

The background of the entire page is a vibrant, textured impressionist painting. It depicts a young child with blonde hair, wearing a blue jacket, sitting on a ground covered in white and light-colored flowers. The brushstrokes are thick and visible, creating a sense of movement and light. The color palette is dominated by blues, greens, yellows, and whites, with some darker tones in the shadows.

TEACHER RESOURCE GUIDE
FOR GRADES 1–12

LEARN ABOUT

**EARLY 20TH CENTURY
CHILDHOOD**
through the art of
HELEN MCNICOLL

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

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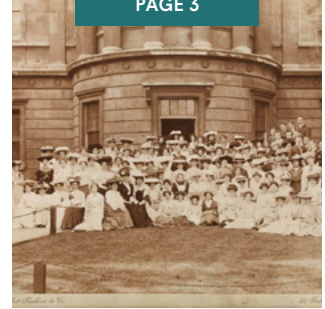
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**ADDITIONAL
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READ ONLINE



**HELEN MCNICOLL:
LIFE & WORK BY
SAMANTHA BURTON**

DOWNLOAD



**HELEN MCNICOLL
IMAGE FILE**

RESOURCE OVERVIEW

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

Art Canada Institute author Samantha Burton states that “Beginning in the late eighteenth century, childhood was conceptually reimagined as a distinct phase of life, and children as pure and innocent creatures who should be sheltered from the concerns of the ‘real world.’” In this guide teachers and students examine the conception of childhood from a historical, social, and cultural viewpoint. The art of Helen McNicoll (1879–1915), with its beautiful and idealized depiction of childhood, is a counterpoint to the reality of countless Canadian children who had lives that were very different from those in her paintings. McNicoll’s art is used as a starting point for a broader examination of history and Canadian society.

Curriculum Connections

- Grades 1–6 Language Arts
- Grades 1–6 Social Studies
- Grade 8 History
- Grades 9–12 English
- Grades 11–12 Canadian and World Studies

Themes

- Childhood
- Children
- Leisure activities of the late nineteenth and early twentieth centuries
- Socio-economic status
- Women



Fig 1. Helen McNicoll, *In the Shadow of the Tree*, c.1914. Today McNicoll is best known as a painter of women and children.



Fig 2. Helen McNicoll, *Buttercups*, c.1910. McNicoll developed her own fresh, bright style based on the principles of Impressionism.

Teaching Exercises

The exercises within this guide explore childhood across Canada during the late nineteenth century and early twentieth century. These activities encourage students to think creatively and critically about the realities faced by children across the country at this time.

- Learning Activity #1: Two Views of Childhood: Reality and Idealization ([page 4](#))
- Learning Activity #2: The Activities of Childhood ([page 6](#))
- Culminating Task: Childhood Across Canada ([page 8](#))

A Note on Using This Guide

This guide examines a view of childhood at the turn of the twentieth century, rooted in the writing of Enlightenment thinkers Jean Jacques Rousseau and John Locke, who saw childhood as an idealized period of tranquility and innocence before the hardships of adulthood. This outlook represented a minority in Canada and the world at the time. It is particularly important to acknowledge that during the period in which McNicoll was working, many Indigenous children were forced to attend residential schools (although this guide is not about residential schools, we encourage you to explore the Additional Resources on [page 12](#) for advice about discussing residential schools with students). As well, child labour was common. Time and care should be taken to honour the histories and experiences of all children, and to acknowledge the privilege inherent in McNicoll’s depictions.

WHO WAS HELEN MCNICOLL?



Fig 3. Photograph of Helen McNicoll in her studio at St. Ives, c.1906.

Helen Galloway McNicoll was born in Toronto, Ontario, in 1879, the first child of British immigrants. Shortly after she was born, her father moved the family to Montreal and joined the Canadian Pacific Railway. They lived in an affluent area of Montreal called the Golden Square Mile. When McNicoll was two, she caught scarlet fever and experienced severe hearing loss. Despite this challenge, the family's position in society brought her many privileges and later enabled her to pursue painting without worrying about supporting herself.

In 1899 McNicoll began her formal art education at the Art Association of Montreal. Among her teachers was the influential painter William Brymner (1855–1925) who introduced his students to *en plein air* painting and encouraged them to travel to Europe to continue their education. McNicoll followed that advice and moved to London, England, in 1902 to enrol at the progressive Slade School of Fine Art, known for its equal treatment of women students. She left the institute after two years of study and moved to St. Ives, a village in Cornwall, to attend the Cornish School of Landscape and Sea Painting. There she had ample opportunity to paint *en plein air*, and her work took on a bright, sunny quality often praised by critics.

In 1908 McNicoll opened a studio in London, which she used as a home base while travelling throughout England and Europe to paint. She spent considerable time in France, where she was exposed to the popular artistic styles of the time, particularly *Impressionism*. She was one of the earliest Canadian painters to achieve success with this style, seen in paintings such as *The Little Worker*, c.1907.

McNicoll frequently travelled to Montreal to exhibit her paintings. Her work was well received by Canadian art critics of the time. In 1908 she was awarded the Jessie Dow Prize for *September Evening*, 1908, for the “most meritorious oil painting by a Canadian artist.” She was elected to the Royal Society of British Artists in 1913 and the Royal Canadian Academy of Arts in 1914.

In 1915 McNicoll developed complications from diabetes and died (she was only thirty-five). By then she had exhibited more than seventy works in Canada and Britain. Although she received critical acclaim during her lifetime, her contributions to Canadian art and Impressionism were not recognized until the 1970s.



Fig 4. Helen McNicoll, *On the Cliffs*, 1913. Absorbed in their thoughts, these figures do not seem to acknowledge one another.



Fig 5. Helen McNicoll, *Landscape with Cows*, c.1907. This painting is one of McNicoll's earliest efforts to take up the Impressionist style.

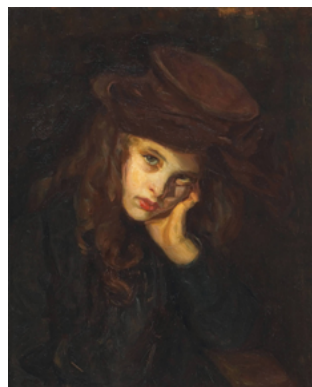


Fig 6. Helen McNicoll, *The Brown Hat*, c.1906. With its dark palette and the direct gaze of its sitter, this portrait is unusual for McNicoll.



Fig 7. Helen McNicoll, *Market Cart in Brittany*, c.1910. McNicoll worked frequently in Brittany, where she painted warm-toned market scenes.

NATIONAL & WORLD EVENTS

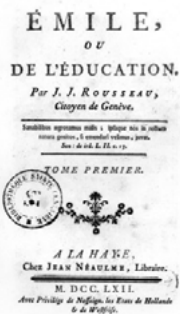


Fig 8. Title page from the first edition of *Émile, ou De l'éducation* by Jean Jacques Rousseau.

Philosopher Jean Jacques Rousseau **1762**
writes *Emile or, On Education*, the Enlightenment treatise on children.

On January 1, the Mohawk **1831**
Institute becomes Canada's first residential school.

The *British North America Act* **1867**
establishes a framework for public education in Canada.

The British Child Emigration **1869**
Movement begins: between this year and 1948 over 100,000 juvenile migrants are sent to Canada from the British Isles.

Canada's first public school **1879**
kindergarten opens at the Central School (now Suddaby Public School) in Kitchener, Ontario.



Fig 9. Student teachers training in a kindergarten class in 1898 in Toronto.

Lucy Maud Montgomery (1874–1942) **1882**
writes *Anne of Green Gables*, Canada's most famous children's novel. The book is published in 1908.

The first Canadian Boy Scouts **1899**
group is established, in Manitoba. The first unit of what becomes Girl Guides of Canada is established in St. Catharines, Ontario, in 1910.



Fig 10. 1st Hanover Brownie Pack (original photograph taken in 1920).

The *Adolescent School Attendance Act* **1902**
makes it compulsory for students in Canada's urban areas to attend school until age sixteen.

Most Canadian provinces have **1905**
passed legislation excluding children under fourteen from factory and mine employment.

HELEN MCNICOLL'S LIFE

. **1879**
Helen Galloway McNicoll is born in Toronto, Ontario, the daughter of British immigrants.

. **1882**
McNicoll catches scarlet fever, which results in severe hearing loss.

. **1899**
McNicoll formally begins her studies at the Art Association of Montreal.

. **1902**
McNicoll moves to London, England, and enrolls at the Slade School of Fine Art.

. **1905**
McNicoll moves to St. Ives, England, to attend the Cornish School of Landscape and Sea Painting.

. **1906**
McNicoll debuts six paintings at the annual exhibition of the Art Association of Montreal.

. **1908**
McNicoll opens a studio in London.

. **1914**
McNicoll is elected as an associate member of the Royal Canadian Academy of Arts.

. **1915**
McNicoll dies of complications from diabetes in Swanage, England.



Fig 11. Photograph of the Art Association of Montreal sculpture room, published in *The Standard*, November 18, 1905.



Fig 12. Photograph of students at the Slade School, June 23, 1905.



Fig 13. Photograph of Helen McNicoll adjusting model's hair, n.d. The back of this photograph reads: "It's so hot that I've put a handkerchief round my neck. It's about 90 in the shade."

LEARNING ACTIVITY #1

TWO VIEWS OF CHILDHOOD: REALITY AND IDEALIZATION

In this activity, students will analyze a variety of paintings depicting idealized notions of childhood at the turn of the twentieth century. Students will then explore historical facts about childhood in Canada and address the question of when art presents a historical record and when it is an idealized depiction of the world.

Big Idea

A romanticized notion of childhood

Learning Goals

1. I can use art and cultural artifacts to understand the experiences of people from history.
2. I can use my critical thinking and creative skills to analyze an artwork.
3. I can research the historical and social impact of a specific concept and communicate my understanding.
4. I can show empathy, care, and understanding when researching the experiences of people from history.
5. I understand the difference between reality and idealization.

Materials

- Access to tablets, computers, or textbooks for historical research
- Chart paper
- [Helen McNicoll Image File](#)
- Paper
- Pencils, markers, and pencil crayons
- “Who Was Helen McNicoll?” biographic information sheet ([page 2](#))

Process

1. Divide students into four to six groups and provide each group with one image from the list below (all are included in the [Helen McNicoll Image File](#)). Do not provide students with the title or date of the artwork until after the first stage of the activity.

- Helen McNicoll, *The Little Worker*, c.1907
- Helen McNicoll, *Picking Flowers*, c.1912
- Helen McNicoll, *Fishing*, c.1907
- Helen McNicoll, *Watching the Boat*, c.1912



Fig 14. Helen McNicoll, *The Little Worker*, c.1907. The subject of this painting is shown looking after chickens, in a warm pastoral field.



Fig 15. Helen McNicoll, *Picking Flowers*, c.1912. In this work we see two children picking flowers in a garden.



Fig 16. Helen McNicoll, *Fishing*, c.1907. These children appear to have created improvised fishing rods out of sticks for a spontaneous game.



Fig 17. Helen McNicoll, *Watching the Boat*, c.1912. This scene depicts children watching a toy boat that is represented through small dabs of paint.

Learning Activity #1 Continued

2. Ask students to carefully examine the paintings and answer the following guiding questions. Students should share their observations with their peers.

- How old is the child or children in your image?
- What are they wearing?
- What are they doing?
- Do you think they are enjoying this activity?
- Do you think this is a typical activity for a child?

3. Introduce the artist Helen McNicoll using the “Who Was Helen McNicoll?” biographic information sheet. Reveal the titles and dates of the assigned artworks. Engage in a class discussion on the creation of childhood using the following guiding questions.

- What do these images say about childhood in the early twentieth century?
- Based on your knowledge and understanding, do you think these paintings are an accurate representation of childhood across Canada at this time?

4. Provide students with a background history on childhood in early twentieth-century Canada (suggested external resources can be found on [page 12](#))—specifically pointing out the following facts about Canadian child labour.

- In the seventeenth and eighteenth centuries in Canada, it was generally assumed that children should contribute to the family economy from about age seven.
- Child labour—defined as the regular employment of boys and girls under the age of fifteen or sixteen—was common in cities across the country, and children could be found working in textile mills, mines, and factories.
- The end of child labour in Canada did not come until the twentieth century, after provincial legislation began regulating child labour in factories and mines in the 1870s and 1880s.
- In 1921 the *Adolescent School Attendance Act* increased the age of compulsory attendance in urban areas to sixteen.
- By 1929 children under fourteen had been legally excluded from factory and mine employment in most provinces.

5. Ask students the following questions:

- How has your understanding of childhood changed with this information?
- What do you wonder about childhood during this time period?
- Why do you think that Helen McNicoll made these beautiful pictures of children when they didn’t represent the reality of so many children’s lives?

In concluding the discussion, emphasize that McNicoll’s paintings represent romanticized ideals—even the children shown in the paintings may have led very different lives. McNicoll’s models were very often working class children she hired to pose. As Samantha Burton notes in *Helen McNicoll: Life & Work*, McNicoll’s friend Dorothea Sharp often made arrangements with child models, “mostly the daughters of fishermen . . . who loved to dress up in the pretty frocks from the children’s wardrobe she always carried with her.”



Fig 18. Helen McNicoll, *Sketch for "Picking Flowers,"* c.1912. This sketch illustrates McNicoll’s plan for the finished painting.

LEARNING ACTIVITY #2

THE ACTIVITIES OF CHILDHOOD

In this activity, students will analyze a variety of images by Helen McNicoll to learn more about the pastimes, hobbies, and chores that were often a part of childhood life in late nineteenth-/early twentieth-century Canada. As an extended activity, students can use their research to write short fictional stories.

Big Idea

Late nineteenth-/early twentieth-century pastimes, chores, and hobbies

Learning Goals

1. I can use art and cultural artifacts to understand the experiences of people from history.
2. I can discuss the various chores, activities, hobbies, and pastimes of children in the late nineteenth and early twentieth centuries.
3. I can use my critical thinking and creative skills to analyze an artwork.
4. I can research the historical and social impact of a specific concept and communicate my understanding.
5. I can show empathy, care, and understanding when researching the experiences of people from history.

Materials

- Access to tablets, computers, or textbooks for historical research
- Chart paper
- [Helen McNicoll Image File](#)
- Paper
- Pencils, markers, and pencil crayons
- “Who Was Helen McNicoll?” biographic information sheet ([page 2](#))

Process

1. Introduce Helen McNicoll using the “Who Was Helen McNicoll?” biographic information sheet. Explain to students that McNicoll is widely known for her Impressionist paintings of women and children in the early twentieth century. Read the following quotation from *Helen McNicoll: Life & Work* while projecting the image *Cherry Time*, c.1912.

As author Samantha Burton explains, Helen McNicoll “played an important role in shaping public understandings of modern childhood through images such as *Cherry Time*, c.1912. In this painting, as in her idyllic representations of carefree young girls picking flowers or playing on the beach, she contributes to a body of imagery that [...] helps to construct the idea of childhood as a special and separate phase of life. It should, however, be acknowledged that these understandings of separate spheres and ideal childhood were specific to white, middle- and upper-class families.”



Fig 19. Helen McNicoll, *Cherry Time*, c.1912. This painting shows two girls completely absorbed in a summer snack, fruit that they may have picked themselves.

Learning Activity #2 Continued

2. Project the following artworks by Helen McNicoll on the board one at a time or hand copies to students. Together as a class, create a list of some of the activities, pastimes, games, and chores seen in these images. Remind students to imagine beyond the painting. For example, in the paintings *The Blue Sea (On the Beach at St. Malo)*, c.1914, or *On the Beach*, c.1910, the children could have spent time collecting seashells. The list generated in this class discussion could include the following: picking flowers, playing with toy boats, sewing, feeding chickens, carrying water, playing in the sand, going for nature walks, etc.

- *Gathering Flowers*, c.1911
- *The Blue Sea (On the Beach at St. Malo)*, c.1914
- *Sunny September*, 1913
- *On the Beach*, c.1910
- *Minding Baby*, c.1911

3. Have students share an example or give a short demonstration of an activity, pastime, game, or chore from this time period and engage in a show-and-share discussion. Depending on the age and stage of your students, you can choose either to assign topics or have students research and choose their activity. You may work with students to decide the level of complexity and work that demonstrates knowledge and understanding of the students' selected topics. A list of possible topics is included below:

- | | |
|--|--|
| • Picking or drying fruit | • Making jam |
| • Skipping games and chants | • Baking |
| • Hoop rolling and other recess games/leisure activities | • Tending to farm animals |
| • Weaving | • Reading (you might consider creating a list of children's books of the time) |
| • Sewing/quilting/needlepoint | |
| • Making butter | |



Fig 20. Helen McNicoll, *Gathering Flowers*, c.1911.



Fig 21. Helen McNicoll, *The Blue Sea (On the Beach at St. Malo)*, c.1914.



Fig 22. Helen McNicoll, *Sunny September*, 1913.



Fig 23. Helen McNicoll, *On the Beach*, c.1910.



Fig 24. Helen McNicoll, *Minding Baby*, c.1911.

Activity Extension

Have students write a short fictional story based on the image provided to their group and using historical information found in their research. Students should be directed in their research, and the following questions can guide students in creating their narratives. If time permits, ask students to create additional illustrations for their story. Once complete, ask students to read their stories to the class.

- What are the names of the children in your painting?
- What can the children see, hear, smell, and taste in the moment shown in the image?
- What is their mood?
- If there is more than one child in the painting, what are their relationships to one another?
- What was the child doing just before the activity seen in the painting?
- What will they be doing after this activity?

CULMINATING TASK

CHILDHOOD ACROSS CANADA

Our modern conception of childhood is rooted in the work of European Enlightenment philosophers, including John Locke and Jean Jacques Rousseau. For them, and other thinkers who followed, childhood was a time of innocence and purity. Their attitudes toward childhood were new because before the eighteenth century, children were thought of as small adults, capable of the same work and tasks as their parents. One of the first artists to present the myth of childhood innocence was Sir Joshua Reynolds, who famously painted *The Age of Innocence*, c.1788. Like her European predecessors, McNicoll embraced an ideal of childhood. Although her images were beautiful, they did not depict the typical experience of all groups or communities living in Canada or the world in the late nineteenth and early twentieth centuries. This exercise explores childhood across Canada during the late nineteenth century and early twentieth century and how it differed from McNicoll's presentation.

Big Idea

Childhood experiences

Learning Goals

1. I can use art and cultural artifacts to understand the experiences of people from history.
2. I can discuss the various chores, activities, hobbies, employments, and pastimes of children in the late nineteenth and early twentieth centuries.
3. I can use my critical thinking and creative skills to analyze an artwork.
4. I can research the historical and social impact of a specific concept and communicate my understanding.
5. I can show empathy and understanding as I research and share my findings.

Success Criteria

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

1. Written work shows clear evidence of research and understanding of the specific time period and place.
2. Written work shows clear evidence of research and understanding of the role of children within the late nineteenth and early twentieth centuries.
3. Written work is thoughtful, clear, and edited.
4. Artifacts included are historically accurate and appropriate.

Materials

- Access to printers
- Access to tablets, computers, or textbooks for historical research
- Chart paper, Bristol board, or folding display boards
- Glue and tape
- Pencils, markers, and/or pencil crayons
- Scissors



Fig 25. Helen McNicoll, *Study of a Child*, c.1900. In this painting the close-up view of the child and the baby offers us an intimate glimpse of a family's life.

*Culminating Task Continued***Process**

1. Introduce students to the project and inform them that they will prepare a poster presentation for the class that explores the concept of childhood in Canada in the late nineteenth and early twentieth centuries. Students can research and select a specific group or community living in Canada during this period (including First Nations, Métis, or Inuit communities). They will then prepare a poster presentation that accurately depicts childhood in that particular community. The poster presentation should include the following elements:

- A title for the poster
- A description of the community or group based on research
- A map pinpointing the location of the community or group in Canada
- A written paragraph about childhood in this specific time and place
- A timeline of a typical day, from waking up in the morning to going to bed at night
- Examples of daily activities, hobbies, pastimes, chores, games

Students can include artifacts to display alongside the poster presentation, such as photographs or objects that they have created/sourced (e.g. weaving loom, homemade butter churn, sewing materials). Students should submit a written reflection comparing and contrasting their own childhood experiences to those of the children in the community they researched, and they should submit these reflections with their research notes and bibliographies.

2. Provide students with time to think critically about what community or group they most resonate with and would like to use for this project. Ask students to “think, pair, share” their selections and submit their final choices for approval. If desired, the teacher can conference with each student to discuss the student’s choice.
3. Provide students with time to research their chosen community or group and compile detailed research notes.
4. Have students brainstorm a variety of sketches or ideas for their final presentations. These sketches and ideas can be shared with both their peers and their teacher for feedback before embarking on their final products. Students will then create their poster presentations (they can use a variety of materials and media to create their poster displays).
5. Provide time for students to write their reflections. At this stage, students should be reminded that they are comparing aspects of their childhood with a specific time and place in Canadian history. It is important that students are reminded to show empathy, understanding, and appropriate behaviour when comparing childhood in the present day to childhood in a specific community in the past. At this point, the teacher may wish to provide students with a specific set of guiding questions to guide the written reflection.
6. Once complete, students can display their posters and engage in a gallery walk. Alternatively, students can present their poster displays and give a brief oral presentation about childhood in their specific community or group from Canada for the class.



Fig 26. Helen McNicoll, *The Farmyard*, c.1908. This painting represents rural children in a farmyard with several resident chickens.

HOW HELEN MCNICOLL MADE ART: STYLE & TECHNIQUE

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

INFLUENCE OF DRAWING

McNicoll began her art education at the Art Association of Montreal. She attended classes in painting and illustration, but the most important area of study was drawing. McNicoll developed her drawing skills by copying paintings and sculptures. She eventually moved on to drawing from live nude models. Her sketchbook from this time shows careful attention to the proportions and movement of the human body. Many of her paintings demonstrate her early study and mastery of the body.

PAINTING OUTDOORS

While studying at the Art Association of Montreal, McNicoll attended outdoor sketching classes. Here she worked *en plein air*, a French term meaning “in the open air.” This practice of painting or sketching outdoors to observe nature was made popular by the [Impressionists](#) but was widely practised by many artists. The focus of *en plein air* painting was to observe the changing effects of weather, atmosphere, and light. McNicoll continued to work *en plein air* for the rest of her career, producing sketches outdoors that she then finished in a studio.

IMPRESSIONISM

McNicoll was one of few Canadian artists to fully adopt [Impressionism](#). Impressionism was a highly influential art movement that originated in France in the 1860s. It was made famous by French artists like Claude Monet, Pierre-Auguste Renoir, and Edgar Degas. The Impressionist style includes bright colours, distinct brushstrokes, and a focus on light. Impressionist artists did not paint subjects realistically, but rather portrayed fleeting *impressions* of the world. These artists often painted outdoors and depicted scenes of nature and daily life. Many of McNicoll’s paintings draw on the style and subject matter of Impressionism.

SCENES OF WOMEN AND CHILDREN

McNicoll is very well known for her scenes of women and children. Many female Impressionists painted subjects from their lives, often using their friends, mothers, sisters, and children as models. Several of McNicoll’s paintings show women in domestic settings and performing activities that were seen as appropriate for women, such as sewing and entertaining. She also painted idyllic representations of carefree young girls picking flowers or playing on the beach.



Fig 27. Helen McNicoll, *Large Sketchbook*, c.1902. The men in these drawings are not entirely nude because women artists drew male models who were draped.



Fig 28. Helen McNicoll, *A Welcome Breeze*, c.1909. This painting was praised for capturing the quality of sunshine.



Fig 29. Helen McNicoll, *Midsummer*, c.1909. McNicoll embraced the Impressionist style for paintings of rural genre scenes and landscapes.



Fig 30. Helen McNicoll, *Under the Shadow of the Tent*, 1914. This painting’s relatively large size supports the idea that women’s artistic activity is important.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- The online art book *Helen McNicoll: Life & Work* by Samantha Burton: www.aci-iac.ca/art-books/helen-mcnicoll
- [Helen McNicoll Image File](#) with artworks and images related to this lesson
- “Who Was Helen McNicoll?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Helen McNicoll’s life ([page 3](#))
- “How Helen McNicoll Made Art: Style & Technique” information sheet ([page 10](#))

GLOSSARY

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

en plein air

French for “open air,” used to describe the practice of painting or sketching outdoors to observe nature and in particular the changing effects of light.

Impressionism

A highly influential art movement that originated in France in the 1860s and is associated with the emergence of modern urban European society. Claude Monet, Pierre-Auguste Renoir, and other Impressionists rejected the subjects and formal rigours of academic art in favour of scenes of nature and daily life and the careful rendering of atmospheric effects. They often painted outdoors.



Fig 31. Helen McNicoll, *Stubble Fields*, c.1912. The brilliant yellow and purple tones show an awareness of late nineteenth-century colour theory popular in Impressionist and Post-Impressionist circles.



Fig 32. Helen McNicoll, *Sunny September*, 1913. In this pleasant scene a woman and two children appear to be sightseeing, tourists enjoying a day in the countryside.

EXTERNAL RESOURCES

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

Black Creek Pioneer Village

<https://blackcreek.ca/>

Discovery Harbour

<http://www.discoveryharbour.on.ca/dh/en/Home/index.htm>

Lang Pioneer Village Museum

<http://www.langpioneervillage.ca/>

Sainte-Marie among the Hurons

<http://www.saintemarieamongthehurons.on.ca/sm/en/Home/index.htm>

Upper Canada Village

<http://www.uppercanadavillage.com/>

Childhood Defined (UNICEF)

<https://www.unicef.org/sowc05/english/childhooddefined.html>

The Invention of Childhood

http://www.bbc.co.uk/pressoffice/pressreleases/stories/2006/09_september/15_childhood.shtml

Victoria & Albert Museum: Search the Collections

<http://collections.vam.ac.uk/>

Residential Schools in Canada

<https://www.thecanadianencyclopedia.ca/en/article/residential-schools>

History of Residential Schools

<https://indigenouspeoplesatlasofcanada.ca/article/history-of-residential-schools/>

Indian Residential Schools

<https://www.aadnc-aandc.gc.ca/eng/1100100015576/1100100015577>

Indigenous Services Canada

<https://www.canada.ca/en/indigenous-services-canada.html>

Timeline: Residential Schools

<https://thecanadianencyclopedia.ca/en/timeline/residential-schools>



Fig 33. Helen McNicoll, *Minding Baby*, c.1911. Here two young girls are engaged in sewing, while still keeping an eye on their younger sibling.

FIGURE LIST

Every effort has been made to secure permissions for all copyrighted material. The Art Canada Institute will gladly correct any errors or omissions.

Fig 1. Helen McNicoll, *In the Shadow of the Tree*, c.1914, oil on canvas, 100.3 x 81.7 cm. Musée national des beaux-arts du Québec, Quebec City (1951.140).

Fig 2. Helen McNicoll, *Buttercups*, c.1910, oil on canvas, 40.7 x 46.1 cm. National Gallery of Canada, Ottawa, bequest of Sylva Gelber, Ottawa, 2005 (41709).

Fig 3. Helen McNicoll in her studio at St. Ives, c.1906, photographer unknown. Helen McNicoll artist file, The Robert McLaughlin Gallery, Oshawa.

Fig 4. Helen McNicoll, *On the Cliffs*, 1913, oil on canvas, 50.9 x 61 cm. Private collection. Courtesy of the Art Gallery of Ontario, Toronto.

Fig 5. Helen McNicoll, *Landscape with Cows*, c.1907, oil on canvas, 90.5 x 71.1 cm. Art Gallery of Ontario, Toronto, gift of Mrs. R. Fraser Elliott, 1977 (77/7). © Art Gallery of Ontario.

Fig 6. Helen McNicoll, *The Brown Hat*, c.1906, oil on canvas, framed: 75.5 x 65.5 cm. Art Gallery of Ontario, Toronto, gift from the Estate of R. Fraser Elliott, 2006 (2006/88). © Art Gallery of Ontario.

Fig 7. Helen McNicoll, *Market Cart in Brittany*, c.1910, oil on canvas, 61 x 51.3 cm. The Robert McLaughlin Gallery, Oshawa, gift of M. Sharf, 1983 (1983MH49).

Fig 8. Title page from the first edition of *Émile, ou De l'éducation* by Jean Jacques Rousseau, 1762.

Fig 9. Student teachers training in a kindergarten class in 1898 in Toronto, Canada. Courtesy Archives of Ontario (RG 2-257, Acc. 13522),

Fig 10. 1st Hanover Brownie Pack. Original photograph taken in 1920. Reprinted in unknown newspaper in 1945. Courtesy Girl Guides Canada.

Fig 11. Art Association of Montreal sculpture room, published in *The Standard*, November 18, 1905. Montreal Museum of Fine Arts archives. Courtesy of the Montreal Museum of Fine Arts. Photo credit: The Gazette/Southam.

Fig 12. Students at the Slade School, June 23, 1905, photographer unknown. Slade Archive Project, Slade School of Fine Art, University College London.

Fig 13. Helen McNicoll adjusting model's hair, date unknown, photographer likely Dorothea Sharp. Helen McNicoll artist file, The Robert McLaughlin Gallery, Oshawa.

Fig 14. Helen McNicoll, *The Little Worker*, c.1907, oil on canvas, 61 x 51.3 cm. Art Gallery of Ontario, Toronto, purchase, 1983 (83/238). © Art Gallery of Ontario.

Fig 15. Helen McNicoll, *Picking Flowers*, c.1912, oil on canvas, framed: 115.5 x 107 cm. Art Gallery of Ontario, Toronto, gift of R. Fraser Elliott, Toronto, in memory of Betty Ann Elliott, 1992 (92/102). © Art Gallery of Ontario.

Fig 16. Helen McNicoll, *Fishing*, c.1907, oil on canvas, 87.6 x 101 cm. Private collection. Courtesy of the Art Gallery of Ontario.

Fig 17. Helen McNicoll, *Watching the Boat*, c.1912, oil on canvas, 64.1 x 76.8 cm. Private collection, Vancouver. Courtesy of Heffel Fine Art and Auction House.

Fig 18. Helen McNicoll, *Sketch for "Picking Flowers,"* c.1912, oil on canvas on laminated paperboard, 25.5 x 20.3 cm. Art Gallery of Ontario, Toronto, gift of Helen McNicoll Dubeau, Acton, Ontario, 1994 (94/796). © Art Gallery of Ontario.

Fig 19. Helen McNicoll, *Cherry Time*, c.1912, oil on canvas, 81.7 x 66.4 cm. McMichael Canadian Art Collection, Kleinburg (1995.30.3).

Fig 20. Helen McNicoll, *Gathering Flowers*, c.1911, oil on canvas, 76.2 x 63.5 cm. Private collection. Courtesy of the Art Gallery of Ontario.

Fig 21. Helen McNicoll, *The Blue Sea (On the Beach at St. Malo)*, c.1914, oil on canvas, 51.4 x 61 cm. Private collection. Courtesy of Heffel Fine Art and Auction House.

Fig 22. Helen McNicoll, *Sunny September*, 1913, oil on canvas, 92 x 107.5 cm. Collection Pierre Lassonde. Courtesy of Musée national des beaux-arts du Québec, Quebec City. Photo credit: Musée national des beaux-arts du Québec, Idra Labrie.

Fig 23. Helen McNicoll, *On the Beach*, c.1910, oil on canvas, 41 x 46 cm. Private collection.

Fig 24. Helen McNicoll, *Minding Baby*, c.1911, oil on canvas, 50.8 x 61 cm. Private collection. Courtesy of the Art Gallery of Ontario, Toronto.

Fig 25. Helen McNicoll, *Study of a Child*, c.1900, oil on canvas, 61 x 50.8 cm. Montreal Museum of Fine Arts, gift of Mr. and Mrs. David McNicoll (1915.121).

Fig 26. Helen McNicoll, *The Farmyard*, c.1908, oil on canvas, 71 x 85.5 cm. New Brunswick Museum, Saint John, Saint John Art Club Collection, 1995 (1995.26.26).

Fig 27. Helen McNicoll, *Large Sketchbook*, c.1902, twenty-three loose folios from bound sketchbook, with graphite, conte drawings on laid paper, overall: 20.3 x 13 cm. Art Gallery of Ontario, Toronto, gift of Jane and John McNicoll, 2002 (2002/9440). © Art Gallery of Ontario.

Fig 28. Helen McNicoll, *A Welcome Breeze*, c.1909, oil on canvas, 50.8 x 61 cm. Private collection. Courtesy of Heffel Fine Art Auction House.

Fig 29. Helen McNicoll, *Midsummer*, c.1909, oil on canvas, 61.8 x 72.2 cm. Art Gallery of Nova Scotia, Halifax (1925.3).

Fig 30. Helen McNicoll, *Under the Shadow of the Tent*, 1914, oil on canvas, 83.5 x 101.2 cm. Montreal Museum of Fine Arts (1915.122).

Fig 31. Helen McNicoll, *Stubble Fields*, c.1912, oil on canvas, 73.7 x 89.7 cm. National Gallery of Canada, Ottawa (360).

Fig 32. Helen McNicoll, *Sunny September*, 1913 (see figure 22 for details).

Fig 33. Helen McNicoll, *Minding Baby*, c.1911 (see figure 24 for details).