



THE  
**GRANDE NEW**  
DAWSON & HIND  
**QUARTERLY**  
EPISTLE



VOL 2.NO.4

SEPTEMBER 1973



• steinbach •  
*The Village Street*  
mennonite village museum

A QUARTERLY PUBLICATION OF THE ASSOCIATION OF MANITOBA MUSEUMS

# TABLE OF CONTENTS

September 1973

---

Association Executive		p. 1
Aims of the Association		p. 2-3
Editor's News and Views	Jim Stanton	p. 4
Mennonite Village Museum		p. 5-14
The Settlement Pattern Survey Project: Year Two	Ronald J. Nash	p. 15-25
Preservation of Case Photographs	Peggy Ann Kusnerz	p. 26-31
On Job Training	Warren Clearwater	p. 32-34
Regarding Picture Display	Watson Crossley	p. 35-37
Bones	Jack Dubois	p. 38-41
Journey Into Our Heritage	Harry Gutkin Abe Arnold	p. 42-46
Graphic Techniques for Exhibits	Warren Clearwater	p. 47-48
Innovation in In-Service	M.P. Yakimishyn	p. 49-55
Steam Vessels on the Rainy Lake and Lake of the Woods	Joyce Kennedy	p. 56-58
The Village Smithy	Diane Newsham	p. 59-67
Museum Advisor's Column	David Ross	p. 68-69
Urban Gallery: Photographer's Studio	Rob Gillespie	p. 70-77
Tracking Down An Ottoman	Margery Bourgeois	p. 78-79
Swap and Sell		p. 80
Museum Memos:		
- Aunt Margaret's Museum of Childhood, Inc.		p. 81
- Beckoning Hills Museum		p. 81
- Chapman's Museum		p. 81-82
- Eskimo Museum		p. 82-83



## TABLE OF CONTENTS - continued

### Museum Memos:

- Fort Garry Horse Military Museum	p. 83
- Hillcrest Museum	p. 83-84
- Historical Museum of St. James-Assiniboia	p. 84-85
- J.A.V. David Museum	p. 85
- Keystone Pioneers Museum, Inc.	p. 85
- Manitoba Archaeology Society	p. 85-86
- Manitoba Forestry Association Incorporated Museum	p. 86
- Museum of Man and Nature	p. 86-87
- Pioneer Home Museum of Virden and Districts	p. 88-89
- Royal Regiment of Canadian Artillery Museum	p. 90
- Sam Waller Little Northern Museum	p. 90
- Strathclair Museum	p. 90-92
- Transcona Museum	p. 92
- Ukrainian Cultural and Educational Centre	p. 92-94
- Gateway Stopping Place	p. 94-95

### Book Review:

A Museum for the People

Cornell Wynnobel

p. 96-97

THE GRANDE NEW DAWSON AND HIND QUARTERLY

A publication of the Association of Manitoba Museums

The Association of Manitoba Museums

President:	The Reverend F.W. Armstrong Historical Museum of St. James Assiniboia
1st Vice-President:	Mr. W. Crossley Crossley's Museum Grandview, Manitoba
2nd Vice-President:	Dr. J. Rozumnyj Ukrainian Cultural and Educational Centre Winnipeg, Manitoba
Secretary-Treasurer and Editor:	Mr. J. Stanton Museum of Man and Nature Winnipeg, Manitoba
Counselors:	
Red River West	Miss M. Johnson Seven Oaks House Museum Winnipeg, Manitoba
South West	Mrs. B. Saunderson Hillcrest Museum Souris, Manitoba
Red River East	Mr. E. Derksen Steinbach Mennonite Museum Steinbach, Manitoba
Northern	Mr. J. Dubrueil Swan Valley Museum Swan River, Manitoba
Mid-West	Mr. E. Russenholt Historical Museum of St. James Assiniboia
Counselors-At-Large:	Mr. C. Clarke Manitoba Automobile Museum Elkhorn, Manitoba
	Mr. R. Achtemichuk Ukrainian Cultural and Educational Centre Winnipeg, Manitoba
Past President:	Mr. M. Benoist St. Boniface Museum St. Boniface, Manitoba



## 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 the 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 completion 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 NEWS AND VIEWS

Jim Stanton

This issue of the Quarterly sees us change our cover format somewhat. For the first time, we've gone to an "action" photograph rather than a shot of a museum building. The change in colour is only temporary as there were none of the green covers available due to the rail strike.

The American Association for State and Local History have expressed considerable interest in our publication and referred to it as "lively and informative". It's nice to know someone out there is reading and enjoying our work.

This issue is a particularly interesting one. I think you'll find the articles varied and representative of the activities of the Museums in Manitoba.

Our next issue will discuss the Training Seminar and describe some activities of the Association in the past year.

You'll note on the front page of the next issue that Diane Skalenda is now Assistant Editor of the Quarterly. She has been of tremendous assistance to me in preparing our publication for printing. This is a small way of recognizing her contribution to our Association.

---



## MENNONITE VILLAGE MUSEUM

About 60,000 Mennonites live in Manitoba. About one-quarter of these live in Winnipeg; the rest are scattered among the hundreds of towns and villages, many of which have retained their German names like Blumenort, Altona, Steinbach for 100 years.

The first Mennonites came to Manitoba from Russia in 1874, settling in Gruenfeld, now known as Kleeferd, in July.

Here, at the Mennonite Village Museum, the Manitoba Mennonite Historical Society is reconstructing a village characteristic of Mennonite communities in Manitoba in the 1870's and 1880's. While the early Mennonite communities were chiefly agricultural, with farmsteads lining a main street, some essential businesses were often built within a few years after a community was founded. These might include a blacksmith shop, printery, general store, cheese factory, sawmill and grist mill.

The museum has two objectives - to portray pioneer life in Manitoba and Western Canada and to preserve the Mennonite heritage.

As visualized by the museum committee, the museum will be a growing, living institution that will be added to as each generation seeks to preserve the history of the preceding generation.

It is located on a forty-acre site one and one half miles north of Steinbach on PTH 12.

### Artifacts Building

The large, modern artifacts building is designed to display and preserve the antiques and manuscripts which were gradually being lost as they passed from generation to generation.

The structure is unique and interesting. The tall gables which form the roof of the artifacts building were intended to convey the concept of many groups of Mennonites in Manitoba, all having various facets, yet historically united. The church-like appearance of the building was conceived to convey the idea that the history of the Mennonites centred around their faith and their churches. The architect was Norman Reimer of Winnipeg, a great-grandson of one of Steinbach's pioneers.

The artifacts building was opened on September 3, 1967 when Judge C. Sparling of Winnipeg cut the ribbon to signify the opening of the Manitoba Mennonite Village Museum.



Artifacts are being added to the museum constantly as they are donated or loaned to the Manitoba Mennonite Historical Society for display.

Some of the items on display:

- a wall map of Mennonite migrations
- a model of the first Mennonite village in Manitoba, showing the field system of agriculture
- period furniture dating back to 1900 and earlier
- paintings of Mennonite life by Steinbach artist Mary Pauls
- antique books, the oldest dating back to 1588
- a library of books written by and about Mennonites
- a dairy case containing butter churns, cheese press and other items connected with the dairy operation
- old sewing machines, spinning wheels, weaving loom
- a large collection of antique clocks
- clothing in styles worn by pioneers
- display case of old dishes and crockery
- coin collection
- photographs from around 1900
- collection of washing machines, mangles, irons
- office furniture of historical significance



Pioneer Mennonite villages were built along a street. Farmsteads lined the street, with strips of land beyond. Out-laying lands were divided up among the inhabitants in such a way that each farmer got some choice and some inferior land.



The first building you will see as you walk along the street of the village is the Mennonite house-barn. Mennonite farmsteads were unusual in that the house and barn are combined rather than separate buildings as they are on modern farms.



The museum farm home has the traditional garden, picket fence, stock pen, furnishings and all the little things you would have found in a Mennonite home at the turn of the century.

It is an original, moved from the village of Chortitz, 6 1/2 miles southwest of Winkler.

The construction is interesting. The walls are built up of 2 x 6 lumber laid flat on the side, providing tremendous insulation. The outside is covered with siding, the inside with plaster.

The layout of the Mennonite farm home is described in detail in the book, Reflections on our Heritage, published by Derksen Printers in 1971. This description, reprinted by permission, follows:

#### The Mennonite House Plan - courtesy John C. Reimer

The unique house plan with attached barn that the Mennonites brought with them to Canada in 1874 originated in Europe around 200 years ago.

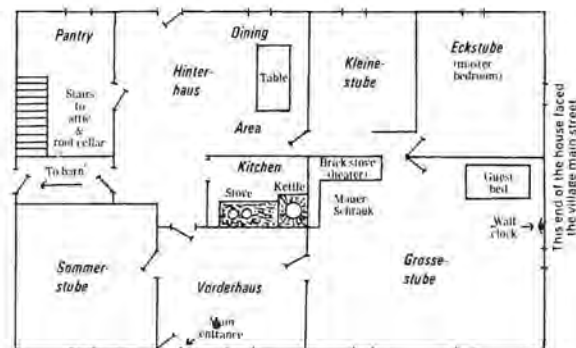
When the Mennonites were forced out of Prussia and began immigrating to Russia in 1789, they transplanted their life style to the Ukrainian steppes and further developed the village system of which the house-barn was an integral part.

Regardless of which side of the street the house stood (though in some villages such as Steinbach they were built on only one side) the front of the house generally faced either to the south or to the east and all the front doors in a village also faced the same direction.

Approaching the house from the street along the driveway or path, a person would arrive at the front of the house and as he would enter, come into the spacious hall or area called the Vorderhaus (front of the house). This area would have four doors including the entrance.

Upon entering, the door towards the street would lead to the Grosse Stube (large room) which was the living room and faced the village street. In this room, next to the huge Ziegelofen (brick oven) there was a built-in cabinet of wood about three feet wide and as tall as the ceiling. This was called a Mauerschrank (cupboard) and consisted of a chest of drawers or wooden doors in the lower half and shelves and glass doors in the upper half.

The door at the opposite side of the Vorderhaus led into the Sommerstube (summer room) which was the boys' bedroom.



Mennonite House Plan

The fourth door in the entrance area was opposite a person coming into the building and led to the Hinterhaus or back of the house which served as the dining room. As you'd enter this area you would pass the kitchen which was a comparatively small room in the centre of the house with a large window on two sides to let in light.

The kitchen was neat and compact and contained the kitchen stove and large kettle for heating water. Above the ceiling of the kitchen, in the attic, was the large tapering chimney which served a double purpose as a smokehouse and safety feature to keep the sparks from flying out too quickly and igniting the thatched roof.

The chimney was about five feet square at the bottom and access to it for cleaning or placing meat was gained through a metal door in the attic.

Next to the dining room, going towards the barn, was a long narrow room which was the pantry. In here, under the stairs going to the attic, were also the steps down into the small basement or root cellar.

Between the pantry and the boys' bedroom would be the passage or hallway leading to the barn. This corridor had a door at each end to keep odors from the barn out of the house. A flight of stairs also led from the corridor to the attic where the grain was stored.

Next to the dining room, going away from the barn area and towards the street was, first of all, the Kleine Stube (small room) which was the girls' bedroom and then the master bedroom (Eckstube, translated meaning corner room) which was entered from the living room.

There were, naturally, some variations in the use of the room to suit the individual but as a whole this house plan was very closely adhered to even if in some of the smaller houses some walls were omitted in order to combine rooms. The living room would always be at the front of the house nearest to the street and the kitchen at the other end.

Another standard feature of the Mennonite house was that there would be four windows of equal size on each side and two at the end.



An item of great importance in the home was the large brick heater in the centre of the building next to the kitchen and extending into the living room. Though used primarily for heating the house, it had a return-flue and a space on top of the fire box which could be used for cooking. The fire box itself was regularly used for baking in winter time when the brick heater was in use.

Because of the heater's size and construction, it usually kept the house warm continuously if heated up only twice a day, morning and evening.

The heater was fired from the kitchen and worked equally well with a variety of fuel. In Steinbach and the East Reserve there was no shortage of wood for fuel but in the West Reserve manure was used.

To prepare this, moist manure and straw were spread on the ground to a depth of about one foot. Horses were then walked



over this until it was fairly compact. When partly dry, after a few days, it was cut into square with a spade and piled in such a way that the drying process could be completed. Fuel made in this manner was odorless and provided slow but adequate heat.

The barn on a Mennonite house-barn was always attached to the end away from the street with the front on the same side as the house. As a rule the barn would be a total of two feet wider than the house, extending one foot past the house on each side. The walls of the barn and the ridge of the roof were also about two feet higher and the roof of the barn had much the same slant as that of the house.

The barn, together with the hay mow section at the far end, was much longer than the house and all the way along the back side would be a narrow lean-to with the edge of the roof about the height of a door. Also traditional was the row of small windows running along the length of the front of the barn and the huge door, large enough for a hay rack to pass through.

The arrangement inside the barn varied somewhat. Generally there was an aisle in the middle that ran from the door to the house to the door in the hay mow with the cows on one side and the horses on the other. In cases where all the livestock and poultry was kept under one roof, the hens would be kept in the lean-to on the front side of the barn and the pigs in the lean-to on the back side.

In the barn, you will be able to see the dovetail construction and the wooden pegs used for nails.

#### Thatched Roof Log Building

The log building with thatched roof shown here was typically pioneer. The inside has been adapted to Mennonite style. Construction is similar to the log cabins built by settlers already in Manitoba before the Mennonites came.

Log houses were finished with lath and plaster on the interior and cracks were plastered on the outside. The roof of this log house was thatched with six-foot-long reeds. They were cut by scythe east of Giroux and at the Lake Manitoba delta and removed sheaf by sheaf as they were cut.

This particular building is of oak log construction and was moved in from the village of Waldheim, south of Morden.

#### School

The school here was a district public school in Barkfield. It was bought for \$1.00 at a time when consolidation liquidated most country schools. The seats and carvings on them are ori-

ginal.

The first Mennonite schools were private and public schools such as this one were built after 1916.

### The Mennonite Church

The church you see here was formerly used by the Old Colony Mennonites southwest of Winkler. It was built in 1881 and used regularly until 1967.



In 1968 it was moved to the museum site.

The building is typical of Mennonite churches of the early days - frame structures with plain windows and no ornamentation. A centre aisle separated the men's section from the women's section. Facing the pulpit, women sat on the right; men sat on the left.

Services were usually lengthy, supplemented by songs with many verses sung in monotone in most churches. Song leaders and assistant ministers as well as the deacons sat on the platform on either side of the pulpit.

The church attic was used to store grain for the poor. This form of relief was the earliest welfare system used by the Mennonites in Manitoba.

### The Windmill

The windmill on the Mennonite Village Museum grounds, completed in October 1972, is a replica of the windmill built in Steinbach in 1877 by Mennonite pioneer businessman Abram S. Friesen.

The four-storey mill was constructed at a cost of \$2,000. Millwright was Peter K. Barkman. The mill was 30 feet in diameter in the bottom and 20 feet in diameter at the top. It stood in the general proximity of where Friesen Machine Shop stands on Steinbach's Main Street today.

The mill was dismantled and moved to Rosenort in March 1879. One of the main reasons for this was that the bush area around the mill stopped the windmill and hindered the operation. It had several different owners after being moved to Rosenort and was finally dismantled around 1920.

The original Steinbach mill was used for both grinding grain and sawing lumber. It was of central European construction and one of about four built by the Russian Mennonites who settled in the Steinbach area after 1874. It was capable of milling up to 100 bags of grain per hour and had two milling stones, five feet in diameter.

Around 1968 plans were formulated for building a replica mill. Dutch officials were contacted who gave valuable support and direction to the museum committee. Blueprints for the Steinbach mill were drawn up in Holland after technical advisors from that country came to Steinbach to study the site and choose the best location.





With the completion of blueprints by the Dutch Windmill Society, the services of Dutch millwright, Jan Mendendorp, were contracted. The Society was able to find a windmill in Tensbuetel, Germany from which parts such as the gears, main shaft and axle were appropriated. Several other major parts such as the fan tail and cap were built in Holland and shipped to Canada. Actual construction at the Steinbach site began in early June 1972 following the arrival of Mr. Medendorp.

The basic windmill structure was constructed around a framework of eight huge Douglas fir poles, 32 feet long. No nails were used in the basic construction and the wall and huge girders were assembled on the ground. When everything on the framework was completed, a crane was used for erection.

Final cost of the windmill was approximately \$100,000.

The Steinbach windmill is the only one of its kind in Canada. While reconstruction of old windmills is more common, hardly any new windmills have been built in the world in the last 50 years.

### Businesses

Beginning to take shape is the business section of the village, with a blacksmith shop, printery and store already set up.

The blacksmith shop is fully equipped with forge, anvil and other tools of this once-popular trade.

The printery contains the first press used in the Southeast, which printed the first paper, the Giroux Advocate. The press was bought by Jacob S. Friesen of Kleefeld in 1909 and moved to Giroux in 1912. In 1914 Mr. Friesen moved his press to Steinbach.

Steinbach's first store, built by Klaas W. Reimer in 1884, has been moved to the Village Museum. It is stocked with typical items sold by Mr. Reimer in the 1880's.

### Farm Machinery

Dominating the display of equipment is the huge Reeves 32 horsepower steamer, (1910) the type which has been credited with winning much of the land in the West. These huge machines, weighing 32,000 lbs. could pull a nine-share plow or run a hugh threshing machine.

The threshing stone is probably the oldest piece of threshing equipment on the grounds. It was preceded by the flail. Also on the grounds is a "horse power", a set of gears powered by horses and used to operate a primitive threshing machine, straw cutter and other machinery. Note also there is a sheaf loader, a drill plow, sawing rig, threshing machines and an early combine.

## THE SETTLEMENT PATTERN SURVEY PROJECT: YEAR TWO

Ronald J. Nash

### Introduction

In the Dawson and Hind Quarterly of September 1972, the author wrote a detailed account of the Manitoba Museum's archaeological project in the Melita area of southwestern Manitoba. The objectives of the project can be briefly restated as (1) the location of new sites, (2) the definition of settlement patterns and (3) assessing any evidence of change in the religious and social organization of the late Archaic and Woodland period peoples of the last 3,000 years. To meet these aims, we employed a sampling methodology which focused the survey on 36 sections of land containing portions of the Souris River or of the Antler Creeks (where burial mounds are concentrated) or segments of the non-riverine plains uplands area. In 1972, we surveyed 17 1/2 sections of land, tested the Shannon Site and two pseudo-mounds and presented some projected results of our work in the preliminary report of that year.

### The 1973 Field Season

In May and June of 1973, the author together with Clifford Huot and Denis Teller surveyed the remaining 18 1/2 sections to complete the field work. Whereas the sections surveyed in 1972 were mostly plains sections, the 1973 sections were mostly riverine and produced a greater amount of material. The one plains section examined had a single site, while we recorded (and usually collected from) 83 sites on the other 17 complete river sections. Only one of the river sections yielded no artifacts, but this is not surprising since it was entirely in pastureland. Ten of the riverine sections had either definite mounds or had mounds of the sort tested in 1972.

### Site Sampling Procedures

The sampling techniques were employed not only in deciding which sections to survey, but also in making surface collections from four of the larger sites examined in 1973. The best known of these sites is the Snyder Site (DgMg-15) situated at the confluence of the Gainsborough Creek and the Souris River. The site covers 27 acres and has from five to seven associated mounds (Capes 1963). While collections have been made from the site since 1927, it remains a matter of conjecture how much of the 27 acres was occupied at any one time or short period of time. Our response to this situation was to lay out seven 50 x 50 meter squares on alternate sides of the base line running the length of the site. A distance of 50 metres separated each square from which collections were made. Unfortunately, the remaining surface material was not plentiful enough to decide on the occupation question. Figure 1 illustrates

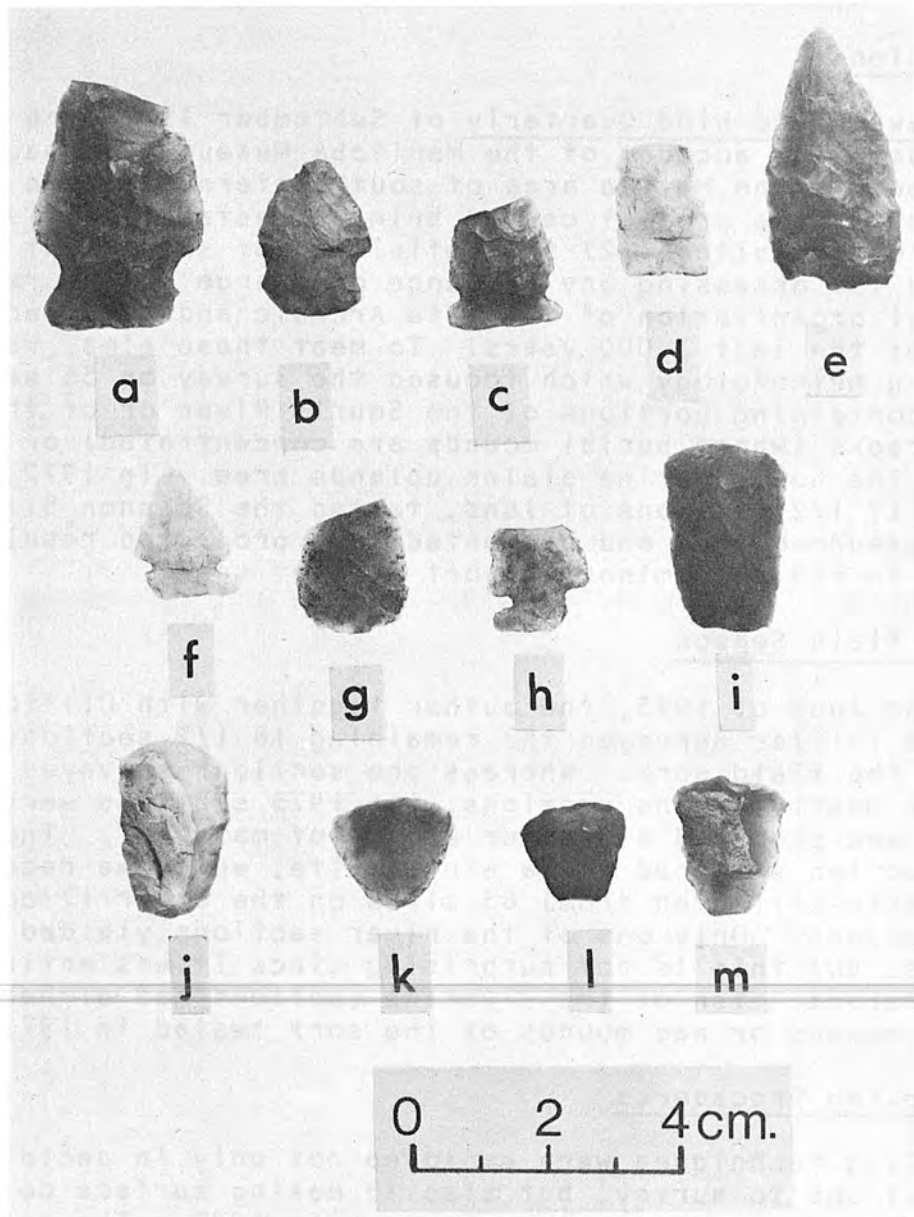


Figure 1

the projectile points and scrapers from the controlled and uncontrolled samples which were collected.

A short distance away is the Snyder Mound Site (DgMg-119) on the northwest quarter of section 28, township 2, range 27. This site, adjacent to the Snyder Mound, covers at least 70,000 square metres and was sampled by laying a 50 metre grid over the site and then selecting from a table of random numbers, 7 squares for intensive collecting, i.e. approximately a 28% sample. This is a good sample, for the site has received much less attention from collectors. The site is related to the Snyder site and perhaps merely an extension of it in Woodland times for they both have Manitoba, Selkirk and Besant occupations. In the Archaic Period, however, the Snyder site was occupied by Pelican Lake peoples, while the Snyder Mound site has Oxbow occupation. Diagnostic lithics from the Snyder Mound Site are illustrated in Figure 2. In Figure 3 are lithics from the nearby Yellow Quill Site (DgMg-122) which again had Manitoba, Selkirk and Besant occupations in Woodland times.

Less ambitious but still carefully controlled samples were taken from the Feland Site (DgMh-48) on the South Antler Creek and from a site DgMf-77 slightly north of the Moore mounds in Section 23, township 2, Range 27. At the Feland Site, which is about 150,000 square metres in area, we collected from four 50 x 50 metre squares located at equal intervals over the length of an east-west transect of the site. Two squares of this size constituted the bulk of the sample taken from Site DgMf-77 which is about 21,000 square metres in area. Other smaller or less productive sites were treated as in 1972, namely, a 100% sample taken, or a more haphazard grab sample was taken within a system of subdivision by lots.

## Results of the Project

### Recording of Sites

In the two years of our survey, we recorded 156 sites, only a few of which had been previously examined by Nickerson or Syms. Most of these sites are small and undiagnostic as to the period of occupation, but the total does include two (and possibly three) Paleo-Indian components, 15 Archaic (or probable Archaic) components, 29 Woodland components and two early Historic components. There are eight sites which were in use during two or more of these periods. Some of these sites can be readily identified as to phase, but some of the Woodland components require pottery analysis which is beyond the scope of this report. Burial mounds were of particular interest and in our survey we recorded 72 mounds or possible mounds, two of which were tested. In the face of increased amateur collecting and continuing agricultural operations of mixed benefit to archaeologists, this new and structured data comprises a timely and important addition to our knowledge of this area.



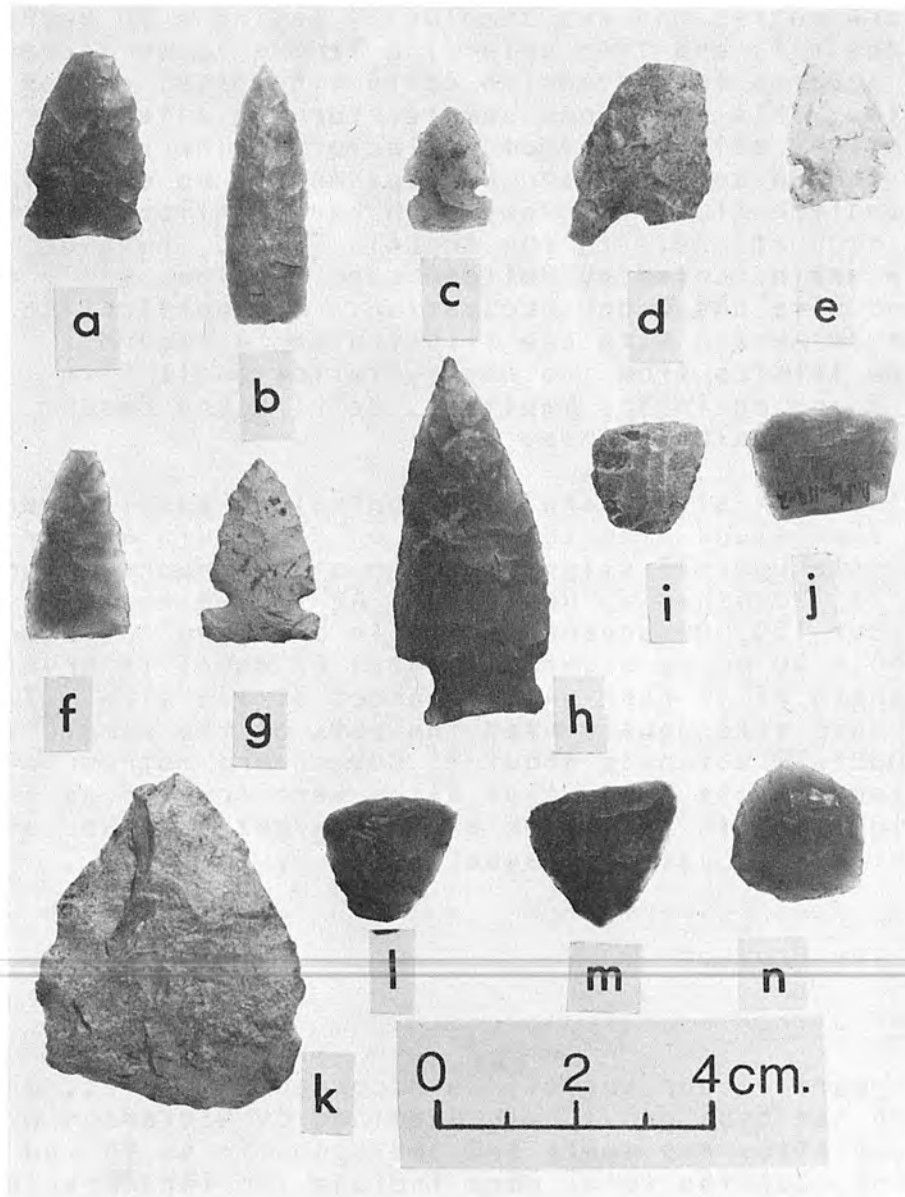


Figure 2

### Settlement Patterns: Methodology

The second objective of our survey was the definition of late archaic and woodland settlement patterns. There are several problems in doing this, namely, loose chronological controls, sampling errors arising from the activity of collectors and difficulties of observation where entire sections or portions thereof contain unbroken pastureland. Then there is the problem of whether zonal settlement patterns can be recovered using only a comprehensive sampling approach - a problem discussed by Mayer-Oakes and Nash (1964). The present application constitutes a practical test of the sampling approach.

First, we can note that sites pertaining to all general periods or stages have been discovered, including at least two Paleo-Indian components. These early man sites are only of the Agate Basin culture, but the absence of other kinds of early man sites is not unexpected considering their generally low frequencies, nor is their absence detrimental to this study which is focused on later time horizons. The Archaic Period is well represented by the Oxbow and McKean cultures although less so by Pelican Lake. The Woodland Period, beginning about the time of Christ, is well represented in its initial stage by the Besant culture. Other contemporary (middle) Woodland cultures are represented to a lesser degree in the collections and remain to be securely identified. The Avonlea culture is for all purposes absent from our samples, which the later Manitoba and Selkirk cultures have the largest number of components.

The sample also appears to be adequate in terms of the functionally different kinds of sites known from the area as well as the sizes of these sites. The site sample includes not only a wide variety of habitation sites and small activity areas, but also at least two probable bison kill sites, mounds and workshop sites. There are three unusually large and productive sites known from the area - the Elliot Village Site, the Riverview Site and the Snyder Site, the last of these forming a part of our sample.

### Settlement Patterns: River and Plains

The information derived from the sampling survey seems sufficient to permit some inference about the zonal settlement patterns. In all nine townships, both the riverine and plains environments have been occupied with only four of the 36 sections (two river and two plains) containing no cultural material. Moreover, these four sections were mostly unbroken pastureland. Of 156 sites, 120 are along the 24 creek or river sections, while 36 are on the 12 plains upland sections, for an average of five sites, per river section as opposed to three sites per plains

section. There are two Paleo-Indian components, one of which is along a waterway. There are 15 identifiable archaic components, 13 of which are along rivers or creeks and of the 29 definite woodland components, 27 are riverine in locale. These identifiable sites are concentrated between Melita and Coulter Park where the South Antler enters the Souris River. Distributional plotting also shows that the South Antler Creek has more associated sites than does the North Antler Creek. It is not surprising that there are 40% more sites along the rivers and creeks, but comparison of the plains/riverine distribution ratios for the identifiable archaic and woodland components (15 and 29 respectively) with the distribution for all sites would indicate that there is a still greater tendency for the identifiable sites to be riverine in location. Conversely, there is a tendency for unidentifiable sites having neither points or pottery, that is, small sites with a few flakes, cores and undiagnostic tools perhaps denoting stray kill sites, workshops or overnight camps, to predominate in the plains uplands. We can also logically conclude that bison jumps will be restricted to the river areas where there are the necessary cliffs and drive places.

Finally, there is apparently some difference between the plains and river sections in that true burial mounds and particularly linear mounds, seem to correlate with the river sections. This is the case for such known mounds as the Brockenton and Heath mounds, the Moore group and the various Snyder mounds which are located on the high terrace above the flood plain (Capes 1963). In the course of our survey, we recorded at least 19 small circular or oblong mounds on six of the 12 plains sections and 53 (or more) mounds on 13 of the river sections. In 1972, we tested two of these small, but distinct mound features, one on a plains section, the other on a river section. On the basis of these tests, it appears that most or all of these plains mounds are not burial mounds (although they may be artificial). Superficially, there is nothing to distinguish the 41 new riverine mounds not recorded by Nickerson from the plains mounds and the same conservative hypothesis should hold... most or all of these features are not burial mounds. Only resistivity surveying or core sampling could economically reveal the nature of these features.

#### Settlement Patterns: Archaic and Woodland

Although the identifiable sites have not yet been rigorously classified by phase, we can at least ascertain whether there are any gross differences in the zonal settlement patterns of the archaic and woodland peoples, other than the presence of burial mounds among woodland peoples. There are more sites that can be assigned to the Woodland period than to the Archaic, but this difference is somewhat illusory since the identification of Woodland sites is facilitated by the presence of pottery in the artifact complex. Plotting of the archaic and woodland

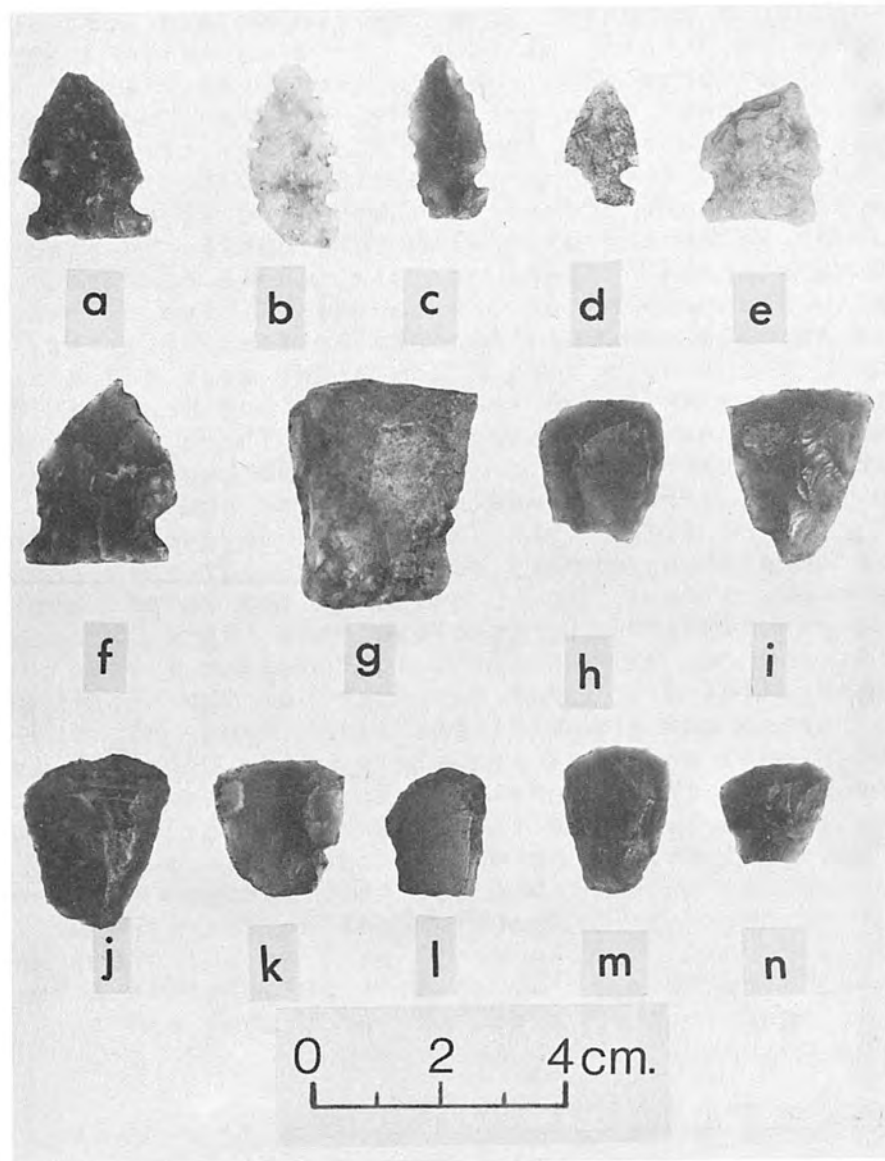


Figure 3



sites reveals no significant shift in the pattern of site distribution, moreover, eight of the 15 sites with archaic components also have woodland components.

For the purpose of studying community settlement patterns, we attempted to estimate the size of sites whenever possible. Such estimates had little meaning in the case of extremely small sites having a potsherd or a few flakes and were suspect in the case of a thin, diffuse, non-diagnostic scatter of material over a large area. Where the boundaries of a site appeared more real than arbitrary, however, we made areal estimates. By using a loose framework of small (1-50,000 sq. m.), medium (50-100,000 sq. m.) and large (100-150,000 sq. m.) sites, we can group and compare archaic and woodland sites whose area was measured, or which can otherwise confidently be placed in one of these categories. There are six single component archaic sites for which size estimates can be made. Five of these are small in size and one can questionably be classified as large. The situation for probable single component woodland sites is slightly different with seven small sites, one medium-sized site and one large one (The Feland Site). There are also eight sites having both archaic and woodland components, four of which are small, three of medium size and one large. In this latter group of sites, the Snyder and Snyder Mound sites have more woodland than archaic occupation, but this cannot be said for the other sites. Thus, although the total sample was small, we can tentatively conclude that there is only a marginal shift towards larger sites in Woodland times. Medium and large sized sites are a definite part of the Woodland community patterns, but the Williams Site (DhMg-86), the Moore Mound Site (DgMf-84) and less plausibly, Site DgMg-137 leave open the possibility that archaic groups also had large camps. A decision on this awaits additional survey and phase analysis. Data on the seasonality of the medium and large sites is important and as yet unavailable for the study of settlement patterns, but perhaps as a general model we can view at least the Woodland patterns in whole or in part as being of the Central Based Wandering type (Beardsley et al 1956) wherein a community spends part of each year at a central base camp and the remainder in a number of outcamps.

#### Social Change and the General System Theory

Beyond site survey and definition of settlement patterns, the project had as a more complex and elusive objective, the comparative study of social and religious organization. Specifically, we wish to compare mound-building cultures with cultures that did not build mounds in the context of a systems view of culture wherein an important change in one cultural subsystem such as a change in mortuary practices would produce compensating changes in other subsystems such as social organization in order to re-establish a dynamic equilibrium for the whole culture. The construction of burial mounds denotes a shift in the mortuary practices related to the religious-occult subsystem



and under the terms of the system model, if those are important changes, there should be corresponding adjustments in the social organization, which are likely to be reflected in the settlement patterns.

If we pursue this problem by assuming the woodland period is coincidental with the introduction of Besant culture and mound-building, we can then proceed to compare the sizes of sites with no accompanying mounds in the section against sites having adjacent mounds or mounds at least in the same section. Of the nine single component woodland sites with a measureable site area, four are small sites with no associated mounds; one is a large site with no mounds; three are small sites with mounds and one is a medium-sized site with an associated mound. Among the nine multicomponent sites, there is a medium-sized site and three small sites with no mounds together with two small sites, two medium sites and one large site with mounds. With one exception, these are definite mounds and not the pseudo-mounds discussed above. Considering these two sets of data independently or in combined form, we can conclude that there is a small, but noticeable tendency for mound-building peoples to have larger villages some of the time....particularly camps in the medium-size range.

Thus, we have a marginal shift in the zonal settlement pattern together with a small change in the community settlement pattern where mounds were constructed. Given these results we can argue either that the general system theory is not valid in this instance and that Kroeber (1927) was correct in viewing mortuary practices as unstable and not isomorphic with the total culture, or we can argue more profitably that the changes in mortuary practices were of less consequence than was hypothesized and that they did not necessitate significant adjustments in other parts of the cultural system. Even the small changes that did occur in social organization were not necessarily caused by changes in mortuary practices for the determinants of settlement patterns are multiple, and we have been concerned with only a single variable. The most reasonable explanation at the moment would be to say that the increased mortuary ritual and the labor involved in erecting these mounds were easily accommodated within the existing social organization of the various archaic groups.

#### Linear Mounds

In concluding this report, we can offer some speculations on the function of the linear mounds present in this area. These long, low ridges resembling railway grades were not themselves intended for burials. The interments are invariably in the conical mounds at the terminl of these features. We lack good measurements on the orientations of these features, but most of them are oriented in a northwest-southwest direction.

Nickerson (Capes 1963:29) determined the direction of linear mounds five and six on section 15, township two, range 27 as being 35 degrees east of south and 30 degrees east of south respectively. A few other mounds follow the cardinal points of the compass (which of course these people did not possess) and/or incorporate a right angle in their layout. In recent years, discoveries in the emerging field of astro-archaeology have demonstrated just how sophisticated so called "primitive" peoples were in their astronomical knowledge. Does not the absence of burials and the regular orientation of these features suggest that their design was not wholly ritualistic, but also astronomical in intent? Were there lay astronomer-architects among these people? There is some evidence in support of this idea, but it is not overwhelming. The orientation of 30-35 degrees east of south does not correlate with the rising and setting of the sun, moon or any of the planets, but experiments in the museum's planetarium with settings of 1000 A.D. and 1500 A.D. show a constellation and two stars to be of significance particularly at the latter date. The constellation is Sagittarius the Archer which would be rising at sunset in July and the stars involved are Pollux (visual magnitude 1.16) and Beta Tauri (visual magnitude 1.65), bright stars but not of known mythological importance. At about 1054 A.D., the Crab Nebula Supernova appeared in that part of the sky under examination. This was an event familiar to Chinese Astronomers of the time, but we do not know whether this star, or the other two stars or Sagittarius were of importance to the peoples of southwestern Manitoba or whether their correlation with the linear mounds were completely unrelated occurrences. My guess is that these relationships however obscure in meaning, are the product of design not chance.

#### Footnote:

The new sites from the two field seasons have been assigned the following Borden numbers DgMg 75-137, 144-157; DhMg 75-100; DgMh 25-50; DgMI25-31; DgMf 74-83; DhMf 79-80. Where sites already had a Borden designation, e.g., DgMg 15, 22, 34, DhMg 4-9, these were used. In the 1972 report, the designation of the Deplaedt Site was incorrect.....it should be DhMg-75.

#### Acknowledgements:

We were able to complete the second year of the project through the assistance of the Provincial Parks Branch to which we are greatly indebted. As in 1972, we obtained the co-operation and help of the Melita area farmers, Mr. Ken Williams and Leigh Syms. This year, I was fortunate to have the assistance of Clifford Huot and Denis Tellier who, on occasion insisted that the road to wisdom is the path of excess.

Bibliography

Capes, K.H.

- 1963 The W.B. Nickerson Survey and Excavations, 1912-15, of the Southern Manitoba Mounds Region. Anthropology Papers, National Museum of Canada, No. 4, Ottawa.

Kroeber, A.L.

- 1927 Disposal of the Dead, American Anthropologist, 29. Menasha.

Mayer-Oakes, W.J. and R.J. Nash

- 1964 Archaeological Research Design - A Critique. Abstracts of Annual Meeting, American Anthropological Association, Detroit.

Nash, R.J.

- 1972 An Archaeological Sampling Survey in Southern Manitoba: A Preliminary Report. The Grande New Dawson and Hind Quarterly, Vol. No. 4., September, 1972. Association of Manitoba Museums, Winnipeg.

PRESERVATION OF CASE PHOTOGRAPHS

Peggy Ann Kusnerz

*Editor's Note: The following article originally appeared in the Michigan Museum Reviews, Vol. 7, No. 4. It was reprinted in the C.M.A. Gazette recently and is printed here because it appears to answer a number of questions that have come up recently.*

Present-day Americans are very familiar with the process of photography. Photographic images are perceived daily in magazines, in newspapers, and on billboards. The inexpensive Kodak and Polaroid cameras provide the opportunity for many people to become involved in the actual production of photographs. One result of this familiarity is the development of a casual attitude toward the photo image. This, however, has not always been the situation. When the photographic process was first introduced to America in September 1839, photographs were treated like jewels. The first photographs were produced on copper, glass, or tin - not on paper as they are today. 2-3/4 x 2-1/4", 3-1/4 x 4-1/4", 4-1/4 x 6-1/2", 6-1/2 x 8-1/2" and 8-1/2 x 13" were the most frequent sizes of these copper, glass and tin plates. Each exposed plate was handsomely housed in a leather case. (Thus the term "case photograph".) The case was lined with red silk or velvet. The image was luxuriously framed by a series of gold mats which served to both protect and enhance the image beauty (see pictures 1 & 2).

Today, curators and archivists are aware of the value of case photographs in historical research and in museum exhibits. Knowledge of the preservation and storage of early photographic forms is then essential to the professional museum or archive staff. As information concerning photographic preservation is often scattered or inaccessible, the following article will summarize methods currently used to preserve daguerreotypes, ambrotypes, and tintypes.

The first photographic form was named the daguerreotype in honor of Louis Daguerre who discovered the process in France, 1839. Samuel Morse, the American inventor of the telegraph, introduced the process to the American public in the fall of 1839. The process was enthusiastically received and within a short time many people were engaged in the profession of "daguerreotyping".



A daguerreotype is essentially a silver-coated copper plate which has been polished to a fine mirror finish, inserted into a camera, exposed to light and washed with mercury and water. The daguerreotype image surface is very delicate and can easily be wiped away. The image can also be permanently obscured by fingerprints and smudges.

In sorting a collection of unidentified photographic forms, the daguerreotype can be easily identified through two observations. First, the daguerreotype is a mirror with a permanent image. Move the case in question back and forth in your hand. At some point, you should see the image clearly - but at another, you should see your own reflection. Second, evidence of tarnish may appear on the image surface or circling the image near the gold mat. This is the same blue-grey patina as appears on unpolished silverware. This tarnish is an indication that moisture and air have affected the image surface and should be washed and resealed (see below for procedure). If the image is out of its case, examination of the image back will show the item to be clearly made of copper. The daguerreotype is the only photographic form to exhibit these characteristics.

After the daguerreotypes have been identified, examine the items for damage. Smudges and fingerprint damage is permanent. The daguerreotype should be kept under a glass with a buffermat, to prevent further damage. However, other techniques may be used to protect and restore daguerreotypes from other forms of deterioration. For example, tarnish and grime may be removed. The following is the cleaning formula developed by Mrs. Ruth Field of the Missouri Historical Society. It is known as the Ravensway method because Charles van Ravensway, director of the same society, first publicized the method in the periodical IMAGE (Volume 5, Number 7, September 1965):

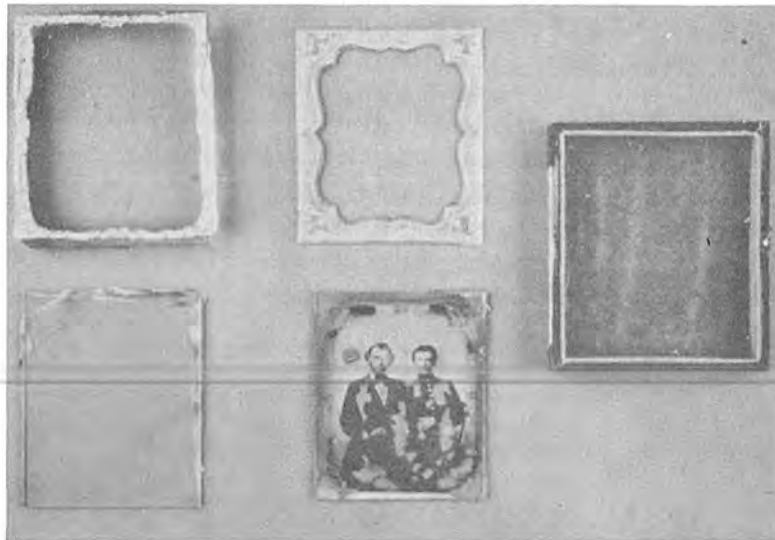
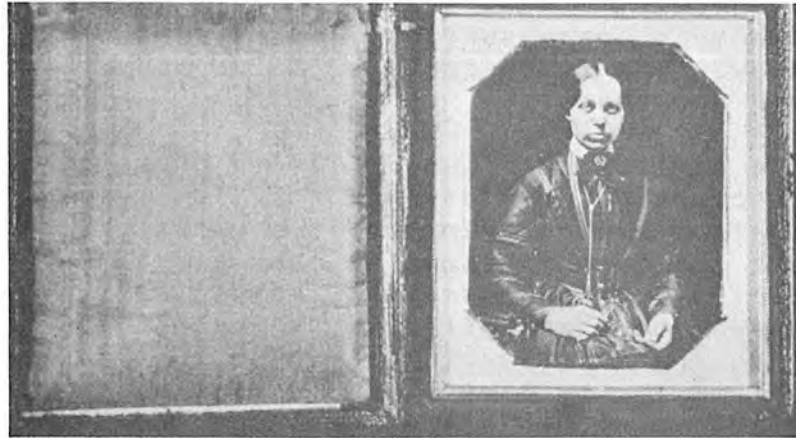
1. Wash the daguerreotype plate in distilled water.
2. Wash the plate in a solution of the following until the tarnish and discoloration are removed.

Distilled water	500 cc.
Thiourea	70 gm.
Phosphoric acid (85%)	80 cc.
Non-ionic wetting agent (Photoflo)	2 cc.
Distilled water to make 1 litre	

3. Wash the plate under running water.
4. Wash the plate in a mild soap solution.
5. Wash the plate again in running water and again in a second bath of distilled water.
6. Immerse in 95% grain alcohol, drain, dry the plate. Using one of two methods: a. Hold plate high over a flame until dry. b. Blow cool air from a hand dryer until dry.



Picture 1. Daguerreotype of Mrs. Defoe, date unknown.



Picture 2. Components of case photographs — ambrotype.

1. *Ambrotype* (lower right corner) two early Michigan settlers
2. *Gold mat* (above ambrotype) serves as buffer between image surface and glass
3. *Glass Plate* (left of ambrotype) protective cover
4. *Binder* (above glass plate) made of soft metal, holds image, mat, and glass together; tape is placed around this unit for sealing purposes
5. *Cases* (far right) the above unit is squeezed tightly into place.

The daguerreotype components (picture 2) should then be combined and made air tight through resealing. The Photographic Historical Society of New York recommends the use of Scotch Brand Magic Mending Tape in this operation.

The daguerreotype continued to be produced through 1855. However, the ambrotype, the second form of case photography, was patented in 1852. The ambrotype is a glass negative with a collodion or albumen emulsion backed with a black paint or wax to render a positive-image effect. The ambrotype was a popular development for the annoying double-image of the daguerreotype is lacking. This is its most obvious distinguishing feature from the daguerreotype. In determining ambrotypes from tintypes, it is often necessary to remove the image from the case. Upon examination the ambrotype appears as a glass square with a black paint or waxy substance on the back and a ghostly negative image on the image surface. After problems of soilage, the second most frequent preservation problem in ambrotypes is the deterioration of this black backing. The wax or paint may chip off giving the image surface a patched appearance. The ambrotype of two early Michigan settlers (picture 2) illustrates this peeling. To revitalize the image place the image over black velvet or repaint the back with black enamel. In cases in which the emulsion itself has deteriorated only a copy photo can be made to record the image for future reference.

In 1856, Professor Hannibal Smith of Ohio produced photographs on an iron base called ferrotypes or more popularly - tintypes. The tintype appears to have a flat chocolate brown surface, but will often be tinted with colors; for example, blue toned pants on Union soldiers. The tintype is the easiest case photo to identify. Remove it from its case and tap - it will sound tinny. Tintypes are usually in better condition than daguerreotypes or ambrotypes. The images will not wipe away or fingerprint as do daguerreotypes. The plate will not break as the glass ambrotype. However, scratches can be inflicted on the tintype surface and care should be taken to protect tintypes from this damage.

In the preservation of tintypes, as in daguerreotypes and ambrotypes, the following general procedures should be followed. Keep all plate photographs in their original cases. If necessary empty cases can be purchased through antique dealers for nominal fees, and loose images can be replaced in these cases. If this is not possible, keep the images under plates of glass. (Note that daguerreotypes require a metal buffer between the glass and the image surface to avoid smears.) If the tintypes and ambrotypes must remain loose (no case, no glass) place each separate plate in non-acidic paper sleeves. (See notes for purchase information).

Before restoring any case photographs, make a photographic copy just in case you lose the image in the process. House

all photographs in metal or non-acidic containers. Wooden cases look nice but their chemical nature interacts with chemistry of photographs and speeds deterioration.

Do not write on the photo cases. Accession numbers and identifying information can be typed on non-acidic paper and slipped into the case. An efficient storage and retrieval method for case photographs is the use of pendaflex folders in an ordinary metal file cabinet. Pendaflex folders have metal tabs on each end which run along metal rods that frame the file drawer. Each folder is suspended independent of the other so there is no crushing or sagging of folders. Place a separate case photo in each folder, label the folder not the image. This system allows for direct access to specific cases without looking through a series of cases, which means less wear on the collection.

This article has outlined briefly the basic methods currently used to preserve, restore, and file case photographs. The author is available to discuss and aid curators in their preservation efforts. The following annotated bibliography will lead to more specific sources concerning this very broad topic.

#### BOOKS

1. Francis, George E., "Photography As An Aid To Local History", American Antiquarian Society, April, 1888, pp. 274-282.  
(Yes, the date is correct! The most reasoned and lucid arguments for acquiring and preserving photographic materials.)
2. Newhall, Beaumont, "Ambrotype: A Short and Unsuccessful Career," Image, October, 1958, p. 171.
3. Newhall, Beaumont, The Daguerreotype in America, New York Graphic Society, New York, 1968.  
(Discusses the effects of the daguerreotype on American society and economics.)
4. Taft, Robert, Photography and the American Scene, MacMillan Company, New York, 1965.  
(Best general history of photography in America - paperback \$3.50)

#### MAGAZINES & JOURNALS

1. Image: Journal of Photography and Motion Pictures of the George Eastman House.  
Scholarly, well researched articles of the people and events prominent in the history of photography. Notices of exhibitions, events, book reviews.

2. New Daguerreian Journal

Reprints from original 1850's journal. Emphasis on the techniques of daguerreotyping.

The Daguerreian Society Inc.  
1360 Haines Avenue  
Columbus, Ohio 43210 - \$10.00

3. Graphic Antiquarian, The Magazine for Collectors of Photographica

Recommended for those interested in early equipment.

Graphic Antiquarian  
4618 Woodcroft Avenue  
Indianapolis, Indiana 46226 - \$5.00

4. Picturescope

Book Reviews, preservation information, organization of materials.

Librarians point of view.  
SLS Picture Division, Treas.  
New York Public Library  
Picture Collection (Room 73)  
Fifth Avenue and 42nd Street  
New York, New York 10018 - \$6.00

SUPPLIES

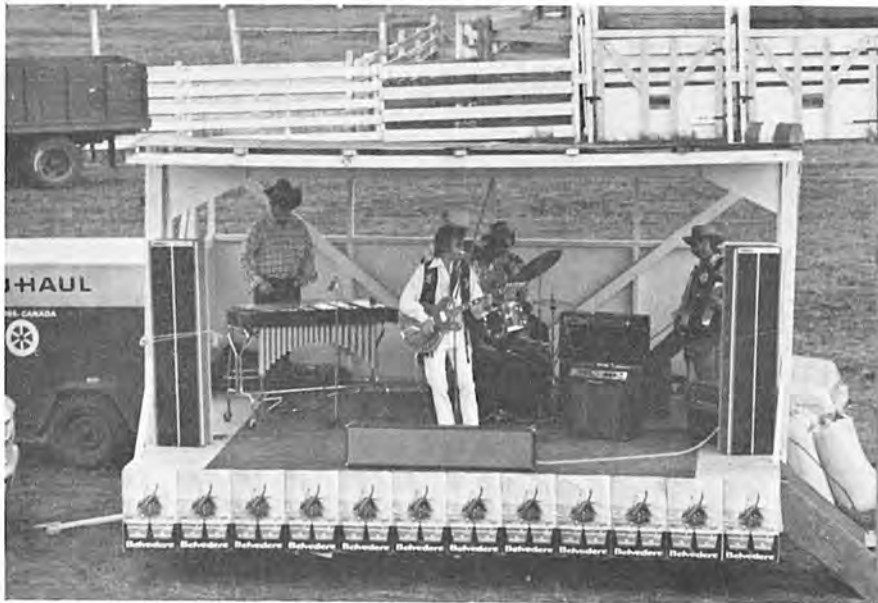
Newmade Industries, Inc., 720 White Plain Road, Scarsdale, New York 10583 - Write for free catalogue on steel cabinets and other storage material.

The Hollinger Corporation, 3810 South Mile Run Drive, Arlington, Virginia 22206 - For acid free files, boxes, folders and sleeves

ON JOB TRAINING

Warren Clearwater

July 25th, 1973 marked the opening day of the 19th Annual Thresherman's Reunion at the Austin Agricultural Museum. Several staff members of the Manitoba Museum of Man and Nature had the opportunity to attend this event. Rather than try to describe the many happenings throughout the day, we have recorded several of the day's events pictorially.



*Ray St. Germain and his orchestra in the daily Grandstand Show*



*Parade of vintage farm machinery*





*Bag tying  
competition*



*Sheaf tying  
competition*



*Stooking  
contest*



Chief Peguis  
Indian Dancers  
entertaining  
each afternoon  
in the Indian  
Village



Unveiling of  
the Fort Ellice-  
Edmonton Trail  
Cairn by William  
Uruski (M.L.A. -  
St. George).



Miss Dale Hayes,  
Secretariat to the  
Consultative Com-  
mittee on National  
Museums Policy,  
turning the sod  
for the new exhibits  
building to be com-  
pleted in 1974.

REGARDING PICTURE DISPLAY

Watson Crossley

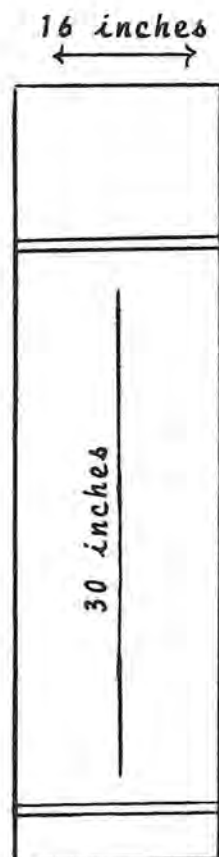
Probably ours is not the only museum where the problem of displaying old photos is of some concern. Various methods will have been adopted by different museums. For those who have the finances available the manufactured forms may be secured. However the average museum is seldom in this fortunate position.

Possibly the method that I have recently completed may be of interest to someone else. Certainly it works satisfactorily, requires little labour and is inexpensive and the material is available from your local lumber yard. Others may vary the design from what I used and probably even improve upon it. However it suited me to use a backboard of three-quarter inch plywood, sixteen inches in width and somewhat longer than the "pages" that are to be used. Take two pieces of 1 by 2 inch board 16 inches in length. Drill one-quarter inch holes one inch apart the length of these strips. Nail these strips edgewise across the backboard the distance apart that the page sheets are to be, in my case 30 inches or just slightly more, so that the pages will swing freely.

At the lumber yard I had two 4 by 8 foot sheets of one-eighth inch Presdtex Utility Hardboard cut into 30 inch strips. Wishing some pages 28 inches in width, this gave me six of this width and six that were 20 inches wide which was also suitable for my requirements. (Some one else might desire that the pages be all, say, 24 inches wide).

Now for hinges: I used strips of aluminum four or five inches in width, from which I cut four inch pieces cross wide. I found this material bent readily and was strong enough for the purpose. When bent these would clamp over the edges of the "page". As it is necessary that the backs of these bent hinges be kept large enough for a heavy wire to later pass through, I found that the flange of a piece of railroad iron made a perfect anvil upon which to shape these hinges leaving the required space for the wires when the hinges are in place.

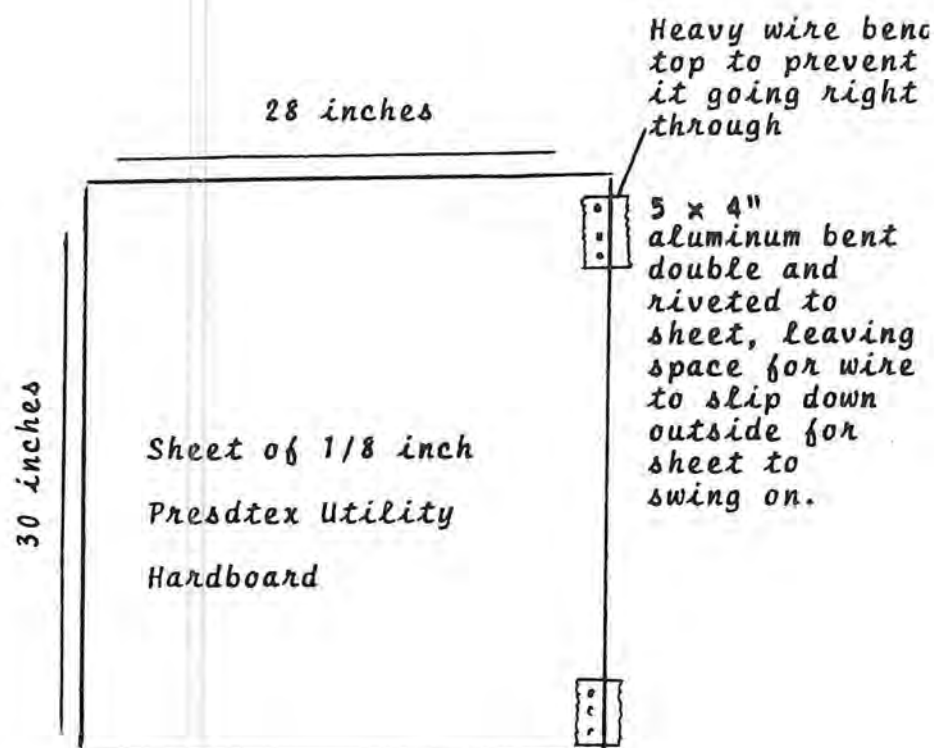
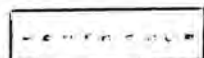
Two of these hinges are now clamped to the edge of the "page" top and bottom. A third might even be placed halfway between these, but the two appear to be sufficient. Some may prefer to use rivets to secure the hinges to the sheets as being slightly neater than that which I used, but will take longer. In my case, I had available some very light soft roofing type nails that bent easily and merely had to be driven through the hinge and sheet and bent over tightly - this was quite effective.



1 x 2 inch strips  
with 1/4 inch holes  
1 inch apart



Nail to backboard with 2 1/2 inch  
coated nails between drilled holes



SECURE PICTURES ON BOTH SIDES OF SHEETS WITH THUMB TACKS, FASTEN BASE BOARD TO WALL - PLACE COMPLETED SHEETS BETWEEN DRILLED CROSS STRIPS. INSERT WIRE THROUGH A HOLE IN TOP STRIP - THROUGH SPACES IN HINGES INTO BOTTOM HOLE. SHEET WILL SWING FREE LIKE THE PAGE OF A BOOK. THIS WIDTH OF BASEBOARD WILL ACCOMMODATE AT LEAST TWELVE SHEETS.

You will require a length of straight, heavy wire to go through the hole in the cross piece on the backboard and the opening left in the hinge with a bend at the top end to prevent its going right through. It is well to have the wire in place when attaching the hinge to the sheet to ensure that the space left is large enough to accommodate the wire later.

All you have to do now is place the hinged edge of the sheet between drilled cross pieces on the backboard, slip the wire through the hole and the hinges and "Presto" you have your album! It has cost less than \$10.00 for material and only a half days labour. I sprayed the backboard with black paint for appearance. This form will easily accommodate twelve pages.

Probably the backboard could even be dispensed with and the drilled cross pieces be nailed directly to a wall the required distance apart. However, with the baseboard the whole is readily moveable if a change of position is wished at some future time.

The pictures, mostly on heavy mountings, were secured to the sheets prior to placing the pages in the form and fastened there with thumb tacks or by use of a stapler but the "page" material proved rather too hard for the staples. A different method of attaching the photos might be devised.



## BONES

Jack Dubois

Bones and skulls probably rank along with pretty rocks as the things brought back most often from a jaunt in the woods. Although people tend to bring in unusual, rather than common objects to a museum, these souvenirs may eventually be presented to their local establishment. They should be kept, for a variety of reasons. They are easy to prepare as will be shown below, and do not take up much room. Skulls make interesting displays in themselves, scientific aspects notwithstanding. From the skeleton of an animal can be told practically everything but behavior - type of food it ate, whether it lived on land, in the water or flew, whether it ran, hopped or crawled. Indeed, all we know of prehistoric faunas derives from skeletal remains. With modern species, bones are important in determining evolutionary relationships among existing forms as well as fossils. Skulls are important for determining relationships within the range of a species, that is, sub-species. Every skull or skeleton found and recorded is a little time capsule of information, useful indefinitely to future scholars. With national and international inventories of museum collections every specimen recorded becomes more valuable.

If your museum has accumulated some material you are on your way, if not, the next most productive method is to simply watch as you are driving along the roads. You would be surprised at how often a valuable specimen in a museum collection was obtained as a fresh road-kill. Providing the head has not been run over, these skulls are fine (often the hide is too but that is another subject). Common road-kills like hawks and owls, which are illegal for private individuals to possess, are often brought in to us. The local nuisance grounds (garbage dump to some) of many towns is also a likely spot for skeletal material, especially domestic animals. Some of these specimens will already be prepared by various agents, some will require your preparation. Other sources of specimens include friends and neighbours that hunt, or the local dog-catcher, R.C.M.P., or conservation officer, all of whom dispose of various unwanted creatures at one time or another. If there are any trappers in the area, they are excellent sources of skeletal material. The vicinity of old trappers' cabins can be productive as well. If all else fails one can take up a gun or trap and procure the animal himself, keeping in mind of course the various game laws and hunting regulations. For non-game species special permits may be obtained from the Chief of Wildlife Programs, Box 11, 139 Tuxedo Boulevard, Winnipeg R3C 0V8, by persons with legitimate interests (i.e. scientific and educational purposes). Remember that reptiles, amphibians, fur-bearers and all migratory and song birds are protected and that permits should be obtained. Museum personnel can obtain these permits without any trouble.

### Preparation

We will take the simplest situation first, that is the dry, fairly clean skull. Check the teeth to make sure that they are all there. (What I say will apply mainly to mammal skulls but bird and reptile skulls may be handled this way as well). Any good mammal book or even the Peterson field guide will give the number and kinds of teeth each species has. If several of the teeth are loose and separate, put them all in where you think they belong by fit and appearance and then glue them in. Lepage's "Household" glue is good for this and also for mending broken bones. Make sure you have as many of the teeth and associated bones as possible. If you pick up the skull yourself in the field, check around and under it in the litter, as teeth often drop out. The next step is to clean the skull and/or bones. Shake off as much soil, leaves and whatnot as you can in the field. Do not scrape too hard as you may knock off some of the bone especially on older, weathered material. Until it is washed and treated keep any of this material well away from any skins or mounted animals you may already have as insect damage has probably ruined more natural history collections than any other factor. Skulls and bones are most easily cleaned with an old toothbrush and a mild solution of warm water and laundry soap. If they are slightly greasy and discoloured, soak for a day or two in a 10% solution of hydrogen peroxide. This will whiten as well as remove odours from the material.

For fresh carcasses or bones with some meat left on, the following methods apply. Record the locality and date found if known, and if possible take the standard measurements of total length, tail length, hind foot, and ear (in millimeters). If the animal has already been skinned, take total and tail length and mark "skinned" on the label. (For further detail see the books referred to at the end of this article). If the carcass is quite dried up as one from a trapper usually is, soaking overnight in a mild solution of household ammonia will make it workable. Skin the animal and remove the viscera, eyes and as much meat as possible. Be careful to retain the small bones as the kneecap, collar bone, etcetera and not to cut through any bones. With the tip of a sharp knife disarticulate (cut apart at the joints) the carcass. The more disarticulated it is the better it will turn out. The brain is most easily removed by putting a stiff but flexible, small diameter tube on a faucet and placing this tube into the brain through the foramen magnum (the opening at the base of the skull). Water pressure will then force the brain out when the tap is turned on and the tube wiggled around. The spinal chord may be removed from the vertebral column of larger animals by running a straightened coat hanger through with a rag on the end. Once you have cut off as much meat as possible and disarticulated the skeleton, soak the whole thing in cold water for an hour to remove blood. The long bones should have small holes drilled in a couple of places on their shafts to aid in the removal

of grease and marrow. The bones can now be put into the smallest glass, metal, or plastic (in that order of preference) container they will fit, with an air-tight lid. Fill with warm water, to each gallon adding:

8 tablespoons Bio-Aid (enzyme detergent)

8 tablespoons powdered laundry detergent (I prefer Sunlight)

(Not necessary but speeds things up)

{ 1/5 teaspoon Papain (meat tenderizer)  
1/5 teaspoon Ethylene diamine-tetracetic acid

The powdered detergent simply cuts down on the smell. The solution should be kept around 120°F if possible or at least room temperature. The closer to 120°F the faster it will go. This temperature can be maintained by putting three 150W light bulbs in a half-inch plywood box 20 x 20 x 25 inches. The bones should be checked daily. The fresh skull of a mink will be done in about 24 hours, the rest of the skeleton in three or four days. The bones themselves will start to digest if left too long so be sure and check. When the animal looks "done" take the lid off of the container and put in under a tap. Run warm water in until the water clears. The temperature is important as sudden changes from hot to cold will crack the teeth. Pour the whole thing out into a fine-mesh sieve so as not to lose any of the small bones or teeth, then let air-dry. Any remaining sinew or meat can be easily scraped off with a knife or scalpel after the bones have dried. Skulls too large to be enclosed, such as elk, bison and moose must be boiled gently and the meat cut and scraped off. Either way, once you have the clean dried skull and/or bones, if they are still greasy put them into a 30% solution of ammonium hydroxide for a day or two. This chemical must be handled under a fume hood or out-of-doors. Do not breathe the fumes or get any on your skin! Since you have now removed the natural "glue" the bones should be impregnated with a substitute, either a dilute solution of Glyptol (a colourless varnish from G.E.) and acetone or Alvar (polyvinyl acetal solution). Lower jaws can be glued or wired to the rest of the skull.

Once treated, skulls or complete skeletons are quite durable and can be mounted on stands, suspended on wires or displayed in many other ways. This is the way all osteological material is treated in our museum before entering the collections in disarticulated form. One interesting display, easily set up, could consist of a few skulls opposite pictures of the complete animals, asking the viewer to try and match up correct pairs.

Answers could be given in small print in a corner of the case. I am sure there are dozens of other intriguing ways of using this material. Myself and my colleagues in the Natural History Division would be pleased to answer any inquiries concerning any area of the natural history of Manitoba.

For further reading:

Anderson, R.M. 1965 (4th ed.). Methods of Collecting and Preserving Vertebrate Animals. National Museum of Canada, Bull. #69, Biol. Series #18. (available from Queen's Printer).

Wagstaffe, R. and Fidler, J.H. 1968. The Preservation of Natural History Specimens. Vols. I and II. H.F. and G. Witherby Ltd., 61/62 Watling Street, London, E.C.4, England.



JOURNEY INTO OUR HERITAGE - FIRST EXHIBIT OF THE JEWISH  
MUSEUM OF WESTERN CANADA - OCTOBER 9TH, 1972 TO MARCH 31ST, 1973

Harry Gutkin  
Abe Arnold

Journey Into Our Heritage, the first exhibit of the Jewish Museum of Western Canada, proved to be the most gratifying and successful project undertaken by the Jewish Historical Society of Western Canada since its inception. The museum project was funded primarily by a multicultural grant from the Department of the Secretary of State of the federal government in the amount of \$16,100.00. The project involved a great deal of careful planning and hundreds of hours of work by many volunteers in addition to paid help. Thousands of documents, photographs, memorabilia and artifacts were gathered from individuals, organizations and other museums. This combination of voluntary, professional, and material support made possible the presentation of a most vital exhibition. Journey Into Our Heritage recounted the history of the Jews from the ghettos of Eastern Europe to settlement and development in Western Canada from Thunder Bay to Vancouver Island.

The Manitoba Museum of Man and Nature co-sponsored Journey Into Our Heritage with the Jewish Historical Society and made an important contribution through the assistance of their staff, the provision of facilities for the housing of the exhibit in Alloway Hall and the co-operation of their board members.

In addition, Journey Into Our Heritage benefited from winter works (PEP) and cultural affairs grants awarded by the Manitoba government to the Jewish Historical Society for its ongoing program of archives acquisition, cataloguing and oral history. The special assistance of the Manitoba Provincial Archives is also gratefully acknowledged.

A total of 29,884 signed the guest book at "Journey Into Our Heritage". It may be estimated that at least another 30 per cent did not sign the guest book. The full attendance may therefore be estimated at approximately 40,000 for the six-month period.

Visitors to the museum included 7,984 students from 279 classes of 177 schools; 25 per cent of the students came from out of town, including Manitoba rural schools and North Dakota. The total student attendance included an estimated 100 social studies classes participating in the special program of the Manitoba Museum's educational department. A questionnaire was sent to all the classes in this category and responses were received from 25 of them.



A group of retired teachers was organized to act as guides and discussion leaders for social studies classes visiting the exhibit. There were numerous other volunteers who shared the experience as hosts and tour guides and learned at first hand of the strong impact of the museum exhibit.

Attendance included delegates from two national conventions of Jewish women's organizations, Pioneer Women, and Canadian Women's Ort. On the final weekend the national executive of the Canadian Jewish Congress, with representatives from all parts of the country, met in Winnipeg so that they might see the exhibit before it closed.

Sol Kanee, the National President of Canadian Jewish Congress stated that the Congress "takes great satisfaction in the achievement of the Jewish Museum of Western Canada". He added, "It can surely become a permanent contribution to our cultural life and should serve as a worthy example for the Jewish community throughout the country". In explaining how the Jewish Museum of Western Canada was made possible, the concluding statement in the illustrated catalogue pointed out, that in addition to the support from various levels of government the Jewish Historical Society of Western Canada has the ongoing support of the Canadian Jewish Congress, Western Region. Moreover, the Western Museum and archives programs initiated by the Jewish Historical Society are "considered part of the national archives and museum program being developed by Canadian Jewish Congress in behalf of the entire Jewish population of Canada".

"Journey Into Our Heritage" helped the Jewish community to develop a greater awareness of its own history and the importance of preserving and expanding Jewish archival records. The exhibit brought about a greater awareness of Jewish participation in Canadian history and the story of the Jewish people in general. Approximately 75 per cent of the viewing public at the museum were non-Jewish, and the reaction judging from guest book comments was virtually universal enthusiasm and acclaim. In recognition of the public relations value of the museum exhibit, the Jewish Historical Society received an honorable mention citation in the 1973 Awards of Excellence competition of the Canadian Public Relations Society.

The co-sponsorship of the "Journey Into Our Heritage" exhibit with the Manitoba Museum has also proven beneficial to the latter institution whose Managing Director has stated: "The Management and staff of the Museum of Man and Nature have gained much through their interaction with representatives of the Jewish Historical Society. We have enhanced our knowledge of the preparation of temporary exhibits and of the community resources available through voluntary effort. Most of all, we have gained a feeling for Jewish culture and history, and a profound sense of what it means to be Jewish."

The Jewish Historical Society has also contributed material to the permanent exhibit of the Manitoba Museum. Visitors to the Jewish Museum exhibit included representatives of the Department of the Secretary of State and of the National Museum, all of whom were greatly impressed by what they saw.

In addition to the exhibition in Alloway Hall, the CBC Winnipeg division co-operated with the Jewish Historical Society in producing two films to be shown in conjunction with the Jewish Museum exhibit. One was "An Hour of Lifetimes", featuring interviews with a cross section of Jewish personalities in various walks of life in Western Canada. The other was "It Must Be Told" dealing with the experiences of three holocaust survivors, who started new lives in Winnipeg. This had a particularly strong and positive impact on all who saw it. Organized tours of the exhibit and screenings of the films for Jewish and non-Jewish groups were conducted during the six month period of the project.

A total of 65 adult groups toured the exhibit in Alloway Hall; 40 groups saw the film "An Hour of Lifetimes", and 49 groups including 14 school groups saw the film "It Must Be Told". Most of these groups were given special guiding and were followed by discussion sessions after the tour or screening.

The outstanding organized group effort relating to the Jewish museum exhibit was that of the Tuxedo Shaftsbury High School. In 1971 one of the teachers had encouraged two of her Jewish students to do a family history project and they came to the Jewish Historical Society for assistance. In 1972 the same teacher brought her entire history class to see the exhibit. This was followed up by a class project in which students of various ethnic backgrounds undertook family history projects. These projects of the Tuxedo Shaftsbury High School have been awarded the Margaret McWilliams medal of the Manitoba Historical Society (High School Category) for 1971 and 1972. Another class from the John Gunn School submitted to us the essays which they wrote after visiting the Jewish museum.

Another special feature of the exhibit which drew popular interest was the "Voices of the Pioneers", a slide-sound presentation developed from the oral history interviews conducted by the Jewish Historical Society and supplemented with slides made from photographs contributed by Jewish pioneers of Western Canada.

During the latter months of the exhibit, a series of live events was organized in observance of Jewish Music Month, and some of the Jewish Festivals (Purim and Passover) which took place during that period. These events took place each Sunday for six weeks, and featured various Jewish choirs and performing groups from the synagogues, schools and other local Jewish institutions.

During the last month of the exhibit, a special display of gowns worn by Jewish women at weddings and other festive occasions at the turn of the century was featured in the lobby of the Manitoba Museum.

The Jewish Historical Society of Western Canada has participated annually in the Jewish pavilion of Winnipeg's Folklorama. Last year, the pavilion featured a Jewish Museum slide preview, and this year's pavilion will include a Jewish synagogue and wedding ceremonial display, using materials acquired by the Jewish Historical Society for its museum collection.

The results of the "Journey Into Our Heritage" exhibit which drew some 40,000 people may be compared with the first exhibit mounted in 1967 by the Archives and Research Committee of Canadian Jewish Congress (the founding body of the Jewish Historical Society) which drew 2,000 people over a three week period. The six month museum exhibit also helped to stimulate membership in the Jewish Historical Society which grew from 175 to over 300 during that period. Attendance at the general program meetings of the Jewish Historical Society, which had been held in the auditorium of the Museum for the past number of years, has greatly increased to near or full capacity (236).

"Journey Into Our Heritage" drew wide publicity on radio and television and in the press, as well as in publications in other parts of the world. The CBC program "Identities" did a special feature on the Museum exhibit. The success of "Journey Into Our Heritage" brought renewed support from the Manitoba Provincial Government and the Winnipeg Foundation, who are now jointly funding the production of a documentary film based on the exhibit.

Plans are now actively under discussion with the Consultative Committee on National Museum Policy, Ottawa, for the development of a mobile museum project, since numerous requests for assistance is coming from university students on a variety of subjects such as immigration, the history of Jewish welfare services in Manitoba and conditions during the depression.

In summary, the development of the Jewish Museum of Western Canada has greatly improved the possibilities for the continued work of the Jewish Historical Society in all areas of activity, including the acquisition of archival and artifact material, research and oral history, and the expansion of support and interest from all sections of the community.

We would like to express our special appreciation and thanks to everyone who helped to make the Jewish Museum of Western Canada a reality: to the Manitoba Museum of Man and Nature who worked so closely with us in initiating and carrying out

the project; to the Federal Department of the Secretary of State for its direct financial assistance to the exhibit; to the Manitoba Department of Cultural Affairs and the Provincial Archives for their basic assistance and support to the Jewish Historical Society; to the Canadian Broadcasting Corporation for their outstanding work on the special film productions; to the Jewish Historical Society of British Columbia, to our parent body the Canadian Jewish Congress, and to the many other institutions, organizations and individuals who contributed to the success of our efforts in so many ways.



GRAPHIC TECHNIQUES FOR EXHIBITS

Warren Clearwater

Being one of the three museum technician trainees employed under a grant of the Federal government, I had the unique opportunity of being allowed to attend a one-week museum workshop being held at the Smithsonian Institute, Washington, D.C. Having a special interest in photography, I enrolled in the Graphic Techniques for Exhibits workshop being held from the 12-16 of March.

Arrangements for plane reservations and accommodations in the Executive House Hotel in Washington were arranged and I departed Winnipeg and its +25° temperatures Sunday morning, the 11th of March. An enjoyable five hour flight brought the Boeing 727 safely into Washington National Airport and a most welcome temperature in the low 70's. After checking into my hotel and a good dinner, I was readily awaiting the commencement of my course the following morning.

Upon my arrival at the National Museum of Natural History Monday morning, I was issued a special building pass to be carried at all times - this would allow entry to the different buildings prior to regular hours and to the workshops. The class consisted of eleven people counting myself, from a varied background of age, education, type of museum and interests. We introduced ourselves and each gave a brief resumé of his or her job in their museum, its size, type, etc.

Our main instructor throughout the entire week was Mr. Charles Micken, a former chief of the Graphics Division and now an instructor in the principles of graphic techniques and their functions in exhibits. The remainder of Monday was spent with Mr. Mickens conducting us on a guided tour of the Natural History Museum and the relatively new Museum of History and Technology. During the tour we had a chance to meet and talk briefly with several of the design department personnel, view some of the varied equipment used and inspect a partially completed gallery still under construction in the Museum of History and Technology. A behind-the-scene view so to speak of the processes such as molding and casting, conservation, printing, photography, blue-print drawing, freeze-drying processes for biological specimens and audio-visual units in the museum held a keen interest for us but lack of time in the day limited our questions.

Tuesday morning we were introduced to Mr. S. Jones, the Assistant Layout Chief of Photography. Mr. Jones proceeded to give us a very informative class on the use of photography in the construction of exhibits. This instruction included the use of Kodalith Reproduction Film for copying various types of print for labels and the use of half-tone screens with this



film for the reproduction of photographs on posters. He also gave a brief explanation, demonstration and allowed the class some practical experience in the use of a large format camera with polaroid film.

Wednesday consisted of working on the assignment of thinking of a theme or design, placing this design on paper in a rough form and then by employing the various techniques learned or talked of in the previous days - prepare a poster to be silk screened. During the day, additional instruction was given by Mr. Mickens in the use of Bourges paper and tapes, the Nu-arc Printer and with Ulano film, the type of film used for producing positives to be used in silk screening.

On Thursday our rough designs were made into positives, placed on the silk screens and the ink applied to the screens, giving us our completed posters. Further explanation and some practical experience was given in the use of the Varitype Print machine and with the "Lazy Lucy" copy machine used in enlarging and tracing of designs.

On Friday morning, the final day of instruction in our course, we were lectured in copycasting and its importance in exhibits. The copy provides the information necessary to get the point across and compliments the objects or graphic designs in an exhibit. Explanation in selecting the proper size of type, copy fitting (determining the number of characters of a certain type to be fitted into a certain area, etc.) and color combinations not to be used with certain types or colors of print. The remainder of Friday was spent on discussing aspects of how to improve future workshops held at the Smithsonian and present problems in our own museums. As a final gesture, each member of the class received a diploma stating that we had completed the course, said good-bye to our fellow classmates and departed for our various destinations across the United States and Canada.

I felt the course was very informative even though it was the first one of its kind given at the Smithsonian and certain areas of instruction still may have to have a few problems ironed out before the next workshops. The opportunity of viewing Washington and one of the finest museums in North America was an experience I am very grateful for and will remember for many years.

INNOVATION IN IN-SERVICE - A REPORT PREPARED FOR THE ATHLONE HOME AND SCHOOL ASSOCIATION AND THE MANITOBA MUSEUM OF MAN AND NATURE - April 20th, 1973

---

M.P. Yakimishyn

Introduction

The Athlone Home and School Association and the Manitoba Museum of Man and Nature recently conducted a unique experiment in teacher Inservice for the teachers of the Athlone Elementary School in St. James-Assiniboia School Division. Essentially the experiment was designed to provide a "community resource awareness" experience for the participants.

The participants, 27 teachers from Athlone Elementary School and eight parents representing the Athlone Home and School, spent a full day (from 9:00 a.m. to 10:00 p.m.) at the museum learning how to make the best possible use of the museum's resources.

This project was unique for a variety of reasons. Firstly, this is probably the first time that a local Manitoba home and school group has initiated and sponsored such a program for school teachers. In addition, it represents the museum's first attempt to introduce the classroom teacher to the staff and facilities of the museum.

Purpose

The Athlone Home and School Association initiated the day-long symposium for several reasons, but the paramount reason was to provide the Athlone teachers with an opportunity to familiarize themselves with community resources such as the museum.

It was intended that through this experiment teachers would become familiar with the means by which to gain access to the museum's resources, the facilities, the staff and the available services. In this way teachers would gain a greater knowledge of what is available at the museum and what can be accomplished in the classroom, such as building exhibits to motivate student interest and generate cognitive and affective learning about man and his environment. Through this approach it was felt teachers would be able to make a more vital, real and living thing out of the lessons by using the museum's resources and artifacts.

In addition the Association wanted to promote the connection between teachers and the museum. Parents are anxious to see schools make intensive use of the learning resources that surround the school.

Finally the Association was concerned with the Americanization of Canadian minds. Teachers are being continually exposed at inservice sessions to American consultants with American ideas. The Association is of the view that Americans do not have a monopoly on all the good ideas in the western hemisphere. There is no need to have outsiders tell us how we should educate our children. There are many experts right here in Manitoba, in Winnipeg, in fact, who know more about inservice education and the Canadian value system than outside consultants can possibly envisage?

### Process

Initially the Athlone Home and School Association approached the museum with the idea of sponsoring a symposium on the use of community resources. The Museum's Director, Dr. H.D. Hemphill, welcomed the idea and it was agreed that the museum would arrange a symposium on the theme "community resource awareness" in consultation with the Association's executive. After several planning meetings involving museum staff and Association executive, a program was defined. Subsequent organization took place and on April 6th, 1973 the inservice happening became a reality.

The program, conducted by six professional staff members of the museum, consisted of

- a) an overview and orientation session
- b) description of the museumobile, museum on rails and museum curriculum package service
- c) a tour of the museum's public and behind-the-scenes facilities
- d) research library and services
- e) display techniques
- f) staff contact personnel and
- g) artifacts store rooms

In general, the morning was spent with three teacher groups being taken on guided tours and a demonstration of what can be done in the Planetarium. In the afternoon the three teacher groups participated in "hands-on" experience of setting up a display. This included organizing the participants, developing a display theme and plan, conducting the background research, collecting, labelling and arranging the artifacts for the display. The groups built three actual displays, using artifacts, specimens, equipment, the library and staff of the museum. Each of the displays dealt with a different theme - one display presented fossilization, another dealt with survival by Canadian Natives and the third display represented the many faces of war.

The evening session consisted of a bear-pit discussion on the day's activities and an evaluation of the innovation in inservice.

In addition the Athlone Home and School Association sponsored a noon luncheon, evening banquet and an evening wine and cheese party for the teachers in the facilities of "Downstairs at the Concert Hall".

### Product

To evaluate this innovation in professional development experience the organizers of the symposium posed four questions and solicited responses to these from the teachers. The four questions consisted of the following:

1. What are your general Impressions of the experiences you had today?
2. In what ways do you think you will be able to apply what you have learned today?
3. If you were organizing a seminar of this type for another school, what changes would you make?
4. In what ways do you feel this inservice activity is different from others you have experienced, and in what ways has it been better or worse.

A summary of the responses is presented in subsequent sections under four headings: general Impressions, application, suggestions, and difference.

### General Impressions

Most of the Athlone School staff (over 80%) generally described this "Community Resource Awareness" experience as FANTASTIC. Exciting, worthwhile, informative, beneficial, simply fantastic, are adjectives the teachers used to express their general impressions of the museum experience.

The Impact of this professional development seminar can best be expressed by the teachers' own comments. It was an experience which made me "much more aware of what a museum is and does and what it has to offer to me as a teacher and a person". Prior to this I had "never realized the resources available" to me and my students. "I feel this was one of the most worthwhile visits I have had to any educational facility".

An interesting sidelight of the seminar is revealed by the teachers' comments regarding their group projects. It was "A good experience meeting on a common basis with staff in an open informal basis rather than the usual highly structured phoney approach". "The group activities provided an interesting situa-



tion, placing us in a position very similar to that of our students who are required to do a group project in class". The experience of "preparing a display, including research, labelling and presentation was fantastic" not only because the teachers learned something about the museum resources but also because it gave us an opportunity to "experience working as a group" and experiencing the satisfactions and frustrations involved in human interaction. As one teacher put it "watching various persons become leaders or key figures in our group without having decided this before starting was most interesting".

In summary the teachers described the experience as "fantastic" and concluded that "learning can be fun".

### Application

A majority of the teachers indicated that they will be able to utilize the ideas, techniques and resources of the museum to develop exciting educational learning experiences for their students.

The Athlone teachers indicated that this "community resource awareness" experience provided them with a "broader perspective of the museum as a resource". They now have "a much better idea of all the resources available". Some of the resources which teachers mentioned they intend to apply to appropriate student learning situations include:-

- a) use of the museum reference library
- b) use of museum professional staff as resource and informational contacts
- c) display techniques
- d) improved organization and planning of student visitation to the museum
- e) use of museum as resource centre from which to draw materials for classroom exhibits

Individual teachers comments revealed that they became aware of a variety of ways in which they will be able to apply what they learned at the seminar. These applications are apparent in the following comments:-

- "better appreciation of our Manitoba heritage and will use my new understandings as part of the context of future lessons".
- "will be better prepared to provide my students with background on visits to this complex".
- "I will use the information that I found on the Indian for our exhibit in my classroom".
- "I now have a resource centre from which to draw ideas for curriculum units that are being taught at school".



- "now, that I know more of what is here and possible to use, I can incorporate this into my programs".
- "personally I shall take greater advantage than I have in the past of the facilities available".
- "I have learned how to make more effective use of the museum and the resource persons available".
- "I have learned more about grouping for projects".
- "If I need background information I know who to contact at the museum".

The comment which appears to underline the consensus of the Athlone teachers in regard to application of this experience of their individual teaching situations is perhaps conveyed most succinctly by "I hope some of the excitement will carry over to my class. This will certainly provide a fantastic new world for our students. I had no idea that there was so much more open to the public than that on actual display. The library will be of great value".

### Suggestions

In spite of the positive reactions to this "community resource awareness" seminar, a number of suggestions were submitted for improving subsequent ventures of this nature.

One of the major suggestions in this regard dealt with the time allotted for touring the museum "behind-the-scenes". Teachers expressed great interest in having the tour of the museum's fourth, fifth and sixth floors extended to several hours. It was pointed out that teachers were not aware of the cultural heritage stored in the so-called "back rooms" of the museum. The Athlone teachers also felt that some time should be devoted to exploring the resources on the upper museum floors in greater depth or perhaps studying those items of interest which relate to the curriculum units taught in the school.

Another suggestion pertained to grouping of the participants. A majority of the teachers were of the opinion that three groups, each with twelve members constituted groups which were slightly too large for this type of activity. It was suggested that smaller groups involving six to eight teachers would be preferable. Furthermore, it would be advantageous to group teachers who teach students of the same age category together for the seminar activities.

In addition to the major suggestions concerning tour time allotment and grouping, it was also suggested that a) the groups be permitted to select their own interest topics for

the display activity and b) information brochures on the museum personnel and the facilities be provided to the teacher participants.

### Differences

The final aspect of the evaluation dealt with the question - In what ways do you feel this in-service activity has been different from others you have experienced, and in what ways has it been better or worse?

Summarizing the teacher comments in regard to this questions would be a great injustice to the teachers who participated in this symposium. For this reason the teacher comments are recorded below without editing or summarizing. The comments convey the message:-

- "much better than any division-wide in-service I have ever attended".
- "It is one of the few in-services where almost 100% of us were motivated to become involved (not coerced), and learning from it was a natural outgrowth of the activity".
- "It provided a vehicle for solidifying the staff as a team".
- "better than any inservice in terms of leadership, organization and quality of resource people".
- "It had a practical approach but what made it unique was the absence of "recipe" solutions to problems".
- "for a change we practised interpersonal activities rather than being preached about them".
- "I was personally involved. This makes a big difference in regard to interest, motivation and fun".
- "this was really better than other inservices, better also because we didn't have to listen to lectures".
- "more personal and informal atmosphere. Small groups are a great benefit. Working with your own staff and people you know helps. Definitely better".
- "I was made aware of the possibilities of personally contacting museum staff to set up meaningful tours and activities for our students rather than just visits to the planetarium and museum".
- "better, more interesting, more specific, - we were able to actually do something, to use museum resources, etc.".

- "far better than most inservices because we really learned something and because it was very enjoyable to be in a small group".
- "this inservice was active!".
- "a staff working together is more integrating - nice to be with Home and School representatives".
- "much better than most!".
- "it gives you something concrete from which to draw ideas and materials".
- "it involves you directly in the in-service".
- "It has been better than most inservices in terms of a) useful concrete ideas, b) information, c) ideas where to get resource materials and, d) involvement of teachers".
- "I like the idea of staff in-services rather than general K-6 or K-12 sessions".
- "I must say that this in-service has been far better than any I have ever attended. I have usually come away from inservices with very little, but what I've seen and learned today will greatly influence my research and planning. Very practical".

In conclusion, the comment representative of the Athlone staff is "Thanks - It was really great".

## STEAM VESSELS ON THE RAINY LAKE AND THE LAKE OF THE WOODS

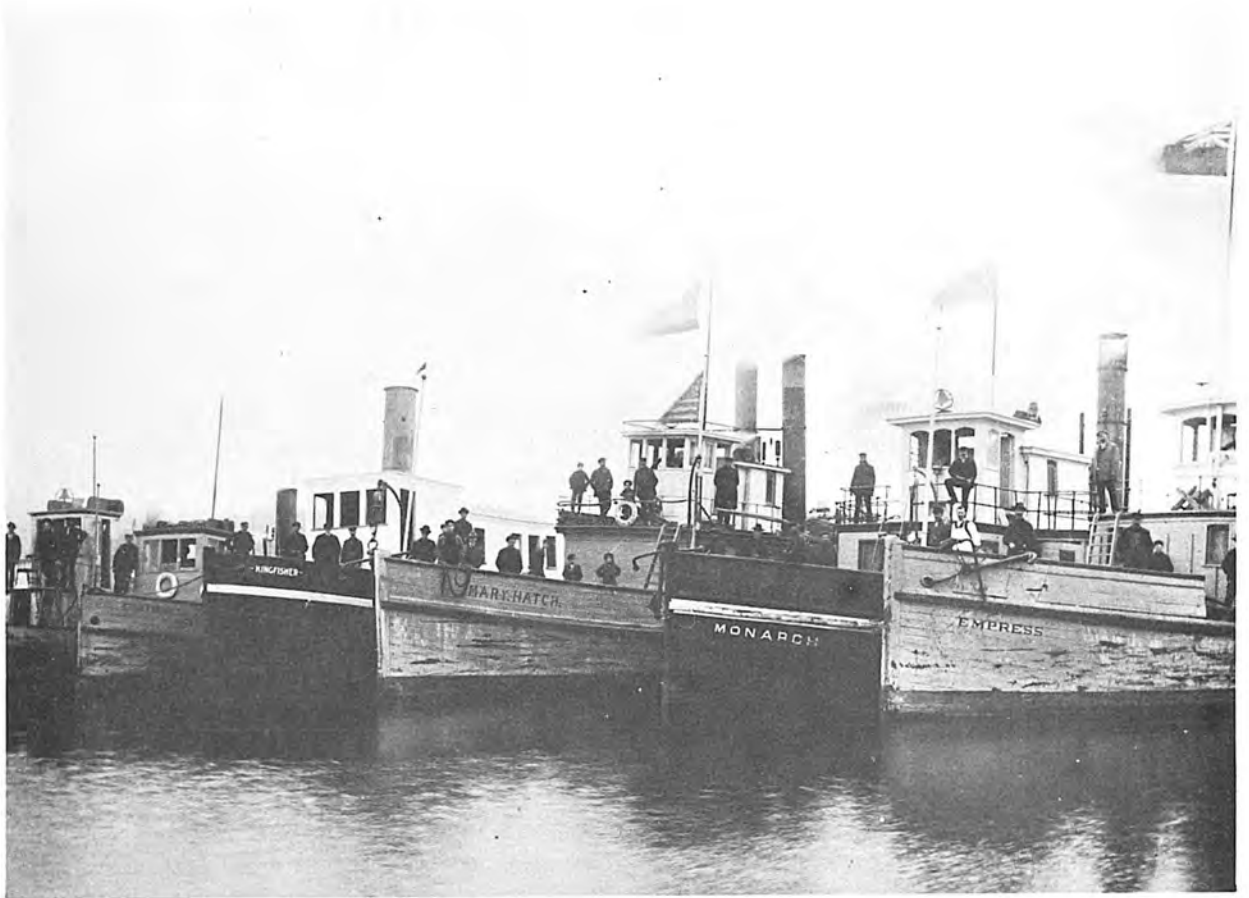
Joyce Kennedy

Steam vessels on the Rainy Lake and the Lake of the Woods seem to have been built in the year 1871 or 1872, for George M. Grant in his narrative of Fleming's Overland Expedition makes mention of two steam boats being built at Fort Frances. These boats were subsequently towed down the Rainy by a small steam launch built by the Canadian Government. The first stop was made at a Hudson Bay Post known as Hungry Hall, near the mouth of the Rainy River. They then crossed part of the Lake of the Woods to the Northwest Angle. The names of these two boats have not been preserved, but mention is made of the drafts being three and one half feet.

The Lake of the Woods Museum began research on steamers of the lake and area in 1961 and up to now 130 boats have been researched (although not complete). We have combed the records of the Winnipeg Registry and Customs Office in Kenora and the Department of Lands and Forests. We have also interviewed oldtimers, fishermen and families of the men who manned these boats. We are now obtaining available photographs of these boats. We hope eventually to have a complete story of the vital role played by the lake traffic.

Our research began with the S.S. Lady of the Lake, built in 1873 for the Dominion Government; she was 115 feet with a draft of five feet and tonnage of 150. This side wheeler ran between Rainy Lake and Fort Frances and the Northwest Angle on the Dawson Route. After the change in government, the C.P.R. began and the Dawson Route and the "Lady" were both abandoned. She then ran between Fort Frances, the Angle and Rat Portage and was eventually broken up between Keewatin and Kenora. The machinery was salvaged and used in the construction of the Lily McAuley (Mary Hatch) in 1881. Some of the earliest boats in the area were:

1872	first steam tug, unknown
1873	The Lady of the Lake
1876	Speedwell
1879	Lily of the West and N. Mosher
1880	Mabel Von
1882	D.L. Mather, also the Annie Mac
1883	Conchicong, Fleeting, Algoma, Empress, and Queen
1886	Kenina (ferry)
1887	Highland Maid
1888	Keewatin
1889	Shamrock, Daisy Moore, both passenger boats





1893	Minnittonka and Monarch
1895	Swallow
1896	Van Horne and Maple Leaf
1897	Keenora

Many stories have come to light regarding the naming of numerous islands in Lake of the Woods by steam boat captains from Mr. F.E. Higgins, son of Captain W.C. Higgins who came to Rat Portage in 1876:

My mother had an Indian girl called Yellow Girl as summer help - so called because of her unusual yellow hair. One day in early spring, Yellow Girl fell off the dock and was drowned. Her body was recovered and father buried her a few hundred yards from the shore, and then after he called the place Yellow Girl, in her honour.

White Dog: This camp I am told was one of the very early Wood Camps, supplying wood for the boats on the River. This Camp was named after a light colored lead dog, named "White Dog", which always found his way home. My father had great faith in this dog to bring him home when caught out in a storm or after dark.

At the turn of the century the number of boats on the lake rapidly increased. Lumber companies used boats for towing logs; mining companies transported people and supplies by steamer to the location of their mines; boats were engaged in the fishing industry. Since the only means of travel between Keewatin and Rat Portage was by water, ferries between these points supplied passenger service. Freight boats did a thriving business between Rainy River and Rat Portage during this era.

THE VILLAGE SMITHY

Diane Newsham

The Oral History Project conducted during the summer of 1973 provided an opportunity for four people from the Manitoba Museum of Man and Nature to meet and get to know some very colourful and interesting Manitobans. The object of the project was to interview and photograph people involved in vanishing trades in rural and urban Manitoba.

There are a lot of people in the province who have spent the better part of their lives learning and perfecting their trades only to be left behind by modern technology. Some are bitter; no one seems to care that these trades are dying, and there is little that the tradesmen themselves can do about it. They are all willing to teach their craft if they could find pupils who are genuinely interested. Most however are not making enough money to be able to pay an apprentice to work. The majority of tradesmen that were interviewed this summer are of European origin and they learned their trade before they came to Canada. There was, however, one who was born and trained in Manitoba. He was also the first person interviewed on the project.

Four very nervous people, with tape recorders, miles of extension cord, cameras and film piled into a station wagon that was barely road-worthy on May 15th. The destination was Altona, the person was Mr. Edwin Abel, a blacksmith.

Altona, the Sunflower Capital of the World, is a predominantly Mennonite community about sixty miles south of Winnipeg. There is a big sunflower on the front of Mr. Abel's shop next to the sign which reads "Blacksmith, Arc & Acetylene Welding, F. Abel & Son".



Front of the Blacksmith Shop

Mr. Abel comes from a family of blacksmiths. His father and a great uncle were blacksmiths in the Ukraine before Mr. Abel, Sr. came to Canada in 1936. He set up shop in Altona in 1937 or 1938 and remained there until he retired in 1968.

Edwin did not like school and did not want to work in an office so at sixteen he started learning his father's trade. His father taught him everything except welding, which he learned at technical school in Winnipeg. Edwin has run the shop himself since his father's retirement.

One part of blacksmithing that Edwin never liked was shoeing horses. His father did any shoeing that had to be done. Edwin tried shoeing a Shetland pony once, when he was a boy. He did not make out too well so decided never to try it again. He never did either. He said that it must be 15 or 20 years since a horse was shod in his shop. There are marks on the wall, though, where the horses used to chew the wood, and there are rings where they were tethered. Mr. Abel, Sr. sold all his shoeing equipment to a group of Mennonites who emigrated to Paraguay in 1950 or 1951.



Ring for tethering horses - "trade mark" left by horses

The blacksmith was a very important part of the community, especially the farm community. The farmer depended on the blacksmith to keep the horses shod, the plowshares sharp and the equipment in good repair. Wagons and buggy wheels were repaired by the blacksmith as were other implements found on farms. The manufacturers of farm equipment did not have service

depots as they do now so when something broke, the blacksmith was called upon to do the repairs.

There is little traditional smithing left. In the spring and fall there are still plowshares, cultivator shovels and harrow teeth to sharpen, but most of the blacksmith's work is now arc and acetylene welding. Mr. Abel makes iron railings, car hitches and anything else that requires a welder.

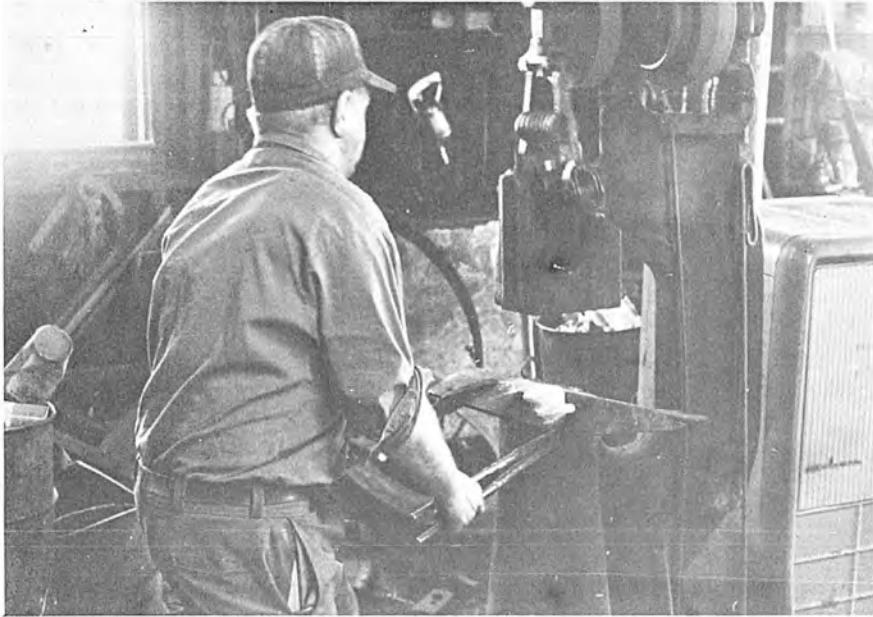
The interior of his blacksmith shop is probably what one would expect. It is quite dark and dusty. There are iron shavings and pieces of scrap metal on the floor, and there are things waiting to be mended. At the back there is the forge, in front of it is the anvil. There are other tools - a trip hammer, iron bender, hammers, tongs, some old, some new, some electric, and some hand-powered.

The forge was built about 30 years ago by Mr. Abel, Sr. and was originally designed to accommodate large wagon wheels, so had a wide mouth. The opening has since been made smaller. It has had to be repaired on several occasions as the constant heat eventually weakens the iron. Directly below the forge is an electric blower, which fans the fire through an opening in the bottom of the forge. This is a big improvement over the hand-cranked blower which was there when he was a boy. A special forge coal is burned in the forge; it is harder and burns longer than ordinary coal. It is stored in a wet bin just below the forge. It is kept wet because wet coal burns slower and makes a hotter fire.

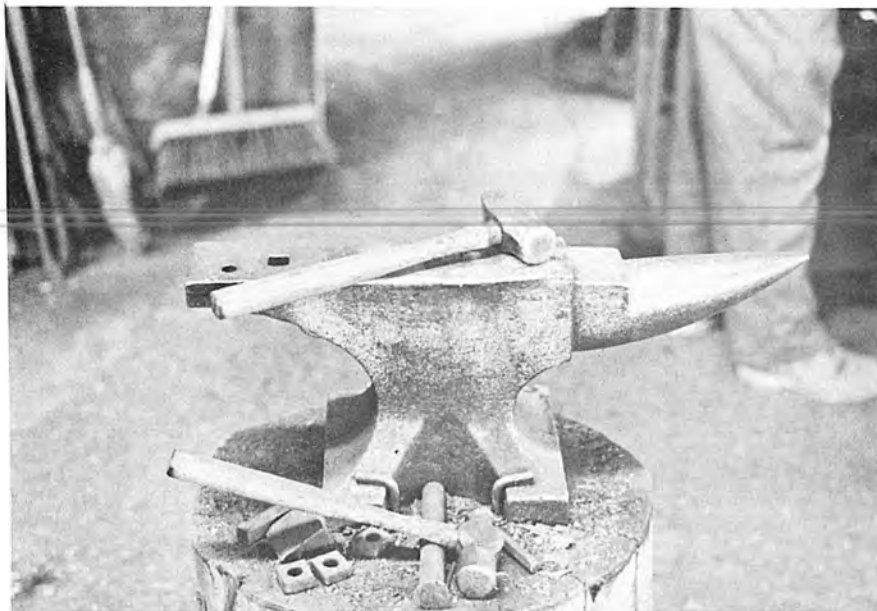


Forge and Anvil





Trip Hammer



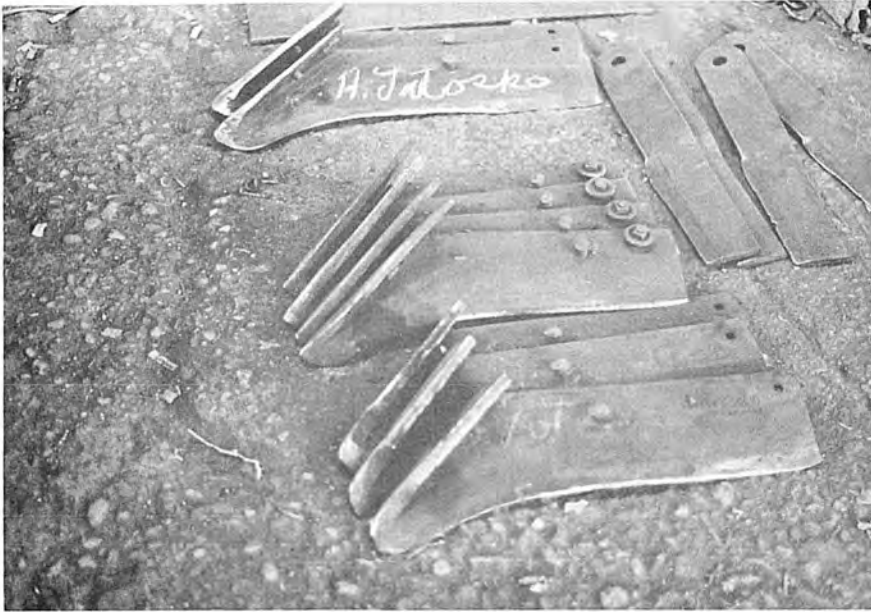
Anvil and Hammer

Hanging beside the forge are several pairs of tongs, of different shapes and sizes. They are for holding objects in the forge. Like most tradesmen, however, Mr. Abel has his favourite tools which he keeps handy at the mouth of the forge.



Tongs Beside Forge

Mr. Abel had several rows of plowshares on his floor that day, waiting to be sharpened. He showed us how it was done. The blower was turned on, and what had been glowing coals in the forge suddenly became a roaring fire. A plowshare was placed in the centre of the fire and left there until it was red hot. Then, with the tongs he picked it up and placed it on the anvil. Next he "drew it out", hammered the edge until he had the desired shape and sharpness on the point. After the drawing out, the share is dipped in water to cool it quickly. If the desired result had not been achieved after the first firing the process would have been repeated. Usually when he is sharpening a number of shares he uses the trip hammer as it is much faster. Plowshares can be sharpened several times before the point is worn out. New points can be welded on to the old with a torch.



Plowshares to  
be sharpened



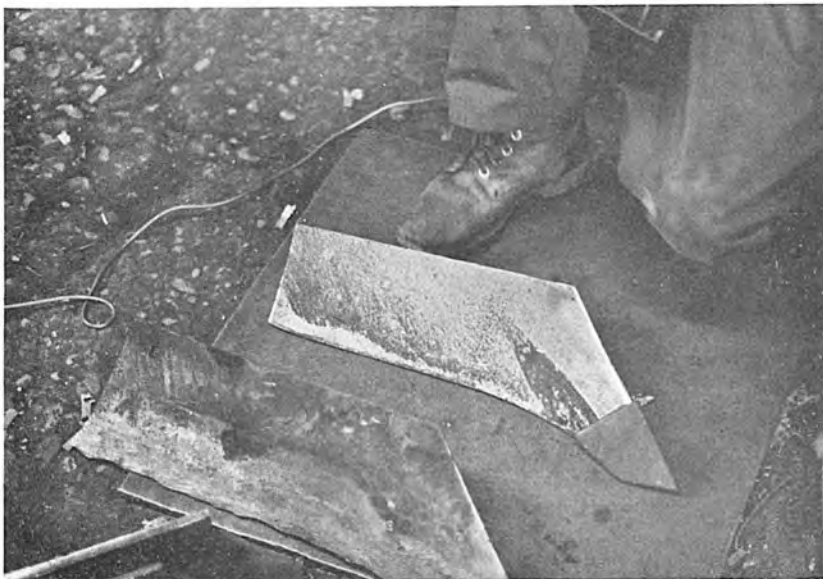
Heating share  
in forge



"Drawing it out"



Finished Plowshare



Plowshare with  
new point



Last year Mr. Abel sharpened nearly a thousand plowshares. The same process is used for sharpening cultivator shovels and harrow teeth. He can sharpen about 250 harrow teeth in three hours.



Harrow teeth and cultivator shovels to be sharpened

Plowshares can be hard-surfaced now so they don't need to be sharpened. Because of the treatment on the metal they don't become dull after continued use. It is cheaper for a farmer to buy these than it is to keep getting shares sharpened so in a few years that part of Mr. Abel's business may disappear.

When Mr. Abel had the forge going, the temperature in the shop rose rapidly. He said that he could only work at the forge for three or four hours before he had to stop. On one occasion the temperature reached 120 degrees and blew the top off the thermometer. In the summer he will go to work at 4 or 5 o'clock in the morning and stop around noon before it gets too hot. There can also be a lot of noise in the shop. The trip hammer and the anvil are very noisy. Mr. Abel came to work with a hangover just once, never again, it was too much for his head.

The cost of blacksmithing, like everything else, has increased considerably in the last few years. The cost of coal, tools and iron especially effect Mr. Abel's work. His father used to charge 25¢ for sharpening a plowshare, he charges \$2.50. An old price list hangs on the wall. It is probably 20 or 25 years old. The charge for shoeing a horse was \$2.00 with the added note, "Vicious Horses Extra on Time Basis".

Laying Standard Jumbo Coulters	Each	1.00	
New Point only for Jumbo Coulters			
(Sole Extra)			
New Landside for all Plows	Each		
Pin Coulters Made	Each	2.00	
Pin Coulters Sharpened	Each	.75	
Sharpen Cultivator Shovels, 20" 20"	Each		
Sharpen Cultivator Shovels, 6"-9"	Each		
Sharpen Cultivator Shovels, 10"	Each		
Sharpen Cultivator Shovels, 12"	Each		
Sharpen Cultivator Shovels, 14"	Each		
Grinding hollow chisels (minimum)	Each		
Sharpening Disc Plates, 3/4" Diameter Inch		.06	
Sharpen Tiller Discs, 18"-26" Per Diameter Inch		.06	
Sharpen Assembled Tiller Discs, 11"-17" Per Diameter Inch		.08	
<b>HORSE SHOEING</b>			
Regular Horse Shoeing	Per Shoe	\$ 2.00	
Drive and Screw Cork	Per Shoe	1.50	
Vicious Horses Extra on Time Basis			
<b>WAGON WORK</b>			
Cutting Down Wagon Wheels For Rubber			
(1 rim extra) (Minimum)	Each	\$ 3.00	
Setting Tires (Wagon, Seeder or Buggy) per			
face inch all Bolts Extra	Each	1.50	
Wagon Axle 2 1/2" x 13" Replaced (Not Set) Ea.		15.00	
Wagon Axle 4" x 5" Replaced (in gear) Ea.		37.00	
Wagon Bolts 3/4" x 1 1/2" Replaced 10" - 12" Ea.		13.00	
<b>SLEIGH</b>			
Sleigh Rods, 1/2" with New			
Runner set in with Old			
Runner set in with Old			
Sleigh Shoes with Bolts			
Sleigh Shoes with Bolts			
Sleigh Roll 4" x 4" x 1/2"			
Sleigh Poles, 2" x 2"			
<b>HARROW</b>			
Sharpen Harrow Teeth			
Labor for taking out and			
Per hour			
Welding Mower Knife			
New Iron	at ea		
Old Iron	at ea		
New Iron, Angles	at ea		
Band Iron	at ea		
<b>W</b>			
Welding Straight Shaft			
Welding Straight Shaft			

### Old Price List

Mr. Abel likes being a blacksmith though he knows that in a few years some of his services may not be needed. As the smithing part of his business declines he will spend more time making articles for his customers so he will always be busy.

He knows all the farmers around Altona as well as those who bring him work from neighbouring communities and North Dakota. He is the last blacksmith in the area so everyone goes to him.

People like Mr. Abel, who are not impressed by big business and big money, who take time to talk with their customers and get to know them are very refreshing today when everyone seems to be in such a hurry. One thing about all the tradesmen interviewed this summer that stood out was their patience. They are happy in their work, and don't want to change. Their lives are uncluttered and they seem to have a freedom that has been lost by today's fast moving society.

MUSEUM ADVISOR'S COLUMN

David Ross

Explorations - A New Canada Council Program

The *Explorations* program offers grants to encourage new and developing forms of creativity, research, participation and diffusion of the arts, humanities and social sciences. This program replaces and extends the scope of the *Canadian Horizons* program.

Unlike other Canada Council programs, *Explorations* is not directed exclusively towards specialists and professional artists. Grants may be made to any applicant whose proposed project is judged to be deserving of assistance.

Eligible Projects

Projects must concern Canadian situations or subjects, or have implications for Canada. Outlined below, by way of illustration only, are some types of projects which would be considered eligible:

- explorations of new forms of expression, participation, communication and diffusion
- sociocultural projects or activities directed by competent persons
- multidisciplinary research and experimentation related to both the arts and sciences
- work in the field of popular culture
- work in any medium on Canada's historical or cultural heritage (the history of a region, community or institution, personal memoirs, facets of contemporary Canadian life).

Undertakings of an essentially commercial nature are ineligible for assistance. Nor may grants be obtained from the *Explorations* program for new projects of the types illustrated, innovative or not, if they are eligible for assistance under another Canada Council program (for example, aid to writing, aid to the publication or translation of books, awards to artists and university students, aid to university research, operating grants to establish arts organizations, etc.).

Eligible Applicants

Applications for grants may be submitted by:

- Canadian citizens
- landed immigrants who have resided in Canada for no less than three years
- Canadian organizations

### Amounts of Grants

The amount of a grant will depend on the duration and cost of the project submitted, and will not be subject to any ceiling. However, as the program budget is limited, competition for grants will be rigorous. Applicants are advised to exercise moderation in determining the scope of their projects and to present a realistic project budget.

### Selection Process

Taking into consideration the objectives of the program, the principal criteria of evaluation will be the quality and potential appeal of projects, and the ability of applicants to carry them out. Selections will be made through competitions (three of which are scheduled for 1973-74) involving two stages. Applications will first be sorted according to the areas from which they originated (the Atlantic provinces, Quebec, Ontario, the Prairies, and British Columbia) and sent to five regional juries, who will make an initial selection. In the second stage, all the recommendations of the regional juries will be reviewed by a committee composed of the chairmen of these juries. Within the limits of available funds, this committee will make a final selection and submit its recommendations to the Canada Council. The results of each competition will be announced four months after the deadline for applications.

The Canada Council reserves the right to interpret the conditions of the program and how they apply to specific cases.

### HOW TO APPLY

Special application forms must be used. On these forms, the applicant is asked for a detailed description of the project and a proposed budget. When asking for application forms, it is important to specify whether the grant is being requested by an individual or an organization.

Deadline for applications: 1 December 1973

*For further information and application forms contact:*

Explorations  
The Canada Council  
P.O. Box 1047  
Ottawa, Ontario  
K1P 5V8

Telephone: (613) 237-3400



URBAN GALLERY: PHOTOGRAPHER'S STUDIO

Rob Gillespie

"Nah, that couldn't be Uncle Alan. He's too young and good looking and look at the funny clothes he's wearing...besides he doesn't have a moustache or hair sticking out of his ears. When was the picture taken?"

"It says Winnipeg, June 23, 1920 on the back."

"Who's the girl he's with?"

"That's Aunt Iris, stupid."

"Geez, over fifty years ago. They sure have changed."

Many frustrated parents have found that one of the most effective ways of keeping children occupied on Sunday afternoon visits to relatives has been to bring out the old family photograph album. Naturally, an informed lecture on family history usually resulted. Faces which the young usually associated with age and illness suddenly become youthful and vibrant. They are seen in front of buildings which appear to be familiar but somewhat newer, the automobiles are of an antique variety and there may be horses still on the street. The clothing which they wear is of a different style than that of today. One could say in a way that the photographer has succeeded in stopping time. The image captured by the camera will always be that of a young man and woman on a sunny summer afternoon. The photographer has preserved a fleeting moment in time, an ideal, for as long as the photograph lasts.

Trying to retain images and record historical events has been practised for thousands of years; on the walls of caves, in pyramids, on Grecian pottery, on buffalo hides, parchment, chapel walls and ceilings, and of course on canvas. Man has forever attempted to preserve in some way people and moments in his lifetime which he feels to be important. The attainment of rank, a new wife, a memorable battle, an important social event, or a beautiful scene. In order to do this numerous methods have been used to obtain the most accurate impression; wood, clay, metals, mosaic tiles, water coloured paint, ink and marble. Sizes have varied from miniature cameos done in porcelain, to immense stone monuments.

For at least five hundred years the field of visually recording these events had been dominated by the painters and sculptors. However, in Paris in 1839 the daguerreotype photograph was introduced and the whole new world of photography began. Optical machines referred to as camera obscuras had been previously used by artists to make more accurate drawings, but no practical way

had been found to preserve the actual image permanently until the two Frenchmen, Nicéphore Niépce and Louis Daguerre, perfected their method. A copper sheet, plated with silver, being well coated with diluted nitric acid was exposed to iodine vapour, which formed the first thin coating. The sheet was then placed in a camera obscura for about eight minutes. For the image to appear, the plate had to be exposed to mercury vapour and heated to 167 degrees Fahrenheit. To preserve the photo the sheet was placed in hypo sulphate of soda and then washed in distilled water. The method was an overnight success. The first daguerreotype portrait studios was set up in New York in 1840 by Alexander S. Wolcott. The first display on an international level was held in London at the Great Exhibition's Crystal Palace in 1851. Soon daguerreotype photographers were found everywhere, from the studios of Europe to the gold fields of California.

However by 1850 the day of the daguerreotype was almost over as a result of the introduction of wet-plate photography. This process made use of a chemically treated glass negative from which prints could be made. This method was also known as the collodion process. Collodion, gun cotton dissolved in ether and alcohol, to which iodine or bromide was added, was used to coat a carefully cleaned glass plate. This plate, while still wet, was sensitized in a bath of silver nitrate and exposed in a camera while it was still moist. When the exposure was completed, the plate was taken and developed in either pyrogalllic acid or ferrous sulphate solution. The negative was then fixed with hypo sulphate of soda or a potassium cyanide solution. Two modifications of the wet plate photography developed. These were the ambrotype and the tin type, in which the collodion negative was turned into a positive.

With the advent of wet-plate photography, mass production of pictures began. The stereograph and carte-de-viste were developed and the ever-popular photograph album was introduced to hold the latter. Numerous carte-de-visites of famous people and places could be purchased and photographers produced them for their clients. The popularity of the album spread rapidly in European and North American societies.

Although wet-plate photography was an improvement over the daguerreotype, it was still cumbersome and time-consuming. All the chemicals necessary for the treatment of the glass plate and production of the negative had to be carried around in a wagon by the photographer. The introduction of the dry plate in 1878 signaled an end to its predecessor. With the addition of a gelatine emulsion and silver bromide to replace the silver bromide bath, a packaged plate was produced. Further it had a sensitivity which required only 1/25 of a second exposure. Needless to say, this greatly stimulated the growth of amateur

photography. It took only George Eastman to market his first Kodak camera in 1889 and the development of transparent roll-film to produce the camera bug of today.

By 1920 tremendous advances had been made in the field of photography. This was true not only in the technical side of the profession but in the sociological and journalistic as well. When the daguerreotype was first introduced photography was limited, primarily because of the length of time needed for exposure to portraits, architecture, and science views. People were intrigued at first by the thought of their exact image being caught on a silver plate. However with such a wondrous instrument being developed, photographers could hardly be expected to limit their field to portraiture. Historic painting had long held the prestigious position as the recorder of important events, but photography began to make inroads upon this sacred territory. Photographers began to experiment with crowd scenes and in 1846 a daguerreotype of U.S. cavalrymen in the Mexican War appeared in Taft's Photography of the American Scene. The position of the lithographer and the painter was not immediately threatened and it was not until the Crimean War that the use of photography in reporting began to be realized. Men such as Roger Fenton revealed to the public in incredible detail the men and the results of the 1854-56 war. The glorification and romanticism of war created by the many historic artists was placed in questionable perspective as a result. The next major use of photography in recording human conflict was in the American Civil War. The photographers of the war between the States became much more involved than their Crimean counterparts. Generals paid their own personal photographers to immortalize their triumphs while the ordinary soldiers had men such as Matthew Brady to record their camp life, their drudgery, and their death.

After the Civil War the field of war photography expanded greatly since it was felt to be a somewhat more momentous occasion to photograph than other of man's achievements. The Italian Wars of Liberation, the French in Mexico, the German-Danish War over Schleswig-Holstien, and the Franco-Prussian War were captured by photographers. In the Canadian Northwest the Riel Rebellion had its photographers. Captain James Peters attempted to record General Middleton's campaign. He was a participant in the various engagements and his early "combat" photographs realistically reveal this.

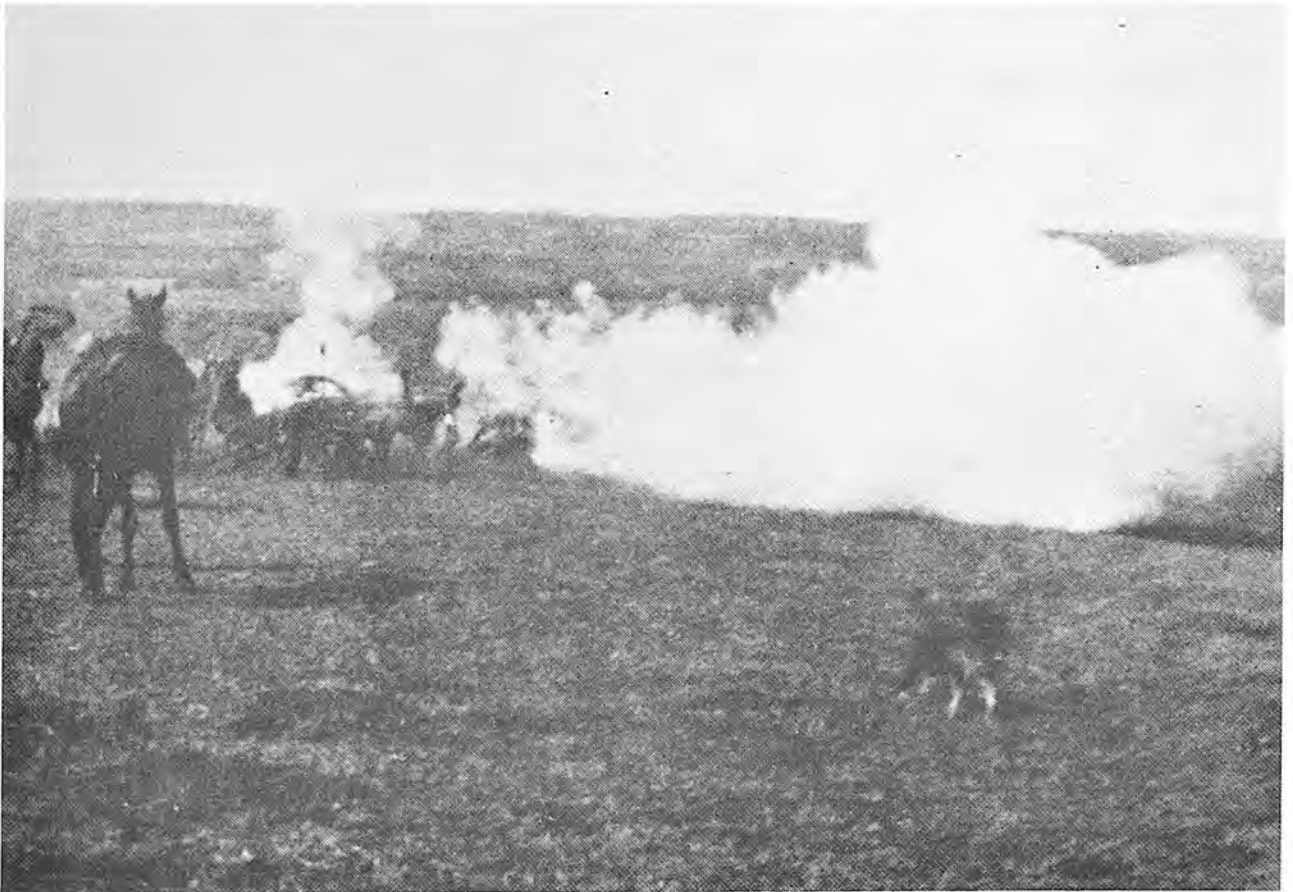
The problems which faced these "social photographers" was how to cheaply place the photographs on the printed page. For most of the nineteenth century engravers made copies from the photos which were then inserted with the type for print. By 1875 the Woodburytype and Albertype had replaced engraving. These methods in which light sensitive plates were used to reproduce the actual photo made beautiful illustrations with an extremely long lasting quality. However, they could not be printed with the type and were placed on a separate page. It was not until 1896 with the final development of the letterpress halftone that

## THE RED RIVER PORTRAIT GALLERY.

**A.** BARNARD begs to announce that he has fitted up a room in the house formerly occupied by Mr. Henry Hallett, where he will be prepared to wait on all who call for likenesses. He has on hand a variety of cases, to suit the tastes of customers, which he offers AT REDUCED PRICES.

*ALSO, GOODS FOR CASH, WHEAT, FLOUR,  
OR WOOD.*

February 13, 1860.







Vol. I - No. 11

MONTREAL, SATURDAY, OCTOBER 30, 1858.

[PRINTED BY J. B. TAYLOR, 101, QUEEN STREET, MONTREAL.]



Portrait of the late General Sir James D. Johnston, K.C.B.





photographs could be cheaply and efficiently placed in the media. Photographs and captions could be used to compliment the stories. With this added resource for reporting many of the traditional values held by the public concerning photography were broken down. Candid shots of the privileged members of society began to appear in the press, and previously shunned topics such as slums, poverty and racial attitudes were openly revealed to the public. The artificiality and staginess of nineteenth century pictorial photography had no place in this new world of illustrated media. One picture was worth a thousand words but in order to get a story across, a straight forward treatment of the subject was needed.

This is not to say that the profession of the artistic photographer had lost any of its prestige, the newspaper photographer was simply a different branch of the photographic field. The majority of portrait photographers had not left their studios and had little intention of doing so. Poses for portraits were still stereotyped but had become somewhat more natural. The portrait photographer considered himself to be a skilled professional and he had some justification in doing so. He not only had to be adept with his camera, but also in mixing chemicals, creating backdrops, using the proper lighting to produce the proper shading, in retouching the photos, and above all in putting his client at ease to obtain the desired effect. Every person has a certain idea of how they appear to others. If the photographer did not succeed in getting this idea across, then he had failed. The portrait photographer with his technical skill monopolized on human vanity.

What about photography in Winnipeg? The first photographer to have been in the Red River area appears to have been Humphrey Lloyd Hime who accompanied the Hind expedition West in 1858. His portfolio of some thirty photographs was published in London in 1860. The next mention of a photographer at Fort Garry appears in the *Nor-Wester* of February 13, 1860. A. Barnard informed the populace that the Red River Portrait Gallery had opened. In return for his services Barnard was willing to accept cash, wheat, flour or wood. D.R. Stiles made a similar offer on August 14, 1860 when he opened his ambrotype gallery at the American House in St. Boniface. In 1874, Joseph Langevin offered carte-de-visite portraits suitable for mounting in albums. With the incorporation of the City of Winnipeg in 1874 and the land boom of the late seventies and early eighties, the demand for photographers increased. By 1879 there were three in Winnipeg and one in Portage la Prairie. This had increased by 1890 to seven in the capital city and a photographer each for Brandon, Carberry, Emerson, Minnedosa, Morden, Pilot Mound, Shoal Lake and Virden. These men were full time professionals according to the Henderson Directory of that year and there is no way of telling how many people supplemented their income by taking photos. With a further increase in population there was a corresponding increase in photographers. By 1920 there were thirty-nine professional photo-



graphers in the city. There were the innumerable weddings to photograph; the famous visitors and the many social occasions, from the annual graduating classes to the meeting of the local snowshoe club to be recorded. Photographers such as Foote, Campbell, Mitchell and Rembrant Studios did a lucrative trade in the early 1900's photographing the local militia regiments. The trade increased just prior and during the First World War. Individual and large group portraits were taken before they went overseas. The pictures are still quite stiff and formal, possibly one of the last traditions of an age which had died and was being replaced by the explosive twenties.

The photographer was performing the same function in Winnipeg as his colleagues were all over the world. He was preserving moments which his clients felt were important. More than likely the photograph would be lost in a family album, to be brought out every once in a while during a nostalgic moment or as a curiosity piece for a younger generation. A generation to whom photography no longer presents the mystery and prestige it did to their parents and grandparents. The process itself no longer presents a mystery, but the product, the photographic image of two people looking rather severely into a camera can still invoke a feeling of wonder from those viewing a time of which they can never be a part.

"I wonder who the people are in the background?"

"It's probably Grandma and Grandad; but you wouldn't remember them, they died before you were born. Here's another picture of them. Grandad's the man on the left wearing the uniform and Grandma is on the right beside her sister. It was taken at a picnic just before the First World War."

"No kidding. I wonder if I'd like to live back then?"

"Here's another picture of....."

TRACKING DOWN AN OTTOMAN

Margery Bourgeois

In May 1973, the museum acquired a footstool or, using the proper name, Ottoman. On first examination it was noted that it was a rather sophisticated article of furniture and did not fall into the "country furniture" class.

In pinpointing the date these observations were made. The craftsmanship was excellent. There was no evidence of saw marks so the adept cabinet maker had planned and finished his ottoman well. It contained square-headed machine made nails which date about 1815-1850. The corners were glued with a concealed rabbet joint.



In a taped history from the owner, she explained the background. She saw this ottoman in her grandfather's parlour. Assuming that her grandmother, who died in 1898 at the age of 78, had acquired this ottoman at marriage as was the custom, this again coincides with the other observations affixing the date close to the mid-nineteenth century.

The human history of the artifact now becomes more important in tracing the source. The owner, aged 85, was a university-educated Saskatchewan pioneer. She was born on her grandparent's farm in East Farnham, Quebec - an English settlement near Cowansville 50 miles southeast of Montreal. In the latter part of the 18th century after the American Revolution, her English-stock family had immigrated from Vermont, U.S.A. to East Farnham, Quebec.



This village was the home of the Vilas Furniture Company but Aaron Vilas, the founder, was making plough shears and school desks at that time. Most furniture of that district was of pine and butternut. Ontario favoured maple and cherry. Birch and black walnut as trim was used by both. The design was not touched up with carvings as so often was done in Quebec or an excess of wood turnings relating to Ontario. Also the fashioning of more luxury items did not gain impetus in those provinces until after 1860. So we must back-track to the New England states or the maritimes.

In the early nineteenth century, New Brunswick was experiencing a boom of prosperity due to her vast ship-building industry. Three thousand emigrants alone arrived at St. John in June 1819. Among these were many superior craftsmen in all trades who had acquired their papers under the strictest rules. Their work could compare with the finest on the Continent. More than 75% of the fine furniture in the homes of that area was made in St. John. Thus we may have found our ottoman.

The broad scroll pattern was attributed to the style of Alexander Lawrence of St. John. The New Brunswick Museum has a record of the same style ottoman dating February 28th, 1841 at a purchase price then of 36/3. This Scottish, fully-apprenticed cabinetmaker arrived in St. John in 1817. He applied for his freeman papers in 1820, had advertized regularly in the papers and relocated his business often. He was particularly noted for fine wood carving but fluting and reeding in place of spiral carving on table legs and other decoration was his preference.

Alexander Lawrence played a large part in the development of St. John. He founded the Sacred Music Society, was a Director and one of the original incorporators of the Mechanics Institute. He received high degrees as a leading freemason. On his death in 1843, his sons carried on the business. Hence the Lawrence name plays a significant role in cabinet making in the history of St. John.

Along with other furniture acquired from this owner, we are beginning to suspect that her grandmother might have come from the maritimes. She was well educated for that period. Now we'll have to shake that branch of the family tree and see what we unearth.

SWAP AND SELL

W A N T E D

*One Lens Mirror Searchlight, #7, manufactured  
by: Chedwick Brothers, Hamilton, Ontario.*

*One Jon Brown Headlight, Model 19, manufactured  
by: Jon Brown Manufacturing Company, Columbus, Ohio.*

---

Will buy or swap. Contact:

Cliff Clarke  
Curator  
Manitoba Automobile Museum  
Elkhorn, Manitoba

## MUSEUM MEMOS

### AUNT MARGARET'S MUSEUM OF CHILDHOOD, INC., Winnipeg

The Aunt Margaret's Museum of Childhood, Inc. (a non-profit Corporation under Laws of Manitoba) held it's Annual Meeting and Luncheon for Honorary Members and Directors in March 1973.

At present, three rooms are open to the public and the collection of toys are beautifully displayed in 20 showcases. In 1974 the Museum hopes to expand by combining three houses at one location. The present Museum building, owned by Aunt Margaret (Mrs. Douglas Chisholm) gives free housing to the collection. Many toys have been donated in the past year, including 25 dolls from our Honorary Patron, Her Excellency, Mrs. Roland Michener. These are dolls that have been presented to her from various tours of other countries.

Three doll creations were made by Aunt Margaret in 1973: "Anne of Green Gables", "Lawrence of Arabia", and "Winky Brown at the Piano". It should be noted that 75% of the Museum revenue is obtained from doll repairs and sales of our creative dolls.

### BECKONING HILLS MUSEUM, Boissevain

This museum continues to attract more and more visitors - approximately 2000 in the last two months. Tours of school children, A.M.R. campers, Winnipeg Cycle Club, Horticultural Societies and Senior Citizens make it one of their stopping places. Visitors have come from all Canadian provinces, most of the United States, from Australia, Belgium, England and Norway. New exhibits arrive every week to augment the displays of historical items and pioneer articles of every kind. The Museum is staffed by volunteer Senior Citizens each day from 10:00 a.m. to 9:00 p.m.

### CHAPMAN'S MUSEUM

Reeve Ab Chapman describes himself as a man who always has something to do. If he isn't working on his farm, looking after RM of Daly business, he is acting as the president of the West-Man Regional Development Corporation or occasionally going fishing on the half mile of property he owns along the Minnedosa River.

Reeve Chapman and his wife, Harriet, have since Centennial Year, had another interest that at times seems to block out all the rest. They have one of the largest private collections of pioneer antiques in Western Canada.

The articles are displayed in five outbuildings on the farm and spill over into others. Reeve Chapman says he has enough promised items to fill another building 24 feet by 100 feet. What he has now on display includes: an old-time store complete with an authentic Rawleigh's products pedlar's case of 1921 vintage (the original medicines are still in it); the railway station house from nearby Pendennis, filled with a collection of hand-tools; another building representing an old-time library; a dining room with turn of the century china; and a building filled with kitchenware.

There are over 1,500 catalogued items in the museum complex and more come in almost daily.

It's become a real community project", says Mr. Chapman.

"I doubt if a week goes by without someone dropping something off or telling me where to go to find something," he says.

Visitors are frequent to the Chapman farm. At least one group per week from western Manitoba pays a visit and on weekends Rivers area people frequently bring out relatives or friends.

Four circle bus tours from Brandon have visited the museum this summer and senior citizens utilize it quite a bit.

There are items here which other museums would envy. Mr. Chapman says he has visited other collections and claims they don't have such things as oval bread pans or the collection of crockery that he has.

### ESKIMO MUSEUM, Churchill

All last winter we had many visitors hailing from the south, army personnel, soldiers for winter-training, coming in groups of 35 to 120 respectively and marching around for a period of approximately 20 days.

Air Force Troops were in the area six weeks in June until July 25th. Many schools in Manitoba send in organized groups to come and visit. The Morse Place Junior High has been here for the second year in succession. Other visitors, on their way further north in view of various projects, will stop on the occasions and manifest some interest. Scientists in and out of the Rocket Range are familiar visitors. The sea-lift season brings in crews from the world around for them to see, to observe and to learn.



Four new showcases installed in the Museum help display new aspects of the Eskimo life in stone and whale-bone carvings.

#### FORT GARRY HORSE MILITARY MUSEUM - Winnipeg

The Fort Garry Horse Military Museum was formed in September 1972 and work has progressed on the exhibits since that time. The Regiment's holdings of artifacts, documents, and memorabilia have subsequently been increased by significant private donations.

The museum will be open for public view in September 1973. The hours are: Sundays - 9:00 a.m. to 4:00 p.m. and Tuesdays, 8:00 p.m. to 10:00 p.m.

The museum is located in Room 103, McGregor Armoury, McGregor Street and Machray Avenue, in Winnipeg's North End.

Comments and additional information from the public and ex-servicemen are welcomed".

#### HILLCREST MUSEUM, Souris

I am writing this memo after a busy day at the museum. This afternoon we had five bus loads of Senior Citizens from Winnipeg (174 in all). They were here as one of the activities of an O.F.Y. project from the city. A visit from the W.I. of Killarney and the Circle Tour out of Brandon rounded out a very busy afternoon. We have been open from 11:00 a.m. to 9:00 p.m. July and August and have noticed a considerable increase in attendance this year - more adults particularly. The increase is probably due to publicity which museums are getting through the additional information reaching the public. Locally we have very good communication with the Chamber of Commerce and the Information Booth and Park Office which are both operated on a S.T.E.P. programme involving university girls. The girls work one shift each week at the museum for us so can pass on first hand information to the tourists at their booth. This is a good example of community involvement and seems to benefit all concerned. We received grants from both the provincial and federal governments and so have been able to carry out several improvements around the museum. We did considerable refurbishing in the down and upstairs hallways and were able to open up an alcove in the upstairs hall which would accommodate special displays. We bought some larger pieces of furniture for the dining area at a local auction. We were able to do some dirt fill and grass seeding on part of our grounds which are quite extensive so there is still much to be done in this respect. Our grounds committee were

fortunate in having Mr. Dave Brown, formerly a home grounds improvement expert at the Brandon Experimental Farm, come to look things over and he will submit a plan shortly for our consideration.

We have spent long hours working on a backlog of registration. We are finally getting all the loan and gift forms filed away with as much information as we can on each item. Some of us have been doing considerable research on our artifacts - there is no end to the amount available it seems. Sales are good in our used Book Nook and locally made ceramic mugs and trays bearing the town seal in gold are selling well.

Our hostessing is still being done by a large number of volunteers. It works out very well and for the most part these people are becoming very well informed on the articles on display. There may be some disadvantages on this method of hostessing especially when we require six each day for a ten-hour period. However, our visitors seem to enjoy meeting the local ladies, and men too, most of whom know a great deal about our past history and can converse on many subjects.

It has been our pleasure to have some of the Winnipeg boys drop in, mostly on their way to the excavations at Melita and Elva. Nice way of keeping in touch with museum personnel. You're welcome anytime!

We have been particularly happy with all the communications coming to us from the Association of Manitoba Museums. All this information we receive will certainly have its impact as times goes on.

Hope you will all look back on this summer as time well spent. Lots of hard work but so rewarding when we see the results.

---

#### HISTORICAL MUSEUM OF ST. JAMES-ASSINIBOIA, Winnipeg

As you know I'm working on a project to establish the theme of this museum as "The History of St. James-Assinibolia". It will be a while yet before the museum will be able to illustrate such a theme due to the lack of relevant collections and exhibits.

At present the museum contains a number of miscellaneous displays including Indian, Eskimo, photography, glassware, rifles, and early farm implements; as well as an early 1900 parlour setting.

We have recently acquired a two-storey log house which was moved from a location some two miles west of Headingly. It is now located on the east side of the museum building. The house was built circa 1850 by a Mr. Magnus Brown, a pioneer farmer

of the area. The floor area is approximately 18 feet by 24 feet; there are four rooms - two up and two down. Due to financial difficulties, restoration of the building will not begin until next summer.

The museum is open from 1:00 p.m. to 4:00 p.m. on weekdays and 1:00 p.m. to 5:00 p.m. on weekends. Admission is free.

#### J.A.V. DAVID MUSEUM COMMITTEE, Killarney

We have had quite a heavy influx of tourists visit us this summer, and several bus loads of Senior Citizens have been given guided tours.

Apart from this, we have nothing special to report. This coming Fall we hope to undertake a move into larger quarters.

#### KEYSTONE PIONEERS MUSEUM, INC., Roblin

"Pioneer Days" on the 30 of June, July 1st, 2nd and 3rd - with the official opening on the first of July. Mr. Cornell Wynnobel of the Museum of Man and Nature cut the ribbon. Other dignitaries were in attendance. The Museum helped Roblin celebrate it's Diamond Jubilee from July 20-24th, 1973. We entered a float in the parade and also had a steam engine and threshing machine on display at the Fair. In addition, we sponsored a variety concert.

The museum is open on weekends. We have had visitors from all across Canada, the United States and Overseas.

#### MANITOBA ARCHAEOLOGY SOCIETY - DAUPHIN CHAPTER, Dauphin

In the past twelve months there has been considerable activity in Dauphin regarding the public museum for the Town of Dauphin. The Dauphin Chapter of the Manitoba Archaeology Society has spearheaded this movement. Developments to date are as follows:

- The museum committee was formed with representatives from the Dauphin Chapter of the Manitoba Archaeology Society, Pioneer Society and the Historical Society of Dauphin.
- A grant of \$174.00 was received from the Provincial Government to assist in having a museum established.
- The museum has been named Fort Dauphin Museum and the entrance of the museum will depict an early fur company fort.

- The museum committee has commenced procedures to have the museum incorporated.
- In negotiations with the Allied Arts Council, the museum committee was granted a space of approximately 60 x 50 feet in the old Town Hall to set up displays. The intent for the near future is to have this space redecorated and during the winter months displays will be arranged and the tentative plan is for the opening date early in May.
- At a recent fair in Dauphin the museum committee had a float in the parade that depicted an old fort which created considerable interest from the people of Dauphin and we felt it was a good "kick-off" for our publicity program.

#### MANITOBA FORESTRY ASSOCIATION INCORPORATED MUSEUM

Our Museum is unique in the fact that it is a railway coach, donated by the Canadian Pacific Railway and moved to its present site when the ground was frozen. The interior was completely changed and renovated, allowing for a passage from door to door, with panels and benches for the displays, charts and models along each side.

Located at the Association's "Conservation Training Area" where over 8,000 school pupils receive instruction annually in forest conservation and environmental studies, the Museum is an important teaching aid and has developed to display the flowers, shrubs, trees, animals and birds native to south eastern Manitoba.

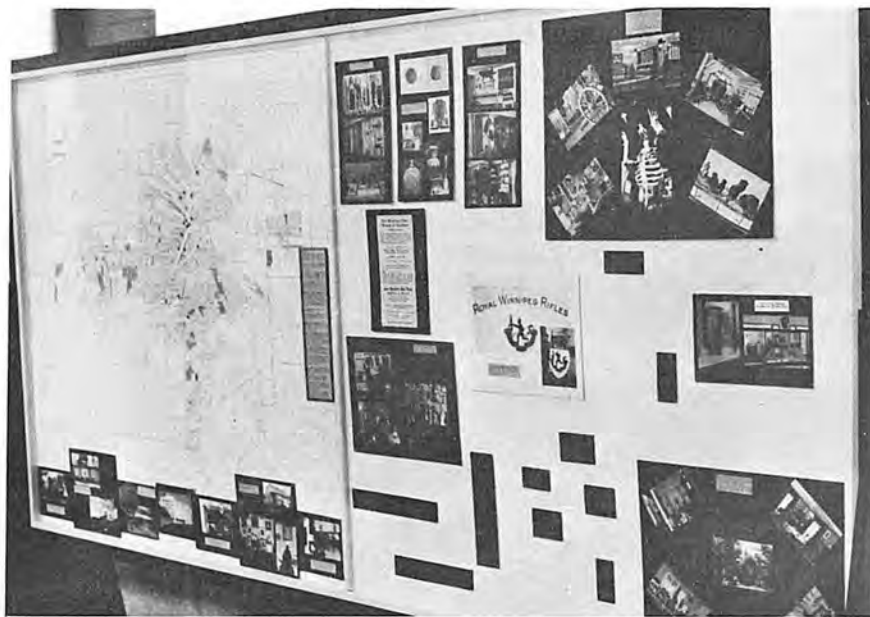
During July and August special guided tours for adults or family groups are conducted from Thursdays to Sundays at 4:00 p.m. and 7:00 p.m. and a visit to our Museum is one of the highlights included.

Museum exhibits and facilities are constantly being changed, and ours is no exception. Though operated only from May to October, with handicaps in both staff and finances, we feel it is making an important contribution in helping us to give people, particularly young people, a better understanding of their outdoor heritage.

#### MUSEUM OF MAN AND NATURE, Winnipeg

In July, the Manitoba Museum of Man and Nature prepared a visual display, advertising and promoting the many diverse museums in Manitoba. The display is located on the Planetarium level of the Centennial Centre, after spending two weeks in the Museum Foyer.





Winnipeg  
Side

The display has been attracting a great deal of attention from the public. The handouts that are distributed with the display have been reaching a great many people. The various museums that kindly supplied the photographs and literature can be assured of a great deal of good publicity.

The display indicates the appearance, location, admission and hours of the individual museums in Winnipeg and out in the rural areas of Manitoba.

If any museum still has not taken advantage of this opportunity, there is still time to send in photographs and literature.



Manitoba  
Side



PIONEER HOME MUSEUM OF VIRDEN AND DISTRICTS, Virden

We were happy for the opportunity to partake in the annual Winnipeg Folklorama through the exhibit displayed by the Point Douglas Historical Society. We commend them for spreading the word of Manitoba Museums by having asked each one in the province to exhibit an artifact in their museum through the week of festivities. This method of "sharing the wealth" of Manitoba Museums is in keeping with the new National Museums Policy.



We chose to exhibit a cherished SHELF DRAPE, handcrafted by the late Mrs. E.J. Lane in 1890. It is done in MACRAME, the ancient method of decorative knotting, now enjoying a popular period of revival amongst handcrafters, young and old. This drape, made in ecru-colored cord, is one of the items which never fail to catch the eye of the visitor to the Virden historic house. When our hostesses discuss it with visitors they also point out that in the parlour of this Victorian museum are some eight or nine other samples of ancient macrame knotting - edging the heavy green and gold draperies, edging the yellow piano scarf or gossamer "Jap" silk, trimming the many table covers or antimacassars, and even used in the leather fringe around the bottom of a mammoth black leather rocker. We hope that many Winnipeggers got in to see our Macrame at Point Douglas, and that they will take a trip our way for a worthwhile two hour tour back into the Victorian era!

This year, for the first time, our expert hostess/guides are attractively attired in Victorian dress, so that it lends an authentic air to the old house - and especially, if you stroll through the rooms, as I did one summer day when there were very few visitors about, and came upon a hostess sitting quietly crocheting in a rocking chair! In a mauve Victorian gown,

blond hair piled high - she afforded the visitor a most pleasant sight!

Many new items have been integrated into the displays throughout the ten rooms. We have followed the advice of Museums Advisor David Ross by having changed the picture in each room, by storing items which have been on display for several years, and by adding new (old) items and generally showing the visitor who has been here before, a whole new look in each room. Our donors have been most generous with items large and small, which makes it fairly easy to carry out this plan. Our most difficult problem is storage space. We are working toward a plan for an extension in the form of coach-house type of building which will blend with the atmosphere and at the same time provide storage and display space for large items.

Early this spring we were the happy recipients of an array of artifacts from the dark and dusty depths of Virden's Fire Hall building, erected about 1880. This building, like an old miser, has "collected" down through the years and has now passed into our care the following items - all a part of the heritage of this town and district:

- a solid brass cuspidor
- a Manitoba Free Press, mint condition, dated November 30th, 1872, Vol. 1, No. 1.
- an oil-burning wall lamp, tin construction, with a tall slender glass chimney.
- a box of stereopticon cards, 37 in all.
- a stone mason's huge wooden mallet, believed used in the construction of the fire hall.
- a solid brass scoop measure with wooden handle.
- a cheque-writing machine, desk size, circa 1915.
- the long-handled lamp-lighter's torch, tin construction, used when Virden had six street corner gas lamps.

All of these items are on display and we are grateful to Mayor Heglon and town staff members who had the foresight to rescue them from the refuse heap!

We are following the advice from our Winnipeg advisors and will work through the Highway Department District Engineer in our attempt to have museum signs posted on highways entering Virden. We congratulate the four museums who have been successful in procuring such signs, as we are fully aware that they must draw a large percentage of your visitors. We would be happy to hear from any of the four museums who have official highway signs, if they can suggest a successful appeal to the Highways Department.

#### ROYAL REGIMENT OF CANADIAN ARTILLERY MUSEUM, Shilo

1973 started out as an active year at the RCA Museum with a major renovation and enlargement of display area, this major task being completed by mid-May, giving us approximately an additional 2,000 square feet of display area.

We have hosted numerous groups, especially school groups in June and have visitors daily from far and wide.

A visit recently by Major General H.A. Sparling, CBE, DSO, CD, was certainly one of our highlights this summer.

We provided some assistance to the Melita Group of The Royal Canadian Legion in the form of a German 5 Centimetre .38 PAK Anti-tank Gun for display and to add to their collection of military items which is a project the Branch recently started.

#### SAM WALLER LITTLE NORTHERN MUSEUM, The Pas

The rearranging of some exhibits, with a helper from The Museum of Man and Nature, plus the renewal of cards and labels has been going on apace with the aid of temporary summer help. Now the repainting of the exterior of the Museum will keep us busy. This has to be done while the weather is fine and in the busy tourist season. Additional material also swells our collections almost daily so we can keep to our motto "Always Something New In The Little Museum". This makes the planning of an addition imperative in the near future. We cannot refuse material now offered or it may never again be available and might be lost for posterity.

#### STRATHCLAIR MUSEUM, Strathclair

When the Canadian Pacific Railway decided that they no longer had use for an Agent and station at Strathclair, the Rural Municipality of Strathclair made arrangements for the acquisition of the old station for the purpose of a museum. With the formation of a Museum Association, the task of bringing the Museum to a reality began. The building was moved in July 1972, at Fair Day, to its present location. During 1972 a group of youth, under the Federal O.F.Y. Programme, were busy preparing the building, acquiring artifacts and repairing and restoring artifacts to bring the Museum ready to be viewed by the public.

In conjunction with a school reunion, at the end of June this year, the Museum Committee put on a drive to further renovate the building and again acquire more artifacts for an opening for those attending the school reunion. A very successful opening took place with over 700 visitors signing the guest book and over \$200.00 being received in open donations besides many private donations. The Museum was also open on Fair Day and had another success on that day.

Being but one of the original Canadian Pacific Stations in this part of the country, plans were made that the Waiting Room, Office and adjacent rooms should depict a typical station of olden times. The Waiting Room is set up with a bench, pot-belly stove, railway pictures, bulletin board and old time luggage. The Office has full telegraphy equipment, old time invoices, ledgers, timetables, old safe, miscellaneous railway equipment and a similar to station clock. The adjacent rooms are being set up to portray the living quarters of a typical agent. The freight shed areas will contain the larger exhibits and those smaller exhibits which are not particularly familiar with exhibits which may be placed in the station rooms.



This year was indeed successful; we were pleased with the progress made in preparing the building; we were pleased with the reception of the public in loaning and donating artifacts; and finally we were pleased in the response of those who visited to see our exhibits and to donate funds for the furtherance of the Museum's work.



Now we are busy getting our thoughts together to improve our building and exhibits, working forward to the time when we may have an official opening and the Museum will be open for time to come. We hope that those coming after us will be able to see and enjoy the history of the pioneers and will continue on with the work that all generations may truly know the life style of the pioneers and enjoy their heritage even the more so.

#### TRANSCONA MUSEUM, Transcona

The Transcona Museum, located in the basement of the Roland Michener Arena, presents a much improved appearance with the recent installation of new tall-boy display cases and scenic murals in oil in the wild life area.

Plans are under way for a second edition of "ARTICULTURE" to be held in the Arthur Day Junior High School on Saturday and Sunday, October 13th and 14th. This is designed to once more provide hobbyists and collectors with the opportunity of displaying their skills. It is anticipated that space in the auditorium will be at a premium for this event. Additional information may be obtained from Mrs. M. Duddridge, Museum Curator, at 222-0423.

With the commencement of the school term in September, visits of school groups will be supplemented by the showing of a suitable film relating to classroom studies. An illustrated brochure of the museum will be available shortly. Visiting hours are Monday to Friday, 2:00 p.m. to 4:00 p.m. Groups by appointment.

---

#### UKRAINIAN CULTURAL AND EDUCATIONAL CENTRE, Winnipeg

Winning entries of the Manitoba Multicultural Juried Art Exhibit sponsored by and currently held at Gallery Oseredok, Ukrainian Cultural and Educational Centre were announced at the exhibit's opening on June 26 by Mr. Jullus Koteles, National Chairman, Canadian Consultative Council on Multiculturalism. In his remarks, Mr. Koteles commented on the quality of the art shown and expressed hope for the Centre's realization of a national multicultural art exhibit of this unique nature. The show was the first of this kind for the Gallery which has just completed its first year of operation during which it successfully exhibited Ukrainian artists from Manitoba, other parts of Canada as well as the United States.

Professor Jaroslav Rozumnyj, President of the Board of Directors of the Ukrainian Cultural and Educational Centre, greeted the artists and guests present commenting on the interaction necessary between government, artists and cultural institutions

for the development and growth of a culture, relating particularly to the Canadian multicultural reality.

Of the 143 entries submitted by Manitoba artists, 35 were chosen for exhibit by the jurors Professor A. Bruning, University of Manitoba Faculty of Art and Mr. Wayne Morgan, Curator, Dunlop Gallery, Regina.

The winning artists in the two-dimensional category were: Suzanne Gauthier, 1st Prize (\$100.), for a group of three pencil drawings titled "Winged Horses", "The Start", and "White Horses"; R.G. Pollack, 2nd prize (\$50.), acrylic painting titled "Sunset"; Tony Allison, 3rd prize (\$25.), silkscreen titled "Rat"; and Hugh McVarish, Honourable Mention.

Winners of the three-dimensional category were: Stanley H. Tanlwa, 1st prize (\$100.) for a clay Raku vase and covered jar, and David Moss, 2nd prize (\$50.) for a stoneware teapot, wineurn and plate.

The exhibition generated considerable interest and was covered by CBC-TV, radio and both Winnipeg daily newspapers.

Partially funded by the Ukrainian Professional and Businessmen's Club of Winnipeg, the exhibit continued through the summer.

#### The Museum:

A Diplomatic History Exhibit dealing with the Ukrainian National Republic 1917-1918 including documents, passports, currency, stamps and archive material of military leaders.

Displays of religious artifacts, folk art (including regional costumes, Easter eggs, decorative towels, ceramics, woodcarving), miniature replicas of Carpathian mountain (Hutzul) homestead, wooden church and village home.

Permanent exhibit of a simulated interior of a 19th century village home and an exhibit of Hutzul artifacts and folk art including a decorative ceramic tile fire-place.

#### Oseredok Gallery:

September 9th-28th - Michael Semak Photography Exhibit. An exhibition of 40 prints comprised of studies done in various countries including Western Canada, United States, Italy and Ghana.

Mr. Semak is presently a full-time lecturer in the visual arts program of the Faculty of Fine Arts at York University, Toronto, Ontario. Some of his clients include the National Film Board of Canada, Time-Life Books, Time Magazine, National Geographic Magazine, TV Guide, Cosmopolitan, Ontario Department of

Education and many others. He has exhibited widely in Canada, the U.S.A., and internationally - France, Russia, Japan, England, Africa, Czechoslovakia, Italy. He has had 39 one-man and group shows. His photographs are represented in such collections as the National Film Board of Canada, National Gallery of Canada, The George Eastman House (Rochester), International Fund for Concerned Photography (N.Y.C.), New School for Social Research (N.Y.C.), York University, James Van Derzee Institute (N.Y.C.). Mr. Semak has lectured extensively at various universities, colleges, galleries and camera clubs in Canada and the United States.

His is the recipient of numerous grants including The Canada Council (four grants), the International Fund for Concerned Photography, National Film Board of Canada, Ontario Council for the Arts, York University and others.

His awards include:

Excellence Fiap 1972 Diploma (only two in Canada) -  
International Federation of Photographic Arts.

Gold Medal (only six in Canada) for photographic excellence  
for one-man show on Ghana -  
National Film Board of Canada

Award of Excellence for book "Image 4" (produced by the  
National Film Board of Canada with the McGill-Queen University  
Press) -  
American "Communication Arts" in 1969.

Bronze Medal and Honourable Mention (total of four prize  
winners in Canada) out of 23,000 entries -  
Nikon International Photo Contest 1970.

---

#### GATEWAY STOPPING PLACE, Emerson

*Editor's Note: This description of the R.N.W.M.P. was prepared as a handbill brochure by the Museum and given to visitors this past summer.*

#### The Law Marches West

In the Mounted Police Blue Book for 1874, an interesting account is given in Lieutenant-Colonel French's report of the appearance of the force as it left camp for the westward march. As it may be of interest, I give it in full: We camped the first night, after a twenty-mile march on the Murray River (probably Marais River).

On our first starting we had, of course, the usual difficulties of balky horses and unruly oxen to contend with, but after a few days we had but little trouble in this respect. Our train was, I suppose, the largest ever seen in these parts; closed to a proper interval it was a mile and a half long, but from advance to rearguard it was more nearly from four to five miles, owing to the uneven rate of travel of horses and oxen, and the breaking of wheels and axles of that imposition of the country, the Red River cart. The column of route presented a very fine appearance. First came "A" Division with their splendid dark bays and wagons. Then "B" with their dark browns. Next "C" with bright chestnuts drawing the guns and small-arm ammunition. Next "D" with their greys, "E" with their black horses, the rear being brought up by "F" with their light bays. Then a motley string of ox-carts, ox-wagons, cattle for slaughter, cows, calves, mowing machine, etc., etc. To a stranger it would have appeared an astonishing calvalcade - armed men and guns looked as if fighting was to be done. What could plows, harrows, mowing machines, cows, calves, etc. be for?

But that little force has a double duty to perform - to fight if necessary, but in any case to establish posts in the West. However, we were off at last, the only man in Winnipeg who knew anything about the portion of the country to which we were going, encouraging me with the remark: "Well, if you have luck you may be back by Christmas, with forty percent of your horses". By the time the force left Dufferin the comparatively large number of thirty-one men were absent without leave, the Sioux murders of St. Joe, thirty miles west, having the effect of quickening the movements of several in this respect. I anticipated the backing out of a certain number, and fortunately brought twenty spare men, so that the force was not so shorthanded as some supposed.



## BOOK REVIEW

A Museum for the People, edited by Emily Dennis Harvey and Bernard Friedberg. Acanthus Press, Cambridge, Massachusetts, 1971. 86 pages, illustrated. \$1.95.

Cornell Wynnobel

In a period of history when institutions are again being questioned, museums are being evaluated as to their role and relevance in society. Do they perform a useful function in the 20th Century? If so, do they execute this function for the benefit of all segments of society?

These and other questions relevant to museum operation were raised at the Seminar on Neighbourhood Museums, held November 20, 21, and 22, 1969, at MUSE, the Bedford Lincoln Neighbourhood Museum in Brooklyn, New York. Out of the proceedings of this Seminar this volume was edited by E.D. Harvey, Director of Museums Collaborative of New York and B.L. Friedberg, Senior Associate with the New York Foundation.

The Seminar opened with the hue and cry of the 60's and 70's - relevance. Are museums relevant to the society which they serve? Are they the keepers and preservers of a society's treasures and assorted cultural paraphernalia or are they places where people can come and work together and share the best of their culture? The consensus, at this Seminar, was that neighbourhood museums fail to communicate and gain the participation of the people they serve. The main grievance was that museums, on the whole, were not staffed by people who adequately represented a cross-section of the community which they serve and thus are not in tune with its needs. People who live within the museum's immediate hinterland were felt to be more sensitive towards the mood and needs of its population. For example, how could a white museum director, who lives in the antiseptic suburbs, relate to the needs of a black neighbourhood infested with rats and roaches and burdened with inadequate housing? In many respects, communications have already broken down because of race and color. The minority community, especially if it is black, feels that the neighbourhood museum is nothing more than an agency designed to force white culture upon them in a very subtle manner. In almost a Marxian sense, the minorities wish to be in control of their own culture and thus have their museums run by their people.

The 19th Century view of a museum has to alter, from that of being a keeper of vast collections, preserved for some future, unspecified generation, to a dynamic organization which reaches beyond its walls to distribute the artifacts for the use,

enjoyment and education of many. It was conceded that museums should alter their philosophy or else run the risk of having that very function disappear. "You can only be a service to your community as you make your services relevant to it."

It was felt that one of the museum's first functions is to reinforce and cultivate the cultural identity of the community which it serves. It is the museum's duty to expose the social problems inherent in the community and influence change. Many of the delegates, at this Seminar, felt that a museum could expose the problems of discrimination, pollution, inadequate housing, etc. Thus by improving the physical atmosphere of the community, the cultural atmosphere will be regenerated and heightened.

Diversity and decentralization of museums became an issue at this Seminar. The large, urban museums were seen as vacuums which drew in great amounts of exhibit materials. A program of decentralization of museums would disperse artifacts to extension museums in diverse cultural neighbourhoods.

The book reveals many of the social ills which are present in contemporary American society. The social tensions which have been present in other American institutions have finally come to the traditionally quiet atmosphere of the museums. Racial tension is one of the main problems with which American, as well as Canadian, museums must come to grips with.

The book also reveals that there are many people within the museum community who are ready to make these changes in museum philosophy. But are they really? How many of the proposals and solutions raised at this Seminar are but empty rhetoric? How many of the museum directors and people directly involved in programming, at this Seminar, were carried away with the exuberance of the innovative and radical few? The proceedings of the Seminar revealed very little opposition to the new ideas. How many of the people, who agreed with all the proposals that were put forward, went home to their respective museums and continued to run their institution by way of the same age-old methods? In addition, how many of the delegates on both ends of the spectrum of museum philosophy would be willing to meet each other halfway and formulate a new and relevant philosophy?

Fortunately, Manitoba museums do not have these great social problems of race and color, or do they? We should not feel secure for these problems probably lie just over the horizon. Now is the time to anticipate these problems and create conditions so that they will not become an issue. Museums are for people and this is the sole reason that its activities should be geared towards the living generation, no matter what their color or cultural outlook may be. The philosophy of a museum has to be altered to fit the mid-twentieth Century environment before the almost unhealable tension that the eastern seaboard of the United States is experiencing, becomes a reality in western Canada.