THE GRANDE NEW DAWSON & HIND QUARTERLY EPISTLE

Vol No. 4 September 1972

St. Boniface Museum

A QUARTERLY PUBLICATION OF THE ASSOCIATION OF MANITOBA MUSEUMS

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THE GRANDE NEW DAWSON & HIND QUARTERLY

A publication of the Association of Manitoba Museums

The Association of Manitoba Museums

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 VIEWS & NEWS — Jim Stanton

It is very gratifying to see the diversity of articles contained in this issue of the Quarterly. Several members have now volunteered to write for us and that's great. If you have some knowledge on a subject that you feel you want to share with others, please send it along to me.

Once again we are indebted to the Parks Branch and John McFarland for assisting us with publication, collating and mailing this issue. Larry Jamieson re-did the cover for us and Judy Niessner typed at her usual excellent rate.

An important function of any publication should be that of acting as a vehicle for opinion. To this end, a new section is being added called COMMENTARY. It will be featured in each issue when readers have topics of discussion to present. This Quarterly contains Doug Elias' comments on the recent price change for photographs at the Public Archives of Canada, along with the reply of the Director of Administration and Technical Services.

Local Initiatives Programmes will be implemented again this year, commencing 1 December 1972. Museums should take advantage of the possibilities offered by this works project. For example, last year, a number of museums applied for grants and were able to employ anywhere from five to forty people developing exhibits, doing research, building exhibit cases, conducting oral history, cataloguing, and so on. If you're interested contact the LIP Office, Royal Bank Building, Winnipeg.

Please note that we have reproduced, again, the National Museums Policy for you to read through. There are great possibilities contained in it for individual museums and for our Association. It might be appropriate for the Association to consider how it could benefit from this programme. Remember, the Secretary of the Consultative Committee, Dr. Louis Lemieux, will be our guest speaker at the dinner on 19 October. Be prepared to ask him lots of questions.

You should have received your copies of the programme for the Training Seminar and Annual Meeting, along with your Proxies. Please ensure that if you cannot attend the meeting, that you give your proxy to someone.

The Human History Division for the Museum of Man & Nature received a grant from the Consultative Committee in the amount of $30,000 to conduct an on-job training programme for three museum technicians.

The personnel selected are Ross Bond, Warren Clearwater and David Jenkins. These three men were previously associated

with the museum's oral history LIP programme.

Training includes formal courses at Red River Community College in such subjects as photography, graphics and design and radio-tv labs. The museum will give them experience working in the shops, silkscreening, researching in the library, general administration, cataloguing and registration.

The programme will start in the next few weeks and continue for one full year.

COMMENTARY: PRICES AT THE PUBLIC ARCHIVES OF CANADA

Doug Elias

Within the past six months, the price of photographs and photocopies has increased tremendously. A 5x7 photograph that used to cost .50 now cost $2.05 and a photocopy has gone from .50 to $1.00. The latter may not be too fantastic, but the $2.05 for a photograph certainly is. These prices will, I can imagine, effectively eliminate all but the well-financed researcher or institution from making use of this historic resource. The small museum, ethnic group, community historians and the general public will have a difficult time coming up with the price of photographs. It is almost embarassing to encourage people to take an interest in their history, and then have them discover that if they take too healthy an interest they will have to pay premium prices for it.

If the members of the A.M.M. are as irritated by this policy as I am, perhaps they would verbalize this irritation in a letter to the Hon. Gerard Pelletier, Secretary of State, Ottawa.

The following is a letter I received in reply to my note to the Secretary of State.

"Dear Sir:

Your letter to the Secretary of State has been referred to me in the hope that a more appropriate answer may by tendered to you.

The availability of information to persons of limited resources has of course been a major concern when we establish a price list for our services. We must however, be realistic, and consider the rapidly increasing costs of material equipment and labour.

As most of our requests are made to order this entails the making of a negative as well as a print. We have conducted a very extensive analysis which reports our actual cost and we assure you that the price charged is non-profit and considerably lower than outside professional photographers and most other relevent domestic and foreigh government departments. I might also add that under firm Treasury Board instructions we are required to recover the cost of labour and materials in our operations.

We appreciate your valid concern and thank you for taking time to express it. We are aware of the problem

and several technical alternatives are under study, which we hope, will assist us to reduce or maintain current levels.

Yours sincerely,

A.C. Taylor,
Director, Administration &
Technical Services Branch"

NATIONAL MUSEUM POLICY — Louis Lemieux

On March 28, 1972, the Secretary of State first announced the government's new policy for museums. The aim of the Programme is to encourage the circulation of objects, collections and exhibits to the widest possible number of Canadians. This could be done by a process of decentralization and democratization and funds are available under the Programme to achieve these goals. The Minister's speech to the Canadian Club of Calgary was later reprinted in the April edition of the Quarterly. If you have any questions about the programme, direct them to Dr. Louis Lemieux, Secretary, Consultative Committee, 360 Lisgar Street, Ottawa.

Decision-Making Body

Administration of the new policy for museums was delegated to the National Museums of Canada. The Corporation's Board of Trustees must therefore, approve all grants allocated from the Programme's $9.4 million fund. All decisions on the implementation and operation of the Programme are made by the Board.

Consultative Committee

To advise and make recommendations on the various submissions received, a Consultative Committee has been formed by the Board. Liaison is maintained through the Chairman of the Committee, Mr. David Sprugeon, who is also a member of the Board of Trustees. Members of the Committee include:

Mr. Robert Broadland, Victoria, B.C.
Mrs. Nancy Dillow, Regina, Saskatchewan
Mlle Marie-Andree Lalonde, Dorval, Quebec
Mne Suzanne Rivard-Lemoyne, Canada Council
Dr. George MacBeath, Fredericton, N.B.
M. Jean-Paul Morisset, Secretary of State Department

Secretariat

Appointed as Secretary of the Committee, Dr. Louis Lemieux has formed a Secretariat to assist the Committee in making its recommendations to the Board. Five Project Officers have been hired to collect information required by the Committee and to consult with individuals and institutions wanting to become involved in the Programme.

The present staff includes: Miss Ann Chudleigh
M. Benoit Cote
Mlle Suzanne Graham
Miss Dale Hayes
Mr. Michael Ridding

Applications

Requests for information, application for funds or proposals for consideration should be addressed to:

Secretariat to Consultative Committee
on National Museum Policy,
360 Lisgar Street,
Ottawa, Ontario.
K1A 0M8

Information required by the Consultative Committee from applicants for a grant should include the following points:

- Description of the institution, or sponsoring group, its role in the community, attendance, collections, physical facilities, volunteer and professional staff, etc.
- Background and history of the institution and its collection
- A clear statement of the project
- The amount requested of the Programme
- An audited statement or provincial budget

Programme Aspects

An institution may apply for consideration under one or more of the different parts of the Programme summarized below with notations of the funds available during the current fiscal year, April 1972-1973.

1. Associate Museum $2,000,000

For the purpose of the Committee, the term "museum" designates a non-profit permanent establishment exempt from federal and provincial income taxes, open to the public and administered in the public interest, exhibiting to the public for its instruction and enjoyment, objects and specimens of educational and cultural value, including artistic, scientific, historical and technological material.

An Associate Museum is one which:

a) maintains and displays collections of interest to the people of Canada, for the purpose of this Programme,
b) shows a positive concern for extension activities by sending out and receiving collections and exhibits,
c) has a demonstrated ability to radiate beyond its immediate surroundings or locality,
d) has the competence to use expanded funds,
e) meets the criteria that may be established from time to time for the purpose of the Programme.

A museum accepted as an Associate may expect, upon meeting certain standards, to receive continuing support under the Programme for activities and projects related to decentralization and democratization. Institutions receiving funds would retain control over them but would be required to submit a yearly report relating to the expenditure of the funds.

2. Special Grants $1,500,000

Not all museums can qualify as Associate Museums, but provision has been made through Special Grants to allow smaller museums to upgrade their staff and facilities to the point where they might apply for associate status.

3. National Exhibition Centres $750,000

These Centres will not generally have their own collections and will therefore be free to devote their efforts to the imaginative display of travelling exhibits received from the National Museums, Associate Museums and provincial and regional museums. In time, the National Exhibition Centres will form a complementary network to the Associate Museums and may eventually assemble collections of their own.

4. Catalogue Assistance $300,000

A comprehensive inventory is being undertaken by the National Museums of the objects that comprise our national cultural heritage. Assistance is therefore being made available to museums wanting to catalogue their collections using procedures suggested for the National Inventory. When this Inventory has been completed, facts relating to collections throughout the country will be retrievable from a computer storage base.

5. Training Assistance $500,000

To augment the number of trained and skilled museum staff, funds have been set aside for the rapid and concentrated teaching of a large number of museologists. Training may take place either in a school of museology or through in-service training programmes at Canadian or overseas museums.

6. Emergency Purchase Fund $1,000,000

In the event that national treasures are threatened with sale to other countries, this fund can be used to respond quickly to purchase such objects or collections. These would then be presented, given on permanent loan or resold to the National Museums or others providing the requisite guarantees. At the same time, efforts are being made to set up the necessary legal controls to block removal from Canada of

objects which, because of their quality, age, or historical interest or rarity could be classified as national treasures to be sold only to Canadians. Anyone knowing of such a sale taking place either in Canada or elsewhere should contact the Secretariat immediately.

7. Canadian Conservation Institute $1,650,000

The Institute with headquarters in Ottawa will eventually have five regional branches which will do conservation and restoration work for regional galleries and museums. Until these branches are established, some funds are available for the restoration of works in urgent need of attention.

ST. BONIFACE MUSEUM — Marius Benoist

The Saint-Boniface Museum is housed in what is considered its No. 1 artifact. The "Old Convent". Built in 1846, it was then the largest dwelling in Rupert's Land. Near by, stood Bishop Provencher's Cathedral - the "Turrets twain" - but in the whole territory of the present Saint-Boniface there was little more than a dozen log cottages very widely scattered.

It is hard for us to even surmise the degree of poverty that was the lot of the pioneer Sisters. They came in the house on December 31, 1847. Their journal does not mention the weather - if it had been very bad they would have noted it - but on the last day of December it could not have been too balmy. They occupied the southern part of the first floor, divided in four rooms. The rest of the building had openings but no windows or doors. The place was wide open to the snow, to the wind, and later in the season, to the rain. They had closed the end of a corridor with old buffalo robes, old carpets, old pieces of tarpaulin, whatever they could find, as best they could.

There were four "Carron" stoves, one in each room - later there would be as many as nineteen in the whole house. The furniture way anything but elaborate. It is mentioned that the table was nothing but a few boards on trestles and the beds were such that one could be pushed under another one, in day time, so as to save room.

There also was an altar where Bishop Provencher would come and say Mass for the Sisters. This again was a makeshift affair, being taken apart and put away after each service. But there was a nice grandfather's clock. The Sisters in Montreal were so sorry for their Sisters in the Indian Country that they thought of sending them a nice big clock for a little solace. The canoe brigade would not take it over. They had to send it to London, England by sail boat, thence to Fort Garry by York boats. Quite a roundabout trip. No doubt there would have been a lot of more practical things that could have been sent over. The Sisters in Montreal did not realize the exact needs of an establishment such as this and thought they were being helpful. Really it was a nice thing and the Sisters in Saint-Boniface cherished the old clock ever since.

Very soon, the house was completed enough for it to be fully occupied. Four Sisters at first but soon six, ten and on and on, together with old folks, orphans, and cripples. In addition a couple of class rooms, contained as many as eighty children. Everything that the Sisters have been doing in Western Canada since then was started here. Hospitals, orphanages, Indian Schools, right up to the Arctic Ocean, were founded by Grey Nuns originating from the "Old

Convent".

The Museum has naturally attempted to illustrate the hardships encountered by the pioneer Sisters in the very space they occupied at first. This part of our program is subject to gradual improvement, being very important. The history of the French in the Red River Country is also duly recorded. La Verendrye could not be ignored, nor Lagimodiere and his wife Marie-Anne Gaboury. A very significant artifact relating to Bishop Provencher is the bell given him by Lord Selkirk bearing the date "1819". A number of mememtos of Riel, father and son, of Tache, d'Eschambeault, Langevin and others.

Moreover several displays illustrate the life of our forebears. Such as an old farm yard with its Red River cart, and an old jack of all trades shop containing a great variety of hand tools, quite a few homemade. Also a kitchen full of obsolete utensils and furniture. Looms winders, spinning wheels, etc.

Of course lots of objects in the displays were not exclusively ours. Some were in general use. But there is enough that is specifically our own to illustrate our way of life - alongside other Canadians - and to get us better known to all, in a quiet way.

HONG KONG VETERANS - AN ORAL HISTORY PROJECT

Ross Bond

In October 1941 the Winnipeg Grenadiers and the Royal Rifles of Quebec were sent to help garrison British Forces stationed in Hong Kong. Known as "C" Force they numbered 90 officers and 1877 of other ranks. The ranks of the Grenadiers were comprised primarily by Manitobans.

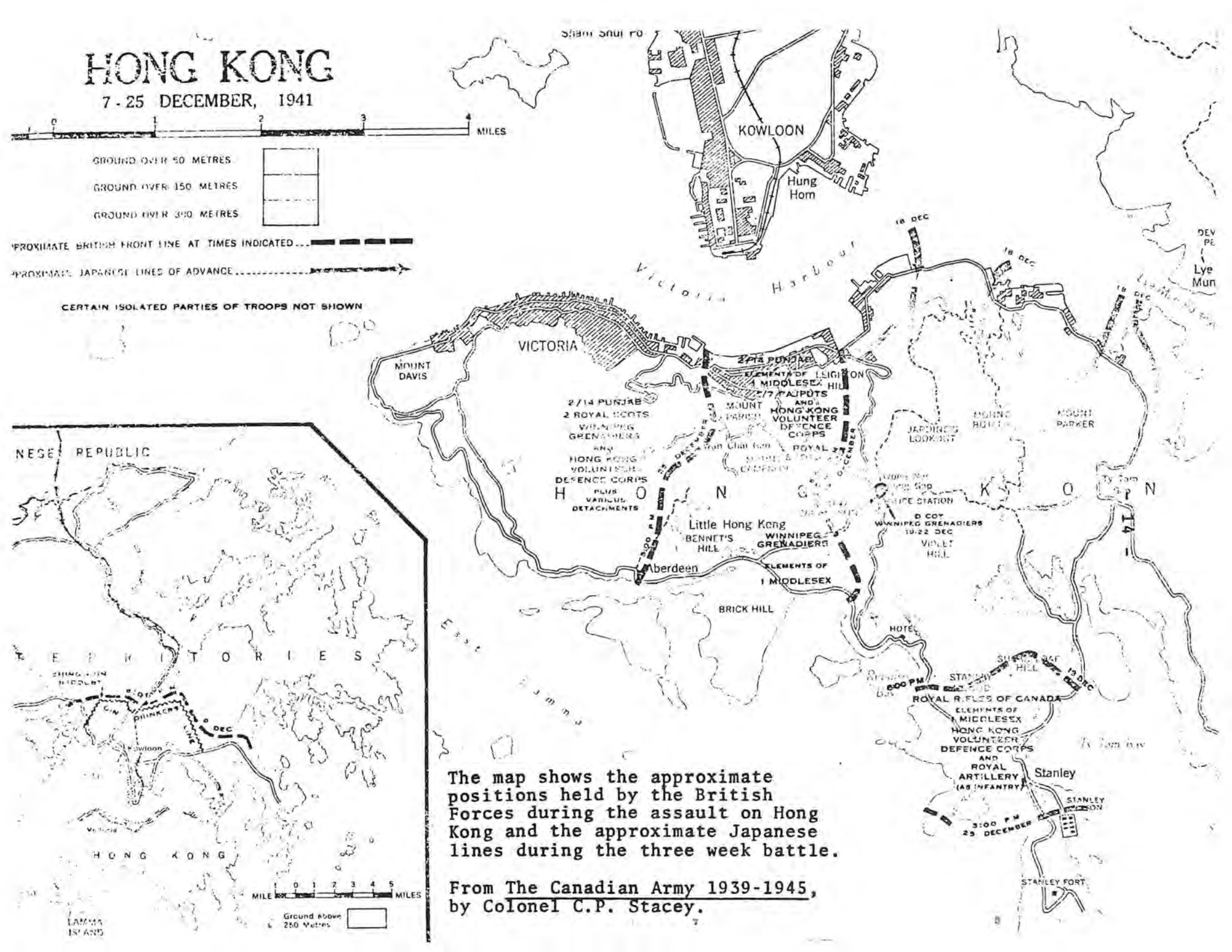
Within three weeks of their arrival in Hong Kong, December 8, 1941, the Japanese Imperial Forces attacked the colony. For the next three weeks the combined forces of the 80,919 man garrison fought the Japanese on the mainland and on Hong Kong island. (See map supplement).

Outnumbered and inadequately equipped, with no hope of reinforcements the island surrendered on Christmas Day 1941. The remaining garrison forces were rounded up as prisoners of war.

The Canadian troops, now P.O.W.'s, were interned in their former barracks, Shamshuipo on the mainland, and in North Point camp - a former refugee camp. Due to conditions, little food and medicine, 128 men soon died.

In three drafts, 1 officer and 1100 other ranks, were taken to Japan in 1943. With other P.O.W.'s they were sent to various camps in Japan to work in coal mines, steel founderies and dock yards. Another 136 Canadians died in camps in Japan before the end of the war.

An unknown Canadian P.O.W. photographed by the Japanese shortly before the draft to Japan.



The map shows the approximate positions held by the British Forces during the assault on Hong Kong and the approximate Japanese lines during the three week battle.

From The Canadian Army 1939-1945, by Colonel C.P. Stacey.

With approval and assistance from the Hong Kong Veterans Association the Human History Division of the Manitoba Museum wished to record and document the personal experiences of Manitobans who had served with the Winnipeg Grenadiers during this period.

The Oral History facilities were utilized. These included tape recorders, neck microphones, a tape library and a tape outline filing system.

A general outline/guide was set out to include nine main headings of information. These were: 1) Personal Biography; 2) Dispatch to Hong Kong; 3) Garrison Duty Hong Kong; 4) The Battle; 5) Surrender; 6) Imprisonment; 7) War's End; 8) Summary; 9) Anecdotes. Each subject heading included basic information. Under Personal Biography the interview would include name, age, where born, education, work background, previous military experience, etc. The formality of the outline does not reflect the nature of the interviews - it served only as a guide to provide a chronological order to the interview and to aid the interviewer.

Because we were after personal experiences, rather than an official history, each interview was an unique experience where a close rapport between the interviewer and the interviewee developed. The actual interviewing was closely akin to two individuals talking informally about the past experiences of the one. It usually took place in the home of the interviewee in living rooms, kitchens, dens, or any quiet setting. The tape recorder was a necessary tool whose presence was ignored and only tolerated during the interview.

Once the interview was recorded three specific acts had to be completed before it was stored in the tape library. First, tape was appropriately marked as to interviewee, interviewer, date, and assigned a master number. Secondly a rough outline of the tape was made so that tape footage and content correlated. (See example). The tape outline was made to correspond with the main headings outline ie. Personal Biography, Dispatch to Hong Kong, etc. A typed copy of the rough outline was made while the rough outline remained with the tape. One could then visually scan an outline to determine the content of the tape. Thirdly, with 160 + interviews ranging from 1 to 5½ hours a cross referencing system was set up to allow specific information to be quickly located.

In addition to the tapes, many of the men interviewed donated other material to help tell their story. Loaned material was photographed and filed, donated material was catalogued. To date several hundred photographs, diaries, documents, letters and artifacts have been catalogued.

Donor: H.K. Bakaluk | Master Tape No: 126

Address:	Interviewer	Date:
713 Moncton Ave.	R. Bond	Feb. 14, 1972

Tape Footage	Subject Headings
	d) Diptheria on top of skin disease was bad - lost many men - sucked on rock salt for a sore throat - had double pneumonia & swollen from head to stomach had absessed teeth, lived on rice liquids for 3 months sucking through a tube for 3 months, going to a dentist, a Japanese civilian, waited on a cold drizzly day & caught pneumonia - shivers in camp - on the way back had to go to the air raid shelter because a plane came over - no idea whose plane it was, immpossible to tell because of mountains.
	e) No idea if Japanese had diseases, no information from the outside.
464-498	4. a) When the atomic bomb landed they knew something had happened - heard the rumble & thunder - about 70 mi from camp, heard & saw lights, a bright sunrise, could see it over the mountains - happened in the afternoon - at 3 P.M. break (15 min.) time was up, no one told them to go back to work, an hour was up & still no one told them to go back to work - by 5 P.M. not a soul around knew then that was it - everyone went nuts, had to go to camp on their own, never saw any Japs from then on, thats how they knew it was over.
499-508	5. a) For a few days nobody had informed them, 3 days later American planes came over & dropped Red Cross food parcels - told them to stay until further notice, kept on dropping more food - happy days.
	G. WARS END
545-607	1. a) American planes gave them information until their release - no idea how they left camp or with who.
	b) Went to Tokyo by train, treated well after the war, clothes & food then flew to Guam for a week or two.
	c) Boat to San Diego from Guam, didn't get sick this time - officers taken off the boat, lost all his souvenirs which he had saved during the prison yrs, someone picked up his bag lost $1,000 Jap money, all he got was a $75. cheque.
634-690	2. a) Welcomed when the war was over in Victoria - re-issued Canadian uniforms with flashes. stayed for a

ONE OF THE COMPLETED TAPE OUTLINE PAGES. A SYNOPSIS OF THE INTERVIEW WITH CORRESPONDING TAPE FOOTAGE.

At present we are reviewing the work that has been done in the past number of months and projecting ahead to presentation of the Hong Kong story in a number of ways. These will include the preparation of a radio programme, and as time and funds permit, the publication of a book to show the experiences of the Winnipeg Grenadiers through the "eyes" of the soldier participant.

Canadian P.O.W. at Sendai Camp, Japan, shortly after liberation in 1945. Food and clothing had been air dropped by the American Airforce.

AYR SCHOOL

Bill Moncur

This is the history of Ayr School which appeared on the cover of the July issue of the "Dawson & Hind Quarterly".

The district of Ayr, located southwest of Gladstone in the area known earlier as Mikiwin (Cree for "barking dogs"), was one of the early pioneer communities of Manitoba. On February 24, 1882 interested residents of Ayr met at the home of John Cassidy to decide the particulars of the building of the first Ayr School.

At this meeting the first Board of Trustees was chosen. They were William Ferguson, who was the president, G.S. McGregor, and James Milme.

The site for the new building was chosen to be "on the road line between sect on 14 and 15, south of the present travelled trail." This location was on land belonging to Mr. G.S. McGregor, and a lease was prepared and signed.

The plan of the school was decided on and approved by the Superintendent of Schools.

> "Walls of white poplar, flattened to 6 inches.
> 12 logs high, 24 feet long and 18 feet wide
> roof to be covered with 1 inch sheeting tarred
> paper and shingles. 4½ inches to the weather
> Windows 2 in each side and 2 in ends
> 6 windows 4 feet by 2 feet.
> Door to be in corner near teacher's platform
> A brick chimney to receive end of stovepipe
> and to contain flue for ventilation
> Floor to be tongued and grooved 1¼ inch
> flooring laid on white poplar sleepers.
>
> approved 3rd April 1882

The building material was tendered for, and the building proceeded, and in due time the new school was finished, inspected and approved by the trustees.

Ayr had a school now. The next step was to hire a teacher. An advertisement was placed in the Weekly Free Press calling for applications. A good number were received and after some discussion among the Board and communication with the applicants, Ayr's first teacher was hired. On Monday, September 17, 1883, Ayr School opened for the first time with Miss Ella Wright as teacher and 9 pupils in attendance.

Ayr School not only served as a classroom, it was also used for church services, election, and meetings of the council,

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lodges and the general public. It was also the social centre of the community and many neighbourly "get-togethers" were held there.

Ayr School district shared all the problems encountered by all rural schools. Money was always in short supply, and sometimes it was hard to get a qualified teacher who wanted to teach in a small pioneer community such as Ayr.

There were unforseen disasters to contend with such as a hail storm which broke most of the window panes in the school. There is also a record of an epidemic of whooping cough which caused much concern in the community and which kept the school attendance low.

In January, 1908, the trustees received a letter from the school inspector recommending that a new school be built.

In the spring of 1909 the old log school was used for the last time, after having served the community for 25 years. In the fall of the same year, the building was moved a short distance from the new school and converted into a barn.

This was where the building remained until 1968 when it was purchased by the Manitoba Agricultural Museum and moved here. In 1971 the school was completely restored and is now part of our pioneer village where you can see it today.

THE ROLLING STOCK MUSEUM

manitoba
museum
of
man
and
nature

manitoba
museum
of
man
and
nature

ROLLING STOCK MUSEUM, Part II — Doug Elias

The final effort to complete Rolling Stock was made just under twenty minutes before the C.N.R. diesel engine came to move it to its departure point. Those of us who went with it on the eight-mile first-leg-of-the-journey were, to understate, quite exhilarated. Even though the people who built the car - the museum's carpenters, painters, electricians, photographers, mechanics, printers, taxidermists and welders and pipe fitters - were expert craftsmen, we could not put down the fear that anything that required so many concepts, such complex mechanics, and so much human effort could not fail to have a weak point somewhere. Those eight miles were spent walking from one end of the car to the other, listening, watching, feeling. It worked. Bob Tucker is now with the car in the North and it all still works.

Rolling Stock being moved to the departure point.

But that is just success in the mechanical end. Nothing has fallen apart or failed to start. As good as the construction is, though, it was not our intent to build a device that impressed only by virtue of its unique construction. Far more important was the information contained in

the story-line and illustrated by the artifacts. The project would have to be considered a failure if no new contribution was made to the knowledge of the visiting citizen and if they were given no opportunity to share their experiences.

The display opened in The Pas on July 17. Normal hours were set to be from 1:00 p.m. to 5:00 and from 7:00 to 10:00. It was a miserable, cold windy day with on-and-off rain, but people began to arrive about 10:00 in the morning, prepared to wait until opening time. Finally there were so many people outside that it was decided to open the car early. The first visitors had to work their way around the crew members who were completing the final clean-up.

Perhaps a thousand people went through the car during the four days it was in The Pas. The range of response was quite wide, and it is difficult to generalize. It would appear, though, that the Northerners themselves got the most out of it. Southern tourists tended to go through very quickly, averaging about half an hour. Local citizens spent about twice that long, and the Cree and Metis spent about an hour and a half in the car. About 40% of the visitors were Cree or Metis, and about half of them could read syllabics, the car's second language. Written Cree is almost never used except for official church and government communications. More than one Cree-speaker had to be assured that we represented neither of those. They thought it quite remarkable for Cree to be used in something that did not direct them on how to conduct their lives.

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"Plants were very important sources of food and medicines for the Cree. Over one hundred plants were used, and some recipes for medicines had more than a dozen ingredients. Christian missionaries stopped the use of such medicines, saying they were useless superstitions. Modern science, however, has proven that many of the medicines were as valuable as the Indians claimed."

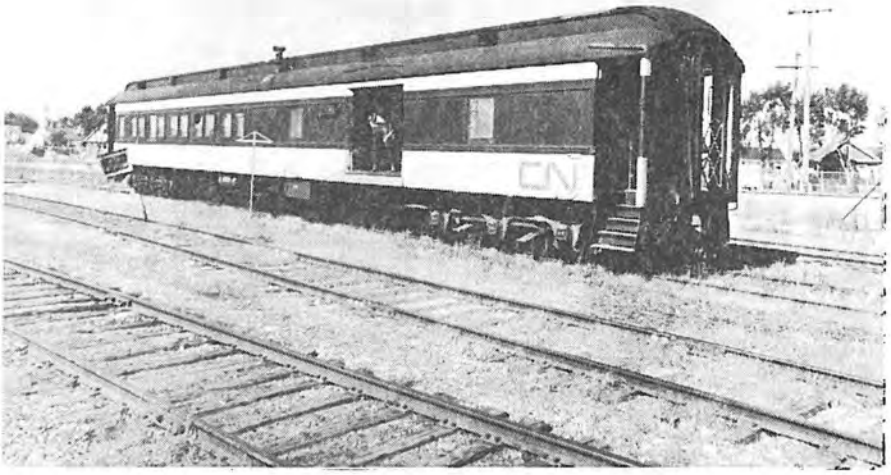
A sample of the Cree lable copy and its English equivalent.

All told, the responses of The Pas citizens were most encouraging: Three young chaps attached themselves more-or-less permanently to the car, two acting as guides for their friends and the other one looking after Michelle, Bob Tucker's daughter. We had a long talk with a man who had captained a river-boat shown in one of the display photographs, with a lady who was a cook for a H.B.Co. steam freighter years ago, with an old Cree who told us, through his daughter, that none of the Indian materials we had on display were unusual to him, since he had used them all as a trapper in his prime with the man who was fireman on the first wheat train up the Bay Line; with a Metis who saw the first chief and councillors being sworn in at York Factory; with a bush pilot who flew a Gypsy Moth in the late 1920's; with a young man named Lagimodiere who told us the pride of being a Metis and relative of Louis Riel. But these were only the people who decided to talk to us. On many faces we could see a smile of reminisence, serious pondering and frowns. In all the faces of old-time Northerners though, we could see a look that told us, "you can only write and talk about our history. I've lived it."

Rolling Stock is, I think, doing just fine.

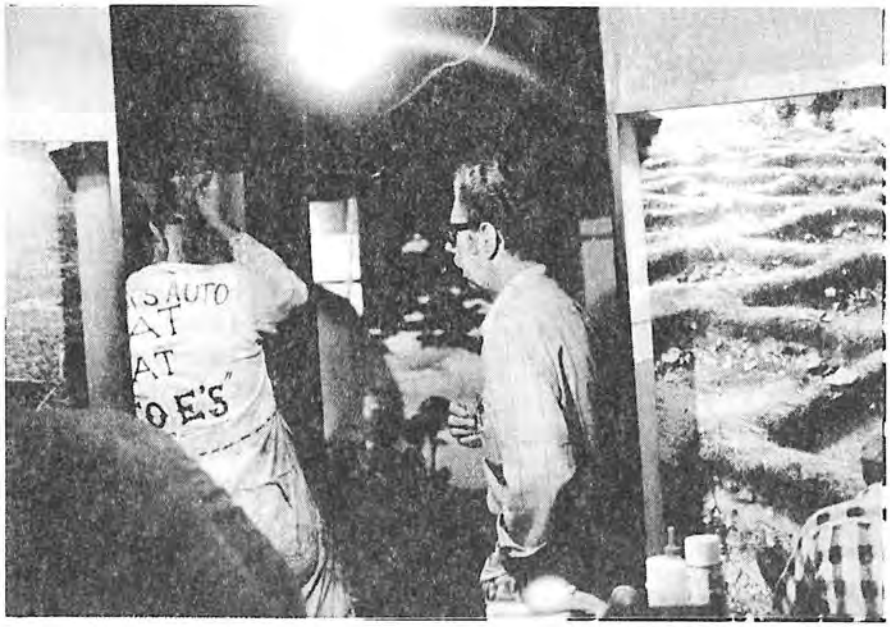
Bob Tucker (L), Pat, Michelle, Doug Elias.
Leaving for The Pas: from the platform.

Part of the labour force. Leaving for The Pas: from the car.



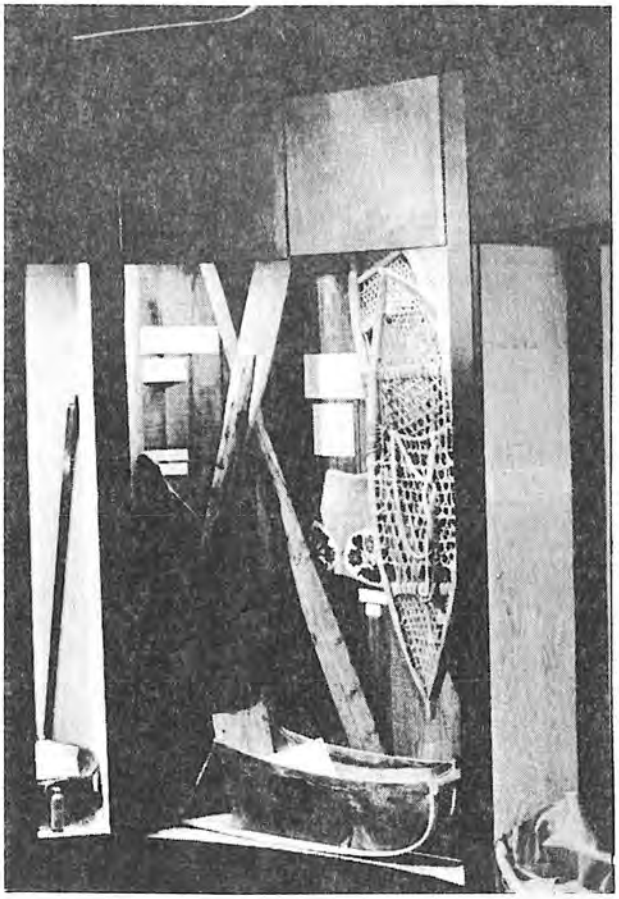
BEFORE:

The car as we first saw it almost a year at C.N.R.'s Symington Yards. It was one day away from being cut up for scrap.



DURING:

Gary Benzelock The Museum's Electrician and Carpenter Ed Pelchat plying their trades.



AFTER:

A completed display unit that deals with Cree and Chipewyan transportation.

THE IDENTIFICATION OF ENGLISH PORCELAIN

Pat Glover

We have all, at some time or another, been confronted with at least one piece of pottery or porcelain which has left us quite perplexed. There are, in fact, in Manitoba alone, a considerable number of such puzzling English wares, both table and bedroom, which were brought to Red River from the 1830's on, through Hudson's Bay "By Red River Cart and York Boat". [1.]

What is this baffling object? How should it be identified and catalogued? And, most important of all, how should it be labeled for exhibition? As one often reads about the difficulty of identifying types of china, and hears that immediate recognition of a factory's product is akin to a sixth sense, it is very easy to become discouraged, throw up one's hands, and wish it could remain unlabeled. But this so-called sixth sense can be developed both by handling pottery and porcelain pieces and by studying the literature of this truly fascinating art.

How does one begin to decide where the cup and saucer were made, and when and by whom?

To start with, several tools are needed -- a strong light, a magnifying glass, and perhaps a nail file.

The first task is to determine whether the cup and saucer are earthenware (a clay body) or porcelain (a combination of clay and another ingredient, commonly soapstone). Pick up the cup - preferably not by the handle where it could most easily break - and hold it next to the light. Is it translucent? Does light pass through it? If not, it is almost certainly pottery or earthenware, and if so, it is porcelain. The colour of the light transmitted through porcelain may be white, cream, green, straw, blue, or even pink - but the meaning of these we will discuss later. For now all we need to know is whether or not it is translucent.

Though earthenware had been made for centuries, porcelain itself was not made in England until the middle of the eighteenth century and, from its beginning, the English were attempting to emulate the Chinese and to discover the secret of the formula for their hard, glassy, blue-toned china. This goal was not reached immediately, and consequently the English wares were rather different in body composition. Much of the painting on English porcelain is Chinese in character, however, as the English also tried to copy the Chinese styles of decoration.

How then does one distinguish between the Oriental and the English? - or indeed, the European and the English, for

the Europeans had discovered the Chinese secret and they too were swept away by the Chinoisserie style. In identifying porcelain, your major tool will be your sense of touch. Feel the pieces in question. Hold a known piece of Oriental china in one hand, and a known piece of English soft paste in the other, and you will immediately feel the colder, harder, glassier, and heavier quality of the Chinese, and the warmer, softer, soapier quality of the English.

At this point, however, we run into another problem, for late in the eighteenth century the English did achieve their goal of finding a formula for true porcelain in the Chinese tradition. It is the so-called "hard paste" porcelain. What then is the difference between "hard paste" and "soft paste" porcelain? Again, to answer this, feel, for just as the names suggest, hard paste is distinctly colder and harder than the soft. Examine too a chipped or broken edge. The break on an example of hard paste will be glassy, while that of soft paste will be granular. Also, try to file the edge of a suspected hard paste piece and you will find it to be resistant to the file. Geoffrey Godden, whose book An Illustrated Encyclopedia of British Pottery and Porcelain will be found most helpful, defines soft paste as being "originally ground glass stiffened with white clay to give the mixture stability .. It must be fired in an unglazed state and then re-fired at a lower temperature after glazing." [2]. Hard paste, on the other hand, is defined by Godden as being "made from a mixture of china clay (kaolin) and china rock (petunse)... [it] is glazed with a preparation of petunse and the body and the glaze are fired at a high temperature, usually in one operation." [3].

After comparing several pieces of hard paste and soft paste together bearing these thoughts in mind, the character of each will soon be obvious and you will no longer need the examples at your side.

Once the nature of the paste has been ascertained it can be said that if it is hard, its place of origin was Plymouth, Bristol or New Hall, and probably made about 1780 to 1800. These are the only factories in England which made hard paste which was discovered around 1780 and superseded about 1800 by bone china. The addition of bone ash made this china much more resilient, and more apt to be grey.

Consider now the soft paste wares, and put the piece back to the light. What colour is its translucency? If it is green, for example, the possible factories are Bow, Worcester or Lund's Bristol, or if straw-coloured - Caughley. It is impossible to go into all colours here, but these are the more common ones. For detailed discussion of these characteristics, I strongly recommend any of the books listed in the bibliography below.

Next in the process of identification, the glaze should be examined with the help of a magnifying glass. How closely does it adhere to the paste? If, for instance, on the footrim of the cup there is a gap between the edge of the glaze and the rim, the piece was probably made at Worcester, for one characteristic of Worcester is the shrinking of the glaze. Also, is the glaze crazed or, in other words, are there tiny cracks visible in the glaze? This defect is present in pieces made at Derby, for example, at the end of the eighteenth or the beginning of the nineteenth century. Next, still examining the glaze, has the colour of the decoration run into the glase? The blue, of the blue and white pieces of Bow, is but one of the cases of this; while the early Derby colours are relatively soft in tone because of the union of colour and glaze.

Now, let us consider the decoration and shape of the piece. As mentioned above, the aim of the early English porcelain decorators was to produce as close a facsimile of the Chinese ware as possible. They also, tried to capture the blue tones of the Continent as well as those of the Orient. English eyes then turned away from home for inspiration, leaving few examples of pure English ingenuity. Moreover, colours and designs were repeated by each of the English factories, and the decorators went from one to another taking their colours, patterns and ideas with them. It is therefore very risky to attempt to identify English porcelain by decoration alone. Having said this, exceptions to the rule must be noted. Worcester was a leader and its decoration is much superior to that of its followers in colour sense and composition. Also to be borne in mind is that some factories had a particular area of concentration. Derby, for instance, made very little underglaze blue and white, while Bow did much. Such points should only be used as backup evidence once an identification is becoming fairly certain.

There are also characteristic shapes and mouldings. Here, handles and footrims are major clues. These are dealt with quite well by Stanley Fisher and, owing to lack of space here, I will refer you to him for further details. The spirals so common on the Worcester bodies have but a single ridge to them, while those on Chamberlain's Worcester are apt to have a double ridge. Looking at illustrations and once again seeing pieces will serve to clarify that point.

Basic "eras" of styles, both in shape and decor, will be of help in settling on a general date. In outline, the true Rococo was in the eighteenth century, as was the Chinoisserie, the late eighteenth century saw the pseudo-classical, and the beginning of the nineteenth witnessed the "Empire" period, which was followed by a revived Rococo.

This last was much heavier and far less tasteful than the original eighteenth century version of the style.

Turning the piece over again, now examine the mark. This may be incised, or painted in blue, puce, or black under the glaze. It should be noted that factories did not mark all their wares, and in the early years they often only did the "better ones". Those pieces that are marked will be quite easy to locate and date. Initials in addition to the mark, or even instead of one, usually indicate the decorator; while a number, also found alone, or in conjunction with the mark, and often in another colour, indicates the pattern number. The meanings of these can most probably be found in Stanley Fisher's paperback book on marks listed in the bibliography, which is very handy to have, or in the more detailed book, Godden's Encyclopedia of British Pottery and Porcelain Marks.

Laws are of some help in dating works too. For instance, in 1891, the passage of the American McKinley Tariff Act necessitated the printing of the country of origin on the piece itself. The word "England", therefore, present on the bottom of the piece, though there are cases of its use from 1875 on, almost certainly indicates a date of 1891 or later.

At this point, one should beware of forgeries. While forged bodies can often be detected by feeling, the more complicated cases are the true bodies which were decorated at a later date in the style of an earlier one, and the "period" mark is often attempted underneath. These can sometimes be "found out" by the crudeness of technique. It is, however, quite unlikely that such cases will turn up in your museum.

In these few pages, it has been impossible to spell out all the characteristics of any of the various porcelain factories, or even to mention all their names, but by bearing the outlined method in mind and remembering that the instinct of identification can only be achieved by handling and reading, you should soon be able to label and catalogue the formerly perplexing piece of porcelain.

1. Elizabeth Collard; Nineteenth Century Pottery and Pottery and Porcelain in Canada, Montreal, 1967
   See particularly Chapter III, "By Red River Cart and York Boat", pp.31-49.

2. Geoffrey A. Godden: An Illustrated Encyclopedia of British Pottery and Porcelain, London, 1966, p.xvii.

3. Ibid..

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1. Collard, Elizabeth — Nineteenth Century Pottery and Porcelain in Canada, McGill University Press, Montreal, 1967

2. * Fisher, Stanely W. — English Pottery and Porcelain Marks*, W. Foulsham & Col. Ltd., London, 1970

3. * Fisher, Stanely W. — British Pottery and Porcelain*, Acro-Mayflower, 1969

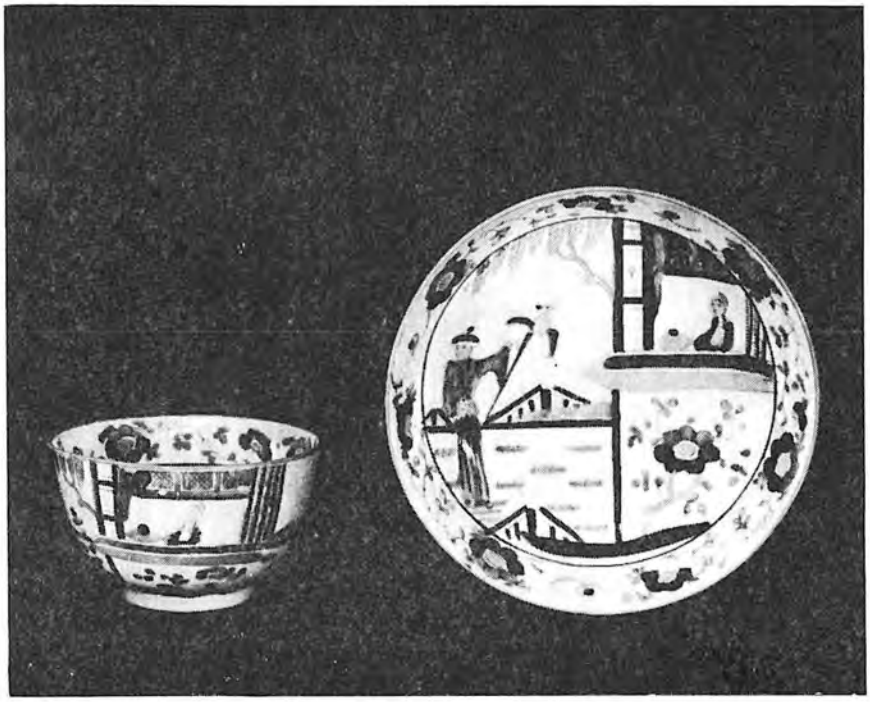
4. Godden, Geoffrey A. — Encyclopedia of British Pottery and Porcelain Marks, Herbert Jenkins, London

5. Godden, Geoffrey A. — An Illustrated Encyclopedia of British Pottery and Porcelain, Herbert Jenkins, London, 1966

6. Honey, W.B. — English Pottery and Porcelain, Adam & Charles Black, London, 1969

* Paperback

Tea Bowl and Saucer - Worcester c. 1790:
Private Collection, Winnipeg.
Note the spiral ridges in the body of the bowl and the saucer. The single ridge is a Worcester characteristic, while a double ridge suggests Chamberlain's Worcester.



Tea Bowl and Saucer - New Hall c. 1790-1800:
Winnipeg Art Gallery Collection.
Note the Chinese character of the painting.

MUSEUM SCHOOL PROGRAM ON WHEELS

Jack Fondren and
Bill Alton

For the past two years, the Manitoba Museum of Man and Nature, Winnipeg, has been engaged in educational programming. All public, private and parochial schools in the province were invited to bring their students for a tour of the gallery, and classrooms and teachers were made available in the Museum for student-involved educational experiences. The program has hosted over 100,000 students of all ages each year.

Unfortunately for some Manitoba schools, however, the physical distance from Winnipeg makes a trip to the Museum impractical. For this reason the Museum has embarked on an extension program which will cater to schools out of range of city facilities.

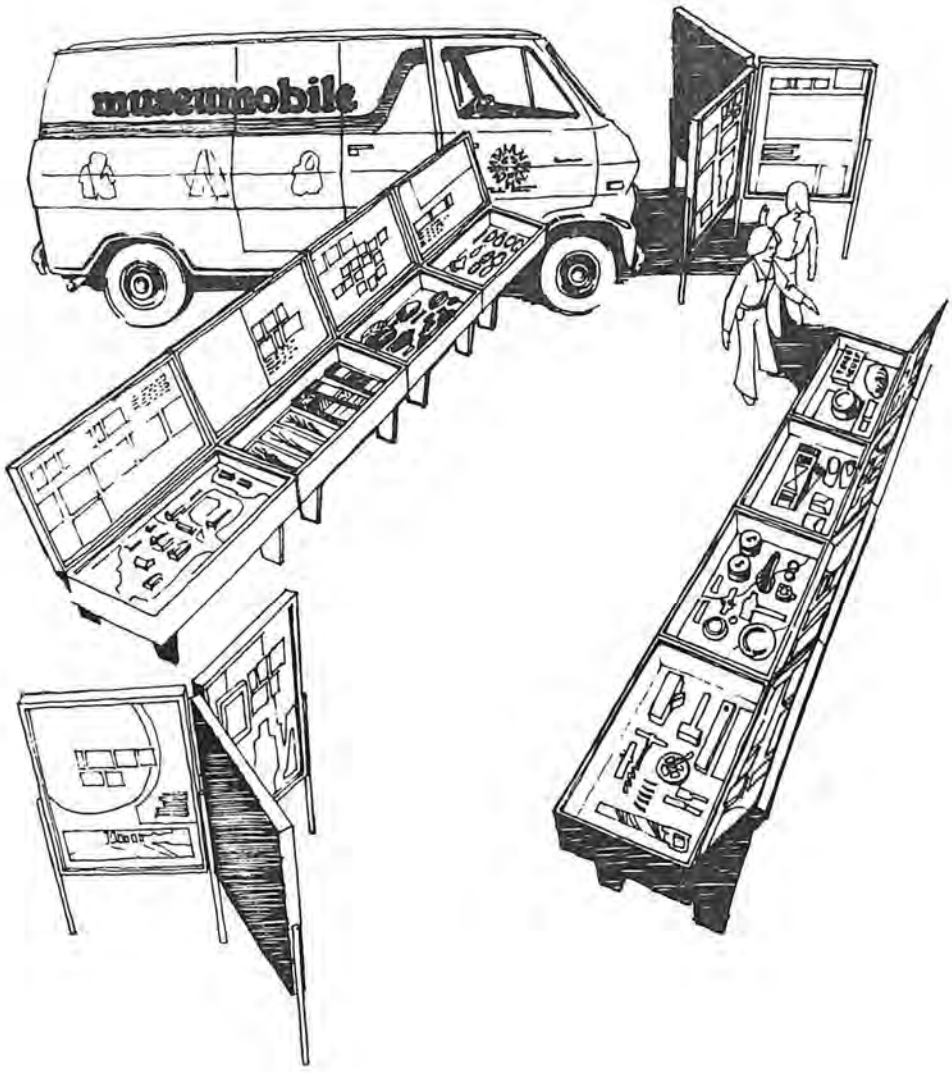
The extension service will include the same features as the education program in the Museum; namely, a stationery display and accompanying lecture-demonstrations. The staff consists of one extension teacher and one volunteer and will cover the miles in a panel delivery truck dubbed "Museumobile".

The subject for the 1972-73 school year is "Man on the Prairie". The static display consists of nine exhibit cases with historic artifacts, natural history materials, and models, and there are twelve photo panels. The interpretative emphasis is on man's relationship to the grassland environment of Manitoba. Artifacts range from archaeological material to the products of modern farming and industry. The display will be of interest to all grade levels and for the general public in the area as well.

The display is compact and will fit readily into a classroom whose minimum dimensions are 16 by 20 feet. It can be unloaded and set up in an hour or less, with a little help from willing local students, of course.

The classroom demonstrations will be in three groups: primary (Grades K-4), intermediate (5-8), and senior (9-12). This designation of age group is flexible, and the final decision as to who sees which demonstration is left with the individual school.

The primary level discussion will cover three separate eras in Manitoba history. Starting in the period of Horse culture on the plains the talk will move to the Red River Settlement in the 1840's and end with a pioneer farm in the 1890's. The lecture will cover house types, tools, work and games from the three periods, punctuated with artifacts which the children can handle and even play with.



The intermediate lecture will deal entirely with archaeological material. It will cover the prehistoric period in Manitoba history. Subjects will include the lifestyles of the prehistoric residents as evidenced by archaeological research and a discussion of archaeologists and their work. This also will include objects which the students may handle.

The senior lecture will be a discussion of historical and modern problems. It is hoped in this seminar that the students will dictate the course of the discussion. Subjects

to be considered will include subsistence patterns of various occupants of the Prairie: the role of industry, commerce and politics in the ecology and lifestyle of the region; and the erosion of natural environment.

Slide presentations are optional for all groups.

The classroom demonstrations will work best with about 30 people or less, but this will not always be possible. Limitations on time, due to a heavy itinerary, may necessitate talking to much larger groups. This again will be left to the discretion of the individual school.

The entire presentation requires two areas, then; one for the stationary exhibit and the other for the lecture-demonstrations. In this manner at least two classes can be handled simultaneously. In some instances, it may be required that both areas be located in one large room, such as a gymnasium or auditorium.

The itinerary will cover towns in every school division outside a radius of sixty miles of Winnipeg, extending "as far as the roads go". The first leg of the journey will be the North, covering Northern and Western Manitoba North of Highway #1 by Christmas. February through June will be taken up with the Southwestern, Eastern, and Interlake portions of the province. There will be a total of 66 stops during the school year, and a possible audience of some 50,000 students.

There will be a different subject for the Museumobile every school year, some emphasizing the history of man, others the natural sciences, but all showing interrelationships between man and nature. There will be certainly enough subjects that a student in grade one in Swan River this coming year, for example, will go through to high school graduation seeing the Museumobile presentation every year he is in school without seeing the same presentation twice.

The person hired specifically to serve as Extension Teacher and driver of the Museumobile is 27 year old Bill Alton, a lifetime resident of Manitoba, having been born and raised in Austin. His last assignment for the Museum was interviewing Hong Kong veterans, and his personal rapport with people of all ages is his most valuable asset. He will be accompanied by his beautiful wife Connie this first year; she will serve as a volunteer in the program, rather than sit around in some unfamiliar hotel waiting for Bill to finish the day's work. The two look forward to several months of real adventure as they pioneer a program that has not been attempted in Manitoba heretofore.

One of their major contacts at each stop will be the local museum, visiting the display where possible and talking shop with staff. Many of the province's 63 museums have educational programs of their own for area school children, and it's always interesting to compare notes.

Mr. Alton is also considered the Museum's "man in the field" while he is on tour, representing the museum world in several ways. For the Winnipeg-based Museum he will gather much-needed information and artifacts and perform extensive photography. For local museums he can create in the people of those communities an increased awareness of and sensitivity toward the need for such institutions and the vital roles they perform in their communities in the areas of teaching and preservation. In addition his visits may engender local civic and school projects aimed at collecting area human history artifacts and natural science specimens.

Initial reaction to the travelling educational program from school people has been extremely enthusiastic, so much so that there seems little doubt that the Museumobile will grace Manitoba's highways for many years to come.

SILVER AND SILVER PLATE IN CANADA — Marge Bourgeois

Silver was produced by Canadian craftsmen as early as the 17th Century. Their patrons were the Church, Seigneurs and fur traders. The earliest known workmen were trained in France and they in turn taught their sons or took apprentices. Later, after 1763, some silversmiths came from Britain. During the American Revolution when the United Empire Loyalists migrated to Canada, there were silversmiths among them, frequently listed as watchmakers or jewellers. These men were often self-taught craftsmen who had learned the art through the repairing and handling of silver. Even by then Canada had developed some recognized artists in this craft.

The most noted was François Ranvoyzé born in Quebec City 1739. He was famous for his delicate approach to fruit and flower motifs. Other silversmiths of this era who used touchmarks were Jean and Laurent Amiot, 1750-1832; M. Gatien 1762; James Hanna 1763-1807; Paul Lambert 1691-1749; and Jacques Page 1686-1742. Because there was little silver mined in the New World, it was common practice to melt down old silver and re-fashion it into new wares. The result of this is that there is very little evidence of 17 Century work in existance. Those pieces still in existance can be found in a few silver collections today; the most noted being the Henry Birks Collection.

The silver smithing trade was concentrated in four major centres in early Canada: Halifax, Quebec City, the Niagara Peninsula and Montreal. The latter soon became the most vigorous because of its fur-trading industry. The Indians developed a preferance for silver goods; the result was that from 1770 to 1850 vast quantities of broaches, crosses, arm and head bands, crafted in a very thin silver were produced for barter. Thus Montreal claimed their special line of craftsmen from Robert Cruikshank 1767-1809, through the Bohlé and Grothé families, Robert Hendery and John Leslie and finally, in 1899, Henry Birks and Sons.

In 1840 the Rogers Brothers of Hartford, Conneticut improved on a British plate patent by using a "SMEE" battery to generate electric current. This proved so popular that many competing companies soon copied the Rogers name on their wares. This mass production method brought "a touch of silver" into the average Canadian and American home.

In Canada, the silver plating industry got its start when the Canadian government, in line with the National Policy, passed a new protective tariff regulation in January 1879. The effect of this action was to promote the development of

industry. This move stimulated the Canadian silver-plating industry almost immediately, in that Meridian Britannia Co. of U.S.A., constructed and put into operation a silver plating factory in Hamilton, Ontario by October 1879. They had invested 30 to 40 thousand dollars in buildings and machinery. This gave employment to 50 persons who soon kept busy filling orders from places as far away as Manitoba.

The Hamilton location was chosen because of the neighboring Burlington Glass Works. Many of the silver and plated articles were fashioned as holders for various glass inserts and containers. For example, it is not uncommon to find an antique pickle cruet with the stand marked "Meridan Britannia Co." and the glass container "Burlington Glass".

From 1880 to 1910 numerous small and large silver-plating factories emerged throughout eastern Canada. Many were branches of American companies. By 1910 most of these small companies were bought up and merged into 3 or 4 major companies such as Birks, International Silver Co and Meridan Britannia Co. During that period a wealth of ideas and unusual designs were innovated. Eaton's catalogue and mail order houses abounded with these unusual pieces such as Bride's Baskets, toast racks, napkin rings, pickle castors, butter dishes and ice-water jugs. The base of most of these items was the famous Britannia "white" metal which was economical and easy to fashion. Because of its light weight and softness, many styles of engraving chasing, cut-work and pressing were lavishly introduced in this period. Birds and Cupids, the United States influence and the Canadian Maple Leafs, snow-shoes, beavers and Jacques Cartier's heads were all introduced onto these articles.

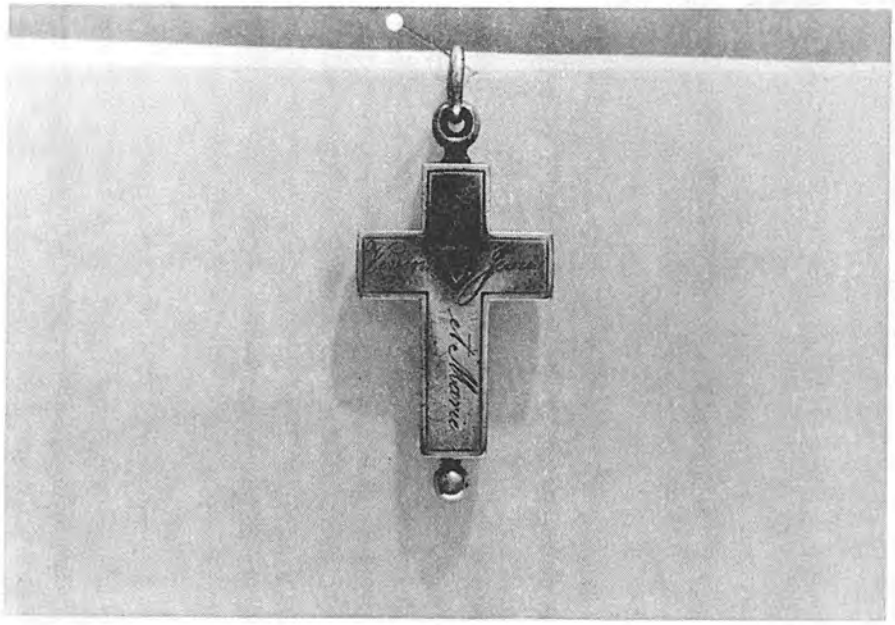
One of the innovations of this period was a unique silver plate ice water jug. It was first double-lined to maintain coolness and then later the inner lining was coated with porcelain. From this came today's popular thermos jug.

At the Manitoba Museum of Man & Nature there is an excellent example of a cruet or quoted in Eaton's catalogue of 1901-1902; "Dinner Castor, satin engraved and bright burnished, embossed handles 5 round bottles, fine glass, neatly engraved for $3.25" (PHOTO 1) This Silverware was made by Meridian Britannia of Hamilton and most likely the bottles came from the neighboring Burlington Glass factory.

The small silver cross used usually at the end of a rosary is a beautiful example of early church silver. One side is engraved "Marie a eté Concue Sans péché" delicately. Engraved also are beautiful roses and a heart. (PHOTO 2 & 3)

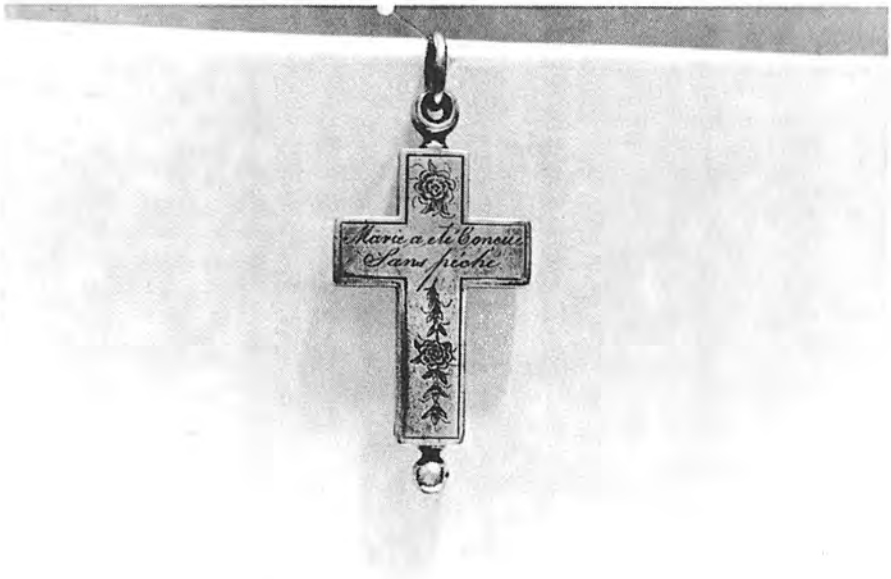
The trophy (PHOTO 4) won by the CPR club in 1894-95 has stimulated the imagination of the creator. Crossed hockey sticks, beavers, maple leaves and etched on the back a hockey game. The top has a figure of vitory with a wreath.

Photo 2



Silver Rosary Cross, Reverse Side

Photo 3



Silver Rosary Cross, Obverse Side

Photo 1

Dinner Castor, Eaton's
Catalogue, 1901-02, $3.25

Photo 4

CPR Silver Cup, 1894-95

Some regulations and guidelines governing silver and precious metals established in 1934

1. The Canadian National mark for gold is a Queen's crown surrounded by a "C". A special license is needed to use this.

2. The Canadian National mark for silver is a Heraldic Lion surrounded by a "C".

3. Sterling silver is marked "Sterling silver", "Silver" or "Sterling" and must be 925 parts per 1000 fine silver.

4. Silver Plated hollow ware (E.P.) means electro-plate. The mark must include the base metal used such as "E.P. copper".

5. Electro-Plate nickel silver - the article cannot contain less than 10% nickel "E.P.N.S.".

6. Sheffield reproduction - the base can only be made of nickel or copper. It must have decorative mounts of silver, nickel or copper. These can only be soldered on.

7. Silver plated flat-ware is not compulsory to be marked unless it contains less than 10% nickel - In such case it must be marked E.P. Steel or whatever metal used.

8. There are also many various rules and leeways granted but these are more detailed and not specific to the purchaser.

9. Silver plated wares with lead as a base is usually considered amoung the most inferior of metals, one reason is that it is heavy.

10. Britannia metal must contain not less than 90% tin. "E.P.B.M.". Although it is composed like pewter it cannot be confused with Pewter. Pewter was cast - Britannia was spun. Britannia is composed of 85 parts tin, 1 part copper 3 parts zinc and 10 parts antimony at times. These proportions can vary and some of them omitted.

AN ARCHAEOLOGICAL SAMPLING SURVEY IN SOUTHERN MANITOBA: A PRELIMINARY REPORT

Ronald J. Nash

Southwestern Manitoba is a fascinating area with a complex prehistoric cultural ecology, for it has been the territory of numerous Indian peoples over the last 10,000 years - the Assiniboines, Plains Cree, Bungi and Sioux being only the most recent of these. The earliest immigrants to southwestern Manitoba were hunters and gatherers possessing only a simple material culture with which to adapt to a land still being freed from glacial ice. In succeeding millenia, there were several major climatic changes and shifts in the forest border as well as the continued shrinkage of the glacial lakes. For most of the last 2000 years, however, the grasslands have remained dominant in southwestern Manitoba and the climate has undergone only minor fluctuations. Coincident with these environmental changes were cultural changes deriving from local innovations as well as the influx of new peoples and ideas. These changes resulted in a series of cultural adaptations which became increasingly complex as well as reflecting an increasing independence from the vicissitudes of the natural environment and its resources. The construction of the burial mounds can be considered an expression of these two trends.

Archaeological investigation in this region began as long ago as 1857 when Henry Hind opened a mound. Considering the title of this quarterly, Hind's description (1859:44) is of particular interest.

"A vast number of boulders are strewed over the hill bank of the Souris, near the 49th parallel, and on a point between a small brook and the Souris, we found a number of conical mounds, and the remains of an intrenchment. Our half-breeds said it was an old Mandan village; the Indians of that tribe having formerly hunted and lived in this part of the Great Prairies. We endeavoured to make an opening into one of the mounds, and penetrated six feet without finding anything to indicate that the mounds were the remains of Mandan lodges."

Hind may not have dug deep enough, or he may have been digging one of the types of mounds discussed below.

The subsequent archaeological investigations have been as Syms notes (1971:5) sporadic and selective and it might be added, occasionally destructive in the case of the mounds. Fortunately, considerable excellent work dealing particularly with the chronology, taxonomy and culture history of the area has been accomplished by Nickerson, Vickers, MacNeish, Wettlaufer, Hlady and others. In the past decade, however, fresh ideas about the aims of archaeology as well as the development of new perspectives for viewing culture and

culture change have fostered the development of new methods and the investigation of different problems. Syms has begun a long-term interdisciplinary study of the southwest grasslands region. The museum's archaeological project is more modest and more restricted in its aims than Syms' study and in its strategy and orientation, it owes much to the new archaeology.

In June and July of 1972, the author accompanied by George Will and Damon Chevrier completed the first season of an archaeological sampling survey southwest of Melita, Manitoba. The focus of interest was on the late Archaic, middle and late Woodland cultures of the last 3000 years. Within this time period, our project had, in ascending order of difficulty, 3 objectives: 1) survey to locate new sites, 2) definition of settlement patterns and 3) a comparative study of the late prehistoric religious and social organization. The first of these objectives is perhaps fundamental, for the location and recording of sites is of absolute necessity at a time when the archaeological resources of southwest Manitoba continue to be destroyed by farming operations. Thus we are engaged in doing a limited kind of salvage archaeology. The study of settlement patterns entails examination of the way man disperses himself over the landscape and as Willey notes (1968:225), settlement patterns" ... are adaptations to natural-environmental, social and ideological factors." In this instance, we are concerned primarily with changes in zonal and to some extent, community settlement patterns. We have little comprehensive information about such things as where late prehistoric people choose to camp, the number of these camps, kill sites, burial mounds etc., the spatial arrangements among the sites and the sizes of these sites. We try to obtain this type of settlement pattern information through the sampling program discussed below. The third and most difficult objective involves comparing the social and religious organization of mound building cultures with the social and religious organization of cultures that did not build mounds. About 500 A.D., a change in religious organization occurred when various peoples in southwestern Manitoba began erecting artificial hills of earth for interring the dead. There is some divergence of fact and theory in the archaeological literature concerning the relationship of religious mortuary practices with other aspects of culture, but it is hypothesized here that the increased variety of grave goods found in mounds together with the co-ordination of labor implied in building the larger mounds necessitated an increased level of complexity in social organization.[1] It is further hypothesized that the introduction of mound-building was the primary reason for any subsequent changes in social organization. As a rule, changes in social organization will be reflected in changing settlement patterns. Unfortunately, owing to the typically multiple determinants of settlement patterns and the restricted scope of the project,

1. This hypothesis derives from Binford's proposition (1972:235).

it will be impossible to conclusively prove this hypothesis. Given significant settlement pattern changes however, we can argue that it is a potentially fruitful model for thinking about many kinds of cultural changes in late prehistoric times.

The area southwest of Melita has the greatest concentration of burial mounds in the province and accordingly was selected for study. Since the majority of known mounds are near rivers or streams, the area of investigation is centered with respect to the confluence of the North and South Antler Creeks with the Souris River. Mounds are known from all 3 rivers. The river system is the primary zone investigated, but since we are dealing with seemingly non-agricultural, migratory hunters and gatherers, we can expect to be dealing with a dispersed settlement pattern. In an effort to approach a comprehensive settlement study, additional but less intensive investigations are pursued in the secondary zone beyond the rivers. To meet the requirements for the kind of quantitative and representative data needed for the settlement pattern study we have employed a sampling program - a procedure somewhat like that used by public opinion pollsters for example. In our program we use sampling to decide where to do our initial survey and then, if possible, we make systematic surface collections from the sites that are located in the survey.[2]

Our study area (or universe) consists of 9 townships containing the Souris River and the Antler Creeks between the Saskatchewan border, the International border and the town of Melita. Very briefly, our sampling procedure consisted of stratifying the universe into plains and riverine microenvironments and with the section as the basic sampling unit, using random sampling techniques to select 36 sections of land for survey. Twenty-four sampling units are allocated on a proportional basis to sections bordering the 3 rivers, while 12 are on the plains uplands. This amounts to a 30% sample of all sections bordering the 3 rivers in the universe and about a 5% sample of the plains zone. The sample sizes, like the boundaries of the universe, are somewhat arbitrary and were chosen, particularly in the case of the riverine sample, to achieve a reasonably adequate percentage of the total population of sections - given an unknown variability in the sites, but probably a low density of sites. Figure 1 shows the 9 townships, the 3 rivers and the 36 selected sections which are indicated by hatching.

Having selected our survey sections, our procedure was then to drive to each of the selected sections, talk to the landowners to see what they had found and then to make a total of 12 walking traverses over each section ourselves to locate

2. The program employed here follows the first part of Binford's general research design (1972:135).

and record additional sites. On the sites encountered, we attempted to collect all surface artifacts and did this using a system of lots or quadrants. None of the sites found during the first season permitted collecting by systematic sampling.

We were able to survey 17½ sections of land or about one-half of our total survey. Our 1972 survey included most of the plains uplands sections (11) and 6½ sections bordering the North and South Antler Creeks, that is, about ¼ of the riverine sections. We recorded 72 sites plus numerous mounds and we conducted test excavations at 3 sites. At this stage of the survey, we can make few observations about the riverine settlement, but in the case of the non-riverine plains settlement, we can note that 9 of the 11 plains sections contained sites (35 in total) and that 5 of these sections also contained mounds. In terms of site densities, the early arithmetic projection would be that the entire survey zone of 9 townships seems to have been extensively inhabited, although the area bordering the rivers was about twice as heavily inhabited as the plains uplands.

The great majority of the sites are small habitation sites with a few undiagnostic artifacts or isolated finds of unknown age. In addition to habitation sites, we located 2 probable bison kill sites with pits or a cutbank, mounds of the types described below and a series of small workshop sites concentrated within a single plains section. These sites pertain to all three of the major archaeological time periods - Paleo-Indian, Archaic and Woodland. Two of the sites contained components[3] of the late Paleo-Indian Agate Basin culture usually dating 7000 to 7500 B.C. Three sites contain Archaic projectile points - types known to archaeologists as Oxbow, Hanna, Duncan and Pelican Lake points and which span the period from about 3500 B.C. to the time of Christ. Dating still later in time are a Besant component (Will and Chevrier 1972) several components containing pottery and a component with a Prairie Side - notched arrow point.

Our data remains too fragmentary to say much about settlement patterns in terms of site areas, although for at least some types of sites, there was probably no significant change through time. This sort of continuity is evident in the Deplaedt site (DgMh-75) located in section 30, township 3 north range 27 west, just north of the town of Elva. The site is in an elevated blowout area near Graham Creek. The site is only about 900 square meters in area, yet it contained an end scraper (Fig. 2h), 5 side scrapers (Fig. 2g,i), 2 biface knives (Fig. 2j), 3 used flakes, 67 waste flakes, 2 cores and 10 projectile points representing such types as Agate Basin (Fig. 2f), Oxbow (Fig. 2d), Hanna (Fig. 2b),

3. A component is the manifestation of a single culture at a single site.

Pelican Lake (Fig. 2c) and Prairie Side notched (Fig. 2e). The site has over the past 9000 years been successively occupied by different peoples at different times (ie. it is a multi-component site). Unfortunately, owing to erosion, there is little depth remaining to this interesting site.

The most frequent feature found furing the survey were small mounds. Six of the plains sections contained these features as did 3 of the river sections. Some of these are probably natural and others thrown up by badger activity, but some appear to be man-made and accordingly, 2 of the mounds were tested. Figure 3 shows the excavations in progress in a small mound on an undisturbed plains section of crown land (S29-T1-R29). We recovered a few bones (probably animal) from near the top of the mound, but found nothing to suggest that the mound had been constructed by the Indians. The second mound, DhMg-39, in a river section (36-1-29) was 9 meters in diameter and about 46 cm. high. We excavated a 2x2 meter pit to a depth of 120 cm. finding 2 waste flakes, some probable bison bone and a somewhat oblong series of cobbles. At the least, there appears to have been a prehistoric site here and there is a real possibility that the mound, although not used for burials, is man-made. In short, our mound excavations produced mixed results and some additional testing is necessary.

Our first field season has been a promising one. Within the framework of our sampling program, we have recorded a large number of new sites of many kinds and we have begun to collect new data for the determination of prehistoric settlement patterns. We plan to complete our survey in 1973 and to continue sorting out the various kinds of mounds as well as trying to understand the function of these mounds within the total culture.

Acknowledgements

The summer field work could not have proceeded without the co-operation of the many farmers and ranchers who allowed us to survey and excavate on their land. Our thanks extend to them and also to Leigh Syms and Ken Williams who greatly facilitated our survey.

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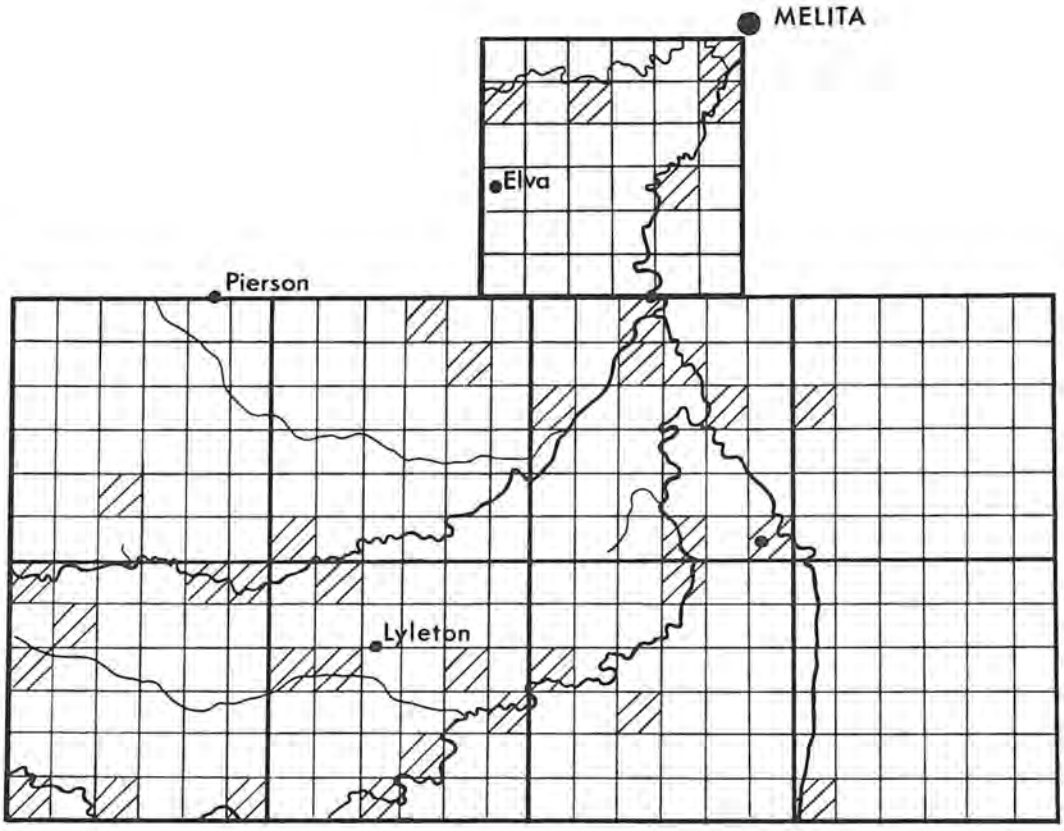


Fig. 1

Fig. 2

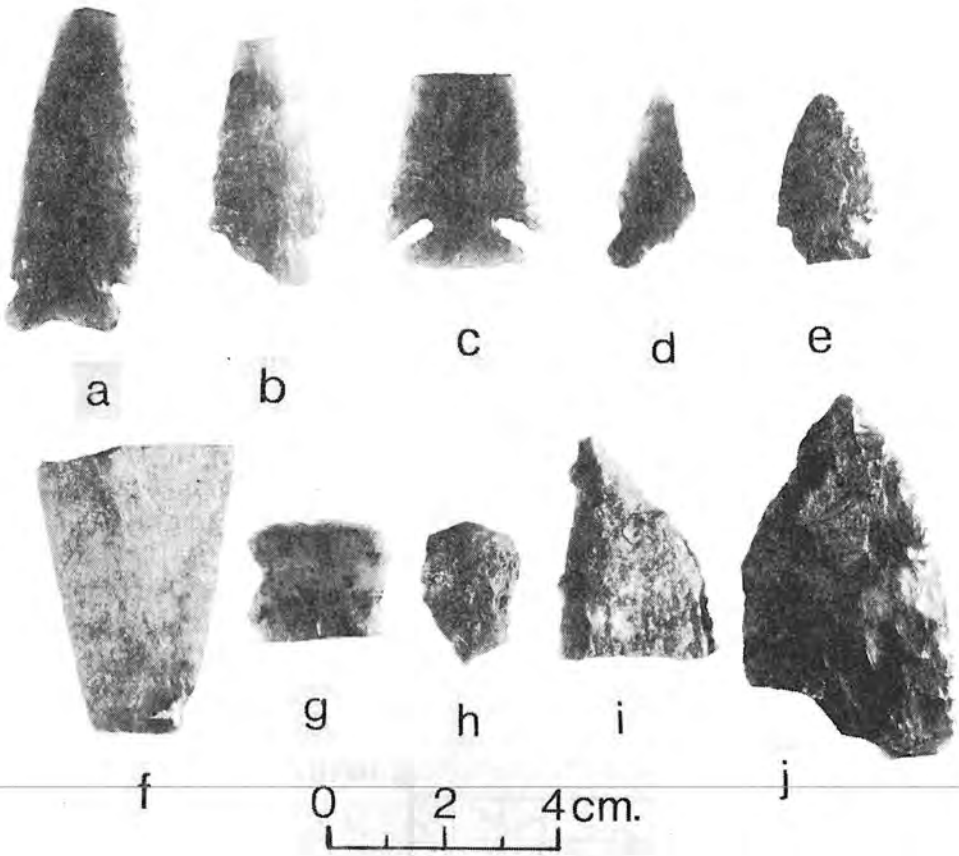


Fig. 3

THE MUSEUM OF THE UKRAINIAN CULTURAL AND EDUCATIONAL CENTRE

Mary Klymkiw

Since its re-location to new quarters, the Museum of the Ukrainian Cultural and Educational Centre ("Oseredok"), has been taking on new dimensions. Presently, the main concern of "Oseredok" is to become sensitive to the needs of the Ukrainian Canadian cultural community and provide that community with a new approach to the traditions inherent in the Ukrainian consciousness. Perhaps in this way, Oseredok can become a vibrant and ever-changing phenomenon within the Canadian mosaic. The museum houses a permanent collection of artifacts from several fields of interest. Perhaps the largest section is that of ethnography. It includes colourful traditional peasant dress from several regions of Ukraine, a splendid collection of Easter eggs, (pysanky"), samples of embroidery, handwoven tapestries dating from the 17th and 18th centuries, and a reconstruction of the interior of a peasant hut with its decorative oven and hand-carved furniture. Among the exhibits of historical value are a ceremonial sash from the 17th century and a collection of Ukrainian currency. Of interest to the musician are folk instruments such as the "lira" or hurdy-gurdy and "cymbaly" or dulcimer.

Model of a wooden Hutsul Church from the beginning of the 19th Century. Province of Stanyslaviv.

Since June 25, 1972, the official opening of the new premises, approximately 2,000 people have visited the museum at "Oseredok". Many groups of school children and students have arranged for guided tours throughout the summer months. This keen interest has prompted us to to open a small gift shop where one can purchase samples of Ukrainian ceramics, woodcarving and other handicrafts.

Besides a permanent display of artifacts, several special exhibits are being scheduled for the fall and winter months. September brings a display of cartography, maps published by French, English, Italian, Polish and Russian cartographers depicting the territory of Ukraine at various stages of its history from the 16th to the early 20th centuries. Samples of silk textiles from the 17th to the 19th centuries will be on exhibit in November. In conjunction with the textiles display, there will be an exhibit of medieval and baroque apparrel worn by the Ukrainian middle and upper classes.

Finally, beginning in late December, the museum at "Oseredok" is sponsoring a Ukrainian Christmas display, featuring some of the old yuletide traditions no longer popular in an urban community.

Recently, several other projects have been drawn up with the idea of providing the Canadian public with an educational service about the Ukrainian people.

A speaker roster has been prepared on various aspects of Ukrainian culture. Some of the topics include Ukrainian church architecture, contemporary literature, folk art, folk traditions, Ukrainian music and Ukrainians in Canada. The speakers on the various subjects will be available for lectures to any group interested in Ukrainian arts. A slide show about Ukrainian Easter eggs, with a taped commentary has been prepared and will be available for loan purposes in the fall. Besides this, a travelling exhibit of artifacts, slides, and taped commentary on Ukrainians in Manitoba is being prepared for loan purposes to schools and various clubs and organizations. These are just some of the things that are happening at "Oseredok". With a young, dynamic staff and limited funds much has been accomplished. With public and government financial support, the possibilities of the "Oseredok" playing an important role in the cultural life of Winnipeg are unlimited.

A CASE FOR CONSERVATION

Maurice Mann

It is being increasingly recognized that conservation of cultural materials has its place in the studies of man. I do not wish to imply that little has been done in this field but to point out the developing interest of the various countries around the world in the preservation and conservation of their own cultural materials. Canada, though not the first in the long line of countries with government laboratories, centralized or regionalized, is among those presently concerned in the process of creating facilities whereby this highly technical work may be carried out.

For years, international organizations such as the International Centre in Rome (Centre for the Study and Restoration of Cultural Property) has been in operation and of immeasureable assistance during emergencies such as the devastating flooding of Venice.

The Committee for Museum Laboratories of ICOM (office in Paris) and the International Institute for the Conservation of Historic and Artistic Works (office in London) are two other important centres.

China too, has been turning renewed attention to the excavation, preservation and conservation of tomb findings as noted in recent full account releases.

Sometime prior to the Canadian Federal Government announcement of their 9.4 millions aid to Museums and Art Galleries in March 1972, The Manitoba Museum of Man & Nature, Human History Division was already setting in motion a program which would enable them to generate technical advise and certain types of assistance to our provincial museums.

It was with this end in mind that I was sent to the British Columbia Provincial Museum in Victoria. Under the supervision of their Chief Conservator, Mr. Philip Ward, an In-Service type program was carried out. The lab procedures, examination methods and conservation processes learned at that time will now form a major portion of our thinking as to the type of services the Manitoba Museum will be able to pass along for the benefit of all local museums.

The interest and care shown presently by those persons who have private museums or those persons or committees who have responsibility for municipal museums can only be congratulated. They will be further encouraged by this Department as we hear of problems concerning the state of preservation of their collections.

Among recent letters of inquiry, one from Mr. Watson Crossley of Grandview only substantiated the need for the following information on "rust". Further releases will include topics on leather, costumes and books.

"Home Remedies" or techniques are invited with regard to the current article or on any pet subject. All information will be recorded for future reference including pros and cons of a process so we will be able to give very specific advice on an item. New techniques and processes will be brought to your attention from time to time.

Climate and microclimate

APPENDIX

CAUSES OF DAMAGE TO MUSEUM OBJECTS [1]

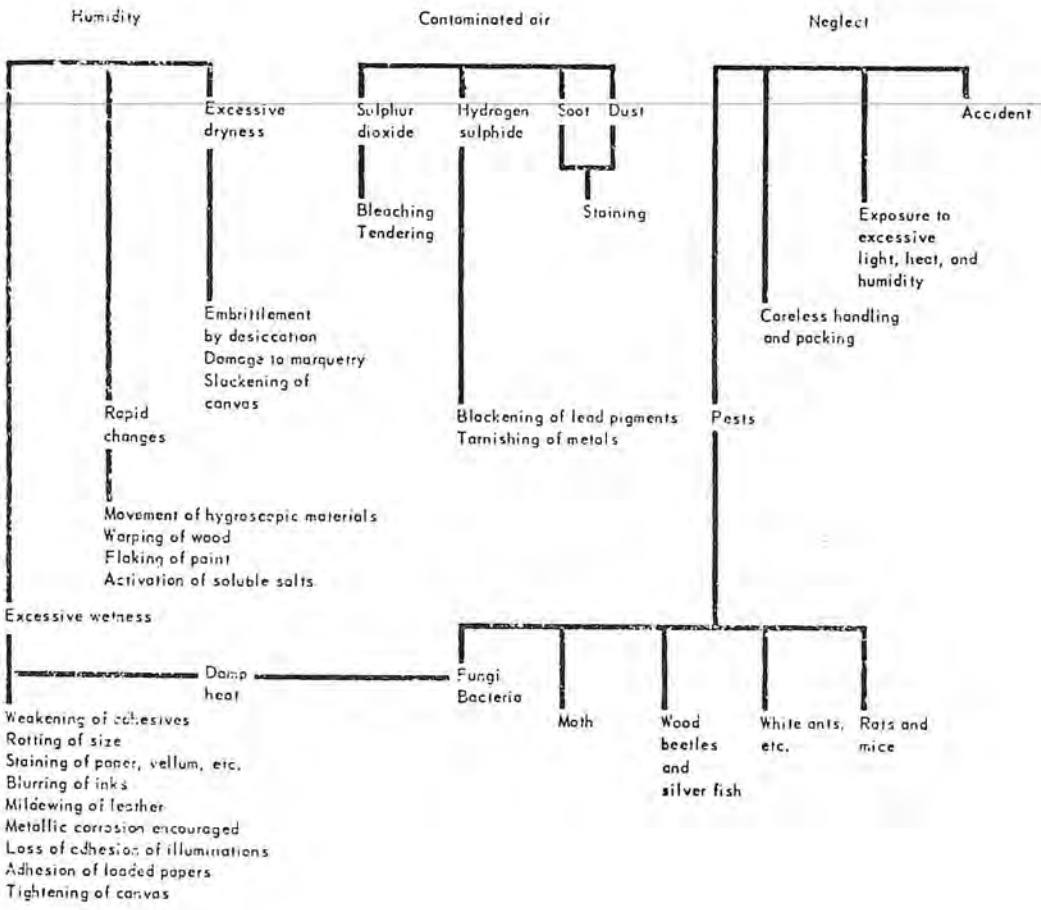


Diagram taken directly from UNESCO - the conservation of cultural property - museums and monuments - XI

Iron and steel have been with us for centuries. It is highly unlikely that such a useful commodity will vanish overnight and so it will remain a part of our economic environment for years to come.

The chemical make-up of this material is such that it is very susceptable to high humidity. Oxidation starts up whenever iron is left exposed without some kind of protective coating to prevent the meeting of humidity and the iron.

In several cities there are buildings which are partially faced with a controlled rusted surface which varies from day to day and geographical to geographical area. The humidity can vary considerably in a day or certainly from area to area. This reaction supposedly gives a colourful array of rusty hues pleasing to the eye. In a situation like this it is quite acceptable. Rust would not likely be acceptable under any other circumstances.

As we investigate the atmospheric environment, that is, through the eyes of interested individuals and conservators of cultural material, we can take a look at museum collections and exhibits.

If you are like most others, you will see traces of that ochre-like, orangy tinted residue called rust. Even in the most carefully co-ordinated and well designed exhibits varying shades and degree of rust may still be evident in spite of the best planning maintenance. This same rust, so effectively used on modern buildings, can jar the aesthetic mood so skillfully crafted by exhibit design departments.

Though rust is unsightly we should be aware of one important fact. Evidence of rust does not necessarily mean it is damaging and that the object can be quite stable in spite of contrary appearances. It may only be remains of previous active rust when it was unlekely that the object was stored in the conditions recommended. Temperature and humidity, highs and lows will have a stabilizing effect and deteoration will ultimately cease. Some materials or objects will become stabilized under unusual circumstances and upon transfer to "normal conditions", will fall prey to reactivated deteoration. Mineral salts in a piece of bone or mineral "visually sound" may dissolve and disintegrate before your eyes in just such "normal conditions". Preliminary investigation should indicate whether or not other stabilization is required. Replacement of soluable salts may be in order or simply sealing with a special wax to prevent penetration of moisture which might cause internal collapsing.

So too, rusting can start, stop and reactivate depending upon varying conditions. Therefore an attempt should be made to

provide controlled environment conditions. This will provide safe conditions for borrowed exhibits from other museums, art galleries, libraries etc. Some degree of uniformity will exist to the normal storage conditions where over a period of time a state of equilibrium has been achieved.

Due to the turnover of personnel within organizations, particularly larger ones, information on temperature and humidity will be reviewed very briefly here.

Temperature of 70°F with Relative Humidity of not more than 40% is recommended for metals. One must remember that a drop in temperature of 10°F. will be counter-acted by a rise in Relative Humidity of 50-75%.

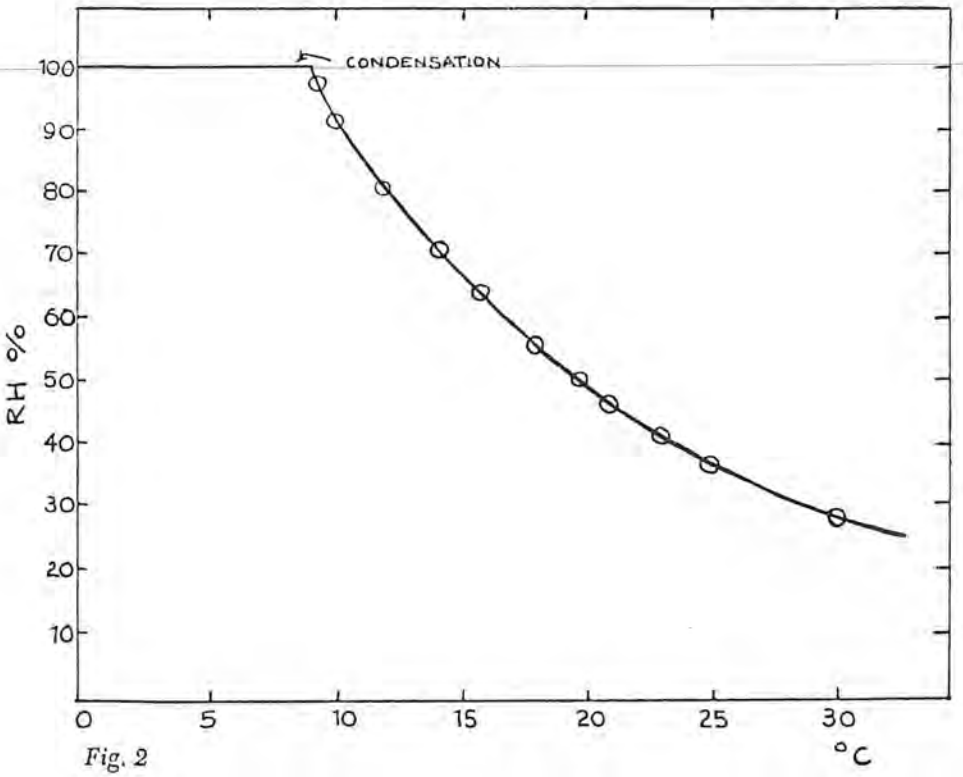


Fig. 2

Graph taken from Curator IX-3" Illustrates drop in Relative Humidity when accompanied with an increase in Temperature.

The point hoped to be put across here is that if a temperature control can be provided so that it would not drop below seventy degrees and Relative Humidity kept down or up to not

more than forty, metals would not suffer further extensive damage. The use of Calcium Chloride to draw moisture from the air in a cupboard or room is well known but don't forget to empty the drip pan often. Silica gel is considered to be more efficient and can be completely dryed for re-use in an over temperature of 105 degrees.

In the northern hemisphere buildings that are heated may be too dry for some objects and a humidifier may be required for the safety of the balance of the collection.

Now we can consider what action may be taken to correct or lessen the extent of rust damage if and when it should occur. Choice of methods will have to be decided by the individual concerned, possibly in consultation with other knowledgeable persons' shops or with the Conservation Lab of the Manitoba Museum.

CLEANING METHODS

A. Mechanical Methods:

1. Steel wool - may be used with light auto oil or household machine oil.

2. Scotch-brite - scouring pad, available in three grades of abrasiveness. Middle grade available in super-markets.

3. Emery cloth - wet or dry, can also be used with light auto oil or household machine oil.

4. Picking - ice picks, needles

5. Scraping - scrapers

6. Wire brush - hand brush or motorized wheel.

7. "Blasting" - sand blast principle only using iron turnings available free from automotive shops. This method requires access to equipment normally unavailable to most people.

B. Chemical Methods:

1. Coal-oil - action must be stopped with an oil after treatment.

2. Rust jelly - the jelly is spread on an object with a brush and left for ten to thirty minutes. It is then washed off under warm running water using the same brush to

These photos show results of cleaning by a combination of several methods and refinishing with stove blacking.

help rub the jelly off. A residue or ash is left which may be removed with steel wool or Scoth-Brite. Repeat the process as often as necessary. For milder application the jelly may be diluted with water but only do a little at a time. Do not forget to wear rubber gloves.

3. Caustic soda or lye - caustic soda and zinc flakes is a good method but requires extreme caution in handling. An old enamelled bath-tub is required initially with a cover and the whole operation should only be accessible to one or two persons actually doing the work. The item(s) to be treated are placed in the bottom of the tub on a bed of the zinc flakes. Water is gently poured into the tub deep enough to allow for additional flakes on top to be completely immersed. This procedure will permit the chemical process to be active on all sides at one time eliminating the need to turn the items over and the process repeated.

After the caustic soda has been added and stirred a bubbling reaction will be observed. If after a period of time no reaction is noticed, increase the amount of lye and/or apply a source of heat. Never add lye to hot water.

Several days later a piece may be examined, even hours for small items. For heavy rust two to three weeks may be required.

Using rubber gloves and possibly tongs of some type, remove an object carefully, rinse well in running water using a brush to assist you. Dry in a warm place, sun, or oven. If the object is clean enough to handle without leaving discolored hands, it is ready for a rust prevention coating of some kind.

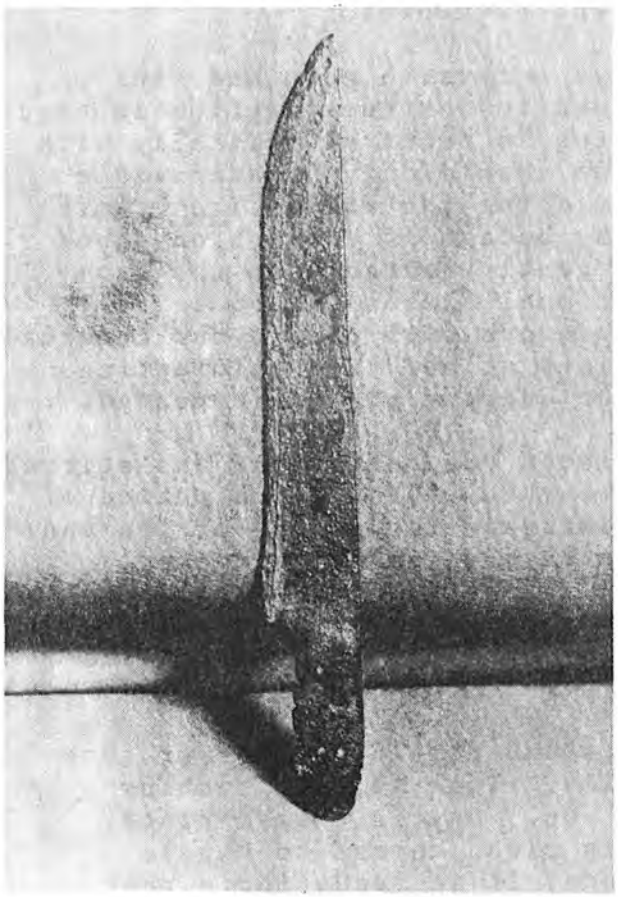
4. Electolytic reduction - this process requires equipment not normally available to small museums.

Restoration of the cleaned material will now require a decision as to how far the object will be refinished. The preliminary study of the item will have recorded the following:

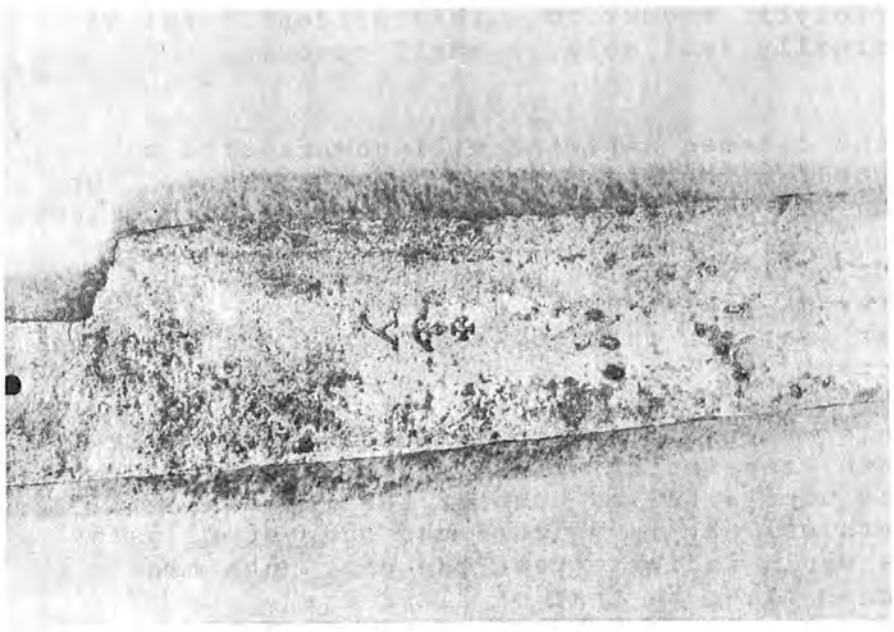
1. paint colors - color photo or drawing.
2. patterns - color photo or drawing.
3. other features that could be lost by a cleaning process.

Since most of this material will no longer be in a newly manufactured state, repainting of an object is highly questionable. As uncolorful as much of the material will be there is no ethical way in which I can suggest to paint the thing. This would indicate that the next possible state of acceptance might be that of "last use".

Removal of a mild encrustation of rust of this knife blade revealed the presence of a trade mark as illustrated in these before and after photos.



Knife <u>before</u> treatment.



Closeup of knife <u>after</u> treatment.

A simple coat of a flat varnish may be the answer for most iron whether for show or return to storage. If the objects' history or some comparable item authenticates a certain paint finish you may be justified in bringing out the paint brush. Be careful and take time to attain the correct shade, tone, hue etc. and dry finish. A coat of paint over rusted surfaces of material cannot be justified under any circumstances so plan ahead and deadlines will not fault you into "making do until later".

Rust preventive coatings of oil, waxes, silicones and graphites may be alternatives to varnishes and paints.

Cast iron pots and pans can be cleaned in A and/or B-2 and beautifully refinished with a stove blacking. Hot or cold applications are available. After drying the object is rubbed down well to remove any excess blacking and permits clean handling.

Blacksmith and tinsmith iron tools can be coated with a flat varnish which will keep them in excellent condition for years.

All objects should be considered individually unless material has been sorted well which might be treated in lots. If you have specific metal problems we can be of assistance in talking over various treatments.

MUSEUMS ADVISOR COLUMN — David Ross

In April, I attended the first workshop of the newly formed Alberta Museums Association, in Camrose, Alberta. There was good attendance from all over the Province. A Summary of Proceedings was prepared by those leading the discussions and I have included two of them in this article for you to read through.

One was given by Ian Patterson, Liason Officer, Provincial Museum, Edmonton. His topic was Display Workshop and covered the following topics:

Basic Interior Planning

What is the purpose of a display in a local history museum?

This question prompted much discussion and the group decision was basically - "The purpose of a display in a local history museum is to tell the story and the history of the area." Using this as our guideline we proceeded to establish a list of the requirements which are essential to basic interior planning.

(a) Artifacts. Any display is limited by the availability of artifacts, photographs and illustrations. Hence one of our first concerns must be - "What do we have to display?"

(b) Space. What area do we have? How much space do we need? How can we best make use of the space available? These questions will have a direct bearing on both the size of the artifacts which can be used; and the style of display.

(c) Storyline. This is where we attempt to weave our artifacts and history into a meaningful story, and the development of a good storyline usually requires research. Artifacts without interpretation are generally not very informative.

(d) Display Units. Often the type and style of display is dictated by the cases, panels, and display fixtures on hand. If remodelling is being considered, perhaps now is the time to think about modifying those old store counters to a more usable style.

(e) Money. Displays can be costly. But not necessarily. The less money available the more you will have to rely on ...

(f) Imagination, volunteers, common sense, the scrounge factor, the handyman; all these will pay dividends.

Where do we go from here? Now is the time to do your paper planning - and the more you do the better (and usually more economical) the end product. Using a floor plan, drawn to scale, plot the various displays. At this point, I'm a great believer in the use of a three dimensional scale model, made from cardboard, into which you can fit the necessary cases, open displays, panels, etc. This is a wonderful way of arriving at a final plan without spending a penny. At this point you can shuffle things around in your scale model until you achieve the desired results. Then and only then are you ready to proceed with the hammer, saw and paint brush.

Keep in mind that the total museum does not need to be completed at one time - but do develop a long range plan, so that any section which is completed becomes part and parcel of the final projection.

Fabricating a Display

Really there is not much difference between an individual display and your overall planning, the same steps are necessary except on a smaller scale.

This session was largely devoted to viewing slides (showing various displays) for the purpose of critique and constructive criticism. Such things as color, light balance, subject matter, crowding, props, illustrations, etc. etc. were most noticeable and I am sure reminded many participants about the possible pitfalls - which can be so easily avoided through proper use of planning and common sense.

After taking a good look at all the pros and cons which these slides protrayed, the participants were asked to fabricate a "kitchen wares" display in a mock-up case. I think it was soon realized that a display is not put together in five minutes. However, with assistance, perseverance and planning, a commendable product will result.

To sum up, no one says it better than John Andre, Chief of Exhibits at the British Columbia Provincial Museum:

Plan carefully

Tell a story clearly

Keep your presentation simple and neat.

Another was presented by Micheal J. Hampson, Zoological Preparator, Provincial Museum, Edmonton, and dealt with the Care and Preservation of Natural History Specimens which discussed the following:

From time to time museum personnel run into a specimen that they need, but it's in bad shape! dirty, greasy, wing just hanging, etc. The common question "What do I do?" Well there is part of an answer, attempt to clean it. Simple but effective - not always guaranteed. I hope these points will be of some help.

Equipment

One of these three chemicals may be used. All are dangerour. "Use only out of doors". Handle only with rubber gloves. Carbon Tetrachloride, Trichlorenthylene, Hi-test gas, brushes, feather duster, borax, cornmeal, sawdust, vacuum cleaner - to blow air over specimen, cotton and paint. This is basically all you need. Oh yes - you need a specimen!

1. Please be careful of the identification of your specimens. I have run into numerous errors and it can become very confusing to the student.

2. Treat all specimens carefully - mounts, skins, sketetons, etc. Mounts are not just stuffed. They are pieces of art. Sometimes I wonder, but they are still created by a person as he sees it.

Procedure

1. Dust specimen - clean dirt "etc." off base. If specimens are displayed in the open, dusting once a week is very important.

2. Clean eyes, beaks, legs and feet. Record color notes.

3. If feet or eyes are greasy, apply a touch of Carbon tet. - and clean.

4. When using these chemicals apply only in a fan hood (vented room) or out of doors.

5. Place Carbon tet. or trichlorenthylene on specimen.

6. "Do not" over do it as if specimen was mounted with a styrofoam body it will dissolve.

7. Use cotton when applying and move hand down the feathers or fur.

8. Now, when specimen is wet place powder on it to absorb the dirt and grease. Powder Borax, sawdust, cornmeal, potato flour. I prefer Borax.

9. As specimen dries (which is quickly) brush, or tap specimen to remove powder.

10. Commence with bird's wing to remove any leftover powder - complete operation using a vacuum cleaner. Blow the air over specimen.

11. Repeat if you feel specimen still dirty.

12. With a toothbrush clean powder off bill, feet, base and other areas that require cleaning.

13. Restore color to feet, legs and bill, using a good photograph of the species.

14. Specimen should be ready to display.

Problems: In some species one encounters a problem specimen.

Example: Feathers have a tendency to go stringy. Ptarmigan, Pelican, Swan, Gulls, are bad for this. On top of this, after one cleans these white species - they look yellow. This is a big problem in museum circles as well as the fur industry. Major species - Weasel.

About the only thing you can do - and it's not guaranteed - is to place specimen in sun with damp cotton batten on it. The cotton is moistened with Hydrogen Peroxide 3%. It sometimes bleaches it white.

Fly Specks: Often one has to resort to a sharp knife and scrape the feather.

Smoke: You can clean to a degree, but they still have a smoky appearance.

MUSEOLOGY

Grace Hegion

The word MUSEUM used to conjure up a vision of glass cases, suit of armour, cobwebs and dusty corners. Today, more and more, it means to visitors of all ages, a warm and cheerful place to visit time and again. It means seeing articles from the past - living a second life. It means feeling a sense of excitement and a desire to learn upon seeing how our ancestors progressed through the centuries. Most museums of today make history come alive, as does history in the Pioneer Home Museum of Virden and Districts. It can be in the framed motto "Walk In Love"; it can be in the weathered ox yoke or an ancient phonograph; it can be the 1880 bridal ensemble or the dash butter churn, but it can be a rewarding experience viewing a display of historic significance.

The Museum of Man and Nature, as well as smaller museums across the prairies, have on their staffs, many young people. In recent years young adults have shown a keen interest in museums and their objectives, by applying for grants to assist them and by working diligently with museum boards when such grants were awarded for summer employment. You, the reader, may be surprised to learn that there is an academic route to a career in MUSEOLOGY! Such courses are offered in some fifty colleges and universities in the United States and an active program has begun in Canadian centres to follow this lead. High School preparation for such a career should be based on University Entrance requirements with emphasis on language and classes in a chosen specialized subject. In Canada, it is wise to follow a broad Arts curriculum for the first two years at University, and then specialize in a chosen field. For someone with a curious nature and a strong sense of history, a career in MUSEOLOGY would lead to an exciting and rewarding life's work.

A museum is concerned with the collection, preservation, restoration, storage and exhibiting of works of art, scientific specimens and other objects of historical value in telling the story of man and nature since the beginning of time. This broad field covers art galleries, historic sites, archives, pioneer villages and historic houses, parks, zoological and botanical gardens, and others.

Responsibilities include recording the findings of research, creating and exhibiting displays to capture the visitor's eye, programs of lectures and tours, workshops and varied other tasks. A curator or an employee of a museum has many duties from collecting restoring and exhibiting, to teaching and training others. He or she must also catalogue, identify, record and acknowledge articles. As well, there is always

maintenance and clerical work to be done and jobs requiring such specialized fields as leathercraft, drafting, welding, etc.

In the field of MUSEOLOGY there is a wide range of positions and salaries. Canadian museums are operated and financed by Federal, Provincial and Municipal grants, and some are operated independently. Many are self-supporting through contributions, memberships and admission fees.

In a recent release from the department of the Secretary of State, Mr. Gerard Pelletier states that ... "an increased number of people specialized in the techniques of handling museum artifacts is a necessity in a large project such as is being implemented by this department. We are presently trying to deal with the problem of training many museologists in the fields of conservation, restoration, interpretation and education. We are investigating the possibilities of developing a detailed training program in the form of training periods at a school of museology."

The Canadian Museums Association is actively and currently involved in assisting with this governmental program and is becoming a vital force in the development of the museum professions in Canada. This association acts as a liaison and advisory body, to encourage degree-granting museology programs in selected universities and community colleges across Canada. For instance, through this Association's efforts, a museum technologist's course is offered at Algonquin College in Ottawa.

Virden and Districts' Pioneer Home Museum maintains a close affiliation with all governmental bodies as well as related associations and with the Museum of Man and Nature. Our Pioneer Home tells the story of a very short history in comparison with ancient and large museums around the world where a visitor may go back in time many centuries. This Pioneer Home has become a lively force in depicting the history of our province's heritage. This Pioneer Home is delighting and enlightening its growing numbers of visitors who are people of all ages, from all walks of life, from nearby and from far-away places.

For a student interested in a career in MUSEOLOGY, this Pioneer Home Museum offers a very basic knowledge of how a museum operates. We have on hand considerable informative literature which we would be happy to share upon request.

MUSEUM MEMOS

Pioneer Home Museum, Virden — Grace Hegion

Our summer has been very busy and very successful due to having three University students employed and keeping the museum open on a DAILY schedule from 1 p.m. to 9 p.m. This group had applied early in the year for an O.F.Y. grant but were refused, after which they applied to the Provincial Government and were granted payment for 10 weeks of employment under the STEP program. Their project ends on August 26th after which we will be obliged to recruit volunteer workers to keep the museum open, which system is quite unsatisfactory and difficult to implement.

We are all keenly interested in the program being implemented by Mr. Pelletier's department in the allotting of $9 million dollars for their new museums policy. A large portion of this vast amount is to go toward "Associate Museums"..."to even out existing disparities between larger and smaller museums"....and "to upgrade specific aspects of existing museums such as staff establishments; etc. I underline this quotation from Mr. Pelletier's brief as it outlines our most urgent need here at this museum. Staff! If you have any suggestions or can offer any assistance we would be most grateful.

The Gateway Stopping Place Museum, Emerson — Mrs. Forrester

The Gateway Stopping Place, Emerson, is a small museum consisting of two log buildings, the larger of which was the first Canada Customs House in the West, and the smaller having been the first jail in the Emerson district. Both buildings were moved to the lovely little roadside park at the west side of the Red River by the Manitoba government in 1956.

When setting up displays we were advised to make ours an Historical Museum telling the story of things which had happened in the vicinity, such as Hudson Bay Fort affairs, Boundary Commission headquarters at Dufferin, the March out of the Mounted Police.

In the smaller building we have pioneer utensils and tools.

This year we are working on a plan to commemorate the centenary of the beginning of the work of marking the 49th parallel by the joint British-American Boundary Commission. The first stake was driven in on the west side of the Red River and from there the work continued to the east during the winter of 1872-73.

We hope to have High Schools, Chambers of Commerce, etc. all involved in this in some way.

Our Manitoba Government has indicated that the buildings will be moved once more - this time to higher ground, since flooding is a threat (three times a reality). We also have a free camping ground nearby. We are planning some sort of re-enactment of the marking of the Canadian-American boundary at the west side of the Red River. This will be done on or as near as possible to the date on which the work was done in 1872, that is, 18-22 September.

Transcona Museum — Jack Shore

Effective with the resumption of school classes in September and the anticipated visit of hundreds of school children of all ages in the months ahead, the Transcona museum board has authorized the introduction of visual aids as a means of making museum field trips for students more knowledgeable and interesting.

For this purpose both film and slide projectors have been purchased and it is hoped to take advantage of the many suitable films available through the National Film Board and other sources of educational interest.

Present plans are for films and slides applicable to the various age groups. These will be shown following conducted tours of the museum by Mrs. M. Duddridge, custodian.

While Transcona is not on a tourist route, since the museum's relocation in the basement of the Roland Michener Civic Arena in October 1972, many people, including more than 1,500 school children, have admired the artifacts and many letters of appreciation have been received from pupils of all ages.

With the assistance of Dr. Ron Nash, Curator of Archaeology, Manitoba Museum of Man & Nature, it is planned to reorganize an extensive collection of Indian artifacts into proper chronological and tribal order.

The museum board room has been put to excellent use in displaying paintings by local artists and in wood carving exhibits. Lamps designed from driftwood by Mr. C. Roberts and carvings of wild life by Mr. J. Garrett have been much admired.

In its first year of operation in the arena complex the museum has made considerable progress. Artifacts still continue to be donated but with space at a premium a considerable surplus has accumulated. The Transcona Museum Board would be interested in obtaining from other museums

a list of artifacts surplus to their requirements for loan or exchange. Efforts to obtain an old style cone shaped butter churn have so far been unsuccessful. Any offers anyone?

Woodlands Pioneer Museum, Woodlands — Eleonor Proctor

Thank you for the invitation to take part in your publication. We do find your Quarterly very interesting and informative.

The official opening of the Woodlands Pioneer Museum was held June 24, 1972. It was most gratifying to have over 300 people turn out for the ceremonies.

Included in the program was a parade and sky diving. There was a "Hill Billy" band and Scottish pipes on the grounds as well.

Everyone enjoyed a picnic lunch served the the local ladies.

The Museum is open Tuesdays and Thursdays from 7-9 p.m. Saturdays and Sundays from 2-5 p.m.

All staffing on the Museum is strictly on a Voluntary Basis.

Most items on display have been collected from within the Woodlands Municipality. These are items that our early settlers actually used.

I believe it is most significant on our first year open, we have well over 100 paid up members.

While donations have been gratefully accepted, you would not have found a donation box or would you have been charged admission. Next year -- Who Knows?

Woodlands is located 35 miles from Winnipeg on #6 Highway.

La Societe Historique de St. George — Elie Martel

Items of interest between August 30th and December 30th.

1. Acquisitions for exhibit purposes.

2. Finish summer landscaping program by opportunities for youth.

3. Catering to Historical Society Tour on September 9th, 1972.

4. Plan a Winter Works Program through Provincial Employment Program for purpose of remodelling interior of main building and repairing display cases.

The St. James-Assiniboia Museum — Frank Armstrong

An attractive display of antique silver is currently on display at the Museum. The collection is on loan from the Manitoba Antique Association and has been assembled by a special committee whose job has been, and continues to be, finding and securing of antique Canadian silver, some of which dates back to mid-nineteenth century.

Mrs. Bourgeois is chairman of this committee and obviously the moving spirit. In a special interview Mrs. Bourgeois traced the origin and use of many of the pieces. The silver plating of this period in Canada was mostly done over a pewter base, and was known as meridan. The workmanship is representative of a wide variety of Silversmiths, including Reed and Barton (1821), Forbes (1870-1900), Simpson, Hall & Miller, Toronto (1895), Bristol Glass and Silver (1890) and Derby (1884).

The various pieces range in age from 60 to 130 years, and are representative of the styles which prevailed in that period. Mrs. Bourgeois believes that the patterns and styles of silverware can mark a period in the Nation's history just as tools, utensils and weapons mark periods in the history of prehistoric man. The art work on the silver of this period features birds, floral and leaf designs and cupids.

The silversmiths of Quebec favoured cupids, while bird designs are more characteristic of Ontario craftsmen. Silverware has always added charm and brilliance to a formal dinner table, but the amount of silver and special pieces such as large candelabra were prestige pieces. A silver butter dish with glass insert for ice also added prestige because it implied that the owner also had an icebox, or rarer still, a refrigerator.

Two of the pieces in the collection have been loaned by St. Boniface Museum. They date from 1840.

Hours at the Museum will remain unchanged until June 30. Saturday, 9:30 a.m. - 12 noon and 2 p.m. - 5 p.m.; Sunday, 2 p.m. - 5 p.m.

The Eskimo Museum, Churchill — Brother Volant, O.M.I.

"Our Eskimo Museum is a small museum by national and international standards. We have close to 6000 specimens. All relate to Eskimo life past and present. The major purpose of our museum is to show how the Eskimo has lived in the past and how he lives today. To that end we display art and artifacts made by Eskimo people from all over Canada during the past 3000 years. Our museum interprets Eskimo life, not art.

We are a public museum but rely for some of our income on donations but mostly on funds from the Mission. I have been the Museum's curator since we started it in 1954, although I have looked after the R.C. Mission collection since 1948. We moved into our present building, with a display space of about 3500 square feet, in 1962.

Our collection is divided into three categories:

1. Prehistoric art and artifacts
2. Historical artifacts and pre-World War II trade art
3. Contemporary artifacts (or replicas) and art objects with ethnographic or mythological content.

The geographical concentration of our collection is on areas around Hudson's Bay and Baffin Island.

I hope that in the future our collection will not only attract white visitors but the younger Eskimo who will recognize in the specimens their own unique heritage. Then it will become a museum for the Eskimo and that is why we decided to call it Eskimo Museum."

Swan Valley Museum — John Dubreuil

Our Museum building is completed and we are presently accepting gifts and donations of artifacts, etc. Don't know when we will be able to open.

CONTRIBUTORS Vol.1 No.4

Bill Alton	Extension Teacher, Museum of Man & Nature
Marius Benoist	Administrator, St. Boniface Museum
Ross Bond	Oral Historian, Museum of Man & Nature
Marge Bourgeois	Manitoba Antique Association
Doug Elias	Curator of North American Ethnology, Museum of Man & Nature
Jack Fondren	Education Coordinator, Museum of Man & Nature
Pat Glover	Curator of Traditional Art, Winnipeg Art Gallery
Grace Hegion	Secretary, Virden Museum
Mary Klymkiw	Ukrainian Cultural and Educational Centre
Louis Lemieux	Secretary, Consultative Committee on National Museums Policy
Maurice Mann	Conservation Technician, Museum of Man & Nature
Bill Moncur	Administrator, Manitoba Agricultural Museum
Ron Nash	Curator of Archaeology, Museum of Man & Nature
David Ross	Museums Advisor & Curator of Collections, Museum of Man & Nature
Jim Stanton	Editor of Quarterly and Chief of Human History, Museum of Man & Nature