

THE CAIRN

SPRING · SUMMER · 2013



LANDBUOYS:

TONY BLOOM

OSCAR CAHÉN:

CANADA'S GROUNDBREAKING ILLUSTRATOR

JOHN HARTMAN:

THE COLUMBIA IN CANADA

Organized and circulated by the Kelowna Art Gallery

**PICTURING THE
CANADIAN PACIFIC RAILWAY
GATEWAY TO THE ROCKIES**

**WHYTE
MUSEUM** *of the*
**CANADIAN
ROCKIES**

MUSEUM NEWS

PETER AND CATHARINE WHYTE FOUNDATION
AND WHYTE MUSEUM OF THE CANADIAN
ROCKIES

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Admission by donation

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The Whyte Museum is a member of the Alberta Museums
Association and the Canadian Museums Association.

WELCOME NEW STAFF



Anne Ewen
*Interim Curator
of Art and Heritage*

In November 2012, the Museum welcomed Anne Ewen as Interim Curator of Art and Heritage. Anne has worked with multiple museums and art galleries in the capacity of curator, project lead or director, including the Glenbow Museum, The Military Museums of Calgary, Fort Calgary, Alberta Historical Resources Foundation and private corporations. She has consulted for many levels of government, providing policy and procedural expertise, and numerous national non-profit organizations, providing direction, funding initiatives and vision planning. Anne is the recipient of the prestigious Alberta Centennial Medal.



Nathalie Delbecq
*Visitor Engagement
Assistant*

Nathalie Delbecq's link to the Whyte Museum began as a summer student ten years ago. It was then that her passion for the Rockies' history and nature was sparked and she was destined to come back. Since then Nathalie worked for Parks Canada for six and half years, mostly as an interpreter for the Park and National Historic Sites. During that time she also helped out at the Whyte Museum as a volunteer. Now Nathalie is happy to return to the Museum in a full time capacity as the Visitor Engagement Assistant.



Donna Scott
Interpretive Tour Guide

Donna Scott is enjoying her new position at the Whyte Museum as an Interpretive Tour Guide. On an on-call basis, Donna will lead Heritage Home tours, sharing with visitors Banff's vibrant and colourful history, including its pioneering residents, the homes they built and the wonderful legacy they've left behind. A Bow Valley resident, Donna is author of the book *Out'n About: A fun and friendly guide to Banff & Canmore*.



Opening day of the building which housed the Archives of the Canadian Rockies, the Peter Whyte Gallery and the Banff Library, June 16, 1968, (v692/c/pa-20), Whyte Museum of the Canadian Rockies

ADMISSION BY DONATION OPENS WHYTE MUSEUM TO ALL

On Back to Banff Day, in 1978, one of the Whyte Museum's founders, Catharine Robb Whyte shared the following thought about the Museum. "We want it always to be a friendly and pleasant place where everyone is welcome - Banff residents and visitors from all over the world. We especially hope that young people will learn from the history of their past and appreciate the beauty around them." With this in mind, effective immediately and through to September 2013, visitors to the Whyte Museum will be admitted by donation, in place of Museum admission fees. It is hoped that through the change to admission by donation the Museum will become more accessible, visitation will increase and the widest possible audience will enjoy the art, culture and history of Banff and the Canadian Rockies.

The Museum is considering the summer of 2013 to be a trial period for admission by donation. We will contact Museum Members soon to clarify how this exciting change will shape Members' benefits. The Whyte Museum welcomes all feedback regarding admission by donation. To share your thoughts please contact **Natalie Fedrau at 403-762-2291 extension 315, or natalie@whyte.org**

FOLLOW US ON WHYTE.ORG AND

Follow us online for up-to-date information on exhibitions, events, tours, The Whyte Museum Shop and our Archives and Library. To receive monthly exhibition and event updates via email, contact Pam Challoner at **pchalloner@whyte.org**

Cover image, from the exhibition *Picturing the Canadian Pacific Railway:*

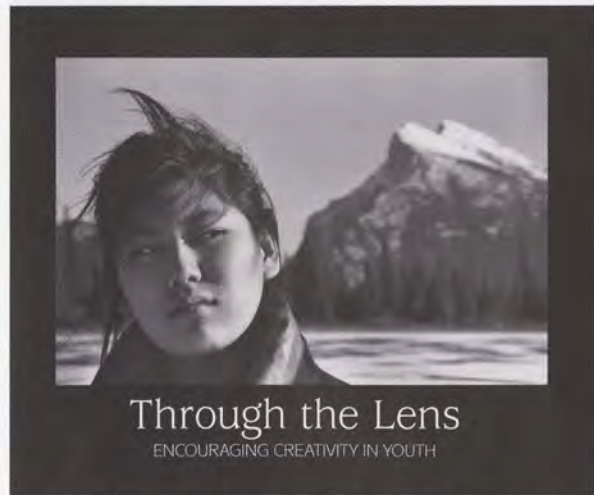
Frederick Marlett Bell-Smith, *Trestles at the Loop*, 1890, watercolour on paper, Whyte Museum of the Canadian Rockies



Edmée Moore's paint box, gift of Charlie Reid; Three prong Caribou lamp, gift of the Crosby family; Art Deco Lafayette Clock, gift of the Crosby family.

WHYTE MUSEUM ARTIFACTS ON-THE-ROAD

In the spirit of professional courtesy, the Whyte Museum is pleased to loan items from its extensive holdings to institutions in other centres. A selection of items was recently loaned to MOCA Calgary for the exhibition *1912/2012 Made in Alberta (Part Three)*. Artistic Director Jeffrey Spalding spent an afternoon exploring the collections and ultimately selected artwork by Charles John Collings and Arthur Rackham plus artifacts donated by Charlie Reid, Jimmy Simpson, Albert Maitland Perrin and the Crosby family. The exhibition ran from March 7 to March 30, 2013.



THROUGH THE LENS OPENING AND BOOK LAUNCH

No one in attendance would dispute the remarkable energy in the Museum the night of the *Through the Lens 2013* openings, February 2. With over 100 past participants in attendance, along with families and supporters, it was a fantastic reunion and celebration. The book *Through the Lens: Encouraging Creativity in Youth* is a testament to the impact of this unique Museum outreach program. It is available for purchase at The Whyte Museum Shop with all proceeds supporting *Through the Lens* and Whyte Museum educational programs.



Canoeing at Vermilion Lakes, Banff, 1887 or 1888, (V10/PD84(1)-27, Boorne & May fonds), Whyte Museum of the Canadian Rockies

SHARE, SUPPORT AND SHOP ONLINE

Historic Canadian Rockies' images from the Whyte Museum's Archives and Library are fabulous for gifts or personal use. Now it's even easier for you to share your love of our heritage and history with your friends and family, while supporting the Whyte Museum. The new Quick Pics page on the Archives and Library website www.whyte.org/archives/order makes it simple to select and order digital and/or print images online. Proceeds from sales support the Whyte Museum's archives, art and heritage collections.

COMING SOON... This summer books, stationery, prints and posters will also be available for purchase online through The Whyte Museum Shop website www.whyte.org/shop



Photograph by Scott Rowed

MORLEY STUDENTS HAVE VISION FOR BOW VALLEY

Morley Community School art students enjoyed the day in Banff on March 5, visiting the Whyte Museum and The Juniper Hotel & Bistro. After a tour of the *Through the Lens* exhibitions at the Museum, the students spent the afternoon at The Juniper Hotel visiting the *Through the Lens: A Stoney Perspective* exhibition and learning about their ancestors' deep relationship with the site of which the hotel is the current steward. "We honour that relationship of people to place" said Peter J. Poole of The Juniper Hotel, "as the Stoney Nakoda youth help us to see a fresh perspective."



Tony Bloom, *Landbuoy #6*, 2012, aluminum, 48" diameter

LANDBUOYS: TONY BLOOM

Written by Anne Ewen

APRIL 6 TO JUNE 2, 2013
MAIN GALLERY

Buoys have been used throughout history in bodies of water to warn against the hidden dangers of reefs, strong currents and underwater obstructions. In the exhibition *Landbuoys*, Tony Bloom references buoys as artifacts left stranded by vanishing lakes, receding reservoirs, retreating geological seas or melting glaciers. Bloom metaphorically evokes these as sentinels warning of impending danger to an environment under threat and the consequences of water as a diminishing resource.

The impetus for the work originally came while scrambling high on the mountains near his Canmore home in Canada's Rockies. Bloom was struck by the presence of fish fossils underfoot and the realization that he stood on terrain

once located at the bottom of a vast inland sea. Similarly he became enamored of erratics; those massive boulders carried by glaciers and deposited in disparate locations miles from their origins. Less a mystery than a delight, for Bloom they represent a confirmation of the power of unseen forces. Reflecting that time preserves some things and not others, the concepts of climate change and the economies of natural order encroach upon and inform his imagination and imagery.

Rhythmic by nature, Bloom's work is both constrained and liberated by the structural, musical, and mathematical fundamentals of the series. Thresholds and contradictions between materials are balanced; functional and non-functional qualities are investigated and the constraints of technology are challenged. Some spherical pieces seem to defy the logic of gravity as they careen around to unlikely positions. Others appear too weighted to move but effortlessly roll within

their restraining horizons emitting deep, audible echoes of eons past.

Bloom was born in Japan and raised in Tokyo, Paris, and Washington, D.C., before finally growing up in Canmore. In 1974 he co-founded Stonecrop Studios with Les Manning, Bart Robinson and Bonnie Lebowitz. A cooperative ceramic studio with a national reputation, it became a magnet and springboard for a large number of clay artists. In the 1990s Stonecrop transitioned to a solo studio where the artist produces sculpture ranging in scale from the hand held to the monumental, in steel, bronze, aluminum, copper and other media.

A full time practicing artist, Bloom continues to rely solely on his studio practice as a means of support. He is a thoughtful and accomplished artist whose work is housed in prestigious collections and is sited in the public realm throughout western Canada and Washington.



Image above: Oscar Cahén, *A Cage for the Birdman*, 1954, ink on artist's scratchboard (Macleans Magazine, October 1, 1954 detail). © Copyright The Cahén Foundation

Image at right: Oscar Cahén, *Carnival procession in Québec City*, reportorial illustration: "Québec Puts on a Carnival," Weekend Magazine, 1957, ink and watercolour © Copyright The Cahén Foundation

This bird's eye view of the Québec Winter Carnival street parade borrows from the expressiveness of abstraction, establishing the impression of the scene without attempting to render detail. The energetic, scribbled black line-work conveys the hubbub of the thronging crowd, the old architecture, and exuberance of the street party. Black wash over sky and buildings tells us it is nighttime, but Oscar leaves the street white to convey the snow and the brilliance of the illuminated street. In contrast to the darkened buildings, primary colours punctuate the parade, bringing attention to the principal figure of the scene, Bonhomme, and guiding our eye up and down the street as it winds from the top of the picture to the bottom. This image ran posthumously in 1957, giving us an idea of how Oscar's illustration may have developed.



OSCAR CAHÉN: CANADA'S GROUNDBREAKING ILLUSTRATOR

Submitted by Michael Cahén and Jaleen Grove,
Scholar-in-Residence, at The Cahén Foundation

APRIL 6 TO JUNE 2, 2013

MAIN GALLERY

On loan from The Cahén Archives is a rare glimpse into a nationally significant and culturally important collection of work by an artist whose creativity was forestalled by his early death, in 1956 at age 40.

Oscar Cahén was born in Denmark and studied design, illustration and painting across Europe, eventually working as a professor in his field in Prague. He was a child of his time—a German-Jewish artist who, along with his father, the author of *Men Against Hitler*, was forced into exile as a result of the Third Reich's cultural policies. His early career and formative years were shaped as a consequence of being part of the central European intellectual

community dispersed worldwide who regarded themselves, rightly, as continuing the cultural vanguard begun in the late nineteenth century.

When Oscar landed in Canada at the age 24 in 1940, an artist in exile, and an internee at an enemy alien camp near Sherbrooke, Québec, he brought with him an artistic sensibility and command of technique honed at the feet of his father, and in the studios of art schools in Germany, France, Italy and Czechoslovakia. His natural talents as an artist and illustrator soon came to the attention of art directors in Montréal and Toronto. Their support and patronage enabled him to earn his living from his art and, in so doing, advance the modernist movement in his new country.

Cahén's rise to the position as one of the Canada's finest commercial designers, illustrators and painters was meteoric. His singular reputation in

this area rests on exquisitely rendered illustrations for short stories, and dynamic compositions that appeared in the 1940s and through the mid-1950s on the covers and in the pages of Canadian magazines and books. Cahén's expressive hallmarks are evident in the liveliness of his line, the range of his colour palette, the scope of his talents, the many and different personal styles of his work and the unique points of view he gave to readers, by virtue of his work.

Over time, thanks to virtuosity and a preference for a very loose, gestural style, and because he had built up a very trusting and friendly relationship with art directors, Oscar could get away with not passing rough work by for approval. If they didn't like something he could simply re-do it. Oscar really represented the emergence in Canada of the new kind of illustrator who was expected to push the envelope and assert himself creatively.



Castle Mountain 1931

H. E. Bergman

Henry Eric Bergman, *Castle Mountain*, 1931, wood engraving on Japanese paper, 15.5 x 20.5 cm, Whyte Museum of the Canadian Rockies

PICTURING THE CANADIAN PACIFIC RAILWAY

Written by Anne Ewen

JUNE 8 TO OCTOBER 13, 2013

MAIN GALLERY

OPENING RECEPTION SATURDAY, JUNE 8, 7 PM

The consequence of the Canadian Pacific Railway's (CPR) ingenuity and influence on the cultural and historic fabric of Canada continues to be immeasurable. Canadians inextricably link their heritage with the building of the railway and the connection it provided in shaping our nation. Since its inception, the CPR has become ingrained in the psyche of the nation. For better or worse, blasts from her engines are daily reminders of the frequency of rolling stock travelling across the country. Smaller cities and rural centres in the West are acutely aware of the continued presence of the CPR and strive to coexist within mutually established relationships and partnerships at the

community level. Integrated by economics, these centres strategically allocate commercial and industrial sites, accept traffic patterns and commuter schedules and place residential areas in support of the CPR's thoroughfare.



Charles Fraser Comfort, *Hommage*, 1968, oil on canvas, 128 x 184 cm, Whyte Museum of the Canadian Rockies

When the CPR introduced the free pass program to artists, their initial intent was not to create awareness of Canadian art, nor necessarily encourage patronage, but principally, it was to promote the western regions of Canada and sell tickets as a means of diminishing the huge debt incurred by the railways' construction. Sir William Cornelius Van Horne, in his capacity as builder and later President of the CPR, rightly knew that a successful marketing campaign needed to target European sensibilities. Thus he encouraged several prominent artists and photographers to capture the beauty of the Canadian West. Instead of paying the artists for their participation, perks were provided in the form of free rail passage, temporary railcar studios, accommodation at mountain lodges and the promotion of their works at international exhibitions. The resulting images, valued for their artistic technique and the artist's intercontinental connections, created a pictorial vision of the West as an idyllic destination for tourism and settlement.



Peter von Tiesenhausen, *Peregrinator*

Furthermore, these early works spurred the desire to preserve some land in its natural pristine state and thus began the national parks system in Canada.

By 1889, the exciting days of mountain and west coast landscape painting were over, but artists were still sent west and railway commissions continued to the beginning of World War I. By then, the nation's preoccupation with its landscape had all but disappeared until the emergence of the Group of Seven some 30 years later. Like the CPR artists before them and those thereafter, each was drawn by the challenges the land presented. This second, better known landscape tradition unwittingly developed both an aesthetic and nationalist characteristic and in turn encouraged further artistic expression. Creative enclaves sprang up across the country. Art clubs, groups and schools of artistic thought each challenged or expanded upon the precepts of the time. In the Canadian West, artist's preoccupation with landscape was not only influenced by the Group of Seven but also by the British invasion of artists such as Walter Phillips, A. C. Leighton and H. G. Glyde. Collectively,

their protégé would further ingrain the landscape tradition while pushing the boundaries of artistic expression. National and international artists continue to be challenged by the mountain landscape, rendering it with contemporary methods of interpretation and thought.

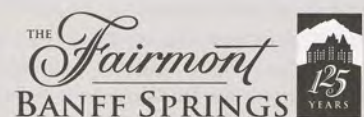
Picturing the Canadian Pacific Railway is an exhibition that showcases important Canadian historic treasures and evocative new contemporary art. The exhibition will provide an opportunity to view important Canadian historic and contemporary treasures and through them, learn about some of the most complex and exhilarating eras in Canadian history. Pristine landscapes, the grandeur of the sublime and beautiful images, opulence and adventure are juxtaposed against horrific working conditions and harsh and volatile terrain. Through their images, the exhibition acknowledges the work of numerous artists, the influence of their paintings on the national and regional awareness and the impact of their visual contribution to the natural and cultural history of Canada.

Focusing on the CPR mainline from Calgary to Glacier House, the Whyte Museum will draw upon its own impressive collection and combine those with fine works from other public and private lenders. The exhibition features artists from the historic CPR "pass program" through to contemporary stars Peter von Tiesenhausen, Ciprian Mureşan, Michael Cameron, Jeff Spalding and Kristopher Weinmann. Viewed geographically from the East to the West, the art will demonstrate the growth or demise of specific communities. For example, Donald, a thriving town during the early construction of the CPR is now marked by minor signage and replaced as a destination by Field to the East and Golden to the West. The vicinity of the CPR hotel at Glacier House, long gone but revisited on well trodden paths, continues to stir artistic imagination and wonderment. Imagery throughout the region by artists in the late 1900s is displayed alongside their contemporary counterparts. These images provide an insight into the changing trends in artistic expression and cultural norms as well as ecological occurrences within the landscape.

THE FAIRMONT BANFF SPRINGS 125TH ANNIVERSARY CELEBRATIONS

Another great reason to visit in 2013! Celebrations include monthly artist in residence, heritage tours, culinary specials, spa & golf promotions, and a charity gala.

Enjoy two or more nights with The 125th Castle Celebration package and receive a \$125 resort credit per day! Visit www.fairmont.com/banffsprings



EXHIBITIONS



John Hartman, *Invermere and Windermere Lake*, 2011, watercolour, 28.6 x 35.5 cm (11 1/4 x 14 in.), collection of the artist

JOHN HARTMAN: THE COLUMBIA IN CANADA

Organized and circulated by the Kelowna Art Gallery

APRIL 27 TO JUNE 2, 2013
RUMMEL ROOM

Ontario based artist John Hartman is an internationally recognized senior painter and printmaker. His artistic concern is mainly with landscape, interpreting the genre freely and idiosyncratically.

The Columbia in Canada series is a result of several visits to the south-eastern region of British Columbia (BC) where Hartman randomly selected locales to observe and paint the surroundings. A move from the broad sweeping strokes of his familiar large studio oil paintings, these small, intimate watercolours detail the characteristics of the Columbia River's path.

Hartman's work harkens to 18th and 19th century topographical maps where the lay of the land is accurately described. From a lookout at the highways edge, each image is drawn in pale blue then filled with a limited palette. The scale of the images is emphasized by dense markings and accentuated by intense colour and contrasting light, providing a figurative narration about the land and the human history that impacts it. With its headwaters in the Rocky Mountains of south-eastern BC, the river flows north before sharply turning south, spilling through numerous dams before meeting the Pacific Ocean. The Columbia River watershed is enormous comprising roughly the size of France.

Born in 1950 in Midland, Ontario, Hartman studied Fine Art at McMaster University during the 1970s. To succeed as a landscape painter, Hartman maneuvered the lowest popularity point of the Group of Seven and the respective ascendancy of colour field painting and conceptual art. Paintings by the late David Milne, the influence of German Expressionism and the emergence of Neo-expressionism in the 1980s impacted his artistic development. He first received national exposure with the exhibit and catalogue *Big North the Painting of John Hartman* that toured Canada between 1999 and 2002. His most recent large touring show, *Cities* featured an impressive array of Canadian urban centres rendered from a raised or aerial perspective. The exhibition was accompanied by a multi-authored book and travelled Canada between 2007 and 2009. Hartman's work is acclaimed by critics and curators and is held in numerous private and public collections.



Camp at Maligne Lake, 1908, Mary Schäffer fonds, (V527/PS 1 – 69), Whyte Museum of the Canadian Rockies

GATEWAY TO THE ROCKIES

ONGOING
HERITAGE GALLERY

THE STORY: *The men and women who explore, inquire and adventure in the Canadian Rocky Mountains are tough, resilient, curious and intelligent... all are shaped by their moments here and all are shaping the culture of this place.*

The Whyte Museum's *Gateway to the Rockies* exhibition communicates the history of the Canadian Rockies, using artifacts, artworks, archival photographs, recordings and documents. This fun, interactive exhibition (complete with a full-size helicopter, a Brewster touring car, a railway snowshed and much more) brings to life the men and women who shaped the culture of these mountains.

NEW! - GATEWAY TO THE ROCKIES TOURS

Take a tour of the *Gateway to the Rockies* exhibit and learn how these mountains were opened up to all. Who were the guides in this unforgiving landscape? Who explored its nature and beauty and who protected it? Many people have been drawn to these peaks, some made a living here, others came to visit year after year. Come discover their stories.

Tours offered twice daily from June through September 2013, or book a group visit.

THE GATEWAY TO THE ROCKIES FUND

Ongoing support of the *Gateway to the Rockies* exhibition is greatly appreciated. Beyond the initial design and installation of the exhibit, ongoing upgrades and enhanced educational features are a part of our long-term plan to keep this exhibition up-to-date and fresh.

Donations of any amount are welcome. All donations will be acknowledged and donations over \$25 will receive an official tax receipt.

To sponsor this inspiring exhibition please contact: **Brett Oland, Executive Director, Whyte Foundation, at 403-762-2291 extension 305, or boland@whyte.org**



Chief John Hunter and Leah Rider Hunter, ca. 1906-1920, Byron Harmon photographer

STONEY: FIRST NATION PORTRAITS BY BYRON HARMON

MAY 18 TO JULY 9, 2013

Opening Reception Saturday, May 18 from 1 to 4 PM

In the early twentieth century Byron Harmon made portraits of individuals from the Stoney First Nations, working on the Stoney Reserve and at Banff

Indian Days. The copies of these images featured in this exhibition capture both nobility and sorrow, uncompromising in their honesty. The original hand coloured photographs hung for many years in Harmony Drugstore in the Harmon Building in Banff. These sensitive portraits depict aspects of life on the reserve.



Louise Olinger,
Rollin' Through the Rockies,
watercolour

TRAINS & MOUNTAINS

JULY 13 TO SEPTEMBER 3, 2013

Opening Reception Saturday, July 13 from 1 to 4 PM

Upon the completion of the Canadian Pacific Railway, Canada became united from coast to coast. Unknown picturesque vistas opened up to become inspiration for Canadians, adventurers and artists. This contemporary art show features local artists that pay homage to the first artists that stepped off the trains and captured these amazing views.



Christine Ford,
Rainy Day,
acrylic on canvas

CHRISTINE FORD: ECHOES OF HOME

SEPTEMBER 7 TO NOVEMBER 12, 2013

Opening Reception Saturday, September 7 from 1 to 4 PM

Christine is the fourth generation of her family to be born and raised in Banff. Her upbringing has created a strong connection and a deep love for her home and its picturesque environment, which she strives to share with her audience. *Echoes of Home* is a collection of landscapes of the Canadian Rocky Mountains created in oils, acrylics and pen and ink.



Dorothy Carleton and Chic Scott at Abegweit, February 17, 2013, Whyte Museum of the Canadian Rockies

FIRESIDE CHATS AT THE WHYTE: WHERE PAST AND PRESENT MEET

Written by Jennifer Rutkair

The Archives of the Whyte Museum is renewing the oral history program begun by Peter and Catharine Whyte. Originally an informal interviewing and recording program maintained by Archives' staff and volunteers, our new storytelling initiative is called *Fireside Chats at the Whyte*. Throughout the year, Bow Valley residents will be invited to share their personal stories and experiences at Abegweit, the historic Crosby home in Banff. The interviews are conducted by mountain historian Chic Scott, an experienced and accomplished interviewer, who donated to the archives 95 of his own interviews collected during his research for *Pushing the Limits: The Story of Canadian Mountaineering*. Will Schmidt of Sky Light Pictures will provide creative and technical direction for the *Fireside Chats* project and is also producing the audio and visual recordings of the interviews.

Fireside Chats at the Whyte is an important storytelling initiative that will continue the tradition begun by Peter and Catharine Whyte. Peter and Catharine used a reel-to-reel tape recorder as early

as 1950. Recordings they captured ranged from favorite radio programs, such as CFCN's musical broadcast *Hawaii Calls* to calls of elk bugling outside their front door. Of particular enduring value are the conversations recorded with prominent residents of the Canadian Rockies, including the Stoney.

*"We don't do it for fun, it's for interest
– education."*

Peter and Catharine Whyte speaking to unidentified woman, ca. 1950, (S37/37, Peter and Catharine Whyte fonds)

The oral history program is an important part of the Museum's archival mandate – to acquire, preserve and make available the documentary heritage of the Canadian Rocky Mountains. This program documents the past by recording the life histories and memories in the words and voices of Bow Valley history makers. The memories collected will be preserved and made available in the Archives and online through our website with accompanying transcripts, allowing future generations to search and browse a living archive.



Reel-to-reel recorder used by Peter and Catharine Whyte, 1950s, Whyte Museum of the Canadian Rockies

Long-time Banff residents Rob Crosby, Dorothy Carleton and Ralphine Locke were the first three interviews of the *Fireside Chats at the Whyte* oral history program. These interviews will be available for consultation shortly. *Fireside Chats at the Whyte* programs are open to the public. Visit www.whyte.org/programs for upcoming dates. Interviews start at 2:30 and are very well attended. Arrive early for a cup of tea and a front row seat.



CHARLIE BEIL'S ROANY

Recently donated to the Whyte Museum, *Roany* is a painted plaster cast made by Charlie Beil (1894-1976) especially for Alec Addington Ballachey Jr. The work was produced prior to World War II and given to Alec before he was killed in action. *Roany* is on view in the *Alpine Artists* section of the *Gateway to the Rockies* exhibition along with other fine works from the collection by Nicholas de Grandmaison and Carl Rungius.

Charlie Beil pursued his interest in art after meeting famed American western cowboy artist Charlie Russell in Glacier Park, Montana. Settling permanently in Banff in 1934, Beil established a studio and began to produce murals, dioramas and bronze sculptures. The recipient of a number of distinguished awards and honours, Beil was a man for all seasons, a gifted storyteller, an outdoors and wildlife enthusiast and a distinguished sculptor. He has been described as an unassuming peoples' person and a sympathetic mentor to aspiring artists.

In addition to enriching the Whyte Museum's Charlie Beil collection, this donation resonates on a number of levels. It was a gift to the Museum from Alec's younger brother John and his wife Isamay Ballachey. Their daughter, Barbara Ballachey is a talented visual artist and is represented in the Museum's art collection by an acrylic painting on paper, *View of Beaver Pond*. Barbara studied at The Banff Centre and was a friend of Jon Whyte. Charlie Beil's wife Olive was a dedicated Whyte Museum volunteer who served tea many weekend afternoons in the Swiss Guides Room. Her pleasant nature and astute memory served all as she shared insightful stories and rich experiences. Her drive and energy resulted in a gift from the Devonian Foundation that demonstrated the entire sculpture casting process and provided the Museum with a fine collection of Charlie Beil's work.



LYNN MALIN'S BANFF MORNING

Lynn Malin's gracious donation of the signature piece from her recent exhibition *In Light of Winter* (November 2012 to January 2013) is a stunning addition to our contemporary art holdings. Specifically created for that exhibition, *Banff Morning* (2012, oil on canvas) provides a visual commentary of the town and an artistic rendition of the era.



DWAYNE HARTY'S MOOSE

Over three years, artist Dwayne Harty travelled and painted the rugged Yellowstone to Yukon corridor. Harty captured impressions of the landscape and wildlife for *Yellowstone to Yukon: The Journey of Wildlife and Art* (June to November 2012), an unprecedented international exhibition about art and its connection to nature conservation. While in Banff in 2012, Harty painted in the region and worked out of the second floor studio at the Whyte home. As a token of gratitude, Harty donated *Moose*, oil on canvas, 23 x 30.5 cm.



Exterior of the historical Crosby home, Abegweit, photograph by Andrew Querner

SUPPORT OUR HERITAGE COLLECTION

ABEGWEIT: THE CROSBY HOME

Hopefully by now you will have visited the historical, Crosby family home on the Whyte Museum grounds, known as Abegweit. We have been hard at work these past months, cleaning, painting, repairing, sewing, designing and building. Renovations of the ground floor rooms are almost complete and the house has already been used by a number of local organizations and community groups for their meetings and events. But there's still work to be done. The upstairs rooms need some attention (a leaky roof in years past damaged ceilings) and once spring arrives we have plans for bringing the grounds of the house back to their former verdant glory.

A small team of Museum staff are engaged in this work, but we'd love to have some extra hands to help. If you'd like to get involved, whether it be planting shrubs, waxing floors, wallpapering rooms or even serving tea at our *Fireside Chats at the Whyte*, held at Abegweit, please let us know.



Interior of the historical Crosby home, Abegweit, photograph by Andrew Querner

We'd love to have you on board. Abegweit is a treasure for the whole community to enjoy and we look forward to seeing you there soon!

To rent the house, donate furnishings or volunteer your time, please contact **Natalie Fedrau** at 403-762-2291 extension 315, or natalie@whyte.org

SUPPORT OUR ARCHIVES

THE HANS GMOSER: FILM PRESERVATION PROJECT

Between 1957 and 1968, Hans Gmoser produced ten films of mountain adventure which he then toured across North America. Many people have wonderful memories of those presentations: Hans at the microphone dressed in his Austrian sweater, glorious ski and climbing images on the screen and beautiful classical music in the air. For many those evenings were the beginning of long love affairs with the mountains.

Soon it will be possible to relive those magic experiences. Chic Scott and Marg Saul, in partnerships with the Whyte Museum, and with the assistance of professional film-maker Will Schmidt, are digitizing and reassembling these films, just as they were 50 years ago. View the trailer for the films at www.whyte.org/archives/projects/

How You Can Help - For \$500 you too can support this project and help make Hans'

remarkable films available for personal use. For this donation you will receive a 10 DVD Collector's Edition Set plus a \$400.00 income tax receipt from the Whyte Museum of the Canadian Rockies. These exclusive films will not be commercially available for five years.

If you would like to know more about this project, please contact **Chic Scott** at chic_scott@hotmail.com

If you would like to make a donation and receive a set of DVDS, please send a cheque for \$500.00 payable to the Whyte Museum of the Canadian Rockies, 111 Bear Street, Box 160, Banff, AB, Canada, T1L 1A3. Please mark on your cheque "Hans Gmoser Film Preservation Project" and send it to the attention of **Brett Oland, Executive Director Whyte Foundation**. You can also contact **Brett Oland** at 403-762-2291 extension 305, or boland@whyte.org



Hans Gmoser with movie camera, ca. 1960s, Hans Gmoser fonds (V68 accn 7361), Whyte Museum of the Canadian Rockies



Frederick Marlett Bell-Smith, *Trestles at the Loop*, 1890, watercolour on paper, Whyte Museum of the Canadian Rockies

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PICTURING THE CANADIAN PACIFIC RAILWAY

Picturing the Canadian Pacific Railway, June 8 to October 13, 2013, showcases important Canadian historic treasures and evocative contemporary art. In creating this exhibition, the Whyte Museum will draw upon its own impressive collection and combine those with fine works from other public and private lenders. Public donations in support

of the exhibition will help to offset the cost of transporting to the Whyte Museum rarely seen paintings from other regions of Canada. To support the *Picturing the Canadian Pacific Railway* exhibition, please contact **Natalie Fedrau** at 403-762-2291 extension 315, or natalie@whyte.org

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- Reciprocal access to partner museums
- Free use of children's Museo Packs
- Member discounts on special programs

With visitors to the Whyte Museum now being admitted by donation, in place of Museum admission fees, exciting changes will soon be announced regarding Members' benefits. **For more information please contact Natalie Fedrau** at 403-762-2291 extension 315, or natalie@whyte.org

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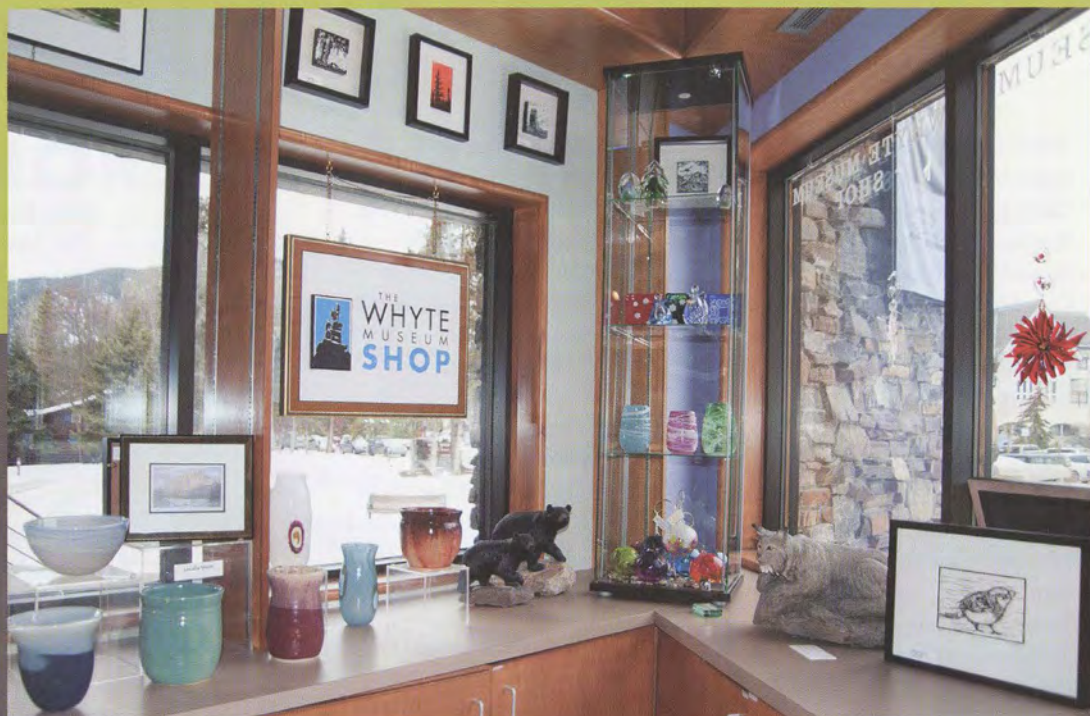
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