

THE CAIRN

FALL 2017 · WINTER 2018



The Bow Biennial:

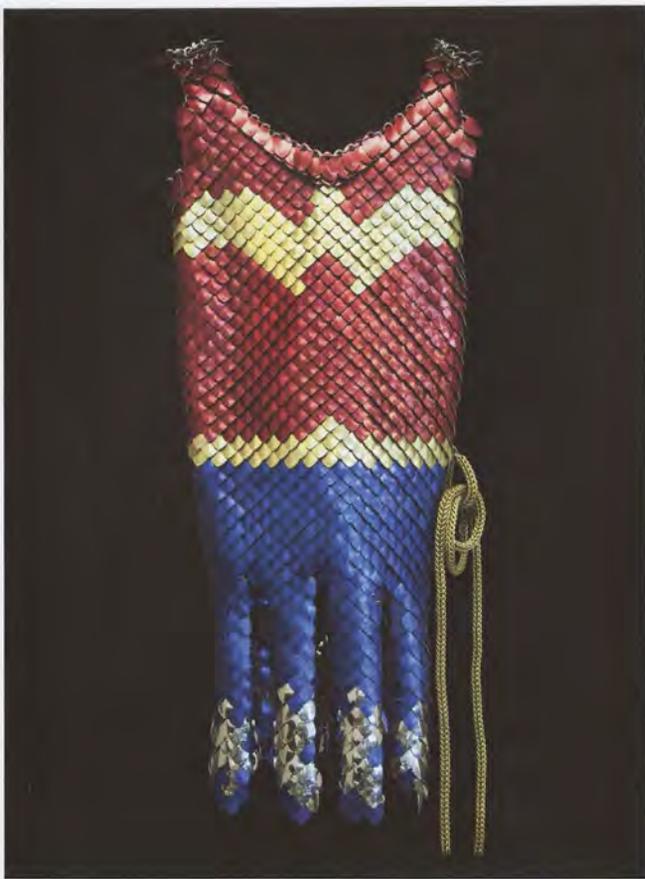
On the Fringe of the Bow

Eastern Slopes Grizzly Bears: *Each One is Sacred*

Encounters with the Sublime: *Bradford Washburn & Sebastião Salgado*

Passion & Purpose: *Carbon Prints & Photogravures by Jon Goodman*

WHYTE
Museum of the Canadian Rockies
when peaks and people meet



Fall Exhibitions Opening Reception

Saturday, October 21, 2017

Member and General Opening 7 PM

Reflections of Our Culture

The Bow Biennial

October 21, 2017 to January 28, 2018 – Main Gallery

The 2017 *Bow Biennial* features two exhibitions *On the Fringe of the Bow* and *Eastern Slopes Grizzly Bears: Each One is Sacred*.

On the Fringe of the Bow

On the Fringe of the Bow highlights a diverse and talented group of local artists whose art form, once considered subversive, is now on the fringe of mainstream society. The exhibition includes skateboard designs, tattoo art and three-dimensional chain mail constructions. There is an unconventional, spiritual and rebellious appeal to the exhibition where each work is infused with imagination, metaphor and wonder. Throughout, urban symbolism and historic connotations weave a narrative of fantasy, mythology and realism.

Shredding first appeared in California in the 1950s where surfing morphed from waves to concrete on wooden boards maneuvered by roller skate wheels. However, it was not until the 1970s that the skateboard really came into its own. A combination of merging events inspired the trend, including

the invention of urethane wheels, the timely first Del Mar, California slalom and freestyle contest and the invention of the now-legendary move, the Ollie.

Skateboard design is one of the outcrops of the 1960s American pop-culture craze that stimulated the surrealist movement in hot-rod culture, graffiti, sci-fi punk music and underground comic books. Since then, skateboard deck art and design has exploded into a mainstream phenomenon.

A skateboarder since his youth, a confessed iconoclast and imagination junkie, Mark Carroll's skateboard deck designs underpin his immense knowledge of skateboard culture and love for the sport. A master designer, his decks depict familiar cultural iconography, storybook and movie characters, and imagery mirrored in his own body tattoos. Time constraints precluded tracking down Mark's own creations, thus for the exhibition, we have selected an array of boards from his personal collection of vintage and reissue skateboards.

In North America, tattoos are no longer limited to class or corruption, yet in many countries such as Vietnam they are still deemed illegal. While some civilizations have frowned upon the practice, throughout time its adornment has facilitated multiple

meanings. Ritualized or used for practical purposes, tattoos have acknowledged rank and accomplishments, honoured ancestry and tribal roots, and identified slaves and prisoners. Beautification for purely aesthetic appeal and enjoyment are common.

Tattoo artists have more to consider than mere design. A psychological bond between artist and recipient coalesce. Body shape, skin type, personality and pain tolerance interact as influential factors. Attuned to these intrinsic human dynamics yet task-focused, the artist skillfully and conscientiously applies ink. For tattoo artists Don Petersen, Corson Hayes, Derek Turcott and others, these artistic encounters often conclude with a feeling of loss when their associate and canvas walk out the door.

The chain mail constructions by Larissa Barlow defy gender bias. A government worker by day and a chain mail artist at night, Barlow has been twisting metal since 2015. Each piece is uniquely contemporary yet harkens to past eras. British archaeologists have discovered remnants of chain mail in Celtic graves dating back to 400 BC. Of common use throughout Europe and the Middle East, chain mail protected knights, cavalry and elite infantry units until the introduction of plate armour in the 14th century. Cultural differences influenced design but the technology was consistent in its ability to protect against piercing weaponry. Linkage, material, weave density and ring thickness were fundamental defensive considerations. While no longer employed on the battlefield, chain mail continues to shield select professionals, such as butchers and scuba divers.

A craft form geared specifically for battle, the metaphoric association between Barlow's present-day feminine accoutrements and traditional masculine associations is not lost on the viewer. Her *Wonder Woman Dress*, head coverings and shirts blend current fashion with armoured capabilities and a distinct declaration of power. Her wall hangings focus on iconic caricature and historic motifs that transcend generational lines and eras. As a flexible form of armour, Barlow's present-day constructions are shrewdly contemplative and subtly satirical.

Eastern Slopes Grizzly Bears: Each One is Sacred

The second *Bow Biennial* exhibition features the work of Canmore artist Colleen Campbell. *Eastern Slopes Grizzly Bears: Each One is Sacred* combines Campbell's 20-year career as a field biologist in Banff National Park with her lengthy career as an artist. Over an approximate ten-year period, Campbell and her associates tracked the patterns of bears along the eastern slopes of the Rockies. Recorded in striking renderings of graphite, watercolour and ink, her drawings detail the bears' individuality and demonstrate the challenges they face in this increasingly high traffic corridor. Their vulnerability is forefront in the conservation efforts of federal and provincial park officials who continue to establish partnerships and associations as a means to effectively manage and encourage the health and survival of bears in the wild. The considerations are complex and challenging as increasingly land usage by bears and humans converges. Native biodiversity and regional ecosystems, combined with commercialism in the parks, are factors significant to the well-being of a viable bear population.

Front cover image:

On the Fringe of the Bow showcases tattoo art, once considered subversive.

Images left to right:

Larissa Barlow, *Wonder Woman Dress*, 2015, chain mail construction, collection of the artist

Colleen Campbell, *Marvelous East End of Rundle*, 2015, graphite, coloured pencil and watercolour on rag paper, 52" x 72", collection of the artist

"Bears are individual, they have very different personalities and their lives play out in individual ways, just as do humans. They have much to teach us and deserve as much respect as we would accord to humans."

Colleen Campbell



Images left to right:
Jim Davies, 1991, C. print,
photograph by Bob Sandford

Part of the *Gateway to the Rockies* exhibition, *Banff Kitsch* includes typical tourist mementoes acquired throughout 1920 to 1990.

Fall Exhibitions

Opening Reception

Saturday, October 21, 2017

Member and General

Opening 7 PM

Opportunity for Connection

Back to This Business of Banff: Reflections on Place and Community

October 21, 2017 to January 28, 2018
Rummel Room

Twenty-five years ago the degree and nature of how much tourism had changed Banff was at the centre of considerable local debate. Argument relating to what the town was and what it was becoming was surfacing everywhere: on trails, in offices, in restaurants and bars, everywhere locals and frequent visitors regularly met. The arguments usually tended along the same lines. The fulfillment of Banff's enormous tourism potential had come at what many considered a high cost. The town was

losing its unique character. Many argued that, with the erosion of some of the town's founding values that change was now driven by insatiable material desire and corporate ambition that in tandem were deforming qualities of place and community.

In the midst of this debate, Bob Sandford set out to determine just how much of this argument was legitimate and how much of it was based on possibly unjustifiable nostalgia for a Banff of bygone days. *This Business of Banff* became an exhibition that invited prominent locals to define progress on their terms with the hope of helping to articulate a vision of the community of Banff at its future and most progressive best. It appears that twenty-five years later this debate still rages unresolved in Banff; but in the meantime has also come to consume neighbouring Canmore and a dozen other similar tourism-dependent communities in the mountain West.

Not to be Missed!

The Founders' Gallery celebrates and acknowledges the Whyte Museum's founders, Peter and Catharine Whyte, by featuring in-house curated exhibitions that offer greater access, viewing and contemplation of our holdings. In the *Philippe Delesalle Staircase, A Few of My Favourites* exhibitions provide a unique opportunity for Whyte Museum enthusiasts to select a few of their favourite works from our collection and have them displayed.



Gateway to the Rockies

Ongoing Heritage Gallery

Refreshed on an ongoing basis, the *Gateway to the Rockies* exhibition shares the history and culture of the Canadian Rockies through the Whyte Museum's vast collection, including archival, art, artifacts and library materials.

In advance of Remembrance Day on November 11, 2017, planned modifications will enrich the current *World Wars* exhibits. Enhancements to the *World War I* section include a gas mask acquired by Colonel Moore and medals belonging to Pat Brewster (Pearl Moore's brother) and Sam Ward, who completed much of the carpentry in the home of his friends Peter and Catharine Whyte. Integrated into the *World War II* section are a toilet kit, sewing kit and uniform jacket, all belonging to Peter Whyte. Also unveiled, a uniform worn by Phyllis Horpenuk who was a member of Banff's Royal Canadian Legion Ladies Auxiliary and longtime employee at the Whyte Museum. Additional photographs from the Archives strengthen the stories in the exhibition.

Revisions to the immigration section *Some of Those Who Came* and *Those Who Stayed* incorporate personal artifacts on loan from the Argana family. Hernan Argana lived for seven years apart from his family while he worked hard to become a permanent resident of Canada and save for his daughter's

non-elective heart surgery in the Philippines. Fortunately, their daughter's operation was successful and the Argana family has now settled happily in Banff.

Revolving Pop-up exhibitions enable the Museum to showcase collection material thematically. Two Pop-ups currently on display include *Banff Kitsch* and *Rockywood Reels*. Voluntarily curated by Canmore resident Enza Apa, *Banff Kitsch* is an examination of typical tourist mementoes acquired throughout 1920 to 1990. The objects are suggestive of the attitudes and sentiments of their time, with overtures of whimsy and cultural mishaps. An excellent example of societal shifting values is the painted porcelain ashtray in the form of a smoking teepee. It is functional as an object, yet now frowned upon for the habit it supports and the imagery it evokes. A plethora of objects completes the display. Banff kitsch can be seen on knick-knack shelves around the world.

With its magnificent scenery, luxury accommodations and supportive community, Banff has attracted movie stars and directors since 1919. *The Rockywood Reels* Pop-up highlights a small yet captivating portion of the Hollywood movie material held in our vaults. Movie fans will delight in the display of impromptu photographs, scripts and original artifacts from the movies shot in the Canadian Rockies during the summer of 1953, including *River of No Return* starring Marilyn Monroe and Robert Mitchum. The movies themselves can be viewed in the Archives and Library Reference Room and at *Rockywood Reels Film Series* screenings.



The exhibitions on these pages are part of EXPOSURE 2018, Alberta's Photography Festival.

EXPOSURE

Exposure 2018

Opening Reception

Saturday, February 3, 2018

Member and General

Opening 7 PM

The Light That Shapes Our World

Encounters with the Sublime: Bradford Washburn & Sebastião Salgado

February 3 to April 8, 2018 - Main Gallery

Kluane National Park and Reserve, together with three other protected areas – Wrangell-St. Elias, Glacier Bay and Tatshenshini-Alsek parks – make up a UNESCO World Heritage Site. It is the largest internationally protected area in the world at almost 100,000 square km. Kluane is home to most of Canada's highest peaks – including Mt. Logan at 5,959 m and the largest non-polar icefield in the world. The Southern Tutchone people maintain a deep cultural and spiritual relationship to their traditional territories in what is now the park. Today, the Champagne and Aishihik First Nations and the Kluane First Nation cooperatively manage these lands, along with Parks Canada.

It is this sublime landscape that has inspired these two photographers. Combined, these stunning photographs of Kluane's St. Elias Mountains span over 75 years.

Bradford Washburn (1909–2007) was an explorer, geographer, mountaineer, cartographer and photographer. Washburn's large-scale, black and white aerial photography straddles the spheres of both art and science.

Sebastião Salgado (b. 1944) is an internationally recognized and acclaimed photographer. Salgado documented Kluane's St. Elias Mountains as a part of an eight-year photographic project titled *Genesis*, which was sponsored by UNESCO.



Parks Canada Parcs Canada

Images left to right:

Sebastião Salgado, *St. Clare Creek*, black and white photograph, 2011, © Sebastião Salgado/Amazonas images, 2011

Jon Goodman, *Late Sun and Shadow, King's Landing, Columbia Mountains*, 2015, pigment print on prepared paper (carbon print)

Photograph by Gar Lunney, *Skiers on Mt. Norquay*, 1962. NFB Stills Division Archive. Courtesy of the National Gallery of Canada/ Canadian Photography Institute



Passion & Purpose: Carbon Prints & Photogravures by Jon Goodman

February 3 to April 8, 2018 - Main Gallery

No other process of printing black and white photographs compares in subtlety and richness with photogravure and carbon print. A continuous tone process so painstakingly exact and complex as to be arcane, it produces prints unequalled in luminosity and dimensional definition.

In Jon Goodman's words ...

"Often I wonder and sometimes I joke that if I knew then what I know now about the difficulties of this process I would never have pursued this work. But in truth, that is not so. The question is not about difficulty, but about beauty. For me ink and paper carry an aura and allure that transcend all of the difficulties and frustrations of the journey. We can speak of the subtleties and richness of the image in three dimensions (an image in *taille douce*). We can speak of the permanence of ink on rag paper (*papier du chiffon*). In photogravure we are drawing these images made by light with soot (*noir de fumée*) and that can only be magic."



Scripted Wilderness: Photographs of Banff from the National Film Board of Canada

February 3 to April 8, 2018 - Rummel Room

The National Film Board Stills Division was established in 1939 with the aim to produce and disseminate a scripted idea of Canadian national identity. Landscape took a central position in the creation of the national idea.

Banff National Park's identity has been tied closely to ideas of the sublime, wilderness and "untouched" nature. In 1962, NFB staff photographer Gar Lunney travelled to Banff to photograph the town and its environs. The resulting photographs reveal a scripted view of nature within the Park.

The exhibition *Scripted Wilderness* aims to explore the staged quality of the NFB images of Banff and how they contributed to the national narrative.

Our photographic exhibitions are made possible with generous support from the John & Barbara Poole Family Funds at the Edmonton Community Foundation.



The Summer of 2017

What's in a Tour?

Written by Brooke Campbell, Karel Hanak, Iris Janssen and Jay Korporal, Museum Interpreters

When you take four people with different academic backgrounds, perspectives and voices, and ask them to write a tour – you get a masterpiece and an appreciation for teamwork! As the summer interpreters, we were tasked with writing a tour for the new art gallery exhibit *Banff Reflections: 150 Years and Counting*. Since none of us had done such a project before, we recognized that this would be a challenge!

Using a list provided by the curatorial team of potential artworks for the exhibition, we quickly immersed ourselves in research. We analyzed each painting, consulted with the Archives and Library, the curatorial team, and contacted other archives to access their information. The process helped us understand the amount of work required to create a tour that really highlights the Whyte Museum's collection.

The research also made us appreciate the detailed considerations that goes into installing an exhibit. The whole Museum is involved, from the curators, the prep team, the Archives and Library, Visitor Services and Education. We were excited to be part of the new exhibit through the writing of the art gallery tour and the delivery of tours over the summer.

This assignment taught us how to be flexible and see the bigger picture. We had to make connections between individual pieces of art, and to the historical context in which they were situated. It required us to think from different perspectives, from an art historian's point of view and from the

perspective of the Whyte Museum's visitors.

We had to discuss art that was thematically relevant, while contributing to a tour that was both informative and engaging to various audiences. Throughout the summer we delivered this tour three times a day and saw the positive outcome of our efforts!

What's in a tour? Teamwork, knowledge and great satisfaction!

Young Canada Works!

This summer, visitors to the Archives & Library Reference Room were fortunate to be assisted by Katrina Muzaic, thanks to the Young Canada Works in Heritage Organizations, Summer Work Experience program. As the Archives & Library Assistant, Katrina had the opportunity to assist a variety of researchers, from academics working on books and exhibits, to families from overseas interested in the lives lived of long-lost relatives.

Katrina shared, "It is satisfying knowing not only did I help researchers, but that we too learned something new about the history of the land and the people here."

In addition to her work in Reference Service, Katrina also had the opportunity to catalogue materials for the Archives & Library collection that dates from mid-1800s to current. In September, Katrina will be returning to her second year of studies at Southern Alberta Institute of Technology in Calgary, where she is studying in the Library Information Program under the School of Information and Communications Technologies.



Memories of the White Family and Friends

My name is Sara Min and I am currently a Masters Student in Archival Studies at the University of Manitoba. I was privileged with the opportunity to do my internship in the Archives at the Whyte Museum in the summer of 2017. My main project was to arrange and describe seven collections created by friends and family of Peter and Catharine Whyte. The collections consist primarily of black and white photographs, allowing a wide range of users a glimpse into the vibrant past of early Banff life and culture.

Working with the Dave White (family) fonds provides insight into the intimate lives of the White family. Photographs of the family's road trips to Yellowstone, British Columbia and various locations in Banff capture personal stories and memories experienced by the family members. The photographs also express Clifford and Peter's love for skiing and their efforts to share their passion with visitors and friends at Skoki Lodge.

Preserving archival documents slows their inevitable physical deterioration; arranging and describing archival documents facilitates public access to historical materials. Only by creating access to valuable archival documents, can the histories and stories captured within the documents become understood and appreciated. The finding aids for the seven collections will be available online. Users can access the finding aid descriptions to navigate and explore what each collection has to offer (see whyte.org/research-collections).

This project has been supported by a grant from the Alberta Historical Resources Foundation through the Archives Society of Alberta.

Read more about Sara's work in the Archives, on another collection, in the article *Suitcase Secrets* on the Whyte Museum's blog, whytemuseum.blogspot.ca

Mary W. (Molly) Adams fonds

The Archives & Library is thrilled to announce the recent donation of correspondence and photographs belonging to Mary W. (Molly) Adams. Molly Adams, a traveller, photographer and prolific letter writer and diarist from New Haven, Connecticut, made numerous expeditions in the Canadian Rockies with Mary Schäffer during the summers of 1906, 1907 and 1908. They also travelled together to Japan in late 1908, where Adams died, likely from pneumonia. These well-travelled documents were generously donated to the Whyte Museum by Molly Adams's grandnieces, Marjorie P. Adams and Nancy Downey.

The Archives & Library would also like to thank Professor Colleen Skidmore of the University of Alberta who was instrumental in brokering the acquisition of these important archival materials. Research for Dr. Skidmore's forthcoming book *Searching for Mary Schäffer: Women Wilderness Photography* draws on these historical documents.

Images left to right:

Museum Interpreters (from left to right)
Brooke Campbell, Karel Hanak, Iris Janssen
and Jay Korporal.

Katrina Muzaic, Archives & Library Assistant

Sara Min, Archivist Assistant

A variety of materials from the Mary W. (Molly) Adams fonds, M555/V777,
Whyte Museum of the Canadian Rockies.



Celebrating 50 Years!

MAP Grant Awarded to the Whyte

Thanks to the successful efforts of our curatorial team, Canada Heritage, the Museums Assistance Program (MAP) awarded \$400,000.00 toward the Whyte Museum's 50th Anniversary celebratory exhibition *Artistry Revealed: Peter Whyte, Catharine Robb Whyte and Their Contemporaries*. The application supports the bilingual development and travel of the exhibition to other venues in Canada including approximately 120 paintings, a full-colour catalogue, frame construction based on Pete's original design, applied conservation to select paintings, educational and didactic materials, and a virtual tour of the Whytes' historic log home.

The exhibition is the first major contextual survey of the art of Peter and Catharine and their relationship to Canadian painting from 1930 to 1960. The project highlights the artists known to Peter and Catharine and the many others with whom they were familiar. These relationships place them together with their

peers in context within the history of Canadian art.

The Whyte Museum owns the vast majority of Peter and Catharine's art with minimal quantities held by private individuals or in other public collections. Seldom does their art appear at auction. The only opportunity to view their work, learn about their artistic talent, and their contribution to art is to visit the facility they founded in person. With the assistance of the MAP contribution, the Whyte Museum is able to offer a rare opportunity for Canadians in other regions to access this important aspect of our national heritage.

The Whyte Museum is a nationally and internationally recognized institution with a well-established reputation for its art, archival, heritage and library materials; research opportunities; exhibitions; and professionally trained and resourceful staff. Staff adhere to the standards of practice and ethical guidelines of the Canadian Museum Association, Alberta Museum Association, Special Libraries Association, Library Association of Alberta, Archives Society of Alberta and the Association of Canadian Archivists. The MAP project builds on all of these capacities by ensuring

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The MAP grant enables us to provide French translation of all materials pertaining to the exhibition *Artistry Revealed*, please see pages 10 and 11.

Images from left to right:

[Col. Moore, Peter Whyte, Catharine Robb Whyte, Mrs. Rungius], n.d., V683/III/A/PD-5(38), Photographer Unknown, Whyte Museum of the Canadian Rockies

Catharine Robb Whyte, CM, *Chief David Bears paw*, ca. 1930, oil on canvas, 35.5 cm x 28 cm, WyC.01.127, Whyte Museum of the Canadian Rockies

De gauche à droite :

Col Moore, Peter Whyte, Catharine Robb Whyte, M^{me} Rungius], s.d., V683/III/A/PD-5(38), photographe : inconnu, Whyte Museum of the Canadian Rockies

Catharine Robb Whyte, CM, *Chef David Bears paw*, v. 1930, huile sur toile, 35,5 cm sur 28 cm, WyC.01.127, Whyte Museum of the Canadian Rockies



the proper handling, preservation, interpretation and presentation of art, archival and print material. The project also shapes the Whyte Museum's ability to reach audiences elsewhere through the exhibition, catalogue, support materials and online initiatives. Working in partnership with other Canadian institutions, the project will further develop relationships within the Canadian museums community.

The expected results of the MAP program include a greater appreciation of the contributing role and artistic talent of the Whytes, their association with their peers and their impact on the history of Canadian art. Finally, the project tests the Whyte Museum's ability and capacity to manage a project of this magnitude.

An Enduring Legacy

Established nearly 60 years ago in 1958, the Wa-Che-Yo-Cha-Pa Foundation lives on as the Peter and Catharine Whyte Foundation. Originally established to fund multiple initiatives, the primary aim has always been to encourage the development of the arts and culture in Banff and its vicinity. As a first step towards their dream, Peter and Catharine Whyte donated a house on their property for use as a Banff Public Library in 1961. Maryalice Stewart was hired in 1965 to work on compiling an archival collection for public use in the Library's basement. This formed the nucleus of what was to become the Archives of the Canadian Rockies.

In 1968, 50 years ago, Peter and Catharine Whyte's vision was realized with the opening of a building designed by Philippe Delesalle which incorporated the Archives of the Canadian Rockies, Peter Whyte Gallery, Banff Public Library, Belmore and George Browne Room and the Swiss Guides Room. The original plaque dedicating the building still stands outside the original entrance and reads, "1968 - Built to honour the Banff pioneers by the Wa-Che-Yo-Cha-Pa Foundation; Cohos, Delesalle & Evamy – Architects."

The next 50 years saw many changes including the Banff Public Library moving to a new building, on land transferred from the Foundation, in 1984; an official name change from Archives of the Canadian Rockies and Peter Whyte Gallery to Whyte Museum of the Canadian Rockies, in 1985; and a new wing expansion with more exhibition gallery space, storage vaults and offices, in 1993. But throughout this time the spirit of Peter and Catharine Whyte's dream continued to influence the Museum's evolution.

Artists by trade and philanthropists at heart, Peter and Catharine left a legacy of benevolence. Quietly supportive of numerous causes and individuals, their graciousness and gentle humour endeared them to many. In a letter to her mother dated June 20, 1932, Catharine writes "We counted for the fun of it, how many different people had been in the house since the middle of May and there were over a hundred we could remember. Nearly all of them have to have tea or something." Over the ensuing years, thousands from all walks-of-life would eventually be welcomed, hosted and made to feel special. In a way, a visit to Banff was not complete without a visit to the Whytes and innocently, the welcoming couple inadvertently became ambassadors for Banff.

The Whyte Museum will host a "Return to the Whyte" for all past staff, board members, volunteers and friends of the Museum. Scheduled for the weekend of June 17, 2018 the events will honour the contributions of the many individuals who shaped this institution.



La célébration de nos 50 ans!

Octroi d'une subvention du PAM au musée Whyte

Les efforts de notre équipe de conservation ont porté fruits, car le Programme d'aide aux musées (PAM) de Patrimoine Canada a octroyé la somme de 400 000,00 \$ au musée Whyte en vue de l'organisation d'une exposition commémorative pour célébrer les 50 ans du musée : *L'Art dévoilé : Peter Whyte, Catharine Robb Whyte et leurs contemporains*. Cet octroi vise la présentation bilingue de cette exposition itinérante qui se rendra dans d'autres lieux au Canada pour présenter environ 120 tableaux, un catalogue couleur, des cadres fabriqués en fonction du concept original de Peter Whyte, les travaux de conservation de certains tableaux, le matériel éducatif et didactique et la visite virtuelle de la maison historique en rondins de la famille Whyte.

Cette exposition constitue le tout premier panorama d'envergure des œuvres d'art de Peter et Catharine Whyte et des liens qu'ils ont entretenus avec le monde des beaux-arts au Canada de 1930 à 1960. Ce projet met en lumière divers artistes que Peter et Catharine Whyte fréquentaient ainsi que de nombreux

autres artistes dont ils avaient connaissance. Ils n'ont certes pas manqué de côtoyer leurs homologues dans le contexte de l'histoire de l'art canadien.

Le musée Whyte est propriétaire de la grande majorité des œuvres de Peter et Catharine Whyte. Seul un petit nombre de particuliers et de collections publiques possèdent de leurs œuvres. Il est rare que leurs œuvres soient mises aux enchères. La seule façon de voir leurs œuvres d'art, de se familiariser avec leur talent artistique et avec leur apport au monde des beaux-arts, c'est de se rendre sur place, dans les installations auxquelles on doit leur existence. Grâce à l'octroi du PAM, le musée Whyte pourra permettre aux Canadiens et aux Canadiennes d'autres régions d'avoir accès à cet aspect important de notre patrimoine national, une rare occasion.

Le musée Whyte est un établissement d'envergure nationale et internationale. Sa réputation n'est plus à faire dans les domaines des arts, des archives, du patrimoine, du matériel de bibliothèque, de la recherche et des expositions, tout cela sous l'égide de son personnel professionnel ingénieux et chevronné. Son personnel adhère aux normes et aux conventions méthodologiques

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La subvention du PAM nous permet de faire la traduction française de tout le matériel se rapportant à l'exposition *L'Art dévoilé*.

et déontologiques de l'Association des musées canadiens, de l'Alberta Museum Association, de la Special Libraries Association, de la Library Association of Alberta, de l'Archives Society of Alberta et de l'Association canadienne des archivistes. Le projet du PAM s'appuie sur tout cela pour assurer la manutention, la préservation, l'interprétation et la présentation du matériel artistique, des archives et du matériel imprimé. Grâce à ce projet, le musée Whyte pourra également atteindre des publics-cibles ailleurs, et ce, au moyen d'une exposition, d'un catalogue, de matériel de soutien et d'initiatives en ligne. De concert avec d'autres établissements canadiens, ce projet consolidera les liens avec d'autres musées d'un bout à l'autre du pays.

Parmi les résultats escomptés qui découleront du projet du PAM, notons une plus grande compréhension du rôle et du talent artistique de Peter et Catharine Whyte, de leurs liens avec leurs homologues, et de leur incidence sur l'art canadien. Et enfin, ce projet mettra à l'épreuve l'aptitude et la capacité du personnel du musée Whyte de gérer un projet de cette ampleur.

Un héritage durable

La fondation Wa-Che-Yo-Cha-Pa, établie il y a une soixantaine d'années, en 1958, perdure sous le nom de la fondation Peter et Catharine Whyte. À ses débuts, elle avait pour but de financer une panoplie d'initiatives, bien que son principal objectif ait toujours consisté à favoriser l'épanouissement des arts et de la culture à Banff et dans les environs. Pour commencer à concrétiser leur rêve, Peter et Catharine Whyte ont fait don d'une maison se trouvant sur leur propriété, qui a servi à l'établissement de la bibliothèque publique de Banff en 1961. En 1965, ils ont retenu les services de Maryalice Stewart, qui s'est adonnée à la compilation d'une collection d'archives dans le sous-sol de la bibliothèque, pour usage public. Il s'agissait là du fondement de ce qui allait devenir les archives des Rocheuses canadiennes.

En 1968, il y a 50 ans, la vision de Peter et Catharine Whyte s'est concrétisée à l'occasion de l'inauguration d'un bâtiment conçu par Philippe Delesalle. Ce bâtiment se voulait la fusion des archives des Rocheuses canadiennes, de la galerie Peter Whyte, de la bibliothèque publique de Banff, de la salle Belmore et George Browne et de la salle des guides suisses. La plaque de dédicace du bâtiment se trouve toujours à l'entrée originale du bâtiment. On peut y lire, en anglais : « 1968 – Construit pour rendre hommage aux pionniers de Banff par la fondation Wa-Che-Yo-Cha-Pa; Cohos, Delesalle et Evamy, architectes ».

Au cours des 50 années qui ont suivi, de nombreux changements ont vu le jour. Notamment la bibliothèque publique de Banff s'est installée dans un nouveau bâtiment, sur des terres transférées par la fondation en 1984; le nom a été modifié, passant ainsi des archives des Rocheuses canadiennes et de la galerie Peter Whyte au Whyte Museum of the Canadian Rockies (musée Whyte des Rocheuses canadiennes) en 1985; puis une nouvelle aile comprenant d'autres galeries, des chambres fortes pour le stockage et des bureaux a été ouverte en 1993. Pendant tout ce temps, le rêve de Peter et Catharine Whyte a continué d'animer l'évolution du musée.

Artistes de métier et philanthropes de cœur, Peter et Catharine ont laissé un legs de bienfaisance. Paisiblement, ils ont appuyé de nombreuses causes et de nombreuses personnes. Leur grâce et leur doux humour en ont fait des gens bien aimés. Dans une lettre à sa mère en date du 20 juin 1932, Catharine a écrit : « Pour le plaisir de la chose, nous avons compté combien des personnes sont venues chez nous depuis la mi-mai, et de mémoire, nous en avons dénombré plus d'une centaine. Elles ont presque toutes demandé à boire du thé ou autre chose. » Au cours des années qui ont suivi, ils ont accueilli des milliers de personnes de toutes les couches de la société et leur ont donné l'impression d'être uniques. Dans un sens, une visite à Banff n'était pas complète sans une visite à Peter et Catharine Whyte. Sans s'en rendre compte, ce couple accueillant s'est fait les ambassadeurs de Banff.

Le musée Whyte organisera des « Retrouvailles au Whyte » pour tous les anciens membres du personnel, membres du conseil, bénévoles et amis du musée. Ces retrouvailles, qui permettront de rendre hommage aux nombreuses personnes qui ont façonné cet établissement, auront lieu pendant la fin de semaine du 17 juin 2018.

De gauche à droite :

[Un oiseau se pose sur la main de Peter. Photo prise à la maison des Whyte], s.d., V683, photographe : inconnu, Whyte Museum of the Canadian Rockies

Peter Whyte, *Chutes Oesa, mont Ringrose*, v. 1930, huile sur toile, 40,7 cm sur 50 cm, WyP.02.045, Whyte Museum of the Canadian Rockies

Images from left to right:

[A bird lands on Peter's hand. Picture taken at the Whyte's house.], n.d., V683, Photographer Unknown, Whyte Museum of the Canadian Rockies

Peter Whyte, *Oesa Falls, Mount Ringrose*, ca. 1930, oil on canvas, 40.7 cm x 50 cm, WyP.02.045, Whyte Museum of the Canadian Rockies



Movin' On

Image above:

Whyte Museum staff celebrate Canada Day float, July 1, 1986

Images to right:

Lena Goon 2017

Scotty Wright on rock summit, Ptarmigan Pass hunting trip, 1920, Byron Harmon photographer, V263/NA-515 and 516, Byron Harmon fonds, Whyte Museum of the Canadian Rockies

Craig Richards, 2017

Lena Goon, Reference Archivist/Librarian, and Craig Richards, Curator of Photography, both joined the Whyte Museum staff 36 years ago, in 1981. As of August 2017, they both have retired. We asked Lena and Craig to contribute some thoughts to *The Cairn*. The stories they chose to share not only reflect their level of commitment and passion for this place but speak to the significance and mission of the Whyte Museum.

Got a Question? – “Ask Lena”

Q: 1981 was only two years after Catharine Whyte had passed away – how has the Whyte Museum changed since then? Who was working at the Archives of the Canadian Rockies when you first started here?

A: In 1981, we were a very small staff - Jon Whyte had just hired his new assistant, Joyce Johnson, to help catalogue the artifacts, Craig Richards started in the Photo Department, Ed Cavell was Curator of Photography, Margery Hadley was the Head Archivist, Brian Patton

was the Photo Archivist, Elizabeth (Brown) Kidd was the new Curator of Art, Astrid Bell was the Registrar, Phil Michaud

was the Preparatory/Conservator, Ted Hart was the Director and Gus Benedetti, Head of Maintenance, had two assistants, along with Patsy, the three-legged poodle, Gus affectionately called her 'Tripod.'



Q: Do you have any funny stories that you can share?

A: Anything involving Craig Richards, the prankster! Like the time he came upstairs asking me for a needle and thread. I asked him "what colour?" He says "any colour would be fine, what colour do you like?" At the end of the workday I'm trying to put on my coat, I can't get my hand through the sleeves, Craig had sewn them shut!

Q: How has reference service changed over the years?

A: It was a lot simpler in the 'old days,' reference requests came by letter, phone or in person. Today, with the internet and social media, requests are more in-depth, complex and they want the answer now! As more and more of our photographs are used in books, films, hotels, restaurants and on the Internet, the most frequent question starts with "can you help me find this photograph I saw in...?"

Q: There have been hundreds of books published on the Canadian Rockies since you first started, and the vast majority of these researchers would have worked with you. What books or researchers stand out in your mind?

A: I've met so many researchers who are well known writers like Wade Davis and Chic Scott, but PearlAnn Reichwein, a U of A professor, sticks in my mind. I first met PearlAnn when she was a university student working on her thesis. Over the years, I have watched her progress from student to professor and it is always exciting to see her newest book project. I remember the number of times she would call me up and we would pour over photographs trying to identify the people in them or confirm some facts.

Q: What are you most proud of?

A: The fact that I had the opportunity to work on the book *Legacy in Ice* while using the new technology of the day - the IBM computer.

I tried my best to help every researcher who came through the door. If I couldn't find the answer for them, I would always give them suggestions where else to look. One time a researcher came looking for information on his aunt who had immigrated to Canada and asked if we had any information on her. The only thing he had was a letter from his aunt with a Windermere postmark on it. I didn't think we had anything but I remembered seeing a book of letters from Windermere and wouldn't you know it, she was written up in the book and the gentleman was able to continue his research in Windermere.

Q: What is the most interesting question you were asked at the Reference Desk?

A: A writer who was trying to track down all the members of the 31st Battalion (Alberta) CEF asked, "what happened to Heinie?" This started us on the quest to track down Heinie, a Russian pony, captured twice during the First World War, before being rescued by the 31st Battalion and coming to Canada as their mascot. Heinie eventually lived out his days in Banff National Park.



Playing with Light

Written by Craig Richards

In my first ten years of working at the Whyte Museum I printed, in the darkroom, approximately 25,000 photographs from the collection of the Archives. I printed people's lives and their adventures in this grand mountainscape. What that gave me was the beginning of a profound sense of place and its history. I would often come across images of places that would inspire me to go there, not to replicate their photographs, but to interpret this landscape for myself. Through my own photography, I strive to show not where I have been but what I feel about where I was. Photography was, and still is, a passion.

Over the last 26 years I curated photography exhibitions of the highest calibre, brought in some of the most recognized names in photography to present their work, grew the contemporary photography collection and strived to pass on my passion to youth and the communities, through the *Through the Lens* program. The Whyte Museum has become recognized for its remarkable historical photography collection housed in the Archives and for its contemporary exhibitions.

Over my 36½ years here at the Whyte Museum, the two photographs above have always expressed my approach to work and life. I take my work very seriously yet I don't take myself too seriously. A laugh is always a good thing. My time at the Whyte has been rewarding and it is something that I am very honoured and lucky to have. I am proud to have been a part of the Museum's growth. I will hold these mountains and this valley in my heart. A new adventure awaits Linda and I.



Shh... Museum Members Only!

Learn about the history of ski resorts, equipment, technique and the sport's pioneers, innovators and champions around the world. Sign up today to receive six bimonthly issues of *Skiing History* magazine online, free (a \$29 value). For access to your digital editions, contact Monte Greenshields, Manager of Development at mgreenshields@whyte.org or 403-762-2291 ext. 315.

Skiing History is also available in print for \$59 USD per year. To receive six issues, mailed to your home, sign up at <http://www.skiinghistory.org/join>

Skiing History is the bimonthly journal of the International Skiing History Association. ISHA is a 501(c)(3) nonprofit whose mission is to preserve skiing history and raise awareness of the sport's heritage. Learn more at <http://www.skiinghistory.org>



Image above: Adam Hedinger

A Sustainable Future

A Friend of the Whyte

Adam Hedinger began his interest and donations to the Whyte Museum in 1992 for our facility expansion project. He became a member in 2001 and was a passionate contributor. Adam passed away in May 2016. He was a generous, well-read, intelligent man and he was passionate about many things including geology, music, history, politics, art, hiking, skiing, wine, and more. His wide circle of friends were frequently treated to email missives on international affairs and matters of justice and history. And jokes, lots of jokes...all will be missed!

We write this memorial of Adam in recognition of his outstanding commitment to and financial support for the Whyte Museum. Adam was not only an annual patron of the Whyte – he also left the Museum a very substantial legacy gift on his passing. Adam's gift has been invested into our endowment funds and it will continue to support the Museum's programs in perpetuity!

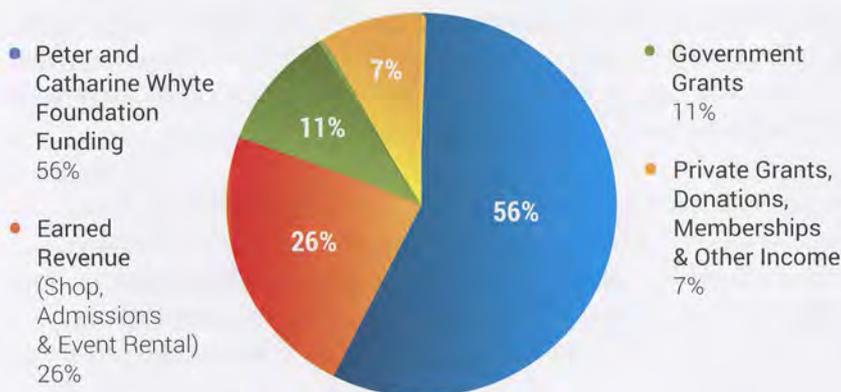
If you would like information on how to consider making a legacy gift, please contact Monte Greenshields, Manager of Development at mgreenshields@whyte.org or 403-762-2291 ext. 315.

Dashboard 2016/2017 Fiscal Year

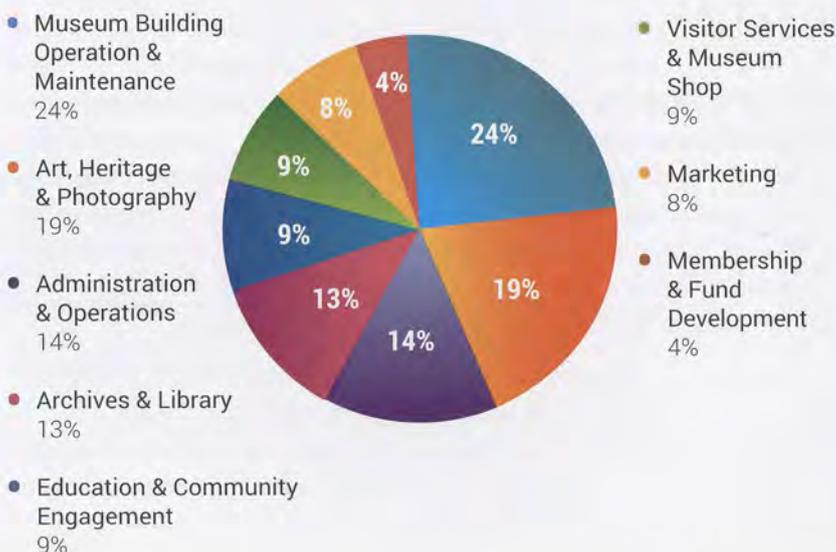
At a Glance

- Operating Budget - \$2,024,989
- Attendance - 36,840
- Admissions - \$197,744
- Archives & Library
Researchers - 1397
Browsers - 1743
- Exhibitions
In-house Exhibitions - 20
Travelling Art Exhibitions - 4
- Community Engagement
Public Programs - 35
People in Attendance - 4098
- Education
School Programs - 47
Students in Attendance - 944
- Digital Media
Facebook Reach - 314,466
Twitter Impressions - 53,883
Instagram Followers - 296
Website Sessions - 38,739

Revenue



Expenses



Reporting the Highlights of 2016/2017

The Dashboard provided presents a snapshot of our activities in our 2016/2017 fiscal year and illustrates the Museum's achievements in support of its mission and its contribution to the quality of life and life-long learning in the Bow Valley.

The Whyte Museum of the Canadian Rockies has welcomed visitors from across Canada and beyond our borders for 49 years. Our founders, Peter and Catharine Whyte were artists, business people and philanthropists who through their accomplishments and generosity embody the values and aspirations of Alberta and Canada.

Consistent with Peter and Catharine's vision, the Whyte Museum is a gathering place, dedicated to telling the stories of mountain communities, peoples and cultures. Our diverse collection offers focused insights into the accomplishments and character of our Canadian Rocky Mountain communities.

The Whyte engages with topics relevant to the Bow Valley including climate change, conservation and urban development within Banff National Park and the Canadian Rockies. We are enhancing our contribution to K to 12 education in the Bow Valley, including the Stoney Nakoda youth east of Banff.

The contribution the Whyte Museum makes to the Bow Valley is made possible through the generous support of our volunteers, funders, donors, members and the community. The Whyte Museum is grateful to the Peter and Catharine Whyte Foundation for their extraordinary on-going commitment to supporting our core operational costs. We also thank the Alberta Foundation for the Arts for its support of our visual arts program.

Images below:

New faces at the Whyte Museum include (from left to right) Jessica Brenders, Meghan Walsh and Jay De Roxas Ocampo.

Detail of scratch art created by Emily Horyn as part of *Banff in 50*.

Images to right:

New Board Member, Allison Edwards

New Board Member, Rod Green

Congratulations to Jennifer Rutkair

After almost eight years with the Whyte Museum, Jennifer Rutkair, Head Archivist, has submitted her resignation in order to pursue her PhD at Queen's University. We thank Jennifer for the passion and commitment she has shown for the Whyte Museum and the Archival profession, exemplified by her role on the Board of Directors of the Archives Society of Alberta (ASA) and her mentoring of interns entering the field. We congratulate Jennifer on this prodigious educational and professional development opportunity.

Welcome to New Staff

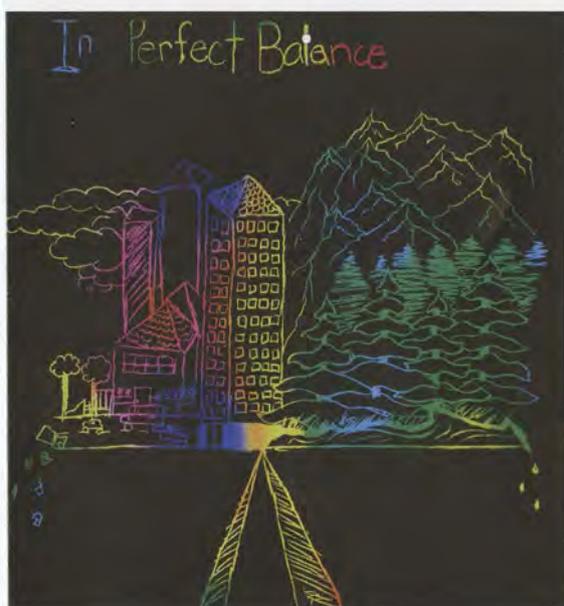
In April, Meghan (the wizard) Walsh joined the Marketing & Communications department as the Museum's new Digital Content Coordinator. Check out all the fantastic content Meghan shared over the summer by following @whytetmuseum on Facebook, Twitter, Instagram and our Blog page <http://whytetmuseum.blogspot.ca/>

Early in the summer, the Whyte Foundation Maintenance team was happy to welcome aboard Jay De Roxas Ocampo. Originally from the Philippines, Jay and his family have been Banff locals for the last ten years. Jay brings a wealth of knowledge in facilities maintenance to the Foundation, from both the hospitality and commercial sectors, and he has already made strong contributions in a short time.

Jessica Brenders joins the Visitor Services team at the Whyte Museum from Toronto, Ontario. With a Masters in Anthropology and a teaching certificate in English as a Second Language, she sees the Whyte Museum as the perfect opportunity to explore and participate in the diverse history and culture of the Canadian Rockies. She looks forward to many adventures with her husband and two sons in Banff.

Banff in 50: Banff Community High School Art

Supported by the Banff Canmore Community Foundation and the Whyte Museum, Banff Community High School Grade 7, 8 and 9 students participated in a Canada 150 art project this past spring. The theme of the project was to answer the question "What do you want Banff National Park and Canada to look like in 50 years?" Using scratch art and paper cutouts the students envisioned Banff in 50 using rainbow backgrounds to promote tolerance. The Whyte Museum exhibited a selection of the artwork over the summer.





The Whyte Museum Shop proudly showcases contemporary and heritage craft arts that reflect Alberta's culture. Inspired by the Rocky Mountains, artists from around the province offer us distinctive fine crafts in clay, wood, fibre, stone and metal. Working with the Alberta Craft Council, the Whyte Museum is proud to represent works by the following artists:

Wood & Other Materials:

Holly Boone (Fibre)
Lisa Head-Harbidge (Glass)
Andrew Glazebrook (Wood)
Robert Jakobsen (Wood)
Darlene Storegeoff (Glass)

Clay:

Louise Brud
Janet Grabner
Laura Sharp
Lisa Wilkinson

Jewellery:

Soma Mo
Damaris Oakley
Janet Stein
Meaghan Wagg
Susan White

Image: Louise Brud, four mugs, wheel thrown stoneware

**WHYTE** *when peaks and people meet*
Museum of the Canadian Rockies

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We partner with the
 **Alberta Craft Council**
Culture in the Making

OPEN DAILY
10 AM TO 5 PM

Closed December 24, 25, 26 and January 1



New to the Board

The Peter and Catharine Whyte Foundation welcomes Allison Edwards and Rod Green to the Board of Directors.

Allison Edwards has recently moved permanently to Canmore from Edmonton. In Edmonton, Allison had been very committed to volunteerism, particularly within the arts community. She was a docent at the Edmonton Art Gallery, now the AGA, and served as a Director and ultimately as Chairman of its Board of Directors. She also sat on the Board of the Citadel Theatre for many years. Allison's interest in things historical led to her appointment to the Alberta Government House Foundation where her specific interest was the art committee responsible for the acquisition and maintenance of the House's extensive collection. Now in the Bow Valley, Allison looks forward to joining the Whyte Museum family.

Calgarian, Rod Green began working in the art world with Masters Gallery in 1977, and became a partner in 1986. He has been a member of the Professional Art Dealers of Canada for the past 35 years. In 2002, Rod was awarded the Mayor's Award for Sustaining Support of the Arts in Calgary and in 2005 received the Alberta Centennial Medal from the Legislative Assembly. In 2008, he was the recipient of the Eric L. Harvie Award from the Glenbow Museum. Rod served as a member of Glenbow's Board of Governors from 1997 to 2016 and was made a "Fellow of the Glenbow Museum" in the fall of 2016.

The Peter and Catharine Whyte Foundation also expresses sincere gratitude to Sonja Purcell and Andrew Whittick for their commitment to the Board of Directors. Both Sonja and Andrew stepped down from the Board this past year.



The Whyte Museum was founded by Peter and Catharine Whyte, local artists and philanthropists who wished to offer a place where people could gather and appreciate the arts, cultures, heritage and beauty of the area.

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MUSEUM ADMISSIONS

\$10 Adults
\$9 Seniors
\$4 Students and Locals (Lake Louise to Morley)
Children under 12 - FREE
Museum Members - FREE

MUSEUM HOURS

Open Daily 10 AM to 5 PM
Closed December 24, 25, 26 and January 1

ARCHIVES & LIBRARY HOURS

Open Tuesday through Friday, 1 PM to 5 PM
Please contact us before your visit by email:
archives@whyte.org or phone: 403-762-2291 ext. 335

BOARD OF DIRECTORS

Marino DiManno, Chair	Allison Edwards
Donald Watkins, Vice-Chair	Rod Green
Dan Marinangeli, Treasurer	Grit McCreath
Stuart Back	George Schwarz
Joan Booth	Hope Smith
David Cox	Darryl Zimmer

MEMBERSHIP & SUPPORT

Your donations support the creation of Museum programs and the ongoing care of our collections. Operating and administrative costs are covered by The Peter and Catharine Whyte Foundation

To make a donation please contact Monte Greenshields at 403-762-2291 ext. 315 or mgreenshields@whyte.org

We gratefully acknowledge AFA for its support of our visual arts exhibitions and related public programs.

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

THE CAIRN

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