



TEACHER RESOURCE GUIDE
FOR GRADES 1–3

LEARN ABOUT
**SEASONAL
CHANGES**
through the art of
MAUD LEWIS

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

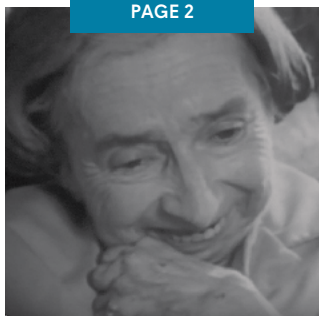
TABLE OF CONTENTS

PAGE 1



RESOURCE OVERVIEW

PAGE 2



WHO WAS MAUD LEWIS?

PAGE 3



TIMELINE OF HISTORICAL EVENTS & ARTIST'S LIFE

PAGE 4



LEARNING ACTIVITIES

PAGE 8



CULMINATING TASK

PAGE 10



HOW MAUD LEWIS MADE ART: STYLE & TECHNIQUE

PAGE 11



ADDITIONAL RESOURCES

READ ONLINE



MAUD LEWIS: LIFE & WORK BY RAY CRONIN

DOWNLOAD



MAUD LEWIS IMAGE FILE

RESOURCE OVERVIEW

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

Maud Lewis (1901–1970) has become one of Canada's most renowned artists, celebrated for presenting a singular view of life in rural Nova Scotia in the early twentieth century. Her vibrant art reflects her careful observation of the places, people, and activities of her surrounding area—it is strongly grounded in her home community of southern Nova Scotia, a region she never left. She painted on every surface and for every occasion, and her numerous images depicting similar subjects and places throughout the year make a wonderful foundation for young students to recognize and think about seasonal changes. Within the activities of this guide, Lewis's paintings are used as a resource and provocation for students to identify how seasons change and how these changes affect them and their community.

Curriculum Connections

- Kindergarten
- Grades 1–3 Dramatic Arts
- Grades 1–3 Language Arts
- Grades 1–3 Science

Themes

- Daily and seasonal changes
- Earth and space systems
- Local community



Fig 1. Maud Lewis, *Untitled (Digby Ferry Passing Point Prim Lighthouse)*, 1950s. Lewis spent much of her life living in Digby County.

Teaching Exercises

The activities found in this guide allow students to explore the natural world around them through careful observation and research in order to develop an understanding of daily and seasonal changes.

- Learning Activity #1: Connecting with the seasons ([page 4](#))
- Learning Activity #2: Preparing for seasonal changes ([page 6](#))
- Culminating Task: Seasonal changes class mural ([page 8](#))

A Note on Using This Guide

Within this guide and in many provincial curricula you will find references to the Western, settler conception of four distinct seasons in Canada. While this framework is common and important for students to understand, it is vital that this is not presented as the only or definitive conception of seasons within a year. Many cultures from around the world and of the Indigenous peoples of this land split the year into different seasons or numbers of divisions. Time and care should be taken to acknowledge and affirm these cultural practices at the start of this learning and throughout the activities within this guide, which can be completed with any cultural definition of seasons.

As well, Lewis was born with juvenile rheumatoid arthritis, a condition that was little understood in her lifetime. It is important to acknowledge this and discuss her condition with care and sensitivity.

WHO WAS MAUD LEWIS?

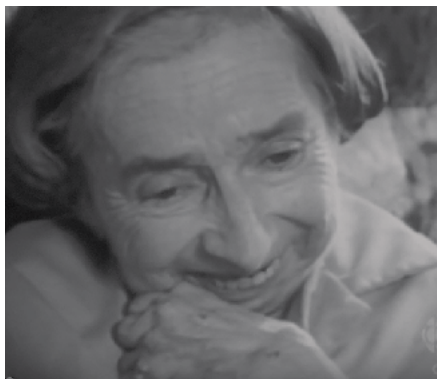


Fig 2. Maud Lewis, 1965.

Maud Lewis (born Maud Dowley) was born in Yarmouth, Nova Scotia on March 7, 1901, to Agnes Mary Germain Dowley and John Nelson Dowley. She lived her whole life in southwestern Nova Scotia, in towns along the coast of the Bay of Fundy. Her schooling was limited; at the age of fourteen she finished the fifth grade, and she lived a fairly sheltered life at home with her parents. Lewis was born with juvenile rheumatoid arthritis, a condition that posed major physical challenges throughout her youth and had a profound impact on her adult life.

Maud's creativity and entrepreneurial spirit started to develop during her teenage years in Yarmouth. Together with her mother, she began making Christmas cards and decorations and selling them door to door. Her parents encouraged her interest in the arts, and this support undoubtedly played a part in her continued artistic development. Both

her parents died in the mid-1930s, and in 1937 she moved to Digby County at the invitation of her aunt. However, later that same year she saw an ad posted by Everett Lewis, a fish peddler in Marshalltown, for help around the house. The pair married in 1938, and Lewis spent the rest of her life living in Marshalltown in the small home where she created her now-iconic work.

After her marriage, Lewis began painting regularly, covering her home with art and making greeting cards and pictures. She started by selling her creations to tourists and other travellers passing by her home, which was on a major road that connected popular routes within Nova Scotia. Her paintings cost only \$5.00, an amount that Lewis steadfastly defended even when local antique dealers encouraged her to increase the price and establish a market for her work. National media coverage extended interest in her paintings, and soon she struggled to keep up with the demand coming in. She remained committed to images that were simple and colourful, and represented scenes from her local surroundings and her memory.

Today Maud Lewis is one of the most beloved artists in Canada, famed for popularizing her unique style of folk art and putting Nova Scotia firmly on the map of Canadian art history. She spent her final years painting, but with difficulty, as her arthritis intensified and her overall health started to decline in the late 1960s. She died in hospital in 1970. The [Art Gallery of Nova Scotia](#) eventually acquired the painted house she lived and worked in, where the spirit of this remarkable artist lives on. In 2019 her work was the subject of a major national touring exhibition organized by the [McMichael Canadian Art Collection](#), a tribute to her enduring popularity.



Fig 3. Maud Lewis, *Three Black Cats*, n.d. This image is among Lewis's most iconic works.



Fig 4. Maud Lewis, *Village Scene with Sleigh Ride* [Christmas Card], c.1951. For her Christmas cards, Lewis chose subjects already made popular by the greeting card industry.



Fig 5. Maud Lewis, *Storm Door on the Painted House*, n.d. After her marriage, Lewis painted birds, flowers, and butterflies on her new home.



Fig 6. Maud Lewis, *Blacksmith's Shop*, 1960s. Lewis's father was a blacksmith and harness maker.

NATIONAL & WORLD EVENTS



Fig 7. The explosion in Halifax, 1917.



Fig 8. Maud Lewis, *The Bluenose*, c.1960s.



Fig 9. Examining new arrivals in the Immigration Examination Hall, Pier 21, Halifax, 1952.



Fig 10. Prime Minister John G. Diefenbaker with "Bill of Rights," 1958.

The first Model T is built by the Ford Motor Company.

1901

1908

In August, the First World War begins.

1914

1917

The Halifax Explosion devastates the city, killing nearly two thousand people.

1918

After four years, the First World War ends.

1920s

The *Bluenose*, an iconic ship in Canadian history, launches.

1921

Pier 21 opens in Halifax, becoming a major centre of immigration in Canada.

1928

1938

The Second World War begins, dominating global events until it ends in 1945.

1939

1940s

Newfoundland joins Canada as the tenth province.

1949

The House of Commons approves the Canadian Bill of Rights.

1960

1960s

1965

1970

1980

On March 7, Maud Kathleen Dowley is born to Agnes Mary Germain Dowley and John Nelson Dowley in Yarmouth, Nova Scotia.

Maud sells Christmas cards and painted trays through a friend and local business owner.

Maud marries Everett Lewis, a fish peddler in Marshalltown.

Lewis creates paintings and cards for sale and begins to attract customers for her art.

Claire Stenning and Bill Ferguson start to take an interest in Lewis's work, showing it at their Ten Mile House antique shop and art gallery in Bedford.

Maud and Everett are interviewed for the CBC television program *Telescope*, bringing the couple national fame.

Lewis dies in hospital after a rapid decline in her health due to her physical condition and a bad fall two years prior.

The Maud Lewis Painted House Society purchases her house, which is eventually acquired by the Art Gallery of Nova Scotia.



Fig 11. Maud Dowley with her brother, Charles Dowley, and mother, Agnes Mary Dowley, n.d.



Fig 12. Maud Lewis, *Greetings*, c.1945. Christmas cards are an important part of Lewis's early work.



Fig 13. Maud Lewis, *Paintings for Sale*, 1960s. This sign hung outside Lewis's home.

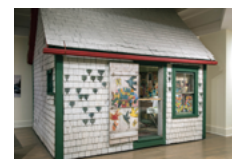


Fig 14. Maud Lewis, *Maud Lewis's Painted House*, n.d.

LEARNING ACTIVITY #1

CONNECTING WITH THE SEASONS

Inspired by the local maritime landscape, Maud Lewis painted vibrant representations of the places, people, animals, and activities around her throughout the year. Her work is an accessible starting point for students to compare and contrast the differences between the seasons, and the details in her paintings also help students think about and connect with the scenes depicted.

Big Idea

Noticing the environment

Learning Goals

1. I can look carefully at artwork and talk about what I see in it.
2. I can use artwork to build understanding about the world around me and to help me ask questions about it.
3. I can point out features of the environment and people's activities that go with specific seasons.

Materials

- Chart paper, markers
- [Maud Lewis Image File](#)
- Whiteboard
- “Who Was Maud Lewis?” biographic information sheet ([page 2](#))

Process

1. Introduce Maud Lewis using the “Who Was Maud Lewis?” biographic information sheet, and project *Covered Bridge in Winter with Skaters*, mid-1960s. Tell students that they will use many of Lewis's paintings to learn about daily and seasonal changes.
2. Looking at *Covered Bridge in Winter with Skaters*, ask students what they see and what season is being depicted in the painting. Record student responses on chart paper or on a whiteboard. As you explore the painting with your students, guiding questions could include, but are not limited to, the following:
 - What activity is being shown?
 - What clothing can you see? Why are they wearing it?
 - What form of transportation is being used? How does it work?
 - What temperature would you feel if you stepped inside the painting?
 - What plants and animals do you see?
 - What time of day do you think it is? What makes you say that?



Fig 15. Maud Lewis, *Covered Bridge in Winter with Skaters*, mid-1960s. In her winter paintings, Lewis used pale blue to show shadows on the snow.

Learning Activity #1 continued

3. Adapting the Beginning/Middle/End thinking routine (see below), engage in a classroom discussion surrounding how people prepare for and respond to daily and seasonal changes. Ask students to imagine beyond the painting using the following guiding questions:

- If this painting shows the beginning of the story, what might happen next? Where might they travel to? What might they do?
- If this painting shows the middle of the story, what happened before the moment shown? How did they prepare for this outdoor activity? How did they get there?
- If this painting shows the end of the story, what might have happened before this point? What makes you say that?

4. Using the same thinking routine, discuss three more paintings by Lewis that show different seasons; *Everett Plowing*, 1960s, *Lighthouse and Gulls*, n.d., and *Fall Scene with Deer*, c.1950, are options (see the [Maud Lewis Image File](#) for more choices). Prepare a large chart paper, chalkboard, or digital file with the seasons shown as quadrants. As students talk about each painting and their thinking about the scene shown, record the main ideas raised in the corresponding season/quadrant. Review this chart following the discussion to compare and contrast the ideas brought up about each season.

Beginning/Middle/End is a thinking routine from Harvard University's Project Zero [Artful Thinking online resource](#).



Fig 16. Maud Lewis, *Everett Plowing*, 1960s. Tulips appear in many of Lewis's paintings.



Fig 17. Maud Lewis, *Lighthouse and Gulls*, n.d. Lewis painted many coastal scenes.



Fig 18. Maud Lewis, *Fall Scene with Deer*, c.1950. Lewis often painted deer framed by trees.

LEARNING ACTIVITY #2

PREPARING FOR SEASONAL CHANGES

Maud Lewis's paintings are widely admired for their cheerful and vibrant scenes of everyday life. Using these images as a jumping-off point, students will imagine themselves within the pictures at various times of year and engage in a dramatic activity to think deeply about what they would need to live within the painting they are examining.

Big Idea

Interactions with the local environment

Learning Goals

1. I can look carefully at artwork and talk about what I see in it.
2. I can use artwork to build understanding about the world around me and to help me ask questions about it.
3. I can point out features of the environment that go with specific seasons.
4. I understand and can talk about how seasonal changes affect the activities I do.

Materials

- Chart paper or kraft paper
- [Maud Lewis Image File](#)
- Paper
- Pencils, pencil crayons, pastels
- Sticky notes
- “Who Was Maud Lewis?” biographic information sheet ([page 2](#))

Process

1. Introduce students to Maud Lewis using the “Who Was Maud Lewis?” biographic information sheet, and project the painting *Children Skiing*, mid-1960s.
2. Ask students to imagine what it would feel like to stand inside the painting:
 - What would you see?
 - Hear?
 - Smell?
 - Taste?
 - Touch?
 - Feel?

What makes you say that?



Fig 19. Maud Lewis, *Children Skiing*, mid-1960s. Lewis painted many scenes of children playing.

Learning Activity #2 continued

3. Prepare a life-size tracing of a human silhouette on chart or kraft paper and place this on a wall in the classroom (this can be done in advance or with students).
4. Have students brainstorm the type of clothing and equipment a person would need for the season seen in the painting *Children Skiing*. Ask them to consider what a person would feel and think about if standing in that landscape during that specific season.
5. Working together as a class, lead students through a guided discussion and add their suggestions to the paper silhouette. Using sticky notes, place known facts or ideas on the outside of the silhouette and place thoughts and feelings the person may experience on the inside of the silhouette.
6. Divide students into three groups and provide each group with a copy of one of the following paintings by Lewis (each corresponds to a specific part of the year):
 - Maud Lewis, *Model T on Tour*, 1960s.
 - Maud Lewis, *Roadster and Cow*, c.1960s.
 - Maud Lewis, *Nova Scotia Harbour in Autumn*, n.d.
7. Tell students that they will now repeat the activity in their small groups. Ask students to trace and create one group member's silhouette and add the known facts, feelings, and thoughts to their character. Students can draw clothing items, objects, and speech/thought bubbles and post these to their silhouette.
8. Display the completed silhouettes in the classroom and engage students in a discussion surrounding the similarities and differences seen in each season. How do people prepare for the different seasons? How are the seasons different? How does each season impact how people live their daily lives?

This activity is an adaptation of the dramatic project *Role on the Wall* (<https://dramaresource.com/role-on-the-wall/>).



Fig 20. Maud Lewis, *Model T on Tour*, 1960s. Everett Lewis owned an old Model T Ford when Maud met him in 1937.



Fig 21. Maud Lewis, *Roadster and Cow*, c.1960s. This work was based on an illustration on the cover of an issue of *Maclean's* magazine from 1956.



Fig 22. Maud Lewis, *Nova Scotia Harbour in Autumn*, n.d. Lewis loved flowers, and sometimes painted blossoming trees even if they were not in season.

CULMINATING TASK

SEASONAL CHANGES CLASS MURAL

The folk art style of Maud Lewis is lively and accessible to children, and this project involves an in-depth exploration of her techniques. Students will take on the role of artist and work collaboratively on a class mural that reflects their understanding of seasons by creating representations of their local community at different times of year in a style inspired by Lewis's paintings.

Big Idea

Seasons in our local community

Learning Goals

1. I can use my critical thinking and creative skills to analyze artworks.
2. I can point out features of the environment that go with with specific seasons.
3. I can show activities, objects, plants, and animals that go with specific seasons.
4. I can explain the differences between the seasons and how these differences affect the environment and people's activities.

Success Criteria

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

1. Written work is thoughtful, clear, and edited.
2. Collaborative mural artwork shows an understanding of Maud Lewis's work.
3. Collaborative mural artwork shows a clear understanding of daily and seasonal changes as seen in the local community.
4. Specific choices made in creating the mural can be explained clearly in relation to the seasons and their changes.

Materials

- Glue sticks
- "How Maud Lewis Made Art: Style and Technique" information sheet ([page 10](#))
- Investigative research student journals
- Kraft paper
- Markers, pencil crayons, pencils, erasers
- [Maud Lewis Image File](#)
- Paper
- Scissors
- Tape

Process

1. Together with your school librarian, curate a selection of books focused on daily and seasonal changes. Have these available to students in the classroom as they learn from and engage in creating a collaborative mural.
2. Project a variety of paintings by Maud Lewis (see the [Maud Lewis Image File](#) for options). Engage in a class discussion about the similarities and differences between the seasons. Discuss temperatures, amount of sunlight, and types of activities, and how the seasons affect how humans and living things interact with their surroundings. Have students examine carefully the lines, colours, shapes, and textures seen in Lewis's work.



Fig 23. Maud Lewis, *House and Ox Cart by the River*, 1960s. Lewis painted variations of this scene several times, and one version was featured in the CBC program about her work.

Culminating Task continued

3. Using the various resources available, ask students to formulate specific questions about the different seasons. Provide them with time to research and add their findings to their investigative research journals. Guiding questions could include the following:

- What physical characteristics are seen in this specific season?
- How do people, animals, and plants adapt to the different seasons?
- What impact does this specific season have on people, the environment, the local community, animals, and plants?
- What does my local community look like during this time?
- What does my local community feel like during this time?
- What challenges do we face in this season?
- What strategies do we use to navigate this season?

4. Tell students they will be creating a collaborative class mural to demonstrate their knowledge and understanding of the seasons as seen in their local community. This activity may also be linked to a social studies unit focused on the local community.

5. Engage in a class discussion regarding collaboration and teamwork. How can we work together to show our collective understanding of the daily and seasonal changes? What strategies can we use if we disagree with another student's choice? How can we ask for help?

6. Prepare a large-scale image of your school or local community from a large printed photograph or hand drawing, and make copies for each season that students will identify.

7. Drawing on the work of Maud Lewis, guide students in creating paintings or drawings of objects, plants, animals, human figures, and activities that would match a given season (refer to the "[How Maud Lewis Made Art: Style and Technique](#)" information sheet for ideas).

8. Have students cut out their creations and add them to the appropriate season to create a class mural of each season.

9. Ask students to document their thinking from conversations and observations throughout the activity, possibly through entries in their investigative research journals. Students will explain the choices they have made in creating their contributions to specific seasons of the mural and how these choices reflect their understanding of seasonal changes.



Fig 24. Maud Lewis, *Haywagon*, 1940s. Lewis was well known for her paintings of oxen.



Fig 25. Maud Lewis, *Maple Syrup Gathering*, 1960s. Many of Lewis's paintings show farmers at work.



Fig 26. Maud Lewis, *British Kingfisher & Apple Blossoms*, 1963. This work was based on an image Lewis saw on a biscuit tin.



Fig 27. Maud Lewis, *Train Coming into Station*, 1949/50. Here Lewis imagines a scene at a train station in the 1800s.

HOW MAUD LEWIS MADE ART: STYLE & TECHNIQUE

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

FOLK ART: BEAUTY IN SIMPLICITY AND THE EVERYDAY

Maud Lewis's style is most commonly referred to as "folk art". This term usually refers to art that engages with local traditions, everyday subjects, and simple, decorative visual themes. It can also indicate that the artworks themselves have a practical function, as with Lewis's painted trays and Christmas cards. Lewis painted in vivid, bright colours and designed simple forms in her works, often repeating motifs that were favourites. Her most famous work is her own home, where she painted decorations on the walls, doors, staircase, furniture, and objects so that she was constantly surrounded by her art.

FROM OUTLINES TO PICTURES

Over the course of her life, Lewis created a system for image-making that allowed her to develop a consistently recognizable style. For many reasons—some related to the limitations posed by her arthritis, for instance—she found it useful to begin all her paintings by creating outlines for the major subjects being depicted. She would then work with smaller paintbrushes to fill in the outlines, often propping her right hand on top of her left arm to create a more comfortable position for applying colour. Eventually, she moved on to working with cardboard stencils, which her husband Everett helped make when her arthritis limited her ability to do so.

USING LOCAL MATERIALS

Lewis used materials that were accessible to her to pursue her love of painting. One of the unique features of her art is the material that she painted on: beaver board. These boards were often cut by her husband, and their use is one of the ways that her paintings are authenticated today (in later years she also worked on Masonite). She turned to local supply sources for paint and brushes, starting out by using oil-based boat and house paints and buying brushes from the local hardware store. As she had little money for purchasing professional art supplies at the start of her career, Lewis's inventive use of materials is a testament to her resilient and creative spirit.

PAINTING THE NATURAL WORLD

The natural world comes alive in Lewis's paintings, and she turned to her immediate surroundings in Nova Scotia for inspiration. In outdoor scenes that depict activities such as fishing, collecting maple syrup, and skating, the beautiful backdrop of Nova Scotia shines through. Lewis also painted charming vignettes of animals, which fast became household favourites: cats, oxen, horses, and birds appear lovingly rendered in her bright, year-round explorations of the natural world.



Fig 28. Maud Lewis's cookie tin in her Painted House, n.d. Lewis painted flowers all over the walls and furniture in her home.



Fig 29. Maud Lewis, *Oxen in Spring [Two Oxen with Yoke]*, c. 1960s. Ox teams were a familiar sight in rural Nova Scotia throughout Lewis's life.



Fig 30. Maud Lewis, *Eddie Barnes & Ed Murphy Going Fishing*, 1965. Lighthouses and boats appear in many of Lewis's paintings.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

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

Art Gallery of Nova Scotia

One of the largest museums in Atlantic Canada, the Art Gallery of Nova Scotia was founded in 1908. Its collection includes more than 17,000 works, with a focus on work by artists with strong connections to Nova Scotia and Atlantic Canada as well as work by historical and contemporary Canadian artists more generally. Its collection of folk art, anchored by the work of Maud Lewis, is especially notable.

McMichael Canadian Art Collection

Located in Kleinburg, Ontario, the McMichael is a public institution dedicated to Canadian and Indigenous art. Founded in 1965, the museum was built around Robert and Signe McMichael’s collection of works by the Group of Seven and their contemporaries. The permanent collection now holds more than 6,500 artworks. The gallery is also the custodian of the Cape Dorset archive. In addition to the museum, the grounds feature hiking trails, a sculpture garden, and Tom Thomson’s shack—the artist’s former home and studio.



Fig 31. Maud Lewis, *Feeding the Horses*, n.d. This painting features Lewis’s distinctive images of flowers and autumn trees.

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.

Art Gallery of Nova Scotia—Maud Lewis

<https://www.artgalleryofnovascotia.ca/maud-lewis>

Maud Lewis: A World Without Shadows—National Film Board of Canada Film

https://www.nfb.ca/film/maud_lewis_a_world_without_shadows/

NASA—Climate Kids

<https://climatekids.nasa.gov/menu/weather-and-climate/>

BBC Bitesize—Earth and Space Classroom Videos

<https://www.bbc.co.uk/bitesize/topics/zkvv4wx/>

Elementary Education—Science Teachers' Association of Ontario

<https://stao.ca/resource/>

Canadian Wildlife Federation—Resources for Educators

<https://cwf-fcf.org/en/resources/for-educators/?src=menu>

Métis Seasonal Cycles

<https://www.metismuseum.ca/resource.php/00742>

First Nations Stories—Six Seasons in Woodland Cree

<https://firstnationstories.com/?p=1524>

In Inuktitut, the Names of the Month Are Many and Multifaceted—CBC

<https://www.cbc.ca/news/canada/north/names-months-inuktitut-aseena-mablick-1.3977403>

Authentic First Peoples Resources—First Nations Education Steering Committee and First Nations Schools Association

<http://www.fnesc.ca/wp/wp-content/uploads/2015/06/PUBLICATION-61502-updated-FNESC-Authentic-Resources-Guide-October-2016.pdf>

iNaturalist Canada

[iNaturalist.ca](https://www.inaturalist.ca)



Fig 32. Maud Lewis, *Drying Cod Flakes*, mid/late 1950s. At the time Maud and Everett Lewis were married, he was a fish peddler.

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: Maud Lewis, *Nova Scotia Harbour in Autumn*, n.d. (see figure 22 for details).

Fig 1. Maud Lewis, *Untitled (Digby Ferry Passing Point Prim Lighthouse)*, 1950s, oil on board, 30 x 30.7 cm. Private collection, Nova Scotia. Courtesy of the Art Gallery of Nova Scotia, Halifax.

Fig 2. Maud Lewis, 1965, still from CBC *Telescope*.

Fig 3. Maud Lewis, *Three Black Cats*, n.d., oil on board, 30.2 x 30.2 cm. Collection of CFFI Ventures Inc. as collected by John Risley. Courtesy of CFFI Ventures Inc.

Fig 4. Maud Lewis, *Village Scene with Sleigh Ride [Christmas Card]*, c.1951, watercolour on embossed paper, 11 x 16 cm. Collection of CFFI Ventures Inc. as collected by John Risley. Courtesy of the Art Gallery of Nova Scotia, Halifax.

Fig 5. Maud Lewis, *Storm Door on the Painted House*, n.d. Collection of the Art Gallery of Nova Scotia, Halifax, purchase, 1984. Courtesy of the Art Gallery of Nova Scotia, Halifax.

Fig 6. Maud Lewis, *Blacksmith's Shop*, 1960s, oil on board, 34.2 x 42.7 cm. Collection of Dr. Doug Lewis and Florence Lewis, Digby, Nova Scotia. Courtesy of the Art Gallery of Nova Scotia, Halifax.

Fig 7. The explosion in Halifax, 1917, photograph by Royal Navy Lt. Victor Magnus. Courtesy of Wikimedia Commons. © Victor Magnus / SWNS.com.

Fig 8. Maud Lewis, *The Bluenose*, c.1960s, oil over graphite on board, 29 x 42.6 cm. Collection of Dr. Doug Lewis and Florence Lewis, Digby, Nova Scotia. Courtesy of the Art Gallery of Nova Scotia, Halifax.

Fig 9. Examining new arrivals in the Immigration Examination Hall, Pier 21, Halifax, 1952. Chris Lund / National Film Board of Canada (Crown Copyright). Courtesy of Wikimedia Commons.

Fig 10. Prime Minister John G. Diefenbaker with "Bill of Rights," 1958. Credit: Duncan Cameron / Library and Archives Canada (PA-112659).

Fig 11. Maud Dowley with her brother, Charles Dowley, and mother, Agnes Mary Dowley, n.d. Photographer unknown. Collection of the Yarmouth County Archives, Nova Scotia.

Fig 12. Maud Lewis, *Greetings*, c.1945, oil on card paper, 7.6 x 12.7 cm (folded). Collection of CFFI Ventures Inc. as collected by John Risley. Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Photo credit: Alexandra Cousins.

Fig 13. Maud Lewis, *Paintings for Sale*, 1960s, oil on wood, 76 x 61 cm. Collection of CFFI Ventures Inc. as collected by John Risley. Courtesy of CFFI Ventures Inc.

Fig 14. Maud Lewis, *Maud Lewis's Painted House*, n.d., mixed media, 4.1 x 3.8 m. Collection of the Art Gallery of Nova Scotia, Halifax, purchase, 1984. Courtesy of the Art Gallery of Nova Scotia, Halifax.

Fig 15. Maud Lewis, *Covered Bridge in Winter with Skaters*, mid-1960s, oil on pulpboard, 23 x 30.5 cm. Private collection. Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Photo credit: Alexandra Cousins.

Fig 16. Maud Lewis, *Everett Plowing*, 1960s, oil on board, 45.8 x 61 cm. Collection of CFFI Ventures Inc. as collected by John Risley. Courtesy of CFFI Ventures Inc.

Fig 17. Maud Lewis, *Lighthouse and Gulls*, n.d., oil on board, 30.2 x 29.8 cm. Collection of CFFI Ventures Inc. as collected by John Risley. Courtesy of CFFI Ventures Inc.

Fig 18. Maud Lewis, *Fall Scene with Deer*, c.1950, oil on pulpboard, 29.5 x 34.9 cm. Collection of the Art Gallery of Nova Scotia, Halifax, purchase, 1974. Courtesy of the Art Gallery of Nova Scotia, Halifax.

Fig 19. Maud Lewis, *Children Skiing*, mid-1960s, oil on pulpboard, 31.8 x 35 cm. Collection of the Art Gallery of Nova Scotia, Halifax, gift of Dr. Peter Moore, Toronto, Ontario, 1994. Courtesy of the Art Gallery of Nova Scotia, Halifax.

Fig 20. Maud Lewis, *Model T on Tour*, 1960s, oil over graphite on board, 28.9 x 34.4 cm. Collection of Dr. Doug Lewis and Florence Lewis, Digby, Nova Scotia. Courtesy of the Art Gallery of Nova Scotia, Halifax.

Fig 21. Maud Lewis, *Roadster and Cow*, c.1960s, oil over graphite on particle board, 30.4 x 34.7 cm. Collection of Dr. Doug Lewis and Florence Lewis, Digby, Nova Scotia. Courtesy of the Art Gallery of Nova Scotia, Halifax.

Fig 22. Maud Lewis, *Nova Scotia Harbour in Autumn*, n.d., oil on board, 22.5 x 30.5 cm. Collection of CFFI Ventures Inc. as collected by John Risley. Courtesy of CFFI Ventures Inc.

Fig 23. Maud Lewis, *House and Ox Cart by the River*, 1960s, oil on board, 33 x 39.4 cm. Collection of CFFI Ventures Inc. as collected by John Risley. Courtesy of CFFI Ventures Inc.

Fig 24. Maud Lewis, *Haywagon*, 1940s, oil on pulpboard, 23 x 30.5 cm. Private collection. Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Photo credit: Alexandra Cousins.

Fig 25. Maud Lewis, *Maple Syrup Gathering*, 1960s, oil on board, 28.6 x 33.3 cm. Collection of CFFI Ventures Inc. as collected by John Risley. Courtesy of CFFI Ventures Inc.

Fig 26. Maud Lewis, *British Kingfisher & Apple Blossoms*, 1963, oil on pulpboard, 23 x 30.2 cm. Private collection. Courtesy of the Art Gallery of Nova Scotia, Halifax.

Fig 27. Maud Lewis, *Train Coming into Station*, 1949/50, oil on board. Private collection. Courtesy of the Art Gallery of Nova Scotia, Halifax.

Fig 28. Maud Lewis's cookie tin in her *Painted House*, n.d., photographer unknown. Collection of the Art Gallery of Nova Scotia, Halifax. Courtesy of the Art Gallery of Nova Scotia, Halifax.

Fig 29. Maud Lewis, *Oxen in Spring [Two Oxen with Yoke]*, c.1960s, oil on pulpboard, 30.2 x 35.5 cm. Private collection, Nova Scotia. Courtesy of the Art Gallery of Nova Scotia, Halifax.

Fig 30. Maud Lewis, *Eddie Barnes & Ed Murphy Going Fishing*, 1965, oil on pulpboard, 32 x 36 cm. Private collection. Courtesy of the Art Gallery of Nova Scotia, Halifax.

Fig 31. Maud Lewis, *Feeding the Horses*, n.d., oil on pulpboard, 22.7 x 30.7 cm. Private collection. Courtesy of the Art Gallery of Nova Scotia, Halifax.

Fig 32. Maud Lewis, *Drying Cod Flakes*, mid/late 1950s, oil on pulpboard, 32 x 34.8 cm. Private collection. Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Photo credit: Alexandra Cousins.