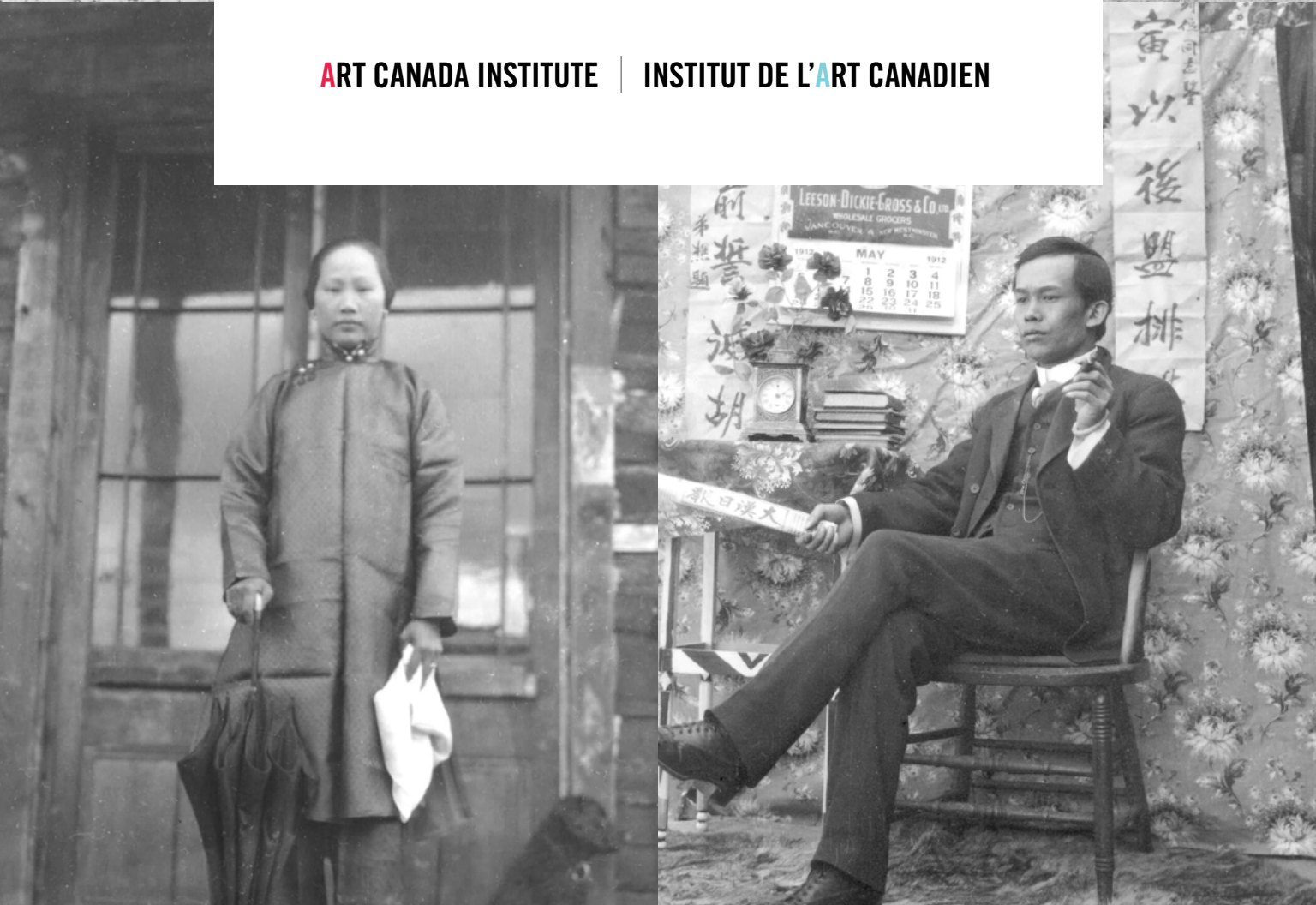


TEACHER RESOURCE GUIDE  
FOR GRADES 7-12

LEARN ABOUT  
**WESTERN CANADA  
IN THE EARLY 1900S**  
*through the art of*  
**C.D. HOY**

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN



## TABLE OF CONTENTS

PAGE 1



**RESOURCE  
OVERVIEW**

PAGE 2



**WHO WAS  
C.D. HOY?**

PAGE 3



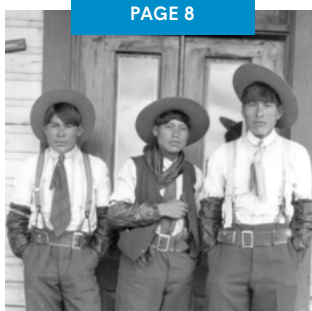
**TIMELINE OF  
HISTORICAL EVENTS  
& ARTIST'S LIFE**

PAGE 4



**LEARNING  
ACTIVITIES**

PAGE 8



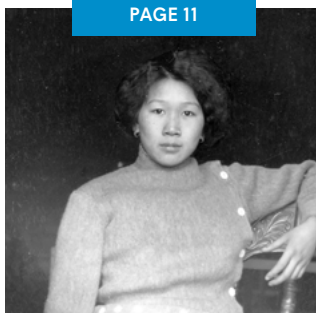
**CULMINATING  
TASK**

PAGE 10



**HOW C.D. HOY  
MADE ART: STYLE &  
TECHNIQUE**

PAGE 11



**ADDITIONAL  
RESOURCES**

READ ONLINE



**THROUGH THE LENS OF  
C.D. HOY CURATED BY  
FAITH MOOSANG**

DOWNLOAD



**C.D. HOY  
IMAGE FILE**

## RESOURCE OVERVIEW

This teacher resource guide has been written to complement the Art Canada Institute online exhibition [Through the Lens of C.D. Hoy](#), curated by Faith Moosang. The artworks within this guide and images required for the learning activities and culminating task can be found in the [C.D. Hoy Image File](#) provided.

The photography of C.D. (Chow Dong) Hoy (1883–1973) is a beautiful and rich resource for seeing first-hand the people living in and around Quesnel, British Columbia, at the start of the twentieth century. Quesnel's early history, tied to both the Fraser River and Cariboo Gold Rushes, saw the coming together of a number of different cultural groups. This moment is captured vividly in the diversity of people sitting for portraits in Hoy's studio. Using this wealth of photographic documentation, students will explore the history and personal stories of people living in this place and time, and through this investigation will build skills in research, analysis of primary sources, and the development of historical narratives.

### Curriculum Connections

- Grades 7–12 History
- Grades 7–12 Social Studies
- Grades 9–12 First Nations, Métis, and Inuit Studies

### Themes

- Identity
- Migration
- Photography
- Portraiture
- Western Canada

### Teaching Exercises

The activities found in this guide use the photography of C.D. Hoy as both an inspiration and a historical record. Students discuss, research, and explore the diverse personal stories of people living in Western Canada at the turn of the twentieth century.

- Learning Activity #1: Exploring Pre-conceptions and Historical Records ([page 4](#))
- Learning Activity #2: Examining Geography and Migrations in the Canadian West ([page 6](#))
- Culminating Task: Creating Personal Historical Portraits ([page 8](#))

### A Note on Using This Guide

In the activities in this guide, students are asked to examine and research settlement and immigration into Western Canada in the nineteenth and twentieth centuries. Throughout the work of C.D. Hoy there are representations of both settlers and Indigenous people. It is important to explicitly acknowledge the original and continuing presence of Indigenous people in Western Canada and the past and present inequities that have been suffered by them as a result of settler colonialism.



Fig 1. C.D. Hoy, *Laura (Yee) Sing*, c.1915. This woman's direct gaze at the camera suggests strong self-confidence.

## WHO WAS C.D. HOY?



Fig 2. C.D. Hoy, *Hoy Self-Portrait*, c.1910.

**C.D. (Chow Dong) Hoy was born** in Guangdong Province, China, on July 2, 1883. When he was nineteen, his father borrowed \$300 to enable him to immigrate to Vancouver to seek opportunities for work in the hopes of helping to support his family. Soon after Hoy's arrival, he travelled to the interior of British Columbia, working in Quesnel and Barkerville. In his early years in Canada, he took many different jobs, including positions as a dishwasher, a cook, a railway worker, a miner, a barber, and a watch repairer.

**In 1909, Hoy acquired a camera**, taught himself the fundamentals of photography, and started to offer his services as a photographer to local miners who wanted their portraits taken to send to family and loved ones. The

following year, Hoy acquired a dry-goods store in Quesnel—the town where he would make his home and establish his commercial photography studio. He also journeyed back to China to be married, but he could not afford to bring his wife, Lim Foon Hai, to Canada until 1917. The couple eventually had twelve children, ten girls and two boys.

**Quesnel was shaped by gold mining** opportunities in its surrounding areas, which resulted in the development of a multicultural community that included Indigenous people and settlers from elsewhere in Canada, Europe, the United States, and China. The population of the town in the early 1900s was about six hundred inhabitants, many of whom were farmers, merchants, and ranchers. Between 1909 and 1920, Hoy produced over 1,500 portraits of people in this community, working in his studio, at people's homes, and in outdoor spaces. The use of backdrops, props, and costumes was standard in portrait practices of this time, and many of the images Hoy produced reveal a thoughtful approach to posing and composition.

**Hoy took pictures throughout his life**, but in later years his professional work focused on his store. He was a noted merchant in Quesnel, and his business eventually became the town's first department store—he owned it for sixty years. Hoy died in 1973, and several years after his death, his family gave his collection of negatives to the Barkerville Historic Town Archives. Today he is remembered as one of the earliest Chinese Canadian photographers in British Columbia.



Fig 3. C.D. Hoy, *Mrs. Won Gar Wong*, 1912. Here Hoy represents the wife of a local merchant wearing traditional Chinese clothing.



Fig 4. C.D. Hoy, *Elaine Charleyboy and Chief William Charleyboy (Redstone)*, c.1910. This powerful portrait of Tsilhqot'in Chief William Charleyboy and his wife Elaine from Redstone is one of the most striking of Hoy's images.



Fig 5. C.D. Hoy, *Group of men in front of C.D. Hoy's store in Quesnel*, left to right: Jerry Boyd (Kluskus), Captain Marc Mack (Nazko), John Lazzarin (blacksmith), Chief Michel (Nazko), unknown Chinese man, Moffat Harris (Nazko), and Chief Morris Molize (Kluskus), c.1910. This picture represents the many groups living in Quesnel in the early 1900s.

## NATIONAL & WORLD EVENTS



Fig 6. Gravel Machine Clean-up: Fraser River, 5 miles North of Quesnel, B.C. 1938. The possibility of finding gold in the Fraser River drew many miners to the region.



Fig 7. Panning for gold at Gold Hill, Yukon Territory, c.1898. The Klondike Gold Rush drew hundreds of people to the Yukon.



Fig 8. Certificate for Don Lee showing "the sum of five hundred dollars being the head tax due under the provisions of the Chinese Immigration Act," August 1918.

The Fraser River Gold Rush begins. . . . . **1858**

The Cariboo Gold Rush begins. . . . . **1862**

British Columbia . . . . . **1871**  
joins Confederation.

**1883** . . . .

. . . . . **1885**  
The Canadian government  
institute a head tax  
on Chinese immigrants.

. . . . . **1897**  
The Klondike Gold Rush begins  
in Yukon Territory.

**1902** . . . .

**1903** . . . .

**1909** . . . . .

**1910** . . . .

. . . . . **1911** . . . .  
Canada passes the  
Dominion Elections Act—  
but it does not give Asian  
Canadians the right to vote.

**1917** . . . .

. . . . . **1920**  
The Chinese Exclusion  
Act bans nearly all  
immigration from China.

**1923** . . . .

The Chinatown Fire in Quesnel  
destroys several buildings. . . . . **1925**

**1934** . . . . .

The Chinese Exclusion Act is  
repealed and Chinese Canadians  
are granted the right to vote. . . . . **1947**

**1973** . . . . . Hoy dies on March 9.

## C.D. HOY'S LIFE



Fig 9. Pearl River, Guangdong province, China, 1870.



Fig 10. Quesnel, B.C.



Fig 11. C.D. Hoy & Co. General Store in Quesnel. The business closed in 1979.



Fig 12. The Hoy family.

. . . . . C.D. (Chow Dong) Hoy is born in  
Guangdong Province, China, on  
July 2.

. . . . . Hoy immigrates to Vancouver,  
British Columbia.

. . . . . Hoy moves to Quesnel.

. . . . . Hoy arrives in Barkerville,  
where he intends to work in the  
booming gold mining industry.  
The same year, he acquires  
a camera and starts to take  
photographs.

. . . . . Hoy travels back to China to get  
married. As well, he purchases  
a general store in Quesnel—a  
business he owns until 1970.

. . . . . Hoy becomes Quesnel's first  
professional photographer.

. . . . . Hoy's wife, Lim Foon Hai,  
moves to Canada.

. . . . . Hoy builds a new home for  
his family that becomes known  
as Hoy House.

## LEARNING ACTIVITY #1

## EXPLORING PRE-CONCEPTIONS AND HISTORICAL RECORDS

Through his portraits, C.D. Hoy documented the different groups who lived in the Cariboo district of British Columbia following the discovery of gold in the region by settlers. The people and personal stories captured by Hoy's photographs reveal a greater diversity and complexity than is often presented in simplified narratives of expansion and resource extraction. Within this activity, students compare pre-conceptions of the era with the evidence found within Hoy's photographs and work to carefully analyze images for historical details.

## Big Idea

Primary sources

## Learning Goals

1. I can identify historical narratives and compare them to evidence found in primary sources.
2. I can carefully analyze primary sources to build understanding of a time and place.
3. I can identify the groups of people present in Western Canada at the turn of the twentieth century.
4. I can identify the reasons for historical migrations of peoples in Canada.

## Materials

- [C.D. Hoy Image File](#)
- Chart paper
- Journals (paper or digital)
- Markers
- Pens, pencils
- "Who Was C.D. Hoy?" biographic information sheet ([page 2](#))



Fig 13. C.D. Hoy, *Cecilia, Marvin, and August (Sr.) Baker*, 1910–20. In this family portrait, Mary Cecilia Susan Baker (née Elmore) and her husband August Baker (originally Boulanger) flank their son, Marvin. August was an immigrant from France, while Cecilia was the daughter of a First Nations woman.



Fig 14. C.D. Hoy, *Four unidentified Indigenous people—two men, a woman and a girl—and three unidentified Caucasian men*, c.1910. While the occasion of this photograph is unknown, it illustrates connections between Caucasian settlers and Indigenous people in the community.

Learning Activity #1 Continued

Process

1. Tell students that they will be looking at historical portraits of people from the town of Quesnel at the turn of the twentieth century. This town was established during the gold rushes of the nineteenth century, and it was an important hub for provisioning prospectors and miners. Hoy's photography captures a time after the Cariboo Gold Rush when the town transitioned to serve more diverse endeavours, including farming, ranching, and mining.

2. Divide students into small groups and provide them with chart paper and markers. Ask students to place two headings on their sheets: "Know" and "See". Task them with filling one column with things they know about Western Canada in the late 1800s and early 1900s and about the gold rush and filling the other column with things they expect to see in portraits and photographs from this place and time. Prompt students to think about the following topics:

- Technology and how photos would be taken
- People and who might be shown
- Activities and occupations that might be represented
- Buildings and the land that they might see in the background
- Why photographs might be taken and kept by people at this time

3. Have students place their chart papers so they are visible to the class and ask them to take a few minutes to circulate and review the ideas of the other groups. As a class, discuss any similarities and differences found in students' ideas.

4. Once everyone has had time to document their thinking, review together a series of C.D. Hoy's photographs (see the [C.D. Hoy Image File](#) for options) and introduce C.D. Hoy using the biographic information sheet. As each photograph is presented, ask students to carefully examine the subject and background and discuss evidence that confirms or challenges the expectations outlined by their group.

5. Ask students to use their journals to write personal responses to the following prompts based on the class discussion:

- What is one thing I predicted for the photographs?
- What is one surprising thing I saw in the photographs?
- What is one thing I would like to learn more about?



Fig 15. C.D. Hoy, *C.D. Hoy and Josephine Alexander*, c.1915. In this image Hoy is pictured with Josephine Alexander, a Tsilhqot'in woman who worked for him.

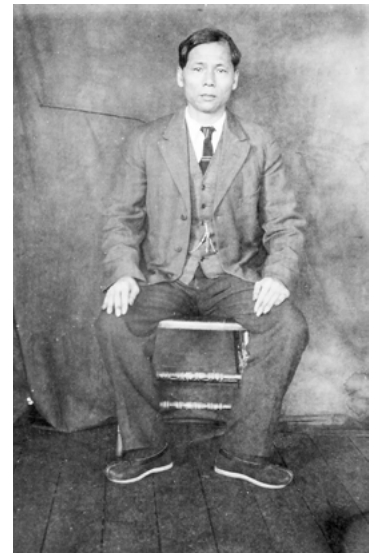


Fig 16. C.D. Hoy, *Chinese man in business suit and traditional Chinese shoes*, c.1910. Like many of the Chinese men Hoy photographed, this man wears a Western-style business suit, but he also wears traditional Chinese shoes.



Fig 17. C.D. Hoy, *Long Jim*, c.1912. This portrait represents a Tsilhqot'in man who visited Hoy's studio.

## LEARNING ACTIVITY #2

EXAMINING GEOGRAPHY AND MIGRATIONS  
IN THE CANADIAN WEST

The gold rushes and subsequent settlement of Western Canada resulted in large movements of new settlers from diverse origins and the relocation of Indigenous people onto reserves. Working in the town of Quesnel, C.D. Hoy captured a diversity of figures and personal stories, many of which are informed by migration through a rapidly changing land. Within this activity students use Hoy's photography as a jumping off point to research and present the diverse stories of migration, relocation, and settlement seen in the Canadian West.

## Big Idea

Movement of people

## Learning Goals

1. I can identify movements of settlers and Indigenous people in the Canadian West.
2. I can explain the impetus for specific migrations of specific groups of people.
3. I can use historical and geographical understanding to map specific events.

## Materials

- [C.D. Hoy Image File](#)
- [“The Frontier Portraits of C.D. Hoy” essay](#)
- Maps of British Columbia, Canada, and the world
- [Through the Lens of C.D. Hoy online exhibition](#)

## Process

1. Present students with a range of photographs by C.D. Hoy (see the [C.D. Hoy Image File](#) for options). Explain that they will be researching a specific figure in one of the portraits and ask students to each select a figure to focus their research on.
2. Give students time to critically analyze the portrait, drawing on information from the online exhibition and essay about C.D. Hoy to find information about their chosen figure. Ask students to consider the following questions as part of their reading and observation:

- What is the job or occupation of this person?
- What is their ethnicity, and where might they have been born?
- If the person is not Indigenous, why might they or their family have immigrated to this area?

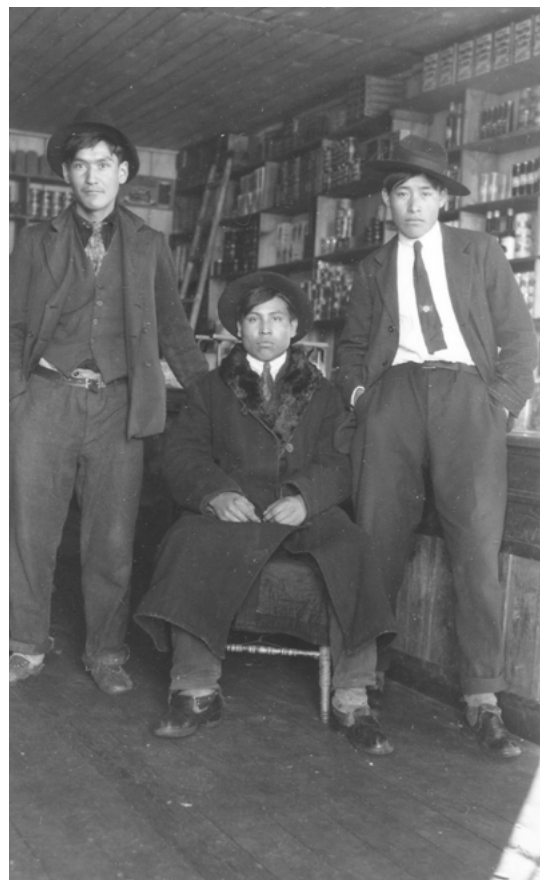


Fig 18. C.D. Hoy, *Three unidentified Indigenous men in C.D. Hoy's store, 1910–20*. Many of Hoy's subjects were also customers at his store.



*Learning Activity #2 Continued*

3. As students develop answers and educated guesses for the above questions, they should begin researching specific historical and geographic details to tell the story of their chosen figures. Research should be supported by school resources and may include digital and physical sources, and students should clearly identify assumptions and guesses that have been necessary to make to aid in their research. Topics to consider include the following:

- Gold rushes and mining in British Columbia
- Asian immigration to Canada in the 1800s and early 1900s
- Westward expansion of settlement in Canada
- Railways, shipping, and transportation in Canada in the 1800s and early 1900s
- Traditional territories of Indigenous people in what is now Western Canada and implementation of the reserve system

4. When students have completed their research, have them prepare presentations about their proposed story for the movement or migration of their chosen figure. This presentation should take the form of a map of the Quesnel region, British Columbia, Canada, or the world as appropriate, showing the movement of their figure along with specific important places in their journey. Research notes and sources should be included along with their map.

5. Arrange for students to present and discuss their proposed stories for their chosen figures so that they and their peers have a broad perspective of the diverse groups present in Quesnel and Hoy's portraits.



Fig 19. C.D. Hoy, *Man Holding Two Babies*, c.1910. Many people in the community came to Hoy for family portraits.



Fig 20. C.D. Hoy, *Mathilda Joe*, c.1910. This dignified portrait depicts Mathilda Joe, wife of the Hereditary Chief of ?Esdilagh.



Fig 21. C.D. Hoy, *Kong Shing Sing on a horse on Barlow Avenue in Quesnel*, c.1910. This dramatic portrait depicts Kong Shing Sing, a son of the Nam Sing ranching family in Quesnel, on horseback.

## CULMINATING TASK

## CREATING PERSONAL HISTORICAL PORTRAITS

The photographs by C.D. Hoy are filled with historical and personal information, some carefully staged through props and backgrounds and much that is shown through the personal effects and surroundings of his subjects. In this activity students are tasked with crafting a specific, historically accurate personal story and representing this as a portrait that could have been created in Quesnel at the start of the twentieth century. Students will examine historical events through the lens of personal stories and will think critically about how clues in photographs can tell larger stories.

## Big Idea

Personal stories

## Learning Goals

1. I can use careful research to present historically accurate narratives.
2. I can identify personal stories and relate to the experiences of people in different places and times.
3. I can identify ways in which primary sources can be used as evidence for larger historical narratives.

## Success Criteria

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

1. Artwork shows a strong understanding of Western Canada in the early 1900s with empathy, care, and respect for the time period.
2. Artwork follows conventions and techniques learned in class.
3. Artist statement clearly communicates artistic decisions and the rationale behind this representation as a personal narrative.
4. Artist statement demonstrates strong understanding of the significance of primary sources.
5. Artist statement includes research with specific information that is carefully cited.
6. Written work is thoughtful, clear, and edited.

## Materials

- Access to cameras or art materials
- [C.D. Hoy Image File](#)
- “How C.D. Hoy Made Art” information sheet ([page 10](#))

## Process

1. Share the following photographs with the class:

- *Chinese man in Revolutionary background, 1912*
- *Joe Elkin, Baptiste Elkin, and Willie Long Jimmie standing in front of C.D. Hoy’s store in Quesnel with their outer pair of pants rolled up to reveal another pair underneath, c.1910*



Fig 22. C.D. Hoy, *Chinese man in Revolutionary background, 1912*. Hoy’s studio backdrops sometimes include Chinese posters.



Fig 23. C.D. Hoy, *Joe Elkin, Baptiste Elkin, and Willie Long Jimmie standing in front of C.D. Hoy’s store in Quesnel with their outer pair of pants rolled up to reveal another pair underneath, c.1910*. These men are wearing two pairs of pants to protect their best pair from the dust.

*Culminating Task Continued*

As a class, discuss the details of the portraits that are intentionally staged to tell a story, and unintentional details that tell us about the people in the portrait. Lead students in a discussion of Hoy's technique using the information sheet.

2. Tell students that they will be creating a personal portrait of themselves as a character in Quesnel around 1900. They will be creating a back-story and personal narrative that is consistent with careful research and demonstrated through details intentionally added to their portraits. Students will decide on their occupation, place of origin, personal history and travel to/from Quesnel. These choices should be self-consistent and based on historical figures and research as conducted in Learning Activities 1 and 2 and from new sources students may find. Students might choose to develop a character that has a different background from their own, but it should be stressed that developing and presenting this character must be considered with careful research and empathy.
3. Give students time to create outlines of their personal narratives and sketches of their portraits. Encourage them to ensure that their plans incorporate specific details that reflect their choices and research and have them submit their work for feedback.
4. Lead a class discussion about the choices students have in creating their final portraits. The artworks might be created in any medium, including illustration, staged photography with props, or different forms of mixed media, such as over-drawing on photographs to add details of costumes/background.
5. As students complete their portraits, have them write artist statements that explain how the details included in the portrait reflect a specific, historically accurate narrative (with appropriate citation of sources). Have them submit the artist statements for assessment and display the portraits for the class. Arrange a gallery walk or class discussion for students to take time to review their peers' work.



Fig 24. C.D. Hoy, *Elaine Charleyboy and Chief William Charleyboy (Redstone)*, c.1910. This portrait may have been taken when the couple visited Quesnel for the rodeo.



Fig 25. C.D. Hoy, *Betsy Adams (née Duchamp) and George P. Adams*, c.1910. This portrait depicts George P. Adams, a settler in the Cariboo region who is believed to have been of African descent, and Betsy Duchamp, a local Indigenous woman.

## HOW C.D. HOY MADE ART: STYLE & TECHNIQUE

Here are a few of the important artistic concepts that characterized the art of C.D. Hoy. For more information see the online exhibition [Through the Lens of C.D. Hoy](#).

### COMMUNITY DIVERSITY

One of the most revelatory aspects of C.D. Hoy's body of work is its documentation of the incredible diversity of Quesnel, British Columbia—a mining town that was home to Indigenous communities and settlers from many different places. This was in large part due to the gold rushes, which resulted in shifting demographics within the region. The 1,500 or so photographs that he left behind can be divided into three main groups: Indigenous sitters, Caucasian sitters, and Chinese sitters. Hoy's lens was the common ground for all of them, and there was surely a great deal of trust placed in him as Quesnel's local photographer.

### CLOTHING AND CULTURAL PRACTICES

Clothing is a cornerstone of photographic portraiture. In some traditions, people dress in their finest attire to commemorate a special occasion, while in others, people select clothing that reveals something of their profession, interests, or social status. Hoy's studio was no exception, and his portraits represent individuals in many different types of clothing, including garments that show cross-cultural connections in Quesnel. For example, portraits exist of settler hunters wearing Dakelh moccasins; Chinese men wearing Western-style business suits; and Indigenous women wearing Edwardian-style dresses. These clothing choices are another way of reading the interaction of cultural practices at play in the community.

### ANCESTOR PORTRAITURE

Though it is unclear how Hoy learned to use his camera, his knowledge of portrait conventions is visible in many of his photographs. More particularly, the tropes and motifs of Chinese ancestor portraiture and early Hong Kong photographic portraiture come alive in Hoy's approach to posing many of his sitters. If you hold up a Chinese ancestor painting next to some of Hoy's own work, the parallels become clear: frontal body poses, widely triangulated legs, and hands placed on either knee are all aspects of the historic genre that made their way into Hoy's pictures.

### IN THE STUDIO: PROPS AND BACKDROPS

Props and backdrops were necessary components of every successful photographic studio in the early years of the twentieth century. Painted backdrops were used to create the illusion of a certain setting, and props were often included to point to the sitter's interests, family, education, or cultural background—all forms of symbolic meaning within the portrait. In many of Hoy's photographs, people appear with objects of clear significance to them, such as Chinese calendars, books, pipes, teacups, and clocks.



Fig 26. C.D. Hoy, *Mathilda Joe*, c.1910. An Indigenous leader, Mathilda Joe was known as an excellent hunter who provided meat for the entire community.



Fig 27. C.D. Hoy, *Chinese man in business suit and traditional Chinese shoes*, c.1910. This man's pose may have been inspired by Chinese ancestor portraiture and early Hong Kong studio photography.



Fig 28. C.D. Hoy, *Caucasian man with pamphlet*, 1912. A cloth backdrop covered in chrysanthemums appears in many of Hoy's images.



Fig 29. C.D. Hoy, *Lim Poi (likely), a pig farmer near Prince George and business owner in Quesnel and Barkerville*, c.1910. The man in this portrait has chosen to be represented in traditional Chinese dress.

## ADDITIONAL RESOURCES

### Supplementary Materials Provided by the Art Canada Institute

- The online exhibition *Through the Lens of C.D. Hoy*:  
<https://www.aci-iac.ca/online-exhibitions/through-the-lens-of-c-d-hoy/>
- The online essay *The Frontier Portraits of C.D. Hoy*:  
<https://www.aci-iac.ca/the-essay/through-the-lens-of-cd-hoy/>
- [C.D. Hoy Image File](#) with artworks and images related to this lesson
- “Who Was C.D. Hoy?” biographic information sheet ([page 2](#))
- Timelines of national and world events and C.D. Hoy’s life ([page 3](#))
- “How C.D. Hoy 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](#).

#### 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.

#### post-colonial art history

An art history informed by critical theorization of the social, political, and cultural consequences of colonialism or imperialism for both the colonizers and the colonized. Post-colonial or settler art history explores questions of national identity, ethnicity, agency, and authenticity in the work of artists within cross-cultural contexts.



Fig 30. C.D. Hoy, *Laura (Yee) Sing*, c.1915. This woman was one of two daughters born to the Nam Sing family (and the sister of Kong Shing Sing), an early Chinese farming and ranching family in Quesnel.

## 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.

### Quesnel Museum and Archives

<https://www.quesnelmuseum.ca/>

### First Nations near Quesnel

<https://www.quesnel.ca/our-community/about-quesnel/first-nations>

### B.C. Gold Rush Trail

<https://goldrushtrail.ca/history/>

### Royal B.C. Museum: Learning Portal BC's Gold Rush

<https://learning.royalbcmuseum.bc.ca/pathways/bcs-gold-rush/>

### Canadian Museum of Immigration at Pier 21: The Gold Rush in British Columbia and the Yukon

<https://pier21.ca/research/immigration-history/the-gold-rush-in-british-columbia-and-the-yukon>

### Hoy House

<https://www.quesnel.ca/our-community/museum-heritage/heritage-register/hoy-house>

### University of Victoria: Digital Collections. Dominion of Canada. British Columbia, Athabasca and Alberta, with parts of Saskatchewan and Assiniboia - Map, c.1890

<http://contentdm.library.uvic.ca/cdm/singleitem/collection/collection5/id/203/rec/87>



Fig 31. C. D. Hoy, *Kong Shing Sing on a horse on Barlow Avenue in Quesnel*, c.1910. An expert blacksmith, teamster, and cowboy, Kong was the son of Chinese rancher Chew Nam Sing, one of the very first Asian men drawn to Cariboo by the lure of gold.

## 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.

Cover, top: C.D. Hoy, *Group of men in front of C.D. Hoy's store in Quesnel*, c.1910 (see figure 5 for details).

Cover, bottom right: C.D. Hoy, *Chinese man in Revolutionary background*, 1912 (see figure 22 for details).

Cover, bottom left: C.D. Hoy, *Mrs. Won Gar Wong*, 1912 (see figure 3 for details).

Fig 1. C.D. Hoy, *Laura (Yee) Sing*, c.1915. Collection of the Barkerville Historic Town Archives, P2062.

Fig 2. C.D. Hoy, *Hoy Self-Portrait*, c.1910. Collection of the Barkerville Historic Town Archives, P1655.

Fig 3. C.D. Hoy, *Mrs. Won Gar Wong*, 1912. Collection of the Barkerville Historic Town Archives, P1978.

Fig 4. C.D. Hoy, *Elaine Charleyboy and Chief William Charleyboy (Redstone)*, c.1910. Collection of the Barkerville Historic Town Archives, P1583.

Fig 5. C.D. Hoy, *Group of men in front of C.D. Hoy's store in Quesnel*, left to right: *Jerry Boyd (Kluskus), Captain Marc Mack (Nazko), John Lazzarin (blacksmith), Chief Michel (Nazko), unknown Chinese man, Moffat Harris (Nazko), and Chief Morris Molize (Kluskus)*, c.1910. Collection of the Barkerville Historic Town Archives, P1887.

Fig 6. Gravel Machine Clean-up: Fraser River, 5 miles North of Quesnel, B.C., 1938. Credit: Canada. Dept. of Mines and Technical Surveys / Library and Archives Canada / PA-015364.

Fig 7. Panning for gold at Gold Hill, Yukon Territory, c.1898. Courtesy of Wikimedia Commons.

Fig 8. Certificate for Don Lee showing "the sum of five hundred dollars being the head tax due under the provisions of the Chinese Immigration Act," August 1918. Courtesy of Wikimedia Commons.

Fig 9. Pearl River, Guangdong province, China. Photograph, 1981, from a negative by John Thomson, 1870. Wellcome Library no. 18877i, courtesy of Wikimedia Commons.

Fig 10. Quesnel, B.C. Credit: Canada. National Parks Branch / Library and Archives Canada / PA-059126.

Fig 11. C.D. Hoy & Co. General Store in Quesnel, B.C. Collection of the Barkerville Historic Town Archives, P1811. Courtesy of the Quesnel Museum and Archives.

Fig 12. The Hoy family. Collection of the Quesnel Museum and Archives, 1989.9.1.

Fig 13. C.D. Hoy, *Cecilia, Marvin, and August (Sr.) Baker*, 1910–20. Collection of the Barkerville Historic Town Archives, P1743.

Fig 14. C.D. Hoy, *Four unidentified Indigenous people—two men, a woman and a girl—and three unidentified Caucasian men*, c.1910. Collection of the Barkerville Historic Town Archives, P1716.

Fig 15. C.D. Hoy, *C.D. Hoy and Josephine Alexander*, c.1915. Collection of the Barkerville Historic Town Archives, P1972.

Fig 16. C.D. Hoy, *Chinese man in business suit and traditional Chinese shoes*, c.1910. Collection of the Barkerville Historic Town Archives, P1893.

Fig 17. C.D. Hoy, *Long Jim*, c.1912. Collection of the Barkerville Historic Town Archives, P1604.

Fig 18. C.D. Hoy, *Three unidentified Indigenous men in C.D. Hoy's store*, 1910–20. Collection of the Barkerville Historic Town Archives, P1970.

Fig 19. C.D. Hoy, *Man Holding Two Babies*, c.1910, printed 1998, photograph. Collection of the Barkerville Historic Town Archives, P1710.

Fig 20. C.D. Hoy, *Mathilda Joe*, c.1910. Collection of the Barkerville Historic Town Archives, P1631.

Fig 21. C.D. Hoy, *Kong Shing Sing on a horse on Barlow Avenue in Quesnel*, c.1910. Collection of the Barkerville Historic Town Archives, P1929.

Fig 22. C.D. Hoy, *Chinese man in Revolutionary background*, 1912. Collection of the Barkerville Historic Town Archives, P1687.

Fig 23. C.D. Hoy, *Joe Elkin, Baptiste Elkin, and Willie Long Jimmie standing in front of C.D. Hoy's store in Quesnel with their outer pair of pants rolled up to reveal another pair underneath*, c.1910. Collection of the Barkerville Historic Town Archives, P2025.

Fig 24. C.D. Hoy, *Elaine Charleyboy and Chief William Charleyboy (Redstone)*, c.1910 (see figure 4 for details).

Fig 25. C.D. Hoy, *Betsy Adams (née Duchamp) and George P. Adams*, c.1910. Collection of the Barkerville Historic Town Archives, P2032.

Fig 26. C.D. Hoy, *Mathilda Joe*, c.1910 (see figure 20 for details).

Fig 27. C.D. Hoy, *Chinese man in business suit and traditional Chinese shoes*, c.1910 (see figure 16 for details).

Fig 28. C.D. Hoy, *Caucasian man with pamphlet*, 1912. Collection of Barkerville Historic Town Archives, P1530.

Fig 29. C.D. Hoy, *Lim Poi (likely), a pig farmer near Prince George and business owner in Quesnel and Barkerville*, c.1910. Collection of the Barkerville Historic Town Archives, P2023.

Fig 30. C.D. Hoy, *Laura (Yee) Sing*, c.1915 (see figure 1 for details).

Fig 31. C.D. Hoy, *Kong Shing Sing on a horse on Barlow Avenue in Quesnel*, c.1910 (see figure 21 for details).