and could be discouraging for new users in the classroom.

These suggestions do not consider generalists and how they are prepared to teach the visual arts. The term generalists refer to elementary and intermediate teachers that teach a range of subjects such as math, geography, English and history. In the last few years, changes in teacher education and their professional unions contributed to changes in arts education. The 2015-2016 year is the first cohort of the new two-year consecutive education program in Ontario for teacher candidates. Traditionally, teaching programs were one-year programs including a residency. During this transition, many universities are also closing their concurrent education programs as a result of decreasing retirement rates and the large number of unemployed young teachers. In the new two-year program, elementary and intermediate teacher candidates must take one Arts credit each year, providing eighteen hours of instruction for two strands per course. Within this short time, equalling approximately six, three-hour classroom sessions, instructors are expected to teach the whole curriculum document.

According to Peter Vietgen, Associate Professor of the Visual Arts in the Department of Teacher Education at Brock University and the President of the Canadian Society for Education through Art, unfortunately maybe only five percent of teacher candidates who become elementary and intermediate teachers were visual arts majors. All other candidates come from other subject areas such as English,

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<sup>41</sup> Ontario Ministry of Education, *the Ontario Visual Arts Curriculum*. Revised 2009. Accessed October 6 2015. <<http://www.edu.gov.on.ca/eng/curriculum/elementary/arts18b09curr.pdf>>, 143.

<sup>42</sup> Ontario Ministry of Education, *the Ontario Visual Arts Curriculum*, 154.

History, Science or Math. In their classes, teacher candidates learn the elements and principles of design, simple studio assignments to assess students and how to teach them. One of the biggest challenges teacher candidates must face is their fear of teaching the visual arts. To re-assure and prepare teacher candidates for the classroom, professors concentrate on resource sharing, practicing and interpreting the curriculum through studio assignments and introducing students to online resources such as where to find additional ideas and new teacher support. In their 2016 Annual Report on the Arts in Ontario's Publicly Funded Schools, People for Education reported only 15% of elementary schools with grades 7 and 8 have visual art teachers.<sup>43</sup> Since art teachers are often left to design their own curriculum, institutions like the AGO can help to satisfy teacher and curriculum expectations through the creation of online resources.

The grade 7 and 8 visual arts and history curriculums work extremely well together because these strands, skills and time periods directly correlate to what students study in the Canadian history curriculum. In grades 7 and 8, students explore the cultural and historical contexts the artworks are made in and how current events influenced the object's creation. This strand perfectly connects to the History curriculum for grades 7 and 8, which focuses on continuity and change, historical perspectives, historical significance and cause and consequence. When compared to the Ontario Geography and Science and Technology curriculums for grades 7 and 8, the Ontario History curriculum does not provide as much planning support for teachers or as many hands-on opportunities. In a couple of scientific inquiry sections, there is at least one specific expectation that requires students "to design, construct, and use physical models to investigate" multiple topics throughout the year.<sup>44</sup> This structure is reflected in the Ontario Visual Arts curriculum for traditional art forms such as drawing, painting, printmaking and sculpture. So although the History and Geography curriculum were recently updated in 2013, the Science and Technology curriculum is a resource, almost ten years old with more examples of inquiry-based questions and laboratory experiments to use in class.

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<sup>43</sup> People for Education. *The Arts: 2016 Annual Report on Ontario's Publicly Funded Schools*. 2016, accessed June 26 2016 <http://www.peopleforeducation.ca/wp-content/uploads/2016/06/P4E-arts-2016.pdf>

<sup>44</sup> Ontario Ministry of Education. *The Ontario Curriculum Grades 1-8 Science and Technology*. Revised 2007. Accessed October 6 2015 < <http://www.edu.gov.on.ca/eng/curriculum/elementary/scientec18currb.pdf>>, 127, 130.

## Methodology

### *Introduction*

To write a teacher resource such as this, formal teaching experience is not required, although a thorough understanding of the Ontario Curriculum documents is crucial. This guide specifically connects to the History and Visual Arts for Grades 7 to 8. I chose these grade levels for two reasons. I have worked with the age group before and wanted to become more acquainted with the curriculum. The time range periods in the curriculum correspond to the invention of photography in the mid nineteenth century. Once I chose the grades, I chose a curriculum to focus on making connections between the History and Visual Arts curriculum for grades 7 and 8. From the earliest stages of production, I worked closely with Carolyn Swartz, the Assistant Manager for School and Teacher programs and Lorrie Ann Smith, manager of Young Audience Engagement and Learning. We decided to test the resource upon completion with practicing classroom teachers and other educators although the venue for testing and disseminating the resource would be decided at a later date. The resource will be available online on the AGO website under “Teacher Resources” page for download.

To start my research, I searched the websites of large, renowned institutions for museum and gallery teaching resources such as the MoMA, Tate Modern and the AGO among other American and Canadian institutions. I looked at institutions at both the local and provincial levels that engaged generalists like elementary school teachers, who may not have a photography background or may not have experience teaching with objects and photographs. I looked for packages concerned with visual literacy, building critical thinking and inquiry skills. The packages selected provided helpful discussion prompts such as asking students to define terms or a compare and contrast to develop opinions, simple photograph and darkroom experiments, creative writing ideas embedded with the elements of art and principles of design. To amalgamate history, literacy, writing, visual arts into one resource, I searched for lesson plans that focused on the history of photography, the elements and principles of design, studio portraiture, photographic experiments and lesson plans about teaching with objects and photographs from various disciplines such as Archaeology, Anthropology, Visual Arts Education and Museum Education.

In these lesson plans, grammar, chemistry, geography, literary devices, elements of art and principles of design, poetry and the environment are explored through art making such as collographs, cyanotypes or collage. This research gave me an idea of what institutions were doing and also what they were not doing.

To better understand the AGO's approach to pedagogy, I first observed and then assisted various Education Officers in scheduled school programming and art making workshops. I learned teaching strategies to "unpack" art, such as questioning, individual works, artists and how their messages reflect their reality. This opportunity was an incredible learning experience because I learned so much from them such as how, we as individuals each connect to art differently but they also learned from me, for example concerning specific historical dates, names or behind-the-scenes information because of my Ryerson education in historical processes. I audited a course at the Ontario College of Art and Design's art and design education lab targeted to artists learning about museum education. As a learning experience, it was similar to teacher's college but more specific to museum and gallery education pedagogy. As an educator, it was another perspective to consider and help better align my teaching style to the AGO's strategy and expectations.

### *Image Selection*

To comply with curriculum requirements, the photographs chosen for the resource had to be Canadian, featuring Canadian content and events. I browsed the AGO's objects database The Museum System (TMS), looking for works by Canadian photographers. My research yielded photographs or collections of photographs by Melvin Ormond Hammond, Alexander Henderson, Lady Annie Brassey, Robert Frank, George Hunter, Charles Macmunn, William Notman and his studios. Next, I refined these results by looking for images made between 1850 and 1910, returning 121 records belonging to Alexander Henderson, William Notman, Lady Annie Brassey, among others. With a list of works, I examined the physical prints. I eventually expand my search to include various media and formats such as stereographs, carte de visites, cabinet cards and photographic objects to show how camera technology became more user friendly, portable and affordable. To be eligible for preliminary selection, images had to reflect the contents and calibre of the photography collection at the AGO and life in the colonies.

During physical examination, I looked at the condition and for signs of deterioration, compared multiple prints, subjects, and aesthetic qualities. I also looked for images of city scenes of Upper and Lower Canada or Western Canada and the Prairies, as these are the two major geographical locations the grade 7 and 8 history curriculum focuses on, exploring topics like population expansion, immigration and industrialization. In respect to image content, I looked for photographs, which featured individual or group interactions, types of work, recreational activity, industrialization, tourism, studio portraiture, landscapes and technology. Weekly meetings with my first reader, Sophie Hackett, Associate Curator of Photography at the AGO, to discuss how these photographs connected to the curriculum were incredibly beneficial because her knowledge of the collection helped balance my selection to include missed themes, collections or photographers. Next, I organized my ideas by pairing like images together such as *Log Shanty* by Alexander Henderson and *Ice Palace Montreal Carnaval* by William Notman and Son in the Compare and Contrast activity. When the selection was finalized, I filed a digitization request for the necessary images and continued to test possible connections between images and themes present.

I researched Canadian photographic history. The limited number of publications by scholars like Andrew Birrell, Ralph Greenhill and Stanley Triggs made this small canon accessible and manageable. Birrell and Greenhill's history and the more recent *Cultural Work of Photography in Canada* published in 2011, were a solid base to build a relevant, updated history. These two chief sources with Sarah Parsons's book on William Notman, and Dennis Reid's *Our Own Country Canada*, were key sources for my account of both Notman and Henderson as contemporary photographers, highlighting how their work came to define Canada's landscape, people and status as an independent country.

With most of the research finished, I typed up information noting useful guiding questions to create a master set of questions to foster discussion. Brainstorming activities such as word play games, vocabulary such as wet plate process and aperture, writing assignments and art making ideas such as cyanotypes, portrait studios and glamour photography were recorded to make an inventory to choose the accompanying activities. To discover curriculum connections with the geography and science curriculums, I looked at how the concepts of interdisciplinary thinking overlap like the history and

geography curriculum. To better understand the science curriculum, I consulted an intermediate senior high school teacher associate, Jenna Hilborn, an active member of the Ontario College of Teachers. Her familiarity with the curriculum was a tremendous asset and with her assistance, we examined each unit for exciting connections to inspire and connect to other curriculums and the images. Curriculum expectations concerning laboratory safety and experimentation are included because students must apply this knowledge in some of the creative assessment tasks such as creating cyanotypes. Lastly, topics in specific units such as Life Systems and Systems in action in the Science and Technology curriculum are listed as a cue of how, where and when to use this resource in their planning.

### *Building the Resource*

To start designing the resource, Carolyn Swartz, Lorrie Ann and I had to agree on the format. We decided against the traditional lesson plan format because teachers do not have enough time to fully implement a lesson plan. The resource would have standard subheadings, to look like other AGO resources. Both the AGO Public Programming and Learning and Curatorial department agreed that the subheadings were inclusive but distinctive from those in resources created to accompany exhibitions.

Since this resource is not accompanying an AGO exhibition, instead of using the “big idea” as a subheading, we opted to simply introduce the goals of this resource, the themes and a brief explanation about why this resource was created. Curriculum connections in parallel with concepts of interdisciplinary thinking and strands are listed instead of specific expectations to create an understandable but not overwhelming idea of how this resource can be implemented. Until the activities, photographs, mediums were decided, the relevant vocabulary section continued to grow to ensure all terms were listed.

Providing contextual information in the critical analysis process is one part of how students make meaning of an image. This information is essential to develop an informed opinion about the photograph and its value to historians. Condensed photographer biographies for William Notman, Alexander Henderson, William McFarlane Notman and Lady Annie Brassey followed by information about their major accomplishments and notable works are included in the appendix. These biographies can assist both students and teachers in their tasks and research. In each biography, examples of the evolution of

photograph technology and aesthetics are included for example the rise of the carte de visite in parallel to use of props and accessories as personal identifiers. Important events and people in Canadian history such as the building of the Intercontinental Railway, Confederation, and the Hudson's Bay Company are included with information about the lives of indigenous peoples and settlers so students better understand the role photography played in building Canada's history and how photographs can be used as research tools.

To write the critical analysis questions, I refined the inventory made earlier from typed research notes and made a condensed list. The format of this section was based on the process outlined in the Ontario Curriculum and the AGO's critical analysis process from their *Teaching Toolbox*. The AGO's process, adapted from the Ontario curriculum for a gallery setting, is based on three stages: Description, Analysis and Interpretation and Cultural and Historical context. For younger audiences, it is broken down into four stages. In the description section, questions about the visual elements, the age, subject and space are included. The context section includes questions about world events, influences, how these images were received at the time and how they can be used as historical tools. To make connections to their own lives, I added a reflection stage to focus on changing impressions and ideas for responses through art making. In the resource, this is reflected as a one-page list of questions, which teachers can model with students. For students, a condensed version is included in the appendix as a worksheet to record their observations and answers and submit for assessment. To help them with this task, students may use the photographer's biographies in the appendix.

Before I chose the activities, I met with Carolyn, Lorrie Ann, and Sophie Hackett to decide the parameters. With their assistance, we decided on four creative interdisciplinary assessment tasks. I brainstormed a list of simple, do it yourself photography experiments, considering access to processing equipment such as enlargers, UV light boxes or digital editing software such as Photoshop. To include reliable and affordable alternatives, I looked for user friendly, open source software for picture and video editing. I went through my inventory of ideas for activities to modify and combine with others. I considered activities and experiments I knew were successful from my own experience such as

cyanotypes. In a previous course on twentieth century processes taught by Robert Burley, I learned to make cyanotypes and wrote a step-by-step guide to the process. For this resource, I recommended Sunprint paper although the original version is included in the appendix as an extension activity for advanced courses such as University or College level Chemistry. The recipe used in the activity was sourced from Mike Ware's *Coming into Focus*. Additional cyanotype resources are included in the annotated bibliography at the back for further research.

Each activity section begins with an image, which may represent an important process, concept or person. The image may be inspiration or the object of examination. Extensions into other subjects are included in each activity. The critical analysis process is built into each activity, engaging students to participate, to make instead of write, without relying too much on online activities and computers. Some activities required additional online research for tutorials and lesson plans by reputable and well-informed institutions or individuals. In these cases, useful and interesting sites, tutorials and experiments are included in the annotated bibliography. Some activities include brief nature walks but these can be modified for students with mobility issues.

To compile an annotated bibliography, I went through the lesson plans and resources collected for my literature review for other creative, engaging activities that I did not use. A brief explanation of how the resource is useful, what is included and where to find it are listed. In the bibliography, resources specific to the cyanotype process, using both pre-sensitized papers or using your own sensitizing solution are included. These resources also contain instructions for variations, housing and preservation efforts for cyanotype prints. Photograph teaching tools such as links to open source software for digital image editing, databases of lesson plans and activity ideas for the visual arts and interactive computer games designed by institutions like the McCord Museum, the Image Permanence Institute and the Getty are included.

The appendix includes all additional information from photographer's biographies, a list of specific curriculum expectations and curriculum connections possible, a complete guide to the cyanotype process including a recipe for a sensitizing solution, amongst other resources. Since teacher resource

packages are ideally short, the appendix is a great addition to expand and provide detailed descriptions so using the resource is manageable. The appendix and the teacher resource itself end with a teacher feedback form, so that teachers can submit feedback and suggestions for improvement to the AGO's Public Programming and Learning department for the development of future resources.

The resource sent to an educational officer at the AGO, a professor of art education at an Ontario University, a visual arts and history teacher to be reviewed. The teachers were sent a feedback form, explaining the context of the project and asking them to provide constructive feedback, additional curriculum connections and activity ideas. The feedback received from the teachers was exactly the type of feedback I wanted: thorough and detailed. Teachers loved the creative activities included in the resource and suggested additional activities such as storyboards illustrating the development of camera technology, a process or an important event can also pique the interest of students. Teachers described how the resource is also very adaptable to high school level courses such as History, English and Native Studies, in which students examine the stereotypical imagery of aboriginal peoples in western visual culture. Teachers appreciated the annotated bibliography included although a couple suggested adding additional links to explain the procedure of these development processes. To incorporate their suggestions, I included links to YouTube videos from the George Eastman House Museum, the founder of Kodak, which demonstrate these historical processes.

To improve the resource, I added some of the teachers' recommendations such as a table of contents, a glossary, providing additional contextual details and links to the annotated bibliography. However, I did not incorporate all the suggestions. For example, one person suggested listing the specific curriculum expectations that each activity satisfies. After discussing this with Carolyn, I decided instead to list the overall curriculum strands satisfied on each activity page with a list of the specific expectations satisfied in the appendix for the teacher's planning and reference. Including a list of specific expectations satisfied with each activity is currently not part of the AGO procedure when designing teacher resources although it could be in the future. There are many practicing educators who are familiar with the curriculum and for the sake of brevity in such a long document; Carolyn and I decided a list in the

glossary would suffice. A couple of teachers asked for a modelled example using the two photographs included in appendix 3. This was also a suggestion we did not incorporate. That would be the same as providing a specific answer when interpreting and analyzing photographs should be open-ended activity, to teach both students and teachers how to feel comfortable working with these types of primary resources. In the future, it could be possible to organize workshops for small groups of teachers to analyze photographs from the AGO's permanent collection.

Upon reflection, having teacher input earlier in the design process would have been beneficial. Assembling a focus group of four to six teachers with various specialities to review the resource and provide feedback in early stages of development. A three-stage process made up of a front-end evaluation, to find out what teachers want, a formative check in half way through development and summative check in upon completion would better inform the design process. Nevertheless, the constructive feedback received was from fresh eyes and still immensely appreciated. The teachers isolated overlooked details, missing connections and other edits for clarification purposes such as adding a heading to identify which photographs to compare. Once the resource is formatted for the AGO website, there are three methods of distribution to consider: a link to the resource under the Photography Collection webpage or under Teacher Resources on the Public Programming and Learning website. The third option is an email newsletter sent out to the 12 000 teachers part of the AGO teacher access program to announce its availability and how to access it. Although the programming schedule for the next year is still under development, a soft release date could potentially be sometime in January and February 2017 after the Boxwoods and Mystical Landscapes teacher resources are designed.

## Conclusion

This project set out to discover how photography collections are interpretative tools to build visual and media literacy skills into creative learning opportunities aligned with provincial standards. Teacher resources can increase accessibility to objects in the permanent collections of museums like the AGO; generate interest in exhibitions and cultivate new patrons while still preserving the object's condition. Since most institutions have incorporated accessibility and education into their operating mandate, these resources often fulfill provincial mandates to reach students and teachers throughout Ontario. With recent changes in teacher education and the amount of training candidates receive in the visual arts, fear of teaching the visual arts is unfortunately very common. Considering only a small number of teacher candidates have visual arts training or experience, professors share resources with activity ideas from a variety of sources including art galleries and museums. The lack of photographic teaching resources available to the public with a Canadian focus and the omission of older photographic technologies in favour of expensive digital technologies discourage and limits creative lessons in the visual arts classroom. Teacher resources such as these ones can supplement the exhibition experience for educators and students with financial and geographic restrictions, while also filling in the void present in the Ontario Visual Arts curriculum. Teacher resources designed by institutions using photography collections introduce teachers to teaching with art, to facilitate a relationship between educators in schools and in art institutions to find out how institutions can step in to supplement the Ontario visual arts curriculum.

## Appendix 1: Teacher Resource Feedback Form

Please give us your feedback! After reviewing the resource, please fill out this feedback form answering the following questions, which will help us, improve this resource. Point form answers typed into the form are acceptable and would be greatly appreciated.

Adaptable to additional grade levels:

Additional cross-curricular connections:

Additional ideas to spark student's interest:

General Comments:

Thank you for your time and feedback!

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The Many Tinted Woods: Photography in Canada:  
history, uses and techniques, 1860-1900 for Ontario Grades 7 and 8



Alexander Henderson, *View from Lake Beauport taken during a Fall of Snow*, 1870-1879  
Albumen print, 18.4 x 24.1 cm. 1999/527

By Jennifer Caroline Gray, M.A, B.Ed, B.A

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Introduction

This resource was created to introduce Ontario teachers for grades 7 and 8 to historical photographs made by William Notman and Alexander Henderson amongst other Canadian photographers as teaching tools for a range of subjects such as History, Geography, and Science. All the photographs included here are from the AGO’s permanent collection. These photographs are also unique representations of how Canadian history intersects with the history of photography in Canada and the development of camera technology. The images reflect indigenous and settler life, travel, technology and the landscape in interdisciplinary, creative activities. Various mediums such as cyanotypes and prints with applied colour are included to show the delicate handiwork and abilities of these skilled artists. The title for this resource, “The Many Tinted Woods”, is a phrase selected from the writing of Lady Annie Brassey, discussed later. The phrase was selected because it not only highlights the abundance and variety of natural resources in Canada but also hints to the aesthetic and artistic qualities of photography.

### Curriculum Connections

The curriculum documents for Grade 7 and 8 History focus on developing a chronological sense of time and the four essential concepts of interdisciplinary thinking.<sup>1</sup> These concepts are historical significance, cause and consequence, continuity and change and historical perspective. Featuring photographs made between 1860 and the 1900s, invoking themes of technology, immigration, rural and urban life, natural resources and daily life in the colonies, students will learn how different groups lived in colonial society and eventually a self-governing Canada. Cross-curricular connections and relevant strands are listed with directions for each activity. A complete list of specific expectations satisfied and a glossary of relevant vocabulary are included in the appendix.

### Questions for Critical Analysis

Adapted from the Ontario curriculum and for a gallery setting, the AGO process for critical analysis includes three stages: one, description, two, analysis and interpretation and three, cultural context.<sup>2</sup> For the purposes of this resource, a fourth stage, a reflection stage was added to ensure students connect their analysis to current world events and issues. Remember that each photograph was created for a specific reason, at a specific moment in time. It is strongly recommended to start the critical analysis process with the Description stage before analysis. Students need time to make visual observations from art in order to create an informed analysis

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<sup>1</sup> Source consulted: the Ontario Curriculum: Social Studies Grades 1 to 6; History and Geography Grades 7 to 8. <https://www.edu.gov.on.ca/eng/curriculum/elementary/sshg.html>; H.M. LeGear, *Seated Group with Dog* 1880—1890, cabinet card: gelatin silver print, 16.2 x 10.5 cm. 2012/157. © Art Gallery of Ontario 2016.

<sup>2</sup> Source consulted: Art Gallery of Ontario. “Teaching Toolbox, AGO School Programs 2015-2016, OCAD Interns”.

using the questions that follow. After the description stage, questions do not need to be answered in any particular order, nor will all questions be relevant to every photograph.

## Questions for Analyzing Photographs

*Description*

- Describe your first impression.
- Does it remind you of something?
- What confuses you?
- What shapes, sounds, smells, and textures are in the photograph?

To consider age, use these questions:

- What is the photograph printed on?
- Is the image in black and white, colour, orange-brown?
- Is the image damaged or faded?
- Is there adhesive residue or remains of thick black paper?

To examine portraits, ask these questions:

- How many subjects are in the photograph and where are they looking?
- Does sitting or standing change the way the subjects are perceived?
- What are the subjects wearing and where are their hands?
- Do props play a role in the photographs?

*Analysis and Interpretation*

- What emotions, ideas or mental imagery does the photograph trigger?
- How are the elements of art and principles of design used to create the effects?
- Is there a repeating theme in the image or the artist's work?
- Do you think the artist communicated their message effectively?

*Cultural Context*

- What major events coincided with the creation of this image?
- Did other artworks, artists, or movements influence the creator?
- What was the popular opinion about the artist and art at that time?
- Did the artist write about the image or their motivations?

*Reflection*

- Has your original impression changed? Were any new questions generated?
- How would you represent these ideas in your own artwork?
- Why was this image made? Who was meant to look at it? Has this have changed?
- How does this image add to our knowledge?
- How does your worldview compare to the artist's?

Design, Decipher and Discuss: Creative Photography Activities

The activities in this resource were designed to creatively engage students using interdisciplinary photographic activities and experiments. These photographs represent indigenous and settler life, travel, technology, city and rural landscapes from professional, amateur and anonymous photographers. Expectations from multiple curriculum documents are combined for students to develop visual literacy skills, historical empathy and the opportunity to experiment with composition, aesthetics and photography processes. Extensions for older grades and links to additional resources including photography education magazines, museum education blogs, and databases of lesson plans are suggested. These activities fill each student's toolbox with strategies to decipher and evaluate the aesthetic, technical and historical elements of photographs made between the nineteenth and twenty-first centuries.

Also included is a student worksheet for critically analyzing photographs, which can be used as part of an introductory lesson for students. Model the analysis process with students, using images of Lady Annie Brassey's Family at Niagara Falls and paperweight of Niagara Falls, both excellent examples of how photography was used and consumed by tourists as travel souvenirs and images of the life and landscape in the colonies.

## 1. Mini Portrait Studio

In this activity, students will experiment with natural and studio lighting; learn how light travels and bends using vocabulary such as reflectors and shadows. Students can experiment with composition styles, backdrops, poses and accessories to create portraits of classmates or self-portraits.<sup>3</sup>

Curriculum links:

- History - Creating Canada, 1850-1890, Canada 1890-1914: A Changing Society
- Visual Arts - Creating and Presenting, Reflecting, Responding and Analysing and Exploring Forms and Cultural Contents

Activity:

- Model the critical analysis questions and ask students for examples from everyday life in which a portrait is taken.
- Ask students why we take self-portraits.
- Define and record definitions of portrait and self-portrait for students.
- Bring students outside and divide into groups of three
- Have students pose where light shines down across the subjects face
  - Aim a reflector under the chin and eyes to minimize shadows from overhead light.
  - Using rule of thirds to frame the face, direct light away above.
  - Control contrast by using reflector at various distances away from the sitter.
  - Keep the camera close to wall so sitter can turn their head.

Activity extensions include photographing at different times, glamour portraiture or modified into a still life studio to practice lighting arrangements to capture texture, lines and shapes of various objects. Teachers can explore the history of flash technology and magnesium flash powder to solve the artificial lighting problem. Connections to painted portraits and symbols are also possible. A fun homework assignment are the interactive games designed by the McCord Museum in Montreal, in which students can play as an apprentice or sitter in William Notman's studio on Bleury Street in Montreal in the 1870s.<sup>4</sup>

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<sup>3</sup> Sources consulted: Felix Russo, Guide to Photography, 2nd edition; Reuben R. Sallows Gallery, "Grade Eight Lesson Plan". <<http://www.sallowsgallery.ca/gallerypages/lessons/grade8-lessonplan.pdf>> ; J. Paul Getty Education Staff. "Capturing Light: The Science of Photography". [http://www.getty.edu/education/teachers/classroom\\_resources/curricula/art\\_science2/lesson05.html](http://www.getty.edu/education/teachers/classroom_resources/curricula/art_science2/lesson05.html)>.

<sup>4</sup> McCord Museum, "Watch the Birdie - Having one's portrait taken in 1870" <http://www.mccord-museum.qc.ca/en/keys/games/16> ; McCord Museum, "William Notman - Celebrated Photographer" <http://www.mccord-museum.qc.ca/en/keys/games/4> ; McCord Museum. "Cultural Exchanges" <http://www.mccord-museum.qc.ca/en/keys/games/33> are all interesting games designed and made available on the McCord Museum website.



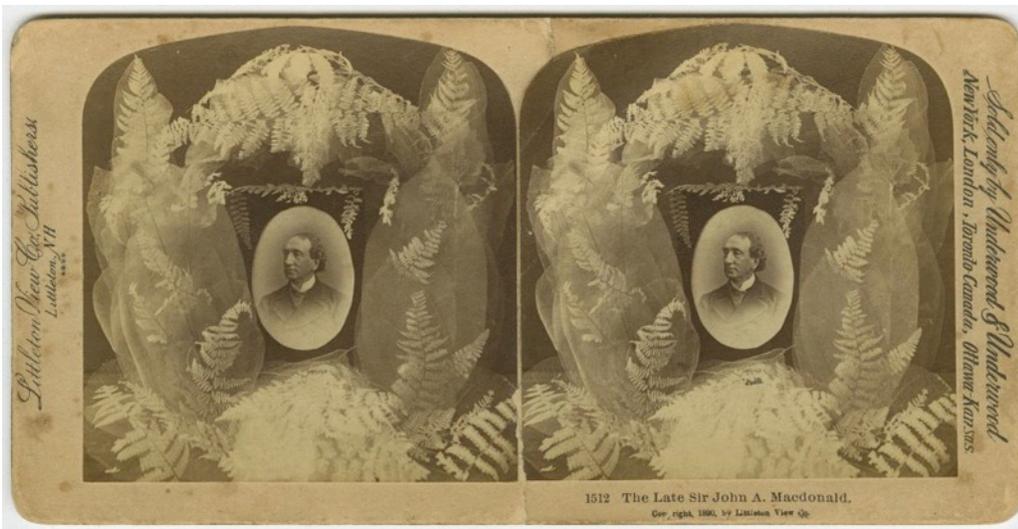
Hall and Lowe, *Louis Riel*, 1868  
carte de visite: albumen print, 10.6 x 6.9 cm  
2007/163  
© 2016 Art Gallery of Ontario



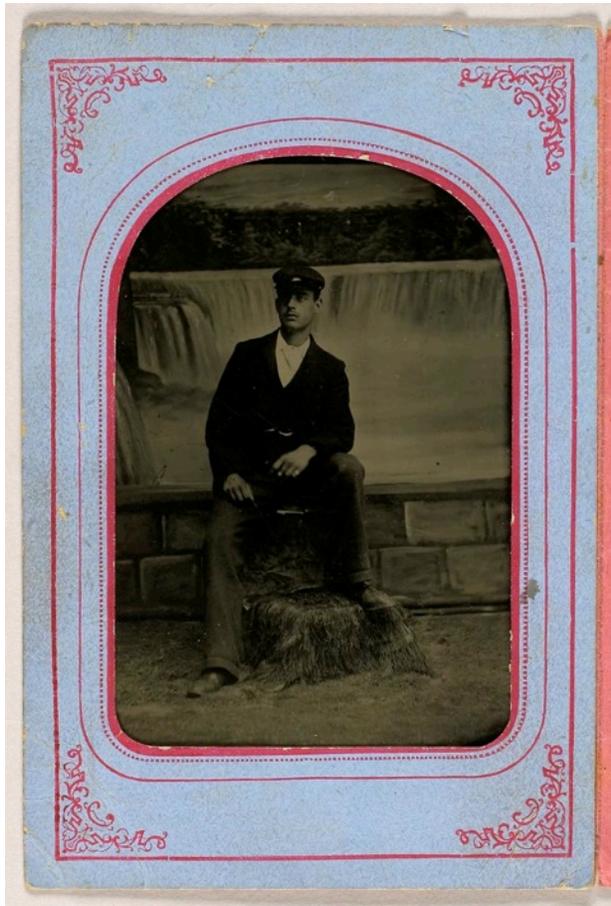
S.J. Dixon Photo Galleries, *Family Portrait with Seated Child*, 1880—1900  
cabinet card: albumen print, 16.4 x 10.5 cm  
2012/154  
© 2016 Art Gallery of Ontario



John Jabez Edwin Mayall, *Portrait of Queen Victoria*, around 1865.  
Carte de visite: albumen print, 10.4 x 6.4 cm  
Distributed by Notman, Montreal  
2002/9429  
© 2016 Art Gallery of Ontario



Underwood and Underwood, *the Late Sir John A. MacDonald*, 1890.  
Stereograph: albumen print mounted on beige card, 8.6 x 17.6 cm  
2012/166  
© 2016 Art Gallery of Ontario



Unknown American, *Studio Portrait: Arthur Rothwell of Burlington Ontario, taken at Niagara Falls, N.Y., 1894*

Tintype in original paper folder, 12.8 x 8.5 cm

2004/152

© 2016 Art Gallery of Ontario

Seth Park, *Mohawk Chief*, 1860 —1870

Carte de visite: albumen print, 10.2 x 6.3 cm

2012/161

© 2016 Art Gallery of Ontario

## 2. Compare and Contrast

In this activity, students can compare and analyze two photographs based on a variety of themes such as technology, relationships, experiences, daily life and artistic style. Using the critical analysis questions on page 3, students will choose a pair of images and complete the handout using their interpretations to inform the rest of the activity.

### Curriculum links:

- History - Creating Canada, 1850-1890, Canada 1890-1914: A Changing Society
- Visual Arts - Creating and Presenting, Reflecting, Responding and Analysing and Exploring Forms and Cultural Contents
- Science and Technology - Interactions in the Environment, Understanding Life Systems
- Geography: Physical Patterns in a Changing World

### Activities:

- Describe the relationship between the photographer, the subject(s) and the motivation behind the photograph
- Compare and contrast how the present elements and principles of art and design were used by the photographers to compose each image
- Compare the technology found in both photographs and how this knowledge may have been shared between indigenous peoples and settler communities

Extensions for this activity to higher grades includes concepts such as colonialism, racism, prejudice. In this literature, Canada is frequently described as “barren lands that need to be seeded and nurtured” when in fact; Canada was already inhabited by indigenous peoples.<sup>5</sup> Students can analyze colonial texts written by H.R. Fox Bourne (1869) a British military officer stationed in Canada. For another perspective, students can read memoirs by female settlers Catherine Parr Traill and Susanna Moodie to discover how life was different because of their gender.<sup>6</sup> Students can also compare and the opinions held about Canadian settlers and Metis people by British tourists and the British upper class.

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<sup>5</sup> Evans, 95, 102.

<sup>6</sup> Consult link in annotated bibliography for resource regarding both Catherine Parr Traill and Susanna Moodie,



1a. William Notman & Son, *Ice Cutting, Montreal* 1886  
Albumen print, image 17.3 x 22.9 cm, sheet 34.8 x 26.7  
2007/213  
© 2016 Art Gallery of Ontario



1b. Alexander Henderson, *Indians Making Bark Canoe, Lower St. Lawrence River*, around 1870

Albumen print: 11.3 x 18.3 cm

2003/1702

© 2016 Art Gallery of Ontario



2a. Alexander Henderson, *Log Shanty (Tartigou River, Quebec)*, 1872—1873

Albumen print: 11.5 x 19.3 cm

1990/66

© 2016 Art Gallery of Ontario



2b. William Notman and Son, *Ice Palace Montreal Carnival 1884*

Cabinet card: albumen print, 10.4 x 15.4 cm

2006/331

© 2016 Art Gallery of Ontario



3a. William Notman and Son, *Tobogganing "The Race"*, Montreal, 1886

Composite: albumen print: 23.1 x 15.9 cm

2007/213

© 2016 Art Gallery of Ontario



3b. Alexander Henderson, *Snowshoeing, Indian-file (Members of the Montreal Snowshoe club)* 1870—1880

Albumen print: 15.2 x 20.5 cm

1990/57

© 2016 Art Gallery of Ontario



4a. Alexander Henderson, *Man Balancing on Cut Log*, 1860—1870

Albumen print: 14.7 x 17.9 cm

2007/168

© 2016 Art Gallery of Ontario



4b. Alexander Henderson, *Bivouac (Hunters Camp, near Wentworth, Quebec)* 1860—1870

Albumen print with tinting: 12.5 x 19.8 cm

1990/65

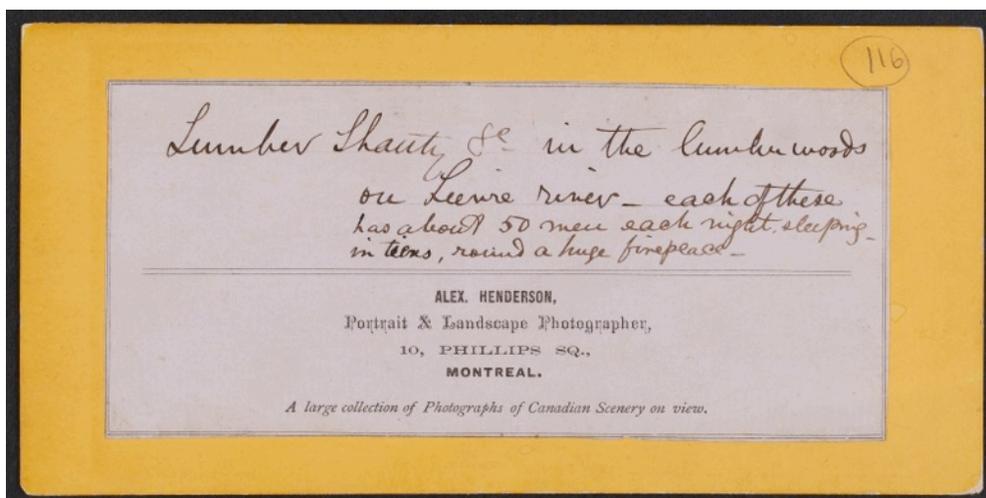
© 2016 Art Gallery of Ontario

(Note: Alexander Henderson pictured on the left)

5a. Hall and Lowe, *Louis Riel*, (verso) 1868.  
 Carte de visite: albumen print, 10.6 x 6.9 cm.  
 2007/163.  
 © 2016 Art Gallery of Ontario



5b. Alexander Henderson, *Lumber Shanty in the lumber wood on Lievre River*, (verso 1860—1870).  
 Stereograph: albumen print on mounted card.  
 8.4 x 17.2 cm  
 2007/16  
 © 2016 Art Gallery of Ontario



3. Experimenting with Cyanotypes



Unknown American, "*Big Mack*" 20th Century  
Cyanotype: 30.3 x 25.1 cm  
2007/310  
© 2016 Art Gallery of Ontario



Unknown American, *Adamski Snapshots, Massachusetts 1925 —1932*

Album: 57 cyanotypes and 13 gelatin silver prints on 10 bound and 2 loose pages

20.9 x 27.7 cm

2008/422.1-70

© 2016 Art Gallery of Ontario

Curriculum links:

- Visual Arts - Creating and Presenting and Exploring Forms and Cultural Contents
- Science and Technology - Understanding Matter and Energy: Pure Substances and Mixtures and Understanding Structures and Mechanisms: Systems in Action

History:

Cyanotypes are one of the oldest non-silver image processes, using iron salts to create a blue image by exposing sensitized paper against a negative or organic matter. Prussian blue, the iron based pigment that makes Cyanotypes, is not found in nature but was traditionally made by mixing iron and blood. Presented by Sir John Herschel to the Royal Society of London in 1842, iron salts were used because no other blue pigment options such as ultramarine, lapis lazuli and indigo were cheap, stable or strong enough for photography. Beginning in the 1880's, the process was mainly used by engineers and architects to create and copy architectural blueprints.

Activity:

In this activity, students will compose and develop their own cyanotype prints using pre-sensitized paper, preferably the Sunprint brand, which is an easy, mess free, and affordable option.<sup>7</sup> After prints are developed, have students assign a title, experiment with framing and matting, learn about photographic preservation and proper housing to ensure its permanence.<sup>8</sup> This activity extends to an upper level Chemistry course. A description of necessary materials and a walkthrough of the process are included in the appendix. To assess students using this option, have them create their own sensitizing solutions and write a report based on their results. This experiment can be taken one step further by exposing a developed print to more light until the image is noticeably faded, followed by letting it rest in an enclosed, dark space as an attempt to bring the image back.

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<sup>7</sup> Links to online retailers that sell Sunprint paper are in the annotated bibliography.

<sup>8</sup> Sources consulted: Lambert, Julie. "A Natural Balance in Photography and Poetry".

<[http://www.getty.edu/education/teachers/classroom\\_resources/curricula/arts\\_lang\\_arts/a\\_la\\_lesson41.html](http://www.getty.edu/education/teachers/classroom_resources/curricula/arts_lang_arts/a_la_lesson41.html)>; National Park Service. Conserve O Gram "Caring for Blueprints and Cyanotypes" <<<http://www.nps.gov/museum/publications/conserveogram>>>; Stulik, Dusan C. and Art Kaplan. "Cyanotype" in *The Atlas of Analytical Signatures of Photographic Processes*; and Mike Ware, *Cyanotype: The history, science and art of photographic printing in Prussian blue*.

#### 4. Flipbooks or Animated GIFS

Flipbooks or animated GIFS are a great way to explore how elements and principles of art and design convey motion. The traditional method uses a stack of paper or post it notes. A media savvy version is animated GIFs using free online software such as GIMP or GNU Image Manipulation Program.

##### Activity:

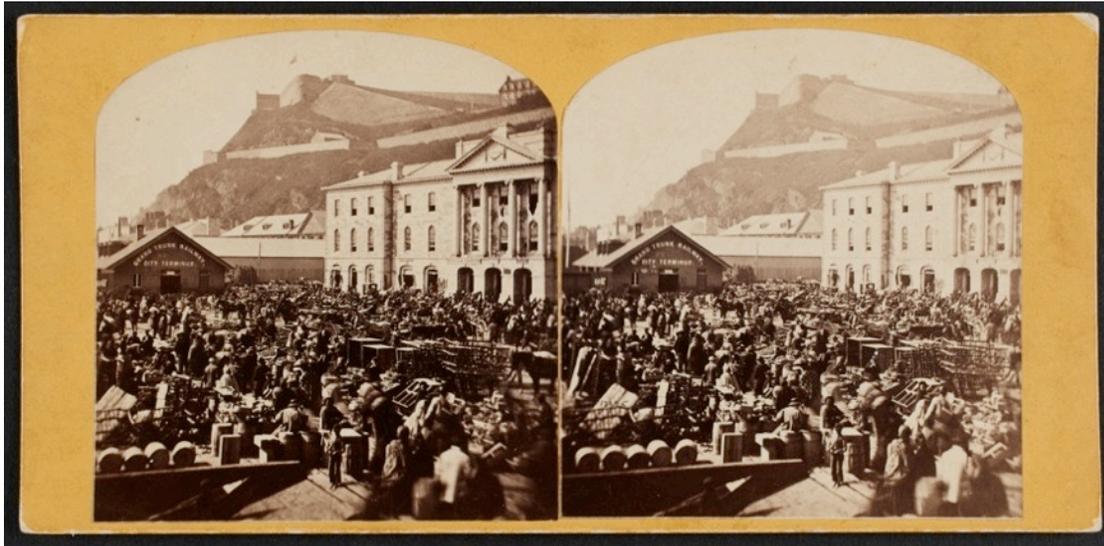
Choose an element from one the images provided that depicts or conveys motion. Recreate the scene by drawing it on a stack of post it notes or paper to show how the lines and geometrical shapes convey motion. Have students demonstrate thinking, planning and decision making process with sketches of their subject in various stages of movement. Links to online tutorials with instructions, videos and practice exercises for students to try and experiment with are included.<sup>9</sup> This activity can be modified to explore aesthetics, types of documentation, printing processes, etc. The stereographs below were made using processes that did not fully capture movement but instead captured blurry figures with less detail because exposures took too long. Flipbooks are a fun introduction activity to the history of film, animation, or even into the work of Eadweard Muybridge and Etienne-Jules Marey. Both Muybridge and Marey invented strategies and tools to measure and record the movement of a variety of subjects such as humans, elephants, and horses.

##### Curriculum links:

- Visual Arts - Creating and Presenting, Reflecting, Responding and Analysing and Exploring Forms and Cultural Contents
- History - Creating Canada, 1850-1890 and Canada 1890-1914: A Changing Society
- Geography: Physical Patterns in a Changing World, Natural Resources around the World: Use and Sustainability

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<sup>9</sup> Sources consulted: Department of Education at the Museum of Modern Art. "Modern Art and Ideas 3, 1907-1914: A Guide for Educators" <[http://www.moma.org/momaorg/shared/pdfs/moma\\_learning/docs/MAI3\\_Full.pdf](http://www.moma.org/momaorg/shared/pdfs/moma_learning/docs/MAI3_Full.pdf)> ; "Techniques and Mind-Blowing Examples" *New York Film Academy: Student Resources*, June 5 2014, <https://www.nyfa.edu/student-resources/flipbook-animation-techniques-and-examples/> ; "Tutorial: How to Make an Animated Flip Book Vine", *Deer Whale Media*, July 23 2014, <http://www.deerwhale.com/2014/07/how-to-make-an-animated-flip-book-vine/>

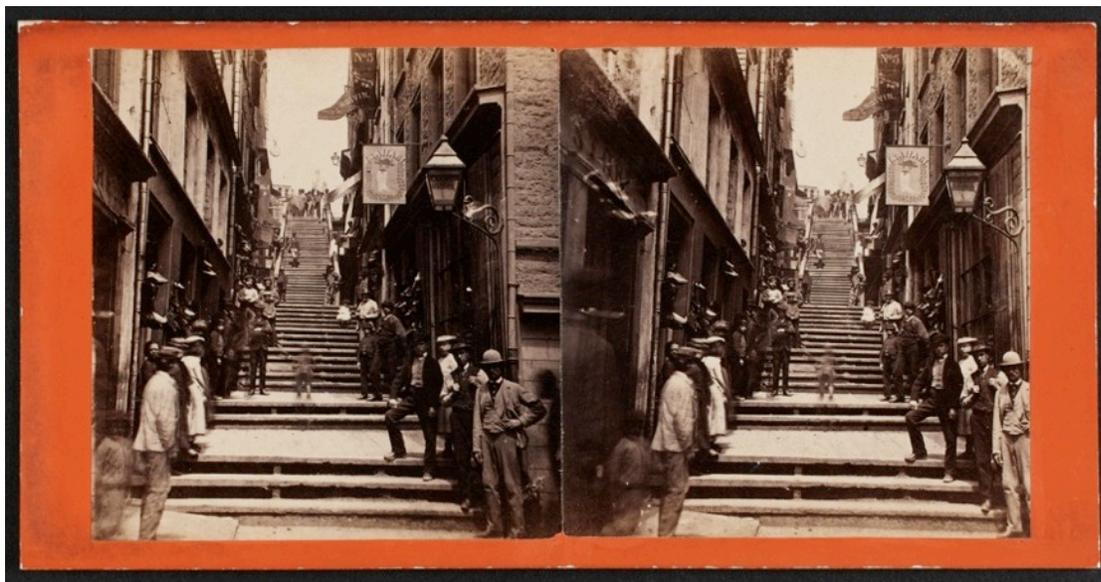


William Notman, *Champlain Market (Quebec)*, around 1865.

Stereograph: albumen print 8.5 x 17 cm

1998/241

© 2016 Art Gallery of Ontario



L.P. Vallée, *Break-neck Steps – [Upper] Quebec City*, 1870—1880

Stereograph: albumen prints, 8.5 x 17 cm

1998/258

© 2016 Art Gallery of Ontario



Alexander Henderson, *Ploughing Mount Royal Park Road, Montreal* after 1874

Albumen print: 15.2 x 20.3 cm

1990/60

© 2016 Art Gallery of Ontario



William Notman and Son, *Mountain Train C.P.R. (100 Ton Engine, near Field B.C.)*, 1898

Albumen print: 18.7 x 23.8 cm

1994/1206

© 2016 Art Gallery of Ontario



Alexander Henderson, *Spring Flood, William Street, Montreal*, April 1869

Stereograph: albumen on buff card, 8.4 x 17.5 cm

2007/166

© 2016 Art Gallery of Ontario



MOOSE HUNTING

*Early Morn, the surprise*

Photographed from Nature by W Notman Montreal, 1866

William Notman and Son, *Early Morn, the Surprise* from the portfolio *Moose Hunting*, 1886.

Albumen print: 23 x 33.5 cm

2006/84.2

© 2016 Art Gallery of Ontario

Appendix 1: Specific Curriculum Expectations satisfied for Grades 7 and 8 <sup>10</sup>

Visual Arts

*Learning Objectives:* Students can...

- Learn and experiment with composition
- Learn how elements and principles convey messages using employing multiple textures, tools and techniques
- Learn about various concepts through image creation and presentation using alternative or older photographic processes
- Learn critical thinking and analysis skills and translate to other objects
- Learn how Canadian photographers used camera technology and what images reflect about the photographers themselves and their goals

Science and Technology

*“Interactions in the Environment: Life Systems”*

*Learning Objectives:* Students can...

- Describe how the construction of the Canadian Intercontinental Railway on the St. Lawrence River impacted the surrounding environment
- Explore the unit’s basic concepts analyzing and interpreting archival images for evidence
- Describe and construct a model of how logging operations or maple syrup operations affected the ecosystem

*“Understanding Matter and Energy: Pure Substances and Mixtures”*

*Learning Objectives:* Students can...

- Be introduced to safety in the lab and with chemicals
- Create their own images using alternative photographic processes
- Become familiar with safety and hazard symbols, mixtures and pure substances, the units of measurements, solvents, solutes and solutions.

*“Understanding Structures and Mechanisms: Systems in Action”*

*Learning Objectives:* Students can ...

- Examine photography and camera manuals published with new designs or techniques
- Explore systems developing within Canada
- Describe how men collected and processed maple sugar in the wilderness

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<sup>10</sup> Sources consulted: The Ontario Curriculum Grades 1-8 Science and Technology. <http://www.edu.gov.on.ca/eng/curriculum/elementary/scientec18curr.pdf>; Many manuals were digitized and published online for research, accessibility and experimentation.

- Explore the different types of forces applied to braces of different beams in bridge building
- Build bridges out of various materials, experiment with different shapes and lines with pressure tests

### Geography

*“Physical Patterns in a Changing World”*

*Learning Objectives:* Students can...

- Learn how settlers adapted to their surrounding wilderness
- Compare and contrast construction technology, strategies and living conditions between indigenous peoples and settlers
- Learn how extreme weather events alter the landscape
- Map the routes surveyors took and design a route to minimize damage to environment
- Learn how natural landmarks change because of human, technological intervention and erosion.

*“Natural Resources around the World: Use and Sustainability”*

*Learning Objectives:* Students can...

- Learn about the interrelationships between location, accessibility or harvesting natural resources
- Discuss deforestation or the overhunting of several species such as buffalo or beavers and its social, economic, political and environmental impact
- Identify renewable, non-renewable and flow resources
- Learn why resources are found in certain areas only
- Investigate temporary or permanent effects harvesting has on surrounding environments and communities

### Grade 8 Geography

*Learning Objectives:* Students can...

- Analyze settlement patterns to understand how land formations impact community and urban planning
- Learn how human settlement and exhaustion of natural resources creates conflicts
- Create and consider alternative solutions to waning natural resources

## Appendix 2: Photographer's Biographies

William Notman*Biography*<sup>11</sup>

Immigrating to Montreal in 1856, William Notman set up his first studio on Bleury Street. In 1858, he was commissioned to photograph the construction of the Grand Trunk Railway and the Victoria Bridge. Upon completion of the bridge in August 1860, Notman presented the visiting Prince of Wales with a Silver Maple boxed set of 600 stereo views separated into volumes of Canada East and West. As an advocate of photography, Queen Victoria was so impressed with the gift that she granted Notman the title “Photographer to the Queen” and the right to sell copies of her portrait.

The demand for stereographs and their illusion of three-dimensional space continued to grow, through the 1850s and 1860s. Photographers made catalogues to showcase their image inventory. Notman hired painters such as John A. Fraser to direct the art department, which painted backdrops, retouched negatives and applied colour to prints. Notman promoted himself in social circles such as the Anglican Church and established an art association in Montreal in 1860. By 1864, Notman's Montreal studio had thirty-five employees, dividing work based on gender, skill and social class. Through partnerships, Notman built an empire, opening studios in Toronto, Ottawa, and Halifax and later in the United States, owning at least 20 studios by the 1880s.

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<sup>11</sup> Sources consulted: Dennis Reid, *Our Own Country Canada: Being an account of the National Aspirations of the Principal Landscape Artists in Montreal and Toronto, 1860-1890*; Sarah Parsons, *William Notman: Life & Work*. <[http://www.aci-iac.ca/content/art-books/19/Art-Canada-Institute\\_William-Notman.pdf](http://www.aci-iac.ca/content/art-books/19/Art-Canada-Institute_William-Notman.pdf)>; Ralph Greenhill and Andrew Birrell, *Canadian Photography: 1839-1920*; Robert Evans, “Colonizing Images: The Roles of Collected Photographs in Colonial Discourse” in *The Cultural Work of Photography in Canada* ed. Carol Payne and Andrea Kunard

*Significant Artwork*<sup>12</sup>

Known for his winter scenes staged in a studio, Notman experimented with lamb's wool for snow banks, sprayed paint for drifting snow, polished zinc plates to mimic ice and magnesium flares for a campfire glow. Even though the techniques were “momentary deceptions and clever visual tricks”, when viewed by critics, the images were described as “lifelike”. In 1870, Notman popularized the composite technique as a way of creating photographs of large groups. His most famous composite, *The Skating Carnival*, made in 1870, is 9 by 7 inches with almost 200 people visible. Made by photographing each person separately, printing, cutting, collaging and finally re-photographing the scene to create a seamless whole, Notman aimed to prove his artistic skill using photographic materials.

Starting in 1854, another portrait option was available called *carte de visites*, made by 4, 6 or 8 negatives on the same plate. Now smaller and more affordable, these formal portraits featured backdrops and props such as urns and fancy tables, because photographers believed “the introduction of *neat, tasteful and appropriate accessories* into the picture, adds much to its beauty and attractiveness, gives the photographer a wider scope for the invention of graceful positions and *pleases the customer.*” Furthermore, the props appealed to the sitter's desire of designing their own identity. This format sparked a collecting craze as people mailed portraits to their family and friends, or collected portraits of well-known individuals. By the 1870s, its successor, the cabinet card better accommodated group portraits and landscape photographs with a larger surface. In the early 1880's gelatin dry plates made photography easier because pre-sensitized

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<sup>12</sup> Sources consulted: Greenhill and Birrell, 51, 66-68, 112; Parsons, 16-18, 25-26, 40, 43-44; Reid, 141-142

plates were available for purchase that made exposures ten times as fast. Acquiring the latest camera technology and learning newest processes was how Notman retained his clientele over the years and various partnerships.

*Historical Value*<sup>13</sup>

In 1956 the Notman archive was purchased by MacLeans magazine, a family foundation and Empire Universal Films, donating the collection to McGill University. Not only does the vast size of the archive make it unique but the opinions about Notman's impact on how the colony was visually represented is also debated. Notman's contribution to Canadian photography has been discussed by photography historians and scholars over the years such as Beaumont Newhall, Ralph Greenhill and Stanley Triggs, amongst others.<sup>14</sup> While their opinions differ, all Notman historians agree on one important question: who took the pictures? Notman's keen business sense translated into a chain of successful studios, using "photographs as the products of often complex social encounters rather than as the product of specific choices made by the photographer."<sup>15</sup>

In the 1850s, a growing interest in the Canadian west and population expansion inspired the Province of Canada in 1857, to explore and plot a route for immigrants to continue west to Manitoba. It was in 1858, that photography was used for the first time to document the journey. British Columbia agreed to Confederation if an intercontinental railway was built, so to show good faith, the government sent expeditions West, with Sanford Fleming as Head Engineer to

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<sup>13</sup> Sources consulted: Greenhill and Birrell, 84; Reid, 143-144.

<sup>14</sup> Sources consulted: Parsons, 37-38

<sup>15</sup> Sources consulted: Parsons, 38

start construction in 1869. Extremely interested in photography himself, Fleming asked Notman to donate and pay for a photographer, in return for selling rights.

*William McFarlane Notman*<sup>16</sup>

In 1882, when the partnership between Notman and Sandham dissolved, Notman replaced him with his eldest son, William McFarlane, making the studio “Notman and Son”. With all his children, Notman taught them photography, to one day inherit the family business. When the Canadian Pacific Railway asked for a photographer, this time, Notman senior, no longer operating a camera sent McFarlane. While travelling, he had a private train car with a portable darkroom. Art historian, Dennis Reid describes how in McFarlane’s photographs, “that feeling of human struggle against natural forces” is replaced with “man’s conquest of these natural monuments and how easily they could be reached.”<sup>17</sup> He describes the images as “seldom truly sublime, the mountains no longer posed any immediate threat, real or imagined, to the traveller.”<sup>18</sup> Upon Notman senior’s death in 1891, McFarlane became head partner until his younger brother Charles, took over in 1913. When the business closed in 1935, over four hundred thousand negatives were sold to Associated Screen News in Montreal who made newsreels. With over a million images, the Notman archive, now calls the McCord Museum, in Montreal, home.

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<sup>16</sup> Sources consulted: Reid, 370; Parsons, 9.

<sup>17</sup> Reid, 370.

<sup>18</sup> Reid, 371-372.

Alexander Henderson <sup>19</sup>

*Biography*

Originally from Scotland, Alexander Henderson, a wealthy and well-married man, immigrated to Montreal in October 1855. Henderson's inheritance paid for his hobby, which he started around 1856 or 1857. Henderson's exact introduction to photography is unknown but he was the first North American Member of the Stereoscopic Exchange Club in September 1859. Henderson described his work as amateur, although Stanley Triggs, describes Henderson's first collection of landscapes published in 1865, as the work of "no struggling beginner, but rather a talented, serious amateur."<sup>20</sup> Between 1866 and 1867, Henderson advertised himself as a portrait and landscape photographer, although his favourite subject was the natural landscape, people tilling soil, cutting ice and ploughing streets. In July 1872, Henderson documented the building of the Intercontinental railway east to Halifax, spending most of the fall 1872, spring and summer of 1873, January and September of 1874 in the field, travelling Ontario, Quebec, Labrador and the Atlantic. Triggs describes Henderson's creative freedom, showing "a direct emotional reaction to the scene confronting him" rather than simply documenting what was in front of him.<sup>21</sup> The photographs show construction, land clearing, logging operations, the bridges, archways and tunnels. In 1892, Henderson became the Manager of Photography for the Canadian Pacific Railway, requiring he spend 4 months in the field each year. Retiring in 1897, Henderson's obituary in 1913 mentions nothing about his career as a photographer.

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<sup>19</sup> Sources consulted: Greenhill and Birrell, 51; Reid, 56-57, 160, 162, 374, 378; Stanley Triggs, "Alexander Henderson: Nineteenth-Century Landscape Photographer" in *Archivaria* 5 (1977-78): 47-51; Birrell, Andrew J. "The Early Years/1839-1885" in *The Private Realms of Light: Amateur Photography in Canada 1839-1940*: 6; Stanley G. Triggs, "HENDERSON, ALEXANDER (1831-1913)," in *Dictionary of Canadian Biography*, [http://www.biographi.ca/en/bio/henderson\\_alexander\\_1831\\_1913\\_14E.html](http://www.biographi.ca/en/bio/henderson_alexander_1831_1913_14E.html).

<sup>20</sup> Reid, 57; Triggs, 49.

<sup>21</sup> Triggs, 50.

*Key Works*<sup>22</sup>

Henderson's landscapes are known for their "romantic view of nature", very similar to pastoral paintings. Described as "carefully composed views, which he [Henderson] presents to the viewer like jewels discovered in some out-of-the-way place" by Triggs, his compositions and talent at harnessing the power of light and texture to create unity and moods are hallmarks of his work.<sup>23</sup> From the selection of images included in this resource, *Man Balancing on Log* is a great example of Henderson's aesthetic style, using the rule of thirds to create a calm, yet playful composition. The horizontal lines also create a relaxed mood yet stress the how large and untameable nature can be. Images such as these are exactly why Henderson's photographs were highly valued tourist souvenirs, often collected simply for their beauty.<sup>24</sup> By 1870, Henderson's reputation as a landscape photographer was already well-established. Henderson worked with a variety of negative sizes: 5 by 8, whole plate, 8 x 10 and 11 x 14, even experimenting with gelatin dry plates, discovering that wet collodion worked best for his aesthetics and practice.

*Historical Value*<sup>25</sup>

Over the course of his career, Henderson made thousands of prints, many of which were found with collections of other photographers. Valued by historians as records of daily life, people's interactions and changes to the natural landscape, some of these photographs are also inscribed on the verso with notes from Henderson. These notes often contain vital information such as the number of objects in a picture, naming the subjects as supplementary descriptive

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<sup>22</sup> Sources consulted: Reid, 57, 160-161; Birrell, 7; Triggs, 49-50

<sup>23</sup> Birrell, 7; Reid, 57; Triggs, 49-50.

<sup>24</sup> Sources consulted: Triggs, 45

<sup>25</sup> Sources consulted: Triggs, 47, 50-51; Stanley G. Triggs, "HENDERSON, ALEXANDER (1831-1913)," *Dictionary of Canadian Biography*, [http://www.biographi.ca/en/bio/henderson\\_alexander\\_1831\\_1913\\_14E.html](http://www.biographi.ca/en/bio/henderson_alexander_1831_1913_14E.html).

captions. While much is still unknown about Alexander Henderson, some primary texts reflect the same moods and sentiments found in his photographs. Stanley Triggs stated, “he [Henderson] knew the value of light and used it boldly to create depth and moods, making the photographs no mere recordings of fact, but rather moving documents of the land.”<sup>26</sup> The largest collections of his work are located at Library and Archives Canada and the Notman Photographic Archives at the McCord Museum in Montreal. Smaller collections are located at the Art Gallery of Ontario, the Archives of Ontario and the National Gallery of Canada.

### Lady Annie Brassey

#### *Biography*<sup>27</sup>

In 1872, Lady Annie Brassey and her children boarded a commercial steamer to meet up with her husband, Thomas Brassey for a vacation in the colonies. As part of the upper class in Britain, Lady Brassey and her husband, Thomas Brassey, a sailor, were dedicated travellers, and Annie Brassey wanted “to provide a thorough report on Canada, which she claimed a “so fertile and so improving a country”.<sup>28</sup> Already an author of a series of articles published in newspapers, Annie Brassey chronicled her Canadian adventure in *A Cruise in the Eothen*, the first of her books about their worldly travels. Most of the thirty-seven images in the book were taken by Brassey, with subjects such as her dogs, tourist sites such as Niagara Falls and urban sights such as carriages and people. The title for this resource, “The Many Tinted Woods”, is a phrase selected from her text, which highlights not only the abundance and variety of natural resources

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<sup>26</sup> Sources consulted: Triggs, 53.

<sup>27</sup> Sources consulted: Nancy Micklewright. “Lady Brassey’s Canadian Visit, 1872” in *History of Photography* vol. 20.2 (Summer 1996): 150-51.

<sup>28</sup> Micklewright, 150.

in Canada but also hints to the aesthetic and artistic qualities of photography. The Brassey's visited the William Notman studio and even though Lady Brassey was not very impressed with his work, they had portraits taken the next day.<sup>29</sup> They visited Henderson's studio next, and preferring his work more, she bought at least ten prints and commissioned a photograph of the family yacht. At several points in the volume, Brassey writes about taking and developing photographs, allowing Micklewright to infer that Brassey carried chemicals with her. Since the negatives were developed later, Micklewright believes a dry process like collodion or gelatin was used.

### *Historical Value*

This volume shows how visitors to the Canadian colonies consumed photography as travel mementos including visits to prominent photographers William Notman and Alexander Henderson. The information Brassey chooses to include is information that she, coming from Britain is curious about. Her detailed descriptions of the logging process, climbing Niagara Falls, interacting with Indigenous peoples, amongst other encounters among her journey provide not only vital textual information to support the photographs included, but explains how these systems and technologies operated. Micklewright contends that Brassey's volume is a great example of what British visitors thought was important to visit, learn about and "how they intended to remember and represent what they had seen to their friends and family back home

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<sup>29</sup> Italics added by author for the emphasis.

through their collection of photographs, both bought from local photographers and taken by Lady Brassey herself.”<sup>30</sup>

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<sup>30</sup> Micklewright, 150.

Appendix 3: Cyanotype Sensitizing Solution Guide <sup>31</sup>

The chemicals Potassium Ferricyanide and Ferric Ammonium Citrate make Prussian blue. Buy Ferric Ammonium Citrate in the green powder version, which produces a more light sensitive emulsion, thus a better tonal range. The method and material used in this guide was sourced from a recipe written by W. Russell Young III in *Coming into Focus* edited by John Barnier.

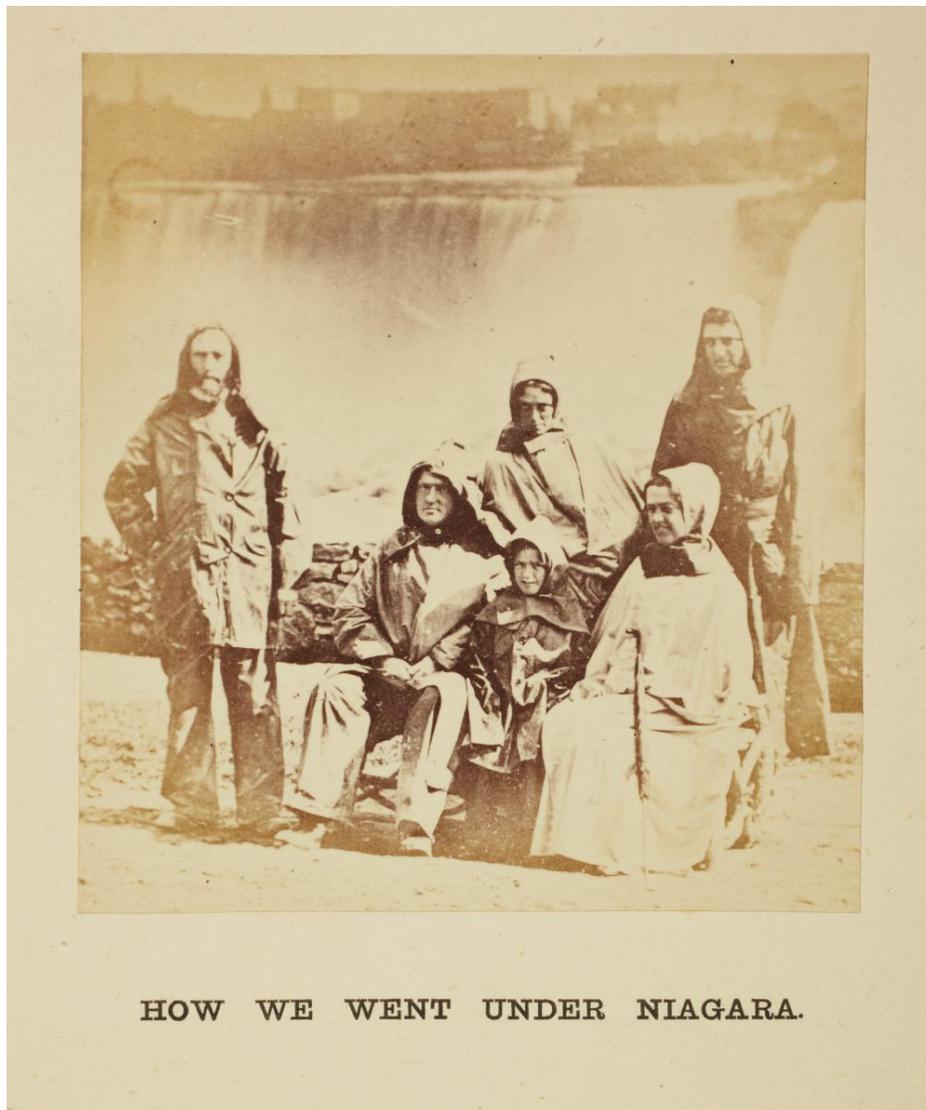
- Measure 20 to 25 grams of Ferric Ammonium Citrate on a scale and stir into 100 mL of distilled water to make Solution A.
- Measure 8 to 10 grams of Potassium Ferricyanide on a scale and stir into 100 mL of distilled water to make Solution B.
- Measure and mix 10 mL of each into a bowl.
- Store each solution in small brown glass bottles with properly labelled Material Safety Data Stickers to preserve the sensitivity.
  
- Choose a non-buffered, watercolour paper without alkalis so it will not fall apart in the water bath.
- Sensitize the paper using red safe lights or dimmed tungsten lights.
- Using a foam brush, paint the solution horizontally then vertically, stopping at the edges to incorporate pooled solution
- Hang by the corner to dry for 30 minutes or more, depending on how much solution used
- Place the translucent objects on top of the emulsion and place it in the sunlight<sup>32</sup>
- When finished, insert the print into a lukewarm bath with running water in one corner.
- Gently push the paper around and lift out by the corner
- Carry the print to a drying line and attach by the corner to dry overnight

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<sup>31</sup> Source consulted: W. Russell Young III, *Coming into Focus* edited by John Barnier, 40.

<sup>32</sup> In the annotated bibliography, a link to a list of geographical locations around the world, which provides exposure times depending on time of day, type of light and season.

Appendix 4: Images to Model Critical Analysis Process



Lady Annie Brassey, *Brassey Family Portrait in front of Niagara Falls*, 1872—1873

albumen print: book 20.8 x 17 cm ; image 7.9 x 7.2 cm

2010/28.20a

© 2016 Art Gallery of Ontario



Unknown American, *Paperweight: View of Niagara Falls*, 1890—1899.  
toned bromide print in a glass dome, 3.5 cm (diameter); and 8 cm (circumference)  
2006/195  
© 2016 Art Gallery of Ontario

Appendix 5: Photograph Analysis and Interpretation Worksheet

Using the photographs provided, answer the questions to interpret and analyze how the photograph adds to our knowledge of life in early Canada and the practicing photographers who documented it.

Describe the subjects, setting and objects in the photograph. Consider body language, clothing, facial expressions, interactions with surroundings and potential geographical locations. What is your first impression?

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Examine the photograph. What is it made of? Is the image faded or damaged? What colour is it: brownish, greyish, or has someone painted parts of it? Is there evidence to identify where and when it was made and by who?

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How do the elements and principles of design in the photograph stir emotions, ideas and mental imagery?

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How does the artist communicate their message?

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Do you think any events, artists or movements influenced the photographer?

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What was the popular opinion of art and the photographer when the image was created?

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How would you represent these ideas in your own photograph?

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Who was meant to look at this image? How has this changed?

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Has your original impression changed? How does your worldview compare to the artists?

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Appendix 6: Glossary of Relevant Vocabulary<sup>33</sup>

**Aerial or bird's eye view:** A perspective, which looks down upon the photograph as if flying above.

**Albumen print:** Invented in 1850 and popular until 1890, albumen prints were more clear and stable than salted paper prints. Made by coating paper with egg whites, salt and silver nitrate, the paper is made light sensitive when the silver nitrate and salt react and create an image when exposed to UV light and in contact with a negative.

**Aperture:** The unit that measures light to determine how large the opening must be for it to travel through the camera to expose the film.

**Balance:** A principle of design created when elements of design are arranged either symmetrically or asymmetrically to create impression of equality in weight, important or harmony and proportion. The farther away a figure is from the centre axis, the more weight it carries.

**Cabinet card:** Replacing the carte-de-visite in the 1860s until the 1890's, this photograph is mounted on heavy card stock approximately 6 ½ inches tall and 4 ½ inches wide. Usually albumen prints, these photographs were bust, full body portraits or landscapes containing props such as furniture and artificial plants.

**Carte-de-visite:** A small card photograph made on a small paper card measuring approximately 4 ½ by 2 ½ inches. This format was invented in 1854 and replaced in the 1870s, albumen prints were made from wet collodion glass plate negatives. These photographs were widely collected for images of celebrities; full body portraits of family and friends, with advertisements for consumed products such as cigarettes on the reverse.

**Collodion:** a solution of guncotton and potassium iodide dissolved in ether, sensitized with silver nitrate. Collodion glass plate negatives were exposed and developed while wet whereas dry collodion negatives developed later, could be dry because a layer of albumen or gelatin sealed the image.

**Composite Photographs:** A photograph made by photographing subjects, collaging the developed images and securing it to a background and photographing for the final time.

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<sup>33</sup> Links to videos demonstrating photo processes are included in the annotated bibliography. Sourced from the Ontario Arts Curriculum glossary, Victoria and Albert Museum Glossary of Photographic Processes, and the George Eastman Museum Glossary and Gordon Baldwin, *Looking at Photographs: A Guide to Technical Terms*. Los Angeles, USA & London, England: J. Paul Getty Museum with British Museum Press, 1991.

**Composition:** The arrangement of elements of design in an image through the principles of design such as variety of shapes, textures, focal point, placement and other layout considerations.

**Continuity:** An element of design in which one line or edge of a shape leads and connects into another.

**Contrast:** A principal of design that contrasts different elements of design to highlight the differences between two artworks or to create balance, visual interest or focal point.

**Cyanotype:** An process using the light sensitive iron salts, by placing objects or negative on coated paper and exposed to UV light. After direct exposure and a brief water bath, a white impression appears surrounded by a blue background.

**Depth of field:** Refers to the clarity and focus of the space around the subject depicted in the photograph.

**Directional lines:** Edges of objects or lines that lead the viewer's eye along a path towards the focal point. Depending on how the line is drawn, a variety of moods and ideas can be conveyed.

**Emphasis:** A principle of design that pays special attention to one part or element in a photograph achieved through colour, placement, repetition amongst others.

**Exposure:** Exposure is determined by the amount of light determined by the size of the opening of the aperture and duration of light that falls on sensitized material.

**Flipbook:** a book of pictures that creates the illusion of motion when the pages are turned rapidly. The motion is achieved in the image by the subtle changes in the image from page to page.

**Focal point:** The area in the photograph where the viewer's attention is drawn, achieved through a combination of the elements and principals of design.

**Gelatin silver print:** The technical term for a black and white print, this photograph is made from developing a negative coated in gelatin containing silver salts. Gelatin-silver prints replaced

albumen prints in 1895 because the process was more stable, did not yellow and was faster and easier to work with. This process is still widely used today by photographers and artists.

Ground Plane: The amount of space in the composition of a photograph, divided into three parts: the background, foreground and middle ground.

Harmony: A principle of design achieved when a combination of elements are arranged to complement each other.

Landscape: (1) A photograph of the rural countryside instead of urban scenes. (2) The orientation of a photograph in which the width is greater than the height.

Lens: A piece of glass that directs and disperses light from the object being photographed to the sensitized material.

Low or worm's eye view: A perspective, which makes the viewer feel as if they are looking up from the ground compared to the focal point.

Movement: A principle of design that leads the viewer's eye through the photograph to the focal point.

Perspective: the depiction of space or three-dimensional objects on a two-dimensional plane to show the size, height, other defining characteristics and distance.

Photograms: Photograms are photographs made without a camera. Objects are placed on light sensitive paper and exposing to sunlight or another UV light source.

Portrait: (1) A photograph of a person or a group of people. (2) The orientation of a photograph in which the height is greater than the width.

Proportion: A principle of design that describes the size of objects in relation to other objects.

Repetition: A principle of design shown through repeated use of similar shapes, textures, ideas, lines and other elements can help create patterns and lead the viewer's eye.

Rhythm: A principle of design using recurring elements to lead the viewer's eye and contribute to the unity in the photograph.

Rule of Thirds: A way to compose photographs by dividing the picture plane into thirds, both vertically and horizontally to create nine squares. Important elements in the photograph are placed where the lines intersect.

Stereograph: A pair of images mounted on thick, often coloured card stock that when looked at through a stereoscope, the image becomes three-dimensional. The photographs on the card are usually albumen prints with the name and location of the photographer or studio that published the image on either the front or back (recto or verso).

Tintype: A positive image made on a thin, non-reflective sheet of iron, coated with dark enamel. This photograph was most popular in the United States from the 1850s till the turn of the century because it was more affordable and durable than both ambrotypes and daguerreotypes and could be easily mailed and stored in paper sleeves.

Appendix 7: Teacher Feedback Form

Please give us your feedback! After using the resource, please send us any comments or suggestions you have which can improve this resource. Your opinion helps to develop and refine these resources to be more easily implemented in the classroom.

School Name: \_\_\_\_\_

School Location: \_\_\_\_\_

1. What parts of this resource were most useful to your teaching?

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2. What parts of the resource were least useful to your teaching?

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3. How did you connect teaching with photographs to other curriculums?

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**Thank you for your time! Please click the submit button below to send us your feedback.**

Submit Now

Annotated Bibliography

Cyanotype Resources

Fabbri, Malin. Alternative Photography. “Cyanotype: a workshop for beginners using pre-coated papers”, 2011. Accessed June 6 2016. <<http://www.alternativephotography.com/pdf/cyanotype-workshop-english.pdf>>

This additional compendium is a walkthrough the cyanotype process using pre-sensitized paper. It includes a walkthrough, extensions such as experimenting on materials such as linens and a list of retailers where papers or sensitizing chemicals can be purchased.

“The Big Cyanotype Exposure Survey”. Posted March 2 2010.  
<<http://www.alternativephotography.com/wp/processes/cyanotype/the-big-cyanotype-exposure-survey-results>>

This resource is extremely helpful because it is a list of exposure times for cyanotypes all over the world, organized by weather, time of day and season.

Young III, Russell W. “Traditional Cyanotype” in *Coming into Focus: a step by step guide to alternative photographic printing processes*, edited by John Barnier. San Francisco: Chronicle Books, 2000.

The step-by-step process and detailed overview of the Cyanotype printing process is explained.

Photography Teaching Resources

George Eastman Museum. “Photographic Processes Series”. Youtube channel. Last updated December 12 2014. <https://www.youtube.com/playlist?list=PL4F918844C147182A>

Image Permanence Institute. “Stored Alive!”  
<https://www.imagepermanenceinstitute.org/resources/stored-alive>  
This online game teaches students how to properly preserve archival photographs and objects by teaching about housing, regulating the environment, pests, and chemical instability over time.

J. Paul Getty Museum Education Staff. “Exploring Photographs – Lesson 1 – Methods of Visual Analysis”. *J. Paul Getty Museum*. Accessed January 5 2016.  
<[http://www.getty.edu/education/teachers/classroom\\_resources/curricula/exploring\\_photographs/lesson01.html](http://www.getty.edu/education/teachers/classroom_resources/curricula/exploring_photographs/lesson01.html)>

This is a great example of the Getty's database full of plans and ideas designed by Education staff and teachers in schools across the United States.

Library and Archives Canada. *Educational Resources*. Library and Archives Canada. Accessed June 9 2016. <<http://www.bac-lac.gc.ca/eng/discover/Pages/educational-resources.aspx>>

This website is a list of archived web pages, databases, research aids and virtual exhibitions that are specific to Canadian history written by Library and Archives Canada.

McKoski, David. Terra Teacher Lab Lesson Plans and Tools. "Portraits as Records of Individuals, Times and Places." Accessed June 7 2016. <[http://www.terraamericanart.org/wp-content/uploads/2014/09/Portraits\\_as\\_Records\\_of\\_Individuals\\_Times\\_and\\_Places\\_Lesson\\_Plan\\_David\\_McKoski.pdf](http://www.terraamericanart.org/wp-content/uploads/2014/09/Portraits_as_Records_of_Individuals_Times_and_Places_Lesson_Plan_David_McKoski.pdf)>

Published by the Terra Foundation for American Art, this resource includes a 6-day lesson plan and student handouts looking at how people create identities through portraiture.

Russo, Felix, ed. Photo Ed. Magazine. "The Guide" 2<sup>nd</sup> edition. 2007 <<http://www.photoed.ca/#!articles/cm9s>> The magazine puts out an issue every season and has published an extensive 132 page long guide including a history of photography, technical notes, darkroom procedures and experiments.

Smithsonian Institution. "Smithsonian in Your Classroom: History through Primary Sources". *Smithsonian Center for Education and Museum Studies*. Accessed January 5 2016. <[http://www.smithsonianeducation.org/images/educators/lesson\\_plan/every\\_picture/every\\_picture.pdf](http://www.smithsonianeducation.org/images/educators/lesson_plan/every_picture/every_picture.pdf)>

Portrait photography, printing processes, capturing rapid movement and home photography are introduced to students through in depth analysis of four photographs. The Smithsonian also has an inventory of lesson plans that teachers can browse at their own convenience.

Yale Center for Language Study. "Online Teaching Tools and Resources". *Yale University*. Accessed June 9 2016. <<http://cls.yale.edu/online-teaching-tools-resources>>

This website lists multimedia open sourced programs to use such as photo and video production and editing, collaborative writing and working projects is provided.

Tech4Learning. “Pics4Learning.com” *Tech4Learning*. Accessed June 9 2016.  
<<http://www.pics4learning.com/>>

This website is searchable inventory of photographs for teachers to use safely. Photographers consented to allow teachers and students to use their images in their schoolwork and other activities although they retain the copyright to their images.

#### Activity Extension Resources

Bourne, H.R. Fox. *The Story of Our Colonies: With Sketches of their Present Condition*. London: James Hogg and Son, 1869.

<https://babel.hathitrust.org/cgi/pt?id=aeu.ark:/13960/t9g44v560;view=1up;seq=4>

This primary resource was digitized and is available for download in chapters.

Library and Archives Canada. *Susanna Moodie and Catherine Parr Traill*. Library and Archives Canada. Accessed July 28 2016. <https://www.collectionscanada.gc.ca/moodie-traill/027013-150-e.html>

This archived website contains biographies, information about their life before immigrating and living in the bush. The website also has digitized copies of their manuscripts, journals and letters exchanged between the two sisters along with a list of resources to consult.