



TEACHER RESOURCE GUIDE  
FOR GRADES 8–12

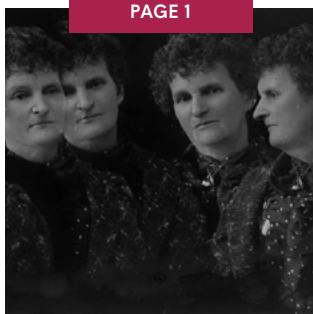
LEARN ABOUT

**WOMEN IN BUSINESS**  
*through the photography of*  
**HANNAH MAYNARD**

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

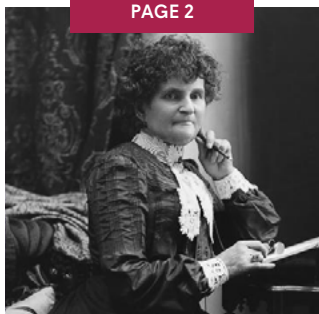
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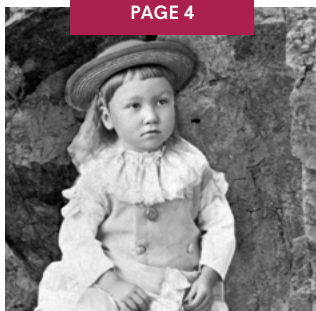
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**HANNAH MAYNARD:  
LIFE & WORK BY  
ELIZABETH ANNE  
CAVALIERE**

DOWNLOAD



**HANNAH MAYNARD  
IMAGE FILE**

## RESOURCE OVERVIEW

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

Hannah Maynard (1834–1918) was an innovative photographer and one of the first women to own and operate a studio in Canada. A trailblazer in both business and art, she distinguished herself not only through her professional achievements but also through her experimentation with cutting-edge photographic techniques. Despite working within restrictive social and historical circumstances, Maynard developed an outstanding reputation, and her clients entrusted her with the intimate task of commemorating their lives, personalities, and relationships. Drawing on her talent and expertise, she pushed social, technological, and creative boundaries in photography and the business world. Through the activities in this guide, students will use collaboration, creativity, and critical thinking to examine Hannah Maynard's life and career. In doing so, they will explore how social and historical circumstances, aesthetic choices, and innovation shaped her experiences in business.

### Curriculum Connections

- Grades 8–10 Language Arts
- Grades 9–12 Business Studies
- Grades 9–12 English
- Grades 9–12 Media Arts/Media Literacy
- Grades 9–12 Visual Arts/Photography
- Grade 10 Social Studies

### Themes

- Creativity
- Critical thinking
- Entrepreneurship
- History and context
- Perspective and empathy

### Teaching Exercises

The exercises in this guide explore themes of women in business as represented in artworks by Hannah Maynard.

- Learning Activity #1: Voices from the Studio: Clients, Creativity, and Commerce ([page 4](#))
- Learning Activity #2: Women in Business: Then and Now ([page 7](#))
- Culminating Task: A Business Feature: Hannah Maynard ([page 9](#))



Fig 1. Hannah Maynard, *Hannah Maynard multiple exposure self-portrait*, c.1890. Maynard often experimented with her own self-image to create complex and inventive portraits.

## WHO WAS HANNAH MAYNARD?



Fig 2. Hannah Maynard, *Mrs. Maynard*, n.d.

**Hannah Hatherly Maynard was born in 1834** in Bude, England. She married Richard Maynard (1832–1907) in 1852, and the couple immigrated to Canada in 1853, settling in Bowmanville, Ontario. Richard, a shoemaker, built a business there, and the two started their family. Hannah gave birth to five children: George (1852–1926), Zela (1854–1913), Albert (1857–1934), Emma (1859–1893), and Laura Lillian (1867–1883).

**The Maynard family lived in Bowmanville** for nearly ten years, but during that time, Richard travelled to present-day British Columbia as a gold prospector. In his absence, Maynard, while caring for the children, began exploring photography. This was still a relatively new medium, having been invented in 1839, and there was no established photographic community in Bowmanville. It's not clear how she accessed the resources and training to support this new practice, but photography was a popular creative pursuit for many women. And for some, like Hannah, it was a path towards a professional career.

In 1863, Hannah Maynard opened Mrs. R. Maynard's Photographic Gallery in Victoria. There was a steady demand for portrait photography in the transient gold-rush town, providing the ideal environment for the business to prosper. Maynard photographed a wide range of clients from diverse backgrounds, creating a portrait of a growing city.

**In her unconventional public role as a businesswoman**, Maynard balanced financial independence with the social and domestic expectations placed on Victorian women. But her professional practice was deeply entwined with her family. Hannah's children were closely involved in her work, appearing in photographs and helping operate the studio. She inspired Richard and her daughters to take up photography. Hannah and Richard became collaborators, supported each other, and eventually consolidated their photography and shoemaking businesses under one roof.

**Over time Maynard's reputation grew**, and she became an internationally respected "photographic artist." Sadly, her success coincided with profound loss, including the deaths of her daughters Lillie and Emma, her daughter-in-law Adalaide, and in 1907, her husband, Richard. Despite these hardships, she continued to take on major commissions while also using photography as an outlet, turning the camera back on her family. In 1912, after fifty years as a professional photographer, Maynard retired, leaving behind a legacy that her children upheld for decades. She died in Victoria in 1918, at the age of eighty-four.

**In 1862, the Maynard family relocated** to British Columbia, prompted by news of the Cariboo Gold Rush and the promise of new opportunities. In



Fig 3. Attributed to Hannah Maynard, *Richard and Hannah Maynard family portrait*, c. 1895. Maynard memorialized her late daughters by giving their large portraits a central place in the family photograph.



Fig 4. Hannah Maynard, *Hannah Maynard and her grandson, Maynard Macdonald*, c. 1880-97. Maynard's grandson appeared in many photographs, as she became his primary caregiver after her daughter Emma's death.

## NATIONAL & WORLD EVENTS



Fig 5. Photograph by James Ashfield of Robert Harris' 1884 painting *Conference at Québec in 1864*, also called *The Fathers of Confederation*, 1885.



Fig 6. Engine 374 of the first Canadian Pacific Railway passenger train to arrive in Vancouver, May 23, 1887.



Fig 7. Presentation of petition by Political Equality League for enfranchisement of women, Winnipeg, 23 December 1915.

Photography becomes more widely practised, and the wet collodion process is especially popular.

The American Civil War begins.

The British colonies of Ontario, Quebec, New Brunswick, and Nova Scotia unite to become the Dominion of Canada.

Canada experiences a transformative period of rapid urban growth and westward expansion. The transcontinental railway is built, and the government passes the Indian Act, leading to the colonial management of First Peoples.

Queen Victoria dies, and the Edwardian era begins.

The assassination of the heir to the Austro-Hungarian throne, Archduke Franz Ferdinand, sets off the First World War.

Manitoba becomes the first Canadian province to grant women the right to vote.

Some women gain the right to vote in federal elections in Canada.

**1834** ..... Hannah Hatherly is born on January 17 in Bude, a seaside town in Cornwall, England.

**1850s -60s** ..... Hannah marries Richard Maynard.

**1852** ..... Hannah, Richard, and their infant son, George (1852-1926), immigrate to Bowmanville, Ontario.

**1853** ..... Maynard gives birth to four more children: Zela (1854-1913), Albert (1857-1934), Emma (1859-1893), and Laura Lillian (1867-1883).

**1854 -67** ..... Hannah Maynard and her family move to Victoria, British Columbia.

**1861** ..... Hannah establishes Mrs. R. Maynard's Photographic Gallery.

**1862** ..... The Maynards consolidate their photography and shoemaking businesses into a single location.

**1867** ..... Hannah Maynard reopens her studio in its third and final location.

**1870s -80s** ..... On the fiftieth anniversary of opening her first studio, Hannah Maynard retires.

**1874** ..... Hannah Maynard dies in Victoria, British Columbia, at the age of eighty-four.

**1892** ..... The Maynards consolidate their photography and shoemaking businesses into a single location.

**1892** ..... Hannah Maynard reopens her studio in its third and final location.

**1901** ..... On the fiftieth anniversary of opening her first studio, Hannah Maynard retires.

**1912** ..... Hannah Maynard dies in Victoria, British Columbia, at the age of eighty-four.

**1914** ..... Hannah Maynard dies in Victoria, British Columbia, at the age of eighty-four.

**1916** ..... Hannah Maynard dies in Victoria, British Columbia, at the age of eighty-four.

**1918** ..... Hannah Maynard dies in Victoria, British Columbia, at the age of eighty-four.

## HANNAH MAYNARD'S LIFE



Fig 8. Map of Canada West, c.1850. Includes Lake Erie, Lake Ontario, and part of Lake Huron with Georgian Bay.



Fig 9. Hannah Maynard, Lillie washing her hands, 1872. Maynard's five children frequently appeared in both her work and her business.



Fig 10. Hannah or Richard Maynard, *Maynard Photographic Gallery and Boot and Shoe Store*, northeast corner of Douglas and Johnson Streets, Victoria, 1888. Hannah's studio on Douglas Street provided space to photograph clients as well as a darkroom to print work and experiment with new techniques.

## LEARNING ACTIVITY #1

**VOICES FROM THE STUDIO:  
CLIENTS, CREATIVITY, AND COMMERCE**

As the first woman to own and operate a photography studio in Canada, Hannah Maynard built not only a creative space but also a place where clients from diverse cultural, social, and economic backgrounds came to be seen, share stories, and commemorate special moments. In this learning activity, students will closely examine a photograph by Maynard and use creative writing to imagine the voices and backstories of the people who supported her enterprise. Writing from different perspectives, students will explore empathy and historical context and reflect on how photographs can offer insights into relationships, identity, and lived experience. Through this process, students will consider what it may have been like to interact with Hannah Maynard as a photographer and a businesswoman.

**Big Idea**

Perspective and storytelling

**Learning Goals**

1. I can make conclusions based on visual information in pictures.
2. I can write using descriptive language.
3. I can write from imagined perspectives.
4. I can connect creative writing to historical context.
5. I can demonstrate an understanding of Hannah Maynard's business and its impact.

**Materials**

- [Hannah Maynard Image File](#)
- [Who Was Hannah Maynard?](#) information sheet
- Journals and writing materials or tablet
- Whiteboard or chalkboard

**Process**

1. Introduce students to Hannah Maynard by assigning the biographic information sheet included in this guide. Ask students to summarize who she is and what she was known for.
2. Display two portraits by Maynard: *Unidentified Child at a Mock Beach*, n.d., and *Mrs. James Barnswell*, 1889. Engage students in a close-looking exercise to imagine the personalities of the sitters. Encourage them to notice facial expressions, clothing, postures, props, and backgrounds. Ask them to imagine what the person, who is perhaps posing before a camera for the first time, might be feeling or thinking. Document their thoughts and observations on a whiteboard, chalkboard, or chart paper.



Fig 11. Hannah Maynard, *Mrs. Carlo Bossi*, c.1890s. Bossi was a wealthy Victoria socialite recognized for her painting and needlework.

Learning Activity #1 continued



Fig 12. Hannah Maynard, *Unidentified Child at a Mock Beach*, n.d. Maynard's technique of pasting a portrait onto a separate background makes the child appear relaxed on the beach rather than posed inside a studio.



Fig 13. Attributed to Hannah Maynard, *Mrs. James Barnswell*, 1889. Mrs. James Barnswell, born Mary Lowe of Puerto Rico, was a Black settler and pillar in her Victoria community.

3. Build upon this initial discussion of the perspective of the sitter using the following prompting questions:

- Who might this person be?
- If they could speak, what would they say about their experience?
- What might it have been like to be photographed by Maynard?
- What was it like interacting with Hannah as a photographer versus a businesswoman?
- How did visiting a woman-owned business shape the sitter's experience?
- Why was it meaningful at this time that the studio was owned by a woman?
- Why did the sitter want to be photographed?
- Was the portrait meant to mark an important event? Was it a family keepsake?

4. With two or more photographs from the [Hannah Maynard Image File](#) on display, ask students to brainstorm a backstory for the individual(s) in the image of their choice using a short outline or mind map. They should include details that reflect the time period and explore not only the individual's personal experiences but also what it would have been like to visit a woman-owned business in nineteenth-century Canada.

*Learning Activity #1 continued*

5. Once students have planned their ideas and outlined their backstory, have them write a first-person narrative (a diary entry or a letter) that draws on the backstory but imagines it in more detail.
6. Invite students to research the lives of the people photographed and compare and contrast their own creative writing to the historical truth. What is similar or different? What bias might have appeared in their creative writing based on visual cues alone? What steps could they take to avoid bias in their writing based on physical cues alone?
7. Invite students to share their writing and discuss how each perspective reveals a different view of the period and Hannah Maynard's studio.



Fig 14. Hannah Maynard, *Studio portrait, man and boy; hunting scene, Siwash Rock false background*, n.d. In this staged portrait, Maynard tells a story through the props and backdrop.

## LEARNING ACTIVITY #2

## WOMEN IN BUSINESS: THEN AND NOW

Hannah Maynard was a pioneer who helped pave the way for women in business. At a time shaped by Victorian-era expectations that confined women to marriage, the home, and motherhood, her success is particularly noteworthy. Today, women's entrepreneurial experiences are shaped by different social, economic, and technological conditions. In this activity, students will compare Maynard's career to that of a contemporary businesswoman to explore the experiences of female entrepreneurs across time. Students will use reading, discussion, and reflection to explore similarities and differences, consider how opportunities have changed, and contemplate shared challenges and goals.

## Big Idea

Women in business

## Learning Goals

1. I can read and understand informational texts.
2. I can compare historical and contemporary examples.
3. I can make connections and inferences using the information provided.
4. I can communicate ideas clearly through speaking, writing, and collaboration.

## Materials

- *Hannah Maynard: Life & Work* by Elizabeth Anne Cavaliere
- Chart paper
- Computers/digital tablets for research
- Writing materials

## Process

1. Divide students into small groups and ask them to read the sections "[A Woman in Business](#)" and "[Photographic Tricks](#)" from the Art Canada Institute book *Hannah Maynard: Life & Work* by Elizabeth Anne Cavaliere. Have students summarize key information about Maynard's business and creative practice, especially around her use of innovative photographic techniques to market herself to new clients.
2. Once students understand Maynard's approach to her photography business, lead a class discussion about the challenges women in the nineteenth century would have faced in starting their own businesses. What was work like for women during Maynard's time? What barriers would she have had to overcome to find success as a portrait photographer?



Fig 15. Hannah Maynard, *Self-Portrait*, c.1875. Although photography was not widely recognized as fine art at the time, Maynard viewed herself as an artist.

Learning Activity #2 continued

3. Invite students to research a woman artist or creative entrepreneur in the local community. If time permits, students should reach out to interview the subject of their choosing. Offer guidance for facilitating the interview and time to brainstorm questions. Questions might include:

- Did you always know you wanted to work in this field? Why or why not?
- What kinds of training, education, or experiences have helped shape your career?
- Where do you find inspiration for your work?
- What does your typical creative process look like from idea to finished work?
- How does living or working in this community influence your work?
- What have been some of the biggest challenges in building your career?
- How do you balance creative work with the practical side of running your business?

4. Have students organize their findings in a visual aid that allows for comparison and analysis between the contemporary businesswoman and Hannah Maynard. Emphasize that the goal is not to determine whose experiences or circumstances were more difficult. Instead, students should be encouraged to make thoughtful connections and observations about women's creative work across time. Ask them to consider the following prompting questions:

- What similarities and differences do you notice between Hannah Maynard and contemporary women entrepreneurs?
- How did time, technology, or society shape each woman's experience in business?
- What does this comparison help you understand about women's roles and opportunities in business?

5. To conclude, have students write a short reflection on what they learned about women in business through this comparison. Students can discuss what points stood out, what surprised them, and what questions they had during or following this exercise.

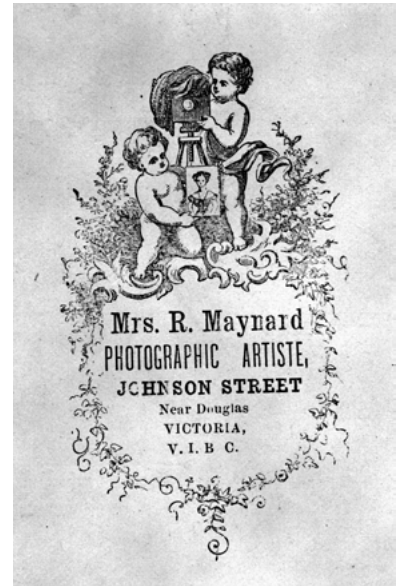


Fig 16. Verso of one of Hannah Maynard's photographs, n.d. On the back of her cartes-de-visite she included the title "photographic artist," asserting her professional identity.

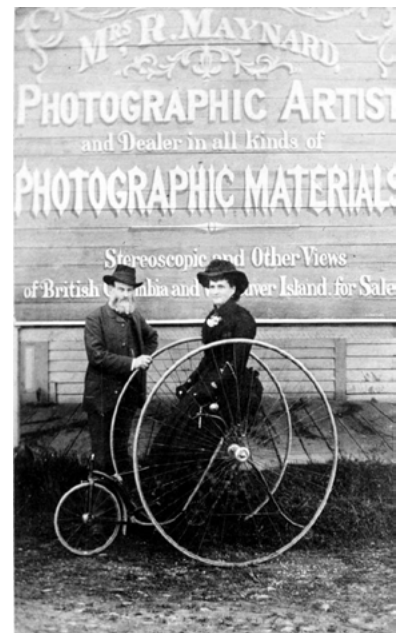


Fig 17. Richard and Hannah Maynard outside of Mrs. Maynard's studio, c.1880, photographer unknown. Operating as "Mrs. R. Maynard," her studio and public persona carefully reflected her values as a Victorian woman.

## CULMINATING TASK

## A BUSINESS FEATURE: HANNAH MAYNARD

Hannah Maynard was an innovator who poured her life into her photography practice and worked hard to ensure her studio stood out from the competition. She developed an experimental approach to photography through montage and collage, and this approach functioned as a form of self-promotion. For this culminating task, students will draw inspiration from Maynard's inventive use of montage and collage to design a promotional feature or advertisement. Using images, text, and optional materials, students will advertise either Maynard's studio or another Canadian woman-owned business. Students will communicate important details about the business in the promotional material and demonstrate how visual strategies can support entrepreneurial success.

## Big Idea

Promotion and experimentation

## Learning Goals

1. I can use my critical thinking and creative skills to analyze Hannah Maynard's photographs as a form of self-promotion.
2. I can describe how visual elements and written text work together to communicate ideas or send a message.
3. I can discuss how experimentation, creativity, and self-promotion contributed to the success of women-owned businesses in the nineteenth century.
4. I can apply my understanding of Maynard's work to create a promotional advertisement that communicates the value of a woman-owned business.

## Success Criteria

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

1. Your advertisement clearly communicates important information about the business you have chosen to promote.
2. You thoughtfully combine images and text to communicate your ideas in a clear and interesting way.
3. Your layout and design choices are appealing and help the advertisement stand out/attract attention.
4. Your advertisement shows evidence of experimentation inspired by the visual effects of Maynard's montage and collage works.
5. Your work is complete, and the visual and written elements demonstrate purpose, effort, and care.

## Materials

- [Who Was Hannah Maynard?](#) information sheet
- [How Hannah Maynard Made Art: Style & Technique](#)
- [Hannah Maynard Image File](#)
- Large drawing paper (12 × 16 inches)
- Magazines or printed images for collage
- Pencils, markers, coloured pencils
- Scissors, glue
- Writing paper



Fig 18. Page from Mrs. R. Maynard's Photographic Gallery album, c. 1881–92.

Culminating Task continued

## Process

1. Project the following works by Hannah Maynard:

- *Gems of British Columbia for the year 1890, "Sprays from the Gem Fountain,"* 1890
- *Portrait of sisters Mary Edna and Melba Beatrice Lehman, and their brother Ernest Noble Victor Lehman,* 1900–1903

Note that in these works, Maynard uses montage and collage techniques. Review the differences between montage and collage with students. What defines these two techniques?

2. Have students review the Hannah Maynard biographic information sheets and summarize key information about her role as one of the first women in Canada to own and operate a portrait studio. Ask them about the innovative techniques Maynard used in her work. Discuss how these were not only inventive, creative processes but also functioned as self-promotion, helping to build her business as they showcased her unique approach and attracted clients.

3. Lead a discussion about advertising and self-promotion. Ask students to consider why businesses need to advertise and how images and text can work separately or together to communicate quality, creativity, and professionalism.

4. Ask students to take inspiration from Hannah Maynard's inventive approach—combining visual elements and written text—to create a promotional feature that advertises Maynard's studio or another Canadian woman-owned enterprise.

5. Before students put together their advertisements, have them co-construct success criteria as a class and individually plan their approach with the following guiding questions:

- What makes the business unique, and how can you show that visually?
- What message should the advertisement communicate about the business and its owner?
- How does your advertisement communicate the value of the business?
- What first impression do you want your advertisement to make on the viewer?
- What written information does the viewer need to be able to understand the advertisement?
- Who is the intended audience, and how does your advertisement cater to their interests or business needs?

6. Provide students with materials and invite them to experiment with the layout of their one-page advertisement. Have them use imagery, text, or other materials to layer, combine, and repeat visual elements like Maynard did.



Fig 19. Hannah Maynard, *Gems of British Columbia for the year 1890, "Sprays from the Gem Fountain,"* 1890. Between 1881 and 1896, Maynard produced this series, featuring portraits of children captured throughout the year.



Fig 20. Hannah Maynard, *Portrait of sisters Mary Edna and Melba Beatrice Lehman, and their brother Ernest Noble Victor Lehman,* 1900–1903. The details in this floral-framed portrait reveal the layering of two photographic negatives.

*Culminating Task continued*

7. As students assemble their advertisements, ensure that their text and images work together to create a piece that is not only visually effective and appealing but also highlights the business. Provide consistent feedback throughout the creative process.
8. Once student work is complete, put the pieces on display and facilitate a group conversation. Discuss the different visual and textual choices students incorporated into their advertisements and how they communicate details and ideas about the chosen businesses. Which works had a strong presence in the gallery of finished advertisements? What made them stand out? Provide students time to reflect on their strengths and weaknesses in creating their advertisements.

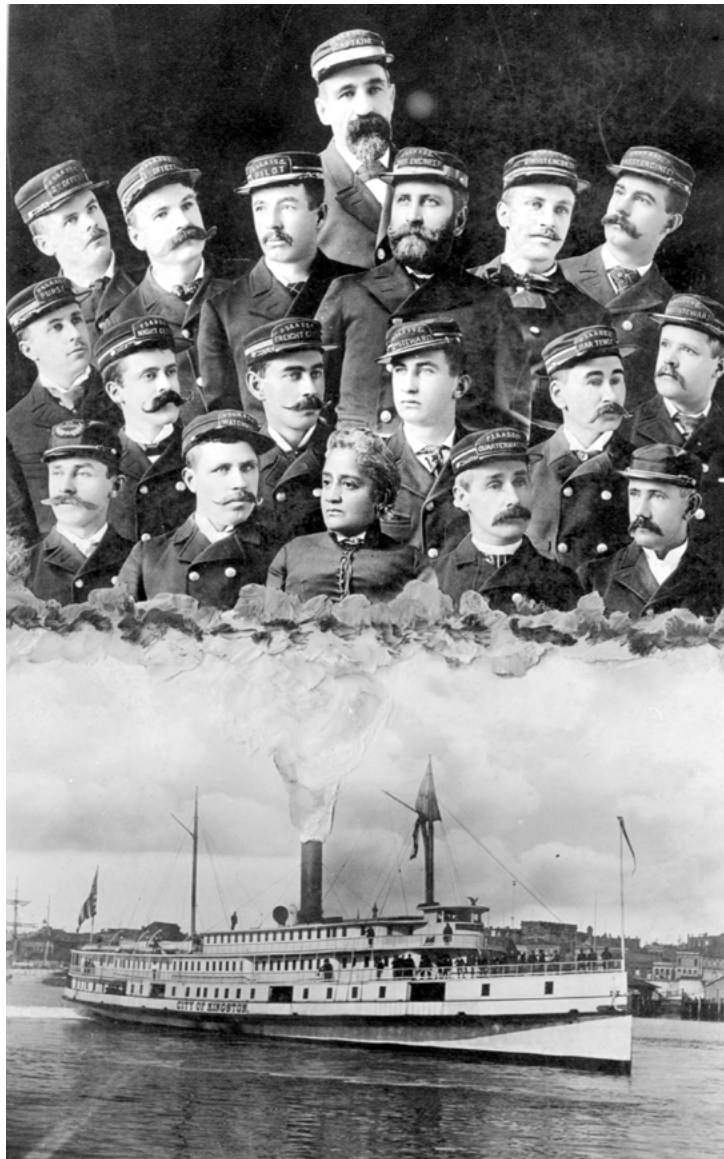


Fig 21. Hannah Maynard, *The S.S. City of Kingston and its crew*, c.1890. Portraits of soldiers float above a ship and Maynard cleverly blends the images together using smoke from the smokestack.

## HOW HANNAH MAYNARD MADE ART: STYLE & TECHNIQUE

Here are a few of the important artistic concepts that characterized the art of Hannah Maynard. For more information see the [Style & Technique chapter](#) of *Hannah Maynard: Life & Work* by Elizabeth Anne Cavaliere.

### MULTIPLE EXPOSURES

Maynard was known for her innovative use of [multiple exposure](#), a technique that combined several images within a single photograph. Through careful control of light and camera positioning and by repositioning herself or her subjects, Maynard created layered scenes and repeating self-portraits from multiple perspectives that appear seamless. Rarely used in Canada at the time, this technique required careful planning, precise timing, and patience. Maynard primarily used it for personal experimentation, but she did display these images as a form of self-promotion, showcasing her artistic ingenuity to prospective clients.

### TABLEAUX VIVANTS

Maynard's photographs often resembled [tableaux vivants](#), or "living pictures," because of her careful attention to subjects' poses and expressions and the arrangement of objects in a meticulously planned set. Although there is no record of her using this term and her work is rooted in imagination rather than literature and mythology like traditional tableaux vivants, historians and archivists have since made this connection. Maynard's unconventional use of this static form of storytelling reflected her inventive approach to photography, bringing whimsical, playful, and often entertaining scenes to life.

### MONTAGE AND COLLAGE

Maynard's creativity and experimentation in the studio extended to her work in the darkroom. She often used montage and collage in the process of developing and printing her photographs. While these techniques are similar, montage involves cutting, rearranging, and rephotographing multiple photographs to create a single print, while collage is a composition made from a combination of photographs and other materials. Both practices allowed Maynard to bring together multiple elements through layering and assemblage to create one unique, unexpected, and elaborate image that emphasized construction, artistry, imagination, and visual storytelling.

### STUDIO PROPS AND BACKDROPS

In Maynard's studio, a range of props and painted backdrops were available to her sitters. From tables, books, and toys to exotic exteriors and intimate interior sets, these visual elements ensured that Maynard's portraits always felt personal and unique to each of her clients. More than this, they allowed her to capture not only a sitter's likeness but also specific aspects of the person's life, identity, and personality.



Fig 22. Hannah Maynard, *With Mrs. Maynard's Compliments*, c.1895. Nine distinct self-portraits arranged on paper with added dimensional effect demonstrates Maynard's experiments with multiple exposures and paper negative.



Fig 23. Hannah Maynard, *Hannah Maynard in a tableau vivant*, c.1895. Using multiple exposure technique, Maynard created a scene in which four images of herself interact with each other.

## ADDITIONAL RESOURCES

### Supplementary Materials Provided by the Art Canada Institute

- The online art book *Hannah Maynard: Life & Work* by Elizabeth Anne Cavaliere: <https://www.aci-iac.ca/art-books/hannah-maynard/>
- [Hannah Maynard Image File](#) with artworks and images related to this lesson.
- “Who Was Hannah Maynard?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Hannah Maynard’s life ([page 3](#))
- “How Hannah Maynard Made Art: Style & Technique” information sheet ([page 12](#))

## 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](#).

### montage

A photographic technique in which multiple images (negatives) and visual elements are combined to produce a single composition.

### multiple exposure

A photographic technique in which two or more images, created on the same negative or combined from multiple negatives, are layered into a single photograph, allowing multiple moments, figures, or viewpoints to appear within the same frame.

### tableau vivant

French for “living picture,” the term “tableau vivant” refers to a performance art form where participants create static scenes by posing motionless for extended periods. Popular in the eighteenth and nineteenth centuries, and practised in contemporary art, tableaux vivants recreate famous paintings, historical moments, or fictional narratives.

### wet collodion process

A photographic process introduced by Frederick Scott Archer in 1851 and popular until the 1880s. It is typically used in the production of negatives. Collodion, a substance derived from nitrocellulose, was combined in a liquid base with chemical salts, then poured onto a glass plate and sensitized; the plate had to be exposed and developed immediately.



Fig 24. Hannah Maynard, *Gems of British Columbia for the year 1881, 1881*. In the nineteenth century, having a detailed visual archive of one’s life and community was rare, which makes Maynard’s work so exceptional.

## 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.

### Photography in Canada, 1839–1989: An Illustrated History

<https://www.aci-iac.ca/art-books/photography-in-canada-1839-1989/>

### Hannah Maynard: Creative Experimentalist

<https://www.canadashistory.ca/explore/women/hannah-maynard>

### Photography in Canada

<https://thecanadianencyclopedia.ca/en/article/photography>

### Hannah Maynard: What Can You Learn about BC from a Pioneering Photographer?

<https://learning.royalbcmuseum.bc.ca/pathways/hannah-maynard/>



Fig 25. Hannah Maynard, *Hannah Hatherley Maynard at her desk in the parlour of the Maynard home, c.1895*. This self-portrait provides a glimpse into Maynard's personal space.

## 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.

Page cover: Hannah Maynard, *Gems of British Columbia for the year 1895*, 1895. Maynard Family Collection, BC Archives (MS-3380, J-04563). Courtesy of the Royal BC Museum.

Fig 1. Hannah Maynard, *Hannah Maynard multiple exposure self-portrait*, c.1890, gelatin dry glass plate negative, 12.5 x 18 cm. Maynard Family Collection, BC Archives (MS-3380, J-04570). Courtesy of the Royal BC Museum, Victoria.

Fig 2. Hannah Maynard, *Mrs. Maynard*, n.d., glass plate negative, 43 x 36 cm. Maynard Family Collection, BC Archives (MS-3384, J-02999). Courtesy of the Royal BC Museum, Victoria.

Fig 3. Attributed to Hannah Maynard, *Richard and Hannah Maynard family portrait*, c.1895, stereograph glass plate negative, 12 x 20 cm. Maynard Family Collection, BC Archives (MS-3481, F-05044). Courtesy of the Royal BC Museum, Victoria.

Fig 4. Hannah Maynard, *Hannah Maynard and her grandson, Maynard Macdonald*, c.1880–97, glass plate negative, 20 x 25 cm. Maynard Family Collection, BC Archives (MS-3380, J-04565). Courtesy of the Royal BC Museum, Victoria.

Fig 5. Photograph by James Ashfield of Robert Harris' 1884 painting *Conference at Québec in 1864*, also called *The Fathers of Confederation*, 1885. Collection of Library & Archives Canada, Ottawa (3194982). Courtesy of Wikimedia Commons.

Fig 6. Engine 374 of the first Canadian Pacific Railway passenger train to arrive in Vancouver, May 23, 1887. Collection of Vancouver City Archives. Courtesy of Wikimedia Commons.

Fig 7. Presentation of petition by Political Equality League for enfranchisement of women, Winnipeg, 23 December 1915. Collection of Archives of Manitoba, Winnipeg (173/3). Courtesy of Wikimedia Commons.

Fig 8. Map of Canada West, c.1850. Courtesy of Wikimedia Commons.

Fig 9. Hannah Maynard, *Lillie washing her hands*, 1872. Maynard Family Collection, BC Archives (MS-3364, F-05971). Courtesy of the Royal BC Museum, Victoria.

Fig 10. Hannah or Richard Maynard, *Maynard Photographic Gallery and Boot and Shoe Store*, northeast corner of Douglas and Johnson Streets, Victoria, 1888, albumen print on card, 20 x 25.2 cm. Archives Visual Records Collection, BC Archives (C-08995). Courtesy of the Royal BC Museum, Victoria.

Fig 11. Hannah Maynard, *Mrs. Carlo Bossi*, c.1890s, glass plate negative, 21.5 x 16.5 cm. Maynard Family Collection, BC Archives (I-51671). Courtesy of the Royal BC Museum, Victoria.

Fig 12. Hannah Maynard, *Unidentified Child at a Mock Beach*, n.d., cabinet card, 16.5 x 10.7 cm. Maynard Family Collection, BC Archives (F-06712). Courtesy of the Royal BC Museum.

Fig 13. Attributed to Hannah Maynard, *Mrs. James Barnswell*, 1889, gelatin silver print, 17.9 x 12.8 cm. Archives Visual Records Collection (A-09481). Courtesy of the Royal BC Museum.

Fig 14. Hannah Maynard, *Studio portrait, man and boy; hunting scene, Siwash Rock false background*, n.d., glass plate negative, 20 x 12.5 cm. Maynard Family Collection, BC Archives (MS-3384, F-06706). Courtesy of the Royal BC Museum, Victoria.

Fig 15. Hannah Maynard, *Self-Portrait*, c.1875, cabinet card, 21.3 x 13 cm. Maynard Family Collection, BC Archives (MS-3363, F-05966). Courtesy of the Royal BC Museum, Victoria.

Fig 16. Verso of one of Hannah Maynard's photographs, n.d. Archives Visual Records Collection, BC Archives (E-09402). Courtesy of the Royal BC Museum.

Fig 17. Richard and Hannah Maynard outside of Mrs. Maynard's studio, c.1880, photographer unknown. Archives Visual Records Collection, BC Archives (C-08673). Courtesy of the Royal BC Museum, Victoria.

Fig 18. Page from Mrs. R. Maynard's *Photographic Gallery* album, c. 1881–92. Maynard Family Collection, BC Archives (MS-3361). Courtesy of the Royal BC Museum.

Fig 19. Hannah Maynard, *Gems of British Columbia for the year 1890, "Sprays from the Gem Fountain"*, 1890, gelatin dry glass plate negative, 21.5 x 16.5 cm. Maynard Family Collection, BC Archives (MS-3380, J-04554). Courtesy of the Royal BC Museum, Victoria.

Fig 20. Hannah Maynard, *Portrait of sisters Mary Edna and Melba Beatrice Lehman, and their brother Ernest Noble Victor Lehman*, 1900–1903. Reproduced in Claire Weissman Wilks, *The Magic Box: The Eccentric Genius of Hannah Maynard* (Toronto: Exile Editions, 1980).

Fig 21. Hannah Maynard, *The S.S. City of Kingston and its crew*, c.1890, cabinet card, 18.5 x 13.7 cm. Archives Visual Records Collection, BC Archives (F-05113). Courtesy of the Royal BC Museum, Victoria.

Fig 22. Hannah Maynard, *With Mrs. Maynard's Compliments*, c.1895, cabinet card, 21 x 13.2 cm. Archives Visual Records Collection, BC Archives (F-05049). Courtesy of the Royal BC Museum, Victoria.

Fig 23. Hannah Maynard, *Hannah Maynard in a tableau vivant*, c.1895, gelatin dry glass plate negative, 20 x 25 cm. Maynard Family Collection, BC Archives (MS-3380, J-04567). Courtesy of the Royal BC Museum, Victoria.

Fig 24. Hannah Maynard, *Gems of British Columbia for the year 1881*, 1881, glass plate negative, 25 x 20 cm. Maynard Family Collection, BC Archives (MS-3380, G-05022). Courtesy of the Royal BC Museum, Victoria.

Fig 25. Hannah Maynard, *Hannah Hatherley Maynard at her desk in the parlour of the Maynard home*, c.1895, glass plate negative, 12.7 x 17.5 cm. Archives Visual Records Collection, BC Archives (F-05033). Courtesy of the Royal BC Museum, Victoria.