

The background of the cover is a painting by Molly Lamb Bobak. It depicts a street scene with several women in green uniforms, likely Canadian Women's Army Corps members, standing in a line. A young child in a striped shirt and dark skirt stands among them. The buildings in the background have red-tiled roofs and colorful facades. The overall style is expressive and painterly.

TEACHER RESOURCE GUIDE
FOR GRADES 9–12

LEARN ABOUT

**WOMEN IN THE
SECOND WORLD WAR**
through the art of
MOLLY LAMB BOBAK

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

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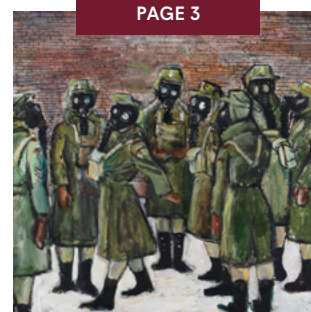
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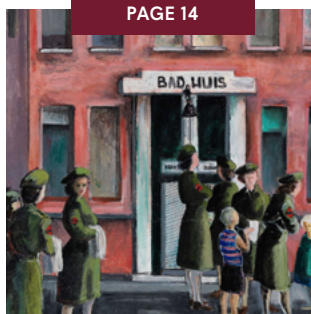
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ADDITIONAL RESOURCES

READ ONLINE



MOLLY LAMB BOBAK: LIFE & WORK BY MICHELLE GEWURTZ

DOWNLOAD



MOLLY LAMB BOBAK IMAGE FILE

RESOURCE OVERVIEW

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

Molly Lamb Bobak (1920–2014) was the first female war artist in Canada. Canadians played an important role in the Second World War, both on the home front and overseas, and people from all parts of Canada participated in and were affected by the war in countless ways. Lamb Bobak became a member of the Canadian Women's Army Corps in the fall of 1942 and served there until 1946. Lamb Bobak documented her experiences in a journal: *W110278: The Personal War Records of Private Lamb, M.* Her sketches and paintings provide us with a detailed account of Canadian women's involvement in the Second World War. This guide focuses on exploring Lamb Bobak's work to develop students' knowledge of an important Canadian artist and the role of Canadian women in the Second World War.

Curriculum Connections

- Grades 9–12 Dramatic Arts
- Grades 9–12 English
- Grades 9–12 History
- Grades 9–12 Visual Arts

Themes

- Propaganda
- The Second World War
- Women's roles in society
- Women in wartime

Teaching Exercises

The exercises in this guide take Molly Lamb Bobak's art as a starting point for investigating the roles of Canadian women in the Second World War.

- Learning Activity #1: What was the Canadian Women's Army Corps (CWAC)? A careful observation ([page 4](#))
- Learning Activity #2: Exploring women in propaganda posters of the Second World War ([page 7](#))
- Learning Activity #3: Black Canadian women in the Second World War ([page 9](#))
- Culminating Task: Correspondence exercise based on character studies of women during the Second World War ([page 10](#))

A Note on Using This Guide

As with studying any major conflict, students will naturally be exposed to violent and traumatic events from history. Events such as (but not limited to) the Holocaust, the Japanese overseas occupation, attacks on civilians, and Canada's own history of internment camps can be difficult for students to encounter. As the guide encourages open student exploration and research into the period of the Second World War, it is important for the teacher to provide context, support, and resources as needed. Please reach out to your administration or local supports if you need help in presenting or addressing these difficult topics.



Fig 1. Molly Lamb, "Molly Lamb Enters the Army," November 22, 1942, from *W110278: The Personal War Records of Private Lamb, M.*, 1942–45. Lamb's illustrated diary is both personal and a historical record of daily life as a CWAC.



Fig 2. Molly Lamb Bobak, *The Bath House*, 1946. In addition to her sketches and diary, Lamb Bobak also created finished paintings depicting the activities of her fellow CWACs.

WHO WAS MOLLY LAMB BOBAK?



Fig 3. Molly Lamb painting in London, England, July 12, 1945.

One of Canada's most pioneering and important women artists, Molly Lamb Bobak was born in 1920 on Lulu Island, just outside of Vancouver. Her father was the photographer and art critic Harold Mortimer-Lamb. Lamb spent her childhood in houses filled with creativity and frequented by her father's many artist friends, including members of the Group of Seven, such as Lawren Harris and Frederick Varley, and other modernist artists who would influence her later career.

When the Second World War started, Lamb was a nineteen-year-old art student. She joined the Canadian Women's Army Corps (CWAC) in 1942. The CWAC was established because Canada needed women to pitch in and support the war effort, working at jobs that were traditionally held by men. Surrounded by activity and fascinating characters, Lamb kept a diary in which she humorously illustrated and described her experiences, such as daily chores, gas drills, canteen duty, and day trips during her time off. In 1944 she tied for second place in the National Gallery of Canada's Canadian Army Art Show. The

following year, Lamb became the first and only woman to be named one of Canada's official war artists. She was sent to Europe to document the end of the war, capturing scenes of returning troops, bombed-out villages, and army officers giving aid to children.

After the war, Lamb returned to Canada and married fellow war artist Bruno Bobak. The couple moved to Vancouver where Lamb Bobak taught night classes at the Vancouver School of Art. A scholarship and grants enabled the Bobaks and their children to travel, first to France and then throughout Europe during the 1950s. Encountering the works of Cubist and modernist artists, Lamb Bobak began to develop a unique style that focused on combining formal aspects with her preferred representational subject matter of crowds, florals, landscapes, and urban scenes.

In 1960, the Bobaks settled in Fredericton, New Brunswick. Scenes of everyday life there—energetic crowds of people at the beach, fairs, sporting events, or just on the street—became the subject of some of Lamb Bobak's most beloved and recognized paintings. She also provided illustrations for children's books and wrote an illustrated memoir that combines text with watercolours of flowers. Lamb Bobak died in 2014, the last of Canada's official war artists.



Fig 4. Molly Lamb, *Gas Drill*, 1944. Because she was a member of the Canadian Women's Army Corps, Lamb's war paintings and diaries are an important statement on women's involvement in the Second World War.



Fig 5. Molly Lamb Bobak, *White Tulips*, 1956. Lamb Bobak's oil paintings and watercolours of flowers are some of her most beloved works.



Fig 6. Molly Lamb Bobak, *The Great Kite Festival No. 2*, n.d. Lamb Bobak's favourite subject was crowd scenes. In particular she enjoyed capturing movement, such as kites or flags blowing in the wind, or people skating around a rink or cheering and waving at fairs and parades.

NATIONAL & WORLD EVENTS

MOLLY LAMB BOBAK'S LIFE



Fig 7. Canada's famous five win the "Persons Case," declaring women as "people" in the eyes of the law.



Fig 8. Members of the newly formed Canadian Women's Army Corps, August 1942.



Fig 9. Women are still standing up and leading the charge when it comes to integrating gender perspectives into military planning and operations.

Women are recognized as "persons" in the eyes of the law and are eligible to hold a seat in the Canadian Senate. **1929**

Outbreak of the Second World War. **1938**

.... **1939**

After years of lobbying, the Canadian Women's Auxiliary Corps (CWAC) is established. The same year, the Canadian Women's Auxiliary Air Force is formed by the RCAF. **1941**

Military authorities officially integrate the CWAC into the Canadian Army, and it is renamed the Canadian Women's Army Corps. With their new status, women are able to adopt army rank structures and insignia. During the war, more than 50,000 Canadian women serve in the armed forces. **1942**

The Second World War ends. Women are encouraged to give up their jobs to returning men and are expected to go back to a pre-war status quo. **1943**

In Ontario, the *Female Employees Fair Remuneration Act* protects women's rights to equal pay. **1944**

.... **1945**

.... **1950s**

.... **1952**

Canada opens all military positions to women with the exception of submarines (up until 2001). **1960**

.... **1989**

Thousands of women are now serving in the Canadian Armed Forces, though women still fight for equality in the number of high-ranking positions held. **2014**

.... **2019**

1920 Molly Lamb is born on Lulu Island, near Vancouver.



Fig 10. Photograph by Lamb Bobak's father, Harold Mortimer-Lamb, of the family home on West 54th Avenue in Vancouver.

..... **1938** Lamb enrolls in classes at the Vancouver School of Art.

..... **1939** Lamb joins the CWAC and travels to Vermilion, Alberta, for basic training.

..... **1941** Lamb is assigned to Ottawa and tasked with officially documenting CWAC activities.

..... **1942** Lamb ties for second prize in the National Gallery's Canadian Army Art Show for her painting *Meal Parade*, Hamilton Trades School.

..... **1943** Lamb receives the designation of official war artist and travels to Europe to document the aftermath of the war. Later that year, she marries fellow war artist Bruno Bobak.

..... **1944** During visits to Europe with her family, Lamb Bobak learns new loose brushwork and handling of colour from the Cubists and modernists.

..... **1950s** The family moves to Fredericton, New Brunswick, where Lamb Bobak is inspired to paint lively crowd scenes, sporting events, and festivals.

..... **1960** Lamb Bobak dies not long after celebrating her 94th birthday.

..... **1989**

..... **2014**

..... **2019**



Fig 11. Molly Lamb, *Untitled (Vancouver)*, 1941. This painting shows the influence of Lamb's teacher at the Vancouver School of Art, Jack Shadbolt.



Fig 12. Molly Lamb, *Canteen, Nijmegen, Holland*, 1945. Lamb recorded daily life for CWACs as well as the aftermath of the war.



Fig 13. Molly Lamb Bobak, *Shediac Beach (N.B.)*, 1972. While living in Fredericton, Lamb Bobak made many bright and joyful paintings of people at the beach.

LEARNING ACTIVITY #1

WHAT WAS THE CANADIAN WOMEN'S ARMY CORPS (CWAC)?
A CAREFUL OBSERVATION

In this activity, students are tasked with thinking critically about the role of Canadian women during the Second World War by carefully analyzing various works by Molly Lamb Bobak. Students will let their eyes wander, linger, and carefully zoom in to different objects, people, and features of the image; they will find hidden details and make observations they would otherwise miss if only examining the image for a short period of time. (This activity is inspired by "Looking: Ten Times Two" from Artful Thinking [http://pzartfulthinking.org/?page_id=2].)

Big Idea

The role of women in the CWAC

Learning Goals

1. I can use art and cultural artifacts to understand the experiences of people from history.
2. I can discuss the various roles women held during the Second World War.

Materials

- Molly Lamb Bobak biographic information sheet ([page 2](#))
- [Molly Lamb Bobak Image File](#)
- Paper
- Pens or pencils

Process

1. Introduce students to Molly Lamb Bobak using the "Who Was Molly Lamb Bobak?" biographic information sheet ([page 2](#)). Explain that she was a member of the Canadian Women's Army Corps, a non-combatant branch of the Canadian Army, exclusively for women; it was established during the Second World War as part of expanding Canada's war effort to relieve men from non-combatant roles in the Canadian armed forces. Women did jobs such as driving transport vehicles; cooking in hospitals; and working as typists, stenographers, and telephone operators. (See "Additional Resources" [[page 15](#)] for a list of external resources on the CWAC.) This information will provide context for exploring Lamb's diary work and can be shared in the form of a read-aloud.



Fig 14. Molly Lamb, "Sergeant Deane," November 25, 1942, from W110278: *The Personal War Records of Private Lamb, M., 1942–45*. Lamb's diary has headlines, editorials, special supplements, and interviews. On this page Lamb describes being a new recruit, from such universal things as trying to make friends and enjoying a day off, to the difficulties of being a woman in the male-dominated army of the mid-twentieth century.

Learning Activity #1 Continued

2. To begin discussion of the work *W110278: The Personal War Records of Private Lamb, M.*, read students the following excerpt from *Molly Lamb Bobak: Life & Work* by Michelle Gewurtz:

Molly Lamb's wartime diary is unique in its chronicling of army life, particularly from a woman's point of view. Some critics have referred to it as a self-portrait, though Lamb penned it in the third person and credited drawn representations of herself to photojournalists. . . . Lamb kept her journal between November 1942, when she enlisted in the Canadian Women's Army Corps (CWAC), and June 1945, when she was appointed a lieutenant in the Canadian Army Historical Section. . . . Although *W110278* was originally created as a record and for Lamb's own amusement, it is clear it was also meant for an audience, and its value was recognized by others. . . . The comedic effect of her drawings, coupled with the often self-deprecating text, creates a document that is deeply funny. . . . *W110278* relays a shared experience, as Lamb's self-portraits and portraits come to represent the CWACs as a group. Her colleagues agreed: "When the war is history and army careers a past," the June 1945 issue of their *News Letter* stated, "Lieut. Lamb's scrapbook should be made available to all CWACs that they may live through its pages. It is our story, told by one of us as it was lived by us all." In 2015 Library and Archives Canada fulfilled this request by digitizing Lamb's diary in its entirety to mark the seventieth anniversary of her appointment as Canada's only official woman war artist. (From [W110278: The Personal War Records of Private Lamb, M., 1942–45](#) in the Key Works chapter of *Molly Lamb Bobak: Life & Work*.)



Fig 15. Molly Lamb, "A Typical Day in the Life of a C.W.A.C.," November 8, 1943, from *W110278: The Personal War Records of Private Lamb, M.*, 1942–45. Lamb's wartime diary is unique for both its newspaper-style format and its chronicling of army life from a woman's point of view.

3. Show students figure 15, from Lamb's *W110278: The Personal War Records of Private Lamb, M.*, 1942–45, for one or two minutes (see the [Molly Lamb Bobak Image File](#)). Encourage students to linger on specific portions of the image and reflect on what they are seeing.
4. Ask students to list ten words or phrases that come to mind after viewing this work. The image should remain projected so students can continue to refer back to the image for inspiration. If time permits, ask students to repeat this activity.
5. Ask students to share their words and phrases and any questions they might have, using the writing as a catalyst for deeper class discussion about the Second World War and the role of women at this time.

Learning Activity #1 Continued

For a broader perspective on Lamb's war art, teachers can share with students the following paintings, which can be found in the [Molly Lamb Bobak Image File](#).

- "Private Lamb Has a Quiet Afternoon in the Canteen," December 1, 1942, from *W110278: The Personal War Records of Private Lamb, M.*
- "Gas Drill, Vermilion," December 1942, from *W110278: The Personal War Records of Private Lamb, M.*
- *Canteen, Nijmegen, Holland*, 1945.
- *Gas Drill*, 1944.
- *CWACs Sorting Mail*, n.d.



Fig 16. Molly Lamb, "Private Lamb Has a Quiet Afternoon in the Canteen," December 1, 1942, from *W110278: The Personal War Records of Private Lamb, M., 1942–45*. Lamb depicts the canteen full to bursting, humorously captioning it "a quiet afternoon."



Fig 17. Molly Lamb, "Gas Drill, Vermilion," December 1942, from *W110278: The Personal War Records of Private Lamb, M., 1942–45*. The caption "guppies turn pro" indicates the reason for the central figure strutting with confidence in her gas mask during this drill.



Fig 18. Molly Lamb, *Canteen, Nijmegen, Holland*, 1945. Lamb was tasked to document the activities of her fellow CWACs both during training in Canada and overseas.



Fig 19. Molly Lamb, *Gas Drill*, 1944. This painting demonstrates the group spirit of the CWACs as well as Lamb's propensity for caricature.



Fig 20. Molly Lamb, *CWACs Sorting Mail*, n.d. Women performed activities far from the front lines, such as managing the mail rooms, that helped to maintain the war effort.

LEARNING ACTIVITY #2

EXPLORING WOMEN IN PROPAGANDA POSTERS OF THE SECOND WORLD WAR

Throughout the Second World War the government used propaganda posters to encourage Canadians to do their part for the war effort. These posters often depicted positive images to lift morale and keep up the spirits of Canadians. In this activity students will compare and contrast the portrayal of women in a Canadian Women's Army Corps recruitment poster with a work from Lamb's personal war diary.

Big Idea

Portrayal of women in the Second World War

Learning Goals

1. I can use art and cultural artifacts to understand the experiences of people from history.
2. I can discuss the various roles women held during the Second World War.
3. I can carefully analyze a printed work to understand its audience and intent.

Materials

- Chalkboard and chalk
- [Molly Lamb Bobak Image File](#)
- Paper
- Pens or pencils

Process

1. Project the recruitment poster, *Shoulder to Shoulder, Canadian Women's Army Corps* (see the [Molly Lamb Bobak Image File](#)).
2. Engage in a discussion about *Shoulder to Shoulder, Canadian Women's Army Corps*, using the suggested guiding questions below. Record student responses on the board.



Fig 21. A recruiting poster for the Canadian Women's Army Corps, 1944.

- What do you see?
- What roles are women serving?
- What do you notice about the portrayal of women in this poster?
- How would these scenes look in real life? How realistic is the poster?
- What has been exaggerated or made glamorous in this poster? What is the purpose of this?

3. Project Lamb's work "For Ladies W110278 Presents 1943 Fall Fashions," 1943, from *W110278: The Personal War Records of Private Lamb, M.* (see the [Molly Lamb Bobak Image File](#)).



Fig 22. Molly Lamb, "For Ladies W110278 Presents 1943 Fall Fashions," 1943, from *W110278: The Personal War Records of Private Lamb, M.*, 1942–45.

Learning Activity #2 Continued

4. Engage in a discussion about how Lamb's work is different from the recruitment poster, using the suggested guiding questions below. Record student responses on the board.

- What do you see?
- What do you notice about the portrayal of women in this image?
- How realistic is the portrayal of women in this image vs. how they would look in real life?
- What has been exaggerated or made glamorous in this image? What is the purpose of this?
- What is similar to or different from the Canadian Women's Army Corps propaganda poster?
- What message is Lamb communicating through this image? What makes you say that?

5. Read aloud the following paragraph from *Molly Lamb Bobak: Life & Work* by Michelle Gewurtz to share Lamb's viewpoints of women during the Second World War.

Lamb was no doubt aware of gender bias in both the army and the Canadian art world generally, but she usually dealt with such issues with parody and good humour. While military recruitment posters presented servicewomen in glamorous, idealized contexts to combat fears over the "de-feminization" of women in the military, Lamb used caricature to poke fun at these images. On one occasion in her diary she produced a special colour supplement titled "For Ladies[,] W110278 Presents 1943 Fall Fashions," a work that was based on contemporary newspaper advertisements for women.

6. Consider using these images as a catalyst for discussion of the role of Canadian women during the Second World War and/or as an introduction to a deeper study of Second World War propaganda and possible extension activities, such as students creating their own posters.



Fig 23. Molly Lamb Bobak, *CWACs on Leave in Amsterdam, September, 1945, 1946*. This painting is indicative of Lamb Bobak's later paintings of crowd scenes. Here she depicts a rare day off for her fellow CWACs.

LEARNING ACTIVITY #3

BLACK CANADIAN WOMEN IN THE SECOND WORLD WAR

In this activity students will analyze the painting *Private Roy, Canadian Women's Army Corps*, 1946, and engage in a critical discussion of this work. This activity is designed as an introduction to a deeper conversation on the role of black Canadian women in the Second World War.

Big Idea

Black Canadian women in the Second World War

Learning Goals

1. I can use art and cultural artifacts to understand the experiences of people from history.
2. I can discuss the various roles women held during the Second World War.
3. I can use my critical-thinking and creative skills to analyze a piece of artwork.
4. I can research the historical and social impact of a specific concept and communicate my understanding.
5. I can show cultural sensitivity and respect to the stories of others.

Materials

- [Molly Lamb Bobak Image File](#)
- [Molly Lamb Bobak: Life & Work](#)
- Paper
- Pens or pencils

Process

1. Project or distribute copies of Molly Lamb Bobak's painting *Private Roy, Canadian Women's Army Corps*, 1946 (see the [Molly Lamb Bobak Image File](#)).
2. Engage in critical observation and discussion surrounding this work (a [Key Work](#) in *Molly Lamb Bobak: Life & Work*). Guiding questions may include the following:
 - Where do you think Private Roy, the subject of this painting, is?
 - What do you notice about her posture? What do you think this says about how she is feeling?
 - What is she doing in this image? What makes you say that?
 - What is the food in front of her? Is it for her or someone else?
 - Is she in the military? If so, where?
 - What occupation do you think she has?
 - What do you think is unique or special about this particular artwork?
 - What do you notice about the colour palette? What technique was used to create this work?
 - What do you think Lamb Bobak is commenting on with this image?



Fig 24. Molly Lamb Bobak, *Private Roy, Canadian Women's Army Corps*, 1946. This painting features a black woman who, with arms folded, stares down at the counter in the canteen, where she likely worked.

Learning Activity #3 Continued

Build on the discussion of this work by reading the following excerpt from the section on *“Private Roy, Canadian Women’s Army Corps, 1946”* in the Key Works chapter of *Molly Lamb Bobak: Life & Work*.

It is significant that Lamb Bobak chose to represent a figure whose racial group was largely absent from CWAC publicity. The women’s services associated with the Royal Canadian Air Force and the Royal Canadian Navy insisted that all their members be Caucasian. This painting, the only wartime oil portrait Lamb Bobak produced, conveys her disregard for adhering to the idealized image of CWAC recruits.

Ask students how their thinking has changed when examining the image after hearing this statement. What new information is present? What can we infer from looking at this image? If time permits, have students read the complete commentary on this work in the Key Works chapter.

CULMINATING TASK

CORRESPONDENCE EXERCISE BASED ON CHARACTER STUDIES OF WOMEN DURING THE SECOND WORLD WAR

Inspired by Lamb’s wartime journals and paintings, students will research and create a female persona or character living during the Second World War that documents their understanding of the roles of women during this period. Students will explore, analyze, and communicate their findings through the lens of dramatic arts, social studies, and language arts by writing wartime correspondence.

Big Idea

Diverse roles of women during the Second World War



Fig 25. Molly Lamb, *The Base Post Office, Lot, Belgium*, n.d. From this sketch Lamb Bobak produced a larger finished oil painting. Sorting mail was an important task for the CWACs: it ensured that letters from both important officials and anxious family members reached their intended recipients.

Learning Goals

1. I can research a specific time period in Canadian history and present my findings.
2. I can use art and cultural artifacts to understand the experiences of people from history.
3. I can use my knowledge of historical time periods to create artifacts that are representative of a specific time period.
4. I can use research and empathy to write in the voice of a historical subject.
5. I can communicate meaning through drama.

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 Canadian women during the Second World War.
3. Written work is thoughtful, clear, and edited.
4. Any artifacts included are historically accurate and appropriate.

Culminating Task Continued

Materials

- Access to online and print resources for research
- Chalkboard and chalk
- Paper
- Pens or pencils

Process

- Engage students in an introduction to the project and inform them that they are taking on the role of a person living during the Second World War to explore how women contributed to Canada's national war effort. Students can research official government roles that women took on in organizations like the CWAC, the RCAF or the WRENS, or they can research the lives of women in everyday jobs and roles at that time, such as shopkeeper, housewife, nurse, factory worker, driver, or school teacher. Explain that students should view interactions, events, and experiences through this personal lens and be in-role throughout this task.
- Introduce students to the specific requirements of the project. Using research, students will create female war-time personas and demonstrate understanding of the experiences and daily lives of women during the Second World War and their relationships with those overseas. The final projects should include the following:
 - A brief biography of the chosen persona. This should include her date of birth, location, occupation, hobbies, and interests, details about her relation to men fighting overseas, and if desired, a rough sketch of the character in the correct uniform/attire.
 - Two letters from the chosen female persona to one of her family members or friends fighting overseas. These letters must be historically accurate and grounded in research; the letters can include the persona's daily activities, family news, weather, rationing reports, and questions.
 - A description of a care package that the persona would send to a family member or a friend fighting overseas. The care package must include items that are in demand, feasible, and historically accurate. Students can write the items in a list on a separate page or create a single-page photo collage of the items.
 - Research notes and a detailed bibliography.
- As a class, discuss the excitement of receiving mail. What was the role/purpose of mail during this time? (sending letters of hope/love, sending news about daily activities and life, sending news about casualties, sending news of a leave from the army, etc.) Record student responses on the board.
- Explore the first-hand accounts of citizens of Canada during the war by reading a few letters from the [Canadian War Museum Collection](#). Ask students, "Does the content align with the list created during the class discussion? Is there anything we need to add to the list?"



Fig 26. Molly Lamb, *Ruins, Holborn Street, London, 1945*. Lamb was given a car and driver for six weeks, with complete freedom to travel anywhere she liked in order to document the aftermath of the war.



Fig 27. Molly Lamb, *Ruins of Emmerich, Germany, 1945*. The graffiti scrawled on the wall refers to the 3rd Canadian Infantry Division, which was given the nickname "the Water Rats" by General Bernard Montgomery.

Culminating Task Continued

5. Have students research a variety of primary and secondary sources and create a list of three potential occupations for their characters, and then ask students to “think, pair, share” with their peers and finalize the occupations for their characters. It is important that the occupation selected has enough historical information for the student to research.
6. Give students time to write short biographies of their characters listing their dates of birth, locations, occupations, attire/uniforms, and hobbies/interests; they can write character sketches if desired. Each student should also create a second character who is either a family friend or family member fighting in a specific time and place overseas.
7. Have students create a list of topics to include in their two letters and submit these to the teacher for feedback. Teachers will need to ensure all content is appropriate and respectful, while balancing the need for student voice.
8. Once topics are approved, students can write their letters. If time and resources permit, students could also research period-appropriate writing technologies to use, such as pencils, fountain pens, and typewriters, as well as stationery and postage stamps, in order to make their letters appear more authentic. Once the letters are complete, students can share them with their peers. These letters can also be part of a larger display on the role of women in Canada during the Second World War.

Suggested Extension Activity

Encourage students to create personas of soldiers fighting overseas in addition to creating female characters living in Canada during the Second World War. Ideally, the soldiers would be diverse in their positions (i.e., paratrooper, naval officer, officer in basic training, general army, etc.) and in a variety of locations (England, France, Turkey, the Netherlands, etc). The soldier personas can write letters in response to the female personas. This extension enables students to also learn about key historical events and the different roles of men fighting on behalf of Canada. Students can also explore wartime censorship as they write letters from soldiers to their loved ones at home.



Fig 28. Molly Lamb Bobak, *Victory Japan Celebrations*, 1945. A man and woman are silhouetted by the raging bonfire, celebrating the end of the war with comrades and civilians.

HOW MOLLY LAMB BOBAK MADE ART: STYLE & TECHNIQUE

Here are a few of the important artistic concepts that characterized the art of Molly Lamb Bobak. For more information see the [Style & Technique](#) chapter of *Molly Lamb Bobak: Life & Work* by Michelle Gewurtz.

ILLUSTRATED DIARIES

Molly Lamb began making illustrated diaries in 1940, when she spent a summer working at Yellow Point Lodge on Vancouver Island. Using newspapers as a model, she wrote and illustrated editorials, interviews, and reports, documenting life at the lodge and the people she met in a fun and accessible manner. In many ways, these diaries are the equivalent of today's graphic novels. When she joined the army, Lamb started a new journal to record her life as a recruit. Using pencil, pen, and watercolour, she drew scenes in which she became the character "Private Lamb," dealing with early mornings, chores, drills, and rowdy male officers, while also enjoying the camaraderie of her fellow Canadian Women's Army Corps (CWAC) members.

PAINTING CROWDS

Throughout her career, Lamb Bobak remained a figurative artist: she drew and painted scenes from real life and favoured making pictures of crowds. However, many of the people in her crowd paintings were painted in an almost abstract way—defined mainly by blobs of colour representing a head here, a blouse there, a hockey jersey and logo there. Rather than trying to depict each individual person, Lamb Bobak gave a sense of the people and the scene—for example, the whirl of skaters on a rink or a surge of people gathering to see the Queen. She used perspective (or vantage point) to give the viewer a sense of either observing the scenes from far away, or being a direct participant in it. Many of Lamb Bobak's crowd scenes were done in oil paint in order to capture their life and vibrancy.

WATERCOLOURS AND FLOWERS

Lamb Bobak painted many watercolours of flowers, building the different shapes of nature out of quick strokes of paint like she did in her crowd scenes. In her watercolours, however, the different materials have a different effect: petals bloom against the white paper. Lamb Bobak used specific flowers to illustrate her memoirs, associating different types with different times in her life, from her childhood to her time in the army, her travels, and her life in Vancouver and Fredericton. In this way the flowers become a series of self-portraits of the artist.



Fig 29. Molly Lamb, "Renoir Lamb at Work on Galiano Wharf (Coloured Supplement)," 1940, from *The Daily Chore Girl—Galiano's Dish Rag*, 1940. While working at Yellow Point Lodge Lamb depicted her thoughts and the daily happenings in a newspaper-style diary.



Fig 30. Molly Lamb, "Lamb's Dreams, and Her Entries to the Canadian Army Art Show," January 1944, from *W110278: The Personal War Records of Private Lamb, M., 1942–45*. Here Lamb reflects on her artistic aspirations.



Fig 31. Molly Lamb Bobak, *John, Dick, and the Queen*, 1977. Lamb Bobak captures the exuberance of the crowd during Queen Elizabeth II's official visit.

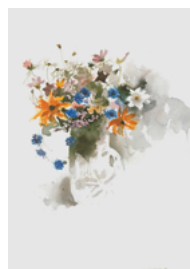


Fig 32. Molly Lamb Bobak, "A Jug of August Flowers," 1977. A colourful illustration from Lamb Bobak's book *Wild Flowers of Canada*, 1978.



Fig 33. Molly Lamb Bobak, *Interior with Moroccan Carpet*, 1991. Lamb Bobak's interior scenes, unlike her crowd scenes, are quiet and devoid of people. The flowers are the protagonist at the centre of this painting.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- The online art book *Molly Lamb Bobak: Life & Work* by Michelle Gewurtz: www.aci-iac.ca/art-books/molly-lamb-bobak
- [Molly Lamb Bobak Image File](#) with artworks and images related to this lesson
- “Who Was Molly Lamb Bobak?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Molly Lamb Bobak’s life ([page 3](#))
- “How Molly Lamb Bobak Made Art: Style & Technique” information sheet ([page 13](#))

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](#).

Cubism

A radical style of painting developed by Pablo Picasso and Georges Braque in Paris between 1907 and 1914, defined by the representation of numerous perspectives at once. Cubism is considered crucial to the history of modern art for its enormous international impact; famous practitioners also include Juan Gris and Francis Picabia.

formalism

The study of art by analyzing a work’s form and style to determine its meaning and quality. It emphasizes colour, texture, composition, and line over narrative, concept, or social and political context. In the 1960s the American critic Clement Greenberg strongly championed formalism. By the end of the 1960s postmodernism and conceptual art began to challenge formalism as a system of critique.

modernism

A movement extending from the mid-nineteenth to the mid-twentieth century in all the arts, modernism rejected academic traditions in favour of innovative styles developed in response to contemporary industrialized society. Modernist movements in the visual arts have included Gustave Courbet’s Realism, and later Impressionism, Post-Impressionism, Fauvism, and Cubism and on to abstraction. By the 1960s, anti-authoritarian postmodernist styles such as Pop art, Conceptual art, and Neo-Expressionism blurred the distinction between high art and mass culture.

representational

A term used to describe art that is derived from references to real objects and images that are recognizable as depictions of what exists in the real world. A representational work may not be entirely realistic.



Fig 34. Molly Lamb, *German Children in Bremen, Germany, 1945*. This painting attests to the human casualties of war. Scenes of ruined towns depicted at nightfall are the only way Lamb portrayed violent subject matter.

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.

W110278: The Personal War Records of Private Lamb, M., 1942–45. Molly Lamb Bobak's Second World War diary, digitized in entirety by Library and Archives Canada

<https://www.bac-lac.gc.ca/eng/discover/military-heritage/second-world-war/molly-lamb-bobak/Pages/molly-lamb-bobak-artist.aspx>

"Democracy at War: Canadian Newspapers and the Second World War" from the Canadian War Museum

www.warmuseum.ca/cwm/exhibitions/newspapers/intro_e.html

"Posters and Broadside in Canada" from Library and Archives Canada

www.collectionscanada.gc.ca/posters-broadsides/026023-7200-e.html

"Canadian War Museum: Art and War" from the Canadian War Museum

www.warmuseum.ca/cwm/exhibitions/artwar/collections/collection_canada_e.html

A timeline of women's military history from the Government of Canada

<https://www.veterans.gc.ca/eng/remembrance/those-who-served/women-veterans/timeline#sww>

"Black Canadians in Uniform—A Proud Tradition" Veteran's Affairs Canada Website

www.veterans.gc.ca/eng/remembrance/those-who-served/black-canadians-in-uniform/history#second



Fig 35. Molly Lamb, *Signing Up for the Pacific*, 1945. There is a sense of foreboding in this darkly lit painting. It appears the figure in the foreground has been recruited for the war efforts in Japan. A line forms as more sign their names.

FIGURE LIST

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Fig 1. Molly Lamb, "Molly Lamb Enters the Army," November 22, 1942, from W110278: *The Personal War Records of Private Lamb, M., 1942–45*, pencil and watercolour with pen and black ink on wove paper. Collection of Library and Archives Canada, Ottawa, gift of Molly Lamb Bobak, (1990-255 DAP 000703). © Library and Archives Canada. Photo credit: Library and Archives Canada.

Fig 2. Molly Lamb Bobak, *The Bath House*, 1946, oil on canvas, 76.6 x 61.4 cm. Collection of the Canadian War Museum, Ottawa, (19710261-1555). Photo credit: Canadian War Museum.

Fig 3. Molly Lamb painting in London, England, July 12, 1945. Photograph by Karen Margaret Hermiston, Collection of Library and Archives Canada, Ottawa (1967-052 NPC). © Library and Archives Canada. Photo courtesy of Library and Archives Canada.

Fig 4. Molly Lamb, *Gas Drill*, 1944, oil on canvas, 68.8 x 86.8 cm. Collection of the Canadian War Museum, Ottawa, (19710261-1603). Photo credit: Canadian War Museum.

Fig 5. Molly Lamb Bobak, *White Tulips*, 1956, oil on canvas, 61 x 91.4 cm. McGill Visual Arts Collection, McGill University Library, Montreal (1973-284). Courtesy of McGill Visual Arts Collection.

Fig 6. Molly Lamb Bobak, *The Great Kite Festival No. 2*, n.d., oil on board, 28.6 x 43.8 cm. Private Collection. Photo credit: Toni Hafkenscheid.

Fig 7. Newspaper clipping of Canada's famous five. <https://www.hamiltonlaw.on.ca/about-hla/hla-history-committee/women's-suffrage-in-canada-1918>.

Fig 8. Members of the Canadian Women's Army Corps, August 1942. BANQ Vieux-Montréal (P48S1P08097). Courtesy of Wikimedia Commons.

Fig 9. A woman in the Canadian Army giving a salute. <http://natoassociation.ca/canadas-latest-the-women-in-force-program/>.

Fig 10. The Mortimer-Lamb family home, West 54th Avenue, Vancouver, photograph by Harold Mortimer-Lamb. Image (H-05315) courtesy of the Royal BC Museum and Archives, Victoria.

Fig 11. Molly Lamb, *Untitled (Vancouver)*, 1941, oil on canvas, 76.5 x 56 cm. Private collection. Photo credit: Steve MacGillivray.

Fig 12. Molly Lamb, *Canteen, Nijmegen, Holland*, 1945, oil and ink on canvas, 51.2 x 61.1 cm. Collection of the Canadian War Museum, Ottawa, (19710261-1561). Photo credit: Canadian War Museum.

Fig 13. Molly Lamb Bobak, *Shediac Beach (N.B.)*, 1972, oil on Masonite, 56 x 76 cm. Collection of the Canada Council Art Bank, Ottawa, (ABBA #72/3-1816). Photo credit: Lawrence Cook.

Fig 14. Molly Lamb, "Sergeant Deane," November 25, 1942, from W110278: *The Personal War Records of Private Lamb, M., 1942–45*, pencil and watercolour with pen and black ink on wove paper. Collection of Library and Archives Canada, Ottawa, gift of Molly Lamb Bobak, (1990-255 DAP 00004). © Library and Archives Canada. Photo credit: Library and Archives Canada.

Fig 15. Molly Lamb, "A Typical Day in the Life of a C.W.A.C.," November 8, 1943, from W110278: *The Personal War Records of Private Lamb, M., 1942–45*, pencil and watercolour with pen and black ink on wove paper. Collection of Library and Archives Canada, Ottawa, gift of Molly Lamb Bobak, (1990-255 DAP 00080). © Library and Archives Canada. Photo credit: Library and Archives Canada.

Fig 16. Molly Lamb, "Private Lamb Has a Quiet Afternoon in the Canteen," December 1, 1942, from W110278: *The Personal War Records of Private Lamb, M., 1942–45*, pencil and watercolour with pen and black ink on wove paper. Collection of Library and Archives Canada, Ottawa, gift of Molly Lamb Bobak, (1990-255 DAP 00006). © Library and Archives Canada. Photo credit: Library and Archives Canada.

Fig 17. Molly Lamb, "Gas Drill, Vermilion," December 1942, from W110278: *The Personal War Records of Private Lamb, M., 1942–45*, pencil and watercolour with pen and black ink on wove paper. Collection of Library and Archives

Canada, Ottawa, gift of Molly Lamb Bobak (1990-255 DAP 00013). © Library and Archives Canada. Photo credit: Library and Archives Canada.

Fig 18. Molly Lamb, *Canteen, Nijmegen, Holland*, 1945 (for details see fig 12).

Fig 19. Molly Lamb, *Gas Drill*, 1944 (for details see fig 4).

Fig 20. Molly Lamb, *CWACs Sorting Mail*, n.d., oil on canvas, 60 x 76.3 cm. Collection of the Canadian War Museum, Ottawa, (19710261-1595). Photo credit: Canadian War Museum.

Fig 21. A recruiting poster for the Canadian Women's Army Corps, 1944. Collection of Library and Archives Canada, Ottawa (1992-622 DAP 003).

Fig 22. Molly Lamb, "For Ladies W110278 Presents 1943 Fall Fashions," 1943, from W110278: *The Personal War Records of Private Lamb, M., 1942–45*, pencil and watercolour with pen and black ink on wove paper. Collection of Library and Archives Canada, Ottawa (R5336-21-3-E). © Molly Lamb Bobak. Photo credit: Library and Archives Canada.

Fig 23. Molly Lamb Bobak, *CWACs on Leave in Amsterdam, September, 1945*, 1946, oil on canvas, 60.9 x 76.2 cm. Collection of the Canadian War Museum, Ottawa, (19710261-1581). Photo credit: Canadian War Museum.

Fig 24. Molly Lamb Bobak, *Private Roy, Canadian Women's Army Corps*, 1946, oil on fibreboard, 76.4 x 60.8 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa, (19710261-1626). Photo credit: Canadian War Museum.

Fig 25. Molly Lamb, *The Base Post Office, Lot, Belgium*, n.d., carbon pencil on paper, 25.3 x 35.7 cm, Collection of the Canadian War Museum, Ottawa, (19710261-1553). Photo credit: Canadian War Museum.

Fig 26. Molly Lamb, *Ruins, Holborn Street, London*, 1945, watercolour, ink, and graphite on paper, 35.4 x 25.3 cm. Collection of the Canadian War Museum, Ottawa, (19710261-1627). Photo credit: Canadian War Museum.

Fig 27. Molly Lamb, *Ruins of Emmerich, Germany*, 1945, watercolour, ink, and graphite on paper, 35.5 x 25.4 cm. Collection

of the Canadian War Museum, Ottawa, (19710261-1629). Photo credit: Canadian War Museum.

Fig 28. Molly Lamb Bobak, *Victory Japan Celebrations*, 1945, oil and watercolour on paper, 44.1 x 60.8 cm. Collection of the Canadian War Museum, Ottawa, (19710261-1650). Photo credit: Canadian War Museum.

Fig 29. "Renoir Lamb at Work on Galiano Wharf (Coloured Supplement)" 1940, from *The Daily Chore Girl—Galiano's Dish Rag*, 1940, watercolour and pencil on wove paper. Collection of Library and Archives Canada, Ottawa, gift of Molly Lamb Bobak, (1992-450 DAP 150). © Molly Lamb Bobak. Photo credit: Library and Archives Canada.

Fig 30. Molly Lamb, "Lamb's Dreams, and Her Entries to the Canadian Army Art Show," January 1944, from W110278: *The Personal War Records of Private Lamb, M., 1942–45*, pencil and watercolour with pen and black ink on wove paper. Collection of Library and Archives Canada, Ottawa, gift of Molly Lamb Bobak (1990-255 DAP 00094). © Library and Archives Canada. Photo credit: Library and Archives Canada.

Fig 31. Molly Lamb Bobak, *John, Dick, and the Queen*, 1977, oil on canvas, 101.3 x 121.2 cm. New Brunswick Art Bank. Photo credit: New Brunswick Art Bank.

Fig 32. Molly Lamb Bobak, "A Jug of August Flowers," 1977, colour illustration from *Wild Flowers of Canada: Impressions and Sketches of a Field Artist* (Pagurian Press, 1978). Photo credit: Rachel Topham.

Fig 33. Molly Lamb Bobak, *Interior with Moroccan Carpet*, 1991, oil on canvas, 91 x 122 cm. Collection of the MacKenzie Art Gallery, Regina, purchased with funds raised by the MacKenzie Gallery Volunteers. Photo credit: Don Hall, courtesy of the MacKenzie Art Gallery.

Fig 34. Molly Lamb, *German Children in Bremen, Germany*, 1945, watercolour, ink, and charcoal on paper, 25.4 x 35.4 cm. Collection of the Canadian War Museum, Ottawa, (19710261-1604). Photo credit: Canadian War Museum.

Fig 35. Molly Lamb, *Signing Up for the Pacific*, 1945, oil on canvas, 50.5 x 83.5 cm. Collection of the Canadian War Museum, Ottawa, (19710261-1633). Photo credit: Canadian War Museum.