

the cairn

SPRING . SUMMER . 2006

The Collected Works of Catharine Whyte:
Art from the Permanent Collection

Barbara Amos: Cutting up the Park

Wildlife Crossings



Margaret Shelton, Mount Wilson from the Graveyard, 1968, oil on masonite, gift of Wilf Johnson, Crestar Energy Ltd., 1996

PETER AND CATHARINE
WHYTE FOUNDATION
and WHYTE MUSEUM
of the Canadian Rockies

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The Cairn

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Director's Message



E.J. (Ted) Hart,
Executive Director

As tedious and an uninspiring as they may appear, the policy documents of any organization are the life-blood of its success and proper functioning. Policy work always seems to get left to the last, as museum directors can always find something that "needs to be done" before they get around to policy. But eventually the day comes, as it has over the past year at the Whyte Museum.

The need for a serious look at our long ignored policy documents arose out of our work on the Museums Excellence Program, reported on in previous issues and elsewhere in this one, that brought to light a requirement for some basic underpinnings for the work of the organization, in other words the foundations upon which it is built. Although we had not ignored policy considerations over the years, the approach had been haphazard, and the results reflected that pattern. Accordingly, we sought assistance from Museums Alberta for a summer position to aid us with researching, revising and outright creating policy documents that could be drafted and vetted by members of the staff before being forwarded for consideration and adoption by the Board. We were fortunate in obtaining the services of Katie Plunkett, a policy studies student at Mount Royal College in Calgary and a former employee of the Whyte, to provide the necessary assistance for the work to proceed, and she kept each member of the staff busy with her insistent requests for content and refinement. In addition, we decided that the policy documents created should not just be printed and deposited in a binder on each employees' shelf, but should be a living, changing document that could be easily updated and amended. Working with the Museum's IT provider, David Kampel of Knight Enterprises, a pass-protected website – a "virtual policy manual" – was designed so that anyone with clearance for policy information (Board and employees) could access it quickly and efficiently at their workstation and be secure in the knowledge that the information was current and accurate.

The Board of Directors were not spared the pain either. One of the key documents of any not-for-profit organization is the responsibilities and expectations that provide direction for its Board of Directors. Extensive research was carried out on modern board policies, resulting in a new document, entitled **Board of Directors of the Peter and Catharine Whyte Foundation, Policy on Strategic Governance**. The policy deals with such matters as the Board's fiduciary responsibilities, its composition, its role in hiring the Executive Director and its activities as a policy-making and operations-monitoring body. Other equally important documents include the **Human Resources Policy**, detailing the rights and obligations of employees and providing each of them with a job description and salary range, and the **Collections Policy**, the fundamental document identifying the collections of the Museum and how they are acquired and cared for.

Our "Virtual Policy Manual" has been recently placed on its pass-protected website and is being actively used by both employees and Board members. Friends of the Whyte Museum can rest assured that, with this initiative, the Museum is being operated according to modern operational, financial and legal considerations and that the underlying foundation is a strong one.

On an entirely different note, I am sad to report the departure of three valued staff members from the Museum; **Joanna See**, Manager of Visitor Services; **Lisa Christensen**, Curator of Art; and **Joanne Gruenberg**, Curatorial Assistant. Joanna has taken on a new position with the Association for Mountain Parks Protection and Enjoyment; Lisa will be pursuing her career as an independent curator and art consultant; and Joanne has been transferred to Lethbridge with her RCMP husband Steve.

Joanna, Lisa and Joanne have all made strong contributions to the Museum during their years with us and we wish them well in their future endeavours.

Ted Hart, Executive Director,
Whyte Museum of the Canadian Rockies

Museum News



Abegweit Designation

By E. J. Hart, Executive Director

Abegweit, the Crosby family home

As has been reported previously in the pages of *The Cairn*, the Whyte Museum is the beneficiary of the remarkable 1913 Crosby family home, **Abegweit**, located at 136 Bow Avenue, immediately next-door to the Peter and Catharine Whyte home and contiguous with the main museum property. Built by Louis and Gertrude Crosby, owners of Deer Lodge in Lake Louise, to provide a residence for their family of five children, and named after the native word to describe Mr. Crosby's home province of Prince Edward Island ("cradled in the waves") the beautiful two-storey Mission-style home has long been recognized as one of Banff's finest heritage resources. At this time we are pleased to announce that the home has received designation as a Municipal Heritage Resource under the Town of Banff's Heritage Resource Policy, placing it in a position to receive assistance under the Alberta Historical Resource Foundation grant program and allowing rehabilitation and conservation work to begin.

In preparation for applying to have the home recognized as a designated Municipal Heritage Resource, the Museum contracted Marshall Tittlemore Architects of Calgary to carry out a background assessment and needs study to guide future preservation activities. Bill Marshall of Marshall Tittlemore has acted as the Whyte Foundation's primary architect for many years (he worked on the designs of the Museum's new wing and Peyto Place in the early 1990s and later designed the restoration of the White Block facade), and is recognized for his work on heritage buildings. This includes winning the Credit Foncier Award for his rehabilitation of the

historic Burns Block in Calgary and work on the heritage components of the Banff Springs Hotel during its restoration and expansion in the early 1990s. Bill carried out his assessment using the new **Standards and Guidelines for the Conservation of Historic Places in Canada**, published under the auspices of Parks Canada in 2003, now the accepted standard for heritage rehabilitation and restoration in Canada. The review encompassed research into historic plans, drawings, lease files and photographs of the home, as well as in-depth onsite inspections, digital photographic coverage and interviews with Rob Crosby, who grew up in the home. Fortunately, as the report points out, "in overview the home was well constructed using the best available materials of the day," and it was found to be in good condition and still exhibiting most of its original features and detailing and "has been well maintained and well constructed." It is described as a "2,800 sq. ft., 1-1/2 storey Tudor and Mission style arts and crafts home" and "the majority of the interior and exterior elements of the building are intact and are original components of the home."

Despite its good condition, the report points out some major rehabilitation needs, including the roof, building systems (boiler, plumbing, electrical), windows and in particular the ca. 1925 greenhouse addition. All the work will be expensive and will consequently take several years to complete. Through the generosity of Marion Crosby McGill a significant donation has been made towards replacement of the roof and funds have been applied for from the Alberta Historical Resources Foundation to enable this first step of rehabilitation to occur in the summer of 2006. When completed, **Abegweit** will continue to house some of the Crosby family's many historic artifacts and furnishings, and while it is foreseen that will return to its use as a residence, it will also be made available to the public on a limited basis so that they may enjoy one of Banff's heritage gems.



Opening Doors to the McGinn Residence

Debra Reeve, Curator of Heritage

[Holmes Residence on Beaver St., Banff], Mary Schäffer fonds (V527/unprocessed)

Another heritage home will open its doors in the near future to share more of Banff's rich mountain history. Reggie Holmes, one of Banff's earliest pioneers built the home at 214 Beaver Street, locally known as the **McGinn Residence** after its last occupants, Vera and Les McGinn. The home represents turn of the century development in Banff. The original log house was shingled over in 1925 and in 1947 a full-length addition was added to its north side. It has had a number of additional modifications over time, in keeping with the era and consistency of the original house. The home's simple folk shingle cladding, excellent quality materials and craftsmanship and its mature landscape setting make it an essential part of the historical street grouping along Beaver Street. An eclectic and extensive collection of artifacts will be on display in the elaborately furnished living room with its original wood detailing when the home opens to the public later this year.

Reggie Holmes acquired the property on Beaver Street in 1903 and the original log structure was built in 1905. Reggie was one of the pioneer packers and mountain guides in this area. He worked with likes of Billy Warren, Sid Unwin and Elliott Barnes, and accompanied the expedition

of Mary Schäffer that discovered Maligne Lake in 1908. Later he was a carpenter, doing some of Banff's finest finishing woodwork. Nellie MacGregor Fyfe arrived in Banff with her parents in 1908 from Banffshire Scotland and a few years later met and married Holmes. Nellie was an artist, china painter and an active member in the community. Reggie and Nellie had one daughter, Vera, born in 1913. A few years after Reggie's death during the flu epidemic of 1919-1920 Nellie married Arthur N. Unwin who founded Unwin's Hardware and Lumberyard in 1920s.

Vera resided in the home for most of her life, except for a period between 1933 and 1948 when she was married to Calgary art dealer George Pain. Like her mother she was an active community member of the Red Cross Society, Mineral Springs Hospital Auxiliary, Banff Chamber of Commerce and vice-president of the Soroptomist Branch. She was a patron of the arts donating memorial scholarships to the Banff Centre and was chairwoman of the Save the Cave and Basin Swimming Pool Committee. Her second marriage was to a retired army officer named Les McGinn, whom she met while he was instructing at the Banff National Park Cadet Camp. Vera was a dedicated patron of the Cadet Camp and became the first woman to be awarded membership into the Honourary Platoon.

After many years of living in the community she loved and wintering in Mesa, Arizona Vera passed away in December, 2000, leaving the historic family home and many of the treasures she had gathered to the Whyte Museum with the wish to have them preserved, maintained and made available to the public.

Announcements

COMMUNITY CONSULTATION UPDATE

Don Bourdon, Head Archivist

Cairn readers will be aware that the Whyte Museum of the Canadian Rockies has been fully involved in the Museums Excellence planning process, developed by the Alberta Museums Association (see **the Cairn**, Spring/Summer and Fall/Winter, 2005). One of its key aspects was the community consultation component, involving a community conversation evening, skillfully facilitated by Dru Mohler of Alberta Community Development, last October.

Forty representatives of various audiences and interest groups discussed a number of hot topics pertinent to the future of the Museum with candor and enthusiasm. Their comments were recorded and summarized by Museum staff and have been studied as genuine expressions of the public's hopes for their Museum.

Participants were very supportive of the Museum and its programs, but felt there should be more of the following:

Exhibits that help people connect to Banff

General history exhibits – permanent

*Balance between permanent collections,
Banff history and new/changing exhibitions*

More collaborative initiatives

Human interaction and interpretive exhibits

More animation and experiential learning opportunities

Connections for younger audiences (18-35)

*Evening programs and "tea" are still considered
signature events that are missed*

There were pages of summarized comments concerning what is missing at the Museum, communication needs, the Museum Board, and moving towards excellence. Although a number of themes emerged, as would be expected, there were differences of opinions, too: "You should charge for x;" "You should never charge for x;" "You should do more of y;" "You should do less of y." The challenge for the Museum staff will be, where possible, to integrate the comments into our operations without too much of a financial impact. We are committed to this type of community involvement and will keep you posted on how we are doing.

EXCEPTIONAL PASS POSTPONED

Due to circumstances beyond our control, we have decided to postpone **Exceptional Pass Revived** until a future date. The last edition of **The Cairn** indicated a submission deadline of June 30, 2006, but we will advertise a new deadline once the new dates are firmed up. We regret any inconvenience this may cause to those planning to submit.



Bradford Washburn, **Mt. McKinley from the Head of Great Gorge**, 1955

BRADFORD WASHBURN: PHOTOGRAPHING IN HIGH PLACES

by Craig Richards, Curator of Photography

"It is really extraordinary the number of ways in which the Museum, the Robbs, the Brownes and Mt. McKinley have all been inter-related!"
– Bradford Washburn in a letter to Catharine and Peter Whyte, April 7, 1958 [M36/467]

Bradford Washburn, photographer, mountain climber, cartographer, explorer and museum director, spent over four decades making photographs in the high places of the Alaska Range and the Yukon. Photographing with a large format camera on the ground and in the air, Washburn made astonishing images of places that few, if any, had seen before his expeditions. **Photographing in High Places** is a collection of ten images presented as photogravures by Jon Goodman, made from Bradford Washburn's original negatives. It is a signed and numbered limited edition portfolio of one hundred copies: ninety copies on mould-made Somerset paper and ten deluxe copies printed chine collé on handmade paper and contained in a custom clamshell case made by Sarah Creighton.

Between 1952 and 1976, Bradford Washburn and Catharine Whyte exchanged hundreds of letters concerning the mountains of the world, activities relating to mountains, art and museums. They became friends with a mutual passion for all things related to mountain culture and all of its trappings and corresponded frequently. These letters are located in the Peter and Catharine Whyte fonds at the Whyte Museum of the Canadian Rockies.

Given the relationship between Washburn and the Whytes, the Museum would very much like to acquire an edition of the photogravures for its photography collection. The portfolio is valued at \$3,500, and if you would like to assist us in acquiring it please contact Craig Richards, Curator of Photography, (403) 762-2291 ext 308 or ckr@whyte.org, for further information.

Exhibitions



Morrison Coulee Wildlife Underpass, n.d., photograph courtesy of Tony Clevenger



Wolverine Overpass East

Wildlife Crossings, Providing a Safe Passage

*Tanya Bouchard,
Head of Education & Interpretation*

"Transportation networks and systems are vital to today's economy and society. Road systems tie the land together for use, yet they effectively slice nature into many pieces. These networks and systems not only cause conspicuous changes to physical landscapes, but also alter the patterns of wildlife and the general function of ecosystems within these landscapes." (Clevenger et al. 2002)

The Trans-Canada Highway paves the way for over 3.1 million park visitors to Banff National Park annually. What most do not realize is that after entering the east gate of Banff National Park, they will drive over six wildlife crossings before arriving in Banff's townsite.

Originating in Europe, wildlife crossings were primarily created for amphibians. It was not until the 1950s that the first wildlife crossing was built in North America to allow black bears to cross a highway in the eastern United States. Today there are over 400 wildlife crossings in North America, as well as many in Europe and Australia; however, nearly all of these crossings are in isolated areas. Such is not the case in Banff National Park where, beginning in the 1980s, wildlife crossings were created to overcome Canada's major transcontinental highway that bisects the park. Today, 24 wildlife crossings can be found from the park's east gate to Castle Junction.

Animal movement has been studied for more than 30 years in the Bow Valley, starting with elk and deer studies using winter snow tracking and followed by wolf and black bear research in the late 1980s. Since then, many wildlife movement studies have been conducted on large mammal species. Park wardens monitored the use of wildlife crossings by elk and deer in the mid-1980s, but this was only done for a short period, and it was not until 1996 that a major new research project

began. Its entire focus has been on the monitoring of all wildlife crossings within Banff National Park as well as highway mitigation performance. Phase 1 started with a primary study beginning at the park's east gate up to Banff townsite, followed by Phase 2 extending from Banff townsite to the Sunshine Road junction and then Phase 3a from Sunshine Road junction to Castle

Junction. These stretches of highway are bordered on both sides by a 2.4 m high wildlife-exclusion fence. Phase 3b, which is currently underway, runs from Castle Junction to Lake Louise.

In August of 2005, Parks Canada approached the Whyte Museum about the possibility of creating an exhibit focusing on wildlife to show the importance of reconnecting habitats, allowing animals to cross roads safely, as well as to show the use of crossing structures by a variety of wildlife in Banff National Park, and the importance of research and monitoring. The result was a partnership between the Museum and Parks Canada to create **Wildlife Crossings**. Officially opening April 29, **Wildlife Crossings** will be composed of four main sections: "Starting Down a Path," "Learning While Doing," "DNA Fingerprinting – Who's using wildlife crossings?" and "Building Knowledge for the Future." The exhibit will include a large map providing an overview of crossings within Banff National Park, photographs and video footage of animals using the crossings, a touch screen station for visitors to learn more about the use of DNA to monitor gene flow across the highway, and footprint casts for visitor to see detail footprints of a variety of species using the crossings.

On view in the Swiss Guides' Room, April 22 – October 9, 2006

**FACT – SINCE 1996,
TEN SPECIES OF
LARGE MAMMALS
HAVE USED BANFF'S
24 WILDLIFE
CROSSINGS MORE
THAN 70,000 TIMES**

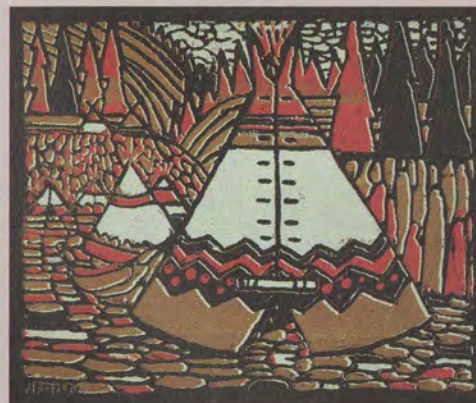
Exhibitions



Henry George Glyde, **Waterfall**, 1953, oil on masonite, gift of the estate of H.G. Glyde, 1998



William Perehudoff, **River Bank**, 1955, acrylic on canvas, gift of the artist, 1996



Marion Nicoll, **Teepees**, 1948, serigraph on paper, purchased, 1998



Allan Collier, **Encircling Mountains**, undated, oil on canvas, gift of Alberta Energy Company Ltd., 1997



Michael Cameron, **Banff Trilogy**, (detail), 1995/96, oil on reclaimed wood door, purchased, 1998



F.M. Bell-Smith, **Lake Minnewanka and Mount Inglismaldie**, ca. 1890, oil on canvas, purchased, 1968

The Collected Works of Catharine Whyte: Art from the Permanent Collection

by Lisa Christensen, Curator of Art

In 2005 the Whyte Museum explored the **Lives and Legacy of Peter and Catharine Whyte**, looking deeply into the careers of our founders through the art, archival, heritage and photographic materials they created and collected. In 2006, the 100th anniversary of Catharine's birth, the Whyte will further explore the treasures found within the Museum's art collection in **The Collected Works of Catharine Whyte: Art from the Permanent Collection**.

As a result of the incredible first gift of artworks made to the Whyte Museum by Catharine Whyte from her personal collection, a legacy of collecting began and continues to this day. Through gifts and purchases, the Whyte seeks to document the history of art in the Canadian Rockies. Names that one would expect to find appear here, including Walter Phillips, Lawren Harris, Robert Gagen, Thomas Mower Martin, Carl Rungius and J.E.H. MacDonald. In addition to paintings, drawings and prints, the visitor will find ceramic art and Inuit carvings, textiles, bronze, sculpture and woodwork in our storage vaults. Alongside our well-rounded collection of mountain landscape, there are a few incredible surprises.

One of the most pleasant of these surprises are two works by painter Elizabeth (Elsie) Wentworth Roberts. The story of how these works came to be in Banff turns out to be no real surprise at all, once you understand the story behind them. Roberts was born in Philadelphia in 1871 to wealthy parents who moved in the same circles as did Catharine's family. Like Catharine, Elsie wanted to become an artist and resisted family pressure to debut to society and take her place in that world. Managing to attain hesitant family approval to study art, Roberts would set out on a remarkable career, training under Henry Poore and Elizabeth Bonsall in Pennsylvania, where she won immediate acclaim. Indeed, so much so that she was sent to the Academy Julian in Paris in 1889 to study under Jules Lefebvre. She studied abroad for nine years, visiting Normandy and Florence and returning to the United States in 1899. Her paintings follow the lead of the European masters, often using gold tones and heavy glaze. She admired Botticelli in particular and often worked in portraiture. She was also known for her religious works, and, by contrast, her quiet, peaceful scenes of peasants and families at work and play. About 1903, Elsie settled in Concord where she found the light and landscape of nearby Cape Ann much to her liking. She began to exhibit and to teach, and was one of the first teachers under which a young Catharine Whyte would begin her artistic career. Catharine's mother Edith Robb purchased two of Elsie's works, which were later given to Catharine. The charming and simple landscape **Punkatasset Hill**, ca. 1910, and a seaside painting **Figures on the Sand**, ca. 1900, thus found their way into the permanent collection here at the Whyte.

Exhibitions



Elizabeth Wentworth Roberts (Elsie), **Figures on the Sand**, ca. 1920, oil on canvas, gift of the Catharine Robb Whyte Estate, 1979



Barbara Amos, **Lake Louise Triptych Rearranged**, 2006, oil on canvas, collection of the artist

Another surprise in our collections are two fine drawings by the famous British illustrator Arthur Rackham; **The Dog and the Hare** and **The Cock and the Jewel**, both from 1912. Like most children of her generation, Catharine would have read books illustrated with Rackham's acclaimed drawings. **The Cock and the Jewel** is from his 1912 edition of **Aesop's Fables**. Rackham's work is highly collectable now, but at the time they were created original drawings for books and magazines were often considered unimportant at publishing houses. Created on poor quality "throw away" materials, it was the book that mattered, not the artwork created for it. Catharine purchased these drawings as a young girl, likely in Concord or Boston, where illustration art was readily available.

Collections always hold surprises, and there are certainly more in ours than those mentioned above, but the majority of the art collection at the Whyte has been acquired to support the Whyte's mission "...to acquire, preserve, interpret, and make accessible the history and culture of the Rocky Mountains of Canada..." For this reason the collections hold work by artists representing the early days of mountain exploration up to and representing the present. F.M. Bell-Smith, a member of the group now called the "railway school" is represented in the collection by several works. **Lake Minnewanka and Mount Inglismaldie**, ca.1890 was purchased for the collection in 1968, and the tiny yet charming oil **Cascade in the Selkirks**, from about the same time, was purchased in 2003. Works such as these chart the early days. Modern mountainscapes are also of great interest in telling the unfolding story of the Rockies, and as the sensibilities of artists coming west changed, so too did the work. A generous corporate gift from Alberta Energy Company Ltd. bought Allan Collier's **Encircling Mountains** into the collection in 1997. This work, along with those by George Pepper, Kay Daly, John Snow, Marion Nicoll, William Perehudoff and others already in the collections through gifts and purchases added to the growing representation of work from this period. Contemporary work by artists such as Michael Cameron, Peter von Tiensenhausen and Maureen Enns track the changing approach to art, and in particular to landscape and wildlife art today. The factors that shaped the art of the railway school are remarkably different from the issues that now concern us. Ways of seeing the Rocky Mountains have changed a great deal, and the permanent art collection seeks through its acquisition program to continue to document the unfolding art history of the Rocky Mountains of Canada.

The Collected Works of Catharine Whyte: Art from the Permanent Collection will explore both the expected and the unexpected. Please join us for the opening reception, Saturday April 29th, 7:00 pm.

On view in the Main Gallery, April 22 – October 1, 2006

Barbara Amos: Cutting up the Park

by Lisa Christensen, Curator of Art

Barbara Amos began to work with "cut-ups" in 2001. Using photographs as a starting point, she cut and rearranged images of corporate banking towers into a new composition, which debuted in her show **Architectonics** at The New Gallery in Calgary. Full of humour and a whimsical comment on societal values and perspectives, the idea of rearranging imagery to express multiple concepts fascinated her. She began to explore other landscapes, cityscapes and mountainscapes through the same process – rearranging the scene to comment on the various pressures, stresses and competing uses for the land. Her national park work explores a different set of these pressures than did the urban efforts. Amos comments on the uneasy balance of land use by cutting up iconic scenes of the Canadian Rockies and rearranging them to reflect the pressures that are sometimes conflicting and always vying for precedence.

Cutting up the Park explores these divergent pressures on some of the best-known regions of Banff National Park. The subject of an ongoing debate since the establishment of our national parks system, the balance between access, use, preservation and recreation has always been an uneasy one. The desire to preserve sacred places competes with the desire to ski. The wish to provide refuge for wildlife competes with the need for safe roads. The hope to leave unspoiled the vistas and the wilderness is often in direct contradiction with our desire to see and enjoy them. Snowmobiling and climbing, hiking and off-roading, horseback riding and shopping, even eating, drinking and staying in luxury hotels, all put pressures on the land. In **Cutting up the Park** we are able to contemplate these dilemmas further by viewing Amos's multi-layered perspective on this complex issue. Her work, with its serene brushwork and iconic choice of subject, further explores the dilemma by contrasting the concepts of unspoiled beauty and fragmented, parcelled land, vastness and segmentation and the palette of nature against a man-made palette.

On view in the Rummel Room, April 22 – October 9, 2006



RAVEN BILLS AND BUFFALO TALES

Julie Moberg, Manager of Retail Operations

Greetings from **Raven Bills and Buffalo Tales!** We are fast approaching our one year anniversary at the Whyte Museum's Shop for Kids (and grandparents, too!). **Raven Bills and Buffalo Tales** was created as an extension of our popular children's section at the Museum Shop. This innovative store was designed to offer a selection of educational toys and books that will awaken creativity, encourage curiosity and challenge thinking. And most importantly, provide hours of fun and enjoyment for both children and adults alike.

Books and toys are an essential part of childhood and help promote a lifelong love of learning and discovery. We offer a unique assortment of both timeless and academic items for newborns to tweens. Our range of extraordinary puppets, play sets, games and puzzles to promote creative play and conceptual learning. We present a variety of

classic books by Dr. Seuss, C.S. Lewis, and Robert Munsch to name a few. As well as, soon to be new favorites like **How to Catch A Star** by Oliver Jeffers and **Little Beaver and the Echo** by Amy MacDonald. **Raven Bills** has an array of touch-and-feel sensory books for toddlers and puzzles to help stimulate creative play and conceptual learning.

Also, in conjunction with living in a national park, we have a large choice of themed books and toys pertaining to Canada, wildlife and life in the mountains. From plush and wooden animals to books on camping, nature and glaciers, there is something for both visitors and residents at the Whyte Museum's Shop for Kids.

Raven Bills is located at 208 Buffalo Street and is open 10am to 6pm daily. Members receive 10% off at all of the Whyte Museum Shops.

MUSEO PACKS WIN HERITAGE AWARD

Tanya Bouchard, Head of Education & Interpretation

How do you get a person age six to explore and learn about heritage for longer than five minutes? Give them a Museo Pack! This past October our Museo Packs (backpacks filled with activities) received the 2005 Banff Heritage Tourism Award for **Best Heritage Related Experience**, as well as a big stamp of approval from families visiting the Museum.

In a society where families have very limited time to spend together, we wanted to create something that would not only make learning about history fun for children, but would allow parents to learn about the heritage, culture and environment of the Canadian Rockies along with their children. Created for families with children ages 6 to 12, each Museo Pack is themed and contains a series of intrinsic



learning activities. Themed packs include: **Glaciers Are Go!**; **Art Adventures!**; and **The Adventures of Peter and Catharine!**

Heritage Tourism award judges remarked that the Museo Packs "zero-ed in on a market that we too often ignore – families with small children." They also noted, "The Museo Packs are interactive and have a broad appeal to

multiple generations. The natural and human history of the park are translated into something that will live on with every exhibit, complimenting the relationship that Peter and Catharine Whyte had with the community, and continuing their legacy."

This past year, 830 little people and their families used the packs! Our goal is to produce at least one new themed pack each year. Our award-winning Museo Packs are now posted on our

website under "Education & Programs, Kids and Family," and are featured on Banff Lake Louise Tourism's website as a product/brand example. The packs are available year round at the Museum's front desk and are included with Museum admission.

New Acquisitions

A Suitcase of Treasures: Mary Schäffer Fonds Reunited

Don Bourdon, Head Archivist

Archivists work with surviving documentary records, but are keenly aware of what seems lost to the hazards of time. For over twenty-five years, we have been privileged to share the story of explorer, writer, botanist and photographer Mary Schäffer through her writings, lantern slides and negatives, but have been nagged by the realization that at some point there must have been so much more. Part of the thrill of our work is tracking down and uniting the parts of a fonds (the total records created and accumulated by an individual or organization) that may have been fragmented. Recently, the startling contents of a suitcase, seven bulging photograph albums and a number of loose items created by Mary Schäffer, have been transferred to the Archives and Library, Whyte Museum of the Canadian Rockies from the Provincial Archives of Alberta, helping to answer this open question.

The albums, containing approximately 1600 photographs, were assembled by Mary Schäffer to document her first visits to the Canadian Rockies and Selkirks in the 1890s and her expeditions to the Wilcox Pass region in 1906 and Maligne Lake in 1907. Many of the photographs have never been seen by Schäffer researchers, although we hold some of the corresponding negatives and lantern slides. I became dimly aware that the albums were "out there" in the 1990s. Researcher Cheryl Sandford brought them to my attention last year and with the cooperation of Provincial Archivist Leslie Latta-Guthrie, Audio/Visual Archivist Marlena Wyman and with the authorization of the Hon. Gary Mar, minister of Community Development, the additional Schäffer materials were transferred to the Whyte Museum of the Canadian Rockies in March. We are truly grateful to all those who took an interest in seeing the fonds reconstituted.

The suitcase and its valuable contents are believed to have belonged to Frank Douglas of Banff, Mrs. and Mr. Warren's young chauffeur during the 1930s. He drove them on long road trips to the southwestern United States and was well thought of by the couple. The records were given to the Provincial Archives in 1990 and will be integrated with the extensive Mary Schäffer fonds at the Archives and Library. (See: http://archivesalberta.org/findingaids/whyte/Schaffer/Schaffer_main.htm)

But one question remains: where is Mary Schäffer's travel diary, referred to in her publications? If you have any clues, be sure and let us know!



Pumping Air Beds [Mary Schäffer and Mollie Adams], [1906-1908] v527/unprocessed



Hand stitched, unbleached cotton christening dress embellished with fine lace work and embroidery

Mary Schäffer Warren Heirlooms

Debra Reeve, Curator of Heritage

A recent donation by Shelagh Nolan Lester consisting of two baby dresses and Mary Schäffer Warren's calling card have become part of the Whyte Museum's extensive Mary Schäffer collection. Mrs. Lester's mother Doris McCarter was born in Banff in 1898 and grew up in Revelstoke. Doris's grandfather was Howard Douglas a superintendent of Banff Park in the first decade of the twentieth century. As a little girl Doris was often brought to Banff to visit her grandparents at Government House. It was here that she met Mary Schäffer Warren.

Mrs. Warren was fond of children, although she had none of her own, and she apparently cherished these dresses that had been handed down as heirlooms from her family. The dresses were made for babies born in 1812 and 1836. She gave the dresses to Doris when she was still very young in the hope that she would marry and have children of her own who in turn would continue to care for the dresses.

The dresses have been in the donor's family for more than one hundred years and have now come home to Banff where they will be preserved and cherished in the memory of Mary Schäffer Warren.

Programs coming up...

Parks Canada Research Updates Speaker Series

Banff Seniors Centre

Thursdays, May 4, 11, 18, 25

7:00 – 9:00 PM, Complimentary admission

Now in its 11th year, the annual Banff National Park Research Updates Speakers Series provides an up-to-date look at the research projects going on in and around Banff National Park. The May 11 presentation will be followed by a visit to the Museum for a look at its new summer exhibits, including **Wildlife Crossings**. The Research Updates are a cooperative venture of Parks Canada, the Whyte Museum, Parks Radio and the Friends of Banff National Park.

The Artist's Workshop Cutting it up with Artist Barbara Amos

Saturday, May 13, 1:00 – 4:00 PM

Must pre-register with the Museum's

Front Desk, call (403) 762-2291

\$10 per person (Museum members free)

For over ten years Barbara Amos has been creating art as a visual metaphor reflecting her concerns about our changing world. In this workshop she will share her creative process, introduce the audience to some of the games and puzzles that inspired the concept of her work and address the use of oils and water-colours for varying situations, including how a concept can inform and determine the choice of materials for art making. The program will include sketching/painting by the Bow River. A minimum of 6 participants is required for the program to go ahead.

Back to Banff Day

Sunday, June 18, 1:00 – 4:00 PM

Complimentary program

Be part of the tradition! Celebrate past and present. Take part in guided heritage tours, heritage games and activities, or catch up with friends new and old over a friendly cup of tea. Activities will be taking place throughout the Museum's galleries as well as on the Museum's grounds. Special events will take place to honour the 100th anniversary of Catharine Whyte's birth, and celebrate the 10th anniversary of National Aboriginal Day.

Canada Day Sidewalk Art

Saturday, July 1, 10:30 AM – 2:30 PM

Complimentary program

Celebrate creativity on Canada Day and help turn the front sidewalks of the Museum into an explosion of colour. Drop by and add your imaginative marks to our annual sidewalk painting extravaganza!

Art in the Garden

Saturday, July 29, 11:00 AM – 4:30 PM

Must pre-register with the Museum's

Front Desk, call (403) 762-2291

\$65 per person (Museum members \$55)

Max 12 participants

Start off the day in the Museum's Archives and Library with a look at resources relating to wildflowers, alpine flowers and gardens, including a look at **North American Wildflowers**, a rare portfolio by Mary Vaux Walcott. Spend the afternoon with Curator of Heritage Debra Reeve and Landscape Conservation Architect Robert Graham, followed by an **Art in the Garden** workshop with artist/botanist Rayma Peterson. Afternoon tea will be served in the garden. Lunch not included. A minimum of 6 participants is needed for the program to go ahead.

Art En Plein Air

Saturday, August 12, 1:00 – 4:00 PM

Complimentary program

Join artists as they create under the open sky by the Bow River on the Museum's back grounds. They will answer your questions as they work to capture the beauty of their surroundings. Part of the 4th annual Banff Culture Walk Celebrations.

Doors Open Banff

Sunday, August 13

Complimentary program

Take a walk through history; visit some of Banff's oldest and most significant pieces of built heritage. The following Peter and Catharine Whyte Foundation properties will be open for complimentary visitation: Whyte residence, Moore residence, McGinn residence, Windy cabin, Mather cabin and Tarry-A-While B&B. See details listed on the Doors Open Banff flyer. Doors Open Banff is a Banff Heritage Corporation initiative.

ONGOING

Museo Packs

Gallery Adventures in a Backpack!

Complimentary use within the Museum

For families with children ages 6-12. Explore, imagine, discover! Borrow a pack at the Front Desk! Winner of the 2005 Banff Heritage Tourism Award for Best Heritage Related Product.

Banff Culture Walk

Banff Culture Walk is an unprecedented opportunity to visit the area's most vibrant art galleries, museums and cultural organizations, to meet artists and to enjoy the art that makes Banff a great cultural destination. Pick up a self-guiding trail map at the Museum.

GUIDED HERITAGE TOURS

Discover a Piece of Rocky Mountain Heritage...

Lives and Legacy Tour

Sundays through May 31 at 1:30 PM

Daily June 1 to September 4 at 11:00 AM

40 minutes, included with Museum admission

Experience Banff's history through the lives and legacy of artists and Museum founders, Peter and Catharine Whyte. Join us as we retrace their steps from childhood and art school, to community builders and respected artists.

Heritage Homes Tour

Sundays through May 31 at 2:30 PM

Daily from June 1 to September 4

11:00 AM & 2:30 PM

45 minutes, \$7 per person

Step into the 1931 home of artists and Museum founders Peter and Catharine (Robb) Whyte, and glimpse the rustic elegance enjoyed by collectors Philip and Pearl (Brewster) Moore in their 1907 home. The tour provides an intimate look at both homes and the intriguing people who lived in them.

Beginnings and Beyond Tour

*Daily June 1 to September 4, 1:30 PM
40 minutes, included with Museum admission*

Beginnings and Beyond takes an intimate look at the diverse and timeless pieces found in the Museum's permanent Art Collection, from Japanese prints dating back to the Edo period, to Rocky Mountain scenes by Railway artists, to Inuit sculptures and contemporary art.

Luxton Home and Garden Tour

*Daily June 1 to September 4 at 1:30 PM
40 minutes, \$7 per person
Available year round by appointment
Call 762-2291 ext 314*

Built around 1905, this heritage resource was home to Norman and Georgina Luxton and their daughter Eleanor. The home reflects the family's ties with the Stoney First Nations, their contribution to Banff's business and cultural activities and their passion for collecting.

Historic Banff Walk

*Daily June 1 to September 4 at 2:30 PM
90 minutes, \$7 per person*

Meandering through town and time, this guided walking tour takes you off the beaten path, highlighting the colourful individuals, structures and events that shaped Banff's captivating history.

Group Bookings – 762-2291 ext 314

Special times and rates for these and other tours are available for groups. Please call for more information.

School Programs – 762-2291 ext 314

We offer a variety of on-site programs for school groups related to the social studies, language learning and visual art curriculums for grades 1-12. Please call for bookings and information. Visit our website www.whyte.org

WHAT'S ON AT THE WHYTE?

To receive bi-monthly program/event updates via email contact tlb@whyte.org

Parting Shot



Howard Sibbald, ca.1915, Howard Sibbald fonds, V573/PD-1 (284)

ANNOUNCING THE WINNER OF THE PETER WHYTE PAINTING PRIZE

In honour of the 100th anniversary of the birth of Peter Whyte and the centennial of the Province of Alberta in 2005, the Whyte Museum of the Canadian Rockies established the annual juried Peter Whyte Painting Prize for landscape art. We are now pleased to announce the inaugural winner and recipient of the \$5000 award.

The triptych **Sanctum** by Calgary artist Barbara Davis has been selected to receive this important recognition. In selecting her work, the jury noted her originality of subject, the emotive quality of her work and her painterly approach.

Davis was educated at the University of Alberta, the University of Tulsa, the Alberta College of Art and Design and Red Deer College. She works in medium format oil on canvas and, among others, has exhibited with the Alberta College of Art and Design and the Alberta Potters' Association.

Davis says of her work: *For me, landscape is a sanctuary.... The landscape offers gifts, fleeting moments of spectacular beauty beaded on the continuum of time. The reflection of an August sky in a puddle in a parking lot, the sun slanting through trees on a warm summer evening, the luxurious silkiness of water as it slides over the*



Barbara Davis, **Sanctum**, undated, (Triptych), oil on canvas, 3 x 17 x 33 inches, collection of the artist

pebbles of the river. I feel that these moments echo our own brief miraculous existence. I celebrate them through my work.

In my painting, "Sanctum," I express how an ordinary scene evoked in me a sense of wonder and became transformed. This phenomenon is the gift of landscape. It is ever present but elusive, demanding artistic vigilance. Einstein once said: "Life can be lived as though nothing is miraculous or as though everything is miraculous." I have chosen the latter perspective and am compelled to express it.

Barbara Davis will receive her award at a presentation at the Whyte Museum on **April 29, 2006, at 7 pm** during the opening reception for our summer shows. Please join us in honouring her by attending.



FREQUENTLY REQUESTED TELEPHONE EXTENSIONS

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