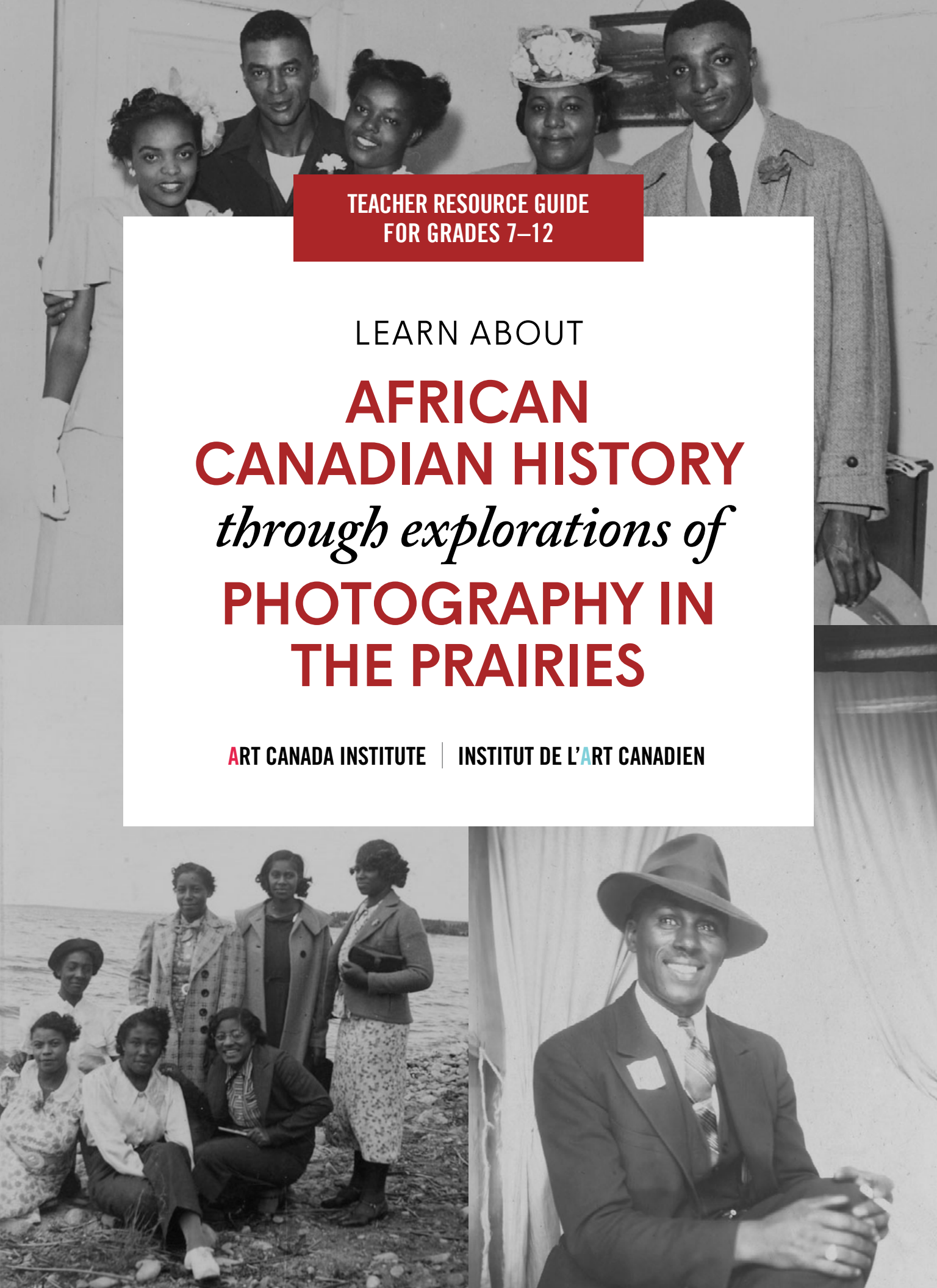




TEACHER RESOURCE GUIDE
FOR GRADES 7–12

LEARN ABOUT

AFRICAN CANADIAN HISTORY

through explorations of

PHOTOGRAPHY IN THE PRAIRIES

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN



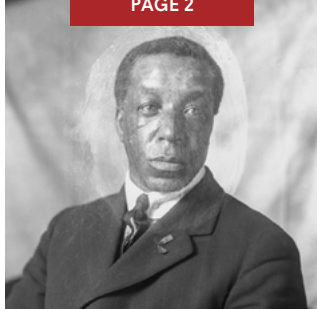
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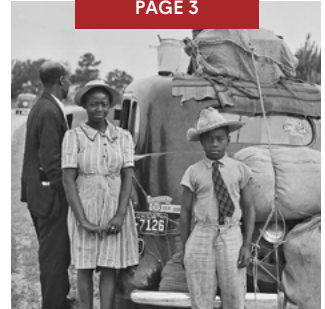
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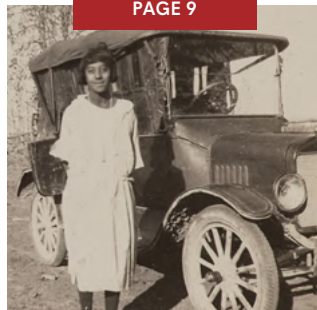
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BLACK PRAIRIES IMAGE FILE

RESOURCE OVERVIEW

This teacher resource guide has been developed by Alyssa Fearon, curator of the exhibition [BLACK PRAIRIES](#). The photographs within this guide and images required for the learning activities and culminating task can be found in the [Black Prairies Image File](#) provided.

Photographs can hold entire histories in a single frame, and the images preserved by Edmonton collector Frank B. Jamerson (1922–1995) and Manitoba photographer William “Billy” Beal (1874–1968) open a vivid window onto the story of African Canadian history in Canada. This resource guide encourages students to investigate these archives as primary sources, using observation and research to uncover the lived experiences of Black homesteaders and settlers in Western Canada. Through Jamerson’s community-focused collection of vernacular photographs and Beal’s striking works, students will explore themes of migration, resilience, and belonging, connecting overlooked histories of Black Canadians to broader narratives of identity and cultural memory.

Curriculum Connections

- Grades 7–9 Geography
- Grades 9–10 Canadian History
- Grades 9–12 Visual Arts
- Grade 10 Media Arts
- Grades 11–12 Humanities
- Grade 12 Physical Geography

Themes

- Black Canadian histories
- Community building
- Culture and memory
- Historical photography
- Immigration
- Representation and resilience

Teaching Exercises

The exercises in this guide explore the theme of African Canadian history as represented in historical and contemporary photography in the Prairies.

- Learning Activity #1: Photography and Cultural Memory: Understanding the Black Migration Experience ([page 4](#))
- Learning Activity #2: The Importance of Representation: Analyzing Billy Beal’s Self-Portrait ([page 7](#))
- Culminating Task: Activating the Archive: Photography as Historical Research ([page 9](#))

A Note on Using This Guide

This guide uses the term “African Canadian” to refer to Canadians of African descent who trace their heritage to early twentieth-century Black settlement on the Prairies (Alberta, Saskatchewan, and Manitoba). The term “Black Canadian” is widely used across Canada to refer to Canadians with African or Caribbean ancestral heritage. Teachers are encouraged to inform themselves about terms specific to their own school contexts and regions, in addition to the Prairie-specific context explored in this guide. This guide also directly addresses the history of enslavement of Black people in the Americas and the anti-Black racism experienced by community members both historically and today. Teachers must address these issues with care, ensuring they have the training and knowledge to support students in their learning.



Fig 1. Mary Fair, 1940. This portrait is part of a collection of vernacular photographs donated by Frank B. Jamerson to the City of Edmonton Archives.

WHO WAS WILLIAM “BILLY” BEAL?



Fig 2. William S. A. Beal, *Self-Portrait*, c.1918.

William Sylvester Alpheus Beal, better known as Billy Beal, was born in 1874 in Chelsea, Massachusetts. Census records suggest that Beal was likely mixed race. His father, Charles R. Beal, worked as a bookseller, and the family lived in a primarily white neighbourhood. Some family members may have passed as white, which would have allowed them more freedom during the segregation era in America. Eventually, Beal’s family moved to Minneapolis, Minnesota, where he graduated from North Community High School in 1898.

After slavery was officially abolished in the United States in 1865, life did not immediately improve for Black Americans. In many cases, things became more difficult. This was especially true in the South, where new legislation called the Jim Crow laws enforced segregation and stripped Black people of their rights. Facing discrimination, violence, and limited job opportunities, many Black families made the brave decision to leave their homes in search of a better life. This movement, known as the Great Black Migration, took thousands of Black people north to American cities like Chicago and Detroit; others even went to Canada, looking for freedom, land, and a better future. Those who migrated to Canada helped to build new communities on the Prairies, despite facing racism and resistance from white settlers.

In 1906, Beal participated in the Great Black Migration, moving to the Swan River Valley in western Manitoba. Unlike many migrants, he came alone, probably following job opportunities. According to his journals, he learned from friends in the lumber trade about the need for labourers in the Prairies—a push for the development of Western Canada. Beal established his homestead and soon found work in the lumber industry.

Beal was passionate about his creative pursuits. He had many hobbies, including astronomy and philosophy, but he was particularly drawn to photography. Using a folding box camera, he took nearly a hundred glass plate photographs between 1915 and 1925, capturing everyday life in the Big Woody district of Manitoba’s Swan River Valley. His photographs featured his neighbours, mostly white settlers, and offered a rare and valuable glimpse into life on the Prairies at that time—especially since they reflect the perspective of a Black Canadian. Fewer than forty of Beal’s original glass plate negatives survive today.

In documenting the world around him, Beal captured the essential contributions Black Canadians made to the built heritage and community life of their new settlements. His creative expression and cultural documentation continue to shape our understanding of the history of the Prairies. Beal died in 1968, at the age of ninety-four.



Fig 3. Folding Box Camera, 1915–23. This is an example of what camera technology looked like in the early twentieth century.



Fig 4. William S. A. Beal, Unidentified man and woman, probably Big Woody district, Swan River, Manitoba, c.1918.



Fig 5. William S. A. Beal, Gus and Louie Jonsson skidding logs on their homestead with their horses, Grey and Jim, Big Woody district, Swan River Manitoba, c.1916.

NATIONAL & WORLD EVENTS



Fig 6. 13th Amendment to the U.S. Constitution: Abolition of Slavery, January 31, 1865.

The 13th Amendment is passed, abolishing slavery in the United States and marking the end of the American Civil War. **1865**

The Dominion of Canada is formed. **1867**

Federal troops withdraw from the American South, paving the way for Jim Crow laws, which enforce racial segregation and discrimination. **1874**

... **1877**

The *Plessy v. Ferguson* case legalizes racial segregation in the U.S. with the “separate but equal” doctrine. **1896**

... **1898**



Fig 7. An African American family leaves North Carolina for New Jersey, c.1940.

Black American families begin migrating to Western Canada to escape racial violence and seek farmland. **1898–1906**

... **1905**

The last significant wave of Black homesteaders arrive in Canada before restrictions and discrimination make migration more difficult. **1906–15**

... **1912**

The First World War begins. **1914**

The Great Black Migration reaches its peak, with over one million Black Americans relocating to northern cities for work and safety. **1915–25**

... **1920s**

The Civil Rights Movement begins. **1954**

The Great Black Migration comes to an end. **1970s**



Fig 8. Yousuf Karsh, Dr. Martin Luther King Jr., 1962. Dr. King was the most prominent leader of the American Civil Rights movement.

WILLIAM “BILLY” BEAL’S LIFE



Fig 9. North Community High School, Minneapolis, Minnesota, 1914–73. Beal attended the school in the 1890s.

William Sylvester Alpheus Beal is born in Chelsea, Massachusetts.

Beal graduates from North Community High School in Minneapolis, Minnesota.

Beal likely works as a sawmill engineer in Montana and British Columbia, gaining technical experience.

Beal moves to the Swan River Valley, Manitoba.

Beal works as a sawmill engineer, contributing to the growing lumber trade that supports railway and community expansion in Western Canada.



Fig 10. William S. A. Beal, *Untitled*, twentieth century. This image likely pictures Big Woody District in Manitoba's Swan River Valley.



Fig 11. William S. A. Beal, Percy and Emma Potten with children, Evelyn and Bert, 1915. This is an example of one of Beal's skilled family portraits.

LEARNING ACTIVITY #1

PHOTOGRAPHY AND CULTURAL MEMORY: UNDERSTANDING THE BLACK MIGRATION EXPERIENCE

The photographs in the City of Edmonton's Frank B. Jamerson fonds depict people from the historically Black community of Amber Valley, Alberta. This community formed during the Great Black Migration of 1910, when migrants fleeing violent circumstances in the U.S. sought refuge in Canada. Historical and archival photographs like those in the Jamerson collection are a powerful way of learning about the everyday lives of historical Canadians and the ongoing discrimination and racism they faced. In this activity, students will examine a selection of photographs to learn about the experiences of early Black migrants and the resilience they demonstrated.

Big Idea

Meaning and photography

Learning Goals

1. I can define vernacular photography and recognize its importance in documenting everyday life.
2. I can analyze photographs to understand their social and historical contexts.
3. I can take my own photographs to reflect my personal or family experiences.

Materials

- [Black Prairies Image File](#)
- Chart paper or whiteboard
- Method for printing or projecting images
- Student devices (smartphones, tablets, or school cameras)

Process

1. Begin with a "think, pair, share" introduction by asking students the question: "What do you think makes people leave their homes to start over somewhere new?" Have students discuss this question in pairs and then share their thoughts with the class.
2. Introduce the Great Black Migration with a discussion of "push and pull" factors:
 - **Push** from the United States (racism, segregation laws, threats of violence in Oklahoma and other southern states)
 - **Pull** to Canada (land offers, belief in freedom and opportunity)



Fig 12. Mr. and Mrs. Spriggs of Begg, Oklahoma, n.d. This domestic portrait reflects how photography preserved memory and community ties.

Learning Activity #1 continued

3. Next, introduce the Jamerson archive, beginning with a class discussion of the concept of vernacular photography. Share a selection of photographs from the archive:

- Mr. & Mrs. Spriggs of Begg, Oklahoma, n.d.
- Mary Wagner, 1927
- Amber Valley Farmer, n.d.
- Rosa and Mary, n.d.
- Ladell Carothers' Daughter (Bowen), 1927



Fig 13. Mary Wagner, 1927. Wagner is seen here posing stoically against a snow-covered backdrop.



Fig 14. Amber Valley Farmer, n.d. The area of Alberta depicted here was settled by Black homesteaders in the early twentieth century.



Fig 15. Rosa and Mary, n.d. Rosa and Mary confidently pose for the camera, suggesting a degree of familiarity with the photographer.



Fig 16. Ladell Carothers' Daughter (Bowen), 1927. Vernacular photographs often capture tender moments, like in this image of a mother and her young child.

4. While projecting the images, provide students with the following definition of vernacular photography, adapted from the [Ackland Art Museum](#) (University of North Carolina at Chapel Hill):

Vernacular photography is a genre of photographs made by individuals, assumed to be non-artists, for a wide variety of reasons, including snapshots of everyday subjects taken for personal pleasure. When collected, vernacular photographs may lack contextual information, such as basic identifiers (for example, the names of the subjects, the location in which the photo was taken, and the identity of the photographer), and they're therefore often appreciated only in terms of technique or composition. But photo historians are starting to examine vernacular photographs to consider what they can tell us about the communities from which they originate.

5. Have students reflect on this definition by closely examining the photographs from the Jamerson fonds. In small groups or as a class, ask students to discuss the following guiding questions:

- What do you see in these photos? Describe the settings, people, and objects.
- Why do you think these photographs were taken? What stories, emotions, or messages do you think the photographer was trying to convey in each?
- What clues do these photographs provide about the lives of the subjects and the communities they lived in?
- Why do you think someone would want to collect these photographs? What makes you say that?

Learning Activity #1 continued

6. After the close-looking exercise, have students reflect on the resilience of the migrant families who settled in Canada but faced ongoing discrimination. Ask the question: “What strategies do you think Black people used to build their communities despite these challenges?” Highlight schools, churches, friendships, and different forms of activism in Black communities, and encourage students to refer back to the images in step 3.
7. **Connecting to today:** As a concluding step, connect the historical context and vernacular photographs reviewed in the learning activity to today’s world. Ask students: “How do the experiences of Black migrants compare to those of people migrating to Canada today? How do they compare to the experiences of other groups in the past?”
8. As a concluding creative step, ask students to take or bring in a vernacular photograph that represents a story of migration connected to their own lives. Display the photographs in the classroom and have each student present the story of their photograph, comparing and contrasting their image with the vernacular photos of Black migration shown in the activity.



Fig 17. Leon, Oadie, and Monroe Jamerson, n.d.

LEARNING ACTIVITY #2

THE IMPORTANCE OF REPRESENTATION: ANALYZING BILLY BEAL'S SELF-PORTRAIT

Billy Beal came to Manitoba during the Great Black Migration and documented people, places, and events in the Big Woody district of the Swan River Valley during a period when many white settlers were immigrating to the region. He also took the only self-portrait in the archive. Self-portraiture, a visual tradition that stretches back through history, is a powerful tool that allows sitters to shape how they are represented. In this activity, students will learn about the importance of self-documentation in Canada's Black communities, inspired by Beal's arresting photographic likeness.

Big Idea

Understanding self-representation

Learning Goals

1. I can understand the purpose and power of self-portraiture in history.
2. I can analyze a self-portrait to explore how people in the early 1900s represented themselves through photography.
3. I can discuss how photographs challenge stereotypes.

Materials

- [Who Was William "Billy" Beal?](#) biographic information sheet
- [Black Prairies Image File](#)
- Chart paper or whiteboard
- Method for printing or projecting images

Process

1. Begin with a brief warm-up discussion by asking students if they have ever taken a selfie. Ask them why they think people take selfies (e.g., to express themselves, to capture a moment, to share with friends, etc.). Record students' responses on the board.
2. Introduce students to William "Billy" Beal by sharing his self-portrait. Emphasize that like a modern selfie, Beal's self-portrait reflects a deliberate choice to represent himself. For further context about Beal's life, have students read the biographic information sheet included in this guide



Fig 18. William S. A. Beal, *Self-Portrait*, c.1918.

Learning Activity #2 continued

3. Divide the class into small groups and ask students to analyze Beal's self-portrait using the following guiding questions:

- What do you notice first about Beal's self-portrait?
- Describe how Beal has presented himself. What clothing does he wear? How is he posed? How does he address the camera? What does he convey with his expression?
- What does this photo say about him and how he wanted to be remembered? What makes you say that?

4. Guide students in a reflection on how Black people were misrepresented in early 1900s Canadian media. It is important not to show images that would perpetuate harm—

students will likely already have an awareness of the ways Black people have been misrepresented in mainstream media. Instead, ask them to note how and where they have encountered such misrepresentations and the harmful stereotypes they continue to perpetuate.

5. Return to Beal's self-portrait and have students consider how the photo might counter negative stereotypes that existed at the time it was created. Students may choose to work in pairs to share their thoughts about Beal's photograph before engaging in a wider class discussion about the power of self-representation.

6. **Connecting to today:** Connect the study of Beal's self-portrait to the contemporary context. Ask students: Why is it important for people to document themselves and their own stories? How do you want to be seen? How do you want others to remember you? Do you think that how you see yourself has ever differed from how others see you?

7. As a concluding creative step, ask students to take their own self-portraits and create a "selfie wall" in the classroom. Have each student to present their self-portrait and share their answers to the questions in step 6.



Fig 19. William S. A. Beal, *Lillian Elizabeth Henderson, Big Woody district, Swan River, Manitoba, c.1920*. In addition to his self-portrait, Beal also took portraits of community members.



Fig 20. William S. A. Beal, *Hunter Riley Montgomery, c.1918*. This is another example of Beal's skilled portrait techniques.

CULMINATING TASK

ACTIVATING THE ARCHIVE: PHOTOGRAPHY AS HISTORICAL RESEARCH

Both the Jamerson archive and the collection of photographs left behind by Billy Beal serve an important purpose in telling stories of family, community, and everyday life in the early decades of the twentieth century. These photographs are a vital historical record, creating a continuum of African Canadian presence in the Prairies and highlighting connections across geographies and generations. In this activity, students will create historical posters about Black migration in Canada and learn how to activate the photographs in the Jamerson and Beal archives by treating them as sites of historical research.

Big Idea

Social context

Learning Goals

1. I can analyze primary sources and photographs to understand the settlement experiences of Black migrants in early 1900s Canada.
2. I can use my observational skills to make inferences about systemic racism and resilience.
3. I can discuss my findings with my peers.
4. I can connect historical Black migration experiences to present-day Canada.

Success Criteria

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

1. Your research shows careful selection of sources and clear references to high-quality sources.
2. Your poster is created with care and consideration for the subject of your chosen photograph.
3. Your historical information is correct and carefully selected to best describe the chosen aspect of the experiences of people in the Great Black Migration.
4. Your poster is visually appealing and makes careful use of photographs, text, and graphics.

Materials

- [Black Prairies Image File](#)
- Computers and library resources for research
- Method for reproducing photographs from the [Frank B. Jamerson fonds](#) (printer or digital tools)
- Notebooks or student journals
- Writing materials



Fig 21. William S. A. Beal, *Big Woody School*, 1918. Beal was involved in the creation of this school, which is used as a town hall today.

Culminating task continued

Process

1. Begin with a summary of the many distinct historical circumstances and challenges that helped or hindered Black migration to Canada, including discrimination in the U.S. and efforts by the Canadian government to bar entry to Black migrants. To support students in their learning, assign the Department of Canadian Heritage's "[Significant Events in Black History in Canada](#)," which helps to further contextualize the migration waves and push-and-pull factors across history.

2. Once students have completed their reading, share a selection of photographs from the Frank B. Jamerson fonds and Billy Beal's archive:

- *Big Woody School*, 1918
- *The Florence Cavanaugh tugboat towing a wanigan on Red Deer Lake*, c.1920
- Miss Richson and her car, 1923
- Amber Valley Group at Lac LaBiche, 1938
- Clarence Coleman in Winnipeg, 1942

3. Remind students that these photographs were taken or collected by Jamerson and Beal. Frank Jamerson was born in Athabasca, Alberta, in 1922, and his parents were part of a wave of migrants who came to Alberta from Oklahoma in the late nineteenth century. Billy Beal migrated to Canada in 1906 as part of the Great Black Migration.

4. Ask students to work in pairs to select one of the photographs and analyze it as a historical document. To prompt discussion, encourage them to use the following guiding questions:

- What do you notice first in this photograph? Who or what is shown? How are the people posed, dressed, or interacting? What details (objects, buildings, landscapes, signs, clothing) stand out?
- When and where was this photograph taken? How can you tell?
- What might this image reveal about the everyday lives of Black migrants/settlers in Manitoba, Alberta, or Canada more broadly?

5. Have students document their observations in their journals.



Fig 22. William S. A. Beal, *The Florence Cavanaugh tugboat towing a wanigan on Red Deer Lake*, c.1920.



Fig 23. Amber Valley Group at Lac LaBiche, 1938. Smiling friends enjoy a day at the lake.



Fig 24. Clarence Coleman in Winnipeg, 1942. This dapper portrait reflects conventions of studio photography around the mid-twentieth century.

Culminating task continued

6. Next, prompt students to link their chosen photograph to the broader history of Black migration to Canada. Have them think through the following suggested research questions:

- What do you already know about Black migration to Canada during the period when your selected photograph was taken?
- What challenges or opportunities did Black migrants encounter in Canada during this period?
- How might this photograph reflect broader themes, such as community building, resilience, racism, or belonging?

7. Have students design and create a historical poster with their selected photograph at the centre. Their research findings, observations, and interpretations should be clearly included. The poster will use the photograph as a jumping-off point to highlight one aspect of the experiences of Black migrants.

8. Make sure to give students ample time for collaborative research. In addition to their photograph, they should use two to three reliable sources, such as archival documents, history books, articles, or oral histories, to complete their work.

9. Once students have completed their posters, have them present their findings to the class.

10. **Connecting to today:** Display the posters and have students perform a “gallery walk” to closely observe each other’s posters and research. Ask each student to stand next to a poster that particularly resonates with them. Have them share ways in which the experiences highlighted by the poster are similar to or different from their own stories of migration or the experiences of current immigrants to Canada.



Fig 25. Miss Richson and her car, 1923. A young woman stands beside a car on a rural road in Amber Valley, Alberta.

HOW WILLIAM “BILLY” BEAL MADE ART: STYLE & TECHNIQUE

Here are a few of the important artistic concepts that characterized the art of William “Billy” Beal.

VERNACULAR PHOTOGRAPHY

Billy Beal practised a type of photography generally referred to as “vernacular.” This genre focuses on everyday people, settings, and experiences that are captured with little stylization or embellishment. Beal’s work allows contemporary viewers an authentic glimpse into life in rural Manitoba in the early decades of the twentieth century, with a special focus on the decade between 1915 and 1925.

GLASS PLATE PHOTOGRAPHY

Beal used a folding box camera in his photographic practice. This type of camera, manufactured by iconic companies like Eastman Kodak, was popular at the time. We know from historical records that Beal practised glass plate photography, which involves coating glass plates with a light-sensitive substance to create negatives for printing. Of the one hundred plates in the Beal archive, less than forty still exist today.

COMMUNITY NARRATIVES

Community—especially the people, places, and activities of Swan River, Manitoba—is front and centre in the work of Billy Beal. His photographs show everything from children’s theatrical performances to family gatherings and include portraits of local community members. Beal also photographed aspects of homesteading, including tending to livestock and enjoying moments of leisure.

PORTRAITURE

For professional and amateur photographers alike, portraiture was a leading genre in the early decades of the twentieth century. Beal demonstrated his talents as a portrait photographer in a number of examples, including a striking portrait of community member Lillian Elizabeth Henderson. In works like this one, Beal displayed a deep understanding of pose, dress, background, and composition—all factors of successful photographic imagery in the early 1900s.



Fig 26. William S. A. Beal, *Group of men in front of combination cookshack and bunkhouse, probably near Red Deer Lake, Manitoba, c.1920*. This is an example of Beal’s vernacular photography.



Fig 27. William S. A. Beal, *A Group of Thunder Hill, Man., Suffragettes Pose for Billy Beal’s Camera (detail), c.1915*. This image pictures a group of women advocating for equal voting rights.



Fig 28. William S. A. Beal, *Untitled, c.1917*. This portrait by Beal pictures a local fiddle player, identified as “King Sannas.”

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- [Black Prairies Image File](#) with artworks and images related to this lesson.
- “Who Was William ‘Billy’ Beal?” biographic information sheet ([page 2](#))
- Timelines of National and World Events and William “Billy” Beal’s Life ([page 3](#))
- How William “Billy” Beal Made Art: Style & Technique ([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](#).

Self-portrait

A form of portraiture in which the artist is the subject of their own work. Self-portraits offer intimate glimpses into the artist’s identity, beliefs, and creative process, serving as both an artwork and a method of self-examination.

Vernacular photography

Vernacular photographs are distinct from fine art photographs in that they’re made mainly for personal, professional, or commercial purposes by non-artists. Family snapshots, passport photos, mug shots, and postcards are all examples of vernacular photographs. Their focus on everyday life and social customs makes them valuable cultural artifacts offering a glimpse into another time.

Dry plate process

Developed in 1871, the dry plate process revolutionized photography with its convenience by comparison to the wet collodion process that preceded it. Rather than needing to be exposed, sensitized, and developed while still wet, the dry plate process allowed a silver bromide gelatin emulsion to dry on glass plates that could then be transported and exposed at a later time.



Fig 29. Nellie Wagner, 1926. Formal studio portraits allowed for carefully composed self-presentation.

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.

1/ BLACK PRAIRIES exhibition material:

<https://dunloplearning.ca/exhibitions/black-prairies#essay>

2/ The Canadian Encyclopedia—Timeline: Black History

<https://thecanadianencyclopedia.ca/en/timeline/black-history>

3/ Department of Justice Canada—Fact Sheet: Key Historical Facts about Anti-Black Racism and Discrimination in Canada

<https://www.justice.gc.ca/eng/cj-jp/cbjs-scjn/fact2-fait2.html>

4/ Department of Canadian Heritage—Significant Events in Black History in Canada

<https://www.canada.ca/en/canadian-heritage/campaigns/black-history-month/historic-black-communities.html>

5/ Saskatchewan African Canadian Heritage Museum—Virtual Museum

<https://sachm.org/virtual-museum>

6/ Canadian Museum for Human Rights—Black Sleeping Car Porters

<https://humanrights.ca/story/sleeping-car-porters>

7/ The Narwhal—“Logging, Homesteading and Life on the Prairies, through the Eyes of a Black Photographer”

<https://thenarwhal.ca/manitoba-billy-beal-photography/>

8/ CBC Arts—“Why You Need to Know about Billy Beal, the Great Unsung Black Photographer of Early 1900s Manitoba”

<https://www.cbc.ca/arts/why-you-need-to-know-about-billy-beal-the-great-unsung-black-photographer-of-early-1900s-manitoba-1.5692446>



Fig 30. Amber Valley Group, n.d. Documenting kinships and community life, vernacular photographs are important everyday records of belonging.

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 images: Amber Valley Group, n.d, black-and-white photograph, 6 x 5 cm. Frank Bernard Jamerson Fonds, City of Edmonton Archives. Courtesy of the City of Edmonton Archives.

Amber Valley Group at Lac LaBiche, 1938, black-and-white photograph, 6.5 x 10 cm. Frank Bernard Jamerson Fonds (CA EDM MS-386-EA-223-23), City of Edmonton Archives. Courtesy of the City of Edmonton Archives.

Clarence Coleman in Winnipeg, 1942, black-and-white photograph, 8.5 x 13 cm. Frank Bernard Jamerson Fonds (CA EDM MS-386-EA-223-29), City of Edmonton Archives. Courtesy of the City of Edmonton Archives.

Fig 1. Mary Fair, 1940, black-and-white photograph, 5 x 6 cm. Frank Bernard Jamerson Fonds (CA EDM MS-386-EA-223-46), City of Edmonton Archives. Courtesy of the City of Edmonton Archives.

Fig 2. William S. A. Beal, *Self-Portrait*, c.1918. Courtesy of Robert Barrow.

Fig 3. Folding Camera – Eastman Kodak, ‘Brownie,’ ‘Autographic,’ ‘No. 2A,’ 1915–23. Museums Victoria, Melbourne, Australia, Donation from R. Smith, 1976 (ST 29651). Courtesy of Museums Victoria. Photo credit: Benjamin Healley.

Fig 4. William S. A. Beal, *Unidentified man and woman, probably Big Woody district, Swan River, Manitoba*, c.1918. Courtesy of Robert Barrow.

Fig 5. William S. A. Beal, *Gus and Louie Jonsson skidding logs on their homestead with their horses, Grey and Jim, Big Woody district, Swan River Manitoba*, c.1916. Courtesy of Robert Barrow.

Fig 6. 13th Amendment to the U.S. Constitution: Abolition of Slavery, January 31, 1865. Courtesy of the U.S. National Archives and Records Administration.

Fig 7. An African American family leaves North Carolina for New Jersey, c.1940. Jack Delano—Farm Security Administration, Office of War Information Photograph Collection, Library of Congress, Washington, D.C. (LC-DIG-FSA-8CO2701). Courtesy of the Library of Congress.

Fig 8. Yousuf Karsh, *Dr. Martin Luther King Jr.*, 1962. Courtesy of the Estate of Yousuf Karsh. © Museum of Fine Arts, Boston.

Fig 9. North Community High School, Minneapolis, Minnesota, 1914–73. Courtesy of Wikimedia Commons.

Fig 10. William S. A. Beal, *Untitled*, twentieth century. Courtesy of Robert Barrow.

Fig 11. William S. A. Beal, *Percy and Emma Potten with children, Evelyn and Bert*, 1915. Courtesy of Robert Barrow.

Fig 12. Mr. and Mrs. Spriggs of Begg, Oklahoma, n.d., black-and-white photograph, 7.5 x 7.5 cm. Frank Bernard Jamerson Fonds (CA EDM MS-386-EA-223-86), City of Edmonton Archives. Courtesy of the City of Edmonton Archives.

Fig 13. Mary Wagner, 1927, black-and-white photograph, 6.5 x 10 cm. Frank Bernard Jamerson Fonds (CA EDM MS-386-EA-223-25), City of Edmonton Archives. Courtesy of the City of Edmonton Archives.

Fig 14. Amber Valley Farmer, n.d., black-and-white photograph, 5 x 6 cm. Frank Bernard Jamerson Fonds (CA EDM MS-386-EA-223-50), City of Edmonton Archives. Courtesy of the City of Edmonton Archives.

Fig 15. Rosa and Mary, n.d., black-and-white photograph, 5 x 6 cm. Frank Bernard Jamerson Fonds (CA EDM MS-386-EA-223-41), City of Edmonton Archives. Courtesy of the City of Edmonton Archives.

Fig 16. Ladell Carothers’ Daughter (Bowen), 1927, black-and-white photograph, 6.5 x 9 cm. Frank Bernard Jamerson Fonds (CA EDM MS-386-EA-223-26), City of Edmonton Archives. Courtesy of the City of Edmonton Archives.

Fig 17. Leon, Oadie, and Monroe Jamerson, n.d., black-and-white photograph, 6 x 5 cm, Frank Bernard Jamerson Fonds (CA EDM MS-386-EA-223-53), City of Edmonton Archives. Courtesy of the City of Edmonton Archives.

Fig 18. William S. A. Beal, *Self-Portrait*, c.1918. Courtesy of Robert Barrow.

Fig 19. William S. A. Beal, *Lillian Elizabeth Henderson, Big Woody district, Swan River, Manitoba*, c.1920. Courtesy of Robert Barrow.

Fig 20. William S. A. Beal, *Hunter Riley Montgomery*, c.1918. Courtesy of Robert Barrow.

Fig 21. William S. A. Beal, *Big Woody School*, 1918. Courtesy of Robert Barrow.

Fig 22. William S. A. Beal, *The Florence Cavanaugh tugboat towing a wanigan on Red Deer Lake*, c.1920. Courtesy of Robert Barrow.

Fig 23. Amber Valley Group at Lac LaBiche, 1938, black-and-white photograph, 6.5 x 10 cm. Frank Bernard Jamerson Fonds (CA EDM MS-386-EA-223-23), City of Edmonton Archives. Courtesy of the City of Edmonton Archives.

Fig 24. Clarence Coleman in Winnipeg, 1942, black-and-white photograph, 8.5 x 13 cm. Frank Bernard Jamerson Fonds (CA EDM MS-386-EA-223-29), City of Edmonton Archives. Courtesy of the City of Edmonton Archives.

Fig 25. Miss Richson and her car, 1923, black-and-white photograph, 6 x 5 cm. Frank Bernard Jamerson Fonds (CA EDM MS-386-EA-223-38), City of Edmonton Archives. Courtesy of the City of Edmonton Archives.

Fig 26. William S. A. Beal, *Group of men in front of combination cookshack and bunkhouse, probably near Red Deer Lake, Manitoba*, c.1920. Courtesy of Robert Barrow.

Fig 27. William S. A. Beal, *A Group of Thunder Hill, Man., Suffragettes Pose for Billy Beal’s Camera (detail)*, c.1915. Courtesy of Robert Barrow.

Fig 28. William S. A. Beal, *Untitled*, c.1917. Courtesy of Robert Barrow.

Fig 29. Nellie Wagner, 1926, black-and-white photograph, 5 x 7.5 cm. Frank Bernard Jamerson Fonds (CA EDM MS-386-EA-223-22), City of Edmonton Archives. Courtesy of the City of Edmonton Archives.

Fig 30. Amber Valley Group, n.d, black-and-white photograph, 6 x 5 cm. Frank Bernard Jamerson Fonds, City of Edmonton Archives. Courtesy of the City of Edmonton Archives.