



THE CAIRN



WHYTE MUSEUM OF THE CANADIAN ROCKIES

SUMMER 1992, VOLUME XVI, NO. 3

The Home Stretch

by E.J. Hart, Director

For some time now we have been keeping readers of *The Cairn* up to date on our expansion and renovation plans and on the progress of our fundraising campaign. Happily we can now announce that our campaign has nearly achieved its goal and that we are beginning construction of Phase I of our new facility this summer.

Over the period of time that we have been planning this project both the facility itself, and the economic climate necessary to proceed with it, have changed substantially. Originally an addition of approximately 13,000 square feet, along with a renovation to the existing building, was planned at an estimated cost of \$3 million. A further planning study completed in May 1991, however, indicated that to properly encompass long-term needs, the Museum should plan for an expansion of 18,000 square feet.

An expansion of this size would provide for upgraded and enlarged storage and conservation space for our growing collections, for new and modern art galleries, for an education/interpretation facility for our increasingly popular education programs, and for a host of other essential museological needs. Conceptual plans for this enlarged addition were produced, but the price tag had increased 50 percent to \$4.5 million.

After speaking with government funding agencies, who are supporting the campaign, and in recognition of difficult economic times, the Museum's Board of Directors reached a compromise in the summer of 1991. The overall expansion of 18,000 square feet would be accomplished in two phases, the first providing the

most essential new spaces in a 13,000 square foot addition with a renovation to the new building for an estimated \$3.4 million. The additional 5,000 square feet of less essential space will be added at a later date.

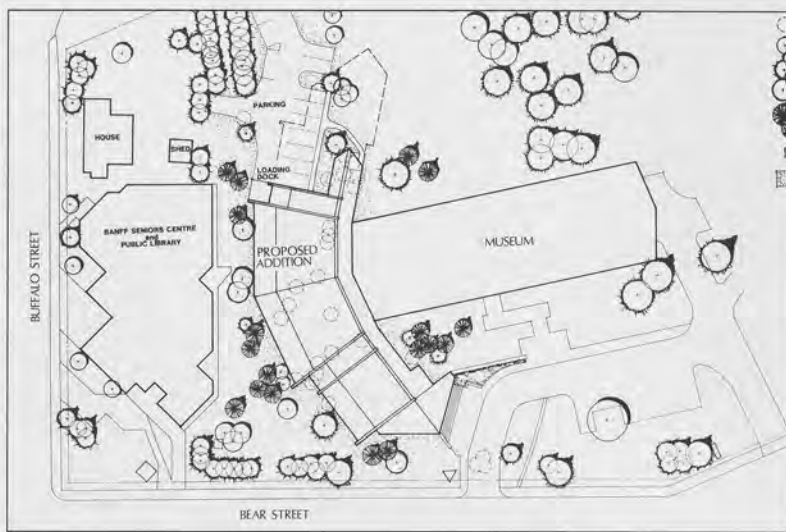
Since last summer the Museum has been pressing steadily forward in its quest for the dollars to accomplish this goal. Through the generosity of several federal government funding programs, as well as some support from the Alberta government, half the total has

been achieved with grant programs. The other \$1.7 million is the objective of our private fundraising campaign, and to date we have raised \$1.35 million. This leaves us with slightly over \$300,000 to go, and we are actively seeking these funds as we enter the home stretch of our campaign.

While many of our friends (over 300 in fact) have already donated to our campaign, we are sure

there are still some out there who would like to do so. If you are one of them, or know someone who is—we would like to hear from you. All donations are tax deductible and those making a donation of \$500 or more will receive permanent recognition on a donor's plaque in the new facility.

One more thing—please join us on Banff Day, June 21, for the official sod-turning. We are sure it will be an exciting day for everyone!



Aerial view of existing main Museum building and proposed addition with Library on the left.

WHYTE MUSEUM OF THE CANADIAN ROCKIES

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The Cairn is the newsletter of the Whyte Museum of the Canadian Rockies. For Museum information, or to receive additional copies of *The Cairn*, please contact the editor, Pat Lee.
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Cover Photo: Doris McCarthy, *Banff From Tunnel Mountain*, 1974, oil on board, image: 29.4 x 39.8 cm.

Jon Whyte — In Memoriam

We are saddened to report that the Whyte Museum lost one of its most important and creative forces with the death of Jon Whyte, Curator of the Heritage Collection, on January 6, 1992, at the age of 50.



Jon with Astrid Bell in Heritage Gallery

Jon was a man of many talents—foremost a man of words as a poet, writer and editor, but he also possessed many attributes that made him a valuable part of the Whyte Museum team.

As a native of Banff, imbued with the very fabric of its history, he was capable of communicating both in writing and speaking the importance of its history and culture. He also possessed an innate knowledge and understanding of the types of programs and cultural history exhibits that would appeal to both regional supporters of the Museum and those visiting from afar. The Whyte and Moore Heritage Homes tours that Jon created and led for 10 years, his famous “tombstone tours” of the old cemetery, and the numerous Thursday evenings when he held audiences spellbound with his poetry or descriptions of far-flung

areas, all attest to his understanding of the Museum audience.

Over the years readers of *The Cairn* had a taste of Jon’s facility with written words. For a decade he made major contributions to its columns, the last being his article on the exhibition *Indian Days in the Canadian Rockies* in the Summer 1991 issue. Jon was extremely proud of this exhibition, which followed from his research for the book *Indians in the Rockies* (1985). The exhibition gave him, and the members of the Stoney tribe, the opportunity to tell the story from their perspective.

Of course, those who knew Jon as a writer are aware that *The Cairn* columns were only the tip of his literary iceberg. Jon’s publications on the history and culture of the Rockies were legion and form an important body of literature that will be consulted endlessly by future generations of Rockies lovers. They include: *Rocky Mountain Madness* (1981) with Edward Cavell, *Lake Louise: A Diamond in the Wilderness* (1982) with Carole Harmon, *Carl Rungius, Painter of the Western Wilderness* (1985) with E.J. Hart, and *Tommy and Lawrence: The Ways and Trails of Lake O’Hara* (1983); poetry such as *Gallimaufry* (1982), *The fells of brightness: some fittes and starts* (1983), and *The fells of brightness: Wenkchemna* (1985); and of course, his 16 years of writing the newspaper column *Where Man and Mountain Meet* for the *Banff Crag and Canyon*.

A lesser-known fact is that Jon either wrote, edited or designed many of the published materials produced by the Museum over the

past decade, including *Catharine Robb Whyte*; *Peter Whyte: a commemorative portfolio* (1980) and the catalogues *John Davernall Turner*, *The Artful Codger* and all four versions of *Exceptional Pass*.

It will be impossible for the Museum to replace Jon—he was such an unique individual. All we can do is try to carry on in the fine tradition he established and to keep the goals he espoused through his work clearly in view.



Jon with artist Donna Jo Massie at an exhibition opening

Jon was buried in the Old Banff Cemetery, a spot he delighted in sharing with others on his “tombstone tours.” Hundreds attended a public memorial service, held at The Banff Centre, followed by a reception at the Whyte Museum on January 14th.

The family asks those wishing to make a donation in his memory do so to the Whyte Museum Building Fund/Education Interpretation program or to the Canadian Cancer Society.

In the Galleries



Mary Schäffer, *Teepee in Darkness*, ca. 1908, hand-coloured lantern slide, 5.7 x 7.5 cm. Collection of the Whyte Museum.



Bill Laing: Time/Memory

May 5 – June 28
Browne Room

The silkscreen prints and mixed media constructions of artist Bill Laing contain several layers of meaning. Based on personal past experiences and memories, Laing's constructions and prints may be viewed as notes from a diary.

Opening Saturday,
May 9, 3 – 5 p.m.

Bill Laing, *Passing*, 1992,
mixed media, 121.9 x 27.9 cm.

Ever A Changing Landscape

June 30 – August 23

Browne Room

In keeping with the Canadian Rockies mandate, the Museum collects contemporary works of art that focus on the mountain environ. Interpretation of landscape is the creative voice by which the artist expresses him or herself and each work is unique. Jeffrey Spalding, Dulcie Foo Fat and David Pugh are some of the artists represented in the exhibition.

David Pugh, *Eventide, Maligne Lake*, 1991, oil on canvas,
60.0 x 75.5 cm. Collection of the Whyte Museum.

From The Dark Whyte Room

May 12 – August 9

Swiss Guides Room

In a daring move the Art Gallery has provided the Museum photographers with the opportunity to exhibit some of their favorite photographs. Craig Richards has been with the Museum for eleven years and is known internationally for his large format black and white prints of the Canadian Rockies and Guatemala. Jim Swanson's photographic interests tend toward the journalistic and the digital. Craig and Jim have printed tens of thousands of the several hundred thousand images in the Museum Archives. Between their two diverse viewpoints lies a bizarre, aesthetic range.



Doris McCarthy, *Athabaska near Climber's Rock*, 1990, oil on panel,
30.4 x 40.6 cm.

Crown of Time:

The Mountain Paintings of Doris McCarthy

June 16 – August 16

Main Gallery

A retrospective exhibition of Canadian artist Doris McCarthy's Rocky Mountain landscapes. See article on page 7.

Opening Saturday, June 20, 7 – 9 p.m.





An Oriental Umbrella

August 11 – October 11

Swiss Guides Room

Contained within the Museum collection is a small but exquisite grouping of Japanese woodblock prints, donated by Museum founder Catharine Robb Whyte. Her grandfather, Edward Sylvester Morse, was a scholar with a vast range of interests, including Japanese culture. He first traveled to Japan in 1877, during an important transitional period of Japanese history, where he collected ceramics, watercolour paintings, and woodblock prints. The exhibition features the woodblock prints of such artists as Hiroshige and Utamaro.

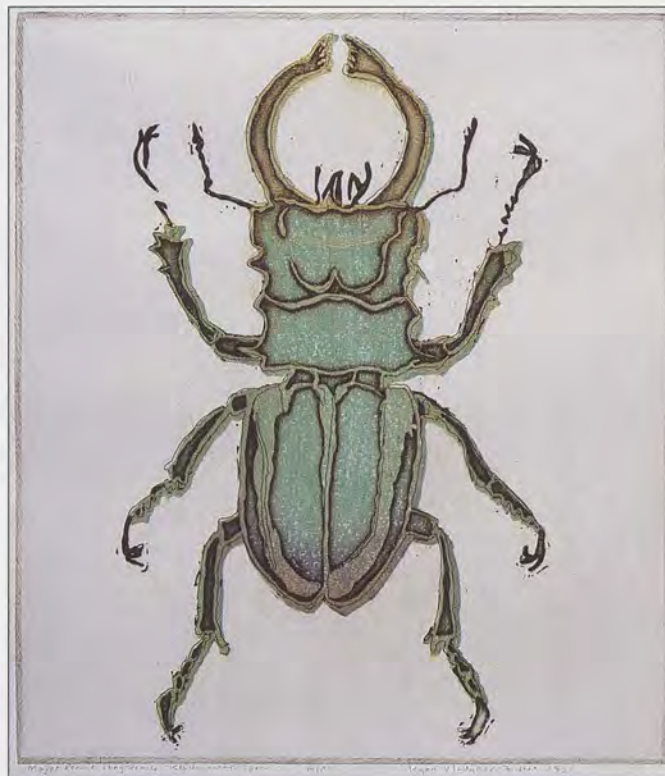
Kabuki poster, artist unknown. Collection of the Whyte Museum.

Kyra Vladykov Fisher: Symbolic Collections

August 25 – October 18

Browne Room

Calgary printmaker Kyra Fisher drew upon experiences with her father, a keen naturalist and renowned biologist, to produce a new body of work preoccupied with natural history images. Combining the mediums of copper etching and traditional Japanese woodcut printed on paper, Fisher's images are conceived as a modular unit which can be manipulated to achieve the desired effect. Beaver, bison, and bugs all stimulate lines of investigation within this series. Opening Saturday, August 29, 3 – 5 p.m.



Kyra Fisher, *Major Perry's Stag Beetle "Cladognathus parry"*, 1992, Japanese woodcut, copper etching, reconstructed dried pigments from Japan, 35.5 x 30.4 cm.

Museums for the Future

August 18 – October 4

Main Gallery

About 25 years ago a large number of mid-sized regional museums and art galleries were established in Canada as a response to the cultural and multicultural needs of our country. Since that time, the programming and collections of museums, including the Whyte Museum, have expanded beyond their buildings' capacity. As their roles in communities become more complex, many museums, like our own, are planning

additions to existing facilities or the establishment of new buildings. The decisions behind space allocation and delineation of multi-purpose spaces may not be clear to the general public.

Using the Whyte Museum and others as examples, the exhibition examines the architectural and administrative considerations of museum expansion, and specific collection and exhibition area requirements.

YOU'RE IN GOOD COMPANY

Join the cast of *In the Company of Adventurers* and plunge through a portal in time to a world of romance and Rocky Mountain adventure! Experience the challenge of the high and wild as *Company* relives the stories of the dreamers and the schemers who were captured by the irresistible lure of the Rockies.

Does this sound like an advertisement to you? Well, it is—part of a campaign designed to highlight the newest adventure in interpretation at the Whyte Museum. The Education/Interpretation team, with the enthusiastic help of the Photo Department, has created a 30 minute drama/slide presentation that captures some exciting moments of our Rocky Mountain past.

Groups that book a tour of the Museum are ushered directly into the Main Gallery. Enter the cast of *Company*, in turn-of-the-century travelling outfits, fresh off the CPR and headed for mountain adventure. Dialogue, taken word-for-word from CPR advertisements, archival fragments

from the *Crag and Canyon*, letters from tourists, and journals of explorers, takes the characters through the exhilarating period of early tourism. The Banff Springs was the hotel, and the mountains were there to be conquered. The action continues to the early 20s, ending just as the automobile drives Banff into a new era.

The dialogue closes with some provocative

thoughts about progress: "Some say they've gone too far. Some say we've gone too far."

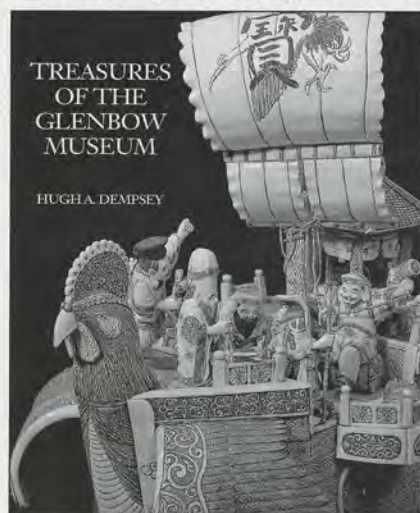
A parting word challenges the audience to explore the Museum, to seek their own mountain adventures, and to discover what part they play in the Rocky Mountain story.

In the Company of Adventurers will be offered to visitors weekly through the summer. Join the *Company* for three special showings on International Museums Day, May 18.



Your guides will prepare you for your journey—pack only a spirit of adventure!

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200 pages of stunning colour photographs and entertaining text present the fascinating story of Glenbow's remarkable collection and history.

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STAFF LIST

- | | |
|---|--|
| E.J. (Ted) Hart – Director | Pat Lee – P.R. Officer |
| Katherine Lipsett – Curator of Art | Bernadette Lynch – Education Officer |
| Don Bourdon – Head Archivist | Barbara Parker – Education Officer |
| Phyllis Horpenuk – Bookkeeper | Peter Quinn – Education Assistant |
| Alex Huculak – Archivist | Theresa Boychuck – Museum Shop Manager |
| Margery Hadley – Project Archivist | Una Gibson – Shop Assistant |
| Lena Goon – Archives Assistant | Craig Richards – Photographic Technician |
| Mary Andrews – Librarian | Jim Swanson – Technical Assistant |
| Astrid Bell – Registrar | Sam Plunkett – Head of Maintenance |
| Pam Knott – Membership/ Registrar Assistant | Karen Stirrett – Caretaker |
| Phil Michaud – Preparator | |

Crown of Time: The Mountain Paintings of Doris McCarthy

Canadian artist Doris McCarthy has presence: the warm, talented presence of a dedicated artist. For 60 years, with vigor and enthusiasm, she has been painting the varied Canadian landscape. She pioneered the role of women in the visual arts and epitomized the Canadian spirit.

Born in Calgary in 1910, Doris grew up in Toronto and studied at the Ontario College of Art. For 40 years she taught art at the Central Technical School while pursuing her career as a professional artist.

She travelled to the Arctic, Newfoundland, the Canadian Rockies, Europe—always to paint. In January 1991, at the age of 81, she travelled to Antarctica for the first time.

Doris has had a relationship with the Canadian Rockies since the late 1930s. A railway trip to Jasper in 1937 included a trip to Lake Edith and a 12 mile hike to Maligne Lake, where she stayed with the park warden and his family.

"[The park warden] took me by small motor boat to their house about a mile along the shore. I let the others go back to Jasper without me and had them send up my sketching gear with the next party, while I moved in with Charlie and Mona Matheson and small Glenn. What an experience: two weeks learning to know the lake and the mountains that circle it, with people who belong in that world and love it."

The paintings from this trip were exhibited in Toronto in the fall of 1937.

Since retiring from teaching in 1972, Doris has often returned to the Rocky Mountains. The watercolours and small oil sketches are painted *en plein air*, while the larger oils are painted in her studio on Georgian Bay on Lake Huron.

A great deal has been written about Doris, much of it by Doris herself in the two volume autobiography *A Fool in Paradise* (1990) and *A Good Wine* (1991). Often her spirit is expressed by the written word, but never so effectively as through the voice of the artist recounting her own life.

In 1983, the film *Doris McCarthy: Heart of a Painter* was produced by Wendy Wacko of Jasper, a former student and now friend of the artist. For 18 months the two travelled the world together while Wendy documented the unique vision and energy of Doris McCarthy.

"It's sheer physical labour being an artist but it's the thing I love to do. I have rejoiced in every step of the way," says Doris about her 60 years' dedication to her art.

Doris McCarthy: Heart of a Painter (52 minutes) will be presented Saturday, June 20 at 7 p.m., followed by a wine and cheese reception. Both Doris McCarthy and Wendy Wacko will be present.

BREWSTER, a century of mountain transportation

One measure of a community's historicity comes with the celebration of a centennial, a relatively rare event in a region so young as western Canada. Yet Banff certainly measures up.

In 1992 Banff celebrates the third major 100th Anniversary in recent years. In 1985, it was the centennial of the creation of Banff National Park, in 1988 the one hundredth year for the Banff Springs Hotel, and this year it is the turn for one of the country's most successful transportation companies, Brewster Transportation and Tours.

As we did for the Park and Banff Springs centennials, the Museum has mounted a tribute to the stories, legends, and people embodied in the Brewster transport history. The exhibition starts tracing the threads of

the company's story with the arrival of the John Brewster family in Banff in the mid-1880s to open a dairy. The story continues with his two eldest sons, Bill and Jim, guiding fishing trips out of Banff in 1892 while still teenagers.

The exhibition goes on to describe the creation of Brewster Brothers with outfitting, livery, real estate, and merchandising interests through to the creation of Brewster Transport with the first motorized livery service in Banff National Park in the 1910s. The expansion of company interests in the areas of ski developments, glacier tours, and hotel operations brings us to the modern era.

Brewster, a century of mountain transportation will be on exhibit in the Heritage Gallery throughout 1992.

MOUNTAIN GLORY

THE ART OF PETER AND CATHARINE WHYTE



Catharine Robb Whyte, *Mount Biddle, Lake McArthur*, 1930–1940, oil on canvas, 27.6 x 35.2 cm. Collection of the Whyte Museum.

"Mountain life includes risk, threat, and danger, the marginality and delicacy of alpine life, exposure, extremes of weather, and loneliness. Good mountain painting explores those themes, and mountain gloom from mountain glory, contrasting the desperate lives

of mountain dwellers with the grandeur of their landscape... mountain gloom creeps into Pete's sketches, the glory into Catharine's. Yet in Pete's gloomiest works, ecstatic possibility gleams forth; in Catharine's most gloriest moments, the gloom is in the shadow."

— excerpt from text by Jon Whyte

Available in its second printing from our Museum Shop for \$19.95.