

The background of the entire page is a detailed oil painting of a river landscape. In the foreground, a large, weathered log lies horizontally across the lower left. A brown bear is perched on the log, looking towards the right. The river flows from the background towards the foreground, with numerous rocks and boulders scattered throughout. In the background, a waterfall cascades down a rocky cliff. The sky is filled with soft, white and grey clouds. The overall style is realistic and detailed, characteristic of 19th-century landscape painting.

TEACHER RESOURCE GUIDE
FOR GRADES 1–12

LEARN ABOUT

**LIVING THINGS
& HABITATS**

through the art of

HOMER WATSON

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

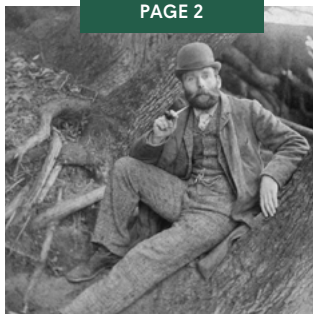
TABLE OF CONTENTS

PAGE 1



RESOURCE OVERVIEW

PAGE 2



WHO WAS HOMER WATSON?

PAGE 3



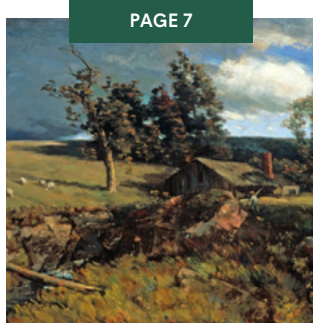
TIMELINE OF HISTORICAL EVENTS AND ARTIST'S LIFE

PAGE 4



LEARNING ACTIVITIES

PAGE 7



CULMINATING TASK

PAGE 9



HOW HOMER WATSON MADE ART: STYLE & TECHNIQUE

PAGE 10



ADDITIONAL RESOURCES

READ ONLINE



HOMER WATSON: LIFE & WORK BY BRIAN FOSS

DOWNLOAD



HOMER WATSON IMAGE FILE

RESOURCE OVERVIEW

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

Homer Watson (1855–1936) was one of the country’s most important nineteenth-century artists, and he is best known for his landscapes of Canada. Although Watson did not work in a revolutionary style like Impressionism or Post-Impressionism, adopted by many European painters of his day, his views about land were ahead of their time. He believed in maintaining sustainable relationships with nature and in preserving the environment. The lands of southern Ontario were very important to him personally, and he knew them well. In this guide Watson’s connection to the natural world is used as a foundation for students’ exploration of plants, animals, and everything they need to live in a healthy ecosystem.

Curriculum Connections

- Grades 1–4 Language Arts
- Grades 1–4 Science
- Grades 1–4 Visual Arts
- Grade 4 Social Studies
- Grades 7–8 Science
- Grades 7–12 Visual Arts
- Grades 9–12 Biology

Themes

- Ecosystems
- Habitats
- Living things
- Plants



Fig 1. Homer Watson, *Down in the Laurentides*, 1882. This work was begun when Watson visited Île d’Orléans in Quebec.

Teaching Exercises

The activities found in this guide allow students to explore the natural world around them through careful observation and research in order to develop an understanding of the characteristics and needs of plants and other living things.

- Learning Activity #1: The Characteristics and Needs of Plants ([page 4](#))
- Learning Activity #2: Risks to Healthy Environments ([page 6](#))
- Culminating Task: Habitats and Ecosystems ([page 7](#))

A Note on Using This Guide

Watson’s art reflects a view of the land as a place of natural beauty that can also be used to benefit people and industry, a view that was common in the nineteenth century. When teaching with Watson’s paintings, it is important to recognize the deep historical and continuing ownership and stewardship of the land by the Indigenous peoples in Canada—a subject that the artist did not address—to ensure that this perspective, in addition to Watson’s views, is honoured and presented.

WHO WAS HOMER WATSON?



Fig 2. One of the earliest known photographs of Homer Watson, c.1880.

Homer Ransford Watson, the grandson of German and British settlers, was born in the village of Doon, Ontario, in 1855. The village had been founded only twenty-one years before his birth. Watson's family supported his interest in art from an early age. When he was eleven, he received a set of watercolours. Four years later he was given his first oil paints. Yet Watson had little formal art training: he spent his childhood years studying and copying the etching and woodcut illustrations in books from his family's library.

Early in his career Watson travelled to Toronto and then to New York State to paint. He first exhibited with the Ontario Society of Artists in 1878, and his work was well reviewed by art critics. Watson's career took off when his painting *The Pioneer Mill*, 1880, was purchased by Canada's governor general as a gift for Queen Victoria. In 1882 his reputation was further enhanced when the prominent Irish playwright and poet Oscar Wilde declared him "the Canadian Constable," comparing Watson to the famous British landscape painter [John Constable](#) (1776–1837).

Four years later five of Watson's paintings were included in the Colonial and Indian Exhibition in London, which displayed objects from across the British Empire. Watson himself travelled to Britain in 1887, and while there he worked to establish his reputation in Europe. During this period he journeyed in England, Scotland, and France, and his paintings were shown at the Royal Academy of Arts and the New Gallery. In 1890, longing for home, Watson returned to Doon and to painting landscapes inspired by the surrounding area. In later years he built a studio extension onto his house and added a gallery. A committed environmentalist, Watson also helped organize a conservation group that protected the woods near his home.

In 1907 Watson became president of the Canadian Art Club, and in 1918 he was elected president of the Royal Canadian Academy of Arts. Both positions demonstrate his critical success and the respect accorded him by other Canadian artists. By the early 1920s Watson's health was beginning to decline, and in 1936 he died in Doon after having suffered from acute deafness and heart problems for many years. His contributions to Canadian art continue to be acknowledged by artists and scholars, and many of his works now hang in galleries and museums across Canada.



Fig 3. Homer Watson, *The Pioneer Mill*, 1880. No painting was more important for Watson's career than this artwork.



Fig 4. Homer Watson, *Landscape, Scotland*, 1888. While visiting Britain, Watson spent time on the southeast coast of Scotland.



Fig 5. Homer Watson, *Moonlit Stream*, 1933. In his later years Watson often painted scenes of evening landscapes.



Fig 6. Homer Watson, *The Old Mill and Stream*, 1879. The mill in this painting is in ruins; its state may refer to the consequences of upsetting a balance between logging for human needs and allowing the land time to regenerate.

NATIONAL & WORLD EVENTS



Fig 7. William Notman, John A. Macdonald, Politician, 1863.

After Queen Victoria signs the *British North America Act*, New Brunswick, Nova Scotia, Ontario, and Quebec are united into the Dominion of Canada, and Sir John A. Macdonald becomes the country's first prime minister.

Mount Royal Park in Montreal is officially inaugurated.

The federal government establishes a reserve at Banff; it later becomes Banff National Park.

Algonquin Park is founded.

Canada participates in the North American Conservation Conference.

Canada establishes the Dominion Parks Branch, which later becomes Parks Canada.

The Convention for the Protection of Migratory Birds in the United States and Canada, an early bilateral effort to protect wildlife, is signed.

Canada passes the *National Parks Act*. This act declares the parks "dedicated to the people of Canada for their benefit, education and enjoyment," and it requires that the parks be maintained for future generations.

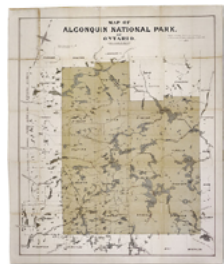


Fig 8. Map of Algonquin National Park of Ontario, 1893.



Fig 9. The seal of Parks Canada.

HOMER WATSON'S LIFE

1855 Homer Ransford Watson is born in the village of Doon, Ontario.

1867

1876

1878

1880

1881

1885

1886

1887

1893

1907

1909

1911

1916

1918

1920

1923

1930

1936

Watson exhibits with the Ontario Society of Artists for the first time.

The Pioneer Mill is purchased by Canada's governor general as a gift for Queen Victoria.

Watson marries Roxanna ("Roxa" or "Roxy") Bechtel.

Five of Watson's paintings are included in the Colonial and Indian Exhibition in London, England.

Watson travels to Britain, where he works to establish his reputation in Europe. He spends three years there before returning to Doon.

Watson becomes the first president of the Canadian Art Club.

Watson is elected president of the Royal Canadian Academy of Arts.

Watson raises money to save trees in Cressman's Woods (now Homer Watson Park).

Watson buys his first automobile, which enables him to carry his painting equipment on long trips.

Watson dies in Doon at the age of eighty-one.



Fig 10. Homer Watson's birthplace, built c.1844 by his grandfather James Watson, one of the first settlers in the area.



Fig 11. Homer Watson, *Log-cutting in the Woods*, 1894. In this painting two men harvest timber, but the forest beyond remains vibrant and healthy.



Fig 12. Members of the Canadian Art Club, c.1907. From left: James Wilson Morrice, Edmund Morris, Homer Watson, Newton MacTavish, Curtis Williamson.



Fig 13. Homer Watson, *Storm Drift*, 1934. Watson created this work outdoors, painting directly onto a panel.

LEARNING ACTIVITY #1

THE CHARACTERISTICS AND NEEDS OF PLANTS

Using various works by Homer Watson, students will learn the basic needs of plants, their physical characteristics (stem, leaf, etc.), and how to identify plants based on their various characteristics. Students will undertake specific research on plants to gain a more general understanding, and the class as a whole will learn about a variety of plants.

Big Idea

Plants and their environments

Learning Goals

1. I can identify the characteristics and needs of various plants.
2. I can use my critical thinking and creative skills to analyze an artwork.
3. I can explain why certain plants grow in specific places.
4. I can accurately sketch a plant to show its characteristics.

Materials

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

Process

1. Lead students in a guided discussion, using the following questions:
 - How do we identify different types of plants?
 - What can we look for in plants to identify them?
2. Using ideas about identification (leaves, bark, where they grow, colour, etc.), present students with tools for identifying plants (see the external resources on [page 11](#)).
3. Show students the photograph of the deciduous tree (see [Homer Watson Image File](#)) and together discuss its characteristics. Next show students Homer Watson’s painting *Grand River Landscape at Doon*, c.1881. Ask students the following guiding questions:
 - What are some of the differences between the photograph of the tree and the painting?
 - What are some of the choices that Watson made when he painted trees and plants, as seen on this canvas?
 - What elements do you think Watson might have simplified when he painted trees and plants? What elements do you think he exaggerated?
4. Discuss Homer Watson using the “Who Was Homer Watson?” biographic information sheet.



Fig 14. Homer Watson, *Grand River Landscape at Doon*, c.1881. Although this painting is alive with detail, it is a composite image rather than a geographically precise record.

Learning Activity #1 Continued

5. Divide students into small groups and give each group one of the following paintings by Watson for review: *Near the Close of a Stormy Day*, 1884; *On the Mohawk River*, 1878; *A Coming Storm in the Adirondacks*, 1879; *Two Cows in a Stream*, c.1885; and *A Cornfield*, 1883 (see [Homer Watson Image File](#)). Each image should be printed on the centre of a sheet of paper, surrounded by several inches of white space as a border. Ask students to look carefully and try to identify different types of plants in the painting. Following the previous discussion, students should recognize that the artistic choices of the artist can make identification possible or difficult. Students should strive for a plausible plant that matches what can be seen in the painting; for instance, “I think the small flowers in the foreground could be Queen Anne’s Lace as they have groupings of small white flowers growing from what looks like a single green stem.”



Fig 15. Homer Watson, *Near the Close of a Stormy Day*, 1884. This work juxtaposes a cloudy, dramatic sky with a peaceful, calm landscape.



Fig 16. Homer Watson, *On the Mohawk River*, 1878. As a young man Watson travelled in New York State; this painting depicts a major river there.



Fig 17. Homer Watson, *A Coming Storm in the Adirondacks*, 1879. This painting exemplifies Watson's lifelong commitment to portraying nature's power and drama.



Fig 18. Homer Watson, *Two Cows in a Stream*, c.1885. Watson felt strongly that a landscape painter should paint places he knew well—in his case, the lands near Doon.



Fig 19. Homer Watson, *A Cornfield*, 1883. This scene shows the rolling hills in the landscape around Doon.

6. Give students time to research the types of plants that appear in Watson's paintings, as well as other plants that can be found in riverbank habitats like those he painted (you may want to choose a river in your local area). While researching, students should address the questions “Why does this plant grow in this area?” and “How are the needs of this plant met in this environment?” The needs that students identify are expected to reflect the students' age and stage; while younger students might focus on clean air, water, and sunlight, older students might also consider the adaptations that allow plants to survive in this habitat.
7. Have students extend their images beyond their frames. Through their research they should identify one plant that grows near a river but is not depicted in the original image. They can then draw their chosen plant in the white space surrounding the painting (extending the artwork), with correct features or characteristics, and explain why they have chosen to place their plants in specific parts of the image (e.g., “I placed a blueberry plant on the hill beyond the left side of the painting because it needs lots of sun and a dry place to grow”).
8. Ask students to write a report on the plant they chose. Display students' work and reports and host a gallery walk and discussion on the different plants they have learned about.

LEARNING ACTIVITY #2

RISKS TO HEALTHY ENVIRONMENTS

Homer Watson believed that people need to have sustainable relationships with nature. He understood that an environment can be at risk from human actions, extreme natural events, and natural events caused by human actions (for instance, Watson was conscious that deforestation can make land more vulnerable to floods because the forest is no longer there to absorb water). In this activity, students will discuss two of Watson's paintings, *The Last of the Drouth (The Last Day of the Drought)*, 1881, and *On the River at Doon*, 1885. The contrast between the drought-affected land and the lush green landscape creates a starting point for students to reflect on the risks to healthy environments and their potential impacts on all living things.

Big Idea

Healthy environments

Learning Goals

1. I can identify how changes in weather affect plants and the environment.
2. I can use my critical thinking and creative skills to analyze an artwork.
3. I can identify the needs of living things.

Materials

- Chart paper and paper
- [Homer Watson Image File](#)
- Pencils, markers, and pencil crayons
- “Who Was Homer Watson?” biographic information sheet ([page 2](#))

Process

1. Introduce students to Homer Watson, using the “Who Was Homer Watson?” biographic information sheet.
2. Divide students into small groups and ask them to examine the following paintings: *The Last of the Drouth (The Last Day of the Drought)*, 1881, and *On the River at Doon*, 1885. Have students discuss answers to the following guiding questions:
 - How are the environments in these paintings different?
 - Which environment is better for living things? Why?
 - What do living things need for healthy environments?
3. Bring the class back together and have students share their findings. Students should recognize that many different living things suffer during droughts. As a class, build a list of potential impacts of the drought. If time permits, discuss the potential impacts of other environmental events, such as climate change, floods, forest fires, hurricanes, and ice storms.



Fig 20. Homer Watson, *The Last of the Drouth (The Last Day of the Drought)*, 1881. This painting was presented to Queen Victoria as a gift.



Fig 21. Homer Watson, *On the River at Doon*, 1885. The pale grey sky in this landscape suggests it may have rained recently or it might be about to rain.

CULMINATING TASK

HABITATS AND ECOSYSTEMS

In this task, students will consider what animals might live in the environments depicted by Homer Watson. They will then build an animal habitat or ecosystem (e.g., a meadow, pond, or patch of forested area) that will be displayed with their selected Homer Watson painting. This animal habitat or ecosystem can be a painting, sculpture, or diorama. Students will also create a written report that includes a list of the animals living in the habitat, how their needs are being met (food, water, space, light, air, shelter, etc.), and what factors affect the ability of plants and animals to survive there.

Big Idea

Animal homes

Learning Goals

1. I can explore artmaking as a mode of personal expression.
2. I can use printed and online resources and logical thinking to correctly identify plant and animal species.
3. I can use proper terminology when discussing the biology and ecology of animal habitats.
4. I can describe the importance of environmental stewardship and the benefits for specific groups of people and ecosystems.

Success Criteria

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

1. Written work is thoughtful, clear, and edited.
2. Artwork shows an understanding of Watson's work and communicates a clear understanding of habitats and ecosystems.
3. Artwork and sketches follow conventions and techniques learned in class.
4. Written report clearly communicates artistic decisions, research, and understanding of habitats or ecosystems.

Materials

- Access to tablets, computers, or textbooks for research
- Art supplies
- Chart paper or paper
- [Homer Watson Image File](#)
- Pencils, markers, or pencil crayons

Process

1. Assign, or allow students to select, a single painting by Watson that students will use as the focus of their research (several possibilities are included in the [Homer Watson Image File](#), and in many cases different students will work on the same painting). Students must closely examine their painting, identifying the critical elements of the specific landscape shown in the image (trees, river, cliffs, etc.). Students will use this close examination as a starting point for their research.



Fig 22. Homer Watson, *Before the Storm*, 1887. Intense storm clouds dominate this landscape.

Culminating Task Continued

2. Create a space for collaborative student research, using chart paper, whiteboards, or digitally shared documents. As students will be researching many of the same animals and habitats, they will work collaboratively as a class. Students will research the animals and plants that live in the environments that Watson depicted, and make notes together in the collaborative-research space, using images, annotations, and snippets from articles as appropriate. Students should consider the following questions:
 - What animals would live there?
 - What are their needs? (water, air, food, shelter)
 - Are the animals carnivores, herbivores, or omnivores?
 - What factors affect the abilities of plants and animals to survive?
3. Working together, the class will develop a list of living things, along with information about what the animals or plants need to live, where they spend their time or grow, and what they look like (students should locate images). Students should practice the research and referencing skills they have been learning in class.
4. Using the communal research as a starting point, students will decide which plants and animals would best fit into the scenery shown in their painting. With this research, students will create a display showing their scene and carefully representing the plants and animals they are including. This display may be a painting, drawing, collage, or diorama.
5. Have each student write a reflection that outlines their analysis of the painting and the thinking and research they used to create their display. Inspired by Homer Watson's own beliefs about environmental stewardship, students should include a description of specific actions that people or communities can take to help safeguard the conditions needed to support their natural scene. This written reflection should also demonstrate the student's understanding of the physical environment and the needs of living things. It should be assessed along with their display, and both may be shown together with the original painting for the class or school to appreciate.



Fig 23. Homer Watson, *In Valley Flats Near Doon*, c.1910. The cattle in this scene represent the needs of farm animals.

HOW HOMER WATSON MADE ART: STYLE & TECHNIQUE

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

COMPOSING VIEWS

While still in his twenties, Watson began to focus on painting the outdoors. He soon became known for landscapes inspired by southern Ontario, but Watson claimed he never made “an exact copy from nature.” For most of his career his approach to art involved making studies of elements that he wanted to include in a painting, taking these sketches back to his studio, and creating a composite image. Nature was something Watson interpreted and represented; his landscapes were not literal representations of what he saw.

EMOTIONAL LANDSCAPES

In 1882 Oscar Wilde famously called Watson “the Canadian Constable,” comparing him to British painter [John Constable](#). At the time, Watson had not yet seen Constable’s paintings in person, but Watson’s work shares many similarities with Constable’s landscapes, and just as Constable felt strongly about painting his home county of Suffolk, England, Watson felt strongly about painting the countryside around Doon, Ontario. Watson’s art also has parallels with works by the [Barbizon](#) artists, a group of French landscape painters who painted directly from nature. All these artists painted rural landscapes to which they had personal, emotional connections, and they tried to capture nature’s power and significance. They were not concerned with precise details of the land; instead, Watson believed that great artists were attentive to form, light, colour, and atmosphere.

MASTERING ATMOSPHERE

Watson used two techniques to achieve the dark, moody appearance of many of his landscapes: heavy paint application and subdued tones. His style evolved from using the brush as a tool for drawing to painting [impasto](#), a technique whereby the artist applies paint so thickly that it appears in relief. A good example of Watson’s use of impasto can be seen in *The Flood Gate*, c.1900–1. To convey atmosphere and mood Watson also painted with tones such as rich browns, deep greens, and dull reds.

WORKING OUTDOORS

In 1923 Watson purchased his first automobile. It was a major investment at the time and had a significant impact on his painting style. He was able to transport his equipment on long trips to new areas, where he painted [en plein air](#), or outdoors. During this time Watson used smaller canvases to focus on more detailed subjects, an approach that was quite different from that of his earlier, larger studio paintings. In these final works Watson applied paint in thick, energetic strokes, as seen in works like *Speed River Flats Near Preston*, c.1930.



Fig 24. Homer Watson, *November among the Oaks*, c.1920. In this scene a shepherd is shown in harmony with nature, watching sheep graze under trees.



Fig 25. Homer Watson, *The Flood Gate*, c.1900–1. This painting has exceptionally thick brushwork.



Fig 26. Homer Watson, *Speed River Flats Near Preston*, c.1930. Here the brushwork is so vigorous it might be considered rough or even violent.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- The online art book *Homer Watson: Life & Work* by Brian Foss: www.aci-iac.ca/art-books/homer-watson
- [Homer Watson Image File](#) with artworks and images related to this lesson
- “Who Was Homer Watson?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Homer Watson’s life ([page 3](#))
- “How Homer Watson Made Art: Style & Technique” information sheet ([page 9](#))

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](#).

Barbizon

A village on the edge of the forest of Fontainebleau near Paris and, from the 1830s to the 1870s, a gathering place for French landscape painters who rejected the academic style in favour of realism. This informal group, later known as the Barbizon school, emphasized painting en plein air, in and directly from nature, setting the path for Impressionism. Major artists of the group include Théodore Rousseau, Jean-François Millet, and Jean-Baptiste-Camille Corot.

Constable, John (British, 1776–1837)

Viewed today, along with J.M.W. Turner, as one of the greatest British landscape and sky painters of the nineteenth century. Constable painted mostly in his native region of Suffolk and the surrounding areas. He took a more expressive approach to his paintings than many of his predecessors and contemporaries.

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.

impasto

Paint applied so thickly that it stands out in relief and retains the marks of the brush or palette knife.



Fig 27. Homer Watson, *Sunlit Village*, 1884. Watson is famous for his landscapes depicting southern Ontario, but he did paint other places in Canada: this work shows a village in Quebec.

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.

Canadian Wildlife Federation: Plants

<http://cwf-fcf.org/en/resources/encyclopedias/flora/>

Forests Ontario: Forest Education

<https://www.forestsontario.ca/education/resources/>

Natural Resources Canada

<http://planthardiness.gc.ca/>

PBS Learning Media: The Needs of Living Things

https://www.pbslearningmedia.org/resource/tdc02.sci.life.colt.lp_stayalive/the-needs-of-living-things/#.XW2V1FB7nq0



Fig 28. Homer Watson, *Near Twilight, B.C.*, c.1934. Watson visited the Rocky Mountains on three separate trips.

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. Homer Watson, *Down in the Laurentides*, 1882, oil on canvas, 65.8 x 107 cm. Collection of the National Gallery of Canada, Ottawa, donated by the artist as a Royal Canadian Academy of Arts diploma work, Doon, 1882 (122). Photo credit: National Gallery of Canada.

Fig 2. Homer Watson, c.1880, photographer unknown. Collection of Queen's University Archives, Kingston (Homer Watson Fonds, 2033-2-10). Courtesy of Queen's University Archives.

Fig 3. Homer Watson, *The Pioneer Mill*, 1880, oil on canvas, 86 x 127.8 cm. Royal Collection, Windsor, acquired by Queen Victoria as a gift from the Marquis of Lorne (RCIN 400548). Photo credit: Royal Collection Trust.

Fig 4. Homer Watson, *Landscape, Scotland*, 1888, oil on canvas, 86.5 x 122.3 cm. Collection of the National Gallery of Canada, Ottawa, purchased 1957 from Harold M. Gully, Toronto (6678). Photo credit: National Gallery of Canada.

Fig 5. Homer Watson, *Moonlit Stream*, 1933, oil on canvas, 31.8 x 41.9 cm. Library and Archives Canada on loan to Laurier House, Ottawa (C-151411). Courtesy of Brechin Group.

Fig 6. Homer Watson, *The Old Mill and Stream*, 1879, oil on canvas, 60 x 88 cm. Collection of Castle Kilbride, Baden. Courtesy of Homer Watson House & Gallery. Photo credit: Robert McNair.

Fig 7. William Notman, *John A. Macdonald, Politician*, Montreal, 1863, silver salts on glass, wet collodion process, 12.7 x 10.2 cm. McCord Museum, Montreal, purchase from Associated Screen News Ltd., 1-7952. © McCord Museum.

Fig 8. Map of Algonquin National Park of Ontario prepared to accompany Report of Park Commissioners to the Honourable A.S. Hardy, Commissioner of Crown Lands, 1893. Department of Crown Lands and Resources Records. Courtesy Archives of Ontario, AO2903.

Fig 9. The seal of Parks Canada.

Fig 10. Homer Watson's birthplace, built c.1844 by his grandfather James Watson, one of the first settlers in the area. Photograph taken in 1866, photographer unknown. Courtesy of Homer Watson House & Gallery.

Fig 11. Homer Watson, *Log-cutting in the Woods*, 1894, oil on canvas, 45.7 x 61 cm. Collection of the Montreal Museum of Fine Arts, gift of Lord Strathcona and family, 1927. Photo credit: Brian Merrett.

Fig 12. Members of the Canadian Art Club, c.1907-13. Collection of the Art Gallery of Ontario, Toronto, gift of Lachlan MacTavish, 1971, 1976 (LA.SC018.S8.41). Photographer unknown. © Art Gallery of Ontario.

Fig 13. Homer Watson, *Storm Drift*, 1934, oil on paperboard, 86.5 x 121.8 cm. Collection of Kitchener-Waterloo Art Gallery, gift of Earl Putnam 1980. Photo credit: Kitchener-Waterloo Art Gallery.

Fig 14. Homer Watson, *Grand River Landscape at Doon*, c.1881, oil on canvas, 55.5 x 91.5 cm. Art Gallery of Nova Scotia, Halifax, purchased 1950 (1950.1). Photo credit: Art Gallery of Nova Scotia.

Fig 15. Homer Watson, *Near the Close of a Stormy Day*, 1884, oil on canvas, 96.5 x 142.6 cm. Collection of the Winnipeg Art Gallery, gift of Lieutenant Colonel H.F. Osler (G-47-1644). Courtesy of the Winnipeg Art Gallery. Photo credit: Ernest Mayer.

Fig 16. Homer Watson, *On the Mohawk River*, 1878, oil on canvas, 64.8 x 86.4 cm. Collection of the Art Gallery of Ontario, Toronto, gift of Colonel D.H.C. Mason, Toronto, 1949 (48/34). © Art Gallery of Ontario.

Fig 17. Homer Watson, *A Coming Storm in the Adirondacks*, 1879, oil on canvas, 85.7 x 118.3 cm. Collection of the Montreal Museum of Fine Arts, gift of George Hague, 1887 (1887.203). Photo credit: Montreal Museum of Fine Arts.

Fig 18. Homer Watson, *Two Cows in a Stream*, c.1885, oil on canvas, 33.5 x 54 cm. Collection of the Homer Watson House & Gallery, Kitchener. Photo credit: Homer Watson House & Gallery.

Fig 19. Homer Watson, *A Cornfield*, 1883, oil on canvas, 80.1 x 114.4 cm. Collection of the National Gallery of Canada, Ottawa, purchased 1952 (5899). Courtesy of Brian Foss.

Fig 20. Homer Watson, *The Last of the Drouth (The Last Day of the Drought)*, 1881, oil on canvas, 92.1 x 138.5 cm. Royal Collection Trust, Windsor, acquired by Queen Victoria (RCIN 400547). Photo credit: Royal Collection Trust.

Fig 21. Homer Watson, *On the River at Doon*, 1885, oil on canvas, 61 x 91.6 cm. Collection of the National Gallery of Canada, Ottawa (5900). Photo credit: National Gallery of Canada.

Fig 22. Homer Watson, *Before the Storm*, 1887, oil on canvas, 61.4 x 91.5 cm. Collection of the Art Gallery of Windsor, memorial bequest of Mr. and Mrs. G. Hudson Strickland, 1982, 1990 (1982.029). Photo credit: Art Gallery of Windsor.

Fig 23. Homer Watson, *In Valley Flats Near Doon*, c.1910, oil on canvas, 66 x 101.5 cm. Collection of the Homer Watson House & Gallery, Kitchener. Photo credit: Homer Watson House & Gallery.

Fig 24. Homer Watson, *November among the Oaks*, c.1920, oil on canvas, 57 x 78 cm. Collection of the Vancouver Art Gallery, gift of Dr. Rodrigo Restrepo (2007.21.3). Courtesy of the Vancouver Art Gallery. Photo credit: Henry Robideau.

Fig 25. Homer Watson, *The Flood Gate*, c.1900-1, oil on canvas, mounted on plywood, 86.9 x 121.8 cm. Collection of the National Gallery of Canada, Ottawa, purchased 1925 (3343). Photo credit: National Gallery of Canada.

Fig 26. Homer Watson, *Speed River Flats Near Preston*, c.1930, oil on board, 30 x 40 cm. Collection of Homer Watson House & Gallery, Kitchener. Photo credit: Homer Watson House & Gallery.

Fig 27. Homer Watson, *Sunlit Village*, 1884, oil on canvas, 26.7 x 34.3 cm. Private collection. Photo credit: Robert McNair.

Fig 28. Homer Watson, *Near Twilight, B.C.*, c.1934, oil on Masonite, 86 x 112 cm. Art Gallery of Windsor, gift of the Willistead Art Gallery of Windsor Women's Committee, 1962 (1962.030). Photo credit: Art Gallery of Windsor.