

# *Emily Carr in Dialogue with Mattie Gunterman*



Mattie Gunterman  
*Self-Portrait by a Tree*, 1899  
Silver gelatin print  
Printed by Henri Robideau 1980–83  
Collection of Henri Robideau



Emily Carr  
*Forest, British Columbia*, 1931–32  
Oil on canvas Collection of the  
Vancouver Art Gallery

TEACHER'S STUDY GUIDE  
SPRING 2018

**Vancouver**  
Artgallery

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# Vancouver Art Gallery

## Teacher's Guide for School Programs

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The Vancouver Art Gallery is located on the traditional, ancestral and unceded territory of the Musqueam, Squamish and Tsleil-Waututh nations. This recognition is a gesture of respect toward the Indigenous stewards of the land we occupy. Their rich cultures are fundamental to artistic life in Vancouver, and to our work at the Gallery.

In the exhibition *Emily Carr in Dialogue with Mattie Gunterman*, students will explore the Vancouver Art Gallery's extensive holdings of Emily Carr's paintings in relationship to the photographs of Mattie Gunterman. Both of these dynamic women were settlers in British Columbia and used their artworks to express their relationships to land, which were rooted in colonial privilege.

DEAR TEACHER:

This guide will assist you in preparing for your tour of the exhibition *Emily Carr in Dialogue with Mattie Gunterman*. It also provides follow-up activities to facilitate discussion after your Gallery visit. Engaging in the suggested activities before and after your visit will reinforce ideas generated by the tour and build continuity between the Gallery experience and your ongoing work in the classroom. Most activities require few materials and can be adapted easily to the age, grade level and needs of your students. Underlined words in this guide are defined in the Vocabulary section.

The tour of *Emily Carr in Dialogue with Mattie Gunterman* has three main goals:

- to introduce students to the work of the artists Emily Carr and Mattie Gunterman,
- to consider diverse artistic traditions and disciplines,
- to explore individual artworks within historical, social and cultural contexts.

## THE EXHIBITION: *Emily Carr in Dialogue with Mattie Gunterman*

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*Emily Carr in Dialogue with Mattie Gunterman* brings together paintings by Emily Carr (1871–1945) from the Gallery’s permanent collection with approximately thirty photographs by Mattie Gunterman (1872–1945), borrowed from a local collection. The exhibition presents two women artists looking at the landscape in the early part of the twentieth century in British Columbia from the perspective of colonial settlement.

The Vancouver Art Gallery is home to the finest collection of Emily Carr works in the world. This exhibition draws from the Gallery’s extensive collection to present works reflecting Carr’s connection to and love for British Columbia’s landscape, which for her was a site of artistic and spiritual exploration. While others perceived the forests of this region as untamed and inaccessible, Carr saw the vitality of the natural world and seized the opportunity to present her personal vision of the coastal rainforest. As with Carr’s work, much of Gunterman’s photography reflected her engagement with the world around her, which she documented with images of friends, campsites, trappers, prospectors, miners and day-to-day settler life, especially in the context of resource extraction. The photographs in this exhibition document Gunterman’s travels to visit family in San Francisco, California, as well as the life of the town and people of Beaton, British Columbia, the small community in which Gunterman lived.

Organized by the Vancouver Art Gallery and curated by Ian M. Thom, Senior Curator–Historical.

# ARTISTS' BACKGROUND

## Emily Carr (1871–1945)

*“There is something bigger than fact: the underlying spirit, all it stands for, the mood, the vastness, the wildness.”* —Emily Carr, 1927

One of the most important British Columbia artists of her generation, Emily Carr is best known for her forest landscapes and depictions of the cultural belongings of some Indigenous peoples whose traditional territories are located within the province of British Columbia.

Carr began taking art lessons as a child in Victoria. She continued her studies in San Francisco and England, where she most likely first began sketching outdoors. She returned to Canada with solid—if conservative—technical skills. In 1911 she went to France to study drawing and painting, and this time she returned to Canada with a completely new approach to painting and to using watercolour paints. She worked directly from her subject matter and used vibrant colours, broken brushstrokes and minimal detail, and her work achieved a newfound immediacy and freshness.

In the summer of 1912, Carr travelled north to visit Indigenous villages on the Skeena River and Haida Gwaii and in the fall she produced the first of her major canvases that featured Indigenous cultural forms in them, such as poles, using her recently acquired Modernist painting skills. Carr exhibited these works in Vancouver in early 1913 and offered them for sale to the provincial government. The works were rejected on the grounds that they were not “documentary” enough; they were too abstract. Unable to support herself through her art, she returned to Victoria and turned her attention to alternative ways of making a living. Over the next decade, Carr produced very little painting; she ran a boarding house, raised sheepdogs, made pottery and gave art lessons.

In 1927, Carr’s work was included in the exhibition *West Coast Art: Native and Modern* at the National Gallery in Ottawa. This was her introduction to other artists, particularly members of the Group of Seven, who recognized the quality and originality of her work. In the 1930s, Carr began devoting most of her attention to landscape, particularly the forest, as her subject matter. Greatly influenced by her exchange of letters with Lawren Harris, a member of the Group of Seven, Carr sought to capture a sense of the spiritual presence that she experienced in nature. Her work became increasingly abstract as she experimented with shape, form, colour and movement.

In the late 1930s, as her health worsened, Carr began to focus more energy on writing, producing an important series of books. One of these, *Klee Wyck*—stories based on her experiences with Indigenous people—won the Governor General’s Award for Literature in 1941. She died in 1945 in Victoria at the age of seventy-four, recognized as an artist and writer of major importance.

## Mattie Gunterman (1872–1945)

Mattie Gunterman was born Ida Madeline Warner in La Crosse, Wisconsin, in 1872. She became interested in photography early in life and learned about the photographic process from an uncle who had a commercial photography studio in La Crosse. Gunterman left home

in the late 1880s, taking her Bulls-Eye camera with her, and travelled west to Seattle, Washington. There she met Bill Gunterman, whom she married in 1891. She gave birth to their only child, Henry, the following year. Due to her failing health, the Gunterman family decided to leave Seattle for a drier climate. They walked more than 966 kilometres and eventually settled in the Kootenay region of British Columbia, near the Arrow Lakes, in 1898. Around that time, Gunterman purchased a 4"x 5" plate camera, and with that she continued to keep a photographic journal of her daily life, including images of the rewards of hunting trips, skaters on frozen ponds, family gatherings and masquerade parties.

With very little contact with other photographers of the period, Gunterman worked in relative isolation and freedom. Her work is therefore not only an important resource for those interested in settler life, but also artistically interesting for its direct and expressive quality, in sharp contrast to the picturesque, atmospheric photography that was more common during the period. However, it is important to note that although her photographs give the impression that she, her family and friends were the first to occupy or explore these areas, these were and still are the ancestral and unceded territories of the Indigenous people who have occupied the land for thousands of years. Although there is not evidence of them in her photographs, this is due to many reasons including enforced segregation, which followed the passing of the Indian Act in 1876.

Gunterman's practice was innovative in many ways. For example, she often included herself in her photographs, having invented an ingenious device: a long piece of rubber tubing that connected her camera's pneumatic shutter to a rubber bulb she could step on to take a photograph. Her intentional participation as both artist and subject—with rifle in hand, chatting with friends or laughing as she sat atop a stove—is a surprisingly rare and contemporary approach for the period. Rather than being documentary in nature, Gunterman's method suggests an element of the deliberate staging that is so prevalent in contemporary photography.

In the last years of her life, Gunterman took fewer images. Her last self-portrait dates from about 1943. She died at her home in Beaton, BC, in 1945.

## PRE-VISIT ACTIVITY: About the Artists (intermediate and secondary students)

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### Objective:

Students read, research and share information about the artists represented in the exhibition.

### Materials:

- ❑ writing materials
- ❑ access to Internet. Some useful websites include the following:
  - [www.artcyclopedia.com](http://www.artcyclopedia.com)
  - [www.wikipedia.com](http://www.wikipedia.com)
  - [www.vpl.com](http://www.vpl.com)
- ❑ Artist Information Sheet (page 8) and Student Worksheet (page 9)

### Process:

1. Divide the students into small groups and assign an artist to each group.
2. Give each student a copy of the Student Worksheet (page 9) and ask them to transfer the information about their artist to the appropriate box.
3. Have students figure out what they need to know to complete the section on their artist, and search the Internet, either at home or at school. Older students can find more information; younger students, just the basics.
4. Ask each group to find/copy/sketch an artwork by each artist on a separate piece of paper.
5. Have each group present the information on their artist while the rest of the class adds the information to their worksheets.

### Conclusion:

#### Discuss:

- What were some of the most interesting things that students learned or discovered?
- Which artist and/or kinds of artwork made students curious about seeing the actual work in the exhibition?
- Which artist, ways of working or ideas did the students want to find out more about?

# Artist Information Sheet

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## **Emily Carr (1871–1945)**

- Born and died in Victoria, British Columbia
- Studied art in San Francisco, England and France, travelled through British Columbia
- Painted mostly forest landscapes, in addition to landscapes that attested to the longstanding presence of Indigenous cultures in British Columbia
- Lived mostly alone, kept lots of animals
- Paintings were influenced by her spiritual beliefs
- Toward the end of her life wrote many books, which were well received
- Sketched outdoors using charcoal or thinned oil paint on paper
- Made final paintings in her studio using oil paint on canvas

## **Mattie Gunterman (1872–1945)**

- Born in La Crosse, Wisconsin, and died in Beaton, BC
- Learned about photography from her uncle
- Lived in Seattle, but moved to Beaton, BC, due to poor health
- Initially used a Bulls-Eye camera and later used a plate camera
- Photographed images of her daily activities, early settler life and BC's wilderness
- Her photographs give the sense that she, her family and friends were the only people in the area, but there were also Indigenous communities near these places at the same time
- Often included herself in her photographs
- Carefully staged and composed her photographs

# Student Worksheet

|                                   | Emily Carr | Mattie Gunterman |
|-----------------------------------|------------|------------------|
| Personal Information              |            |                  |
| Type of Art                       |            |                  |
| Known for                         |            |                  |
| Name or Description of an Artwork |            |                  |

## PRE-VISIT ACTIVITY: Sketch and Paint (all levels)

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### Objective:

Students are introduced to Carr's process by sketching outdoors and then, back in the classroom, creating a painting based on the sketch.

### Discussion:

Emily Carr often created sketches for her landscapes out in nature, where she could study the colours and textures of the trees, foliage, lakes and sky, and observe the way light, wind and weather affected her subjects. She often began sketching in charcoal or thinned oil paint, and did the final work later, back in the studio. She would make oil paintings based on—but not exactly the same as—her sketches.

Emily Carr wrote the following passage in her book *Growing Pains*:

“Outdoor study was as different from studio study as eating is from drinking. Indoors we munched and chewed our subjects. Fingertips roamed objects feeling for bumps and depressions. We tested textures, observed contours. Sketching outdoors was a fluid process, half looking, half dreaming, awaiting invitation from the spirit of the subject to ‘come, meet me half way.’ Outdoor sketching was as much longing as labour. Atmosphere, space cannot be touched, bullied like the vegetables of still life or like the plaster casts. These space things asked to be felt not with fingertips but with one’s whole self.”

### Materials:

For Part 1:

- drawing pads, or clipboards and sheets of paper
- pencil crayons, crayons or pastels

For Part 2:

- thicker paper for painting
- paint—preferably tempera or acrylic, but any available paint will work
- paintbrushes

### Process:

Part 1:

1. Discuss Carr's two-step approach to her painting, and tell the students they are going to go outdoors and make a colour sketch as a precursor to a painting. Read them the above excerpt from *Growing Pains*.
2. Choose an outdoor area with some greenery and one or more trees. Have the students decide on a starting perspective; for example:
  - close up, with tree trunk or branches filling the page,
  - from a distance, including grass, trees and sky,
  - looking up into a single tree, including the top of the tree and an expanse of sky.
3. Have them look closely at the greens and yellows of the leaves, the browns and greys of the trunk and branches, and the blues and greys of the sky. Remind them that

landscape painters like Carr didn't use just one colour, but mixed and blended colours and shades to create rich, dense surfaces.

4. Have the students make a few colour sketches from different perspectives or angles, from close up and far away. Encourage them to fill the page with quick detail—broad strokes of colours, lines and shapes that include all the elements in their line of vision.

#### Part 2:

1. Back in the classroom, within a week after making the sketches, have the students look at their sketches and choose the one they would most like to make a painting from. What parts of their sketch do they want to leave in? What parts would they like to change? Does the composition feel balanced, or are there some areas they would like to add something to or remove something from? Would they like to combine elements from two drawings?
2. Have the students set up workspaces at their tables, where they can see their sketches and have access to paper, paint and brushes.
3. Have them paint their landscapes, encouraging them to fill the page, layering on and blending colours as they work.

#### Conclusion:

- Display the students' work: painting alongside sketch.
- Have them look at the work and talk about the similarities and differences in materials, locations, colours and composition.
- Discuss the process, how easy or hard it was to create the work, the differences between making the sketch and creating the painting.

## PRE- or POST-VISIT ACTIVITY: Tree TLC (intermediate and secondary grades)

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### Objective:

Students learn about Emily Carr's concern for the environment and expand their awareness about the forests of British Columbia.

### Discussion

It is wonderful to feel the grandness of Canada in the raw, not because she is Canada but because she is something sublime... some great rugged power that you are a part of. —Emily Carr

In the last decade of her career, Emily Carr's awareness of environmental issues emerged in her paintings. Industrial logging had started in British Columbia in the 1860s and its effects became increasingly visible over the years. The coastal forests of the region offered enormous trees for abundant logging and a convenient proximity to the ocean for transportation. A lover of nature, Emily Carr was concerned with the force of industry and its environmental impact. Her focus on the wilderness and majestic trees of British Columbia shifted to clear-cut lands and tree stumps, which she called *screamers*. Through her painting, Emily Carr revealed the dramatic impact of deforestation and portrayed the threatened landscape.

### Materials:

- Student Worksheet (p. 14)
- access to the Internet
- pencils

### Process:

1. Discuss Emily Carr's love for nature. The majority of her many paintings feature the landscape and trees of BC. Tell students that Carr is often considered an early environmentalist because of her depictions of logged areas of Vancouver Island and her awareness of the negative effects of logging and the desecration of the landscape.
2. Have students look at Emily Carr's paintings on p. 13. What do they notice about the trees? Draw their attention to the tree stumps. Carr called the splintered ridge across tree stumps "screamers." It saddened her to see the remains of trees that had once stood tall and strong.
3. Divide students into groups of three and have them fill out the Student Worksheet on p. 14.
4. Once students have completed their worksheets, have them share their answers with another group or present their answers to the class.

### Conclusion:

Discuss:

- Did students learn something new about lumber and the forests of BC? How has their perception changed?
- How can students take better care of the environment in their own lives?
- What are some concerns the students have about the environment today? If they were to paint or photograph this, how would they do it?

Works by Emily Carr



*Above the Gravel Pit (1937)*



*Scorned as Timber, Beloved of the Sky (1935)*

## Student Worksheet

A lover of nature, Emily Carr was concerned with the force of industry and its environmental impact. What is lumber used for? How can we use less lumber?

British Columbia's provincial motto is "Splendour without Diminishment." How can we better protect our growing forests? Give three examples.

BC has more than 40 different species of trees. It is Canada's most biologically diverse province and home to more than half of the country's wildlife and fish species. What are five different types of trees you can find in BC?

## PRE- or POST-VISIT ACTIVITY: Composing Scenes (all levels)

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### Objective:

Students learn about composition by placing figures in landscapes.

### Discussion:

Central to Mattie Gunterman's practice was a sense of theatricality and a strong eye for image composition, and the arrangement of various subjects and visual elements in the image frame. The purpose of image composition is to create a visually strong photograph that captures the interest of the viewer.

Due to the slow exposure times of her equipment, Gunterman's images were far from snapshots—they were carefully posed pictures. She placed herself and her family as the main subjects in many of her numerous photographs, which document her family life, her work and her environment.

### Materials:

- old magazines (with images of landscapes and people)
- black or white background paper (9 x 12)
- scissors
- glue
- Optional:* markers or coloured pencils

### Process:

1. Have students look at examples of Mattie Gunterman's photographs on p. 17 and discuss the practice of image composition. Do these photos look like random spontaneous moments or snapshots? Or has Gunterman made decisions about where she and others are positioned? How can you tell?
2. Explain to students that they will be creating a collage by carefully positioning cut-out figures from magazines onto a landscape scene. (Students can use an image of a landscape from a magazine, or create their own drawing. See examples on p. 18.)
3. For students using magazine backgrounds, have them look through magazines to find a landscape scene. Have them cut it out of the magazine carefully, keeping the rest of the page intact.
4. Once the background image is cut out, have students look through the magazines again and carefully cut out two or three figures. These figures can be different sizes.
5. Demonstrate how to properly cut out a figure. Instead of cutting around the figure and leaving background images in their clipping, students should be cutting as close as they can to the figure's shape, trimming the excess.
6. Once the pictures are cut out, have students design a composition in which they arrange their figures in the foreground, middle ground or background of their landscapes. The smallest figure will be on the top of the paper and the largest will be on the bottom to create the illusion of depth.
7. Once the figures are in the correct spots, have students glue them down.
8. Students finish by gluing their completed work to a piece of background paper.
9. Display student work.

### Conclusion:

Discuss:

- Are the final works similar to each other, or different? How so?
- Talk about the process. How easy or hard was it to cut out figures and place them on a background?

- Was the experience of creating the composition collage very different from creating a regular drawing or painting? How so?
- What did students have to take into consideration when planning their collages?

Photographs by Mattie Gunterman



Examples of Student Work



## PRE- or POST-VISIT ACTIVITY: The Settlement Photographer (all levels)

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### Objective:

Students learn about Mattie Gunterman through a short documentary, discussion questions and pinhole camera activity.

### Discussion:

The images of the early photographer Mattie Gunterman capture the lives of European settlers in British Columbia. Her extraordinary life experiences challenged preconceived notions of a woman's role at that time. With her Kodak Bulls-Eye camera, commonly known as a box camera, she snapped pictures of friends and miners, of women and children skating on frozen ponds, of family picnics, and of humorous activities in the cookhouse, as well as pictures of camp life in interior British Columbia. By early 1898, Gunterman's interest in photography had expanded and she was able to purchase a 4"x5" plate camera.

### Materials:

- access to the Internet
- Student Worksheet (p. 21)
- pencils
- shoebox with lid for each student (provided by students)
- sharp pencils
- X-Acto knife
- scissors
- rulers
- wax paper
- tape
- a blanket

### Process:

1. Have students watch a short documentary about Mattie Gunterman on YouTube: <https://www.youtube.com/watch?v=S6Q7D5JGbHI> (BC Was Awesome, Season 2: The Pioneer Photographer)
2. *Optional activity:* For older students, divide students into groups of four and have them discuss and answer the questions on the Student Worksheet (p. 21). Have them share their thoughts and answers with the class. For younger students, these questions can be adjusted appropriately for a short class discussion after watching the film.
3. To begin the pinhole camera activity, refer to the large-format camera that was featured in the video (see images on p. 22). Gunterman started out with a Kodak No. 2 Bulls-Eye camera, then purchased a plate camera. Both were box cameras. Ask students how they think they worked. Explain the following to the students (see image on p.22):
  - A shutter in the front of the camera is opened allowing light to pass through the lens. This light is reflected from the object being photographed.
  - As the light passes through the lens it forms an image of the object being photographed. As it continues through the lens, this image is inverted (turned upside-down).
  - The lens projects the inverted image onto light-sensitive film at the back of the box. This is known as exposure of the film. The longer the shutter is left open, the more light is allowed onto the film.

4. Explain to students that they will be making pinhole cameras, one of the earliest types of cameras. Just like the cameras Gunterman used, pinhole cameras are box cameras in which light travels through a small hole in a dark box to form a picture.
5. Once each student has a shoebox with a lid, have them use the point of a sharp pencil to punch a hole in one of the shorter ends of the shoe box (see instructions and activity source on p. 23).
6. For younger students, have an adult use an X-Acto knife to cut a square in the opposite end of the box, directly across from the hole. The square should measure 2 inches (5.08 cm) on each side. Students can trace out the box using a pencil and ruler.
7. Have students use scissors and a ruler to cut a square of wax paper that measures 3 inches (7.62 cm) on each side.
8. Have students place the wax paper directly over the cut-out square in the box. Tape the edges of the wax paper to the box.
9. Either at school or at home, have students take the camera box to a dimly lit room and turn on a lamp. Students should stand about 5 feet (1.5 m) from the lamp.
10. Have students cover their head and pinhole camera with a blanket. Be sure that the end with the wax paper is facing the student and the end with the pinhole is facing the lamp.
11. Have students hold the pinhole camera at arm's length from their face and aim it at the lamp.
12. Have them keep the box steady until they see an upside-down image of the lamp on the wax paper.
13. Explain to students that in a real camera, the lens is like the tiny hole they made in the box and creates a backward, upside-down image. Like the little hole, the lens lets in light. The wax paper is like film in a real camera, which has special chemicals on it. When the light hits the film, the chemicals start changing and turn the image into a photograph.

**Conclusion:**

Discuss the following questions:

- What was the most interesting fact students learned about Mattie Gunterman?
- Has their interest in photography changed? If yes, how so?
- Talk about the process of making a pinhole camera. How easy or hard was it to make? Was it successful? How has their understanding of taking photographs changed?

## Student Worksheet

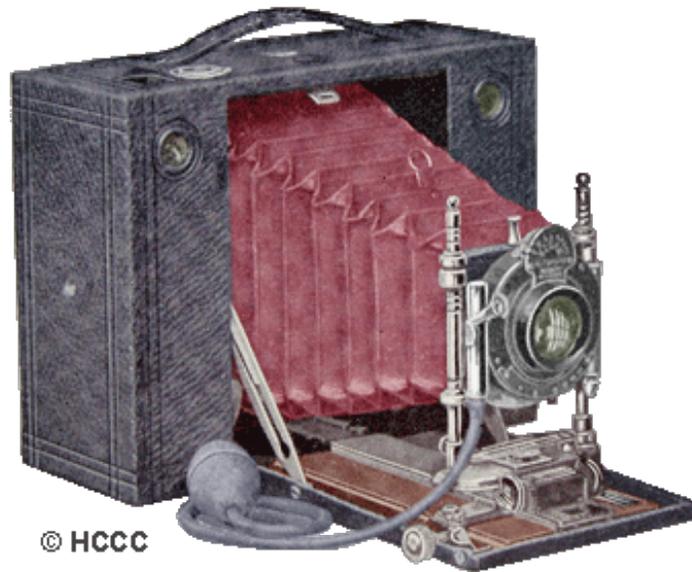
Mattie Gunterman is not a well-known historical figure, nor are the people she photographed. Yet they represent very personal and important histories that contribute to understandings of settler life in early British Columbia. Why do you think Gunterman and her images are not well-known? What role did gender, class and social standing play in this? Why do you think there are no Indigenous people in her photographs?

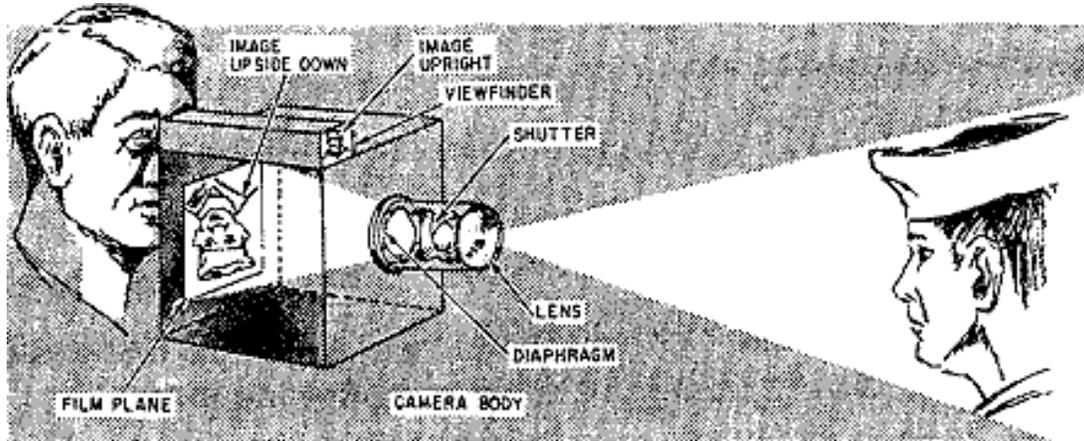
Mattie Gunterman's photographs are examples of primary sources in the study of history. Primary sources are created at a specific time in history for various reasons. Gunterman took these images for her own purposes, not for future historians or generations. What were some reasons she took photographs? What could be the reasons they are useful to historians today, studying the past?

No. 2 Kodak Bulls-Eye Camera  
(*Mattie Gunterman's first camera*)

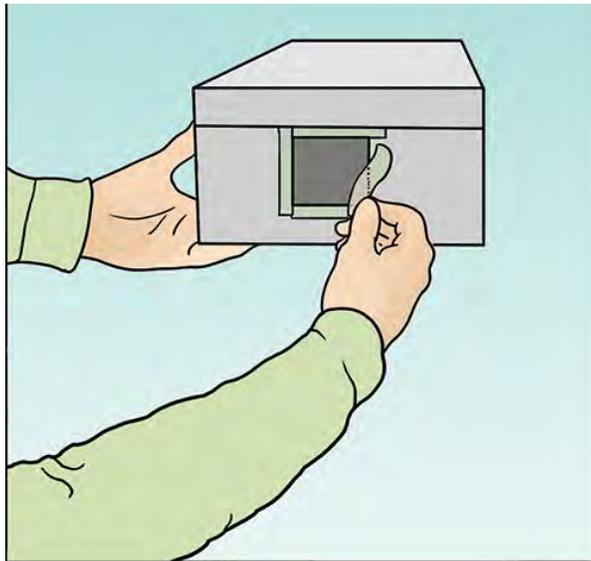
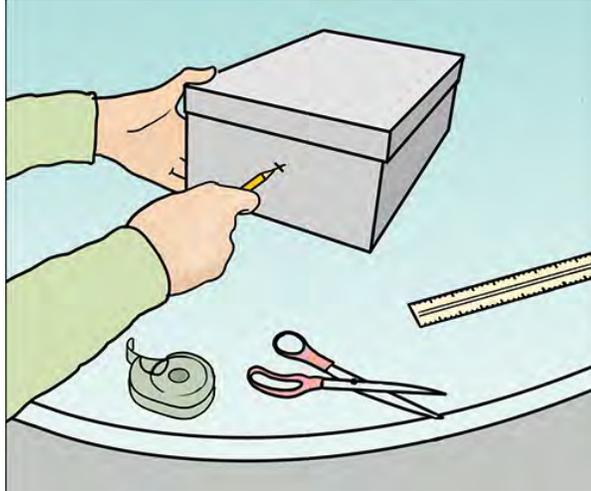


No. 5 Cartridge Kodak 4 x 5 plate Camera  
(*Mattie Gunterman's second camera*)





## Pinhole Camera Instructions



Source: <https://kids.nationalgeographic.com/explore/books/pinhole-camera/>

## PRE- or POST-VISIT ACTIVITY: Seeing Photographically (intermediate and secondary grades)

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This three-part activity can be completed in sections or as a single unit.

**Objective:** Students consider framing, focus and lighting in order to analyze and construct photographs.

### **Discussion:**

Mattie Gunterman, like all photographic artists, made important choices when setting up her compositions. In this way, she achieved the effect and result she wanted. Where a photograph is taken, from what vantage point, how it is framed, the perimeters of the final image—these factors create a unique perspective that affects our reading of the photograph. The choice to highlight certain parts of the composition, to intensify or eliminate shadows, to allow direct or diffused light and other such decisions are fundamental to creating any image. What is and what is not included in the final frame must be carefully considered in order to create a tight composition.

### **Materials:**

- assorted magazines
- paper and scissors to make a viewfinder
- one or more cameras or smartphones from home or school; if possible, one per group, or groups can share

### **Process:**

#### Part 1:

Have the students work in pairs with some magazines.

1. Looking at framing: Have students make a viewfinder by cutting a rectangle (about 3x4”) out of the centre of a larger sheet of paper. Have them use this viewfinder to examine various magazine images, looking first at the whole image, then at parts of it through the viewfinder, isolating or connecting different parts of the image. Ask them to consider the following:
  - What do you see through the viewfinder?
  - How does the image change as you move the viewfinder around the image?
  - What new connections do you find?
  - What attracts your attention? Why?
2. Have students look closely at one particular image through the viewfinder. How can you use the viewfinder to carefully reframe the image? Look especially at the edges of the composition. What do you choose to focus on or edit out? Why?
3. Looking at lighting: Ask students to look at the lighting in different images and consider the effect of the lighting on the composition.  
Look at images that feature the following elements:
  - natural outdoor lighting
  - natural and/or artificial indoor lighting
  - strong shadows
  - light coming from one direction

4. Looking at focus: Ask students to look at the ways a change in focus can affect a photograph.

Look for images with the following characteristics:

- the background, the foreground or the middle ground out of focus
- everything in sharp focus
- everything in soft focus

Why do you think the photographer(s) made these choices?

Part 2:

1. Divide students into groups, preferably with one camera per group. Ask students to go outdoors and choose a scene to photograph in the following ways:
  - Changing the framing: from closer, from farther away, including more/less background or foreground elements.
  - Changing the lighting: in the shade, in the sun, backlit, with/without a flash.
  - Changing the focus (if camera allows): focus on something close up with the background out of focus. Then try to focus on something farther away with an object out of focus in the foreground, etc.

Part 3:

1. Either print some of the students' images for each group, or have students look at their digital images. Use the following questions to spur discussion:
  - What do you notice when the framing changes?
  - Is there too much/too little background?
  - Are the surrounding architectural lines/edges straight? Does it matter?
  - What kind of lighting was used?
  - Which lighting is most successful? Why?
  - What do you notice about the differently focused images? Which parts are sharply focused, softly focused, out of focus?
2. Have each group choose the photograph that they consider the most successful, and have them discuss why.
3. Have the students show their group's chosen photograph to the rest of the class, and explain what they felt was successful about it.

**Conclusion:**

- Have the students discuss what they learned about composing a photograph and ask them to isolate the qualities of a successfully framed photograph.

# VOCABULARY

**abstract/abstraction:** a style of art that can be thought of in two ways:

- a) the artist begins with a recognizable subject and alters, distorts, manipulates or simplifies elements of it;
- b) the artist creates purely abstract forms that are unrecognizable and have no direct reference to external reality (also called non-representational art).

**box camera:** a simple type of camera, the most common form being a cardboard or plastic box with a lens at one end and film at the other. This model was very popular in the late nineteenth and early twentieth centuries.

**Bull's-Eye camera:** a camera named the No. 2 Bulls-Eye, introduced in 1892 by the Boston Camera Manufacturing Company. It was the first roll-film camera with a red window as the exposure number indicator. Kodak copied the camera as No. 2 Bullet camera in 1895, and paid a patent license fee to the original manufacturer for the red window patent. Later, Kodak took over the other camera maker and Bulls-Eye became a camera brand of Eastman Kodak.

**colonial/colonize:** the removal of resources from Indigenous territories by settlers. It is a process that occurs “when settlers arrive at a place in order to establish political control over it. This is done by creating new governing systems and ways of living, being and doing that make the ways of those who were there before inferior. This creates unequal relationships between the colonizer and the Indigenous people” (Smith, Monica Gray. *Speaking Our Truth: A Journey of Reconciliation*, Canada: Orca Book Publishers, 2017, page 144).

**composition:** the placement or arrangement of visual elements or so-called ingredients in a work of art, such as various subjects and visual elements arranged in an image frame. The purpose of image composition is to create a visually compelling picture that evokes the interest of the viewer.

**Indigenous:** The term “Indigenous” refers to the first inhabitants of Canada, and includes First Nations, Inuit and Métis peoples.

**landscape:** a work of art in which the subject is a view of the exterior physical world. Traditionally, landscapes have been paintings or drawings depicting natural scenes and have often been concerned with light, space and setting.

**Modern/Modernist:** a historical period of art practice—from 1850 to 1970—during which approaches to art embraced new ideas in science, political thought and many other areas. The Modernists rejected the restrictions of past art traditions and stressed innovation over all other values.

**plate camera:** a camera that uses sensitized photographic sheets or glass plates to take the image. The earliest plate cameras used metal plates, but later glass plate negatives became the norm. Early glass plates were pre-coated in albumen, to allow the photographic emulsion to form a smooth, even coating over the surface. As with films of today, they had to be handled in complete darkness.

**pneumatic:** containing or operated by air or gas under pressure. Pneumatic shutters were operated by pushing air into a rubber bulb to which the shutter flap was connected.

**primary source:** an artifact, document, diary, manuscript, autobiography, recording or other source of information that dates from the time under study.

**settler:** a generalized way to refer to all non-Indigenous inhabitants of Canada

**unceded:** “unceded” denotes a relationship between the Canadian state and some Indigenous people when no treaties have been established between the state and those people. In general, “unceded” is a way of describing a relationship to land. In Vancouver, using the term “unceded” marks a relationship between the Musquem, Squamish and and Tsleil-Waututh peoples and the many settlers that have come to make their lives here as part of an ongoing colonial process.

## RESOURCES

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### Online:

- [www.artcyclopedia.com](http://www.artcyclopedia.com)
- <https://fredericremington.org/>
- <https://indigenousfoundations.arts.ubc.ca/home/>
- <https://teachbcd.bctf.ca>
- [www.teachstarter.com](http://www.teachstarter.com)
- [www.vpl.ca](http://www.vpl.ca)

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