



TEACHER RESOURCE GUIDE  
FOR GRADES 3–8

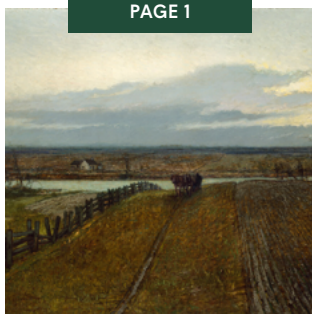
LEARN ABOUT

**FOOD AND NUTRITION  
IN CANADA**  
*through the art of*  
**OZIAS LEDUC**

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

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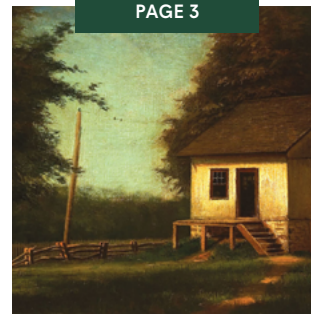
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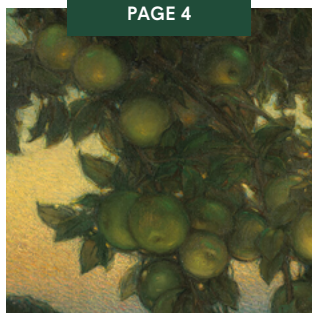
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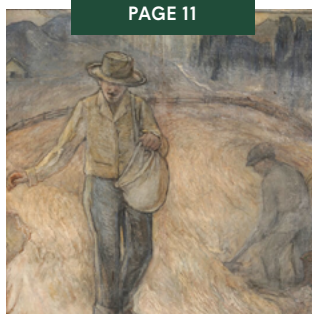
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**ADDITIONAL  
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READ ONLINE



**OZIAS LEDUC:  
LIFE & WORK BY  
LAURIER LACROIX**

DOWNLOAD



**OZIAS LEDUC  
IMAGE FILE**

## RESOURCE OVERVIEW

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

Ozias Leduc (1864–1955) was a painter who believed passionately in the potential of art to communicate important messages about the human condition. Working in Quebec at the beginning of the twentieth century, he explored such universal topics as work, nature, and spirituality in his quiet, strikingly detailed paintings. Leduc inherited an apple orchard from his family, and connections between land, labour, and the food crops sown and grown in his home of Mont-Saint-Hilaire, Quebec, are central to his output. As author Laurier Lacroix notes, Leduc once evoked the connection between art and the fruits of the land in a letter to a friend, stating: “Art is tasty, it must be neat, frank and carry the sap of the land where it grows.” This guide explores the theme of food and nutrition in Canada using Leduc’s paintings as central inspiration for understanding the rich abundance of Canada’s crops and resources.

### Curriculum Connections

- Grades 3–8 Health and Nutrition

### Themes

- Canadian agriculture
- Canadian food industries
- Environmentalism and food
- Food and nutrition

### Teaching Exercises

The teaching exercises in this guide encourage students to investigate how food is grown and prepared, and what makes it healthy.



Fig 1. Ozias Leduc, *Autumn Tillage*, 1901. This large painting was inspired by the landscape of Saint-Hilaire, the region Leduc was from.

- Learning Activity #1: Where does food come from? understanding what’s on my plate ([page 4](#))
- Learning Activity #2: Investigating nutrition: expanding our knowledge of food in Canada ([page 6](#))
- Culminating Task: Snack still-life cookbook: making nutritional, healthy choices ([page 8](#))

### A Note on Using This Guide

Food can be a sensitive topic for students who struggle with body image, eating disorders, and social pressures related to food and weight. In addition, while this guide presents an opportunity for students to engage actively with their food choices and to develop strategies for healthy eating practices, teachers should be aware that food can be a triggering topic for students who may live with challenges of poverty, family pressures related to food, and body image sensitivities. An open approach to adapting the learning activities where needed is therefore helpful. Activities in which meal preparation is central can be adapted to accommodate food allergies, cultural and religious practices, and any other contextual practices, where necessary.

## WHO WAS OZIAS LEDUC?



Fig 2. *Self-Portrait with Camera* (*Autoportrait à la caméra*), c.1899.

**Born in the village of Saint-Hilaire** (now the city of Mont-Saint-Hilaire), 35 kilometres northeast of Montreal, in 1864, Ozias Leduc grew up in a close-knit rural community; his own family had an apple orchard that belonged to his father, which Leduc eventually owned, alternating between painting projects and tending to the trees. He spent his childhood exploring the rugged natural environment that surrounded him—Saint-Hilaire would feature prominently in his later work—and he began studying drawing by copying images. Many of his early works include the books, journals, and magazines that served as the foundation of his art education.

**When he was around eighteen years old**, Leduc moved to Montreal, and in 1886 he became the apprentice of the painter Luigi Capello (1843–1902), the husband of his cousin Marie-Louise Lebrun. There were other Italian artists active in Montreal at this time, and Capello worked on commissions for churches. Working with Capello allowed Leduc to develop his skills as a painter and earn money to build his own studio in Saint-Hilaire.

**In the late 1880s** Leduc began to create genre scenes and portraits, often using family members as models, which he showed in Montreal. He also painted still lifes, including carefully composed paintings of apples and onions. A trip to Paris in 1897 allowed him to further develop his knowledge of European art: he spent time at the Louvre and visited buildings with contemporary mural decorations. He also discovered the work of European painters who were part of the movement known as [Symbolism](#), which had a deep influence on his own compositions and ideas about art.

**Throughout his career** Leduc would continue to produce both smaller-scale works and larger religious commissions. He married his cousin Marie-Louise in 1906 (her first husband had died), and the two of them hosted friends and younger artists in Saint-Hilaire. Moving between Montreal and the countryside, he was part of a wide network of artists and writers. Their representations of rural life and their interest in modernist ideas about art's ability to create harmony influenced the development of Québécois identity in the early twentieth century.

**Even as tastes shifted** away from his realist style, Leduc maintained connections to and supported his younger peers: the [Automatiste](#) painter Paul-Émile Borduas (1905–1960) worked as his assistant on commissions for church decorations in the 1930s. Leduc continued to create murals and decorations for churches into the 1940s, while also lecturing, writing, and drawing. When he died in 1955 he left behind not only his paintings but an extensive archive detailing his friendships, connections, and ideas about art.

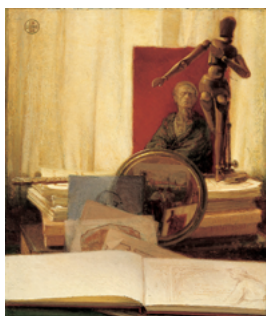


Fig 3. Ozias Leduc, *Still Life with Lay Figure*, 1898. Leduc created this painting in part as a reflection on his own artworks, and it includes some of his drawings.



Fig 4. Ozias Leduc, *The Young Student*, 1894. For this painting, Leduc's brother Honorius was his model.



Fig 5. Ozias Leduc, *Grey Effect, Snow* (*Effet gris, neige*), 1914. The subdued tone of this painting is possibly due to the First World War.



Fig 6. Ozias Leduc, *The Choquette Farm, Beloeil*, 1901. Leduc planned this work carefully, making sketches outdoors and photographing the site.

## NATIONAL & WORLD EVENTS



Fig 7. Jean-Charles Chapais, 1870.

Indigenous peoples of the lower Great Lakes and St. Lawrence regions plant and cultivate corn, squash, and beans.

Louis Hébert is reputed to be the first European to plant a farm in Quebec.

Jean-Charles Chapais is appointed as Canada's first minister of agriculture.

The Winnipeg Grain and Produce Exchange, a critical centre for agricultural trade, opens.



Fig 8. An image of Marquis wheat from *A Review of the Work of the Experimental Farms* (1913), by James Burns Spencer.

The dairy industry is the leading agricultural sector in Quebec.

Having won a competition held by the Canadian Pacific Railway, Marquis wheat emerges as the best wheat variety in Canada, with tremendous potential for farms on the prairies.

The Canadian Society of Technical Agriculturists is formed; today, this organization is known as the Agricultural Innovation Council.

The Great Depression hits Canada, and drought on the prairies devastates many farms.

Canada's first food guide, entitled *Canada's Official Food Rules*, is published.

The Canadian Food Inspection Agency is created.



Fig 9. *Canada's Food Guide to Healthy Eating* (1992).

## OZIAS LEDUC'S LIFE

**Pre-contact**

**c.1617**

**1864**

**1867**

**1880**

**1886**

**1887**

**1890**

**1893**

**1897**

**c.1900**

**1901**

**1906**

**1911**

**1916**

**1920**

**1930s**

**1941**

**1942**

**1955**

**1997**

Ozias Leduc is born in Saint-Hilaire, Quebec.

Leduc enters his village's "model" school, where his teacher, Jean-Baptiste-Nectaire Galipeau, encourages his interest in art.

Leduc is apprenticed to Luigi Capello, an Italian painter in Montreal who was known for his work in churches.

Leduc builds a studio he calls Correlieu on his parents' property in Saint-Hilaire.

Leduc receives his first major commission: twenty-five paintings for the Church of Saint-Charles-Borromée in Joliette.

Leduc visits Europe and spends several months in Paris while preparing for a commission for a church in Saint-Hilaire.

Leduc receives a commission to do three large paintings of the Saint-Hilaire region and creates three landscapes depicting farms.

Leduc marries his first cousin Marie-Louise Lebrun.

Organized by the artist's friend Olivier Maurault, Leduc's first solo exhibition, the only important one to take place during his lifetime, opens at the Saint-Sulpice Library, Montreal.

Future Automatiste Paul-Émile Borduas (1905–1960) assists Leduc with commissions for church decorations, developing a close relationship with the older artist.

Leduc begins his last major commission: the decoration of the church of Notre-Dame-de-la-Présentation in Shawinigan, Quebec, a series of paintings that includes depictions of farmers.

Leduc dies in Saint-Hyacinthe.



Fig 10. Ozias Leduc, *The Birthplace*, c.1910. The Leduc family home.



Fig 11. The Leduc family. *Left to right:* Adélia, Honorius, unidentified, Ozéma, and Ernest Lebrun. *Sitting:* Émilie Leduc (née Brouillette), unidentified, Ulric, n.d., photograph by Ozias Leduc.



Fig 12. Correlieu expanded, 1906, photograph by Ozias Leduc. The additions included a dark room, an archive, and an extra bedroom.



Fig 13. Ozias Leduc, *The Pioneers*, c.1950. This painting was part of Leduc's project for the Church of Notre-Dame-de-la-Présentation.

## LEARNING ACTIVITY #1

# WHERE DOES FOOD COME FROM? UNDERSTANDING WHAT'S ON MY PLATE

Ozias Leduc thought deeply about the origins of food. One of his largest and most significant commissions was for the Church of Notre-Dame-de-la-Présentation in Shawinigan, Quebec, and in this spiritual context he produced a series of large murals focused on labour and the land. *The Sower*, c.1950, features a farmer at its centre, sowing seeds in the hopes that a rich harvest will follow. Allusions to food—including a bunch of grapes at the top of the painting, and a basket with a red apple peeking out at the bottom—point to Leduc's fascination with the connections between work, the land, and the food it eventually produces. This activity encourages students to think about these connections in their contemporary lives, analyzing the relationship between the origins and nutritional value of food, and its impact on the environment.

## Big Idea

Origins of food

### Learning Goals

1. I understand where different foods come from.
2. I can analyze the nutritional value of food.
3. I can explore the relationship between food and the environment.

## Materials

- Computers with internet connection for research
- [Ozias Leduc Image File](#)
- Paper
- Pencils, pens
- Projector
- “Who Was Ozias Leduc?” biographic information sheet ([page 2](#))

## Process

1. Introduce students to Ozias Leduc using the biographic information sheet. Show students Leduc's painting *Boy with Bread*, 1892–99, and ask them to reflect on their favourite foods. Ask them as well what might be in the bowl on the table in the painting. Start a brainstorm on the board to include a running list of foods students most enjoy.
2. Project the paintings *The Sower*, c.1950, and *Boy with Bread* side by side. Using the paintings as prompts, lead the students in a guided discussion about the relationship between agriculture and the form food takes on our tables. Explain that *The Sower* shows a man sowing seeds, and ask students the following guiding questions: what do they think he is planting? How will he harvest the seeds? How will the food that is grown be prepared for eating? How might the bread that the boy is eating have been prepared? As part of the discussion, ask students to create a list of foods that can be grown from seeds (grains, fruits, vegetables, etc.).



Fig 14. Ozias Leduc, *The Sower*, c.1950. This painting was inspired by labourers in Shawinigan, and includes Christian symbolism referring to the Eucharist at the top of the painting.



Fig 15. Ozias Leduc, *Boy with Bread*, 1892–99. Leduc created a large drawing to plan the composition of this painting.

*Learning Activity #1 Continued*

3. Project *The Three Apples*, 1887, and explain to students that Ozias Leduc's family had an apple orchard, and apples were central to many of his paintings. Using the painting as a source of inspiration, have students compare apples in their natural state to an apple-based snack as assigned by the teacher, using the following questions as guidelines:

- How and where are apples grown in Canada?
- What is the nutritional value of an apple in its natural state? (How many calories? What food group? What are its nutritional benefits?)
- What are the environmental benefits of growing apples?
- What processed foods do apples eventually appear in?

Snack-specific questions to compare with the above include the following:

- What is the nutritional value of this snack?
- Is it good for me?
- What snacks contain apples? Which of these are processed foods? Which are unprocessed foods (apple sauce, frozen apples, apple juice, dried apples, etc.)? Which of these apple-based snacks are the healthier choices? What makes you say that?
- How much does it cost?
- Where is it manufactured?
- What are the environmental impacts of producing this snack?

Note: possible apple-based snacks include baby food, apple sauce, apple pies, candied apples, apple juice, apple cake or muffins, and apple-flavoured cereals.

4. Have students present their findings to the class.



Fig 16. Ozias Leduc, *The Three Apples*, 1887. In this work, Leduc celebrates the work of the carpenter and of the apple grower, trades practised by his father.

## LEARNING ACTIVITY #2

## INVESTIGATING NUTRITION: EXPANDING OUR KNOWLEDGE OF FOOD IN CANADA

Ozias Leduc's paintings reflect a profound knowledge of his local surroundings: his works include landscape images of Mont Saint-Hilaire, images of his family home, studies of local people interacting with their surroundings, workers cultivating the land in images like *The Sower*, c.1950, and *The Pioneers*, c.1950, and foods native to his home province of Quebec, as in *Green Apples*, 1914–15. Though the subject matter for his paintings reflects “the local” in Leduc's world, he believed that art was universal—a way to explore the things that connect us as humans. This activity encourages students to think of food as one of those things, and to expand their knowledge of *Canada's Food Guide*. It also invites students to think critically about how advertising, food marketing, and media affect our food choices on a daily basis.

**Big Idea**

*Canada's Food Guide*

**Learning Goals**

1. I understand and can use *Canada's Food Guide*.
2. I can think critically about the food industry and food marketing campaigns.

**Materials**

- Copies of *Canada's Food Guide* (see Additional Resources [[page 12](#)])
- [Ozias Leduc Image File](#)
- Paper
- Pencils, pens
- Projector
- “Who Was Ozias Leduc?” biographic information sheet ([page 2](#))

**Process**

1. Introduce students to Ozias Leduc using the biographic information sheet, and project *The Old Man with Apples*, 1938, a painting that is a tribute to Leduc's father, Antoine Leduc (1837–1921), who was an apple grower. Explain that in Leduc's home province of Quebec, apples are an important local agricultural crop.
2. Have students brainstorm what they think are the most important local crops grown in their own province. Write their brainstorm on the board.



Fig 17. Ozias Leduc, *The Old Man with Apples*, 1938. Leduc inherited his family's apple orchard of three hundred trees.



*Learning Activity #2 Continued*

3. Introduce students to *Canada's Food Guide*, published by the government of Canada. Explain to them the major benefits of using a food guide for healthy eating. Using the list developed in Step 2, ask students to identify which category these foods belong to. What themes can they identify within the food guide? How could they connect the food guide to meal planning? To choosing snacks? To grocery shopping?
4. Divide students into small groups and assign each group a specific food from the list of foods produced in their own province. Have students brainstorm links between those foods and the food industry. For instance, with the cultivation of apple trees (one of the activities of Leduc's family), a link might be made to the baby food brand Gerber, which produces apple snacks for young infants.
5. Once each student group has identified a link between a crop and a food brand, have them analyze the food label on their product (students can bring labels from home or teachers can supply labels) and make an informed decision about whether or not it is a smart nutritional choice, based on food guide suggestions.



Fig 18. Ozias Leduc, *Green Apples*, 1914–15. In this painting the viewer seems to be close to a tree trunk, looking out through branches heavy with fruit.

## CULMINATING TASK

## SNACK STILL-LIFE COOKBOOK: MAKING NUTRITIONAL, HEALTHY CHOICES

Leduc was very aware of the social and human aspects of food cultivation and enjoyment. Paintings like *Boy with Bread*, 1892–99, *Harvest*, 1901, and *Still Life, Onions*, 1892, either evoke a human presence—someone preparing onions for an anticipated dish—or directly represent the connections between people cultivating, enjoying, and thinking about food. For Leduc, food had natural roots and even spiritual connections to the land, but as author Laurier Lacroix points out, “nature and its transformation by humans”—the human side of food—was a theme dear to the painter. This activity encourages students to come together through food, creating a collective cookbook that guides them through the process of making healthy food choices, reading and applying nutritional labels, and sharing the fruits of their labour.

## Big Idea

Healthy eating

## Learning Goals

1. I understand the benefits of healthy eating.
2. I can prepare healthy meals and snacks based on my knowledge of nutrition.
3. I can use and apply the nutritional guidelines in *Canada's Food Guide* to produce a healthy recipe.

## Success Criteria

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

1. Project demonstrates understanding of principles of healthy eating.
2. Project demonstrates ability to understand and reproduce nutritional labels.
3. Project demonstrates ability to work with *Canada's Food Guide*.
4. Project applies skills in research and writing.
5. Participation in group work demonstrates team problem-solving skills and collaborative learning.
6. Written work is clearly written and edited.

## Materials

- Computers with internet connection and printers
- Large sheets of paper
- [Ozias Leduc Image File](#)
- Pencils, coloured pencils, pens
- “Recipes” link in *Canada's Food Guide* (see Additional Resources [[page 12](#)])



Fig 19. Ozias Leduc, *Harvest*, 1901. This work is one of a series of regional landscape paintings of Saint-Hilaire.



Fig 20. Ozias Leduc, *Autumn Tillage*, 1901. The perspective in this work is vast, and farm buildings are visible in the distance.

*Culminating Task Continued***Process**

1. Show students the following still-life images (the first three by Ozias Leduc and the fourth by Leduc and Paul-Émile Borduas) featuring food references:

- *The Three Apples*, 1887
- *Still Life, Onions*, 1892
- *Still Life, Study by Candlelight*, 1893
- *Glass in a Saucer*, 1923

As a creative ice-breaker and trial run, distribute coloured pencils and large sheets of paper, and have students engage in a version of still-life drawing, taking inspiration from the subject matter of Leduc's still-life paintings.

2. Next, as a class, brainstorm natural food ingredients that could be used to develop a recipe. Have students arrange their brainstormed foods into the groups in *Canada's Food Guide* (vegetables and fruits; whole grain foods; and protein foods). The foods students brainstorm could include milk, fruits, berries, green vegetables, root vegetables, cereals and breads, meat and fish, cheese, eggs, and other natural foods.
3. Assign each individual student a food group based on the class's brainstorm.
4. Based on the students' assigned food groups, have each student develop a page for a collective class cookbook. This page should include the following:
  - A recipe idea for a healthy snack or meal
  - Key nutritional information
  - A list of suggested brands for shopping for ingredients that are environmentally friendly or that encourage sustainability
  - A "snack plan still life" that includes a visual representation of some of the recipe's key natural ingredients, to make sure that the recipe avoids foods that are overly processed
5. Ask students to submit a hard copy and a digitized copy of their work. Compile a hard copy of the class cookbook to stay in the classroom for consultation, and a digitized version to distribute to the class for healthy eating ideas.



Fig 21. Ozias Leduc, *The Three Apples*, 1887. Leduc chose to arrange these apples so that the base, stalk, and stem are visible.



Fig 22. Ozias Leduc, *Still Life, Onions*, 1892. Here Leduc paints a simple vegetable from different angles and in multiple variations—whole, sprouting, cut in half, and reflected.



Fig 23. Ozias Leduc, *Still Life, Study by Candlelight*, 1893. This painting depicts ordinary dishes, but the candlelight makes the arrangement dramatic.



Fig 24. Paul-Émile Borduas and Ozias Leduc, *Glass in a Saucer*, 1923. Borduas was Leduc's assistant when he began this drawing, and Leduc retouched it for him.

## HOW OZIAS LEDUC MADE ART: STYLE & TECHNIQUE

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

### SKILLFUL STILL-LIFE PAINTINGS

Representing objects such as apples, books, and artists' tools, Leduc created scenes, known as still-life paintings, that relied on precise technical skill to create highly polished works that were deeply meaningful. He had exceptional talent for capturing subtle details: for instance, he used longer, lighter brushstrokes to help apples look round and bring light into their colours, and shorter, blunter brushstrokes to make a table look solid. Objects in Leduc's still lifes often have symbolic significance. His painting *Phrenology*, 1892, uses a model of a head, art supplies, and images of artworks to stand in for the components that Leduc thought were necessary for making art: science, technique, and inspiration.

### “TYPES” AND PORTRAITS

Leduc painted genre scenes that show people as “types”—a student, a farmer—in addition to portraits that show subjects as individuals. Early in his career, he often used his siblings as models, experimenting with different poses, clothing, and facial expressions. After he became more established he created commissioned portraits for important people in Quebec society. His *Portrait of the Honourable Louis-Philippe Brodeur*, 1901–4, shows its subject, a lawyer, in an official robe. Leduc made drawings and took photos of Brodeur to help him decide on the right pose—he chose an informal one, and the focus of the painting is Brodeur's thoughtful expression.

### LANDSCAPES FROM MANY POINTS OF VIEW

The landscape around Saint-Hilaire was a major inspiration for Leduc. When Leduc painted the mountain under different light conditions, it made it appear as though it had different moods; for Leduc, nature was rich in symbolic meaning. However, he often created ideal landscapes rather than realistic ones. Leduc used both sketches and photographs to understand the scenes he planned to paint, adjusting composition and colours to create greater harmony. He was interested in different ways of capturing the landscape around him, both from up close and from farther away. Works such as *Mauve Twilight*, 1921, focus on smaller details, representing land from an unusual point of view.

### MAKING MURALS

Leduc's largest artworks were created for churches in Quebec, New England, and the Atlantic Provinces. For these complicated mural compositions he created detailed series of drawings that he transferred to oil paint on canvas. Because the individual artworks were too large to lay out in his studio, Leduc broke his designs down into long bands of canvas. He rolled up the canvas as he worked on it, occasionally unrolling it to check that the colour and design were uniform throughout the composition.



Fig 25. Ozias Leduc, *Phrenology*, 1892. The art materials pictured here include charcoal, brushes, a compass, tubes of colour, paper, and an eraser.



Fig 26. Ozias Leduc, *Portrait of the Honourable Louis-Philippe Brodeur*, 1901–4. This portrait marked Brodeur's role as Speaker of the House of Commons from 1901 to 1904.



Fig 27. Ozias Leduc, *Mauve Twilight*, 1921. In this painting, Leduc details an oak limb fallen in the snow.



Fig 28. Ozias Leduc, *The Millworkers*, c.1950. These men are working at a paper mill, feeding logs into the mill to be pulped.

## ADDITIONAL RESOURCES

### Supplementary Materials Provided by the Art Canada Institute

- The online art book *Ozias Leduc: Life & Work* by Laurier Lacroix: <https://aci-iac.ca/art-books/ozias-leduc>
- [Ozias Leduc Image File](#) with artworks and images related to this lesson
- “Who Was Ozias Leduc?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Ozias Leduc’s life ([page 3](#))
- “How Ozias Leduc Made Art: Style & Technique” information sheet ([page 10](#))

### GLOSSARY

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

#### Automatistes

A Montreal-based artists’ group interested in Surrealism and the Surrealist technique of automatism. Centred on the artist, teacher, and theorist Paul-Émile Borduas, the Automatistes exhibited regularly between 1946 and 1954, making Montreal a locus of mid-century avant-garde art. Members included Marcel Barbeau, Marcelle Ferron, Jean-Paul Mousseau, Jean Paul Riopelle, Fernand Leduc, and Françoise Sullivan.

#### Symbolism

A literary movement that spread to the visual arts in the late nineteenth century. It encompasses work that rejects the representation of “real” space and incorporates spiritualist and revelatory aims—its artists sought to uncover the ideal world hidden within the knowable one. Important Symbolist painters include Paul Gauguin and the Nabis.



Fig 29. Ozias Leduc, *Day's End*, 1913. In this work Leduc’s subject is the bottom of a quarry.

## 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.

### Agriculture and Agri-Food Canada

<http://www.agr.gc.ca/eng/home/?id=1395690825741>

### Canada's Food Guide

<https://food-guide.canada.ca/en/>

### Recipes

<https://www.canada.ca/en/health-canada/services/canada-food-guide/tips-healthy-eating/meal-planning-cooking-healthy-choices/recipes.html>

### Canada's Food Guide: First Nations, Inuit and Métis

[https://www.health.gov.nl.ca/health/findhealthservices/canada\\_food\\_guide\\_first\\_nations\\_inuit\\_metis.pdf](https://www.health.gov.nl.ca/health/findhealthservices/canada_food_guide_first_nations_inuit_metis.pdf)

### Food and Agriculture Organization of the United Nations

<http://www.fao.org/home/en/>

### CBC article, "Here's What Food Guides Around the World Look Like"

<https://www.cbc.ca/news/health/canada-food-guide-international-guidelines-1.4962611>

### BBC Good Food—Recipe ideas for healthy eating

<https://www.bbcgoodfood.com/>



Fig 30. Ozias Leduc, illustration for the cover of the novel *Claude Paysan*, by Ernest Choquette. This novel is about rural life.

## 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. Ozias Leduc, *Autumn Tillage (Labour d'automne)*, 1901, oil on canvas, 62.2 x 92.2 cm. Musée national des beaux-arts du Québec, Quebec City, purchase and restoration made by the Centre de conservation du Québec (1942.57). Photo credit: MNBAQ, Jean-Guy Kérouac. © Ozias Leduc Estate / SODRAC.

Fig 2. Ozias Leduc, *Self-Portrait with Camera (Autoportrait à la caméra)*, c.1899, photograph taken from a glass negative. Fonds Ozias Leduc, BAnQ Vieux-Montréal, Montreal (MSS327,S13\_1.6). © Ozias Leduc Estate / SODRAC.

Fig 3. Ozias Leduc, *Still Life with Lay Figure (Nature morte dite "au mannequin")*, 1898, oil on cardboard, 28 x 24 cm. Montreal Museum of Fine Arts, gift of the Succession J.A. DeSève (1984.40). Photo credit: MMFA. © Ozias Leduc Estate / SODRAC.

Fig 4. Ozias Leduc, *The Young Student (Le jeune élève)*, 1894, oil on canvas, 36.7 x 46.7 cm. National Gallery of Canada, Ottawa, purchased in 1974 (18023). © Ozias Leduc Estate / SODRAC.

Fig 5. Ozias Leduc, *Grey Effect, Snow (Effet gris, neige)*, 1914, oil on canvas, 47.2 x 36.6 cm. Musée de la civilisation, dépôt du Séminaire de Québec (1991.177). Photo credit: Julien Auger. © Ozias Leduc Estate / SODRAC.

Fig 6. Ozias Leduc, *The Choquette Farm, Belœil (La ferme Choquette, Belœil)*, 1901, oil on canvas, 61.2 x 91.6 cm. Musée national des beaux-arts du Québec, Quebec (1978.93). Photo credit: MNBAQ, Jean-Guy Kérouac. © Ozias Leduc Estate / SODRAC.

Fig 7. William James Topley, *Jean-Charles Chapais*, 1870. Courtesy of Library and Archives Canada.

Fig 8. An image of Marquis wheat from *A Review of the Work of the Experimental Farms* (1913), by James Burns Spencer. Courtesy of Wikimedia Commons.

Fig 9. *Canada's Food Guide to Healthy Eating*, 1992. Courtesy of the Government of Canada.

Fig 10. Ozias Leduc, *The Birthplace (La maison natale)*, c.1910, oil on board, 20.4 x 34 cm. Private collection. Photo credit: Michel Fillion. © Ozias Leduc Estate / SODRAC.

Fig 11. The Leduc family, n.d., photograph by Ozias Leduc, taken from a glass negative. Fonds Ozias Leduc, BAnQ Vieux-Montréal, Montreal (MSS327,S13\_1.34). Photographer: Ozias Leduc. © Ozias Leduc Estate / SODRAC.

Fig 12. Correlieu expanded, 1906, photograph by Ozias Leduc. Fonds Ozias Leduc, BAnQ Vieux-Montréal, Montreal (MSS327,S13\_1.15). © Ozias Leduc Estate / SODRAC.

Fig 13. Ozias Leduc, *The Pioneers (Les défricheurs)*, c.1950, oil on marouflaged canvas, 370 x 185 cm. Church of Notre-Dame-de-la-Présentation, Shawinigan. Photo credit: Paul Litherland. © Ozias Leduc Estate / SODRAC.

Fig 14. Ozias Leduc, *The Sower (Le semeur)*, c.1950, oil on marouflaged canvas, 370 x 185 cm. Church of Notre-Dame-de-la-Présentation, Shawinigan. Photo credit: Paul Litherland. © Ozias Leduc Estate / SODRAC.

Fig 15. Ozias Leduc, *Boy with Bread (L'enfant au pain)*, 1892–99, oil on canvas, 50.7 x 55.7 cm. National Gallery of Canada, Ottawa, purchased in 1969 (15793). © Ozias Leduc Estate / SODRAC.

Fig 16. Ozias Leduc, *The Three Apples (Les trois pommes)*, 1887, oil on cardboard, 22.7 x 31.7 cm. Montreal Museum of Fine Arts, bequest of Harriette J. MacDonnell, William Gilman Cheney, Dr. Francis J. Shepherd, and Horsley and Annie Townsend (1988.11). Photo credit: MMFA, Christine Guest. © Ozias Leduc Estate / SODRAC.

Fig 17. Ozias Leduc, *The Old Man with Apples (Le vieillard aux pommes)*, 1938, oil on board, 28.8 x 19.5 cm. Private collection. Photo credit: Paul Litherland. © Ozias Leduc Estate / SODRAC.

Fig 18. Ozias Leduc, *Green Apples (Pommes vertes)*, 1914–15, oil on canvas, 63.3 x 94.4 cm. National Gallery of Canada, Ottawa, purchased in 1915 (1154). © Ozias Leduc Estate / SODRAC.

Fig 19. Ozias Leduc, *Harvest (Les foins)*, 1901, oil on canvas, 61 x 91.5 cm. Private collection. Image courtesy of Eric Klinkhoff Gallery. © Ozias Leduc Estate / SODRAC.

Fig 20. Ozias Leduc, *Autumn Tillage (Labour d'automne)*, 1901. (See fig. 1.)

Fig 21. Ozias Leduc, *The Three Apples (Les trois pommes)*, 1887. (See fig. 16)

Fig 22. Ozias Leduc, *Still Life, Onions (Nature morte, oignons)*, 1892, oil on canvas, 36.5 x 45.7 cm. Musée d'art de Joliette, gift of the Clerics of Saint-Viateur of Canada, Ottawa. Purchased in 1955 (6402). © Ozias Leduc Estate / SODRAC.

Fig 23. Ozias Leduc, *Still Life, Study by Candlelight (Nature morte, étude à la lumière d'une chandelle)*, 1893, oil on canvas, 36.1 x 46.2 cm. National Gallery of Canada, Ottawa. Purchased in 1955 (6402). © Ozias Leduc Estate / SODRAC.

Fig 24. Paul-Émile Borduas and Ozias Leduc, *Glass in a Saucer (Verre dans une soucoupe)*, 1923, charcoal on paper, 29.2 x 31.4 cm. Montreal Museum of Fine Arts, Renée Borduas Bequest (2018.233.1 2). Photo credit: MMFA, Christine Guest.

Fig 25. Ozias Leduc, *Phrenology (La phrénologie)*, 1892, oil on canvas, 33.8 x 27.2 cm. Collection Lavalin of the Musée d'art contemporain de Montréal. Photo credit: Richard-Max Tremblay. © Ozias Leduc Estate / SODRAC.

Fig 26. Ozias Leduc, *Portrait of the Honourable Louis-Philippe Brodeur (Portrait de l'honorable Louis-Philippe Brodeur)*, 1901–4, oil on canvas, 99.4 x 125.7 cm. Collection of the House of Commons, Ottawa.

Fig 27. Ozias Leduc, *Mauve Twilight (L'heure mauve)*, 1921, oil on paper mounted on canvas, 92.4 x 76.8 cm. Montreal Museum of Fine Arts, gift of Mrs. Samuel Bronfman in honour of the seventieth birthday of her husband (1961.1320). Photo credit: MMFA, Brian Merrett. © Ozias Leduc Estate / SODRAC.

Fig 28. Ozias Leduc, *The Millworkers (Les chargeurs de meules)*, c.1950, oil on marouflaged canvas, 370 x 185 cm. Church of Notre-Dame-de-la-Présentation, Shawinigan, Quebec Cultural Heritage. Photo credit: Paul Litherland. © Ozias Leduc Estate / SODRAC.

Fig 29. Ozias Leduc, *Day's End (Fin de jour)*, 1913, oil on canvas, 50.8 x 34.3 cm. Montreal Museum of Fine Arts, Horsley and Annie Townsend Bequest (1960.1271). Photo credit: MMFA, Brian Merrett. © Ozias Leduc Estate / SODRAC.

Fig 30. Ozias Leduc, illustration for the cover of the novel *Claude Paysan*, by Ernest Choquette, 1899, 50.6 x 31.7 cm. Montreal Museum of Fine Arts, Horsley and Annie Townsend Bequest (2006.98). Photo credit: MMFA, Christine Guest. © Ozias Leduc Estate / SODRAC.