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## The Official Portraits of the University of Calgary: A Preliminary Listing

Stocking, John; Roseneder, Jan; Yankovich, Sully; Davis, Ann

The University of Calgary Libraries, Special Collections Division

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## Special Collections

*University of Calgary Libraries  
Special Collections Division  
Occasional Paper No. 10*

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*The Official Portraits*

*of the*

*University of Calgary:*

*a preliminary listing*

### ACKNOWLEDGEMENT

The University of Calgary's twenty-fifth anniversary celebration during 1991 occasioned a number of efforts to rediscover and record the history of this young institution. As a small part of this effort, the University of Calgary Libraries sought to assemble a record of the official portraiture of the institution. The search for these portraits was both interesting and complicated. In spite of these significant efforts we suspect that the search

is not yet complete and other portraits are yet to be discovered. This preliminary listing records the subjects of the portraits and their importance to the growth of this institution. Information has also been gleaned about the many artists who created the portraits. My compliments to Jan Roseneder for her diligence in the search for portraits and for information. Our thanks also to the Nickle Arts Museum and the Department of Art for their willing assistance with this project.

Alan H. MacDonald  
Director of Libraries

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### INTRODUCTION

Cave paintings done as long ago as 15,000 BC suggest that we have a long history of representing ourselves. Yet portraits, as we know them today, have only existed for about two and a half thousand years. Our need to represent a definite person, with his or her distinctive human traits, has emerged in a civilization which wants to celebrate either individuality or social status. Sometimes the representation of the actual personality of the subjects has been important; sometimes the presentation of the position of the sitter has been paramount.

Official portraits, such as those collected here, tend to emphasize the context, at times at the expense of individuality. As an art form, portraits of this type attempt a naturalistic representation. But this does not restrict the portrait to mere literal accuracy or fidelity to visual appearances. On the contrary, the creation of a true work of art will require some manipulation on the part of the artist. As Gombrich notes, the correct portrait "is not a faithful record of visual experience, but the faithful construction of a relational model." This way the form of representation cannot be divorced from its purpose and the requirements of contemporary society.

Conditioned by still and moving photography, we have come to judge representative art by the extent to which the artifact resembles an original. This is especially true in official portraiture where the sitter's role and status and deeds are more important than traits and foibles and personality. The trappings of status - gown, clothing, props - become diagnostic and carefully rendered.

The portraits documented here celebrate the important contributions made to this institution by these active and dedicated individuals. We honor and remember their works.

Dr. Ann Davis  
Director  
Nickle Arts Museum

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## **LOOKING BACK ON PORTRAITURE** **by John Stocking**

What is it that we should expect an official or ceremonial portrait to do if it is to function effectively on both socio-historical and aesthetic levels? What sort of questions should the viewer be asking, for example, in order to properly appreciate the contemporary portraits documented within this catalogue?

Firstly, the information conveyed by a portrait about the sitter need not be particularly complete nor overly detailed, but it must be overwhelmingly convincing in implanting a strong sense of authenticity and immediacy - indeed, of true comprehension of individuality - in order to compare favourably with the work of the great masters.

Secondly, in its ceremonial aspect, an official portrait must also impart a solid factual and intuitive understanding of the social perimeters, or formal institutional role, within which the sitter of the portrait is presented to the future.

Thirdly, the artist is expected to bring both of these realities together in a well-unified whole, and, most importantly of all, impart to this whole the convincing breath of life. Just as the artist was immediately there, we must, as observers from a different time, be made to feel that we are standing in the very same studio at a particular and contiguous time and place. While well established within an official role, do we feel that the figure is, indeed, about to confront us, speak, blink, or gesture?

Before the industrial revolution, portraiture dealt with issues revolving around the problem of intended

or actual subject matter, conveyed by the established stylistic conventions and technical customs of the enveloping culture, enhanced by the personal expression of the artist (which was seldom a major consideration).

As far back as the Egyptian Old Kingdom, the portrait became an established part of the standard repertoire of the artist, just as literary forms like the epic were part of the repertoire of the poet and storyteller. So the official ritual of being historically immortalized by painter and poet alike was, in and of itself, a dominant component of subject matter. One thing these portraits were certainly about was 'the portrait' and this is perhaps the single most important element or theme which the portraits featured in this catalogue bring from the pre-industrial world into the present day.

Traditionally, the portrait was a far more elemental and primary concern than other subjects like landscape, still life, or genre. From the very beginning, it would seem that organized society has almost invariably placed the personified image of its own importance at centre stage. From looking back at portraits, one could conclude that the entire universe has always revolved around that which we project, imagine, or wish ourselves to have looked like and been.

By tacit definition, the iconography and iconology of the traditional portrait was almost inevitably twofold. The content of the portrait was routinely taken from the individual subject; and the portrait content was simultaneously drawn from the much more stable and enduring vocabulary of ideal and ceremonial types. The individual portrayed became the office, and the office became the individual, so that the typical result is routinely as much of a role personification as it is an individualized image.

Thus it is usually the inter-relationship of social models and stereotypes embellished with the body and personality of the individual, that gives to traditional portraits their psychological complexity, historical import, and sociological depth. Therefore the most useful questions to ask about any given portrait are: how is the individual framed within society and conversely, how is one's position in society personified individually?

In the pre-industrial world, before the invention of photography, situations in which the personal/individual content of portraiture could be liberated from the depiction of social types were somewhat limited. Nearly all of those situations appear to have involved a dependence on techniques that one can refer to as mechanical - i.e., the taking of an unedited impression in some neutral medium like soft wax or plaster.

A representational approach to portraiture, conventionally defined as "subjective pictorialism" first occurs during the Pharaoh Akhenaton's revolution in New Kingdom Egypt. The plaster life casts, taken from the faces, and in some cases, the entire bodies of this ruler and his courtiers, comprise our first evidence of portraiture in a truly modern sense.

About a thousand years later, in late Etruscan and Republican Rome, a pure subjective pictorialism occurs again, this time in the form of death casts taken directly from the faces and bodies of individuals whose likeness was deemed worthy of preservation. Through the anti-naturalistic and even iconoclastic Early Christian, Byzantine, and Medieval periods, the pagan Roman practice of death mask casting preserved the concept of naturalistic portraiture until the more receptive climate of the Italian Renaissance.

The Renaissance and Baroque masters were able to advance beyond social convention to reveal the bare surface of subjective pictorialism with almost scientific precision, so elegantly illustrated by Leonardo's many studies from nature. An even wider range of culturally defined portrait frameworks was developed during the great age of Dutch naturalism. In the nineteenth century the inevitable invention of photography brought with it

a host of new problems for the role of portraiture, and it is from the resulting peculiar stylistic and iconological complexity that the University of Calgary Collection derives much of its interest.

Photography redefined not only the role of portraiture, but also the role of the artist within that genre. The universal availability of cameras, and the plethora of technical means available for the capturing of an individual's likeness, have irrevocably altered our attitudes to the portrait in the later decades of the twentieth century. Capturing the likeness of an individual is no longer solely dependent on the skill and talent of a painter, but is as often as not the task of the photographer or the photographer's studio. Today, the commissioning of a portrait from an artist can still incorporate the dual purpose of capturing an authentic likeness, and in the case of ceremonial portraits such as these, the conveying of the individual's position within society, or his/her relationship to the institution. Often, as in these cases, position or rank is indicated by stylistic conventions of dress such as the traditional academic robes of the chancellors and presidents. As in the great ages of portraiture, such works can still be embellished by the talent, the personal expression, and the renown of the painter or photographer, but by far the most important function of the official portrait today is the embodiment of the ritual of being honored by a 'portrait'.

The significance, therefore, of the works catalogued here consists of the respect and gratitude that the University of Calgary wishes to demonstrate for posterity by displaying the formal portraits of those individuals whose service and generosity have enriched this institution.

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## **SUBJECT BIOGRAPHIES**

### **1. Herbert Stoker ARMSTRONG (b.1915) President, 1964-1968**

Born in Toronto, Armstrong took his BA and MA from the University of Toronto and a PhD (1942) in geology from the University of Chicago. He was professor and Dean at the Universities of McMaster and Alberta before coming to Calgary, where he served as President during the period in which the University of Alberta at Calgary gained autonomy as the University of Calgary. He later became Dean of Graduate Studies at the University of Guelph. In 1972, he received an Honorary Doctorate from the University of Calgary.

Colour photograph : 97.5 x 72 cm.

Location : MacKimmie Library

Artist : Onnig Cavoukian

### **2. Alfred William Rooke CARROTHERS (b.1924) President, 1969-1974**

Carrothers, a native of Saskatchewan, graduated from the University of British Columbia in 1947 and Harvard Law School in 1951. He held many professorial and administrative positions at universities in Canada before and after his tenure as President at the University of Calgary. In 1976 he was awarded an Honorary Doctorate from the University of Calgary, complementing two such previous degrees from the University of Saskatchewan and McMaster.

Oil on canvas : 132 x 92 cm.

Location : MacKimmie Library

Artist : Sharon MacLennon

### **3. William Arthur COCHRANE (b.1 926) Dean of Medicine, 1967-1973**

Born in Toronto, Cochrane received his medical degree from the University of Toronto in 1949 and went on to specialize in Pediatrics. From 1967 to 1973 he was Dean of the newly created Faculty of Medicine at the University of Calgary. Following a brief period as Deputy Minister of Health for the Province of Alberta, Cochrane became President of the University of Calgary in 1974. During his tenure as President, Cochrane continued to contribute to the field of medicine and was acknowledged with the Queen's Silver Jubilee Medal and an Honorary Doctorate from Dalhousie University, both in 1977; as well as a second Honorary Doctorate from the University of Calgary in 1983.

Colour photograph : 101.6 x 76.2 cm.

Location : MacKimmie Library

Artist : James H. Peacock

### **4. William Arthur COCHRANE President 1974-1978**

For biographical information see no.3 above.

Oil on canvas : 90.0 x 67.4 cm.

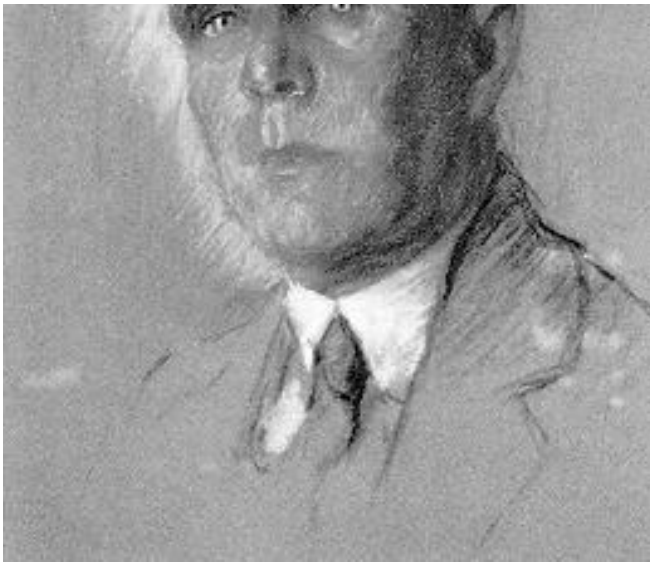
Location : Nickle Museum

Artist : Stella Grier (b. 1 898)



### **5. George Ballentine COUTTS (1886-1974) Donor**

Born in Ontario, Coutts was educated at the University of Toronto and came to Calgary in 1909. In 1910 he and George



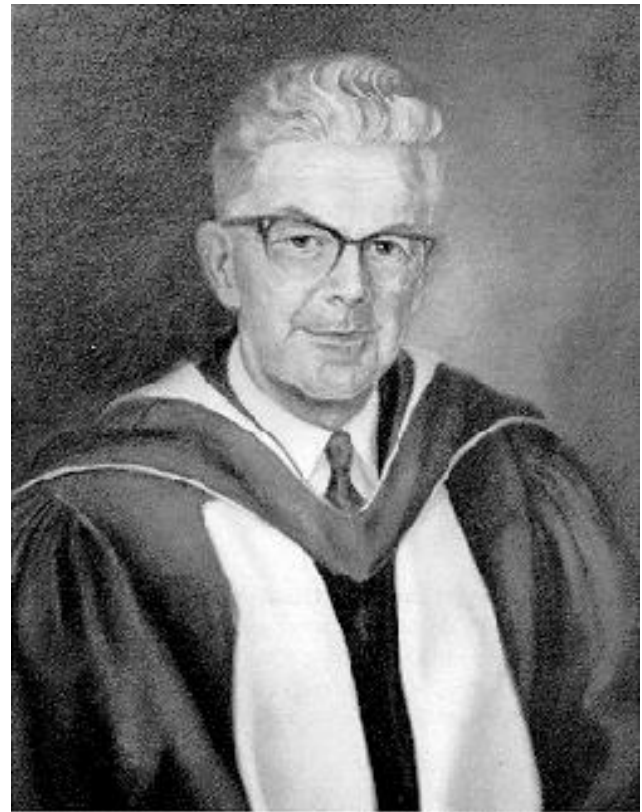
Burroughs formed the legal publishing firm Burroughs & Co., which was sold to Carswell & Co. in 1927. Coutts remained western manager until retiring in 1963. He was an active member of the Ranchmen's Club. During his tenure as president, the Club commissioned three portraits of Indians from Nicholas de Grandmaison and Coutts had the artist paint his own portrait as well. Coutts' substantial collection of books was donated to the University of Calgary Libraries following his death. Later, his family donated his portrait to the Libraries.

Pastel on paper; 40.6 x 32.4 cm.  
Location : MacKimmie Library  
Artist : Nicholas de Grandmaison

## **6. Andrew Leo DOUCETTE (1900-1974) Director, 1947-1960**

A graduate of the University of Alberta and Stanford University, Doucette began his teaching career in 1922 in Edmonton. From 1938 to 1941 he taught at the Calgary Normal School and in 1945 joined the Faculty of Education at the University of Alberta at Calgary. As director of the Calgary branch of the University of Alberta, Doucette was the longest serving head of the University in its history. He became Associate Dean of Education at the University after his term as Director and received an Honorary Doctorate from the University of Calgary in 1966. This portrait was presented by the Alberta Teachers' Association.

Oil on canvas : 59.5 x 49.5 cm.  
Location : MacKimmie Library  
Artist : Thelma Manarey



## **7. William Alva FRILEY (b.1917) Chancellor, 1970-1974**

Born in Texas, a graduate of Iowa State University, and a World War II veteran, Friley came to Calgary in 1950 to work with Imperial Oil, and has been active in both the petroleum business and ranching since that time. He was a senator of the University for two years prior to being appointed chancellor. Friley received an Honorary Doctorate from the University of Calgary in 1975



when this portrait was painted.

Oil on canvas : 1 25.5 x 1 00 cm.

Location : MacKimmie Library

Artist : Illingworth "Buck" Holey Kerr

**8. John Patrick "Jack" GALLAGHER (b.1916)  
Donor**

A graduate of his hometown University of Manitoba, Gallagher was active in the petroleum industry in many companies before he became manager of Dome Exploration in 1950, retiring as Chief Executive Officer and Chairman in 1983. Gallagher's generous donations to the University of Calgary resulted in the establishment of the Gallagher Library of Geology and Geophysics. In 1979 he received an Honorary Doctorate from the University of Calgary.

Black/white photograph : 61 x 51 cm.

Location : Gallagher Library, Earth Sciences Building

**9. William C. "Bill" HOWARD (1951-1975)  
Student**

Howard graduated from the Faculty of Engineering in 1973, having served as President of the Engineering Students Society 1972-1973. He died while working in Malaysia in 1975. The Bill Howard Society established in his memory presents a scholarship within the Engineering Faculty.

Copper relief sculpture Location : Engineering

**10. George Sherwood HUME (1893-1979)  
Donor**

Following graduation from the University of Toronto, Hume served in World War I before returning to Yale University where he completed a PhD in 1920. The following year he joined the Geological Survey of Canada, becoming Chief in 1947 and later Director-General of Scientific Services in the Department of Mines and Resources, retiring in 1956 to join Westcoast Transmission in Calgary. He was president of the Geological Association of Canada (1952-1953), the Royal Society of Canada (1955-1956) and the Geological Association of America (1956-57). His considerable library of geological material, presented to the University of Calgary Geology Department, helped form the holdings of Gallagher Library.

Pastel on paper : 71 x 56 cm.



Location : Gallagher Library, Earth Sciences

Artist : unknown

**11. Muriel S. KOVITZ (b. 1926)**

**Chancellor, 1974-1978**

A Calgary native and businesswoman, Kovitz's many years of community service through such organizations as the Calgary Social Planning Council, the Canadian Council of Christians and Jews and the Federal Task Force on Canadian Unity, were recognized when she received the Order of Canada, the Queen's Jubilee Medal and the Alberta Achievement Award in 1977. She became a member of the University of Calgary Senate in 1970 and was appointed Chancellor in 1974. In 1981 she received an Honorary Doctorate from the University.

Colour photograph : 99 x 74 cm.

Location: MacKimmie Library

Artist : Onnig Cavoukian

**12. J. Louis LEBEL (b. 1 918)**

**Chancellor, 1978-1982**

A graduate of Laval, the University of Alberta and the Harvard School of Business Administration, this Quebec native has been involved in the petroleum industry since the 1950's. Lebel has been active in many community services including the United Appeal, the Vanier Institute, Boy Scouts and La Societe Franco-Canadienne de Calgary. He served on the University of Calgary Senate from 1974 until he became Chancellor in 1978; in 1985 the University recognized his contributions by granting him an Honorary Doctorate .

Colour photograph: 1 00 x 74.5 cm.

Location: MacKimmie Library

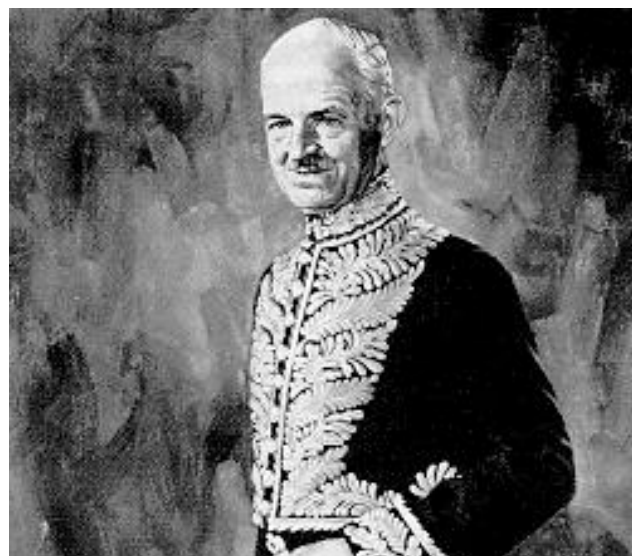
Artist : Onnig Cavoukian

**13. J. W. Grant MacEWAN (b.1902) Lieutenant-**

**Governor of Alberta,**

**1965-1974 Professor, Department of History**

Born in Manitoba, MacEwan graduated from the Ontario Agricultural College and Iowa State University. His long and distinguished career which began at the Agricultural School of the University of Saskatchewan, has seen him move successfully into politics, serving as a Calgary alderman for 8 years, Alberta MLA and Mayor of Calgary, before being appointed Lieutenant-



Governor. His publications on western Canadian history have introduced many to the exciting past of the Prairies. After retiring from public office, MacEwan taught history at the University of Calgary, which in recognition of his many accomplishments, awarded him an Honorary Doctorate in 1967, as well as naming the Student Union Building after him.



Oil on canvas : 1 1 2 x 81 cm.

Location : MacEwan Hall

Artist : Harley Brown

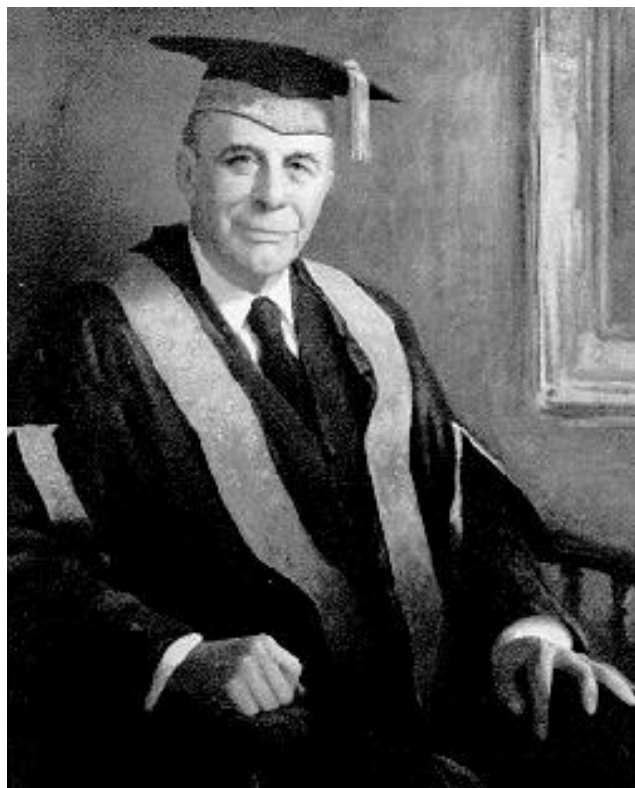
**14. Ross Anderson MacKIMMIE (b.1916)**  
**Chairman of the Board of Governors, 1975-1984**  
**Donor**

Ross MacKimmie was called to the Bar in his native Nova Scotia in 1941 before he served in the Navy. After moving to Calgary, he was called to the Alberta Bar in 1950 when he became a partner in the law firm of Porter, Allen & MacKimmie which by 1969 became MacKimmie Matthews. In 1955 he was created Queen's Counsel. He was associated for many years with the petroleum industry, serving as direct or on a number of companies. In addition to his service with the University of Calgary, MacKimmie was President of the Canadian Bar Association. He was made an officer of the Order of Canada in 1985.

Colour photograph

Location : MacKimmie Library

Artist : Mathiesen Photo, Calgary



**15. Colin Campbell McLaurin (1893-1981)**  
**Chancellor, 1966-1970**

Born in Ontario, McLaurin received his law degree from the University of Alberta and practised law in Calgary after service during World War I. He ran in the 1930 election and was defeated by his opponent, R.B. Bennett. McLaurin was named King's Counsel in 1935 and was appointed to the Supreme Court of Alberta in 1942, retiring in 1968. From 1966 to 1970, he was the first Chancellor of the University of Calgary. This portrait was completed in 1976.

Oil on canvas : 1 1 5 x 89.5 cm.

Location : MacKimmie Library

Artist : Don Frache (b.1919)



**16. Colin Campbell McLAURIN (1893-1981)**

**Chancellor, 1966-1970**

For biographical information, see No. 15.

Oil on canvas

Location : Engineering

Artist: "Jo" Graham Walker

**17. Hon. James Valentine Hogarth MILVAIN (b. 1904)**

**Chief Justice, Supreme Court of Alberta**

Justice Milvain was born in the Northwest Territories and graduated in 1926 from the University of Alberta with a law degree. Called to the Alberta Bar the next year, he was created a King's Counsel in 1944. A long-time resident of Calgary, Milvain has been very active in professional organisations such as the Law Society of Alberta and the Canadian Bar Association. This portrait was presented by the Calgary Bar Association in 1979.

Pastel on paper

Location : Faculty of Law, Biological Sciences

Artist : Dorothy Marie Oxborough

**18. Adam Matthew NEVILLE (b.1923)**

**Dean of Engineering, 1963-1968**

Neville took degrees in engineering in England and was in active service during World War II. His positions saw him travel to many parts of the Commonwealth before coming to the University of Calgary in 1963 to organize the Faculty of Engineering as its first dean. Neville also served as Dean of Graduate Studies in 1965-66. After leaving the University in 1967, he went on to Switzerland and then to the University of Leeds. From 1978 to 1987 he was Principal and Vice-Chancellor of the University of Dundee. Neville now practises privately.

Oil on canvas

Location : Engineering

Artist : "Jo" Walker

**19. Carl Olaf NICKLE (1914-1990)**

**Donor**



Carl Olaf Nickle was born in Winnipeg but moved to Calgary as a child. He began publishing the Daily Oil Bulletin in 1937 and almost immediately became an integral part of the Calgary oil industry, later serving on the boards of organizations such as Alberta Natural Gas and the Canadian Petroleum Association. He was elected MP for Calgary South twice and his many activities in the city include nearly 20 years with the Calgary Highlanders as well as offices in such diverse groups as the Calgary Exhibition and Stampede, Boy Scouts and the Calgary Allied Arts Foundation. For several years he served on the Board of Governors for the University of Calgary, part of that time as chair. The very generous donations of the Nickle Family Foundation to the University have resulted in the Nickle Arts Museum as well as many other benefits, most particularly his own gift of an excellent numismatic collection. In 1979, Nickle received an honorary doctorate from the University of Calgary.



Pastel

Location : Nickle Arts Museum

Artist : Jeanette E. McClelland

## **20. Samuel Clarence NICKLE (1889-1971)**

### **Donor**

Born in Philadelphia, Nickle came to Calgary and was involved for many years in the oil business, most particularly as president of Canadian Gridoil. His community involvement included active participation in the Calgary Chamber of Commerce and the Calgary Highlanders. A generous donation to the University of Calgary resulted in the Nickle Arts Museum, which houses visiting and permanent collections including pieces from his collections. His contributions were recognized in 1971 when the University awarded him an Honorary Doctorate.

Pastel on paper

Location : Nickle Arts Museum

Artist : Nicholas de Grandmaison

## **21. Brian Seeley NORFORD (b. 1932)**

### **Chancellor, 1982-1986**

With doctorates from both Cambridge and Yale, Norford has been active in the petroleum industry since 1959. He was a member of the University Senate from 1975 until his appointment as chancellor. His 1989 Honorary Doctorate from the University of Calgary recognized not only his professional and university contributions but

also his active involvement with the 1988 Winter Olympics and the Racing Committee of the Calgary Exhibition and Stampede.

Oil on canvas : 99.8 x 74.3 cm.

Location : MacKimmie Library

Artist : Tamara de Grandmaison

**22. James Simpson PALMER (b.1928)  
Chancellor, 1986-1989**

A native of Prince Edward Island and a graduate of both Dalhousie and McGill, Palmer was called to the bar in Alberta in 1954 and has been Queen's Counsel since 1975. He has served as director for a number of petroleum companies as well serving as President for the Calgary Philharmonic Society.

Colour photograph : 1 00 x 74.5 cm.

Location : MacKimmie Library

Artist : James H. Peacock

**23. Boris ROUBAKINE (1908-1974)  
Professor of Music, 1967-1974**

After graduating from the University of Lausanne ,Roubakine taught music in his native Switzerland from 1924 until he moved to the United States where he taught from 1940 to 1948. In 1949, he came to Canada where he was at the Royal Conservatory of Music and the University of British Columbia before coming to the University of Calgary in 1967. The Boris Roubakine Theatre in Craigie Hall was named in his honour.

Black/white photograph

Location : Roubakine Theatre, Craigie Hall

Artist unknown

**24. Ralph Thomas SCURFIELD (1928-1985)  
Donor**

The founder and CEO of Nu-West Inc., Scurfield was actively involved in the establishment of the Faculty of Management at the University of Calgary. In addition to his real estate interests, Scurfield's love of sports led to his ownership of Sunshine Village Ski Resort and a share of the Calgary Flames Hockey Club. This is a formal portrait of Scurfield. See also no. 25. Oil on canvas

Location : Scurfield Hall

Artist : Alistair Anderson

## **25. Ralph Thomas SCURFIELD (1928-1985)**

### **Donor**

This is an informal portrait of Scurfield based on the artist's own acquaintance with Scurfield and a knowledge of his personal interests. See also no.24.

Oil on canvas

Location : Scurfield Hall

Artist : Alistair Anderson

## **26. Malcolm Gordon TAYLOR (b.1915)**

### **President, 1960-1964**

A native Albertan, Taylor attended the forerunner of the University of Calgary, the Calgary Normal School, before graduating from the University of California (Berkeley) with a PhD. His thesis, on the Saskatchewan Health insurance plan, was an indication of his continuing interest in public policy which he continued to pursue after his four-year tenure as Principal of the University of Alberta (Calgary).

Black/white photograph : 98.5 x 74 cm.

Location : MacKimmie Library

Artist: Yousuf Karsh

## **27. Norman Ernest WAGNER (b.1935)**

### **President, 1978-1988**

The second-longest serving President in the University's history, Wagner oversaw one of the major periods of growth, culminating in the 1988 Winter Olympics which resulted in the Olympic Oval and the Athlete's Village both being developed on campus. Wagner, born in Saskatchewan, completed his PhD at the University of Toronto. After his term as President, Wagner chose to remain in Calgary as chairman of the board of Alberta Natural Gas.

Colour photograph : 99.5 x 74.2 cm.

Location : MacKimmie Library

Artist : Onnig Cavoukian

## **ARTIST BIOGRAPHIES**

### **Alistair ANDERSON (b.1949)**

Alistair Anderson, a portrait artist and medical doctor, was born in Ottawa, Ontario. He attended the Alberta College of Art in Calgary for three years, studying painting and sculpture. Following art school, he attended the University of Calgary Medical School where he received his medical degree. Anderson's two portraits of Ralph Scurfield were commissioned by the Scurfield family who felt that the long personal acquaintance between the two men would allow a more revealing portrait. Mr. Scurfield died several years before these portraits were done, but Anderson had completed a previous portrait and was able to refer to personal knowledge and the family's extensive collection of snapshots to create background material suggesting Mr. Scurfield's interests and accomplishments. Alistair Anderson is presently a doctor in Bella Coola, British Columbia and continues with his art work.

### **Harley BROWN**

A Canadian artist who specializes in Western art, portraits of North American natives and, according to him, "interesting faces as subjects", Harley Brown works in watercolours, pastels and oils. He was born in Edmonton, Alberta and received his formal art training in Calgary at the Alberta College of Art and later, the Camberwell School of Art in London, England. In 1977, Brown was awarded the gold medal in drawing at the National Academy of Western Art in Oklahoma City, Oklahoma. Brown's works have been exhibited throughout North America and England, including the Royal Institute of Oil Painters, the United Society of Artists and the Royal Birmingham Society of Artists. He presently resides in Calgary.

### **Onnig CAVOUKIAN (b.1945)**

Onnig Cavoukian of Cavouk Portraits, Toronto, was born in Cairo.

### **Tamara DE GRANDMAISON**

The daughter of artist Nicholas degrandmaison, Tamara received her training in Europe before becoming a portrait artist. The Norford portrait is dated 1984.

### **Nicholas DE GRANDMAISON (1 892-1978)**

Nicholas (Nickola) Raphael de Grandmaison painted many notable persons including William Aberhart,

Premier of Alberta and R.B. Bennett, former Prime Minister of Canada, but he is best known for his true and lovingly rendered portraits of the plains natives. Born in Moscow, Russia, as a child of ten he was known to paint on the walls of his military family's home. When he completed high school, he went into the Russian army and World War 1. He was captured and held prisoner in East Prussia. After the war, he went to London, England, to study art at the St. John's Wood Art School, continuing his art studies in Paris. He emigrated to Canada in 1923 and worked as a commercial illustrator in Winnipeg where he became fascinated with the natives and their culture. In 1930 he moved to Calgary and then in 1939 to Banff.

Although de Grandmaison specialized in portraits, he occasionally rendered landscapes working primarily in pastels as they were more suitable for his travels on the prairies and reservations. He was also known to use hide as a painting surface instead of canvas. In 1959 he was made an honorary Piegan chief and in 1973 he was named to the Order of Canada.

## **Don FRACHE**

Don Frache is a versatile artist who prefers creating his portraits in pastels, oils or watercolours. He has also built his artistic reputation with the popularity of his realistic paintings of the Western Canadian prairies. Frache was born in Grand Forks, B.C. but has resided in Coaldale, Alberta more recently. He attended Chouinard Art Institute in Los Angeles, California from 1939 to 1943, where he studied fine arts and illustration. From 1943 to 1949, Frache was a free-lance illustrator for major magazines in Toronto and New York City. His paintings hang in offices and homes around the world and his murals can be seen throughout Alberta.

## **Stella GRIER (b.1898)**

A portrait artist who worked in pastels and in oils, Stella Grier has an artistic career that is varied and distinguished. Born in Toronto, Ontario, her early art training was with her father, Sir Wyley Grier, a prominent Canadian portrait painter. She then studied with the Art Students' League, New York City, and St. Martin's School, the Goldsmiths College, and the New Cross School all in London, England. After completing her studies, she opened a portrait studio, but with the onset of World War I she returned to Toronto where she worked as a commercial artist for T. Eaton's. She later became a free-lance commercial artist in Toronto and Boston. She returned to England and worked at Carlton Studios specializing in illustrating children's fashions. By the 1930's, she had returned to Canada and was teaching at King's Hall, Compton, P.Q. and lecturing in the Department of Archaeology of the Royal Ontario Museum in Toronto. Grier was elected Associate, Royal Canadian Academy in 1930.

## **Yousuf KARSH (b.1908)**

Canadian portraitist Yousuf Karsh has photographed this century's most famous men and women. Born in Mardin, Armenia-in-Turkey, Karsh was sent to Canada at the age of fourteen to live with a photographer uncle, George Nakash. At nineteen, Karsh apprenticed with photographer John H. Garo in Boston Massachusetts and decided that he would concentrate on photographing influential people. Karsh opened his studio in Ottawa in



1932, and in 1941 photographed the visiting British Prime Minister, Winston Churchill. The Churchill photo was the first to carry the copyright, "Karsh of Ottawa," and because it was on the cover of Life magazine, it brought Karsh international fame. Most of Karsh's portraits are in black and white, using light and shadow to dramatize the subject. They hang in major art galleries in North America and Europe. In 1959, he was the first photographer to have a one-man exhibition at the National Gallery in Ottawa. In 1965, he was awarded the Canadian Council Medal, and in 1968, the Medal of Service of the Order of Canada. He has studios in Ottawa and New York.

### **Illingworth KERR (1 905 - 1989)**

Illingworth Kerr is a monument of creativity in the art world of Canada as a painter, illustrator and writer. Born at Lumsden, Saskatchewan, he received guidance in his early drawings of animals from his mother, an amateur watercolourist. He attended Central Technical School (Toronto) and then studied with members of the group of Seven at the Ontario College of Art during the 1920's. He also studied at Westminster School of Art in London, England in 1936, working his way there on a cattle boat. When he returned to Canada, he taught at Vancouver School of Art from 1945-47. In 1947, he became Director of the Art Department of the Provincial Institute of Technology (later the Alberta College of Art) in Calgary. Retired from the Alberta College of Art in 1967, he continued to live and paint in Calgary. The University of Calgary recognized his talents with an honorary degree in 1973, and in 1983, he was named to the order of Canada. From 1985 to 1987, his retrospective exhibition, "Harvest of the Spirit", toured nine major galleries throughout Canada. Kerr's styles express the many varied and rich experiences of a colourful and eventful life. He was able to capture the prairies and animals as few other artists can. Although his early work was realistic, his later work became more abstract and experimental. Buck Kerr died in January 1989 in Calgary.

### **Thelma MANAREY (1913 - 1984)**

Thelma Manarey, born in 1913 in Edmonton, Alberta, studied extensively at the Alberta College of Art in Calgary (with H.G. Glyde), the University of Alberta, University of Washington and the Banff School of Fine Arts (with Charles Stegeman). In 1955, she became a member of the Alberta Society of Artists and in 1956, a member of the Society of Canadian Printers, Etchers and Engravers. For many years she lectured at the Edmonton Art Gallery and taught courses for the University of Alberta in the Northwest Territories. Her work, realistic and abstract in various sizes, is collected in Canada and around the world.

### **Jeanette E. MCCLELLAND (b.1937)**

Jeanette E. McClelland specializes in portraits in pastels, but also works in oils and watercolours. Born in Calgary in 1937, she studied at the Alberta College of Art in Calgary, at the University of Alberta and at the John Howard Sanden Portrait Studios in New York. In 1986, McClelland was appointed Member with Distinction of the Pastel Society of Canada, and in 1991, she was awarded the distinction of Associate to the Federation of Canadian Artists. She is also active in local and provincial visual arts groups. McClelland's work has been extensively exhibited world-wide and is found in many private and corporate collections. She has

been a professional artist for twenty-three years and her portraits include animals, old buildings, and boats, as well as portraits of some prominent Albertans. She resides in Calgary.

### **Dorothy Marie OXBOROUGH (b. 1 922)**

Dorothy Marie Oxborough, a portrait artist best known for her images of native children and adults, was born in Calgary, Alberta and grew up in Banff. Her artist father provided her early artistic training. She admired native cultures and visited the Stoney, Cree and Blackfoot, studying their faces which became subjects for future portraits. She studied at the Vancouver School of Art, the Institute of Technology and Art in Calgary, and as an adult student, she studied advanced anatomy and ceramics in Ottawa, Ontario. Many of her portraits of ethnic groups, commissions for animal portraits and still life works have been lithographed for use as framing prints, calendars and stationery. Her works are in private and government collections across Canada. She lives in Ottawa, Ontario.

### **James H. PEACOCK**

A graduate of Ryerson Polytechnical Institute in Toronto, Peacock spent many years in eastern Canada as a medical and industrial photographer. He came to Calgary in 1973 as photographer for the Faculty of Medicine and in 1975 joined the Department of Communications Media of the University, where he remained until 1988 when he left to establish his own studio in Calgary.

### **"Jo" Graham WALKER**

A professor of Mechanical Engineering at the University of Calgary since 1967, Dr. Walker has painted for many years, describing himself as an "amateur artist" although he has attended oil painting and figure drawing classes at the University of Newcastle-on-Tyne and the University of Calgary. The portraits hanging in the Faculty of Engineering Building were completed by him in the late 1960's after which he donated them to the University of Calgary. Graham Walker resides in Calgary.

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In addition to those photographs described in this publication, there are numerous photographic collections in many parts of the University. These can be found in such areas as the Faculties of Management, Law and Medicine (including the Medical History room), the Department of Biology, the Olympic Oval, MacKimmie Library and many others. These photographs depict the many members of the University faculty, guest lecturers, Deans and Department Heads who have contributed to the growth of this institution, as well as those who have participated in the events on campus during the past 25 years. A number of these were taken by Jim Peacock in his capacity as the University's official photographer.

Biographies of subjects by Jan Roseneder and of  
artists by Sully Yankovich

with research assistance by Marlene Smith.

Introduction by Dr. Ann Davis, Director, The Nickle Arts Museum

Essay by John Stocking, Department of Art; edited by Kathy Zimon.

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- B. The Coutts Collection: a selected descriptive bibliography, by Carolyn Ryder, Joyce Banks & Jan Roseneder; edited by Jan Roseneder. 1982.
9. The Evelyn de Mille Collection on the Book and the Book Arts, by Robert Carnie, Estelle Dansereau, Murray McGillivray... edited by Jan Roseneder et al. 1991.

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