



THE
GRANDE NEW

**DAWSON & HIND
QUARTERLY**

EPISTLE



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PIONEER HOME VIRDEN

A QUARTERLY PUBLICATION OF THE ASSOCIATION OF MANITOBA MUSEUMS

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Museum of Man & Nature

Pioneer Home Museum,
Virden

Museum of Man & Nature

Museum of Man & Nature

Murray's Museum,
Neepawa

Dryden Pioneer Museum,
Dryden, Ontario

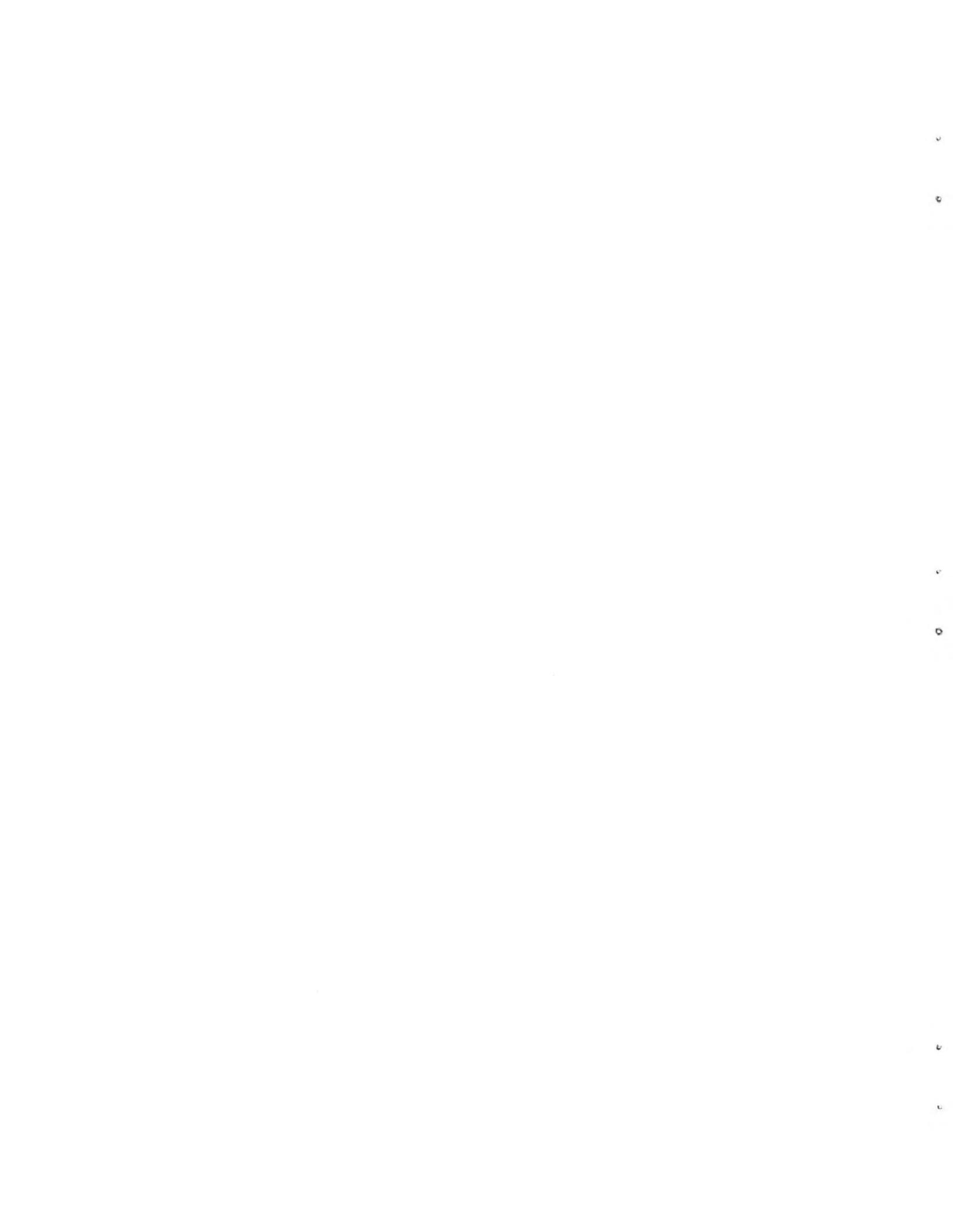
Ottawa

Museum of Man & Nature

Museum of Man & Nature

Museum of Man & Nature

Transcona Museum,
Winnipeg



THE GRANDE NEW DAWSON & HIND QUARTERLY

A publication of the Association of Manitoba Museums

The Association of Manitoba Museums

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AIMS OF THE ASSOCIATION

Object

- The advancement of museum services in Manitoba by:
- a) promoting the protection and preservation of objects, specimens, records, and sites significant to the natural and human history of Manitoba;
 - b) aiding in the improvement of museums as educational institutions;
 - c) acting as a clearing-house for information of special interest to museums;
 - d) promoting the exchange of exhibition material and the arrangement of exhibition;
 - e) co-operating with other associations with similar aims, and by:

- f) such other methods as may from time to time be deemed appropriate.

Invitation to Membership

You are invited to join the Association of Manitoba Museums so as to take part in its activities and provide support for its projects.

Activities and Projects

A number of activities and projects are planned to help the Association achieve its objectives. These include:

- a) the publication of a regular newsletter and/or quarterly to discuss the activities of museums, provide information on exhibits, and to distribute technical and curatorial information;
- b) a regularly updated list of museums in the Province, including their main fields of interest and a list of personnel;
- c) the conduct of training seminars aimed at discussing problems of organization, financing, managements, and exhibitions, at the introductory level;
- d) organizing travelling exhibits to tour the Province;
- e) the compilation of a Provincial inventory to assist in preserving our cultural heritage.

Membership Classifications

- a) Institutional Members - this is restricted to museums located within the Province of Manitoba. Annual cost, \$5.00
- b) Individual Members - these are open to any resident of Manitoba who wishes to promote the aims of the Association, whether or not he or she is connected with a museum. Annual cost, \$3.00
- c) Associate Members - this includes institutions and individuals outside the Province who wish to promote the aims of the Association, whether or not such member is connected with a museum. Annual cost, \$3.00

EDITOR'S COMMENTS

Jim Stanton

Our first issue was very well received, to date we have thirty-two Institutional memberships, twenty-nine individual, and two associate. This is an increase of almost 100% in four months. Hopefully, we will have all museums in the Association before our next annual meeting.

There were a couple of "goofs" in the last issue, our thanks to Dr. Hemphill for providing us with a grant should have been directed to Dr. F.A.L. Mathewson, President of the Board, Museum of Man & Nature. Secondly, I had the wrong title for Mr. Benoist, apparently I stole Henri Letourneau's title, sorry Henri!

Once again we are indebted to the Parks Branch and John MacFarland for assisting us with publication, collating, and mailing this issue. Larry Jamieson re-did the cover for us.

For those of you who may not have been members last issue, the following is a brief biography of the two men named in our title:

Simon James Dawson was appointed by the Canadian Government in 1857 to explore the country from Lake Superior westward to the Saskatchewan; his report was among the first to attract attention to the possibilities of the North West as a home for settlers. He was later to build the Dawson Route from Lake-of-the-Woods to Winnipeg.

William George Richardson Hind accompanied his brother, Henry Youle Hind, as official artist, when the latter was in command of the Assiniboine and Saskatchewan exploration expedition of 1858. William Hind later revisited the North West in 1863-64 with the Overlanders and did numerous paintings of the people and general scenes.

Please remember that this is your publication and it needs you to write for it. If you cannot write a full article, at least send me a brief memo on what's happening in your museum. We'll gladly print any comments, good or bad. If anyone is interested in having their museum featured on the cover of the next issue, please let me know.

I am, once again, indebted to Judy Niessner for typing the publication and for assisting me in handling the day-to-day business of the Association.

THE PIONEER HOME MUSEUM OF VIRDEN AND DISTRICTS - Grayce Heglon

Now you may take a pleasant 2 hour stroll back into history by visiting Virden's Pioneer Home. This is the story of its formation and the trials and triumphs which went into the project.

The Town of Virden celebrated its 75th birthday party in 1957 with an exciting and eventful week. They used an arena for a temporary museum where a nostalgic display of furniture, china, pictures, books, farm implements and household accessories showed the visitor just how it WAS in Grandma's day. A hard-working committee had the mammoth task of gleaning these items from basements, dusty attics and barn lofts. Historic artifacts had to be carted and catalogued, labelled and safeguarded through the week of celebrations, and finally returned with thanks, to rightful owners, where most of them went back to dusty attics or hideaway places. Some were scrapped while others were sold to dealers or collectors and went forever out of this community.

Then, ten years later, Canada's 1967 Centennial year added greatly to the growing enthusiasm to retain somehow, a knowledge of the past, and to preserve just "how it was" in Grandma's day.

When the family of Mr. and Mrs. John Madge left the Virden district, their fondest wish was to have family relics preserved and displayed in a permanent museum, preferably in Virden, most definitely in Manitoba. To this end they generously donated some 400 items of household furnishings to the Town of Virden, all of which had been in service in their families in the 1890's. Their collection included everything from an English rosewood piano to a tin milk skimmer, to a weather-beaten ox yoke. Readers of this quarterly will fully appreciate the mounting excitement and enthusiasm as they picture a small group of volunteer men and women, gathered in a storage room above the old town hall to sort, list, label, examine and catalogue this initial donation of some 400 items from one family! There were eight great wooden packing cases, painted black with hand wrought iron hinges and fittings, all filled with this wide assortment of well-preserved artifacts.

Thus the wheels began to turn for Virden and surrounding districts. Late in 1969 the Town Council appointed a "steering committee", who then formed a Board of Directors and set themselves an almost herculean task...that of acquiring, restoring and refurnishing an ancient house and then presenting it to the public just as it was lived in and loved by an early Virden family. Much ground work was accomplished and centennial grants on a per capita basis assisted a great deal, both from

the Town of Virden and the R.M. of Wallace. Assistance and advice also came from the Museum of Man and Nature staff, as well as many smaller museums such as Elkhorn, Killarney, Souris and Reston. Months of research went into the planning; there were doubts but never discord; questions, but never unanswerable ones; problems, but not unsurmountable! For this "steering committee" the rewards were in the generous donations and loans and help and enthusiasm and assistance from near and far!

A five-bedroom brick house had been built in 1888 by an early hardware merchant on King Street, then called "Quality Hill." It had changed little down through the years; it still sat well back on a corner lot, surrounded by wide green lawns, a white picket fence, white "gingerbread" trim, and a turret complete with its original flagpole. It seemed destined through the years to become the keeper of Grandma's treasures - as it does today. It is named The Pioneer Home Museum of Virden and Districts. From the moment you walk through the gate, up the long front walk and into the spacious foyer, you are carried back in time and you feel the physical presence of a family in residence. History comes alive in the bright and sunlit house, living ferns and ivys trail from ancient jardinières, a spinning wheel spins raw washed wool, an apple peeler holds a fresh red apple, "baby" is in her carriage close by the "Home Comfort" wood range, and the "lived in" look is everywhere.

The museum in the town of Virden has become an exciting link in the chain of small museums across South Western Manitoba - to the lasting benefit of these communities, this town and this province of ours.

EARLY UNIFORMS OF THE NORTH WEST MOUNTED POLICE - David Ross

The North West Mounted Police was raised in 1873 to bring a measure of law and order to the plains of Western Canada where Whites, Indians and Metis were living in rather precarious peace under the settlement enforced after Colonel Garnet Wolseley's Red River Expedition. The original uniform of the Force was a scarlet tunic of serge, grey breeches, white gauntlets, riding boots and the universal pattern white cork helmet. Officers were distinguished by small amounts of gold braid. From photographs the uniform looked comfortable and rather sloppy, except for the white helmet which was the subject of much complaint, but survived in the Dress Regulations until 1901.

After the march West, when the Force had overcome its organizational birth pangs, the question of suitable officer's uniform for parade, and work around the posts arose since many of the Mounted Police officers were former members of the Regular Army or the Militia and a more suitable uniform in keeping with the status of the Force was devised.

It should be noted that this uniform was a dress uniform; for work on patrols across the plains a simpler, practical uniform crept into use. There seems to have been a long-drawn-out battle between the men in the field and Ottawa over a suitable garb for patrol work. The scarlet tunic was very hard to keep clean on the dusty trails and the white helmet did not shade the eyes from the sun. On paper, Ottawa won the battle and both were retained, but in practice clothing adapted to the country was widely, if unofficially worn.

By 1878-79 when these photographs of Sub-Inspector W.D. Antrobus¹ in full dress and Sub-Inspector Edmund Dalrymple Clark² in undress uniform were taken, regulations for adequate dress uniforms had been established.

In detail the full dress uniform consisted of:

Tunic, scarlet cloth, pattern of the 13th Hussars, with six rows of gold lace frogging. Dark blue cuffs and collar trimmed with gold lace. Sub-Inspectors wore an Austrian knot in gold, Inspectors the same with tracing of gold outside the knot.

The Commissioner and Assistant Commissioners wore a broad inverted chevron with tracing, as worn by Majors in the Royal Artillery.

Trousers, dark blue with broad gold lace seam stripes, chains under instep.

Boots, black Wellingtons with swan neck steel spurs.

White universal (Ashantee) pattern cork helmet, gilt chinstrap, white horsehair plume, gilt plating around the rim.

Sword knot and slings, gold lace.

Sword, light cavalry sabre with Buffalo head, motto "Mantien le Droit", "Canada" and "N.W.M.P." on blade, steel scabbard.

Pouch belt, tan leather covered with gold lace, no adjusting buckle or slide. Pouch, black leather covered with dark blue velvet and embroidered with gold thread, crown, supported by Buffalo head with "N.W.M.P." or North West Mounted Police", and motto "Mantien le Droit" put upon a dark blue velvet ground; the whole surrounded by a wreath of maple, and the word "Canada".

Gloves, white buckskin.

The tunic, pouch and belt, the sword and plume shown in this photo of Sub-Inspector Antrobus are in the collection of the Glenbow Foundation, Calgary, Alberta. This uniform follows the regulations set out in Colonel Macleod's Letter Book of February 1879, pages 290-292 (Archives of the R.C.M.P., Ottawa), except that a sword belt is mentioned. This is described as "gold similar to that worn by Brigade Majors: ornamented with buffalo heads; leather billets not swivels; made to be worn with or without the sabretache". This belt is shown in a photo of Colonel James Walker (Glenbow Foundation Archives N.A. 609-1) worn over the tunic. Surviving regulations are not clear as to whether the sword belt should be worn under the tunic as in Sub-Inspector Antrobus' photo, or over as in Colonel Walker's photo which was taken at approximately the same date.

In addition, the following details are recorded:

Commissioners and Assistant Commissioners wore a red and white plume; Troop Officers (Inspectors and Sub-Inspectors) a white plum; Surgeons a black plume.

The photo of Captain Edmund Dalrymple Clark was taken by W.J. Topley of Ottawa in March 1879 (Public Archives of Canada photo) and shows him in the undress uniform of the North West Mounted Police.

Details as follows:

Patrol jacket, scarlet trimmed with flat 1 in. gold lace and fastened with hooks, back trimmed with gold lace in same pattern as for Royal Artillery.

On the cuff the gold lace decoration was according to rank in the same patterns as the full dress tunic.

Buttons on shoulder straps, gilt with Buffalo head under a crown with "Canada" and "N.W.M.P." below.

Breeches, dark blue with broad yellow stripe.

Riding boots, brown leather with steel spurs fastened with straps and chains.

Cap, pill box pattern with gold lace band, patent leather chinstrap, with gold lace design on top.

Pouch belt, buff Russia leather.

Pouch, black leather field glass case with gilt badge, consisting of crown over buffalo head; "Mantien le Droit", "Canada" and "N.W.M.P." below.

Sword knot, gold.

Sword and sabretache slings, buff Russia leather.

Sabretache, black leather with similar badge as on pouch.

Sword and steel scabbard, as for full dress.

In winter, a buffalo coat, fur cap and otter skin gauntlets were worn.

In both full dress and undress uniform rank badges were worn on the collar:

Commissioner and Inspectors, a gold crown; Assistant Commissioners and Sub-Inspectors, a gold star.

Sleeve decorations as detailed above differentiated the ranks wearing crowns and stars.

The History of the North West Mounted Police and its successors the R.N.W.M.P. and the R.C.M.P. lies within the age of photography and a large number of photos have been preserved in the Public Archives of Canada and Ottawa, in the Glenbow Foundation Archives in Calgary, and the R.C.M.P. Archives, to mention just a few sources. This simplifies the work of investigation into Mounted Police uniforms, since one does not have to rely on possibly inaccurate sketches. Like most uniforms, patterns change with considerable frequency to allow for changing conditions and fashions.

We have a considerable amount of material, both documents and photos at the Manitoba Museum of Man & Nature on the uniforms of the Mounted Police and we would be happy to answer queries. The writer would be very interested to know of uniforms in Manitoba museums and to correspond with anyone on this subject.

SOURCES

Public Archives of Canada photo of Captain Clark.

Glenbow Foundation Archives, photo of Inspector Antrobus No. N.A. 1704-1 and group photo showing back of Captain Clark's uniform No. N.A. 52-1.

Extract from Colonel Macleod's Letter Book, February 1879, pp. 290-295, supplied by the R.C.M.P. Archives in Ottawa.

History of the North West Mounted Police, by J.P. Turner.

¹W.D. Antrobus joined the Force as a Constable on 21st April, 1873. He was later commissioned as a Sub-Inspector; promoted Inspector late 1878; 2nd in command "D" Division Fort Macleod, Alberta 1880; took part in the suppression of the North West Rebellion 1885; in command "E" Division, Calgary 1886; promoted Superintendent 1st July, 1880; in command "A" Division at Maple Creek late 1887; in command "C" Division at Battleford, Saskatchewan, May 1889 to April 1891. Discharged 1st November, 1892. Died in Quebec 1900.

²Captain Edmund Dalrymple Clark was appointed Paymaster in 1873, Quartermaster in 1874, and took part in the march West. He was promoted Superintendent in July 1879, died of fever 2nd October, 1880 at Fort Walsh, N.W.T.



Commissioner James F. MacLeod, N.W.M.P.
at Ottawa, March 1879. (Topley photo
Public Archives)



Inspector William D. Antrobus, N.W.M.P.
1879. (Glenbow Photo)

Collecting: For the good of the Museum it is important to consider whether artifacts offered to the Museum, or artifacts already in the collection, should be accepted and retained. To accept every item offered as a loan or donation is unwise, as you will soon have used all the available storage space with artifacts that may be of little or no use to your Museum.

When items offered to the Museum bear no significance to the them of the Museum, or to local history, they should be graciously declined for these reasons. If they have significance to some other area or Museum, the donor should be urged to send them to these places. If the items offered appear to be of no worth to anyone, they can be declined by saying "the item does not fit into our current display program, and due to our limited storage space, the accessions committee cannot accept it at this time." You can further assure the donor that his name is on file should a future program require his artifact.

Items in the collection that are inappropriate for research, exhibit, or loan should be examined carefully, so that only the ones that are of no possible use, are disposed of. Items damaged beyond economical repair or restoration should also be carefully considered. An artifact can possibly be exhibited so that the damaged part cannot be seen. A badly corroded object may have been found at a historic spot and therefore may be worth exhibiting in this condition. However, repair of an item may be more costly than its intrinsic value or historic significance, and disposal may be the answer. Singular items that have been acquired may be of more use in another Museum, where they can become part of a meaningful exhibit. Many singular items of common usage can possibly be used as furnishings in room displays, or as fillers in a general theme. For example a number of coal oil lamps, or old style preserve jars could be used as goods on the shelf in a country store display.

Items duplicated many times in the collection can be utilized in school displays or portable exhibits. Several of the best specimens should be retained by the Museum for its own use in research or exhibit. The rest are taking up valuable storage space, cost money to preserve, and consume valuable time and effort to record. Other Museums that do not have such items, probably can use them.

Receiving: When first receiving an artifact, the most important thing to be done is to get all possible information about it from the Donor. Find out where it was made, who owned or used it first, who were the subsequent owners? Was there any historic connection to the artifact or any of its owners? Was there any craft or skill in its construction or use? Does it have any special technical, social, religious or other significance?

Make clear any distinction between fact and assumption in the statements made by the Donor, as he may have assumed something about the artifact that may be historically or factually untrue.

Follow up the information with research of your own, and if there is any doubt about information or authenticity, check with a larger Museum. Along with the history there is much information that you must record, beginning with a short physical description of the article including colors. All inscriptions, proof marks, serial numbers, patents and makers names should be listed, and where they appear on the article. The physical description should include the measurements of the item such as height, width, length, diameter, etc. Some items require more detailed measurements, such as a rifles calibre, barrel length, and weight.

A description of materials should be recorded, though this is sometimes difficult to be certain about. If you are uncertain as to the exact material this should be indicated in the record so that research can be done to ascertain the correct material.

All information should go on the Items card and should include a sketch or better still a photograph. The artifacts should not be handled anymore than is absolutely necessary, and should be cleaned before being put into storage. Dust and superficial dirt should be removed, garments dry cleaned, and if there is any possibility of insects or fungi, it should be fumigated.

Examination and Handling: When first receiving an item, examine it carefully for any signs of damage it may have received in transit to the Museum. This is especially important with loan items. If the package shows signs of damage, open it with extreme care, watching for any small pieces or broken parts in the packaging material. Examine the artifact and note the condition it is received in, recording any new breaks, and all old chips, cracks, and missing parts.

In the case of loan items, photograph the package before opening when it shows signs of damage, open the package carefully, exposing the article but do not remove it if it is damaged. Photograph the damaged article in the package, then carefully remove it and complete the examination. The photograph will prove to the owner of the loan item that the damage was not done in the Museum. It may also be useful in getting an insurance settlement for the damage to the article.

Storage: The two major problems faced in storing museum objects are lack of space and the inefficient use of existing space. Valuable artifacts are often in jeopardy because Museums lack proper storage facilities. In many cases poor heat and humidity control are responsible for much deterioration. Any storage system must allow accessibility to any artifact at some

future date, however, frequency of use should be considered when allocating space to items. Items that are used frequently for study purposes would be stored on open shelves near a work table. Seldom used or extremely valuable items should be stored away in cupboards or drawers. Stored items should not be handled indiscriminately, the conservator or his assistants only should handle the items, and only when necessary to do so. Unauthorized personnel such as cleaning ladies and janitors should be schooled in the importance of not handling artifacts in storage.

Museum workers must be familiarized with the problems and techniques, of handling museum objects. Most damage received by an object, happens within the museum, and is due to careless handling and improper care in storage. Always use two hands, and support the object from the bottom when lifting or carrying. Never assume that the handle of a cup or pitcher is solid; never assume that the wires on a picture are secure; never assume that part of an object will support the whole object; for such carelessness is often the cause of damage to museum artifacts.

Loans in Storage: Loans should be kept to an absolute minimum and should be accepted for a specified time period only. Loan items that are not part of a current display, or research project, and taking valuable storage space. They should be returned to the owner, because when in storage they are the responsibility of the museum. Besides providing the owner with free storage, a loan item requires time and care which Museums cannot afford to devote to items that are not part of the permanent collection.

Conservation: Conservation in the museum is the total care of an item and involves every member of the staff. This means the Director, Cataloguer, Conservator, Display people and Janitorial staff; none are exempt from responsibility to the care of an item.

The conservator must have considerable ability, but must not express his own creative talent in conserving the work of another. His responsibility is to slow down the destructive forces that are working on an item, and possibly to restore it to a condition representing its original appearance.

Conservation is the first to be undertaken, and the survival of the artifact depends on the efficiency of the conservation. Attempts to save an article must be made with the utmost care and caution, as some methods of removing corrosion and dirt are not desirable for the conservation of historic material.

First emphasis should be placed on the preservation and cleaning of items, rather than on restoration. No treatment should be approved that will reduce permanency. Experimentation should be confined to expendible objects that are not part of the permanent collection. A detailed report of the cleaning, repair,

and preservation treatment will be added to the permanent record of the item. Usually objects accessioned by a Museum are in a condition considerably different from that at the time they were first made and used. Leather will be dry, wood rotted and metal corroded. To preserve the object these signs and the deteriorating action causing them, must be stopped. Every object should be cleaned when it is accessioned so that it will not contaminate the storage area. If there is doubt as to how an item should be cleaned or restored, do not take chances or experiment. Seek advice from people who have the necessary knowledge and skill. Larger Museums with professional staffs can provide the advice you need, before you set about conserving the artifact that requires special treatment.

Registration and Filing: Many registration and filing systems are in use and each have their merit. Whatever system your Museum uses remember to register the accession number on the artifact as soon as it is accessioned. To delay in doing so could cause confusion and loss in the future. Make sure that a record of how your registration and filing system works, on file, so that your assistants, or your successor will be able to use them without difficulty.

Exhibit: Much damage can be inflicted on your collection by carelessness and lack of forethought in display methods. The temperature and humidity of the environment in which the artifacts are displayed, is of the greatest importance. The temperature should be maintained somewhere between 68 degrees F. and 70 degrees F. The relative humidity range should be 50% to 55%, and must not be allowed to fall significantly below this range. The important thing is to maintain constant temperature and humidity levels at all times. Variance of these is a destructive influence on most artifacts.

The artifact you exhibit must at all times be protected from exposure to, or contact with:

- (a) direct heat
- (b) direct sunlight or ultra-violet radiation
- (c) any liquids
- (d) dust, dirt, or polluted air
- (e) shocks or jolts
- (f) material infected by wood-boring or fur-eating insects
- (g) fungus infections

Therefore items exhibited should be in a constant temperature and relative humidity. They should have indirect lighting or filtered fluorescent lights. Direct incandescent bulbs that generate heat should be avoided, especially when placed inside sealed cases with the artifacts. Such a case should have the

lighting changed, or ventilation to remove the heat. Display cases should be checked by thermometer for variance of temperature during the night as well as the day. Artifacts should not be placed in direct sunlight, as fading will occur very rapidly. Dust can be kept from the better artifacts by placing them in enclosed cases, and a good filter system on the furnace or air conditioning system will reduce the amount circulating in the room. Fungi can be prevented by using a good fungicide in the display cases.

Articles of clothing, fabrics, or leather work will be damaged by hanging them on pins, nails, hooks or wire coat hangers. They should be displayed laying flat on a board or on properly constructed maniquins or dress forms. The main thing is to give them support so that they do not tear apart from supporting their own weight. Fragile or valuable items should be enclosed or set well back from the reach of the public.

The placement of several touch pieces that the public can touch, will distract them from things that should not be handled, and give them the satisfaction of handling an actual artifact. Touch pieces should be durable duplicates, or items that can be easily and cheaply replaced. Most important, before exhibiting an item, the person in charge of display should seek the advice of the conservator, or person in charge of the storage of the items to be displayed.

Care of a Museum's collection is mostly a case of using common sense, so always think before you act.

References:

Basic Museum Management 1969

American Association for State & Local History
Technical Leaflets nos. 5 & 6

Collections Care Seminar
Manitoba Museum of Man & Nature

THE GEOLOGY OF MANITOBA

Guy Kendrick

This tale has seven variations and all cannot be told if time be short.

East African Saying

Etymology

The word geology is derived from the Greek "geo" the earth and "logos", the study of. In the 15th century, Richard de Bury, Bishop of Durham used geology in his book Philobiblon (Cologne, 1473) as applicable to the Law as opposed to Theology. Today geology, more correctly earth science, included subjects such as physical geology and geophysics; the history of the earth, stratigraphy and palaeontology; mineralogy; petrology; engineering, mining and petroleum geology. The reader can appreciate that to cover the geology of the province in a few pages is not possible. Such voluminous knowledge has been gained as a result of the quest for economic gain and increased knowledge over a short period of time.

Physiographic Regions

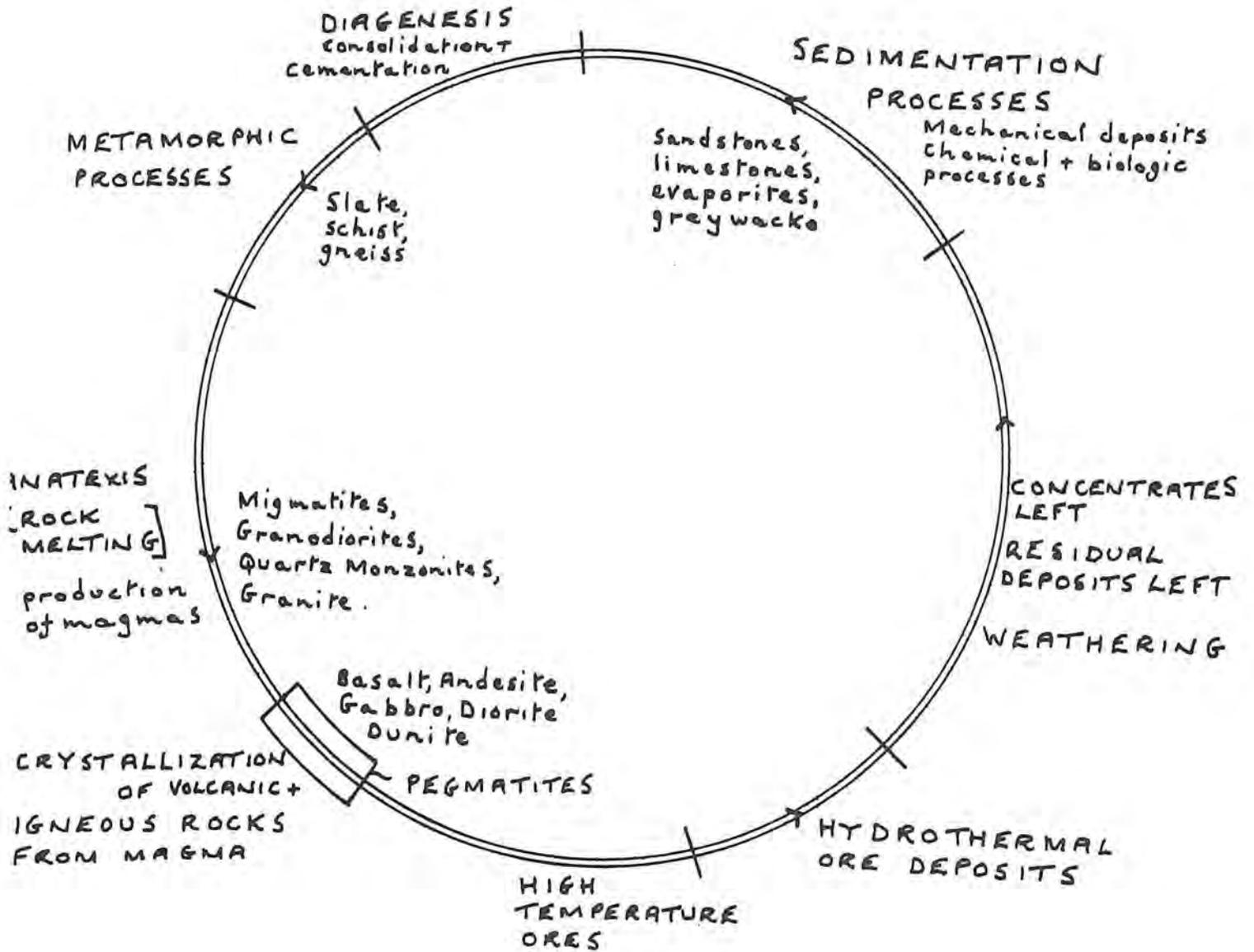
The different types of underlying bedrock in Manitoba give rise to four major physiographic regions. The largest, comprises the Precambrian Shield, and covers three-fifths of the 250,000 square mile area of the province. The shield, viewed from the air, is a vast hummocky expanse whose maximum elevation is generally less than 1000 feet above sea level. The surface is characterized by myriads of lakes, bogs, muskeg, rivers, creeks, rock outcrops and forest. Large areas are masked by glacial deposits.

The Hudson Bay Lowland is underlain by flat lying Palaeozoic limestones and dolomites covered by till and an extensively developed marine clay. The surface is less than 500 feet above sea level, and consists of a vast swampland with numerous bogs, muskegs and shallow points. The most conspicuous relief features are raised beaches, which parallel the shore of Hudson Bay, and are found many miles inland.

The Manitoba Lowland flanks the shield to the southwest, is underlain by flat lying Palaeozoic rocks, and includes the lakes Winnipeg, Manitoba, Dauphin, and Winnipegosis; vestiges of the huge glacial Lake Agassiz which inundated half of Manitoba! Even though this region is flat and swampy, population density is high.

The southwestern part of the province is characterized by the Manitoba Escarpment, a relatively high area of hills and valleys underlain by Mesozoic rocks. The highest point in Manitoba is at Baldy Mountain, with a height of 2727 feet above sea level.

THE GEOCHEMICAL CYCLE



Drainage in the province is directed toward Hudson Bay. The largest river in Manitoba, the Churchill, flows into the bay at Churchill. Such rivers as the Nelson, Hayes, and the Churchill aided the Indians to hunt, fish, and trap and enabled Europeans to penetrate to the heart of the continent.

General Geology

The province consists of two main geological environments, a) the area underlain by Precambrian rocks and b) those areas where Precambrian rocks are overlain by relatively thin flat lying unmetamorphosed Palaeozoic Cainozoic and Tertiary sedimentary rocks.

The Precambrian Shield is comprised mainly of "granitoid" rocks which contain "ribbons" of folded and metamorphosed sedimentary rock. These complex ancient rocks probably represent the roots of mountain chains, and were formed as the result of many phases of orogeny and periods of erosion to form the platform upon which almost horizontal Phanerozoic rocks lie, west of Lake Winnipeg and around Hudson Bay.

The various processes which form the many rock types constituting the shield are shown in the diagram, "The Geochemical or Rock Cycle". The diagram, purposely simple, starts with the crystallization of magma--molten rock--and proceeds in an anti-clockwise direction. Rock types formed at various stages are given.

The shield in Manitoba has been subdivided into two provinces, the Superior and Churchill. The Superior Province is the oldest, and was last affected by an orogeny, the Kenoran 2480 million years ago. The Churchill Province, the younger, was affected by the Hudsonian orogeny 1735 million years ago. The two provinces are separated by a complex fault zone in which have been emplaced peridotite lenses, the host for nickel ore.

Shield rocks form a hospitable environment for the emplacement of many metallic minerals. The five most important producing areas in Manitoba are:

- 1) Flin Flon--copper, zinc, gold, silver, cadmium, tellurium, and selenium
- 2) Thompson--nickel, cobalt, minor amounts of copper and platinoid minerals
- 3) Snow Lake--zinc, copper, gold, silver, lead
- 4) Lynn Lake--Fox Lake--nickel, copper, cobalt, zinc
- 5) Southeastern Manitoba--nickel, caesium

The Phanerozoic rocks crop out in southwestern Manitoba and in the Hudson Bay Lowland. Their major lithologies are listed in the table, "Geologic Systems in Manitoba". Drilling for petroleum has revealed much geologic information on the above areas. The post Precambrian history of southwest Manitoba has been influenced greatly by the Williston Basin, centered in North Dakota where sediments have accumulated to a total thickness of 15,000 feet! Southwest Manitoba was dominated by this feature and formed the shelf to this basin as the deposits thin and wedge out. No metallic minerals are found in the Phanerozoic. However, mineral products are varied, including petroleum (mainly from the Mississippian Lodgepole formation near Virden), calcium limestone, dolomitic limestone, silica sand, bentonite, lignite, gypsum, and salt. Lignite forms thin seams in Tertiary sandstone and clay at Turtle Mountain, and was once mined, giving rise to a venture described in the book, "The Saga of Turtle Mountain". Tyndall stone, a mottled dolomitic limestone, (Ordovician, Red River formation) containing remains of extinct invertebrates, graces many public buildings in Winnipeg. Outside and inside the new Winnipeg Art Gallery and Manitoba Museum of Man and Nature, the viewer can see fossil cephalopods, corals, and stromatoporoids, once denizens of the deep.

The Pleistocene or glacial epoch profoundly modified the surface of the province. Such features as the end moraine at The Pas and lake beaches along the Manitoba Escarpment come to mind. Unconsolidated deposits occur all over the province. Gravel is used for road building, and clays for the manufacture of brick, lightweight aggregate and Portland cement.

The development of Manitoba's mineral industry has benefited the whole province. Its story is one of adventure and one that everyone in the province should be proud.

Short History of Mining

Serious prospecting began in the province just before World War I. The first metal production started in 1917 when the Mandy Mine at Flin Flon started production, and the first gold was shipped from Herb Lake near Snow Lake.

The Hudson Bay Mining and Smelting Company started production of copper and zinc at Flin Flon in 1930. The total gross value of metal sales produced at Flin Flon is in excess of \$1,300,000,000. Sherritt Gordon Mines Limited produced copper and zinc from its mine at Sherridon in 1931, which closed down finally in 1951.

Several gold producers existed in southeastern Manitoba. The richest and longest lived was the San Antonio Gold Mine at Rice Lake which operated from 1932 to 1968.

The post World War II period saw a spectacular series of developments. The whole town of Sherridon, lock, stock and bank (now a beauty parlor), was moved by winter tractor-train to Lynn Lake. Production of the nickel copper ores started there in 1953 and is one of the most northerly mine developments in Canada. In 1960 two important events occurred. The Hudson Bay Mining and Smelting Company started a zinc mine at Snow Lake, and the International Nickel Company of Canada Limited started mining, milling, smelting and refining operations at its fantastic nickel mine at Thompson. The latter event was the result of the most intensive 10-year exploration program yet seen in Manitoba.

Recent developments include the discovery and developing of a large copper-zinc ore body at Ruttan Lake, and the opening of a brand new copper-zinc mine at Fox Lake by Sherritt Gordon Mines Limited. Falconbridge Nickel Mines Limited opened its Manibridge nickel mine in 1971.

Even though the search for oil started in the 1900's, oil was first produced in Manitoba in 1951 from a well in the Dalyfield near Virden by the California Standard Company.

Only the highlights have been outlined here, many other minerals of economic interest are present, and remain to be exploited and discovered, opening up yet further areas of Manitoba.

Epitaph

The amateur geologist, armed with few tools, and an observant eye, can view the exciting natural world about him with awe and wonder; whether it be the glacially sculptured landscape, the remains of animals which lived 550 million years ago, or rocks and minerals formed billions of years ago.

Naturally, such a person with questing mind desires aid in his subject. Few institutions have the time or patience to deal with the growing army of such people, who, now aware of their natural heritage want to conserve and protect it. Museums are in a situation to fulfill this vital role. Probably their survival as people oriented institutions depends on how effectively the layman is made aware of the interdependence of man and nature.

However, let us pause and remember those early surveyors and geologists, who, less than a hundred years ago, travelled across the vast uninhabited wilderness, and by their written word aided the province's development to its present sophisticated plane.

Suggested references

- 1) The Geological Map of Manitoba (Map G5-1, Mines Branch, Department of Mines and Natural Resources).

- 2) Geology and Mineral Resources of Manitoba, Manitoba Mines Branch, J.F. Davies, B.B. Bannatyne, and H.R. McCabe, 1962.
- 3) Mining in Manitoba, Manitoba Government, 1969.

GEOLOGIC SYSTEMS IN MANITOBA

Era	System	Lithology
Cainozoic	Palaeocene	Shale, sandstone, lignite
Mesozoic	Cretaceous	Shale, bentonite, sandstone
	Jurassic	Shale, siltstone, dolomite, anhydrite, gypsum
Palaeozoic	Mississippian	Limestone, dolomite, shale, Siltstone, anhydrite, Petroleum
	Devonian	Limestone, dolomite, shale salt, potash
	Silurian	Dolomite, argillaceous dolomite, shale
	Ordovician	Dolomite, dolomitic limestone, Sandstone, shale
	Cambrian	Glauconitic sandstone
Precambrian		Volcanic, sedimentary, metamorphic, and granitic batholiths and plutons

From Davies, Bannatyne and McCabe, 1962

DEMOCRATISATION AND DECENTRALISATION: A NEW POLICY FOR MUSEUMS

Gerard Pelletier

The following are excerpts from a speech given by the Honorable Gerard Pelletier, Secretary of State, in Calgary, Alberta on 28 March 1972.

NATIONAL MUSEUM POLICY
STRESSES CONSERVATION
AND LOCAL PARTICIPATION

"Conservation of the national heritage and making museum service available at the community level across the country have become the basic elements of federal policy on museums.

Speaking at the Calgary Canadian Club today, the Secretary of State, Gerard Pelletier, outlined the new policy and the \$9,400,000 budget being provided for it in 1972-73.

Upgrading of regional resources and travelling exhibitions will bring smaller communities the kind of museum experiences that until now have been available only in larger metropolitan areas.

There are plans to identify items of national significance, to provide for the physical preservation of such material, and to restrict the loss of historical and cultural objects through purchases by foreign buyers.

The key proposal concerns the concept of associate museums. Its goal is to even out the disparities that exist between one part of the country and another and between larger and smaller museums. This involves museum collections, museum activities, staff and physical plant.

The proposal aims to designate up to 40 associate museums across the country in the next five years. A budget of \$2,000,000 is being provided for this program during the coming fiscal year with a goal of five to ten associate museums in the first twelve months of the policy. Most of the institutions to be involved already exist.

Some \$500,000 will be provided for developing "museumobiles" and \$750,000 to support community-level initiatives in setting up or remodelling exhibition centres. This will assure a greater grass roots participation across the country.

The "museumobiles" are museum display facilities mounted on truck chassis so that material from national and regional collections can be shown in even the smallest community.

The national exhibition centres are to be operated by members of the community each serves. They will present travelling exhibits from the collections of larger institutions and from the resources of the national loan collection to be set up under this new policy.

Emphasis on conservation is reflected in \$4,700,000 worth of programs during 1972-73 including an emergency purchase fund. This \$1,000,000 fund, to be used to retain recognized national treasures in Canada which otherwise might be lost through purchases by foreign buyers, is to be buttressed by changes proposed in federal export regulations.

Conservation in terms of physical preservation is represented by \$1,650,000 to be provided for a network of conservation and restoration laboratories across the country. It is also illustrated in the provision of \$250,000 for developing a national inventory of objects considered part of the national heritage.

The new policy also includes support and service features to assist in carrying out its programs. It provides \$300,000 for museology research and \$500,000 for training assistance to upgrade professional qualifications of museum staffs."

THE FOLKLORE AND CUSTOMS OF EASTER AND PASSOVER

Steve Prystupa

Easter and Passover are the two major religious holidays of the spring season. Much of the religious symbolism and folklore of these important events goes back to ancient spring rituals. For example, the early ancestors of the Jews sacrificed a lamb to their gods every spring to assure prosperity for the coming season. Other Palestinian tribes developed the custom of casting away the old leaven in the spring time and began the new season with unleavened bread. The feast of the Passover or Pesach acquired its present form after the deliverance of the Jews from bondage by God through Moses. A leg of the sacrificial lamb and a piece of unleavened bread known as Matzos are the main ingredients of this feast. Bitter herbs are added to remind the Jews of the hardships which they endured while in bondage. In more recent years the Nazi holocaust and the creation of the state of Israel are also commemorated during the Passover season.

The emergence of the Jewish faith preceded the rise of Christianity by several hundred years. Christ, who was himself a Jew, celebrated the feast of the Passover on the eve of his crucifixion. This was the "last supper". The Passion and the Resurrection of Christ are the substance of Christian Easter ritual. A passage from the Gospel, John, describes Christ as the sacrificial lamb who has come to take away the sins of the world. Bavarian, Polish and Czech people still maintain the symbolism of the sacrificial lamb in their Easter table setting.

The Easter egg is another carryover from ancient spring fertility rituals. A roasted egg known as the Betzah was incorporated into the Passover feast to commemorate the destruction of the Temple of Jerusalem. Some Christians believe that chicken eggs magically changed color during Easter week. The egg dance was a common sight in medieval and early modern Europe. The importance of the egg in early ritual may be illustrated by the so called "philosophers egg". Medieval alchemists depicted the principle of life as an egg and sought to release its mysteries. Traditionally Easter egg designs included religious motifs and fertility symbols. In time Easter eggs became works of art. They were made of diverse materials such as wood, porcelain, glass, plastic and even sugar. Traditionally these finely crafted eggs would simply be used as gifts and household ornaments. German people made up beautiful egg trees. Eventually, Easter treat containers, perfume bottles, necklace pendants and domestic items such as sewing kits and nut-meg graters were made in the shape of an egg or enclosed in an egg-shaped container for gift giving at Easter. However, the genuine chicken egg, used in a traditional Easter game known as egg-breaking or egg rolling is still a delight to see.

According to French and other European folklore, the sun dances at sunrise on Easter morning, "In honour of our Lord risen from the tomb". This belief may perhaps be related to the occurrence of the spring equinox, just before Easter. Many other spring phenomena have special significance in folk belief. For example, water collected from a running brook before sunrise, on Easter morning, is said to have healing power.

As the first flower of spring, the pussy willow is widely used in Easter celebrations. In Eastern Europe it replaces the Roman Catholic palm branch on Palm Sunday. The crocus, which is the floral emblem of Manitoba, is also known as the Pasque flower or Easter flower. Legend has it that the robin acquired a red breast by tainting its feathers in Christ's blood on Good Friday. The modern Easter bunny is a continuation of an old fertility symbol. The rabbit was apparently regarded as such because of its rapid rate of reproduction.

In Manitoba traditional Easter customs are most widely followed by the peoples of Eastern Europe. The Ukrainians, Poles and other groups each have their own special table settings for Easter. A variety of Easter breads are baked and blessed, along with the rest of the food on Easter Saturday. On Easter Sunday the church services traditionally begin at dawn. Gradually the gloomy and grief of Christ's Passion become transformed into a crescendo of light and joyous song signifying the Resurrection. Easter breakfast does not begin until a blessed Easter egg is sampled and the father of the family proclaims "Christ is Risen". On Easter Monday boys uphold the age-old custom of dousing the girls with water. This custom and the colorful Ukrainian Easter dance are also remnants of old fertility rites. For many of the people of eastern Europe, spring and the resurrection are intrinsically linked together and Easter songs proclaim that Christ has brought back spring.

In medieval times, and even as recently as the second World War, the Passover was a feast of fear for the Jews. Despite the fact that Jews are forbidden by their own law to consume blood, there was an old superstition that they killed a Christian child to obtain blood for use in the making up of the matzos. As a result attacks were made on Jews during the Passover season. In more recent times, Christians and Jews have been developing ways to give Easter and Passover a more universal appeal. For example some Protestants today celebrate a Passover type of feast on Holy Thursday complete with the traditional Jewish food and the reading of the Psalms. Similarly young people of Jewish origin join with people of other races in an observance known as "freedom Passover". Thus, old animosities and superstitions are gradually diminishing and people are finding new ways to put into practice the ideals of freedom, peace and spiritual regeneration which have long been associated with Easter and Passover.

SUGGESTED READINGS:

- 1) Gaster, T.H., Festivals of the Jewish Year, 1953
- 2) Levin, M., An Israel Haggadah for Passover, N.D.
- 3) Lord, P.S. and D.J. Foley, Easter the World Over, 1971
- 4) Newall, V., An Egg at Easter, A Folklore Study, 1971

MUSEUM EXHIBIT GUIDELINES

Jean-Jacques Andre

An exhibit or display in a museum is the final stage of presentation viewed by the public. It seems illogical that the end result of lengthy years of collection, research, and writing story lines should fall because it is exhibited improperly. It's very much like inviting friends for supper, and then burning the meal. All the fine ingredients which went into it are either lost or tasteless.

The approach to developing an exhibit is quite simple and systematic. Basically, the exhibit is the final blending of five major factors:

A. THE STORY LINE If a museum is to be an education centre rather than a curio shop, then the story line is the most important factor. An exciting exhibit can be done with virtually no objects, merely relying on the story, graphics, photos, or audio-visual such as a good documentary film.

B. THE OBJECTS They can become the core of the display, yet by themselves can be totally unrelated and ineffective. To look at old bottles, for example, is interesting, but to find out the stories behind them, the why, where, when, and how they were made can be fascinating.

C. THE DESIGN This represents the adaptation and arrangement of the story line and the objects. The design literally can be open to the limits of your imagination and common sense, and can become the most rewarding part of the museum work. The designer is in effect the transition between the curator and the visiting public.

D. THE BUDGET The lack of funds is too often an excuse to cover up for shoddy presentation. Proper planning will provide many steps within reach of any budget.

E. EXECUTION The physical work - carpentry, wiring, painting, labelling, mounting objects, etc., must all be of high quality, properly supervised, with allowance for alteration toward achieving the best possible effect.

Assuming that we have a well-drafted story line and the objects we plan to use, we are faced with THE DESIGN.

THE DESIGN It can be somewhat frightening to look at a couple of storage sheds filled with old objects and wonder where to begin! The beginning is PLANNING. PLANNING is the most important phase of any display programme. Our first step is to look at the area where the display is to be located.

1. FLOOR PLAN AND ELEVATIONS Accurate measurements of the space available for the projected display must be made. Floor plan and elevations of walls, height of windows, ventilation outlets, electrical outlets, must all be noted. An accurate drawing of the floor is then made to scale (usually 1/2" to 1") and similarly for the surrounding walls. Two or three duplicates of the plan should be made. One will be used for preliminary layouts, the other will be made into a scale model.

2. PRELIMINARY LAYOUTS Fitting the objects into place can be the big puzzle, but also the most exciting phase of display planning.

Group the objects according to the story line. Pick out the large show pieces and sketch them approximately to scale on your plan. Create an easy traffic flow. Establish your entrance, partitions, show cases, etc. Try different approaches. You will be amazed to find how many possibilities there are!

3. SCALE MODEL Utilizing the floor plan and wall elevations it is just a matter of gluing them onto cardboard and making a simple box-like model of the exhibit area. Since most displays are three-dimensional, it is essential to do the planning in the same manner. The next step is to draw the partitions, walls, and show cases onto your final floor plan. However, while doing this, cut strips of card at the same scale to represent your partitions and showcases. Try these cards in the model for site and effect. You will find this constant reference to three dimensions most valuable in your planning.

I must stress the importance of this stage of planning. Cardboard is inexpensive, but you must realize that each piece you cut and glue into place represents a wall or showcase which will cost money to build. A lot of thought must be given now, since you are actually designing the structure and traffic pattern of your museum. Keep in mind that the key to a good display is continuity. This is achieved primarily by a judicious use of partitions blending into cases, by colour, and finally by homogeneous selection of type face for your story.

4. COLOUR ELEVATION Assume you now have two or three different elevation drawings for walls and partitions. Next comes a critical step....COLOUR. Colour can make or kill an exhibit. If you are in doubt, use a neutral shade; off-white for light areas, charcoal grey for dark areas, or earthy colours which blend with the surroundings. Do stay away from those pistachio greens, blushing pinks, baby blues, or canary yellows!

If you have a story to tell and confront the viewer with a rainbow of colour you are distracting him from your story. Use spots of colour to enhance certain points, but a carnival of paint, NO! Colour helps to separate subjects, yet harmonizing the shades helps to keep up the continuity.

The colour elevation is an important step. You can see how different hues can stand side by side simply by gluing a colour sample on your cardboard model.

Various companies put out coloured paper for this purpose, but ordinary cartridge bond can be pre-painted, cut out and glued to give you the same effect. If photographs are to be used, old black-and-white or colour photos cut out to scale from magazines will also give you the proper contrast ratio you will have in the finished display.

Many colour schemes can be tried at this stage until you feel completely satisfied. You can be assured that if it looks good on the scale model, it will look good in full size.

5. CONSTRUCTION DRAWINGS As soon as you complete the basic wall and partition planning of your display, you will most likely utilize shelves, tables or show cases. Assuming you don't have any, they will have to be designed to carry the same style as the rest of the exhibit. Endless possibilities are at hand, making the designing part of a museum truly challenging and exciting.

Basically, a show case is a box with lights and glass to protect fragile or expensive items from dust, bugs, or the viewer's fingers.

A simple plywood box literally comes to life by camouflaging the basic structure or incorporating it as an integral part of the exhibit. Bear in mind, however, a few important points. Think of the viewer standing up. The optimum viewing area for an adult is from 2'6" to 7'6" above the ground.

A showcase going down to floor level is impractical to look in, and many heads will be sore when they hit the glass while bending down to look.

Depth should vary with the object you wish to present.

Light should be uniform in most cases, while spot lighting can be highly effective for certain items.

Access to the case is vital, and the glass or back should be easily removed.

Measurements and detailed drawings must therefore be done before any construction takes place. A basic diagram to scale showing a cross section of the case and its front elevation might suffice in many cases to get an estimate from carpenters.

Aim to design your showcase to fit your items rather than to standardize on a size, hoping your collection will fit into it.

The variety of useable material, shapes, and lights make it impossible in this short brief to go into details. Hardware stores and building suppliers should be able to keep you up-to-date with the available products.

6. ESTIMATES Estimating the cost of a project is a trade in itself. On a small exhibit, however, one can do enough research to arrive at a figure close to the final cost. This final step in planning is the most important one, since the manufacturing of the display is in direct relation to the money available. Your estimate will soon show you how much, if at all, you can construct. I have heard the cry often enough from small museums "Budget? What budget?" Well, you must come down to earth once in a while to realize that without any funds at all, the extent of your Exhibit Programme might be a very beautiful cardboard model and nothing else. Do your entire planning, and with the budget and estimate on hand, evaluate how much can be done. Your programme might have to be split over a period of time. At least you are assured that each completed step is co-ordinated with the next one.

E. EXECUTION The key points in execution are neatness and simplicity. Bear in mind that the first impression must be, at all costs, a good one. This is the overture, the prelude to what is to come, and if at that point you confront the viewer with messy cluttered titles, dusty shelves, or faded colour prints, he should turn and walk away.

1. CONSTRUCTION Paint doesn't have to run, photos don't have to curl, finger marks can be washed, and most of all, labels don't have to be a display in themselves as to how many styles of lettering can be used.

2. TEXT Herein lies one of the more common downfalls of the community museum! The text and labels reflect the overall quality of your museum. If you charge the public to enter and to look, you should care enough to present a clean and well-executed show.

There is no need to exhibit yellowed, curled, stained, and written labels, often done with a shaky hand, or those typewritten labels, blistered with glue, peeling off at one side!

Labels are the vehicle for your copy. The copy has been called the voice of the museum, and we know that we can have a show on the strength of the story line alone. Let's not burn our supper at this stage.

We can classify Labels into three basic categories.

(a) Title Blocks The use of three-dimension letters is often applicable here. If they are cut out, remember that neatness is essential. Many firms, plastic manufacturers etc., carry

a wide selection of these. The price is often high for good quality ones, but it might be good economics to splurge a little for an effective entrance title.

(b) Sub-Titles Sub-titles generally are "two-liners" or less. They carry the message without going into detail. A wide selection of products are available, in particular the dry transfer letter which comes in all sizes and numerous type faces. They are relatively expensive, but give quality. A more economical way is to have all your copy typeset by a printer and photographically enlarge those words you want for sub-titles. Keep your "galley proof" as your final copy size.

(c) Copy As mentioned above, the most economical way is to have your copy linotyped by a local newspaper or printer. Glue the pages on card and trim them to their final size. Electric typewriters are acceptable, particularly the IBM with fifteen interchangeable heads, which give a variety of type faces.

Silk screening gives excellent results, and permits you to paint in any colour on wood, glass, plastic, photographs, etc. The cost is high, but it can be used to advantage in some areas.

Draughting pens and lettering guides can be used, but it is a slow process and has a dated look to it in this era of more professional methods.

Remember to keep the typeface of labels the same for each area. It helps to carry the continuity, and gives that "professional touch" to your display.

3. INSTALLATION OF OBJECTS This can be a lecture in itself! Installation of objects and the techniques used are as varied as the items themselves. To display a preserved butterfly, the approach will be somewhat different than to display a steam engine of the turn-of-the-century. Yet both can be, and often are, part of the same museum.

Basically, there are two categories:

(a) Fragile and valuable items under glass. Most items can be arranged on shelves. Do not use glue to hold them against a background; instead, use thin wire or nylon cord tied on the back of the panel. Avoid clutter at all costs.

(b) Large objects the public can touch. Any objects light enough to be carried away by an eager collector should be securely attached with wire of various diameters. Avoid bent nails and be as tidy in the securing of objects as you are in your label presentation.

Keep your display clean, wash finger marks off panels, retouch scratched paint; all this is normal upkeep, regardless of budget.

IN SUMMARY - Plan Carefully,
Tell your Story Clearly,
Keep Your Presentation Neat and Simple.....

and smile, It's a worthwhile occupation, offsets many a frustration,
and makes no demand upon your museum budget!

PIONEER WOMAN

Grandmother, on a winter's day,
Milked the cows and fed them hay,
slopped the hogs, saddled the mule
and got the children off to school;
Did the washing, mopped the floors,
Washed the window, and did some chores;
Cooked a dish of home-dried fruit,
Pressed her husband's Sunday suit,
Swept the parlor, and made a bed,
Baked a halfdozen loaves of bread;
Split some firewood, and lugges in
Enough to fill the kitchen bin;
Cleaned the lamp and put in oil,
Stewed some apples she thought would spoil;
Cooked a supper that was delicious,
and afterwards washed up all the dishes;
Fed the cat and sprinkled the clothes,
Mended a basketful of hose;
Then opened the organ and began to play,
"When You Come To The End of a Perfect Day".

Anonymous

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CAST IRON KITCHENWARE

Maurice E. Mann

We will not make any hasty decisions regarding the manufacture locally of cast iron kitchenware, but a first consensus suggests that Winnipeg and Manitoba were indeed more a distribution centre for a great variety of early merchandising. So, as with china and glass, little, if any, cast iron was actually produced on the homefront.

At this point, then, I would like to give you some idea as to what was available through the early catalogue systems and, secondly, some idea as to what was carried in by early settlers and, in particular, one item brought as recently as 1965 from Denmark.

According to our earliest catalogues, or reproductions thereof, the following selected items appear. Note the appearance of Mrs. Potts' irons from different sources and gradual dollar increase.

Eatons, Spring & Summer 1893

Lemon Squeezer	17¢, 40¢ ea.
Egg Beaters	5¢, 12¢, 15¢, 18¢ ea.

Eatons, Fall & Winter 1896

* Mrs. Potts' irons complete with Handle and Stand	70¢
Nickel Plated	\$1.00 set
Iron Saucepans, white enamelled lining with covers	60¢, 70¢, 80¢, 90¢, \$1.00, \$1.10 ea.

Eatons, Spring & Summer 1907

Mrs. Potts' irons 1 Handle, 1 Stand Nickel Plated	95¢ ea. \$1.05
Daisey Lawn Mowers	\$2.45 12 in. \$2.70 14 in. \$2.95 16 in.
Empress, Ball Bearing	\$7.00 16 in. \$7.50 18 in. \$8.35 20 in.

"We will not guarantee to fill orders for garden hose or lawn mowers after August 20th."

Eatons, Fall & Winter 1908-09

Toy Iron Ranges with Furniture Complete	Size 1	25¢
	Size 2	50¢
	Size 3	\$1.00

Toy Sad Iron with Stationary Handle with Removeable Handle	Size 1	5¢
	Size 2	10¢
	Size 3	15¢
	Size 4	20¢
	Size 5	25¢

Ashdowns--"Wholesale" 1906-07
1911-12

House Lift Pumps	\$4.25 - \$10.50 ea.
Well Bucket Wheel	\$6.00 - \$9.00 doz.
Sardine Can Openers	\$4.00 doz.
Raisin Seeders	\$18.00 doz.
Steak Hammer	\$3.00 doz.
Fruit and Vegetable Press	\$6.00 doz.
Mincing Kniver	\$1.00 - \$1.50 doz.
Ice Chippers	\$7.50 doz.
Sad Irons: Common	05 lb., 4 lb. - 10 lb.
* Mrs. Potts', No. 55	\$1.25 set
No. 50	\$1.35 set
	(Nickel Plated)
1 Handle, 3 Irons and Stand	
Fluting Irons (for those fluted cuffs and collars)	\$3.00 - \$6.00 ea.
Cast Iron Spiders (frypan)	35¢ 8 in.
	40¢ 9 in.
Waffle Iron	75¢ - 95¢
Tea Kettles	80¢, 90¢, \$1.00
Straight Pots	65¢, 70¢, 85¢
Bellied Pots	75¢, 85¢, \$1.00
Eccentric Pots	85¢ ea.
Ham Boilers	\$2.25, \$2.50
Chaudron .04/lb.	12 1/2 lb., 15 lb.
	17 1/2 lb., 20 lb.
Oh yes, the Kitchen Sink, Cast Iron, White Enamelled	\$5.25 - \$22.75

Marshall Wells 1931-32

Mortar and Pestle \$1.60, \$2.20

*Mrs. Potts' Irons No. 50
Nickel Plated Top \$4.00/set of 3

As we look at an array of our "found items" and those in other Manitoba collections, we follow similarly to the above listing, but may also include such items as trivets, meat tenderizers, muffin pans, appleparers, food choppers, coffee mills, cork screws, griddles, balled or handled.

The Danish item mentioned earlier is an "Aebleskrivepande" (apple doughnut maker) from the FYN District.

Most of these items are either physically available in our collection or a photograph of them exists if any particular questions have been unanswered.

As we draw still nearer to learning more about Manitoba's relationship to cast iron, I will try to give readers a glimpse of what was the first commercially successful foundry in Ontario-- Normandale.

Normandale, on the shore of Lake Erie, Upper Canada, in 1823 included a blast furnace for smelting bog iron.

Joseph Van Norman, George Tillson and Hiram Capron, all from New York State took an interest here, after the original builder, Samuel Mason, died sick and discouraged after laboriously building his own furnace in 1817.

After the departure of Tillson in 1825 and Capron in 1828, Van Norman's brother came into the partnership and the company remained in the family thereafter.

When the furnace was operating, it continued for ten months night and day producing about four tons of iron per day. For more than twenty-five years this furnace blasted away.

One of Joseph Van Norman's patents was for a stove which could be put together without bolts. Another was an improved method of producing charcoal, a commodity necessary to the operation.

Quality was good at the Van Norman operation and there was need for such. Business was so successful that two schooners were kept busy plying as far east as Montreal and as far west as Chicago.

Port Dover and Simco were sites for expansion for the Van Normans as well as York (Toronto) where a partnership with Dutcher, a foundryman, took place.

It wasn't until the mid-nineteen hundreds when failure started to hit the Van Normans after moving its operation, due to dwindling ore supplies at Normandale, to Marmora, some miles north of Belleville. Much more fuel was required to smelt the local grade ore. Also, the new foundry was some 30 miles from Lake Ontario and the needed markets. Free trade entered the picture at this point and Marmora was extinguished due to the importation of low grade iron.

The Van Normans lost nearly everything gained from the Normandale works. One hope to produce needed rail wheels for the Great Western Railway through a Hamilton company collapsed when the quality of the iron proved to be unsuitable, and the manufactured iron did not chill to the required hardness. This smelter at Houghton was abandoned and bog iron was no longer produced in the province.

Joseph Van Norman retired in Tillonsburg where he died at 92 and was buried in the same small plot as his colleagues just outside of Tillonsburg.

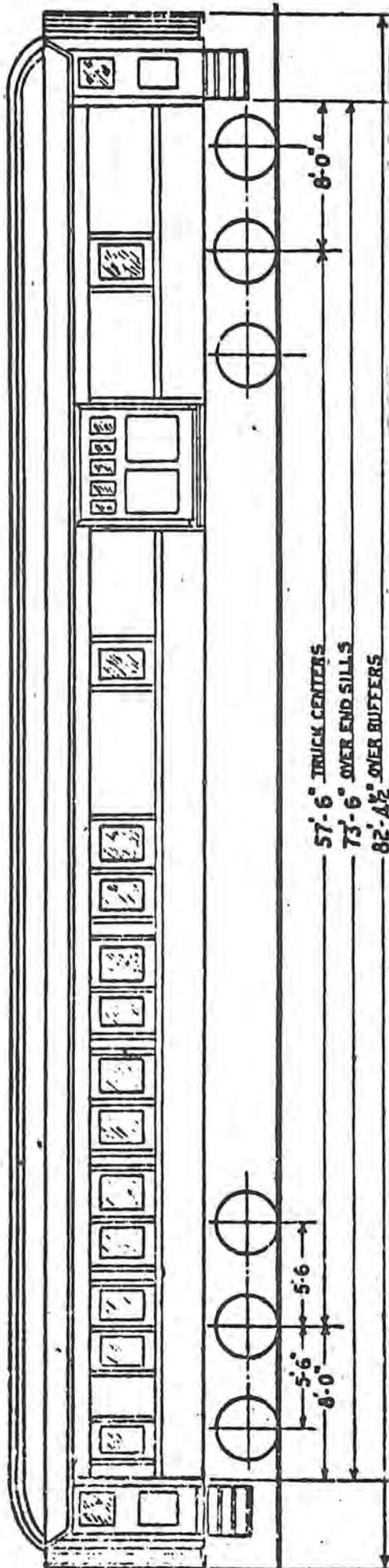
Historic Sites Plaque reads:

The Normandale Furnace

"Founded in 1818 by Samuel Mason, enlarged and conducted with success by Joseph Van Orman, Hiram Capron and George Tillson from 1822 until 1830 when they were joined by Elijah Leonard. Employing at times two hundred men in the manufacture of agriculture implements, utensils and stoves. It was operated here until the local supply of bog ore was exhausted about 1855 and was an important factor in the early economic and industrial development of the country."

ROLLING STOCK MUSEUM

Doug Elias



Cultural institutions that are supported largely by the tax payers dollar are in constant danger of being criticized for catering to a small and polarized part of the population. Museums, art galleries, ballet companies and symphonies have traditionally required large, permanent installations in which to display their wares. This, of course, means that some large part of the population is unable to enjoy these facilities as fully as others. Those who are unable, for any number of reasons, to travel to these houses of culture may never get to benefit from the contribution they have made towards such institutions. This is patently unfair; it penalizes the rural citizen for not living in the city.

The Manitoba Museum of Man & Nature has recognized this as a problem, and during late summer will be trying out a unique experiment in extending the resources and services of the museum beyond the city area. For the months of August and September, a C.N.R. combination passenger and baggage railway car outfitted as a travelling museum will be running between The Pas and Churchill, on the Hudson Bay line.

Most of the citizens living along this route are native peoples - Cree, Cree-Metis and Chipewyan. As well, most of the history of this area has either been directly experienced or influenced by these peoples. For these reasons, the main focus of the materials and story-line presented in the Rolling Stock Museum will be upon their history and culture, and all label copy will be done in English and in Cree and Chipewyan syllabics. The contribution made by the Cree and Chipewyan to the development of Northern Manitoba is, of course, immeasurable, and a display that can fit into a railway car can hardly do this contribution justice. It is hoped, however, that our presentation will be sufficient to interest modern Cree and Chipewyan and to encourage them to educate us about their history and culture in those areas where we know relatively

little. One secondary function of this project is to gather information that we can use in future gallery development.

The story-line will begin with prehistory, when the first men moved into Northern Manitoba more than 5,000 years ago. Archaeological materials collected by Ron Nash at the Museum will be used as examples of prehistoric technology. There will also be an attempt to reconstruct what Cree and Chipewyan life may have been like at the time they contacted Europeans. This reconstruction will act as the "base-line" so visitors can judge the changes in Indian culture during the historic period that followed.

The next sections will deal with the early, middle and late trade periods. The developing of Northern railroading, mining, modern Native and multi-ethnic communities will make up the last section. Relatively little of the years after 1930 and the completion of the railroad will be included in the Rolling Stock Museum. John Frishholz, the Museum's Historian, has found that little is known about that period and we hope that people who helped make the history of that area from the '30's on will want to talk to us about their experiences. In effect, the people themselves will form the last part of our story-line and provide the last link between 5,000 B.C. and 1972.

Building a display into a railway car presents a range of interesting design problems. The car will be stopping at about 20 communities (with a population range of 8 to 15,000 people) for two to four days in each. This means that the car will be stopping and starting a lot and much of this will be behind freight trains, not smooth running passenger trains. The cases and artifacts must be installed with possibly severe motion shock in mind. Such a small area does not allow for luxurious living quarters for the two people who will be manning the car, but since they will be expected to live in it for two months, they must be as comfortable as possible. These and other problems such as storage and preservation of food and water, insect and environment control, etc. are being dealt with by Rolling Stock's designer, Bob Tucker.

Hopefully, Rolling Stock will develop into more than a once-only effort. We are already examining maps of the railroad systems, in Manitoba, and plotting a route for next year. At any rate, we have learned a lot about developing displays that can be taken out of the city, and are beginning to apply what we have learned.

Female Costume Display. A dress always looks so much better when it can be displayed on a dummy. Obtaining such dummies can be a problem. The average store dummy, by the time a store is ready to discard it (or sell it at a reasonable price) is usually pretty battered and the wig and features are way out of style except for the dresses of about 10 years ago. Even if one is prepared to rework the face and hair there is the problem of size, most dummies are too big for the dresses of the pre - 1914 era, also they have the wrong bust and waist configuration.

There is another relatively inexpensive solution; the illustration shows three types of dress-maker dummies sold by Eaton's Catalogue Department. These all come mounted on a stand and within limits can be shaped to fit different sized dresses. They are ideal for displaying floor length dresses. A little padding with crunched up newspaper or tissue will fill out the bustle or provide fullness where it is needed. You don't have a head with this type of dummy, but this may not be much of a disadvantage unless you want to show a bonnet with the dress. If you do, one of those styrofoam wig stands (price \$1.95) added to the dummy makes a blank but adequate face and head. If you wish to be more ambitious, hairdresser's supply houses sell "Practice heads" for about \$50.00 These have fairly lifelike features and hair set into the skull which can be washed and styled (by your friendly neighbourhood hairdresser?) according to the period of the dress.

Some comments on the dummies:

Number 1. This one is the most versatile and flexible and probably the best investment.

Number 2. This one is hard to adjust and a bit flimsy when adjusted, however, if you are willing to staple or glue it in place it can produce fairly good results.

Number 3. This is solid and steady but limited in the amount of size adjustment. Also the price has gone up to \$39.95.

All things considered number 1 is probably the best buy. We are doing some experimenting with these dummies at the Manitoba Museum of Man & Nature and we would be happy to share our results. If you are in Winnipeg drop in, otherwise let the writer know by mail if we can help your costume display problems.



1
29.98



2
9.98



3
34.98



Solve your fitting problems with a dress form

1 De luxe Adjust-o-form, of flexible plastic-covered wire mesh, moulds to your every curve and posture. It's made in two halves that slip on like a garment... you just press the mesh into shape and it stays that way until you want to adjust it. It comes with beechwood stand, cotton jersey cover and instructions.

State model size A or B.

X22-A 4503A—Each... 29.98

Model	Bust size	Hip size
A	32 to 40	32 to 42
B	38 to 48	40 to 50

2 Dial-a-size dress form automatically adjusts to full and half sizes 8 to 20... you just dial your correct size. Dress form is cellulose, impregnated with neoprene (rubber); stand is sturdy steel. Form folds flat for easy storage. Instructions are included.

X22-A 4501—Each... 9.98

3 Acme adjustable dress form adjusts (with easy slide-and-hold action) at six points: neck, shoulders, bust, waist, hips and height. Dress form is papier mâché, covered with cotton jersey. Base, rod and frame are durable metal. Instructions are included.

State model size Junior, A or B.

X22-A 4538A—Each... 34.98

Model	Bust	Waist	Hip
Jr.	30 - 38	23 - 30	33 - 40
A	32 - 40	25 - 32	35 - 43
B	36 - 44	29 - 36	39 - 48



Grooming aids for your wigs and hair

4 Wig shampoo, for four washings. 22-A 4138—4-oz bottle... 2.50

5 Wig spray keeps curls in place, or straight styles smooth. 22-A 4136—14-oz can... 2.98

6 Wig lustre adds shine to hairpieces. Use after every washing. 22-A 4137—4-oz bottle... 2.50

7 Wig brush has wire bristles set in rubber bed. Keeps hairpieces well groomed... a must for wig owners. 22-A 4127—Each... 1.79

8 Wig care kit includes: wig and fall block, wiglet block, styling stand with suction base that grips any smooth surface and 12 T-pins. 22-A 4124—Kit... 3.49



9 and 10 Keep your wig protected, and carry it wherever you like... in a convenient wig case. Both are styled in wipe-clean vinyl, with zippered closures.

(9) Black vinyl case. Size about 11 ins. diam. x 12½ ins. high.

22-A 4088—Each... 5.98

(10) Brightly patterned vinyl case. Full foam head, and elasticized accessory pocket inside. Size about 14 ins. high x 10½ ins. wide.

Colours: order by number and name. 41—blue; 06—orange.

22-A 4307C—Each... 9.95



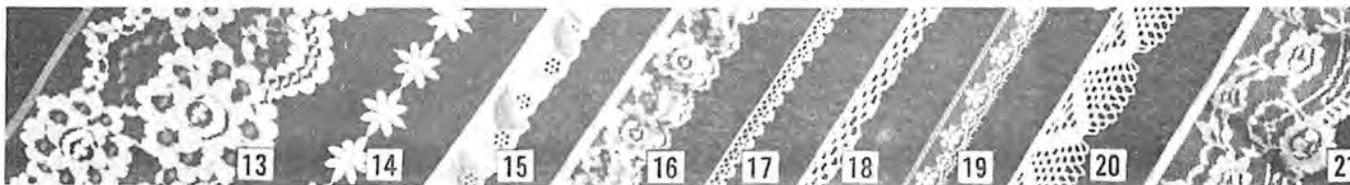
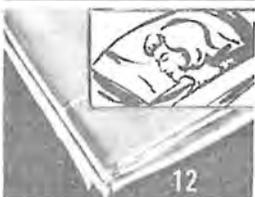
11 Lady Ellen pop-up curler salon consists of plastic vanity case with lid, 45 colour-coded magnetic rollers (six sizes) and 34 gold-colour klippies (five types). Just drop rollers on pegs in vanity case. Place lid under case... rollers telescope up for instant selection. Place lid over case... rollers telescope down for compact storage. 22-A 4065—Each... 7.95



12 Smooth rayon satin pillowcase allows hair to slide on pillow without mussing (so your hair keeps its just-set look longer). Sanitized for lasting freshness. Hand washable in warm water. About 31 x 21 inches... fits standard-size pillow.

Colours: order by number and name. 70—white; 01—pink; 44—blue; 23—yellow.

22-A 4087C—Each... 1.98



13 Nylon and acetate raschel lace for slips, blouses, etc. White only. Six yards per package. 22-A 3092—4" wide. Pack... 1.98

14 Cotton daisy trim for sleeves, necklines, lampshades, cushions, children's wear, etc. White only. Three yards per package. 22-A 3091—1" wide. Pack... 1.49

15 Swiss eyelet embroidery frilling cotton for blouses, children's dresses, lingerie, etc. White only. Six yards per package. 22-A 3095—1" wide. Pack... 1.98

16 Nylon and acetate gathered lace for cuffs, necklines, etc. White only. Six yards per package. 22-A 3096—1½" wide. Pack... 1.79

17 Cotton trimming lace for blouses, children's wear, etc. White only. Twelve yards per pack. 22-A 3109—3/8" wide. Pack 1.15

18 Cotton trimming lace for tablecloths, etc. 12 yards per pack. Colours: order by number and name. 70—white; 01—pink; 44—blue. 22-A 3099C—5/8" wide. Pack 1.49

19 Nylon and acetate raschel lace for fancywork, necklines, etc. White only. Fifteen yards per pack. 22-A 3098—5/8" wide. Pack 1.15

20 Cotton torchon lace for cuffs, collars, necklines, etc. White only. Fifteen yards per package. 22-A 3093—1" wide. Pack... 1.96

21 Nylon and acetate gathered lace for cuffs, collars, etc. White only. Five yards per pack. 22-A 3097—2½" wide. Pack... 1.79

MEMBERSHIP ROLL

Institutional

Archibald Historical Museum, La Riviere
Aquatic Hall of Fame and Museum of Canada, Winnipeg
Crossley's Museum, Grandview
J.A.V. David Museum, Killarney
Dufferin Historical Museum, Carmen
W.S. Dunlop Museum, St. Andrews
Eskimo Museum, Churchill
James Evans Memorial Museum, Norway House
Fort Garry Historical Society, Winnipeg
Ivan Franko Museum, Winnipeg
Gladstone Museum, Gladstone
Half Way House Museum, Hargrave
Hillcrest Museum, Souris
Icelandic Cultural Corporation, Selkirk
Johnson's Museum, Eddystone
Manitoba Agricultural Museum, Austin
Manitoba Museum of Man & Nature, Winnipeg
Mineralogy Museum, University of Manitoba, Winnipeg
Morden & District Museum Inc., Morden
D. Murray's Museum, Neepawa
McCallum's Museum, Dauphin
Pioneer Home Museum, Virden
Ross House Museum, Winnipeg
St. Boniface Museum, St. Boniface
The Historical Society of St. George, St. George
The Historical Museum of St. James-Assiniboia, Winnipeg
Seven Oaks House Museum, Winnipeg
Swan Valley Museum, Swan River
Transcona Museum, Winnipeg
Ukrainian Arts and Crafts Museum, Winnipeg
Ukrainian Museum and Village Society, Gardenton
The Sam Waller Little Northern Museum, The Pas
Woodlands Pioneer Museum, Woodlands

ASSOCIATION NEWS

Museums Advisor - In response to requests from a number of museums and individuals we now have a part-time Museums Advisor for the Association. He will be travelling throughout Manitoba in the months to come to see how we can help each other. If you have any questions about museums in general, please contact him. His name is David Ross and he is the Curator of Collections, Museum of Man & Nature. Before coming to Manitoba, David was the Supervisor of Historical Collections, Glenbow-Alberta Institute, Calgary and prior to that held the same job at the Provincial Museum in Edmonton.

Not all his time has been spent in large museums, before going to Edmonton, David worked at Chilliwack, B.C. in a museum whose budget never exceeded a few hundred dollars and consisted of one full-time and one part-time person. He's very good at producing exhibits with limited funds. His column will be a regular feature of the Quarterly so feel free to write.

In Job Training - Many of you probably know Maurice E. Mann, History Technician at the Museum of Man & Nature for the last ten years. He is spending the next three months in Victoria, B.C. at their Provincial Museum where he is learning the mysteries of basic conservation and restoration. A great deal of his time will be spent working on anthropological materials so we'll finally have someone in the Province who knows how to handle Indian artifacts. This training programme is accredited by the Canadian Museums Association and they paid his transportation costs to Victoria and return.

Collections Care Seminar - A well attended seminar took place in late January at the Museum of Man & Nature. Some twenty-three people from Saskatchewan, Manitoba, and Ontario attended and were given instruction on how to take care of your collection. Gerrie Noble's article is the result of his observations. There will be a training seminar run in conjunction with the Annual Meeting but you'll get more on this later.

Executive Council - Two meetings have been held so far, and a full Council Meeting is slated for 12 May in Austin at the Agricultural Museum. Bill Moncur promises us a good tour of his setup.

Watson Crossley's Tour - This sounds like the name of a new movie, but is actually a brief report on the 1st Vice President's tour of the Southwest last year. Mr. Crossley visited several Museums and the following is an extract from his letter:

"Having completed the rounds of the southern museums, I am enclosing a report on the various contacts made for your information. In some cases I would like to have achieved something more definite, but in the time available, it seemed the best that could be accomplished. Even in these cases I did leave some information that I would hope, may secure some results at a later date. In a few cases I will write short notes to persons that I missed seeing personally, explaining the reason for my attempted contacts.

I appreciate the opportunity to visit these museums and contacts I have made with those responsible for their operation. It has been a real source of information to myself. Where I feel most satisfied with the trip, is in the few cases where I have been able to sit in at a board meeting, and this was usually made possible by the letter you had sent to the museums ahead of my visit.

After a trip of this nature, I get the impression that the servicing of these museums as they may expect, and the keeping in touch with the development of additional museums throughout the province is no small undertaking. As a first step in this servicing I have the impression that the periodical issuing of the News Letter to the members is of first importance. It will be the contact they look for and should stimulate correspondence and suggestions and enquiries. The details of how this will be taken care of, was not discussed at our executive meeting, so I am uncertain just what effort will be required in connection with such a letter. Will additional assistance be required for this and correspondence, or do you plan on taking care of this yourself? You see I know little or nothing in regards to the situation there in Winnipeg.

During the trip, I have received a few suggestions of information that might, at some time be of interest in such news letters, some of which I will list. I am not suggesting that all these should go into one large printing, but be held in reserve for following letters. I have suggested in a few instances, where local museum activities take place and probably are printed in their local paper, why not send a copy of the paper to head office. You might pick some information for a news letter from such reports.

Among the suggestions received from the museums are:

1. Information required as to incorporation procedure.
2. Information as to desirability of using printed forms when accepting articles from individuals where the museum is to become the owner of the article, or whether it is only on loan to the museum.
3. Qualification for receiving of the provincial grants.

4. As limited source of additional revenue. Souris Museum collects discarded books for resale, 15 cents for paper backs, 25 cents for others.
5. Souris suggests that the various museums organize visiting groups either of local board members or larger numbers to visit other museums. Might even arrange for tea after the visit where they could get acquainted or discuss their various problems.
6. Suggestion from Virden that a list of all the museums in the province be printed and posted in the various museums for information of visitors. Mention to be made of the general type of exhibit each museum specializes in.
7. That a map be prepared showing the location of the various museums with the main roads leading to them."

B.C. Museums Association - The following is a quotation from a letter received by your Association on 25 February 1972:

"At the last meeting of the British Columbia Museums Association Executive Council on February 11, 1972, the members requested that their congratulations on the formation of your organization be sent to you.

As a mark of their interest in this, the name of your Association has been added to our mailing list for a complimentary copy of "Museum Round-Up."

Yours very truly,
(Mrs. F.E. Grubb)
Secretary Treasurer

Our Executive responded by approving reciprocal mailing privileges of our Quarterly. The Alberta Museums Association is also interested in the same arrangement.

Canadian Museums Association - The C.M.A. asked us to become Affiliated Associate Members, which effectively means an exchange of publications and the Executive agreed to this on 16 March 1972.

MUSEUM MEMOS

The following reports on museum activities have been received. Hopefully, by the next issue we can have a report from each Institutional member:

J.A.V. David Museum, Killarney, J.A.V. David, Chairman.
"Our museum has been closed during the months of January and February. We shall open again in March, and during April we are holding our Second Spring Art Show. We enjoyed the first issue of the Quarterly and are looking forward to future issues. A copy of rules governing this show are enclosed:

1. Pictures must be delivered to the museum during the last week in March.
2. All pictures should be clearly marked 'for sale' or 'not for sale'.
3. A commission of 5% will be charged on the sale price of each picture sold.
4. Pictures, whether sold or not, must remain on display during all of April.
5. In case there should not be enough space to exhibit all works submitted, the museum committee reserves the right to limit the number of pictures shown by any one person."

Dufferin Historical Museum, Mrs. Marjorie M. Budd, Secretary. "Your letter of February 8th was read at a meeting of the Dufferin Historical Society last evening. Members who have read the first edition of the Quarterly are very enthusiastic about it. Members request that you be aware of the Society's efforts to promote the preservation of the Snow Valley area either in its present state or as a park. It is beautiful country and in danger of being converted to farmland. At a later date a letter will be sent to you confirming this project; and copies are to be sent to local 4-H and pony clubs, Scouts and Guide Associations who may benefit from the preservation of this parklike countryside. If you think this may be of interest to other groups in Manitoba, we will appreciate publicity."

Yours sincerely
Marjorie M. Budd
Secretary

P.S. The list of Museums in Manitoba is much appreciated.

Don Murray's Museum, Neepawa, Don Murray. "Last fall I bought an old church. It was closed down in June and I am having it moved this winter and put on a fullsize basement in the Spring. If you have any information on the best things to put in it I would appreciate any information you could send. I have a large collection of Indian artifacts, agates, fossils, and a lot of items and antiques that are no longer in use and also a large collection of Canadian and U.S. money. Last June I had around 50 grade five students and in October 75 more came out to see my collection. Hope to get my first quarterly and next summer if you are anywhere near I would like you to call in."

Sincerely,
Don Murray

The Historical Museum Association of St. James-Assiniboia, Frank W. Armstrong, President. "In your letter of Feb. 8th you suggested that news items would be acceptable for the Dawson & Hind Quarterly. To this end I am sending herewith the names of the new executive elected at the annual meeting last night (14 February): Mr. E. Russenholt remains on the Executive as Hon. Pres., Rev. F.W. Armstrong was elected Pres., with Mr. Walter Bannister as Vice Pres. The other members of the Executive will remain to complete their two year term, Mrs. Kay Joss, Secretary; Mr. Peter Moss, Treasurer; and Messers. Cam. Mager and John Bellows as additional members of the Executive. Mrs. Denise Belows, Pres. of the Ladies' Auxillary, will also be an officio member of the Executive. Plans for the coming season will include a weapons display featuring police equipment, and on exhibitions of antique silver. During the summer a hand-made fabrics display will include spinning and weaving demonstrations every weekend. An allocation of some \$6500 from the winter works program will permit the addition of extra show cases and lighting. A good balance in the treasury has raised the possibility of a full time secretary. It was generally agreed that 1971 was a year of excellent progress with every prospect of another good year for 1972."

Transcona Museum, J. Shore, Secretary. With reference to your circular letter February 8 regarding the Dawson & Hinds Quarterly. I regret the delay in answering but for several weeks we have been busy under the direction of Henry Letourneau of the St. Boniface Museum reorganizing the Transcona Museum which has been closed for more than a year. The Museum is now permanently located in the

basement of the Transcona Roland Michener Civic Arena on Kildare Avenue East and Wabasha Street. A full time custodian has been appointed - a married lady with no experience but who was the most suitable from a short list of applicants. The opening date will be Wednesday March 22 at 7:00 p.m. thereafter visiting hours will be Monday, Wednesday and Friday 7:00 to 9:00 p.m. A schedule for visits by school classes is being prepared; service clubs, boy scouts, girl guides, brownies and other groups may visit the museum on a "no charge" basis by appointment. Henry Letourneau is of the opinion that Transcona Museum has the best collection of Indian artifacts in Manitoba. It is the Patterson Lac du Bonnet collection purchased by the students and staff of Transcona-Springfield School Divn. No.12 for \$5,000 about two years ago but never previously effectively displayed. New cases have been purchased and old ones renovated. For the informal open a slightly modern trend is being introduced, namely a lapidary display by Steve Quelch; from the raw material to the finished product. Steve is also showing a portion of his exotic butterfly collection, always an eye stopper with both young and old. In addition we are featuring a small display of driftwood and miniature furniture made by one of our senior citizens. Unlike St. Boniface and other places in Manitoba, Transcona has no traditional background. Our history dates back only to 1912 consequently the museum has been dependent to a large extent for contributions from people of various ethnic origins. While formerly considered a "railway" town it has not been possible to set up a display of railway artifacts because none were available. The railway has been too efficient in destroying old and out of date equipment and material. With the Lac du Bonnet Patterson collection there was 2,100 arrowheads mounted trays and other articles indigenous to the Indian way of life. At the present time we have a large surplus of arrowheads which are available for loan or interchange for artifacts of interest which are surplus to other museums. For instance, Transcona Museum is short on artifacts relating to farm life such as a wooden plunger type butter churn. We would also like to obtain an Indian style doll to put in the "tekanagan"(?). Will it be possible for you to have an article dealing with the interchange of artifacts in the next issue of the Dawson & Hinds Quarterly as I am sure this would be of great interest to all concerned. Many thanks for your assistance on numerous occasions to the Transcona Museum, it has been much appreciated.

Yours sincerely,
J. Shore
Secretary - Museum Board

Museum of Man & Nature - The Human History Division is interested in obtaining early photographs of the natives indigenous to Manitoba for the purpose of display, research, and/or publication. Our primary interest is with such groups as the Cree, Chipewyan, Ojibwa, Saulteaux, and Sioux, as well as Metis and Eskimo. If you have any photographs regarding the above and would be willing to lend them, please contact the Curator of North American Ethnology, Mr. Doug Elias, or the Research Assistant, Miss Kathy Roos, 190 Rupert Avenue, Winnipeg, phone 947-5735 or 947-5750.

BOOK REVIEWS

James B. Stanton

Leroy Victor Kelly, North With Peace River Jim, Glenbow-Alberta Institute, Calgary Alberta, Historical Paper No.2, 1972, edited and introduced by Hugh A. Dempsey, \$2.00

Once again students of Western Canadian history have received a bonus from the rich files of Glenbow. While this latest publication deals primarily with Northern Alberta, there is much in it of interest to Manitobans.

In 1910, an expedition of prominent Canadian and American writers and agriculturists toured the Peace River country. They were lead by a promoter named James Kennedy Cornwall. A well-known Alberta politician, steamship owner and northern enthusiast, Kennedy or "Peace River Jim" did much to make the world aware of the agricultural potential of the Peace River country.

The team of adventurers who accompanied Kennedy included A.E. MacFarlane of the Saturday Evening Post; Prof. C.P. Brill, an agronomist from the University of Minnesota, and many well-known farm and garden writers. Among the Canadian representatives were S.C. Lee of Winnipeg, a contributor to Bulman's Farm and Motor Magazine, and Lamont H. Stanton, a reporter for The Winnipeg Free Press. These last two submitted detailed reports of their experiences which were carried in their respected papers.

The expedition covered more than 2000 miles and sent back enthusiastic reports about the agricultural potential of this region. Kelly's style is full of distinctively Edwardian prose; a twenty-four hour period without food is described as "Another Christian Science meal was endured". (p.65)

Manitoba readers will be delighted to see that their famous Red River jig is mentioned. In Fort Vermillion:

Finally matters were worked up to the Red River jig. This is a most marvellous piece of talent, for only talented persons can do it properly. A man takes the floor and a woman faces him. They go through some phenomenally rapid steps for a few minutes, the dance being so strenuous that even the hardy frontiersmen and river men cannot last very long, new ones taking the place of the dancer every few minutes, while the dance was being played thus, a gray-whiskered grandfather of 70 years, who came originally from the home of the Red River dance, flung his feet in a manner that drew envious applause from even the younger bucks. (p.37)

Kelly's style is very readable and editor Dempsey has done a nice job of giving the book continuity without substantially altering the originally style. History is too often seen as a recitation of facts about obscure fur traders, dull political hocks, or "heros". North With Peace River Jim shows that historical writing can be interesting and fun. This is a good book and would be well worth having. It could act as a guide to those of you who might want to tell the story of your particular part of the world.

Mary B. Haigh

The River and Other Souris Stories, Souris
Plaindealer Ltd., Souris, 106 pp.

The editor of this publication has produced a publication that the citizens of Souris and district can be proud of. She aims to "bring back memories to some of our citizens and help provide an interesting background for our own town to those of more recent residence in Souris" is one that should be followed by more communities.

Like many communities in the Southwest, Souris was surveyed in the 1880's. Sowden Colonizing Party ninety-one years ago this month bringing with it the original 36 pioneers to the Souris area. Mrs. Haigh provides a good historical setting to the district and then goes on to describe such things as Old Kinrossie, a brick house that was built in 1894. Anyone who is housebuilding today will be suprised to see the price of lumber; for example, B.C. spruce - finest quality, sold for \$28.00 per thousand. Those were, indeed, the days.

A delightful chapter titled "Of Tramps and Itinerants", describes the vagabonds and pedlars who passed through the community. It's hard to imagine that just a few years ago, one could see horse-drawn Gypsy caravans in Manitoba.

During the 1930's and 40's, a great many hobos were on the road. Souris even saw Jeff Davis, "King of the Hobos for the North American Continent" on his last grand tour before taking up residence in the Home Jungle near Chicago.

Hillcrest Museum's original owner is described in a chapter called The Neighbours. During World War II, Souris, like many other communities, was "occupied" by the Army. This was done to develop a war conscousness in Canadians and must have come as a great suprise to many. Imagine being stopped by a soldier with a rifle and bayonets and being marched off to jail for not having your wartime identity card!

To anyone who has ever lived in a small prairie town, the chapter on the Chinese-Canadians will invoke memories. All in all, it's a good publication - one well worth having.

