

**Nan Cheney**

An Inventory of her fonds

In

The Library of the University of British Columbia Special Collections Division

Prepared by:

George Brandak, January 1980

Deborah Gill, May 1986

Revised by:

Norman Amor, August 1991

Jenn Roberts, June 2001

Table of Contents

Fonds description .....	1
Emily Carr Series .....	2
Sub-series	
Letters .....	5
Clippings .....	7
Notes .....	7
Addresses .....	8
Memorabilia .....	8
Manuscripts .....	8
Printed Material .....	8
Photographs .....	8
Nan Cheney Series .....	2
Sub-series	
Clippings .....	9
Printed Material .....	9
Photographs .....	9
Letters .....	10
Memorabilia .....	10
Miscellany .....	11
Subject Files .....	11
Publication of the Carr-Cheney-Toms letters .....	14
Medical Illustration .....	15
Ethel Wilson Series .....	4
Sub-series	
Letters .....	17
Clippings .....	18
Photographs .....	18
Slides .....	18
Essays .....	18
Inventory of Photographs .....	19
Additional Information on Nan Cheney written by N. Amor .....	38

## FONDS DESCRIPTION

### **Cheney, Nan Gertrude Lawson, 1897-1985.**

Nan Cheney fonds. - 1930-1991.

91 cm textual records

279 photographs

107 slides

#### Biographical Sketch:

Born in Windsor, Nova Scotia, Nan Cheney spent part of her childhood in Havana, Cuba, then studied art at Tulane University. She completed the "Art as Applied to Medicine" program at Johns Hopkins University (1921-23) where she worked under medical artist Max Brodel. She was a well-known B.C. portrait painter as well as a medical artist for the University of British Columbia, and McGill University. In 1924 she married Dr. Hill H. Cheney and in 1937 they moved to Vancouver. Cheney met and corresponded with many Canadian artists and she enjoyed a close friendship with Emily Carr in the period before Carr's work had gained general acceptance. Cheney collected material about Emily Carr until December 1979.

#### Scope and Content:

The fonds consists of 71 holograph letters from Ethel Wilson to Cheney, as well as correspondence from Wallace Wilson, Mary [Dodds] and Dorothy McNair. There is also correspondence between Nan Cheney and various artists, including Emily Carr, between the years 1938 and 1984. Cheney's subject files on Canadian artists are included in the fonds, along with newspaper and periodical clippings, memorabilia, photographs, manuscripts, and medical drawings.

#### Notes:

Three immediate sources of acquisition for the records have been determined: material noted in the inventory housed in boxes 1 to 4 were deposited by Nan Cheney at the University of British Columbia Library; a second group of records identified as Addendum 1, housed in boxes 5 to 7-13, were donated from her home after her death in 1985; and a third group of records identified as Addendum 2, housed in box 7-15 through box 9 (oversize), were acquired in 1991.

The material has been arranged in two parts – letters and items by or about Emily Carr and general material about other Canadian artists that Cheney divided into subject files. Arrangement of the records has generally followed the series order devised at UBC Library Special Collections by George Brandak in 1980, Deborah Gill in 1986, and Norman Amor in 1991.

Related material can be found in the Ethel Wilson fonds.

Some restrictions on access apply.

No further accruals expected.

## SERIES DESCRIPTIONS

1. Emily Carr. – 1920-1983.  
Series consists of letters and items by or about Emily Carr and letters exchanged between Cheney and Carr. Series includes memorabilia, unpublished manuscripts about Carr, exhibition catalogues, prints, slides, and clippings.

Title based on contents of series.

- 1A. Letters. – 1930-1980. – 188 items.  
Sub-series consists of incoming and outgoing material, some of which was exchanged between Emily Carr and Nan Cheney, some of which was collected by Cheney.
- 1B. Clippings. – 1932-1983.  
Sub-series consists of clippings from newspapers and periodicals relating to Emily Carr's activities and work.
- 1C. Notes. – 1928-1939.  
Sub-series contains notes taken by Nan Cheney on articles and lectures.
- 1D. Addresses. – 1935.  
Sub-series contains an address given by Emily Carr at Normal School.
- 1E. Memorabilia.  
Series consists of items relating to Carr's activities and work.
- 1F. Manuscripts. – [ca. 1945-ca. 1973]  
Sub-series contains three unpublished manuscripts on Emily Carr.
- 1G. Printed Materials. – 1942-1979.  
Sub-series consists of exhibition catalogues, a brochure, and an article.
- 1H. Photographs. – 1930-1957.  
Sub-series consists of prints and slides relating to Emily Carr, her work and house.

2. Nan Cheney. – 1930-1991.  
Series contains material collected by Cheney about Canadian art and artists other than Emily Carr. It also contains records relating to her medical drawings and the publication of her letters with Humphrey Toms and Emily Carr. Series includes clippings, bulletins, brochures relating to art exhibitions in Vancouver, photographs, letters, memorabilia, drawings, and gallery catalogues.

Title based on contents of series.

- 2A. Clippings. [ca.1938-ca.1983].  
Sub-series consists of clippings from newspapers and periodicals that relate to the activities of artists in Canada.
- 2B. Printed Material. – [ca.1930-ca.1940].  
Sub-series consists of catalogues, bulletins, and brochures relating to art exhibitions. Sub-series also contains biographical information on Nan Cheney.
- 2C. Photographs. – [ca.1930-ca.1960].  
Sub-series consists of prints and slides of artists, paintings, Cheney's work, and her friends.
- 2D. Letters. – 1938-1985. – 91 items.  
Sub-series consists of incoming and outgoing material including several letters written by Cheney to Humphrey Toms and other letters written to or collected by Cheney.
- 2E. Memorabilia.  
Sub-series consists of cards relating to her work.
- 2F. Miscellany.  
Sub-series consists of invoices, articles, newspaper clippings, and an obituary notice for John Wilson.
- 2G. Subject Files.  
Sub-series consists of files on Canadian artists, and on Canadian, American, European, Asian, and African art with a focus on the former.
- 2H. Publication of the Carr-Cheney-Toms letters.  
Sub-series consists of records generated in connection with the publication of the Carr-Cheney-Toms letters in the book *Dear Nan*. Sub-series consists of correspondence, profiles of Cheney by her friends, reviews and notices about the book, and records pertaining to copyright issues.
- 2I. Medical Illustration.  
Sub-series consists of medical drawings produced by Cheney during her career as a medical illustrator at Johns Hopkins, McGill, and the University of British Columbia. Sub-series also contains subject files and clippings relating to medical illustration.

3. Ethel Wilson. – 1951-1980. – 118 items  
Series consists of material relating to Ethel Wilson accumulated by Nan Cheney. Series includes correspondence, newspaper clippings, photographs, slides, and essays.

Title based on contents of the series.

- 3A. Letters. – 1961-1975. – 77 items.  
Sub-series consists of incoming letters and envelopes from Ethel Wilson, Wallace Wilson, and Dorothy McNair to Cheney.
- 3B. Clippings. – 1957-1974. – 4 items.  
Sub-series consists of clippings from newspapers relating to Wilson's activities.
- 3C. Photographs.  
Sub-series consists of photographs and photonegatives of Ethel and Wallace Wilson.
- 3D. Slides. – 1951-1957. – 16 items.  
Sub-series consists of slides of Ethel and Wallace Wilson.
- 3E. Essays.  
Sub-series consists of essays about Ethel Wilson.

## Nan Cheney fonds - Inventory

Note: Boxes 1 to 4 were donated by Nan Cheney to UBC Library; boxes 5 through 7-13, known as 'Addendum 1,' were donated from Cheney's home after her death in 1985; and boxes 7-15 through 9, known as 'Addendum 2,' were acquired in 1991.

Emily Carr Series; Letters Sub-series

### Box 1

- 1-1 Correspondence, Incoming Letters, Emily Carr, 1930, 2 items.
- 1-2 Correspondence, Incoming Letters, Emily Carr, 1931, 2 items.
- 1-3 Correspondence, Incoming Letters, Emily Carr, 1932, 5 items.
- 1-4 Correspondence, Incoming Letters, Emily Carr, 1933, 1 item.
- 1-5 Correspondence, Incoming Letters, Emily Carr, 1935, 1 item.
- 1-6 Correspondence, Incoming Letters, Emily Carr, 1937, 8 items.
- 1-7 Correspondence, Incoming Letters, Emily Carr, Jan. – Feb. 1938, 4 items.
- 1-8 Correspondence, Incoming Letters, Emily Carr, March 1938, 4 items.
- 1-9 Correspondence, Incoming Letters, Emily Carr, April – May 1938, 5 items.
- 1-10 Correspondence, Incoming Letters, Emily Carr, June 1938, 3 items.
- 1-11 Correspondence, Incoming Letters, Emily Carr, July-Sept. 1938, 4 items.
- 1-12 Correspondence, Incoming Letters, Emily Carr, Oct. 1938, 8 items.
- 1-13 Correspondence, Incoming Letters, Emily Carr, Nov. 1938, 3 items.
- 1-14 Correspondence, Incoming Letters, Emily Carr, December 1938, 5 items.
- 1-15 Correspondence, Incoming Letters, Emily Carr, Jan. – March 1939, 3 items.
- 1-16 Correspondence, Incoming Letters, Emily Carr, April – May 1939, 4 items.
- 1-17 Correspondence, Incoming Letters, Emily Carr, June – Aug. 1939, 3 items.
- 1-18 Correspondence, Incoming Letters, Emily Carr, Sept. – Dec. 1939, 4 items.
- 1-19 Correspondence, Incoming Letters, Emily Carr, undated but probably 1939, 6 items.
- 1-20 Correspondence, Incoming Letters, Emily Carr, Jan. – March 1940, 5 items.
- 1-21 Correspondence, Incoming Letters, Emily Carr, April – May 1940, 3 items.
- 1-22 Correspondence, Incoming Letters, Emily Carr, June – Aug. 1940, 3 items.
- 1-23 Correspondence, Incoming Letters, Emily Carr, Sept. – Oct. 1940, 3 items.
- 1-24 Correspondence, Incoming Letters, Emily Carr, Nov. – Dec. 1940, 6 items.
- 1-25 Correspondence, Incoming Letters, Emily Carr, Jan. – Feb. 1941, 5 items.
- 1-26 Correspondence, Incoming Letters, Emily Carr, March 1941, 2 items.
- 1-27 Correspondence, Incoming Letters, Emily Carr, April 1941, 5 items.

- 1-28 Correspondence, Incoming Letters, Emily Carr, May – June 1941, 4 items.
- 1-29 Correspondence, Incoming Letters, Emily Carr, Aug. – Sept. 1941, 4 items.
- 1-30 Correspondence, Incoming Letters, Emily Carr, Oct. – Dec. 1941, 5 items.
- 1-31 Correspondence, Incoming Letters, Emily Carr, Feb. – June 1942, 5 items.
- 1-32 Correspondence, Incoming Letters, Emily Carr, Sept. – Dec. 1942, 4 items.
- 1-33 Correspondence, Incoming Letters, Emily Carr, 1943-1944, 3 items.
- 1-34 Correspondence, Incoming Letters:  
     Burns, Flora, 1967, n.d., 2 items  
     Carr, Alice N., 1945, n.d., 2 items  
     Sloan, David, 1972, 1 item  
     H., 1953, 12 item  
     Unidentified, n.d., 1 item.
- 1-35 Correspondence, Incoming Letters:  
     Toms, Humphrey, Extracts of his letters relating to Emily Carr, 1938-1941, 33 items.
- 1-36 Correspondence, Collected Letters:  
     Burns, Flora to Toms, Humphrey, 1962, 1 item.  
     Carr, Emily to Evitt, Charles and Winnie, n.d., 1 item. Enclosed with this letter is a letter from Betty Clyne explaining the circumstances under which she received letter and decided to send it to Nan Cheney  
     Carr, Emily to Harris, Lawren, n.d., 1 item  
     Grigsby, A.S. to Carr, Emily, 1938, 2 items
- Box 2
- 2-1 Correspondence, First set of copies of transcripts of letters:  
     Carr, Emily to Cheney, Nan, 1930-1937.
- 2-2 Correspondence, First set of copies of transcripts of letters:  
     Carr, Emily to Cheney, Nan, 1938.
- 2-3 Correspondence, First set of copies of transcripts of letters:  
     Carr, Emily to Cheney, Nan, 1939.
- 2-4 Correspondence, First set of copies of transcripts of letters:  
     Carr, Emily to Cheney, Nan, 1940.
- 2-5 Correspondence, First set of copies of transcripts of letters:  
     Carr, Emily to Cheney, Nan, 1941.
- 2-6 Correspondence, First set of copies of transcripts of letters:  
     Carr, Emily to Cheney, Nan, 1942-1944.
- 2-7 Correspondence, Second set of copies of transcripts of letters:  
     Carr, Emily to Cheney, Nan, 1930-1937
- 2-8 Correspondence, Second set of copies of transcripts of letters:  
     Carr, Emily to Cheney, Nan, 1938.
- 2-9 Correspondence, Second set of copies of transcripts of letters:  
     Carr, Emily to Cheney, Nan, 1939.

- 2-10 Correspondence, Second set of copies of transcripts of letters:  
Carr, Emily to Cheney, Nan, 1940.
- 2-11 Correspondence, Second set of copies of transcripts of letters:  
Carr, Emily to Cheney, Nan, 1941.
- 2-12 Correspondence, Second set of copies of transcripts of letters:  
Carr, Emily to Cheney, Nan, 1942-1944.
- Box 7
- 7-5 Correspondence, Incoming Letters relating to Emily Carr:  
Antoniou, Sylvia (National Gallery of Canada), 1979, 1 item  
Schleicher, Edythe Hembroff, 1978, 1 item  
Scott, Andrew, 1979, 3 items. Enclosed with his letter are portions of Nan Cheney's transcript about Emily Carr.  
Shih, Hsio-Yen (National Gallery of Canada), 1979, 1 item  
Toye, William (Oxford University Press), 1979, 1 item  
Varley, Christopher (Edmonton Art Gallery), 1979, 1 item  
Correspondence, Outgoing Letters:  
Cheney, Nan to the Canadian Broadcasting Company, 1973, 1 item. Letter gives permission to use her material in a documentary film on Emily Carr.
- 7-6 Correspondence, Collected Letters:  
Antoniou, Sylvia to Toms, Humphrey, 1979-1980, 3 items  
Henry, E.M. (Chartered Trust and Executor Company) to McCurry, H.O. (National Gallery of Canada), 1944, 2 items  
Kraetschmer, Diana to Toms, Humphrey, 1979, 1 item  
McCurry, H.O. to Henry, E.M., 1944, 1 item  
Toms, Humphrey to Antoniou, Sylvia, 1980, 1 item

Emily Carr Series; Clippings Sub-series

Box 2

- 2-(13-17) Clippings from newspapers and periodicals relating to her activities, 1932-1979.

Box 7

- 7-(7-9) Clippings from newspapers and periodicals relating to her activities and work, 1973-1980. Included here are articles about Edythe Hembroff-Schleicher's biography, the Emily Carr College of Art, the C.B.C. television documentary and the ballet Klee Wyck.

Emily Carr Series; Notes Sub-series

Box 3

- 3-1 Notes by Nan Cheney on articles written about Carr, 1928-1938.

Box 7

- 7-10 Notes by Nan Cheney taken during a talk re: Emily Carr given at the house of Mr. And Mrs. Bingay; also notes taken during a lecture given by Jack Shadbolt, 1938-1939.

## Emily Carr Series; Addresses Sub-series

## Box 3

- 3-2 "Talk on Art" by Emily Carr read before Normal School, 1935, 9 pages.

## Emily Carr Series; Memorabilia Sub-series

## Box 3

- 3-3 Envelopes, stamps, and cards relating to her activities.

## Box 7

- 7-11 Envelopes, stamps, and cards relating to her activities and work. There is something made by her from a bell pull in the old Carr house.

## Emily Carr Series; Manuscripts Sub-series

## Box 3

- 3-(4-6) Three unpublished manuscripts on Emily Carr:  
 "Emily Carr" by Ruth Humphrey, n.d., 8 pages  
 "Emily Carr Tribute" by Dr. G.G. Sedgwick on the March 9 national network 4:15-4:30pm, 1945  
 "Emily Carr: An Interpretation" by Jane Covernton, Honours Essay History 498 Simon Fraser University, 1973.

## Emily Carr Series; Printed Materials Sub-series

## Box 3

- 3-(7-9) Catalogues of Carr's exhibitions are included as well as annotated catalogues of exhibitions at the Vancouver Art Gallery October 1938 and November 1939 and the University of British Columbia November 1938.

## Box 7

- 7-10 Catalogues of Carr's exhibitions are included; also a brochure about the Emily Carr Gallery by E. Hembroff-Schleicher and an article by Christopher Varley on her work.

## Emily Carr Series; Photographs Sub-series

## Box 3

- 3-(10-13) Prints (39) and slides (25) relating to Emily Carr and her work.  
 Prints and slides removed. See Nan Cheney Photo Collection Inventory for accession number and additional details.

## Box 7

- 7-13 Prints (18) and slides (9) relating to Carr, her work, and her house. There are 3 prints from the C.B.C. television documentary on Carr.  
Prints and slides removed. See Nan Cheney Photo Collection Inventory for accession number and additional details.

## Nan Cheney Series; Clippings Sub-series

## Box 3

- 3-(14-20) Clippings relating to the activities of artists in Canada with special reference to those artists operating in Vancouver, the rest of British Columbia, and Eastern Canada. There is a folder of clippings referring to the Group of Seven as well as a folder of paintings reproduced in The Studio.

## Box 5

- 5-3 Clippings from newspapers and periodicals relating to her activities, 1938-1983

## Nan Cheney Series; Printed Materials Sub-series

## Box 4

- 4-1 Bulletins, brochures, and announcements relating to various art exhibitions in Vancouver and at the University of B.C. as well as a program of the Conference of Canadian Artists, 1941.

## Box 5

- 5-4 Biographical information on Nan Cheney and an information sheet from the National Library of Canada. Catalogues of her exhibitions are included as well as catalogues of exhibitions in Trail, B.C., 1930 and in Montreal, 1939.

## Nan Cheney Series; Photographs Sub-series

## Box 4

- 4-2 Prints of Toronto artists, ca. 1929, T. Tanabe, 1953, A.Y. Jackson, 1914, and Dr. G. Sedgwick, 1939.  
Prints and slides removed. See Nan Cheney Photo Collection Inventory for accession number and additional details.

- 4-(3-4) Slides (40) of artists, paintings, and friends.  
Prints and slides removed. See Nan Cheney Photo Collection Inventory for accession number and additional details.

## Box 5

- 5-5 20 prints and 1 slide relating to Nan Cheney's work and friends.  
Prints and slides removed. See Nan Cheney Photo Collection Inventory for accession number and additional details.

## Nan Cheney Series; Letters Sub-series

## Box 5

5-1A Correspondence, Outgoing Letters, Cheney, Nan to Humphrey Toms, 1938-1945, 37 items

5-1B Correspondence, Incoming Letters:  
 Barbeau, Marius, 1962, 1966, 3 items  
 Binning, Jessie, n.d., 1 item  
 Brown, Eric, 1938-1939, 5 items  
 Crawley, Alan, 1973, 1 item  
 Emery, Tony, 1972, 1 item  
 Erickson, Arthur, n.d., 1 item  
 Graham, Colin, 1962, 1966, 3 items  
 Grigsby, A.S., 1944, 1 item  
 Harper, J. Russell, 1961, 2 items  
 Hills, Emily-Jane, 1979, 1 item  
 Hope-Smith, Page, 1984, 1 item  
 Jeffels, R.R., 1983, 1 item  
 Kerner, John, 1956, 1 item  
 Malkin, Peter, 1976, 2 items  
 McCurry, H.O., 1938-1939, 6 items  
 McGeer, Ada, ca. 1981, 1 item  
 Nye, Hermes, 1968, 2 items  
 Sawchuk, Peter, 1980, 1 item  
 Schleicher, Edythe Hembroff, n.d., 1 item  
 Scott, Duncan Campbell, 1946, 1 item  
 Smith, Gordon, n.d., 1 item  
 Smith, Russell, E., 1966, 2 items  
 Sparzani, Blackie Lee, 1974, 1 item  
 Stuart-Stubbs, Basil, 1978, 1 item  
 Tippet, Maria, 1978, 1 item  
 Toms, Humphrey, 1978, 1 item  
 Watt, Robert D., 1972, 1 item  
 Unidentified:  
 Margaret A., n.d., 1 item  
 Geoff, 1985, 1 item  
 Betty H., n.d., 1 item  
 Peg K., n.d., 1 item  
 Molly, 1971, 1 item

5-2 Correspondence, Collected Letters:  
 De Fato, Elizabeth to Toms, Humphrey, 1979, 1 item  
 Toms, Humphrey to de Fato, Elizabeth, 1979, 1 item  
 Tyler, Patricia D. to Toms, Humphrey, 1979, 1 item  
 Varley, Christopher to Mrs. Cashmore, n.d., 1 item

## Nan Cheney Series; Memorabilia Sub-series

## Box 5

5-4 Cards relating to her work.

## Nan Cheney Series; Miscellany Sub-series

## Box 5

- 5-6 Invoices from the Department of Public Works, 1975 and from the Bau-Xi Gallery 1978; "Tribute to Ken Morton, M.D."; "Indian Captivities" by Maurice Barbeau; periodical articles on M. Barbeau and Max Brödel; obituary notice for John Wilson, 1855; and miscellaneous newspaper clippings.

## Nan Cheney Series; Subject Files Sub-series

## Box 4

- 4-5 Binning, B.C.  
Printed material, clippings, advertisement notices for exhibitions and postcards (2). Postcards are Binning to Cheney, n.d., pertaining to his work. One postcard refers to an exhibition by Takao Tanabe.
- 4-6 Bobak, Molly  
Incoming letter 25 February 1951, advertisement for an exhibition 1963, clipping, and Christmas cards relating to her activities.
- 4-7 Capilano, Mary  
Photographs, clippings, and notes pertaining to the life of the well known woman who Cheney painted, 1938.
- 4-8 Cheney, Nan  
Photographs of Cheney's painting "Ice Caves at Garibaldi" August 1939, and clippings relating to her painting.
- 4-9 Erickson, Arthur  
Newspaper and periodical clippings and postcards relating to his various activities and his career as an architect. The file also contains his convocation address for Simon Fraser University, May 26, 1973.
- 4-(10-11) Harris, Lawren  
Newspaper clippings pertaining to his career and death, a catalogue of a Harris exhibition, 1940, an address delivered by him at the Vancouver Art Gallery entitled "Art as an expression of the values of its day," notice of another exhibition, n.d., with an introduction by B.C. Binning, and a typescript, author unknown, referring to the opening of another Harris exhibition.  
The file contains three letters from Bess Harris to Nan Cheney, 1964, and Ken [Morton] to Cheney, February 1, 1970.
- 4-12 Lemieux, Mrs. Jean Paul  
Letter to Cheney relating her recent activities, n.d.
- 4-13 Macdonald, J.W.G.  
Letters (6) from J.W.G. Macdonald to Nan Cheney, March 21, 1939 to June 27, 1974, relating to his painting. Letters (2) from R. Ann Pollock, National Gallery of Canada, to Cheney, 1969, pertaining to the loan of a Macdonald letter for research purposes.

- 4-(14-16) Newton, Lillias Torrance  
Clippings (17) and biographical information relating to the Montreal artist's portrait painting as well as postcards, prints of portraits and a photograph of Cheney and Newton, 1959. The file contains letters (12) from Lillias Newton to Nan Cheney September 6, 1946 to September 21, 1971, including 2 letters not dated. A letter from Bobby Dyde (Mrs. A. Palunt) to Cheney pertains to the conferring of an honorary doctorate degree on Lillias Newton at the University of Alberta June 1972.
- 4-17 Pepper, George  
A photograph of Pepper and a clipping of a mural painting.
- 4-18 Plaskett, Joe  
Clipping, notices of exhibitions, postcard, and Christmas card relating to his activities, n.d., 1960-1971.
- 4-19 Smith, Gordon  
Clippings, notices of exhibitions, and postcards pertaining to the artist's activities. In addition, the file contains an extract from "Critics at Large." C.B.C. November 19, 1957, on Smith and a copy of a letter by Smith to Time Magazine November 4, 1966 pertaining to their story on him.
- Box 5
- 5-(8-11) Canadian Artists  
Bulletins, brochures, announcements, and clippings relating to the activities of artists other than Emily Carr in Canada and to exhibitions of their work, 1937-1985.
- 5-(12-13) Canadian Art  
Clippings and printed material pertaining to art, galleries, and exhibitions in Canada. There is a folder relating to the Vancouver art Gallery (1941-1985) and a folder pertaining to the Museum of Anthropology at U.B.C.
- Box 6
- 6-(1-2) Canadian Art  
Clippings and printed material pertaining to art galleries, and exhibitions in Canada. There is a folder relating to the Vancouver Art Gallery (1941-1985) and a folder pertaining to the Museum of Anthropology at U.B.C.
- 6-3 Binning, B.C.  
Notice of exhibition, catalogue of drawings, and a letter from Jessie Binning to Nan Cheney, May 24, 1980.
- 6-4 Casson, A.J.  
Newspaper and periodical clippings pertaining to his activities and work.
- 6-5 Colville, Alex  
Newspaper clippings and an advertisement notice for a lecture on his life and work given by Dr. David Burnett
- 6-6 Doray, Audrey Capel and Victor  
Newspaper clippings pertaining to their activities as well as notices for exhibitions. Also included are the Association of Medical Illustrators Newsletter and a Biomedical Communications Annual Report, 1983-1984.

- 6-7 Erickson, Arthur  
Clippings pertaining to his activities. The folder includes articles in the magazines Home and Living, 1968, and The New Yorker, 1979, as well as the Royal Bank Award, 1971. There is a letter written by Myrtle Erickson to her son Don ca. 1947.
- 6-8 Harris, Lawren  
Newspaper clippings relating to his activities, 1976-1985, and 2 notices for exhibitions of his work.
- 6-9 Hughes, E.J.  
Newspaper clippings relating to his activities.
- 6-10 Knox, Peggy  
Her account of her trip to China and 2 copies of remarks made by Pat Horrobin.
- 6-(11-13) Livesay, Dorothy  
Outgoing letters to Nan Cheney. The file includes newspaper and periodical clippings pertaining to her work and activities (1944-1984) and announcements of her work and lectures.
- 6-14 MacDonald, Jock  
Clippings pertaining to his activities and an announcement of a lecture and of an exhibition of his work. There are 2 letters from Joyce Zemans of York University to Nan Cheney re: Jock MacDonald.
- 6-15 Newton, Liliás Torrance  
1 clipping pertaining to her work, a copy of her portrait of Dr. Sedgewick, 1949, and a photograph of one painting. The folder includes 2 letters from Jo Newton re: Liliás Newton, 1979-1980, as well as an obit appraisal, 1980.  
Photograph has been removed. See Nan Cheney Photograph Collection Inventory for accession numbers.
- 6-16 Onley, Toni  
Clippings from newspapers and magazines relating to his activities, and announcements of exhibitions of his work.
- 6-17 Pepper, G.D.  
Announcement of and catalogue for a memorial exhibition of his war paintings, 1964.
- 6-18 Plaskett, Joseph  
1 newspaper clipping pertaining to his life and work, announcements of exhibitions, and an announcement of and catalogue for his exhibition at Canada House, London.
- 6-19 Reid, Bill  
Newspaper and periodical clippings pertaining to his activities; cards; his forward to Haida Monumental Art.  
Photograph removed. See Nan Cheney Photograph Collection Inventory for accession numbers.
- 6-20 Shadbolt, Jack  
Clippings and announcements of exhibitions.

- 6-21           Smith, Gordon  
Clippings relating to his activities as well as notices of exhibitions. There is a booklet put out by the Vancouver Art Gallery on his life and work; also postcards (6) written to Nan Cheney. Photograph removed. See Nan Cheney Photograph Collection Inventory for accession numbers.
- 6-22           Wilson, Ethel  
An article on the Ethel Wilson papers.
- 6-23           British Columbia  
Clippings about Spatsizi, Skeena River, and Bruno Gerussi.
- Box 7
- 7-1            Canada  
Two catalogues from the National Gallery of Canada; clippings pertaining to the National Gallery; 2 book reviews.
- 7-2            U.S.A.  
Clippings, brochures, and announcements of American art and artists. There is a clipping about photography as well as a 1936-1937 circular from the School of the Museum of Fine Arts in Boston.  
Photograph removed. See Nan Cheney Photograph Collection Inventory for accession numbers.
- 7-3            U.K.  
Clippings relating to Dylan and Caitlin Thomas and to the Mitford family; there is also a leaflet about woodcuts, as well as a booklet "Tank and Tank Folk" by Eric Kennington.
- 7-4            Foreign  
Announcements of exhibitions of European, Asian, and African art, and clippings about European art, Rodin and Rilke.

Nan Cheney Series; Publication of the Carr-Cheney-Toms letters Sub-series

- Box 7
- 7-15           Cheney Trust Fund, 34 items.  
Correspondence re: fundraising, compilation of the painting lists, publicaiton expenses, and administration of funds, 1986-1991.
- 7-16           Lists of paintings by Nan Cheney, 1986-87, 8 items.
- 7-17, 7-18    Profiles of Nan Cheney, 1961-1990, 22 items.  
Correspondence and memoranda from Cheney's friends and family, 1985-1990  
Clippings and notices, 1961-1986.
- 7-19           Editorial, 1988, 2 items  
Kay Cashmore's memorandum and Victor Doray's original Foreword for *Dear Nan*.
- 7-20, 7-21    Copyright Issues, 1979-1989, 8 items.  
Correspondence and memoranda, wills of Cheney, Carr, and Ira Dilworth (photocopies).
- 7-22           Proposed Illustrations, 1989, 44 items  
Lists, photocopies, prints and transparencies.

7-23                   Reviews and Notices of Dear Nan, 1990-1991, 10 items.

Nan Cheney Series; Medical Illustration Sub-series

Box 7

7-24                   Johns Hopkins, 1921-22, 14 items.  
 1921 - Vocal Cords [sic] of a pig [col. sketch]  
 1921 - Problem set by Prof. Brodel [Abdominal cavity]  
 1921 - To demonstrate Ross board technique [on board]  
 1921 - [Serratus Anterior] [on board]  
 1922 - Pig's vocal chords [col. sketch]  
 1922 - Negro Male [cranial section]  
 1922 - White Female [cranial section]  
 1922 - Negro [facial muscles]  
 1922 - Art. and veins ... dissected down to intestine [col. sketch on board]  
 1922 - [Brain sections]  
 1922 - [Untitled] [on board]

Publication, 1921, 1 item.  
 Byers, W. Gordon M. "A Case of Intermittent Exophthalmos." *Archives of Ophthalmology* 1, no. 6, 569-573. Offprint. [presentation copy; 1 plate by Cheney]

Box 8

8-1                   McGill, 1923-24, 10 items.  
 1923 – [Chest cavity] [photographic print]  
 1923 – Cancer of Kidney [photographic print, on board]  
 1923? – [Abdominal studies] [on board]  
 1924 – Aplastic Kidney [photographic print] (2 copies)  
 1924 – Infectious Granuloma (left) [Dr. Mackenzie] [photographic print] (2 copies)  
 1924 – Hydronephrosis - - Anterior View [photographic print] (2 copies)  
 1924 – Hydronephrosis - - Posterior View [photographic print] (2 copies)

8-2                   McGill, 1932-36, 7 items.  
 1932 – Corrected Transposition in Incomplete Heterotaxy – Posterior View [for Dr. Maude Abbott's book on congenital Heart Conditions] [photographic print]  
 1932? – Incomplete Heterotaxy – View of right auricle [Dr. Maude Abbott] [photographic print]  
 1934 – Congenital Polycystic Kidney [colour transparency]  
 1934 – Hypoplasia of Kidneys [photographic print]  
 1934 – Papillary Carcinoma of the Bladder [photographic print] (2 copies)  
 1935 – [Heart] –Ruptured post. Wall lt. Ventricle [Dr. Maude Abbott] [on board]

Publications, 1934, 6 items  
 1934 – Birkett, Herbert S. "Lipoma of the Larynx – Intrinsic in Origin." Reprint from *Festschrift fur Prof. Dr. Ino. Kubo*. (1 plate only)  
 1934 – Birkett, Herbert S. "Lipoma of the Larynx – Intrinsic in Origin." Offprint from *Journal of Laryngology and Otology* 49 (Nov. 1934): 733-740. (2 plates by Cheney; 2 presentation copies, 1 inscribed)

8-3                   UBC, 1951-62, 30 items.  
 Undated – [Hand Studies]  
 Undated – [Full length body outline, enlarged forearm]

- Undated – [Arterial Studies] [on boards]  
 Undated – [Retina] [col. drawing]  
 Undated – Deep dissection of forearm [photographic prints]  
 Undated – [Abdominal surgery on infant] [3 photographic prints; 2 sets]  
 Undated – Studies of tendons in hands] [on boards]  
 Undated – [Throat studies]  
 Undated – [Kidney studies] [1 part col.]  
 Undated – [Abdominal studies]  
 Undated – [Back muscles]  
 Undated – [Bone study] [on board]  
 Undated – Fibromyomata of uterus [col., on board]
- 8-4 UBC, 1951-62, 64 items.  
 1952 – [Untitled] [Dr. H.H. Boucher] [on board]  
 1952 – Thromboendarterectomy [Dr. Alan McKenzie] [sketches & notes; 1 mounted on board]  
 1953-54 - [Stomach] [Dr. Musgrove]  
 1953-54 – [Various studies] [Dr. W. Boyd]  
 1954 – Body Profile Outline Chart [Dr. R.B. Kerr] [with cover letter]  
 1954? – [Stomach sections] [Dr. F.R.C. Johnstone]  
 1954 – [Brain study]  
 1955 – [Kidney tumors] [Dr. Taylor] [notes and sketches]  
 1957 – Gall bladder [Dr. Lesk] [notes & sketches]  
 1957 – Pathogenesis of Atherosclerosis [Dr. Taylor]
- 8-5 UBC, 1951-62, 49 items.  
 1957 – Fracture of the Talus [Dr. Storr] [notes, sketches (some part col.), photographic prints]  
 1957 – Glomus Jugulare Tumor [Dr. R. Taylor] [col. drawings on boards, offprint, sketches]
- 8-6 UBC, 1951-62, 37 items.  
 1958? – Vaginal hysterectomy [Dr. J. Harrison] [notes & sketches]  
 1960? – Apparatus [Dr. A. Mackenzie]  
 1961 – [Untitled] [Dr. K. K. Parnell]
- 8-6 Subject file Max Brodel, Works with Brodel Illustrations, 1912-1941.  
 1912 – Banquet of the American Gynecological Society, 28 May. Menu. [Cover art by Brodel] [1 folded card, 2 mounted enlargements of the design]  
 1914 ? – Cullen, Thomas S. “Unusual Cases Illustrating Points in Diagnosis and Treatment.” *Surgery, Gynecology, and Obstetrics*, n.d., 1-6. [Reprint]  
 1917 – Cullen, Thomas S. “The Surgical Methods of Dealing with Pelvic Infections.” *Surgery, Gynecology and Obstetrics*, Aug., 134-46. [Reprint]  
 1921 – Cullen, Thomas S. “Three cases of Subperitoneal, Pedunculated Adenomyoma.” *Archives of Surgery* 2 (May 1921): 443-454. [Reprint]  
 1921 – Cullen, Thoman S. “Early Squamous Cell Carcinoma of the Cervix.” *Surgery, Gynecology, and Obstetrics*, Aug., 134-44. [Reprint]  
 1921? – Cullen, Thomas S. “Further Notes on Diseases of the Umbilicus.” *Surgery, Gynecology, and Obstetrics*, n.d., 1-27. [Reprint]  
 1922 – Cullen, Thomas S. “The Uses of Sutures as Tractors in the Vaginal Operation for Prolapsus.” *American Journal of Obstetrics and Gynecology* 4 (Nov. 1922): 1-8. [Reprint]  
 1923 – Darner, H. Luran. “The End-Results in Nearly Three Hundered Cases in which the Gall Bladder was Drained – Not Removed.” *Surgery, Gynecology, and Obstetrics*, Nov., 579-98. [Reprint]

- 8-7 Subject file Max Brodel, Works with Brodel Illustrations and other items, 1924-1941.  
 1924 – Cullen, Thomas S. “A Progressively Enlarging Ulcer of the Abdominal Wall Involving the Skin and Fat, Following Drainage of an Abdominal Abscess Apparently of Appendiceal Origin.” *Surgery, Gynecology, and Obstetrics* May 1924, 579-82.  
 1939 – [Ear Channel] [1 leaf]  
 1941 – [Inner ear] [1 leaf; obverse has: Inner ear, by P.D. Malone, 1945, “Based in large part on the preliminary sketches and studies of Max Brodel”]

Caricature of Brodel and Menchen at the piano, 1921-22, [mounted on board], 1 item.

Articles on Brodel’s work:

Brodel, Max. “Medical Illustration.” [typescript] 16 p.

Cullen, Thomas S. “Max Brodel, 1870-1941: Director of the First Department of Art as Applied to Medicine in the World.” [photocopy] 29 p.

- 8-8 Maria Wishart (clippings) [photocopies]  
 Anna Zinkeisen (article in *Studio*, Apr. 1954, 114-115)

Clippings file, 1957-1981, 26 items.

Medical Illustration, 1957-1980

UBC personalities, 1965-1981

#### Box 9

- 9-1 Johns Hopkins, 1921-22, 2 items.  
 1921 – [Bone fragment], inscribed “1<sup>st</sup> Medica Drawing by Nan Cheney” [on board] (oversize)  
 1922 – [Untitled] [on board] (oversize)

UBC, 1951-62, 30 items

Undated – [Sketches for a crest for the UBC Medical School] [some col.] (oversize)

Undated – [Earthworm studies] (oversize)

Undated – [Brain views] [overlays] (oversize)

Undated – Cardiac Arrest [on board] (oversize)

- 9-2 UBC, 1951-62, 51 items.  
 1953 – Aortic Homograft [Dr. Alan McKenzie] [sketches (1 mounted on board), notes, & article with 2 figs. By Cheney] (oversize), 8 items.  
 1954-55 – Body Profile Charts [Dr. McCreary] [Includes also caricatures of Dr. McCreary] (oversize), 17 items.  
 1954-56 – Appartatus - - Rats - - Dogs - - Etc. [Dr. H. Copp] [some on boards] (oversize), 26 items.

- 9-3 UBC, 1951-62, 30 items.  
 1957 – Lung Sections [Dr. Wm. Trapp] (oversize), 17 items.  
 1957 – Kidneys [Dr. John Balfour] [1 part col.] (oversize), 4 items.  
 1961 – Diagram [of apparatus] [Dr. J. Henke] (oversize), 9 items.

#### Ethel Wilson Series; Letters Sub-series

##### Box 4

- 4-20 Correspondence, Incoming Letters, Ethel Wilson, 1961-1970, 6 items.  
 4-21 Correspondence, Incoming Letters, Ethel Wilson, 1972, 21 items.

- 4-22 Correspondence, Incoming Letters, Ethel Wilson, 1973, 10 items.
- 4-23 Correspondence, Incoming Letters, Ethel Wilson, 1974-1975, 12 items.
- 4-24 Correspondence, Incoming Letters, Ethel Wilson, n.d., 24 items.
- 4-30 Correspondence, Incoming Letters, Wallace Wilson, Dorothy McNair, [Mary Dobbs?], 1962-1980, 5 items.
- 4-31 Correspondence, Envelopes from letters written by Ethel Wilson to Nan Cheney.

Ethel Wilson Series; Clippings Sub-series

Box 4

- 4-25 Clippings from newspapers relating to her activities, 1957-1974, 4 items.

Ethel Wilson Series; Photographs Sub-series

Box 4

- 4-26 Photographs and negatives of Ethel and Wallace Wilson. One photograph of oil painting of servant, Chow Lung.  
Photographs removed. See Nan Cheney Photograph Collection Inventory for accession numbers.

Ethel Wilson Series; Slides Sub-series

Box 4

- 4-27 Slides of Ethel and Wallace Wilson, 1951-1957, 16 items.  
Slides removed. See Nan Cheney Photograph Collection Inventory for accession numbers.

Ethel Wilson Series; Essays Sub-series

Box 4

- 4-28 Sontoff, Helen. Ethel Wilson at Lac Le Jeune., 1980, 2 items.
- 4-29 Mortimer, Raymond. Artist, Critic, Public. Comment by Ethel Wilson.

### THE NAN CHENEY PHOTO COLLECTION INVENTORY

The Nan Cheney Photo Collection is comprised of 386 items that have been removed from the Nan Cheney fonds. Of these, 239 are small prints and negatives, 39 are prints, 107 are slides, and there is one oversize print. These items are numbered BC1849/1-200.

There are many duplicate photographs, negative, and slides in the section of the inventory (BC1849/1-86) devoted to Emily Carr. For this reason the order in which the items had been placed in the Nan Cheney Collection had to be rearranged for the photo collection. \*

The photos, negative, and slides (the slides are duplicate images of the photos, with one or two exceptions) numbering 1-86 are primarily images of Emily Carr (1871-1945) and her artwork. Nan Cheney, a friend of Emily's, recorded Emily Carr's life with her photography, from August of the year 1930, to 1944, a year before Emily's death. During this period of time, Emily Carr was living at 646 Simcoe Street (also known as "the House of all Sorts") in Victoria, B.C. Nan Cheney took many photographs of Emily in her garden, posing with her animals. In 1936 Emily Carr moved to 316 Beckley Street where she set up a studio. When her heart problems grew to be too much for her to bear, she moved to her sister Alice's schoolhouse on St. Andrew's Street. Nan Cheney's photographs records Emily Carr's old age, and often show her moodiness. Nan Cheney is not the only photographer in this collection, however. Humphrey Toms also took many of the photographs and a few were taken by H.U. Knight and Mortimer Lamb.

The slides (#90-#158) are primarily informal images taken by Cheney of her numerous Canadian artist friends, as well as slides portraying various U.B.C. dignitaries and other well-known Canadians. These date from 1951-1969 and include a section (numbered 149(a-f)-158) that is devoted to Dr.'s Ethel and Wallace Wilson.

Photographs numbered 159-200 are mainly photographs of Nan Cheney's many friends and acquaintances, as well as photographs of art work, including her own. Also there is a series of photographs which record a sculpture show at U.B.C. in 1956 (#196a-1).

For the purpose of identifying and dating photographs with Emily Carr as their subject, the books Emily Carr: a biography (1979) by Maria Tippet, and The Art of Emily Carr (1979) by Doris Shadbolt, were used extensively. \*\*

\* Re: folder numbers

The folder numbers (noted in the inventory) refer to the specific folders in the Nan Cheney fonds from which the photographs etc. were removed. It is possible to reconstruct the original order of the photographs in relation to the manuscripts by checking the folder number. Also refer to the Original Order of the Nan Cheney Collection Photo Inventory

\*\* The phrases and dates enclosed by square brackets are guesswork by the cataloguer. The initials D.S. for Doris Shadbolt and M.T. for Maria Tippet have been written by the brackets where their books were used for identification purposes.

#### Code

Small print	sp
Oversize	O/S
Duplicate	dup.
Print	p
Slide	s
Colour Slide	cs

## List of Slides (#90-149(a-f))

Archipenko, M.	#100
Bell, Allistair	#97, #98
Binning, B.C.	#93
Bobak, Bruno	#91
Bobak, Molly	#90, 92
Comfort, Maj. Charles	#124
Fisher, Orville	#117
Haig-Brown, Mr. R.	#105, 106
Harris, Bess	#134, 138, 139, 142, 143, 147
Harris, Lawren	#133, 137, 138, 139, 141, 142, 145, 147
Hume, Bob	#114
Jackson, Dr. A.Y.	#99, 141, 135
Kakinuma, Thomas	#95, 96
Lemieux, Jean-Paul	#101, 102, 103, 132
Lett, S.	#118
Lismer, A.	#131, 146, 147
Mackenzie, Dr.	#114, 118, 132
McNairn, Dr.	#127, 148
Newton, Liliias Torrence	#94, 122, 121, 125, 126
Norris, George A. (sculpture)	#115
Plaskett, Joe	#107, 129, 130
Read, Sir Herbert	#113, 114
Robertson, Marjorie (sculpture)	#112
Reid, Tom	#109
Smith, Marion	#107, 108
Smith, Gordon	#108, 123, 143
Tanabe, Takao	#120
Thomas, Lionel	#128
Weber, Gordon	#119
Wilson, Ethel	#138, 140, 144

Inventory prepared August 1, 1986 by

Rosemary Waters

(The following items #1-86) were removed from Folders 7-13, 3-10, 3-11, & 3-12)

BC1849/1	Emily Carr with her two cats and long-haired griffon (dog) at 646 Simcoe St. Victoria, B.C. Photo: Nan Cheney. Slide X73 of same image.	sp dup. (two p) n	Aug. 1930
BC1849/2	Emily Carr with her longhaired griffon at the back veranda of 646 Simcoe St. Victoria, B.C. Photo: Nan Cheney. Slide #72 (and dup.) of same image.	p dup. (p) n	Aug. 1930
BC1849/3	Emily Carr sitting on the back veranda holding her longhaired griffon and the cat, at 646 Simcoe St. Victoria, B.C. Photo: Nan Cheney. Slide #77 of same image.	p n	[Aug.] 1930

BC1849/4	Emily Carr holding "Woo" (her monkey) and her longhaired griffon on her shoulders at 646 Simcoe St. Victoria, B.C. Photo: Nan Cheney.	sp dup. (p) n	[Aug.] 1930
BC1849/5	"Woo" and the longhaired griffon sitting on a table on the back veranda at 646 Simcoe St. Victoria, B.C. Photo: Nan Cheney.	sp dup. (sp) n	Aug. 1930
BC1849/6	A close-up of Emily Carr's "Woo" and her longhaired griffon sitting on a table at [the back veranda 646 Simcoe St. Victoria. Photo: Nan Cheney.	sp dup. (sp) n	[Aug.] 1930
BC1849/7	Emily Carr petting "Woo" and her longhaired griffon at [the back veranda] 646 Simcoe St. Victoria. Photo: Nan Cheney. Slide # 75 of same image.	sp dup. (p) n	Aug. 1930
BC1849/8	Emily Carr with her monkey "Woo" and her longhaired griffon at the back veranda D 646 Simcoe St. Photo: Nan Cheney. Slide #74 (and dup.) of same image.	n p dup. (two p)	[Aug.] 1930
BC1849/9	Emily Carr in the garden of her 646 Simcoe St. house, holding her longhaired griffon with "Woo" on her shoulder. Photo: Nan Cheney. Slide #76 (and dup.) of same image.	p n dup. (copy n)	Aug. 1930
BC1849/10	Emily Carr in her studio at 316 Beckley St. Victoria, B.C. holding her longhaired griffon. (Print faded) Photo: Nan Cheney.	sp n	1937
BC1849/11	Emily Carr smoking in her studio at 316 Beckley Street. (Print slightly blurred.) [Photo: Nan Cheney.]	sp n	[1937]
BC1849/12	Emily Carr holding her long and shorthaired griffons on the veranda of 316 Beckley St. Victoria, B.C. [Photo: Nan Cheney]	sp	[1937]
BC1849/13	Emily Carr sitting with her longhaired griffon on her lap in the Beckley Street studio. (Print slightly blurred.) Photo: Nan Cheney.]	sp dup. (sp) n	1938
BC1849/14	Emily Carr's house covered with snow, at 316 Beckley St. Victoria. (Image faded and spotted) Photo: Nan Cheney.	sp dup. (2sp) n	Winter, 1938-39

BC1849/15	Emily Carr sitting in her studio at 316 Beckley St. Victoria. [Beside her is "Stumps and Sky" (D.S.) (Image very light and blurred) Photo: Nan Cheney.	sp n	1937
BC1849/16	Emily Carr leaving for a sketching trip, [to Kapoor, north of Victoria] (M.T.) "up Island to a logging camp." (N. Cheney), (She is sitting on a ferry pier on her travelling clothes, holding a longhaired griffon.) Photo: Nan Cheney. Slide #71 (and dup.) of same image.	sp dup. (p) n dup. (copy)	Summer, 1930
BC1849/17	Emily Carr's 316 Beckley Street Studio. [On the wall is "West Coast Forest of Great Trees", oil on paper, c. 1932-34- (D.S.) Photo: Nan Cheney.	sp dup. (sp) n	1937
BC1849/18	Emily Carr and Nan Cheney on E.Carr's veranda at 316 Beckley St. Photo: Humphrey Toms.	sp	June, 1938
BC1849/19	Emily Carr's living room (fireplace and chair) at the Beckley St. house, Victoria, B.C. Photo: Nan Cheney. Slide #83 (and dup.) of same image.	sp dup. (two sp) n	1937
BC1849/20	Rocking chair at a corner of Emily Carr's sitting room. Beckley St., Victoria. Photo: Nan Cheney. Slide #82 of same image.	sp dup. (five sp) n dup. (n)	1937-38
BC1849/21	Emily's cat chasing "Woo" in the garden at 646 Simcoe St., Victoria, B.C.	sp n (copy)	1930
BC1849/22	Emily Carr reading a letter from Eric Brown, Director of the National Gallery, at 646 Simcoe St. Photo: Nan Cheney. Slide #80 (and dup.)	sp n dup. (p)	1930
BC1849/23(a-c)			
a	A painting of Emily Carr's entitled "Wind in the Tree Tops", oil on canvas, 21" by 36", painted 1940. (Painting on stand.) Black and white photo. [Photo: Nan Cheney]	sp n dup. (n)	[1940]
b	"Wind in the Tree Tops" (Same painting as "a" but slightly different photo image.) Black & white; [photo: Nan Cheney.]	sp n	[1940]
c	"Wind in the Tree Tops" (Same painting as "a" and "b" but different photo image.) [Photo:, Nan Cheney.]	n dup. (n)	[1940]

BC1849/24(a-b)	a	"Wind in the Tree Tops" (Same painting as "a" but different photo image.) (No background, only painting.) [Photo: Nan Cheney].	sp n	[1940]
	b	"Wind in the Tree Tops" Image of painting and frame. Black and white, matte finish. Information on back of photo.	p	[1940]
BC1849/25(a-c)	a	"Telegraph Bay" a painting by Emily Carr. Painted summer 1939, 24" by 36", black & white. Photo: Nan Cheney.]	n dup. (n)	[1940]
	b	"Telegraph Bay" (Painting on a stand in a room.) (Photo: Nan Cheney.)	sp	[1940]
	c	"Telegraph Bay" (Slightly different image from "b". Image of painting with frame in black and white.)	sp	[1940]
BC1849/26		Emily Carr sitting in a corner of her 316 Beckley St. veranda, Victoria, B.C. (In The image, Emily's face is obscured.) [Photo: Humphrey Toms]	n	1938
BC1849/27		Emily Carr sitting on a rocking chair with two (long and shorthaired) griffons on her lap, on the veranda at 316 Beckley St. Victoria, B.C. Photo: Humphrey Toms.	sp n	1938
BC1849/28		Emily Carr sitting on the veranda at 316 Beckley St., holding her long and short-haired griffons. Photo: Humphrey Toms	sp n	1938
BC1849/29		Emily Carr sitting on the veranda at 316 Beckley St. with her longhaired griffon on her lap and holding the short haired griffon. Photo: Humphrey Toms.	sp n	1938
BC1849/30		Emily Carr sitting on the veranda at 316 Beckley St. Victoria, B.C., with the longhaired griffon on her lap and the shorthaired griffon licking her face. [Photo: Humphrey Toms]	n	1938
BC1849/31		Emily Carr sitting on the veranda with her long and shorthaired griffons, at 316 Beckley St., Victoria. Photo: Humphrey Toms.	sp n	1938
BC1849/32(a-b)	a	Emily Carr sick in bed with her shorthaired griffon. [Photo: N. Cheney.]	sp n	1944
	b	Slightly different image to "a".	n	

BC1849/33	Emily Carr sick in bed with her two griffons (long and shorthaired). [Photo: Nan Cheney]	n	1944
BC1849/34	Emily Carr's face. (Deeply shadowed image.) [Photo: Nan Cheney.]	n	[1944]
BC1849/35	Emily Carr sitting in studio at her sister Alice's schoolhouse. (Image very faint.) [Photo: N. Cheney.]	n	[1944]
BC1849/36	Emily Carr sitting in studio with shorthaired griffon, at St. Andrew's St. Victoria. (Image very faint.) [Photo: N.Cheney]	n	[1944]
BC1849/37(a-b)	a Emily Carr, holding two dogs. (Image very faint) Neg. stained with ink. [Photo: Nan Cheney.]	n	[1944]
	b Emily Carr, holding two dogs. (Image very faint.) Slightly different image from "a". [Photo: Nan Cheney.]	n	[1944]
BC1849/38(a-c)	a Emily Carr's studio at 316 Beckley St. (Image very dark) [Photo: N. Cheney.]	n	[1936-1939] (M.T.)
	b Emily Carr's 316 Beckley St. studio. Emily Carr sitting in corner. (Very dark image.) [Photo: N. Cheney.]	n	[1936-1939] (M.T.)
	c Very dark image. (At Beckley Street)	n	[1936-39] (M.T.)
BC1849/39	Emily Carr's studio a 316 Beckley St. Victoria, B.C. ["Stumps and Sky", c. 1934] (D.S.) is on the easel. (Image faint and blurred.) [Photo: N.Cheney.]	sp n	1937
BC1849/40	Emily Carr holding both long and shorthaired griffons in her studio at 316 Beckley St, Victoria, B.C. [Photo: Nan Cheney.] Slide #79 (and dup.) of same image.	p n	1938
BC1849/41	Emily Carr sitting in her Beckley St. studio, holding her griffons. (Close-up on face) [photo: Nan Cheney.]	sp n	1938
BC1849/42	Emily Carr sitting in her studio, holding a longhaired griffon., at 316 Beck W St., Victoria, B.C. [Photo: Nan Cheney]	n	1938

BC1849/43	Close-up view of Emily Carr holding her griffons in the Beckley St. studio. [Photo: N. Cheney.]	sp n	1938
BC1849/44	Emily Carr looking thoughtful in her 316 Beckley St. studio. (Close-up on face.) Photo: Humphrey Toms.	sp dup. (sp) n	1937
BC1849/45	Emily Carr in her Beckley St. studio wearing a dress made from a Hudson's Bay blanket. Photo: Humphrey Toms.	sp n	1937-38
BC1849/46	Emily Carr sitting on a veranda at Alice Carr's schoolhouse on St. Andrews St., Victoria. Photo: Humphrey Toms.	sp dup.(sp)	Aug. 6, 1941
BC1849/47	Emily Carr and Miss Rhodes (In "Emily Carr" by Maria Tippet, this photo is identified as E. Carr and Flora Burns) Millstream Road, Langford, B.C. Photo: Humphrey Toms.	sp	June 24, 1939
BC1849/48	"Rat Hall" (a small cottage), Millstream Road, Langford. Photo: H. Toms. Slide #86 of same image.	sp	June 24, 1939
BC1849/49	Albert Head gravel pits where Emily Carr spent June of 1936. Photo: H. Toms Slide #84 of same image.	sp	June 30, 1939
BC1849/50	A view of the Albert Head gravel pits where Emily Carr spent June 1936. Photo: Humphrey Toms. Slide # 85 and dup. of same image.	sp	June 30, 1939
BC1849/51	Emily Carr's 316 Beckley St. studio, (paintbrushes and paintbox). Photo: Nan Cheney	sp dup.(two sp) n	1937-38
BC1849/52	Emily Carr's studio at 316 Beckley St, Victoria, B.C. Paintbrushes and a painting on an easel.) ["Stumps and Sky", c. 1934] (D. S.) Photo: Nan Cheney.	sp	1937
BC1849/53	Three of Emily Carr's canvases in exhibition at Vancouver Art Gallery. (Three forest studies) [on the left is "Old and New Forest", oil on canvas, c. 1931-32], (D.S.) Photo: N.Cheney.	n	1938
BC1849/54(a-e)	a A portrait of Emily Carr painted by Nan Cheney in 1937. (Close-up shot of painting) Colour print. Imageslightly askew. (Photo: N. Cheney]	sp n dup. (sp)	1967:

	b-d	A portrait of Emily Carr photographed in the Victoria Art Gallery. Different viewing angles. (Colour prints) [Photos: Nan Cheney]	sp's n's	[1967]
	e	Close-up of portrait of Emily Carr.	N	[1967]
BC1849/55(a-d)				
	a	Nan Cheney's Emily Carr portrait. (Image only of portrait, no background.) Photo: N.C.]	n dup. (n)	[1938]
	b	"Emily Carr" portrait in progress, at 316 Beckley St., Victoria. (Image of painting on easel.) [Photo: N.C]	sp n	1937
	c	Nan Cheney's finished portrait of Emily Carr propped up on floor. Photo: N. Cheney.]	n	[1937]
	d	N. Cheney's Emily Carr portrait. (Image of portrait slightly askew) [Photo: N.C]	n	[1938]
BC1849/56		Portrait of Emily Carr by Nan Cheney. Painted in Nov. 1937 at 316 Beckley St. Victoria, B.C. (More info. on back of print) Taken by Vanderpant Galleries, Vancouver, B.C.	p dup. (three sp)	1938
BC1949/57		Very dark image. (Possibly Emily Carr sitting in a corner of the studio at 316 Beckley St.)	n.	1937-38
BC1849/58		Emily Carr's house at 316 Beckley St., Victoria. Emily Carr on veranda. Photo: Nan Cheney. Slide #78 (and dup.) of same image.	sp dup. (two sp) dup. (p) N	June 1938
BC1849/59		Emily Carr's house at 316 Beckley St. Photo: N. Cheney.	sp N dup. (sp, p)	June 1938
BC1849/60		Nan Cheney in Emily Carr's garden at 646 Simcoe St., Victoria, B.C., holding Emily's black cat. two [Photo: Humphrey Toms]	sp dup.(sp) n	summer, 1930
BC1849/61		The old Carr family house, on Government St., Victoria, B.C.	n dup. (n) P	n.d.
BC1849/62		Emily Carr sitting next to a painting ["West Coast Forest of Great Trees", oil on paper, c. 1932-34 ] (D.S.) at her Beckley St. studio. Image dark. Photo: N. Cheney.	n	[1937]
BC1849/63		Emily Carr in her Beckley St. Studio sitting on a chair holding her two griffons. Photo: N.C.	sp n, dup.(p)	Nov. 193-

BC1849/64	A painting of Emily Carr's [entitled "Vanquished", oil on canvas, painted around 1931 at the old Haida village of Skedans, Queen Charlotte Islands.] (D.S.)	p	[1931-32]
BC1849/65	A watercolour of Emily Carr's [entitled "Kispiox Village", painted in 1928 by Emily Carr.] (D.S.)	p	[1940]
BC1849/66	Emily Carr in her studio (646 Simcoe St.) showing [two Pemberton] (M.T.) sketches. Photo: H.U. Knight.	0/S	Oct. 1933
BC1849/67	Emily Carr in her studio at 316 Beckley St., behind her is ["Sunshine and Tumult". ] (M.T.) Photo: Mortimer Lamb.	p	[1936] (M.T.)
BC1849/68	The Livesay Hall at Woodlot, Clarkson. (Emily Carr's portrait by Nan Cheney is hung on the wall.) [Photo: N. Cheney.]	sp	c. 1942
BC1849/69	Painting untitled by Emily Carr. Painting done in 1938, (possibly oil on paper). More info. on back of print.	sp	1938

SLIDES, (Black & white)

BC1849/70(a-d)	A framed painting by Nan Cheney of the back of E. Carr's studio on 646 Simcoe St., Victoria. Painted in 1930. Photo: N. Cheney.	s(four)	1966
BC1849/71	Emily Carr leaving for a sketching trip, with Nan Cheney to Kapoor, Vancouver Island. See #16 for additional details. Photo: N.Cheney.	s dup.	summer, 1930
BC1849/72	Emily Carr with her longhaired griffon on the back veranda at 646 Simcoe St., Victoria, B.C. Photo: N.C.	s dup.	Aug. 1930
BC1849/73	Emily Carr with her two cats and longhaired griffon at 646 Simcoe St. Victoria, B.C. Photo: N.C.	s dup	Aug. 1930
BC1849/74	Emily Carr with her monkey "Woo" at 646 Simcoe St. Photo: N.C.	s dup.	[Aug.] 1930
BC1849/75	Emily Carr petting her monkey "Woo" and her longhaired griffon at 646 Simcoe St. Photo: N.C.	s dup.	Aug 1930
BC1849/76	Emily Carr in the' garden of her 646 Simcoe St. house, holding her longhaired griffon with "Woo" on her shoulders. Photo: N.C.	s dup.	Aug. 1930

BC1849/77	Emily Carr sitting on the back veranda at 646 Simcoe St., Victoria, B.C. Photo: N.C.	s	[Aug.] 1930
BC1849/78	Emily Carr's house at 316 Beckley St, Victoria. Emily Carr on veranda. Photo: N.C.	s dup.	June. 1938
BC1849/79	Emily Carr holding her long and shorthaired griffons in her 316 Beckley St. studio. Photo: Nan Cheney.	s dup.	June, 1938
BC1849/80	Emily Carr reading a letter from Eric Brown, Director of the National Gallery. Photo: N. Cheney.	s dup.	1930
BC1849/81	Portrait of Emily Carr, painted in 1937 by Nan Cheney at 316 Beckley St. Victoria. Photo: Nan Cheney.	ca	1938
BC1849/82	Rocking chair at a corner of E. Carr's sitting 1937-38	s	
BC1849/83	room at Beckley Street in Victoria. Photo: N.C. Emily Carr's livingroom, (fireplace and chair) at the Beckley St. house. Photo: N. Cheney.	s dup.	1937
BC1849/84	Albert Head gravel pits where E. Carr spent June 1936. Photo: Humphrey Toms	s dup.	June 30 1939
BC1849/85	A view of the Albert Head gravel pits. Photo: Humphrey Toms.	s dup.	June 30 1939
BC1849/86	"Rat Hall", Millstream Rd, Langford, B.C. Photo: Humphrey Toms.	s	June 23 1939
(From Folder 7-13)			
BC1849/87	Nancy Ryley, producer director of CBC-TV's "Emily Carr" and the monkey that plays the part of "Woo", in front of the Empress Hotel, Victoria, B.C. Taken by C.B.C. Picture Service, additional information in folder 7-13 of the Nan Cheney collection.	p	[Aug. -Sept.] 1975
BC1849/88	Margaret Martin and Deirdre Travis, the actresses that play Emily Carr in CBC-TV's "Emily Carr".	p	[Aug. - Sept.] 1975
BC1849/89	Margaret Martin, portraying Emily Carr painting The British Columbia landscape	p	[Aug. -Sept.] 1975
<u>SLIDES- (From Folder 3-13)</u>			
BC1849/90	Molly Bobak, [at her house in] Lynn Valley, B .C. Slide: Nan Cheney.	cs	[May] 1957
BC1849/91	Bruno Bobak, [at his house in] Lynn Valley, B.C. Slide: Nan Cheney.	cs	May 1957

BC1849/92	Molly Bobak, [in her garden] Lynn Valley, B.C. Slide: Nan Cheney.	cs	[May] 1957
BC1849/93	B.C. Binning [a t U.B.C]. Slide: N. Cheney.	cs	1956
BC1849/94	Lilias Torrence Newton, (Portrait Painter), sitting by flowers at U.B.C. Slide: N. Cheney.	cs	Aug. 1956
BC1849/95	Thomas Kakinuma, Potter, U.B.C., Vancouver. Slide: Nan Cheney.	cs	1962
BC1849/96	Thomas Kakinuma, Potter, U.B.C., Slide: N. Cheney.	cs	1962
BC1849/97	Allistair Bell (standing by broom bush). Slide: Nan Cheney.	cs	1969
BC1849/98	Allistair Bell (standing in field). Slide: Nan Cheney.	cs	1958 .
BC1849/99	Dr. A.Y. Jackson, Vancouver, B.C., (sitting by window in building). Slide: N. Cheney.	cs	1954
BC1849/100	Dr. Marius Barbeau, Ottawa, Canada. Slide: N. Cheney.	cs	1964
BC1849/101	Jean-Paul Lemeux, Painter, Vancouver, B.C. [Slide: N. Cheney.]	cs	1958
BC1849/102	Jean-Paul Lemeux and wife, (standing outdoors) Vancouver, B.C. [Slide: N. Cheney]	cs	1958
BC1849/103	Jean-Paul Lemeux and wife, Vancouver, B.C. [Slide: N. Cheney)	cs	1958
BC184 104	Marion Smith (married to Gordon Smith) by ocean, [Vancouver, B.C] [Slide: N. Cheney]	cs	Aug. 1961
BC1849/105	Mr. R. Haig-Brown, Campbell River, B.C. Slide: Nan Cheney.	cs	1950's
BC1849/106	Roderick Haig-Brown, Christmas. Slide: N. Cheney.	cs	1957
BC1849/107	Rev. Mr. and Mrs. Plaskett and Joe. [Slide: Nan Cheney.]	cs	Sept. 1953
BC1849/108	Gordon and Marion Smith, Sunnyside, B.C. Slide: Nan Cheney.	cs	Aug. 1961
(From Folder 4-3)			
BC1849/109	Tom Reid, Totem pole carver, at U.B.C-, Campus. Slide: N. Cheney.	ca	1959
BC1849/110	M. Archipenko, Sculptor at U.B.C.'s Summer School. Slide: N. Cheney.	cs	1956

BC1849/111	Prize Sculpture at U.B.C. campus, (now outside of Lasserre Building). Slide: N. Cheney.	ca	1956
BC1849/112	Marjorie Robertson's sculpture at U.B.C. campus sculpture show. Slide: N. Cheney.	ca	1956
BC1849/113	Sir Herbert Read, U.B.C., Vancouver, B.C. Slide: N. Cheney.	ca	1956
BC1349/114	Bob Hume, Dr. Mackenzie and Sir Herbert Read [in front of Main Library], attending a ceremony concerning the sculpture show. Slide: N. Cheney.	cs	July 1956
BC1849/115	"Mother and child" a sculpture at U.B.C. campus by George A. Norris. Slide: N. Cheney.	cs	July 1956
BC1849/116	An unidentified sculpture on the lawn [in front of Main Library at the U.B.C. campus sculpture show. Slide: N. Cheney.	cs	July 1956
BC1849/117	Orville Fisher, at U.B.C. Slide: Nan Cheney.	cs	1951
BC1849/118	Pres. N. Mackenzie; Chancellor S. Lett in ceremonial garb. Slide: Nan Cheney.	cs	1957
BC1849/119	Gordon Weber, Vancouver, B.C. Slide: N. Cheney.	cs	Aug. 1961
BC1849/120	Takao Tanabe, Artist, Vancouver B.C. See also print #159 of same image. Slide: N. Cheney.	cs	1953
BC1849/121	Lilias Torrence Newton standing next to her portrait of Dr. Shrum at U.B.C., Vancouver. Slide: N. Cheney.	cs	1959
BC1849/122	Lilias T. Newton at U.B.C. with her portrait of Dr. Rose. Slide: N. Cheney.	cs	1959
BC1849/123	Gordon Smith, [at U.B.C.], Painter. Slide: N.C.	cs	1957
BC1849/124	Maj. Charles Comfort, Painter, at U.B.C. Slide: N. Cheney.	cs	Aug. 1951
BC1849/125	Lilias T. Newton at U.B.C., painting a portrait of Dr. F. Soward. Slide: N.C.	cs	1959
BC1849/126	Lilias T. Newton at U.B.C. standing next to her portrait of Dr. Rose. Slide: N.C.	cs	1959
BC1849/127	Dr. Ian McNairn, curator at the U.B.C. Gallery. Slide: N.C.	cs	1958
BC1849/128	Lionel Thomas at U.B.C. Slide: N.C.	cs	1954

## SLIDES- (From Folder 4-4)

BC1849/129	A bearded Joe Plaskett, Vancouver, B.C. Slide: N.C.	cs	1957
BC1849/130	A cleanshaven Joe Plaskett, outdoors, Vancouver, B.C. Slide: N.C.	cs	Sept. 1953
BC1849/131	Arthur Lismer at 4760 Belmont Ave, Vancouver, B.C, Slide: N.C.	cs	1951
BC1849/132	Jean-Paul Lemeux, Summer School, U.B.C., (Glass cracked on slide) Slide: N. Cheney.	cs	1958
BC1849/133	Lawren Harris, Vancouver, 4760, Belmont Ave. Slide: N. Cheney	cs	Aug. 1951
BC1849/134	Bess Harris, at 4760 Belmont Ave, Vancouver B.C.	cs	Aug. 1951
BC1849/135	A.Y. Jackson, Vancouver, B.C. (Glass cracked in slide) Slide: N. Cheney.	cs	1954
BC1849/136	Pres. N. Mackenzie and Sir Herbert Read at- tending a sculpture presentation in front of Main Library at U.B.C. Slide: N. Cheney.	cs	July
BC1849/137	Lawren and Bess Harris' livingroom at 4760 Belmont. One of Harris' abstracts on the wall. Vancouver B.C.	cs	1951
BC1849/138	Lawren Harris, Ethel Wilson, and Bess Harris standing next to an arbutus at Bowen Island, B.C. Slide: N. Cheney.	cs	1953
BC1849/139	Lawren and Bess Harris at "Klee Wyck", 4760 Belmont Ave, W. Vancouver, B.C. Slide: N.C.	cs	Aug. 1951
BC1849/140	Dr. Ethel Wilson, Vancouver, B.C. Slide: N.C.	cs	Mar. 1951
BC1849/141	Lawren Harris & A.Y. Jackson at 4160 Belmont Ave. Slide: N. Cheney.	cs	1954
BC1849/142	Lawren and Bess Harris in West Vancouver, B.C. Slide: N.C.	cs	Aug. 1951
BC1849/143	Gordon Smith at West Vancouver, B.C. Slide: N.C.	cs	1957
BC1849/144	Dr. Ethel Wilson at Vancouver, B.C. sitting by a sunlit window. Slide: N. Cheney.	cs	March 1951
BC1849/145	Lawren and Bess Harris, at 4160 Belmont Ave, West Vancouver, B.C. Slide: N.C.	cs	1951

BC1849/146	Party for A. Lismer at 4160 Belmont Ave, given by the Harris'. Slide: N.C.	cs	July 1951
BC1849/147	Group of artists at the Harris' party. Lawren and Bess Harris, A. Lismer, George and Kay Pepper, and one unidentified man. Slide: N.C.	cs	July 1951
BC1849/148	Dr. Ian McNairn, curator of the U.B.C. Gallery. Slide: N.C.	cs	1958
(From Folder 4-27)			
BC1849/149(a-f)	Ethel Wilson in a green suit [in her home] (Various positions)[ Slides: N.C.] See #188 for print of slide #149c of same image.	cs's	[1950s]
BC1849/150	Dr. Wallace Wilson in a suit.	cs	1957
BC1849/151	Ethel Wilson wearing glasses and a suit. [Slide: N.C.]	cs	May 1957
BC1849/152	Ethel & Wallace Wilson, Xmas, [Vancouver] Island Hall, Slide: N.C.	cs	Dec. 1956
BC1849/153	Ethel Wilson [in Vancouver BC.] Slide: [N, Cheney].	cs	July 1956
BC1849/154(a-c)	Ethel Wilson, an interior of a building, dramatic lighting. (Different facial angles) [Slide: N.C.]	cs	1953
BC1849/155	Ethel Wilson relaxing in a lawn chair. [Slide: N.C.]	cs	Aug. 1953
BC1849/156	Mr. & Mrs. Wallace Wilson, formally dressed. [Slide: N.C.]	cs	May 1951
BC1849/157	Mr. & Mrs. Wallace Wilson, seen in profile, with dramatic lighting. Slide: [N.C.]	cs	May 1951
BC1849/158	Victor Dorry and Fred Herzog eating a meal at the home of Claud Breeze	cs	[1960s]
(From Folder 4-2)			
BC1849/159	Tak Tanabe, artist, taken at Vancouver, B.C. (Black & white). Colour slide #120 of same image. (N. Cheney)	sp	1953
BC1849/160	A.Y. Jackson sketching in the Rockies. Photo: St. John Munroe, Engineering staff, C.N.R.	p	1914

(From Envelope #39)

BC1849/161	Group of women, (Mrs. Lismer, lower right) most unidentified, sitting in lawn chairs, outdoors in a park-like setting, Toronto. Photo: N.Cheney.	sp n	1929-30
BC1849/162	Group of three men: Two are A.Y. Jackson, and Arthur Lismer. One is unidentified. All are sitting on chairs [in an Ontario park] Photo: N.C.	sp n	1929-30
BC1849/163	A.Y. Jackson, in park, [Ontario.] Photo: N.C.	sp N	1929-30
BC1849/164	A.Y. Jackson conversing with unidentified man in a park ,[Ontario] Photo: N.C.	sp n	1929-30
BC1849/165	Mr. & Mrs. Lismer in a park, [Ontario.] Photo: N.C.	sp N	1929-30
BC1849/166	George & Kay Pepper in a park, in [Ontario.] Photo: Nan Cheney.	sp n	1929-30
BC1849/167	Mr. & Mrs. Lismer and A.Y. Jackson, in a park, somewhere in Ontario] Photo: N. Cheney.	sp n	1929-30
BC1849/168	Group photo of Toronto artists and their wives, in a park [somewhere in Ontario]. Identified are: Mr. George Pepper, (3rd from upper left), and Mrs. A. Lismer, (lower right hand corner). Photo: N. Cheney.	sp n	1929-30

(From Folder 4-2, Envelope #40)

BC1849/169(a-c)			
	a	Charcoal drawing of Dr. G. Sedgewick, drawn by Nan Cheney, in 1939. Photo: N. Cheney	sp 1939
	b	Same image but smaller than "a".	sp n dup. (two n)
	c	Charcoal drawing of Dr. Sedgewick. Image dark and blurred.	sp n dup. (n)
BC1849/170	Lawren Harris, Beth Harris, Kay Pepper and Nan Cheney, standing on and next to a large piece of driftwood, [on Vancouver Island] [Photo: George Pepper]	sp n	1945
BC1849/171	(From rear left to right) George Pepper, Nan Cheney, Beth Harris, and in front, Lawren Harris. They are standing on cliffs [somewhere on the west coast or Vancouver Island.] [Photo: Kay Pepper].	sp	1945

(Removed from Folder 4-7)

BC1849/172(a-d)	a	Mary Capilano, age 97, Squamish Indian. A portrait painted by N. Cheney on the Capilano Reserve, Vancouver, B.C.	p dup. (p) sp	n. d.
	b	Nan Cheney's portrait of Mary Capilano. (In colour) Portrait hanging in room. [Photo: N, Cheney.]	sp	Aug. 30 1960
	c	Nan Cheney's portrait of Mary Capilano in progress (on easel). Note different background in portrait. [Photo: N. Cheney.] (Four images slightly different)	n(4)	Aug. [1938]
	d	Finished portrait of Mary Capilano.	n	Aug. 1938
BC1849/173(a-b)	a	Joe Mathias Capilano, Mary Capilano's son at the Capilano Reserve, B.C. [Photo: N.Cheney.]	sp n	Aug. 1938
	b	Joe Mathia Capilano. (Same background different angle.) [Photo: N. Cheney.]	sp n	Aug. 1938
BC1849/174		Mary Capilano sitting by her house on the Capilano Reserve, Vancouver, B.C. [Photo: N. Cheney]	sp n	Aug. 1938
BC1849/175(a-c)	a	Mary Capilano, (laughing) at Capilano Reserve, Vancouver, B.C. (Frontal view of face) [Photo: N. Cheney.]	sp n	Aug. 1938
	b	Mary Capilano, at the Capilano Reserve	sp p	Aug. 1938
	c	Mary Capilano. (A serious expression) Capilano Reserve, Vancouver, B.C. Photo: N.C.	n	Aug. 1938
BC1849/176		Mary Capilano standing on her front porch, Capilano Reserve, Vancouver.	n	Aug. 1938
BC1849/177		Mary Capilano looking at her portrait, in front of her house, Capilano Reserve. Photo: N. Cheney.	n	Aug. 1938
BC1849/178		Mary Capilano's house. (With Lion's Gate Bridge in background.) Photo: N. Cheney.	n	Aug. 1938

(Removed from Folder 4-8)

BC1849/179		A photo of N. Cheney's painting "Ice Caves at Garibaldi" painted August 1939. (More info. on back of photo.)	p	[1939]
BC1849/180		"Ice Caves at Garibaldi" with original sketches shown at U.B.C. Library.	p	13/8/54



BC1849/191	Dr. Wallace Wilson smoking a pipe. Formal photo portrait done by the Vanderpant Galleries, Vancouver.	p	[1920-30]
BC1849/192	Dr. Ethel Wilson. Formal photo portrait. Done by Vanderpant Galleries.	p	[1920-30]
(Taken from folder 5-6)			
BC1849/193	Painting of the back of 646 Simcoe St. showing Emily Carr's studio. Painted in 1930 by Nan Cheney. (Black and white)	p	n.d.
BC1849/194(a-b)	a Eric Brown, director of National Gallery (in fur hat) standing outdoors amongst unidentified women, during winter. Photo: [N. Cheney.]	sp	1930
	b Eric Brown, director of the National Gallery (in fur hat), standing outdoors amongst women, on a snowy hillside. Nan Cheney furthest to right.	sp	1930
BC1849/195(a-b)	a Frances Johnson at Port Hope. Photo: N. C3	sp	June, 1929
	b Franklin Arbuckle at Port Hope. [Photo: N.C.]	sp	June, 1929
(Taken from small album) (Photos taken by Nan Cheney)			
BC1849/196(a-1)	a Dr. Norman Mackenzie.	sp	[July] 1956
	b Joe Plaskett sitting by self portrait.	sp	July 1956
	c Jack Hardman, Sculptor.	sp	July 1956
	d (Sculptures on U.B.C. Campus.) Unidentified sculpture on lawn.	sp	July 1956
	e "Dancer" by M.B. Levitt, on lawn at U.B.C.	sp	July 1956
	f-g Unidentified sculptures on lawn at U.B.C.	sp	July 1956
	h "Caught", a sculpture at U.B.C.	sp	July 1956
	k "Standing", an abstract sculpture on lawn.	sp	July 1956
	l Unidentified sculpture at U.B.C.	sp	July 1956
	m A view of sculpture show at U.B.C. Campus.	sp	July 1956
BC1849/197	"Martha" a portrait painted by Lilia Torrance Newton. Oil on Canvas, 76.7 by 61.4 cm. (Black and white) Photo: Photographie Musee du Quebec.	p	n.d.

(Removed from Folder 6-19)

BC1849/198      Indian designs by Bill Reid. (Black and white)      p      n.d.

(Removed from Folder 9-21)

BC1849/199      Gordon Smith painting. Photo: J.E. Bricker,  
N. P. S. A.      p      [early 1950s]

(Removed from Folder 7-2)

BC1849/200      Alexandre Iacovlof's drawing of a man's head.  
Photo: Museum of Fine Arts, Boston, Massachusetts.      p      n.d.

## Introduction and Background to Materials on Nan Lawson Cheney

In

The Special Collections Division University of British Columbia Library

By Norman Amor

### Introduction

A prominent figure at the University of British Columbia in the 1950s was Nan Cheney, the first and only medical illustrator in the Anatomy Department of our fledgling Medical School from 1951 to 1956. Her one-person art department was expanded in 1956 and, under its new director, Victor Doray (whom she had recruited herself), she continued as medical artist until her retirement in 1962. In addition, outside of her official university duties, and after her retirement, Cheney also served as an advisor on Fine Art purchases, a subject on which she could speak with considerable authority.

For in the British Columbia artistic and literary communities since the 1930s she had also been a prominent figure, as a friend of Lawren Harris, Jock Macdonald, Emily Carr, Dorothy Livesay and Ethel Wilson -- and of a host of other artists and writers, many of whom regarded her as an important early patron and encourager. She collected the works of many of her friends, such as B.C. artists Bert Binning, Gordon Smith, Joe Plaskett, Bruno and Molly Bobak, Alistair Bell and Takao Tanabe. She served on the board of the Vancouver Art Gallery soon after her arrival in Vancouver in 1937, and was instrumental in inspiring and arranging Emily Carr's first Vancouver exhibition in 1938.

Finally, in addition to this role as an important background figure, Cheney was also noted as a portrait and landscape artist in her own right, particularly in the 1930s and 1940s. Among her well-known portraits are those of Carr, Humphrey Toms and Mary Capilano. Her landscapes, many the products of a sketching trip with Jock Macdonald to Garibaldi, are also noteworthy: particularly well known are *Black Tusk* (1938) and *Ice Caves at Garibaldi* (1939); as well, she also produced many views of B.C. mining towns. Cheney held several important exhibitions during her career, and some of these are listed in a separate section below. On permanent display at UBC are a selection of her medical illustrations and Cheney's portrait by Lilius Newton (1946). Victor Doray, on behalf of the Cheney Trust Fund, has produced a tentative list of Cheney's works.

### Note on Sources

Biographical material on Cheney can be gathered from materials in our archives (referenced here by parenthetical box-folder-item numbers.), and from *Dear Nan*, the recently published letters of Carr, Cheney and Humphrey Toms (Vancouver: UBC Press, 1990), edited by Doreen Walker (referenced here by parenthetical page numbers). The

published letters make accessible materials on Emily Carr's last, most productive period, 1930-45; as to Cheney herself, however, in *Dear Nan* she is almost entirely overshadowed by Carr. None of the colour plates used in the volume feature Cheney's work, and, more importantly, only three of Cheney's letters to Carr seem to survive: as a result, although we read a good deal of what Cheney writes to others about Carr, we see almost nothing of what she writes directly to Carr. Thus Cheney inevitably comes across as a rather shadowy--and perhaps also rather shallow---audience for Carr's much more colourful voice. This makes the book's title more than a little ironic--and indeed the archive includes a note (7-19.1) from Kay Cashmore, who had suggested the title, expressing concern about the image of Cheney projected by the letters; Victor Doray also had contributed an effusive Foreword (7-19.2), which in the event was greatly abridged for publication.

#### Nan Lawson Cheney (1897-1985)

Born in Windsor, Nova Scotia, Nan Gertrude Lawson spent part of her childhood in Havana Cuba, then studied art for a short period at Tulane University. She completed the new and unique "Art as Applied to Medicine" program at Johns Hopkins University, 1921-23, working under the noted medical artist Max Brodel. Establishing herself in Montreal, she pursued a medical art career until she married Dr. Hill H. Cheney in 1924; thereafter she soon became an exhibiting landscape artist in the Ottawa area. Her first meeting with Emily Carr was in 1927, and they met again when Cheney visited Victoria in 1930. In 1934, Cheney studied portraiture under Lilian Newton in Montreal, when financial pressures had forced a return to medical illustration at McGill University and Royal Victoria Hospital (1934-35, or perhaps even earlier, since some drawings from this period are clearly dated 1932). In 1937 she and her husband moved to Vancouver, where he was on staff at Vancouver General Hospital. She soon made a mark in Vancouver, with a solo exhibition at the Vancouver Art Gallery in the spring of 1938, and later that year she organized Emily Carr's Vancouver exhibition. An exhibition of Cheney portraits followed in 1942.

Her husband died in 1949, and her life abruptly changed direction. She gave up landscape and portrait painting altogether and again took up her career as a medical illustrator, joining the UBC Department of Anatomy in 1951. Even after her retirement in 1962, however, she remained an interested observer rather than a participant in the art scene, and indulged in her hobbies of gardening, flower arrangement pottery, sewing and photography - "her art in daily living--her home, her garden and her friends," as one of her friends, artist Gordon Smith, put it (7-17.9).

A certain diffidence seems to have been an underlying element in Cheney's character: even more than Carr and Ethel Wilson, whose careers also had nonproductive gaps, Cheney showed at critical moments in her career a shyness which belied her own genius, though at the same time both Carr and Cheney were, as Doray remarks, "feisty, articulate, strong-willed women intensely interested in all of the arts" (7-19.2). Cheney's essential shyness is commented on by many observers, from newspaper reviewers, who could not secure a really satisfactory interview with this "shy and self-effacing" person (7-18.3,6),

to Joe Plaskett (7-17.10), who regards "modesty" as the chief reason for her giving up painting in the 1950s. It is also typical of Cheney's reticence that, though she carefully preserved Carr's letters to her, and doubtless anticipated their eventual publication, she made no effort to keep copies of her own side of the correspondence (it was well known that Carr routinely destroyed incoming correspondence once read, and even enclosures like photographs). Cheney obviously considered that Carr's letters needed no explanatory context, and that her own half of the correspondence performed no useful role. On the other hand, she fortunately was interested in preserving her own letters in her correspondence with Toms, because they seemed to constitute an informal history of the local art scene in the 1940s and 1950s; this is lucky circumstance, for letters from Cheney to Toms are often useful in determining what sort of comments letters from Carr to Cheney are responding to.

Certainly Cheney's reticence did not arise from any lack of self-assurance, for another key trait was Cheney's "spontaniaty or entheusiasm" (as Carr expressed it in her idiosyncratic spelling, p. 113), a "jollity" which so entertained Carr and others, and was certainly a major factor in the longevity of the Carr-Cheney friendship. Cheney provided Carr with the all-important sense of belonging to a community of like-minded and self-confident individuals with their own "feisty" and opinionated perspective. This attitude imparts a lively, almost reckless tone to many passages in letters from Carr to Cheney, and Cheney to Toms; it is important to keep in mind that many apparently rude or even cruel remarks are probably to be attributed entirely to this shared convention of feistiness and exuberant dismissiveness. Persons and institutions are routinely blasted in a phrase or two: Cheney even turns the device against herself when she refers to her own letters to Carr as "Pollyanna letters full of flattery etc." (p. 160)--which is exactly what her letters could not have been, for Carr had no tolerance for such posing. Also, to a certain extent Cheney shared Carr's unselfconsciously cavalier attitude toward conventions of spelling and punctuation, and this is probably a related phenomenon.

#### Cheney and Carr

Given the warmth of their friendship (Carr sent Cheney 35 letters in 1938), it is perhaps surprising that the Carr-Cheney friendship seems to have cooled a good deal in Carr's last years (1942-45) -- certainly the flow of letters dwindled and more or less stopped. The blame could be laid at Cheney's door, attributed to her jealousy of Carr's artistic and literary recognition, to Carr's close friendship with editor Ira Dilworth, and especially to Carr's disapproval of Cheney's portrait of her. But many other factors were probably involved as well, and they mitigate severe judgements of Cheney. Besides, in the matter of the portrait, Cheney had the satisfaction of having Harris on her side (p. 383), and she writes to Toms quite calmly about the situation (p. 382), taking the long view of it all.

The cooling of relations probably had as much to do with character, health and historical context, as with any simple crises of jealousy. Certainly any friendship between two such outspoken and strongwilled people was bound to have serious peaks and troughs over the years (Carr writes that Cheney is either "strenuous; & emotional" or else "depressed" (p. 249), and in her last letter to Toms she remarks: "I never hear from Nan nor write. Nan's

like that letters thick & fast or none at all" (p. 406)) . On occasion, both are quick to confide to Toms their impatience with the other (Care re Cheney: "she is so emotional & fussing, always dissatisfied, too bad. I'm sorry for her and sorry for Hill too." (p. 374); Cheney re Carr: "if her disposition is any indication of a genius, she is a super one." (p. 391)). The major cause of stress during the early 1940s was, of course, that Carr's health was failing fast, but Cheney's health was also poor through these years: she, like Carr, had had her teeth out (p. 291), and she at one point was bedridden with an acute infection (p. 324); she also seems to have suffered some sort of nervous collapse (p. 262), and periodic bouts of exhaustion and nerves recur thereafter, in March 1942 and June 1942, for instance. The tensions of the war years were constantly in the background, too, and with her many social contacts Cheney seems to have been further vulnerable to exhaustion and depression. Her letter writing falls off dramatically as the war goes on. In August 1943 she remarks that she had not heard directly from Carr for over a year; in 1944 she speaks of having almost "given up writing letters" (p. 407), and it takes two sittings over ten weeks to complete a single letter to Toms.

In summary, perhaps the most telling remark is Cheney's (in her own spelling), that Carr "does not like her friends to be ill when she is--I don't like it either" (p. 237): the witty subtlety here is the dual reference of "it"--either "my friends being ill" or "Carr's friends [ie. Cheney herself] being ill." The context points both ways at once. The key to the relationship between the two women seems to lie in the attitudes behind that remark: both women were on one hand too candid and on the other hand too impatient for a letter friendship to really flourish in such circumstances -- letters centered on art, on personalities in the art community, and on home life, when all three of these areas of life were under strain because of illness and the wartime context -- and neither woman had the disposition idly to coax letters out of the other. Naturally, then, the correspondence quickly tapered off, without particular animosity, and ready no doubt to rekindle should circumstances change--as indeed it had rekindled back in 1937 when the Cheneyes had moved to Vancouver and regained a measure of financial security after several anxious years.

#### Artwork by Nan Cheney at UBC

It is to be hoped that Nan Cheney's artwork will achieve greater recognition, and indeed the Vancouver Art Gallery has been actively establishing a small collection of her work (7-15.23) . The University of British Columbia already has a few of Cheney's works, including *Relics of the Sea* (oil on canvas), purchased by the Canadian Officers' Training Corps in 1945, presented to UBC by the Combined Services Trust Fund in 1978, and now hung in the Friedman Building (Anatomy Dept.), 3rd Floor. A charcoal portrait of Dr. G.G. Sedgewick (1939) presented by Mrs. H. A. Dyde, is in the possession of the University and used to hang in the English Dept. Reading Room. In the Library Processing Centre is a portrait of Dorothy Jefferd, Chief Cataloguer at UBC for forty years, 1917-57 (pastel and crayon on paper). On permanent display along the main corridor of the Friedman Building (Anatomy Dept.), 1st Floor, is a remarkable series of 53 of Cheney's finely-coloured anatomical drawings, executed between 1951 and 1956, along with Lilius Torrance Newton's very fine portrait.

## Selected Exhibitions by Nan Cheney

- 1929-1934 During these years Cheney exhibited regularly at the Royal Canadian Academy, including participation in the RCA travelling exhibition, 1934.
- 1933 James Wilson & Co. Gallery, Ottawa. (Cheney's first solo exhibition.)
- 1937-1944 During these years, Cheney exhibited regularly with the Vancouver Art Gallery's B.C. Artists Exhibitions.
- 1938 Vancouver Art Gallery. (A solo exhibition of landscapes--53 paintings.)
- 1942 Vancouver Art Gallery. (A solo exhibition of portraits.)
- 1947 Riverside Museum, New York. (An exhibition of 74 works by Canadian women artists: Cheney's Ice Caves at Garibaldi receives special commendation by the New York Times as the best in the show.)
- 1957 "Medical Drawings by Nan Cheney." Fine Arts Gallery, UBC.
- 1961 "Medical Drawings by Nan Lawson Cheney." Fine Arts Gallery, UBC.
- 1972 "Better Body Works." Burnaby Art Gallery. (Group exhibition.)
- 1975 "Exhibition of Medical Drawings by Nan Lawson Cheney, Pioneer Medical Artist of Canada's Pacific." UBC Woodward Library.
- 1978 Bau-Xi Gallery, Vancouver. (A solo retrospective, 1928-1948.)
- 1983 "Vancouver Art and Artists." Vancouver Art Gallery. (Group exhibition.)