



TEACHER RESOURCE GUIDE  
FOR GRADES K–12

LEARN ABOUT

# ENTREPRENEURIALISM & BUSINESS

*through the art of*

# WILLIAM NOTMAN

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

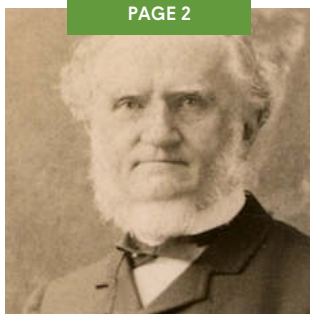
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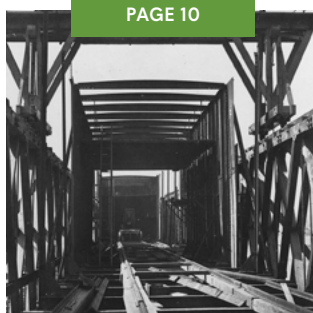
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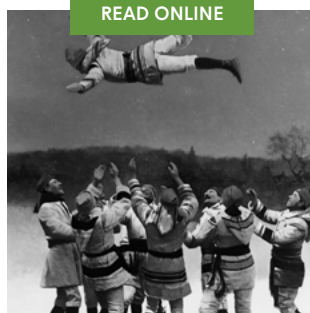
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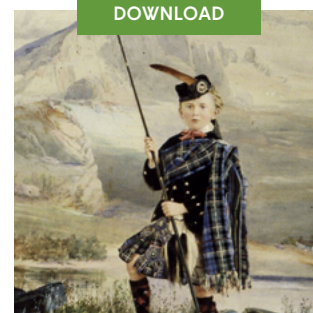
### ADDITIONAL RESOURCES

READ ONLINE



### WILLIAM NOTMAN: LIFE & WORK BY SARAH PARSONS

DOWNLOAD



### WILLIAM NOTMAN IMAGE FILE

## RESOURCE OVERVIEW

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

William Notman (1826–1891) was a Scottish immigrant who settled in Montreal in 1856 and soon opened a photography business that he later expanded into a network of photography studios. He was extremely successful, and he became the first Canadian photographer to gain international recognition. Notman is noted for his various reinventions of photographic techniques and his use of technology to create innovative composite photographs. Starting a business can be a risky venture, and entrepreneurs require special skills in order to make their businesses both a reality and a success. In this guide, students will investigate entrepreneurialism and business skills through the art of William Notman.

### Curriculum Connections

- Grades K–12 English
- Grades K–12 French
- Grades 4–12 Visual Arts
- Grades 7–12 Social Studies
- Grades 9–12 Business Studies

### Themes

- Entrepreneurship
- Innovation and invention
- Leadership
- Technology

### Teaching Exercises

The exercises in this guide encourage students to think critically and creatively about the qualities that make a person successful in business.

- Learning Activity #1: What makes a good entrepreneur? ([page 4](#))
- Learning Activity #2: Explore William Notman's Innovations & Success ([page 5](#))
- Culminating Task: "Stepping in Role" to Create a Business Pitch for William Notman ([page 7](#))

### A Note on Using This Guide

In this guide the entrepreneurial ability of William Notman is examined and he is lauded for his technical innovation and business acumen. It is important to note that when Notman was building his business, the economic and social opportunities available to him were not available to the vast majority of women, Indigenous people, and people of colour. It is also important to note that Notman's business career was not without blemishes: he fled a conviction for fraud in Scotland; his studio has also been criticized for its practice of not crediting all of the photographic artists who created many of the images attributed to him. These points may be a good starting point for a broader conversation about equality and ethical business practices.

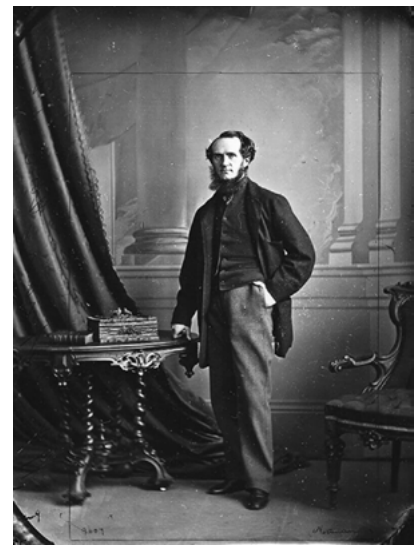


Fig 1. William Notman, *William Notman, Photographer*, Montreal, 1863. With this ornate setting and his fine clothes, Notman presents himself as dignified businessman.



## WHO WAS WILLIAM NOTMAN?

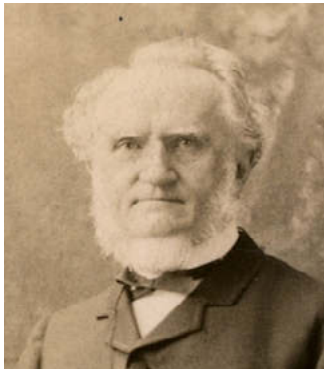


Fig 2. Notman Photographic Co. Ltd., *William Notman, Photographer*, Boston, c.1888.

**William Notman was born** in Paisley, Scotland, in 1826. Raised in an affluent home, Notman grew up with ambitions to be an artist but joined the family cloth design and manufacturing company. Unfortunately, the business ran into trouble and Notman fled Scotland to escape charges of fraud. He landed in Montreal in 1856.

**During his first winter in Montreal**, Notman opened a small photography studio. He was a savvy entrepreneur who understood that although photography was a new invention, it would have a profound impact on the world. Notman set up his first studio in the business district, catering to the elite who would form his clientele. Two years later, Notman expanded his business to a larger studio, and by 1859 he was able to bring the rest of his family over from Scotland.

**In 1858 Notman was hired** to document the building of the Victoria Bridge across the St. Lawrence River, a major engineering project that for the first time connected Quebec to Boston and New York by rail. When the Prince of Wales visited Montreal in 1860, Notman presented him with a maple box containing leather-bound portfolios of his photographs as a gift for Queen Victoria. The story goes that the Queen was so pleased, she named Notman “Photographer to the Queen.” Whether or not this account is true, Notman used this acclaim to his advantage, placing the title above his studio doors.

**Notman became known for** his pictures that featured elaborate interior settings and for his ability to create scenes that looked like the outdoors within his studio—something that no one else was doing. He is also credited with popularizing the [composite photograph](#), in which many photographs were combined through cutting and pasting to create a single image that was then printed and hand coloured. Notman quickly became the lead photographer of Montreal’s elite, taking pictures of students, societies, clergy, and politicians. He was also commissioned to take portraits of visiting dignitaries and celebrities, increasing his presence within and outside of Canada.

**By the 1880s Notman’s business had grown** to twenty studios, located in Montreal, Toronto, New York, and elsewhere. A team of photographers, apprentices, studio and darkroom assistants, receptionists, and bookkeepers worked under the Notman name but often went uncredited. Notman died of pneumonia in 1891. Around 450,000 of the Notman studios’ photographs and negatives are now held by the McCord Museum in Montreal, and they are an important record of nineteenth-century life in the city.



Fig 3. William Notman, *Young Ladies of Notman’s Printing Room*, 1876. Notman had a large staff, all of whom contributed to the running of the studio and photographic production.



Fig 4. William Notman, *Caribou Hunting, The Chance Shot*, Montreal, 1866. Notman created elaborate settings and also provided costumes for his elite clientele.



Fig 5. William Notman & Son, *Sitting Bull*, Montreal, 1885. Notman photographed the famed Lakota Sioux holy man and Indian rights activist during his visit to Canada.



Fig 6. William Notman, *Framework of Tube and Staging Looking In, Victoria Bridge*, Montreal, 1859. Notman famously photographed the construction of this new bridge linking Canada and the US.

## NATIONAL & WORLD EVENTS



Fig 7. First photograph ever taken, by Nicéphore Niépce, 1826 or 1827.



Fig 8. Portrait of Frederick Scott Archer, c.1855, photographer unknown.



Fig 9. William Notman & Son, Victoria Jubilee Bridge, Montreal, 1897.



Fig 10. Large-format view camera from c.1870.

Nicéphore Niépce makes the first photograph—a scene of the view of rooftops from his window in Gras, France.

As a result of immigration, U.K. settlers outnumber French Canadians in Montreal.

Louis-Jacques-Mandé Daguerre publicly announces a way of fixing an image on silver plates, inventing the daguerreotype.

The development of the wet collodion process by Frederick Scott Archer enables photographers to make glass negative plates.

The Grand Trunk Railway expands further, connecting Montreal and Toronto. Montreal continues to grow as a prominent exchange city and entrepreneurial centre.

Construction begins on the Victoria Bridge, at the time the largest covered bridge in the world, which will connect Montreal to the rail lines that run down the east coast to Boston and New York.

The Prince of Wales visits Montreal for the opening of the Victoria Bridge.

Buffalo Bill's Wild West circus-style travelling show makes a stop in Montreal. The performers included Sitting Bull, a famed Lakota Sioux holy man and Indian rights activist. Like most celebrities visiting Montreal, Buffalo Bill and Sitting Bull are invited to have their photographs taken at the Notman studio.

.... 1826 ....

.... 1831

.... 1839

.... 1851

.... 1856

.... 1858

.... 1860

.... 1868

.... 1870

.... 1880s

.... 1885

.... 1891

## WILLIAM NOTMAN'S LIFE

William Notman is born in Paisley, Scotland.

Notman arrives in Montreal and soon establishes his first photography studio, on Bleury Street.

Notman receives a commission to photograph the Victoria Bridge, which increases his public profile. He moves his growing studio to Sherbrooke Street.

Notman assembles a commemorative maple box of the Victoria Bridge photographs for Queen Victoria. Legend has it she was so pleased, she named him "Photographer to the Queen."

Notman establishes a studio in Ottawa, his first outside of Montreal.

Notman develops his own techniques for composite photography, significantly increasing his clientele and demand.

The Notman studios reach the apex of their success, with major commissions in both Canada and the U.S., including famous portraits of celebrities, prime ministers, and members of high society.

Notman dies of pneumonia. The business stays in the family with his eldest son, William McFarlane Notman.



Fig 11. William Notman, William Notman and Family, Montreal, 1859.



Fig 12. Notman & Sandham, William Notman Studio, 17 Bleury Street, Montreal, c.1875. A view of clients entering the studio.

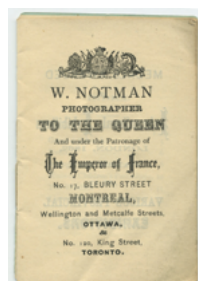


Fig 13. Opening page from the pamphlet "Photography: Things You Ought to Know" by William Notman, after 1867.



Fig 14. William Notman, Around the Camp Fire, Caribou Hunting series, Montreal, 1866. A magnesium flare successfully lights this dark scene.

## LEARNING ACTIVITY #1

# WHAT MAKES A GOOD ENTREPRENEUR?

Through this exercise students will learn about the entrepreneurial accomplishments of William Notman and engage in critical discussion about the qualities and characteristics that make a successful business owner.

### Big Idea

Entrepreneurship

### Learning Goals

1. I can describe the qualities and traits of a successful entrepreneur.
2. I can describe the entrepreneurial accomplishments of William Notman.
3. I can research a specific time period in Canadian history and present my findings.

### Materials

- Chart paper and markers or chalkboard and chalk
- Paper
- Pencils or pens
- “Who Was William Notman?” biographic information sheet ([page 2](#))

### Process

1. Have students list qualities or character traits of someone who they would want to work with on a class project. Ask students to share their thoughts and record these ideas in a list on chart paper or on the board. Next ask students to name some Canadian entrepreneurs they know of. What are they famous for? Have students make a list of the qualities or character traits of these entrepreneurs. Ask students to share their thoughts and record these on chart paper or the board.
2. Included below is a sample list of some qualities of a successful entrepreneur. Teachers and/or students may draw from these in this learning activity:
  - Is a self-promoter
  - Understands self-branding
  - Has high expectations for quality of work
  - Retains and manages staff
  - Leverages new technology
  - Builds networks
  - Is philanthropic
  - Is actively engaged in the local community

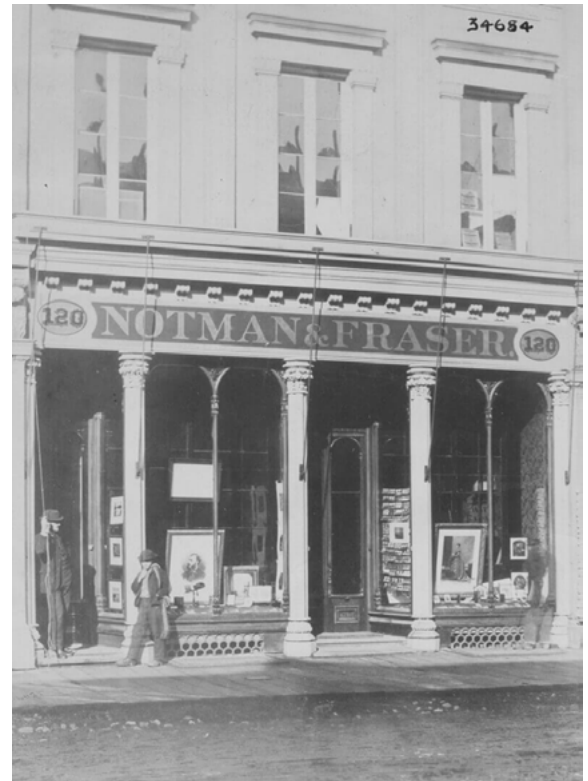


Fig 15. William Notman, *Notman & Fraser Photographic Studio*, Toronto, 1868. Notman advertised the studio offerings by lining the windows with framed photographs.

Learning Activity #1 Continued

3. After creating both of the lists suggested above, have students read the “Who Was William Notman?” biographic information sheet ([page 2](#)). Engage in a class discussion, using the following prompts and guiding questions.

- How was Notman seen as innovative for his time?
- What have you read that makes you think Notman was innovative?
- How did Notman build networks?
- Which of the specific characteristics typical of an entrepreneur that we have discussed do you think Notman had, and why do you think this?
- Is there any further evidence you can find that proves Notman was innovative for his time?

## LEARNING ACTIVITY #2

### EXPLORE WILLIAM NOTMAN’S INNOVATIONS & SUCCESS

William Notman was known for his innovative approach to photography. Through this exercise students will look at a variety of Notman’s works and explore the historical photography techniques used at this time. Students will be tasked with making a connection between Notman’s photography techniques and the success of his business.

#### Big Idea

Innovations and success in business

#### Learning Goals

1. I can describe the qualities and traits of a successful entrepreneur.
2. I can explain how Notman’s artworks were innovative for their time.
3. I can research a specific time period in Canadian history and present my findings.
4. I can use art and cultural artifacts to understand the experiences of people from history.

#### Materials

- Paper
- Pencils or pens
- [William Notman Image File](#)
- [William Notman: Life & Work](#)



Fig 16. William Notman, *Missie Alice Notman in Sleigh with Nurse*, Montreal, 1865. The edges of this photograph, in the area beyond the photographer’s black crop marks, reveal chemical residue from the wet collodion process.



Fig 17. William Notman, *Lovell’s Group of Children Skating in Costume*, Montreal, 1867. In the nineteenth century, people used photographs as statements of wealth and status. Notman’s studio would often provide elaborate and expensive costumes for his clients to facilitate their desired look.



Learning Activity #2 Continued

Process

1. Divide students into small groups. Show each group one of the following three photographs by William Notman that can be found in the [William Notman Image File](#). Ask them to read the story behind these photos in the [Key Works](#) chapter of *William Notman: Life & Work*, which explains why the photos helped him become successful in his business.

- i) [Skating Carnival, Victoria Rink](#), Montreal, 1870
- ii) [Caribou Hunting, The Chance Shot](#), Montreal, 1866
- iii) [Group of stereographs from the maple box, Saguenay and Rivière-du-Loup](#), Quebec, 1859–60



Fig 18. William Notman, *Skating Carnival, Victoria Rink*, Montreal, 1870. This image was created from hundreds of individual portraits.



Fig 19. William Notman, *Caribou Hunting, The Chance Shot*, Montreal, 1866. Notman was adept at recreating realistic winter scenes inside his studio.

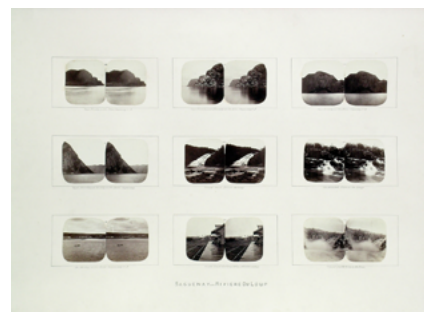


Fig 20. William Notman, Group of stereographs from the maple box, Saguenay and Rivière-du-Loup, Quebec, 1859–60. A stereograph consists of two nearly identical photographs that when viewed through a special lens create a three-dimensional image.

2. In particular, ask students to note the original types of photography techniques that Notman used, including composite photography, stereographs, and the creation of artificial environments through the use of such materials as glass negatives and a magnesium flare (see glossary on [page 10](#)). These techniques created Photoshop-like effects before the invention of Photoshop.
3. After students have read about the photograph that they have been assigned, ask each group to answer the following questions. Students should record their responses and be ready to share them with the class.
  - What does the image show? Who are the subjects, and where are they placed? Is this image natural or has it been manipulated in some way? If so, how?
  - Notman was known as an innovative photographer. From your image and reading, is there some aspect of the image that shows this technical innovation? How might this have helped him grow his business?
  - Notman built his business in part through his networking in the society of Victorian-era Canada. Is there any evidence in your photograph that shows his ability to build connections?
  - From looking at this photograph, what key information about becoming an entrepreneur can we learn?
4. After students have discussed these questions, have each group share their findings about the photograph they have analyzed with the rest of the class.



## CULMINATING TASK

STEPPING "IN ROLE" TO CREATE  
A BUSINESS PITCH FOR WILLIAM NOTMAN

A business pitch is an explanation by one or more people to an investor or a group of investors, asking them to help support or grow an initiative. A business pitch can also be an email or a letter, though it is most often a professional presentation that clearly articulates why a business idea is necessary and worthy (and will make money). Through this exercise students will step "in role" and assume the character of William Notman. Students will research Notman's business and innovative photography techniques, and will then create a written business pitch for potential investors.

## Big Idea

The entrepreneurialism of William Notman

## Learning Goals

1. I can create a business pitch for Notman and his work using historically accurate information and evidence.
2. I can understand and define self-branding.
3. I can research a specific time period in Canadian history and present my findings.
4. I can use art and cultural artifacts to understand the experiences of people in their own historic time.
5. I can use research and empathy to write in the voice of a historical subject.

## Success Criteria

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

1. Written work/presentation shows clear evidence of research and an understanding of the specific time period and place.
2. Written work/presentation shows clear evidence of research and an understanding of the role of Notman's work and innovative techniques.
3. Written work/presentation is thoughtful, clear, and edited.
4. Any artifacts included are historically accurate and appropriate.
5. Presentation is historically accurate and appropriate.

## Materials

- Access to computers for research and creating presentation
- Paper
- Pencils or pens
- Slide-making software (Google Slides, Prezi, PowerPoint, etc.)
- [\*William Notman: Life & Work\*](#)



Fig 21. William Notman, Adolphe Vogt, John Fraser and Henry Sandham, *Notman Staff*, Montreal, 1868. Fraser led Notman's art department, responsible for painting backdrops, retouching negatives, creating composites, and hand-colouring prints. They were integral to the studio's success.

*Culminating Task Continued*

## Process

1. Inform students that they will be stepping “in role” and imagining that they are William Notman. Tell students that they are to create a business pitch for Notman’s photography studio, using presentation software such as PowerPoint, Prezi, or Google Slides. Their pitch must include one or two of Notman’s technological innovations. The teacher can decide whether students complete this task individually or in small groups of two or three. For an example of high school students doing a pitch see [Young Entrepreneurs, Make Your Pitch 2019 Competition](#), created by the Ontario Centres of Excellence and the Government of Ontario.
2. The final presentation and written submission must include the following:
  - An explanation of who is the target audience/customers
  - An explanation of how Notman’s work is unique and why it will be appealing to potential customers. In other words, what does Notman’s photography business offer that others cannot?
  - Examples of William Notman’s work from [William Notman: Life & Work](#) with a written explanation of the innovative technique in action. How could these techniques benefit the target audience?
  - A brief summary of how attaining these clients might affect the business. For example, will profits increase? Could the studio expand?
3. Direct students to the [Biography](#) and the [Style & Technique](#) chapters of *William Notman: Life & Work* to complete their research for this project. If desired, provide students with a variety of additional print and online sources for research, including primary and secondary sources. If time permits, ask students to research photography equipment of the time.
4. Ask students to create a rough plan for their presentation using the guidelines introduced at the beginning of the project. Once the plan is complete, students can share their rough layout with peers and their teacher for feedback and make any adjustments. Have students begin the process of creating their final presentation. If time permits, students can also research historical dress of the time period and create costumes for their presentation. They could also recreate the technology used by Notman as a demonstration of the unique products offered by the business. For example, students could create a makeshift studio to show photography techniques in action.
5. Arrange for students to present their business pitches to their classmates. These presentations will be submitted along with the research notes as a cohesive whole for assessment.

## Suggested Extension Activity:

Students can present their business idea to the class in the style of shows such as *Dragon’s Den* or *Shark Tank*, with classmates or teachers role-playing as a panel of judges who are looking to invest in students’ businesses.



Fig 22. William Notman, *Mr. Collins’ Sleigh at Notman’s Studio, Bleury Street, Montreal, 1868–69*. Notman’s sign advertising himself as “Photographer to the Queen” was strategically placed above the studio door and often ended up in clients’ photographs, like this one. It was a successful way to freely market himself.

## HOW WILLIAM NOTMAN MADE ART: STYLE & TECHNIQUE

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

### NINETEENTH-CENTURY PHOTOGRAPHY

The equipment Notman worked with was very different from what we use to take photographs today. Nineteenth-century cameras were large boxes with equally large [glass plate negatives](#) that required special handling: taking a single photograph required planning. It wasn't possible to enlarge an image much more than the size of the negative, so to make a large photograph a large glass plate was needed.

Because it took up to five minutes to create an image on a glass plate, it was impossible to capture things that were in motion, and people who were having their photo taken needed to find a pose they could hold for a while. Sometimes they used braces or rests to hold their bodies in place.

### PORTRAIT STUDIOS

Portrait studios offered different backdrops and scenery that customers could use to stage their photographs, creating fixed scenes instead of capturing spontaneous ones. Notman developed props to recreate different environments—he was especially known for his winter scenes—and experimented with [flares](#) to light up dark interiors. There was no way to make a colour photograph in the nineteenth century, but the studio employed artists who hand-tinted photos.

### COMPOSITES

To capture large groups and to create dramatic scenes, Notman made [composite photographs](#), which were essentially a type of photo collage. He would take pictures of individuals and then print them, cut out the people, lay these cuttings onto a painted backdrop, and photograph the new image, giving the illusion that everyone had been in the same place at the same time. Today computer programs make composite images easy to create. In Notman's day, however, they were complicated works. Much of his fame derived from being able to produce composite photographs so well.

### CARTES AND CARDS

As photography became more popular, Notman offered his clients different, smaller photos that they could exchange with family and friends. [Cartes-de-visite](#) (5.4 × 8.9 cm) and [cabinet cards](#) (10.8 × 16.5 cm) were both popular formats for nineteenth-century photographers. They were made by dividing a single plate into sections and exposing each one to create a series of images. The images were then mounted on cardboard.



Fig 23. William Notman, *Miss H. Frothingham*, Montreal, 1871. The footrest would have helped keep the sitter comfortable during the long exposure process.



Fig 24. William Notman, *Master Hugh Allan*, Montreal, 1867. This photograph would have been hand painted after it was developed.



Fig 25. William Notman & Son, *The Bounce*, Montreal Snowshoe Club, 1886. An example of Notman's composite technique.



Fig 26. Front of a Notman carte-de-visite, 1876.



Fig 27. Back of a Notman carte-de-visite, 1876.



## ADDITIONAL RESOURCES

### Supplementary Materials Provided by the Art Canada Institute

- The online art book *William Notman: Life & Work* by Sarah Parsons: <https://www.aci-iac.ca/art-books/william-notman>
- [William Notman Image File](#) with artworks and images related to this lesson
- “Who Was William Notman?” biographic information sheet ([page 2](#))
- Timelines of national and world events and William Notman’s life ([page 3](#))
- “How William Notman 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](#).

#### cabinet cards

A card-mounted photograph used almost exclusively for portraiture, similar in style and purpose to cartes-de-visite but larger and popularized later. Cabinet card prints were originally albumen but were later produced using the gelatin silver, collodion, platinum, or carbon process.

#### cartes-de-visite

A card-mounted photograph, roughly the size and shape of a playing card, produced in multiple using a multi-lens camera. Patented by A.A.E. Disdéri in Paris in 1854, cartes-de-visite were largely intended as photographic calling cards; they depicted sitters according to nearly universal conventions.

#### composite photograph

Created by photographers using a cut-and-paste technique, primarily in the nineteenth century—when exposure times were long and outdoor photography was difficult—composite photographs were a means of guaranteeing that each figure in a group photograph was sharp, visible, well posed, and had a pleasing facial expression.

#### magnesium flare

An early method of artificial lighting for photography. Magnesium powder had been used for this purpose in various problematic incarnations, including wires and flares, since 1859; not until 1887, when Adolf Miethe and Johannes Gaedicke mixed it with potassium chlorate, was the first widely useable flash powder created.

#### glass negative

From the 1850s to the early twentieth century, glass was commonly used in photography as a support for light-sensitive emulsions, such as those made from albumen, collodion, and gelatin. These were coated onto the glass, or plate, which was then placed in the camera.



Fig 28. William Notman, *Chaudière Falls, Ottawa, 1870*. Scenic views were a mainstay of nineteenth-century photography.

### stereograph; stereoscopic photographs

A photographic form that was phenomenally popular from the mid-1850s into the twentieth century. A stereograph consists of two nearly identical photographs, typically mounted side by side on cardstock, which when viewed through a stereoscope blend into each other to create a three-dimensional effect.

### 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.*

#### Enter the Den

A contest based on Dragon's Den for young entrepreneurs by Thunder Bay Ventures, Community Futures Development Corporation. <http://www.entertheden.ca/article/-6.asp>

#### Designing and Marketing a Product

A cross-curricular learning activity for grade 8 mathematics, applied design, skills and technologies, and English-language art, provided by the British Columbia Ministry of Education.

<https://curriculum.gov.bc.ca/sites/curriculum.gov.bc.ca/files/contributed-resources/Designing%20and%20Marketing%20a%20Product.pdf>

#### Young Entrepreneurs, Make Your Pitch 2019 Competition

Created by the Ontario Centres of Excellence and the Government of Ontario.

<https://www.youtube.com/channel/UC8Kjg-qFQpyOiZ6lkb3zVag>

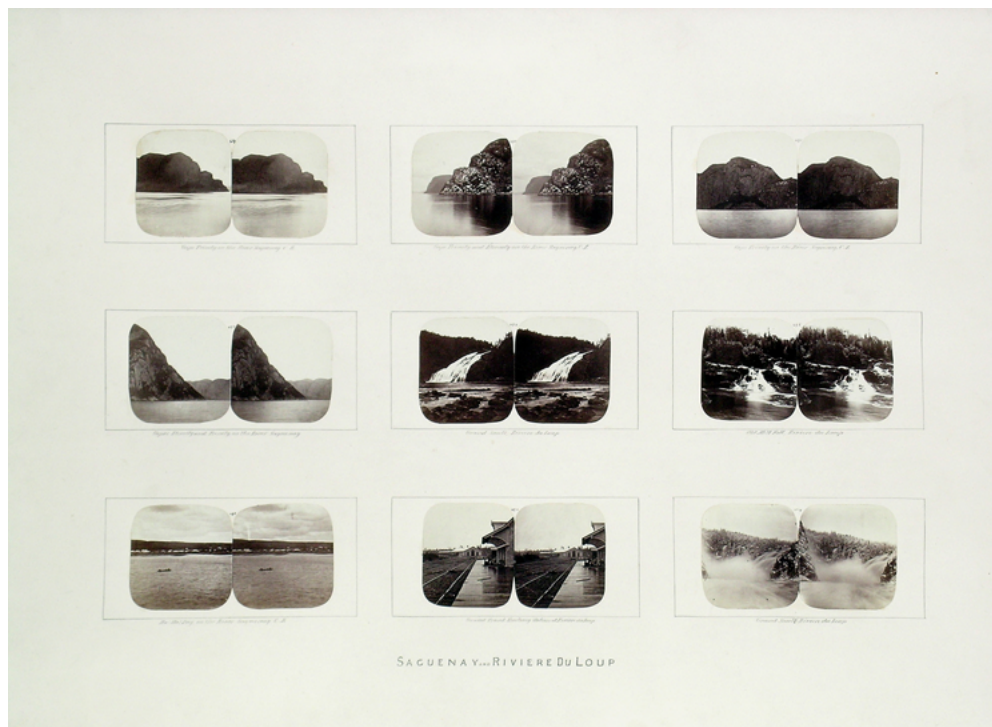


Fig 29. William Notman, Group of stereographs from the maple box, Saguenay and Rivière-du-Loup, Quebec, 1859–60. Stereoscopic photographs were one of the most popular photographic formats. A stereograph consists of two nearly identical photographs, which when viewed through a device known as a stereoscope (almost like binoculars) blend into each other to create a three-dimensional effect. Students might recognize the plastic 3D View-Masters as a more modern version of this photographic technology.

## 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. William Notman, *William Notman, Photographer*, Montreal, 1863, silver salts on glass, wet collodion process, 12 x 10 cm, McCord Museum, Montreal, purchase from Associated Screen News Ltd., I-9607. © McCord Museum.

Fig 2. Notman Photographic Co. Ltd., *William Notman, Photographer*, Boston, c.1888, silver salts on paper, albumen process, 50.8 x 40.6 cm, McCord Museum, Montreal, gift of the Estate of James Geoffrey Notman, N-1975.41.91. © McCord Museum.

Fig 3. William Notman, *Young Ladies of Notman's Printing Room, Miss Findlay's Group*, Montreal, 1876, silver salts on paper mounted on paper, albumen process, 10 x 13 cm, McCord Museum, Montreal, purchase from Associated Screen News Ltd., II-24323.1. © McCord Museum.

Fig 4. William Notman, *Caribou Hunting, The Chance Shot*, Montreal, 1866, silver salts on paper mounted on paper, albumen process, 12.3 x 8.6 cm, McCord Museum, Montreal, purchase from Associated Screen News Ltd., N-0000.57.6. © McCord Museum.

Fig 5. William Notman & Son, *Sitting Bull*, Montreal, 1885, silver salts on glass, gelatin dry plate process, 17 x 12 cm, McCord Museum, Montreal, purchase from Associated Screen News Ltd., II-83112. © McCord Museum.

Fig 6. William Notman, *Framework of Tube and Staging Looking In, Victoria Bridge*, Montreal, 1859, silver salts on paper mounted on card, albumen process, 23 x 28 cm, McCord Museum, Montreal, gift of Mr. James Geoffrey Notman, N-0000.193.133. © McCord Museum.

Fig 7. Joseph Nicéphore Niépce, *View from the Window at Le Gras*, France, 1826 or 1827, oil-treated bitumen, 20 x 25 cm. Courtesy Wikimedia Commons.

Fig 8. Unknown photographer, *Portrait of Frederick Scott Archer*, c.1855. © The Royal Photographic Society Collection at the National Media Museum. Courtesy Wikimedia Commons.

Fig 9. William Notman & Son, *Victoria Jubilee Bridge*, Montreal, 1897, silver salts on glass, gelatin dry plate process, 20 x 25 cm, purchase from Associated Screen News Ltd., VIEW-8835. © McCord Museum.

Fig 10. Large-format view camera from c.1870, Connecticut. Scovill Manufacturing Co., c.1870. McCord Museum, Montreal, M992X.4.1. © McCord Museum.

Fig 11. William Notman, *William Notman and Family*, Montreal, 1859, silver salts on paper, albumen process, 7.5 x 7 cm, McCord Museum, Montreal, gift of Miss Virginia Hase, N-1976.3.37. © McCord Museum.

Fig 12. Notman & Sandham, *William Notman Studio, 17 Bleury Street*, Montreal, c.1875, silver salts on paper, albumen process, 25 x 20 cm, McCord Museum, Montreal, purchase from Associated Screen News Ltd., N-0000.157. © McCord Museum.

Fig 13. "Photography: Things You Ought to Know" by William Notman, after 1867, ink and letterpress, 9.3 x 6.4 cm, McCord Museum. Published by William Notman. McCord Museum, Montreal, origin: Canada, N-1976.17.7.1. © McCord Museum.

Fig 14. William Notman, *Around the Camp Fire*, Caribou Hunting series, Montreal, 1866, silver salts on glass, wet collodion process, 20 x 25 cm, McCord Museum, Montreal, purchase from Associated Screen News Ltd., VIEW-596.A. © McCord Museum.

Fig 15. William Notman, *Notman & Fraser Photographic Studio*, Toronto, 1868, silver salts on paper mounted on paper, albumen process, 17.8 x 12.7 cm, McCord Museum, Montreal, purchase from Associated Screen News Ltd., I-34684.1. © McCord Museum.

Fig 16. William Notman, *Missie Alice Notman in Sleigh with Nurse*, Montreal, 1865, silver salts, wet collodion process, 12 x 10 cm, McCord Museum, Montreal, purchase from Associated Screen News Ltd., I-14045. © McCord Museum.

Fig 17. William Notman, *Lovell's Group of Children Skating in Costume*, Montreal, 1867, silver salts on glass, wet collodion process, 17 x 12 cm, McCord Museum, Montreal, purchase from Associated Screen News Ltd., I-24834. © McCord Museum.

Fig 18. William Notman, *Skating Carnival, Victoria Rink*, Montreal, 1870, painted composite, silver salts, oil on canvas, albumen process, 137 x 176 cm, McCord Museum, Montreal, gift of Charles Frederick Notman, N-0000.116.21.1. © McCord Museum.

Fig 19. William Notman, *Caribou Hunting, The Chance Shot*, Montreal, 1866, silver salts on paper mounted on paper, albumen process, 12.3 x 8.6 cm, McCord Museum, Montreal, purchase from Associated Screen News Ltd., N-0000.57.6. © McCord Museum.

Fig 20. William Notman, Group of stereographs from the maple box, Saguenay and Rivière-du-Loup, Quebec, 1859–60, silver salts on paper mounted on card, albumen process, 52 x 72 cm, McCord Museum, Montreal, gift of Mr. James Geoffrey Notman, N-0000.193.87-95. © McCord Museum.

Fig 21. William Notman, *Adolphe Vogt, John Fraser and Henry Sandham, Notman Staff*, Montreal, 1868, silver salts on paper mounted on paper, albumen process, 17.8 x 12.7 cm, McCord Museum, Montreal, purchase from Associated Screen News Ltd., I-30060.1. © McCord Museum.

Fig 22. William Notman, *Mr. Collins' Sleigh at Notman's Studio, Bleury Street*, Montreal, 1868–69, silver salts on paper mounted on paper, albumen process, 12.7 x 17.8 cm, McCord Museum, Montreal, purchase from Associated Screen News Ltd., I-36913.1. © McCord Museum.

Fig 23. William Notman, *Miss H. Frothingham*, Montreal, 1871, silver salts on glass, wet collodion process, 25 x 20 cm, McCord Museum, Montreal, purchase from Associated Screen News Ltd., I-65141. © McCord Museum.

Fig 24. William Notman, *Master Hugh Allan*, Montreal, 1867, painted photograph, silver salts, watercolour on card, albumen process, 69 x 52 cm, McCord Museum, Montreal, gift of Mrs. Gertrude H. Bourne, N-1981.16.1. © McCord Museum.

Fig 25. William Notman & Son, *The Bounce*, Montreal Snowshoe Club, 1886, composite, silver salts on glass, gelatin dry plate process, 25 x 20 cm, McCord Museum, Montreal, purchase from Associated Screen News Ltd., VIEW-2425. © McCord Museum.

Fig 26. Front of a Notman carte-de-visite, Halifax, 1876, 6.4 x 10.3 cm, private collection.

Fig 27. Back of a Notman carte-de-visite, Halifax, 1876, 6.4 x 10.3 cm, private collection.

Fig 28. William Notman, *Chaudière Falls*, Ottawa, 1870, silver salts on glass, wet collodion process, 20 x 25 cm, McCord Museum, Montreal, purchase from Associated Screen News Ltd., I-49783. © McCord Museum.

Fig 29. William Notman, Group of stereographs from the maple box, Saguenay and Rivière-du-Loup, Quebec, 1859–60, silver salts on paper mounted on card, albumen process, 52 x 72 cm, McCord Museum, Montreal, gift of Mr. James Geoffrey Notman, N-0000.193.87-95. © McCord Museum.