

TEACHER RESOURCE GUIDE  
FOR GRADES 9–12

LEARN ABOUT

**MARITIME  
ENVIRONMENTS  
& INDUSTRY**

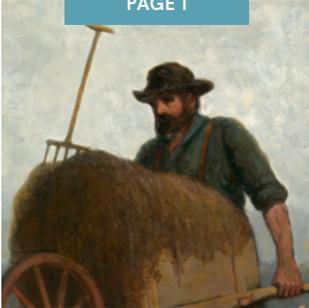
*through the art of*

**EDWARD MITCHELL  
BANNISTER**

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

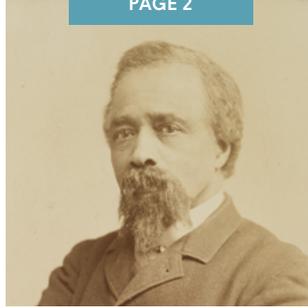
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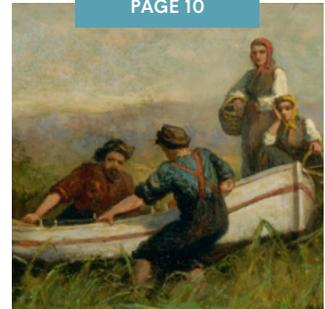
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**EDWARD MITCHELL  
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## RESOURCE OVERVIEW

This teacher resource guide has been designed to complement the Art Canada Institute online art exhibition on [Edward Mitchell Bannister](#). The artworks within this guide and images required for the learning activities and culminating task can be found in the [Edward Mitchell Bannister Image File](#) provided.

**Edward Mitchell Bannister (c.1828–1901) was a Black Canadian-American artist who achieved extraordinary success as an artist despite facing intense systemic racism. He was particularly admired for his paintings of landscapes and seascapes, many of which depicted the coastal communities and cities he lived in and near. In this guide students will learn about maritime environments, the animals and plants that live within them, and people’s historical and contemporary relationships to these environments. Through a careful examination of Bannister’s paintings, students will develop a deeper understanding of maritime geology and the marine environment, and how both of these relate to human activities. Each activity in this guide uses the art of Bannister to spark deeper research and discussion of the landscapes and environments that he carefully represented in his art.**

### Curriculum Connections

- Grades 9–12 Canadian Studies
- Grades 9–12 Science
- Grades 9–12 Social Studies
- Grades 10–12 Biology
- Grade 11 Oceans
- Grades 11–12 Environmental Science

### Themes

- Fisheries and aquaculture
- Maritime industries
- Maritime landscapes
- Ocean geology



Fig 1. Edward Mitchell Bannister, *Hay Gatherers*, c.1893. In this painting, Bannister depicted African-American women and children working in a field.

### Teaching Exercises

The exercises in this guide explore maritime environments through the art of Edward Mitchell Bannister, and they challenge students to understand the interconnectedness of our maritime and coastal environments.

- Learning Activity #1: Maritime activities: then and now ([page 4](#))
- Learning Activity #2: Coastline environmental forces ([page 6](#))
- Culminating Task: Habitats near the sea ([page 8](#))

### A Note on Using This Guide

Bannister lived and worked in a time when Black people of Canada and the United States faced intense systemic racism that restricted their opportunities and access within many areas of society. Bannister was politically active in the fight against slavery and took part in abolitionist organizations in his chosen home of Boston, Massachusetts. At this time the transatlantic slave trade was still active, and his choice to paint and represent maritime scenes should be viewed in relation to this horrific practice. Issues of slavery, opportunity, and activism are integral to Bannister’s life and should be carefully presented along with this discussion of his paintings. In his art, however, Bannister often took landscapes and oceans as his main subjects, and these topics are explored in this guide. For some activities, some background knowledge of maritime environments is essential.

## WHO WAS EDWARD MITCHELL BANNISTER?



Fig 2. Portrait of Edward Mitchell Bannister, c.1880.

**Edward Mitchell Bannister was born** in about 1828 to Hannah and Edward Bannister, in St. Andrews, New Brunswick. Scholars believe that Bannister's father, Edward, may have been from Barbados; he died in 1832, leaving his two sons, Edward and William, to be raised by their mother. Hannah encouraged Edward's love of art from a young age, and the artist acknowledged the importance of this early support for his artistic talent, stating of his mother: "The love of art in some form came to me from my mother who was born within a stone's throw of my birth-place, on the banks of the St. Croix river. She it was who encouraged and fostered my childhood propensities for drawing and coloring."

**As an adult Bannister moved to Boston.** Nineteenth-century America would have been a different context entirely for a Black artist newly arrived from Canada. Though Boston was a hub of abolitionist activity, in the 1850s when Bannister moved there slavery was still legal in the Southern States, and racial segregation laws were in place across the country. There were systemic barriers to art education and institutions, European travel, and patronage—the cornerstones of a traditional career in art. Nevertheless, Bannister perfected his craft during his time in Boston, studying art independently, visiting museums, and interacting with fellow artists before he eventually was able to enroll in evening drawing classes under the tutelage of Dr. William Rimmer.

**On June 10, 1857,** Bannister married Christiana Carteaux, a successful businesswoman of Narragansett heritage, who owned a number of beauty salons in Boston and Providence, Rhode Island. Together the pair moved to Providence in 1869, where over the course of the next thirty years Bannister would gain critical acclaim and dedicate his career to painting the landscapes for which he is known today. Bannister achieved many major career milestones in the 1870s and 1880s, including winning a first prize medal for painting at the Philadelphia Centennial Exposition of 1876 for his work *Under the Oaks*. This success undoubtedly contributed to his appointment in 1878 to the board of the newly established Rhode Island School of Design as one of its original members, and to his role in the formation of what would become the Providence Art Club, a pivotal institution in the Providence art community that persists to this day.

**Bannister died of a heart attack** early in 1901. In May of the same year, the Providence Art Club organized a memorial exhibition in his honour, sharing a wide selection of paintings with the community.



Fig 3. Edward Mitchell Bannister, *People Near Boat*, 1893. In this scene, the man on the far left may be the artist himself.



Fig 4. Edward Mitchell Bannister, *Seaweed Gatherers*, 1898 (?). Here Bannister shows a worker in close focus, asking us to reflect on the man's strength.



Fig 5. Edward Mitchell Bannister, *Boston Street Scene (Boston Common)*, 1898–99. This late painting is unusually colourful compared to Bannister's many rural landscapes.



Fig 6. Edward Mitchell Bannister, *Untitled (floral still life)*, n.d. Though best known for painting the countryside, the coast, and the ocean, Bannister also painted still lifes and portraits.

## NATIONAL & WORLD EVENTS



Fig 7. Map showing the paths of the transatlantic slave trade.

The practice of buying, selling, and trading enslaved Black people begins in New France. Part of the transatlantic slave trade, it continues for over two centuries. . . . .1600s

The Act to Limit Slavery is the first legislation in the British colonies to restrict the slave trade. It prohibits the importation of enslaved people to Upper Canada (now Ontario). . . . . 1793



Fig 8. A portrait of Harriet Tubman, one of the most important American abolitionists, c.1885.

Britain's Parliament passes the Slavery Abolition Act, abolishing slavery in most British colonies. . . . . 1833

The Underground Railroad reaches its peak. As many as 30,000 enslaved people find freedom in Canada between 1840 and 1860. . . . . 1840

The United States Congress enacts the Fugitive Slave Act. This act mandated that formerly enslaved people living in the free states (where slavery had been abolished) be captured and returned to slavery. Many people flee to Canada to avoid being returned to slavery. . . . . c.1850

The American Civil War begins. Over the next four years, over 700,000 soldiers die in the conflict. . . . . 1850

President Abraham Lincoln signs the Emancipation Proclamation, freeing some three million enslaved people in the United States. . . . . 1854

The 13th Amendment to the U.S. Constitution abolishes slavery in the United States. . . . . 1861

The British North America Act creates the Dominion of Canada. . . . . 1863

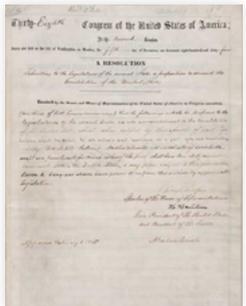


Fig 9. Copy of the 13th Amendment to the U.S. Constitution.

## EDWARD MITCHELL BANNISTER'S LIFE

Edward Mitchell Bannister is born to Hannah and Edward Bannister in St. Andrews, New Brunswick. . . . . c.1828

Bannister arrives in Boston, where he initially works as a hairdresser in order to support himself as he undertakes independent art studies. . . . . 1833

Bannister receives his first professional commission, to paint *The Ship Outward Bound* for the physician Dr. John V. DeGrasse. . . . . 1840

Bannister marries successful businesswoman Christiana Carteaux on June 10. . . . . c.1850

Bannister undertakes formal evening drawing classes with Dr. William Rimmer, physician and sculptor. . . . . 1850

Bannister's painting *Under the Oaks* is accepted into the Philadelphia Centennial Exposition and wins a first prize medal for painting. . . . . 1854

Bannister is a founding board member of the newly established Rhode Island School of Design. . . . . 1857

Bannister dies of a heart attack. In May of the same year, the Providence Art Club organizes a memorial exhibition in his honour. . . . . 1861

1861

1863

1864

1865

1867

1876

1878

1901



Fig 10. Frederick Wells, *View of the Town of St. Andrews, New Brunswick, with Its Magnificent Harbour and Bay*, 1840.



Fig 11. Edward Mitchell Bannister, *Portrait of Christiana Carteaux Bannister*, c.1860.

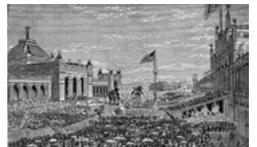


Fig 12. Opening day ceremonies at the Centennial Exhibition in Philadelphia, May 10, 1876.



Fig 13. Portrait class at the Rhode Island School of Design, date unknown.

## LEARNING ACTIVITY #1 MARITIME ACTIVITIES: THEN AND NOW

Throughout his career, Bannister documented the people and activities of maritime communities in the nineteenth century. In this activity, students will examine his works and compare the activities shown to those of the present day. Through research they will compare and contrast these time periods and explore how maritime activities have evolved and how they relate to natural resources, economic impacts, sustainability, and technology.

### Big Idea

Fishing and aquaculture

#### Learning Goals

1. I can use my critical thinking and creative skills to analyze an artwork.
2. I can accurately sketch a present-day maritime scene.
3. I can research, reflect, and communicate my understanding of historical and present-day maritime activities.

#### Materials

- Clipboards, drawing boards, flat surface
- Computers, tablets, etc.
- [Edward Mitchell Bannister Image File](#)
- Paper
- Pencils
- “Who Was Edward Mitchell Bannister?” biographic information sheet ([page 2](#))

#### Process

1. Introduce students to Edward Mitchell Bannister using the biographic information sheet. Project the images *Untitled (moon over a harbor, wharf scene with full moon and masts of boats)*, c.1868, *Morning on the Shore*, 1892, *Fishing Shacks*, c.1877–85, and *Fisherman by Water*, 1886. Discuss the following guiding questions as a class:

- When do you think these images were painted?
- What clues make you think that?
- What might these people be doing by the shore?
- What maritime activities are the people engaged in?
- Why is this important to their local community? (Consider natural resources, economy, and sustainability.)



Fig 14. Edward Mitchell Bannister, *Untitled (moon over a harbor, wharf scene with full moon and masts of boats)*, c.1868. This work may have been painted when Bannister lived in Boston, a city known for its harbour.



Fig 15. Edward Mitchell Bannister, *Morning on the Shore*, 1892. The inscription on this watercolour identifies the place in the painting as The Point, in Newport, Rhode Island.



Fig 16. Edward Mitchell Bannister, *Fishing Shacks*, c.1877–85. In this scene, Bannister has included fishing boats in the background.



Fig 17. Edward Mitchell Bannister, *Fisherman by Water*, 1886. Seen against a beautifully lit sky, this fisherman has a striking silhouette.

*Learning Activity #1 Continued*

2. Ask students to select one of the images and the specific maritime activity that is portrayed. Students should consider exploring fishing, maritime trade, travel, aquaculture, and other related industries and research how these maritime activities were performed in the nineteenth century and are carried out in the present day. Have students gather rough notes and references as they complete their research.
3. Give students time to sketch a present-day equivalent scene that portrays the specific maritime activity seen in Bannister's painting using modern techniques and technology.
4. Once students have completed their sketches, ask them to write a paragraph comparing and contrasting the maritime activities in the past and present, noting the differences and similarities between the time periods. Students should make specific reference to use of natural resources, economic impact, sustainability, and technology. Remind students to write clearly, structuring their thoughts carefully and paying attention to proper writing conventions.
5. Have students post their sketches (or images of their sketches) to a classroom gallery space (either physical or virtual) alongside the Bannister painting that they studied, and discuss their works as a class.



Fig 18. Edward Mitchell Bannister, *Governor Sprague's White Horse*, 1869. When Bannister painted this work, monumental images of animals were very popular.

## LEARNING ACTIVITY #2

# COASTLINE ENVIRONMENTAL FORCES

Bannister spent his entire life living near the sea, and as a young man he worked on ships. He knew the ocean well, and he often took it as his subject for painting. In this activity students will examine coastal artworks by Bannister in relation to coastal geology, wave patterns, tides, and currents. Through guided discussion, they will explore the interaction of the ocean and tides with the geology of the coast and use their knowledge of these environmental forces to make informed predictions based on images. For this activity, students should have some background knowledge of ocean environments.

### Big Idea

Coastal geology

#### Learning Goals

1. I can use my critical thinking and creative skills to analyze an artwork.
2. I can research, reflect on, and communicate my understanding of ocean tides and coastal geology.

### Materials

- Computers, tablets, etc.
- [Edward Mitchell Bannister Image File](#)
- Paper
- Pencils
- “Who Was Edward Mitchell Bannister?” biographic information sheet ([page 2](#))

### Process

1. Introduce students to Edward Mitchell Bannister using the biographic information sheet. Project the painting *Newport, 1877–82*, and answer the following guiding questions together as a class:

- What geological features do you see?
- Which directions are the waves moving in? What makes you say that?
- Which direction is toward the open ocean?
- Where would you expect to find the deepest water and why?
- Does this image show high tide or low tide? What makes you say that?
- Are there any other details in the painting that give you clues as to the [bathymetry](#), currents, or tides of this area?



Fig 19. Edward Mitchell Bannister, *Newport, 1877–82*. Here Bannister’s vigorous brush strokes capture the intense energy of the waves.

Learning Activity #2 Continued

2. Ask students to select one of the following paintings by Bannister:

- *Dorchester 1856*, 1856
- *Rocks at Newport*, c.1877–85
- *Ocean Cliffs*, 1881
- *Boat on Sea*, n.d.
- *Untitled (shoreline with sailboats and roof)*, 1893
- *Newport Scene*, c.1880–89



Fig 20. Edward Mitchell Bannister, *Dorchester 1856*, 1856. The houses shown here were summer residences for wealthy people.



Fig 21. Edward Mitchell Bannister, *Rocks at Newport*, c.1877–85. Bannister was known for painting atmospheric skies.



Fig 22. Edward Mitchell Bannister, *Ocean Cliffs*, 1881. In this painting, boats are just visible on the horizon.



Fig 23. Edward Mitchell Bannister, *Boat on Sea*, n.d. This view represents Narragansett Bay, Rhode Island.



Fig 24. Edward Mitchell Bannister, *Untitled (shoreline with sailboats and roof)*, 1893. Here a rocky beach fills the foreground.



Fig 25. Edward Mitchell Bannister, *Newport Scene*, c.1880–89. Painting in watercolour enabled Bannister to create distinctive effects with light.

3. Have students use the clues in the paintings they have chosen to answer the same questions as those found in Step 1. Students should make reasonable guesses based on the limited information in their chosen painting and their understanding of oceans, and they should make notes explaining how they arrived at their answers and what they may have had to guess at.

4. Engage in a class discussion of each painting. Students should be prepared to show and share their answers for the paintings they selected along with their reasoning, discussing where answers may differ and which lines of reasoning are most persuasive.

## CULMINATING TASK

# HABITATS NEAR THE SEA

For this project, inspired by Bannister's careful observations and painting of marine landscapes, students will dive below the surface and research animals and plants that live in a variety of coastal habitats, and they will make connections between animals and plants in each coastal region to build a communal understanding of marine [biomes](#).

### Big Idea

Marine biomes

#### Learning Goals

1. I can use my critical thinking and creative skills to analyze an artwork.
2. I can accurately sketch a specific organism and discuss its needs ([biotic](#), [abiotic](#)), habitat, and movement.
3. I can work co-operatively and collaboratively with my peers to build an understanding of marine [biomes](#).

#### Success Criteria

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

1. My sketches show a careful observation of the natural world.
2. My written response is clear and well edited.
3. I use proper terminology when discussing marine organisms in my written response.
4. I can correctly identify the habitat, needs ([biotic](#) and [abiotic](#)), and movements of a specific organism.
5. My research notes show a strong understanding of concepts discussed in class.
6. I am respectful and use appropriate language in my responses.

### Materials

- Clipboards, drawing boards, flat surface
- Computers, tablets, etc.
- [Edward Mitchell Bannister Image File](#)
- Paper
- Pencils

### Process

1. Project the image *Landscape near Newport, R. I.*, c.1877–78, and discuss the following guiding questions as a class. Record student responses on the board.

- What organisms would live on the beach?
- What organisms would live in the [intertidal zone](#)?
- What organisms would live in the coastal zone?
- What organisms would live in the open ocean?



Fig 26. Edward Mitchell Bannister, *Landscape near Newport, R. I.*, c.1877–78. Bannister lived in Providence, Rhode Island, for over thirty years and painted many landscapes depicting the surrounding region.

*Culminating Task Continued*

2. Identify the marine location closest to your school community (or any other that interests your class) and ask students to collectively research organisms specific to this region. Together, co-construct a list of organisms.
3. Have each student select one organism from this list and research its habitat, needs (biotic and abiotic), and movement, recording both observations and new learning.
4. Ask students to either select an image of their organism or make their own sketch of it, and annotate the image with the results of their research.
5. Project the image *Landscape near Newport, R. I.*, and ask students to identify the correct place for their organism in part of the marine region shown. Once all student sketches and images have been assigned a place in the painting, discuss as a class the organisms that the students have identified and their relationship to each other.
6. Have students post their annotated images (or images of their work) to a classroom gallery space (either physical or digital) along with the results of their research. As a concluding activity, lead students in a discussion about their findings with attention to how the organisms and environment are affected by humans.



Fig 27. Edward Mitchell Bannister, *Untitled (landscape with pier)*, n.d. In this painting, Bannister captures the rich plant life on the coast.

## HOW EDWARD MITCHELL BANNISTER MADE ART: STYLE & TECHNIQUE

Here are a few of the important artistic concepts that characterize the art of Edward Mitchell Bannister.

### PAINTING THE LANDSCAPE

The landscape genre is an important cornerstone of nineteenth-century painting, in both Canadian and American traditions. Edward Mitchell Bannister was inspired and influenced by many different approaches to painting the landscape, and he employed a number of different techniques to develop his unique style. Many of his landscape scenes can be categorized as [picturesque](#), which is a style that combines ordered, idyllic, and awe-inspiring elements to emphasize the power of nature. Bannister often achieved this effect through his experimentation with vistas, and with his dramatic renditions of the sky.

### RUSTIC MOTIFS AND THE BARBIZON SCHOOL

Many of Bannister's landscape paintings can be described as "rustic," a term that is often employed in art-historical analyses of the French [Barbizon school](#) of painters. The Barbizon school were a group of painters whose raw depictions of the French countryside and its workers have been noted as influences on Bannister's own work. It is likely that Bannister encountered the work of the Barbizon school in Boston, where work by the group was exhibited at the Boston Athenaeum in 1850, and at the Allston Club in 1866 and 1867.

There are similarities between the Barbizon school painters and the pastoral works that Bannister created, as can be seen in landscapes like *Approaching Storm*, 1886. The rural, countryside motifs in his paintings bear an interesting resemblance to those found in works by these celebrated nineteenth-century European painters.

### IMPASTO

The surfaces of many of Bannister's paintings reveal that he liked to work in impasto. Impasto is a painting technique in which artists apply thick layers of paint to the surface of a canvas—sometimes thick enough so that brushstrokes are visible. In combination with his mastery of the use of sombre and tertiary colours to evoke atmospheric elements—including different times of day, cloud formations, and wind blowing through the trees—his use of impasto enhances the overall sublime qualities of many of his best-known works.

### TONE AND COLOUR

At the height of his career, Bannister was interested in [Tonalism](#), a nineteenth-century approach to painting in which the artist uses a specific palette to create a heightened atmospheric effect that symbolizes spiritual significance. Bannister believed strongly in the importance of sacred connections to nature, and in works such as *Pleasant Pastures*, 1887, the mellow colours and light draw the viewer into meditation on the beauty of the environment.



Fig 28. Edward Mitchell Bannister, *Boat on Sea*, n.d. Here Bannister depicts the full range of colours in this powerful blazing sunset over the water.



Fig 29. Edward Mitchell Bannister, *Approaching Storm*, 1886. In this dramatic landscape, a man struggles to walk through the wind.



Fig 30. Edward Mitchell Bannister, *Pleasant Pastures*, 1887. Two cows graze in this idyllic field, where the sea is visible in the distance.



Fig 31. Edward Mitchell Bannister, *Apple Trees in a Meadow*, c.1890. Bannister celebrates springtime with this soft and peaceful painting of apple trees in bloom.

## ADDITIONAL RESOURCES

### Supplementary Materials Provided by the Art Canada Institute

- The online art exhibition *Artist and Abolitionist: The Ground-breaking Black Canadian Painter Edward Mitchell Bannister*: <https://www.aci-iac.ca/online-exhibitions/artist-and-abolitionist-the-ground-breaking-black-canadian-painter-edward-mitchell-bannister>
- [Edward Mitchell Bannister Image File](#) with artworks and images related to this lesson
- “Who Was Edward Mitchell Bannister?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Edward Mitchell Bannister’s life ([page 3](#))
- “How Edward Mitchell Bannister Made Art: Style & Technique” information sheet ([page 10](#))

### GLOSSARY

A glossary of key terms related to the activities and culminating task in this resource guide has been provided. For a comprehensive list of art-related terms, visit the Art Canada Institute’s ever-growing [Glossary of Canadian Art History](#).

#### abiotic

The abiotic factors in an environment are the non-living chemical and physical parts of the environment that affect the organisms living there and the functioning of the local ecosystem. Examples in a marine environment are the salinity level of the water and its acidity, the ocean currents, temperature, sunlight, and oxygen levels. They are distinguished from biotic factors (See definition of biotic below).

#### aquaculture

In contrast to commercial fishing, which is the harvesting of wild fish, aquaculture is the “farming” and harvesting of fish, shellfish, plants, algae, and other living creatures, either in a saltwater or freshwater environment.

#### Barbizon

From the 1830s to the 1870s, Barbizon (a village on the edge of the forest of Fontainebleau near Paris) was 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 include Théodore Rousseau, Jean-François Millet, and Camille Corot.

#### bathymetry

A term referring to the measurement of the underwater depth of the ocean floor or the bed of a lake, and the study of their features.

#### biome

Sometimes referred to as a life zone, a biome is a type of environment defined by the community of plants and animals that live in this specific environment and have common characteristics that are adapted to it. A biome is distinct from a habitat, which is the environmental support for a specific organism. Examples of biomes are a rainforest, a desert, and a coastal zone.

#### biotic

Biotic factors are the living organisms in an environment seen in terms of their interactions with one another and with that environment. In a marine environment they include such things as aquatic plants, fish, amphibians, algae, and human factors, and interactions such as those between predators and prey.



Fig 32. Edward Mitchell Bannister, *Newspaper Boy*, 1869. In this work Bannister shows an African-American boy preparing to sell newspapers.

### intertidal zone

This is the area where the ocean meets the land between high and low tides: it is above the water level at low tide and underwater at high tide. The intertidal zone can include several types of habitats.

### picturesque

A term developed in late eighteenth-century Britain that refers to a particular variety of landscape and to a style of painting and design. The wilder areas of the British Isles, for example, were understood as perfectly “picturesque.” It draws from contemporary notions of the sublime and the beautiful.

### Tonalism

Emerging in the work of American landscape painters in the 1880s and following the influence of the French Barbizon school, Tonalism favoured an expression of a spiritual relationship to the landscape through dark, muted tones and hues. Associated with the work of artists including George Inness and James Abbott McNeill Whistler, Tonalism emphasized the mood and atmosphere of a scene.

## 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.*

### Fisheries and Oceans Canada—Resources for Educators

<https://www.pac.dfo-mpo.gc.ca/education/resources-ressources-eng.html>

### Maritime Museum of the Atlantic

<https://maritimemuseum.novascotia.ca/>

### New England Aquarium

<https://www.neaq.org/learn/>

### Fisheries Museum of the Atlantic

<https://fisheriesmuseum.novascotia.ca/>

### Perkins House Museum

<https://perkinshouse.novascotia.ca/>

### Black Loyalist Heritage Centre

<https://blackloyalist.novascotia.ca/teachers>

### Museum of Industry, Nova Scotia

<https://museumofindustry.novascotia.ca/for-teachers>

### Fisherman’s Life Museum

<https://fishermanslife.novascotia.ca/>

### Ripley’s Aquarium of Canada

<https://www.ripleyaquariums.com/canada/education/teacher-resources/>

### Vancouver Aquarium

<https://www.vanaqua.org/education>



Fig 33. Edward Mitchell Bannister, *Train*, c.1875–80. Though this scene features lush trees and a peaceful river, a smoky train cuts through the middle, suggesting a concern about pollution.

## 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. Edward Mitchell Bannister, *Hay Gatherers*, c.1893, oil on canvas, 45.72 x 60.96 cm. Private collection.

Fig 2. Edward Mitchell Bannister, c.1880, photograph by Gustine L. Hurd. Collection of National Portrait Gallery, Smithsonian Institution, Washington, D.C., Gift of Sandra and Jacob Turner (NPG.76.66).

Fig 3. Edward Mitchell Bannister, *People Near Boat*, 1893, oil on canvas, 35.6 x 50.4 cm. Collection of Smithsonian American Art Museum, Gift of Harvey Golden (1983.95.121).

Fig 4. Edward Mitchell Bannister, *Seaweed Gatherers*, 1898?, oil on canvas, 65.7 x 50.6 cm. Collection of Smithsonian American Art Museum, Gift of H. Alan and Melvin Frank (1983.95.149).

Fig 5. Edward Mitchell Bannister, *Boston Street Scene (Boston Common)*, 1898–99, oil on panel, 20.3 x 13.9 cm. Collection of Walters Art Museum, Baltimore, Museum purchase with funds provided by the Eddie and Sylvia Brown Challenge Grant and matching funds for the acquisition of African American Art (2002, 37.2766).

Fig 6. Edward Mitchell Bannister, *Untitled (floral still life)*, n.d., oil on canvas, 75.8 x 63.5 cm. Collection of Smithsonian American Art Museum, Gift of H. Alan and Melvin Frank (1983.95.152).

Fig 7. Map. Courtesy of Transatlantic Slave Trade Database.

Fig 8. Harriet Tubman, c.1885, photograph by Horatio Semour Squyer. Courtesy Wikimedia Commons.

Fig 9. Copy of the 13th Amendment to the U.S. Constitution: Abolition of Slavery. Courtesy General Records of the United States Government; Record Group 11; National Archives.

Fig 10. Frederick Wells, *View of the Town of St. Andrews, New Brunswick, with Its Magnificent Harbour and Bay*, 1840, lithograph. Collection of the Tides Institute & Museum of Art.

Fig 11. Edward Mitchell Bannister, *Portrait of Christiana Carteaux Bannister*, c.1860, oil on panel, 88.9 x 65.7 cm. Collection of RISD Museum, Gift of the Edward M. Bannister Foundation (2016.38.1).

Fig 12. Opening day ceremonies at the Centennial Exhibition in Philadelphia, PA, May 10, 1876. Courtesy The Cooper Collections of U.S. History.

Fig 13. Portrait class at the Rhode Island School of Design, date unknown. Courtesy Rhode Island School of Design.

Fig 14. Edward Mitchell Bannister, *Untitled (moon over a harbor, wharf scene with full moon and masts of boats)*, c.1868, oil on fiberboard, 24.5 x 38.7 cm. Collection of Smithsonian American Art Museum, Gift of H. Alan and Melvin Frank (1983.95.76).

Fig 15. Edward Mitchell Bannister, *Morning on the Shore*, 1892, watercolour and pencil on paperboard, 22.4 x 35.7 cm. Collection of Smithsonian American Art Museum, Gift of G. William Miller (1983.95.1).

Fig 16. Edward Mitchell Bannister, *Fishing Shacks*, c.1877–85, oil on wood, 27.0 x 35.4 cm. Collection of Smithsonian American Art Museum, Gift of Howard S. and Dorothy Lampal (1983.95.111).

Fig 17. Edward Mitchell Bannister, *Fisherman by Water*, 1886, oil on paperboard, 20.3 x 29.9 cm. Collection of Smithsonian American Art Museum, Gift of Robert Culbertson, 1983.95.125.

Fig 18. Edward Mitchell Bannister, *Governor Sprague's White Horse*, 1869, oil on canvas, 58.42 x 76.2 cm. Collection of Rhode Island Historical Society, Providence.

Fig 19. Edward Mitchell Bannister, *Newport*, 1877–82, oil on waxed canvas, 43.2 x 73.4 cm. Collection of Smithsonian American Art Museum, Gift of Gerald Scher (1983.95.147).

Fig 20. Edward Mitchell Bannister, *Dorchester 1856*, 1856, oil on canvas, 35.9 x 51.1 cm. Collection of Smithsonian American Art Museum, Gift of Dr. Charles Mandell (1983.95.81).

Fig 21. Edward Mitchell Bannister, *Rocks at Newport*, c.1877–85, oil on canvas, 30.6 x 46.0 cm. Collection of Smithsonian American Art Museum, Gift of Louis Glaser (1983.95.96).

Fig 22. Edward Mitchell Bannister, *Ocean Cliffs*, 1881, oil on canvas, 25.4 x 40.7 cm. Collection of Smithsonian American Art Museum, Gift of H. Alan and Melvin Frank (1983.95.104).

Fig 23. Edward Mitchell Bannister, *Boat on Sea*, n.d., oil on canvas, 12.9 x 20.4 cm. Collection of Smithsonian American Art Museum, Gift of J. Wesley Johnson (1983.95.89).

Fig 24. Edward Mitchell Bannister, *Untitled (shoreline with sailboats and roof)*, 1893, oil on canvas, 35.5 x 61.1 cm. Collection of Smithsonian American Art Museum, Gift of Joseph Sinclair (1983.95.113).

Fig 25. Edward Mitchell Bannister, *Newport Scene*, c.1880–89, watercolor and pencil on paper mounted on paperboard, 33.3 x 48.3 cm. Collection of Smithsonian American Art Museum, Gift of Louis Glaser (1983.95.7).

Fig 26. Edward Mitchell Bannister, *Landscape near Newport, R. I.*, c.1877–78, oil on canvas, 30.9 x 65.9 cm. Collection of Smithsonian American Art Museum, Gift of Ronald E. Deal (1983.95.119).

Fig 27. Edward Mitchell Bannister, *Untitled (landscape with pier)*, n.d., oil on canvas, 31.1 x 51.1 cm. Collection of Smithsonian American Art Museum, Gift of H. Alan and Melvin Frank (1983.95.73).

Fig 28. Edward Mitchell Bannister, *Boat on Sea*, n.d., oil on canvas, 12.9 x 20.4 cm. Collection of Smithsonian American Art Museum, Gift of J. Wesley Johnson (1983.95.89).

Fig 29. Edward Mitchell Bannister, *Approaching Storm*, 1886, oil on canvas, 102.0 x 152.4 cm. Collection of Smithsonian American Art Museum, Gift of G. William Miller (1983.95.62).

Fig 30. Edward Mitchell Bannister, *Pleasant Pastures*, 1887, oil on canvas, 41 x 60.9 cm. Collection of Smithsonian American Art Museum, Gift of G. William Miller (1983.95.66).

Fig 31. Edward Mitchell Bannister, *Apple Trees in a Meadow*, c.1890, oil on canvas, 50.8 x 60.1 cm. Collection of High Museum, Atlanta (2009.30).

Fig 32. Edward Mitchell Bannister, *Newspaper Boy*, 1869, oil on canvas, 76.6 x 63.7 cm. Collection of Smithsonian American Art Museum, Gift of Jack Hafif and Frederick Weingeroff (1983.95.85).

Fig 33. Edward Mitchell Bannister, *Train*, c.1875–80, oil on canvas, 15.3 x 21.0 cm. Collection of Smithsonian American Art Museum, Gift of Frederick and Joan Slatsky (1983.95.107).