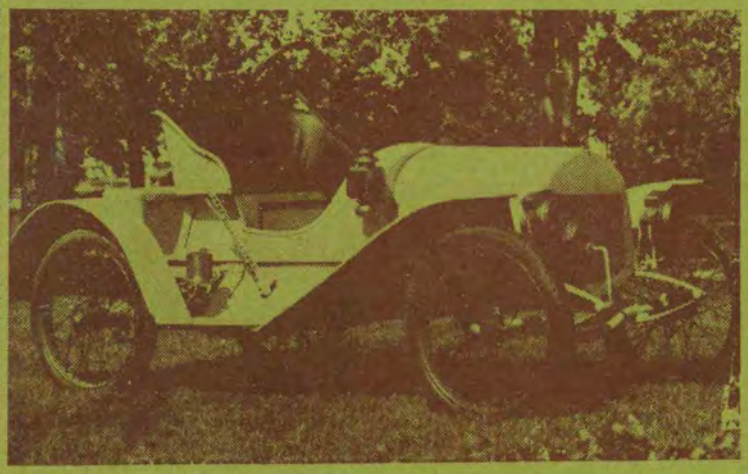
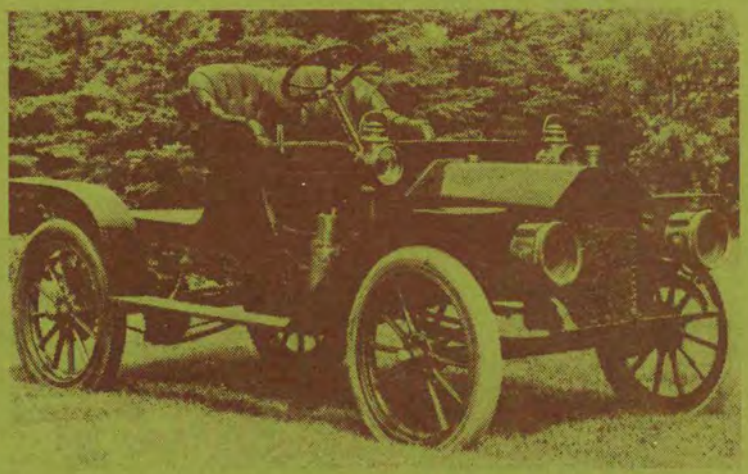
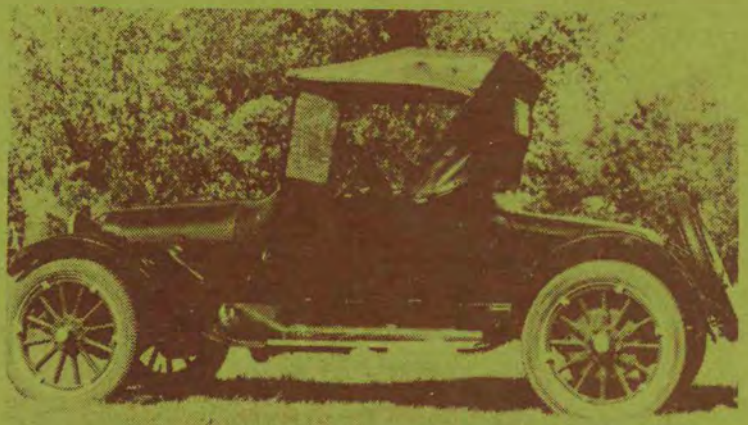
THE GRANDE NEW DAWSON & HIND QUARTERLY EPISTLE

VOL.3 NO.1 DECEMBER 1973







MANITOBA ANTIQUE AUTO MUSEUM ELKHORN, MANITOBA

A QUARTERLY PUBLICATION OF THE ASSOCIATION OF MANITOBA MUSEUMS

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THE GRANDE NEW DAWSON AND HIND QUARTERLY

A publication of the Association of Manitoba Museums

AIMS OF THE ASSOCIATION

Object

The advancement of museum services in Manitoba by:

a) promoting the protection and preservation of objects, specimens, records and sites significant to the natural and human history of Manitoba;

b) aiding in the improvement of museums as educational institutions;

c) acting as a clearing-house for information of special interest to museums;

d) promoting the exchange of exhibition material and the arrangement of exhibition;

e) co-operating with other associations with similar aims, and by;

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

Invitation to Membership

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

Activities and Projects

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

a) the publication of a regular newsletter and/or quarterly to discuss the activities of 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.

NEWS AND VIEWS

Jim Stanton

One of the best known museums in Manitoba is owned by W.S. Dunlop. Bill is delighted because of a recent issue of the Chicago Tribune, Travel Section, which referred to his museum as "one of the more significant tourist attractions of Winnipeg". Perhaps others could take a lead from the way Mr. Dunlop advertizes his museum.

The recent Co-op Newspaper featured an article by Second Vice-President Watson Crossley. In it, Mr. Crossley demonstrates his journalistic abilities and provides a nice description of his museum and how it came into being. You'll note that Watson wrote the article himself; perhaps another good way to let your community know about the museum.

The Manitoba Museum has opened its latest gallery, dealing with urbanization. It focuses on a day in 1920 and provides the visitor with a very real visual and tactile experience. The gallery was opened on New Year's Eve by Lt.-Gov. W.J. McKeag and Premier E. Schreyer. It's a fine addition to the permanent exhibit halls and well worth a visit.

David Ross is Acting Chief of Human History at the Museum of Man and Nature following the resignation of Jim Stanton. David is well known to the museum community and is busy now supervizing the Museum Advisors.

As a result of a grant from the Secretary of State, under the National Museums Programme, the Province of Manitoba is fortunate to have the services of three new Museums Advisors. They are Ross Bond, Warren Clearwater and Ihor Pona. Many of you know Ross and Warren. They were involved in the On-Job Training Programme and participated in a number of A.M.M. Seminars. Ihor was most recently at the Ukrainian Cultural and Educational Centre. A detailed report will be available on this programme later on.

Mrs. Marge Bourgeois is the new Secretary-Treasurer of the A.M.M. Marge has written a number of articles for the Quarterly and was involved in collecting and authenticating artifacts for the Urban Gallery.

The National Museums Policy has provided funds to continue the On-Job Training Programme in Winnipeg. Personnel selected for this programme are John Schneider, Rosalie Cox and Timothy Worth.

A new foundation has been established in Canada. It is called the Carling Community Arts Foundation and is dedicated to Canada's multicultural traditions. It is interested in supporting and encouraging programmes like folk arts, cultural and educational activities, and specific ethno-cultural programmes. For further information, contact:

Mrs. Marie L. McCormick
General Manager
Carling Community Arts Foundation
79 St. Clair Avenue, East
Toronto, Ontario
M4T 1M6

The Banff Centre will be running a number of seminars in 1974 dealing with museums management. To obtain information and a calendar contact:

Mr. George Moore
Director
Cultural Resources Marketing Programme
Banff Centre
Banff, Alberta

You should be on their mailing list as they have a number of interesting museum oriented courses each year.

Historic Sites Seminar

A seminar dealing with historic sites will be held in Edmonton early in 1974. Anyone interested in attending or finding out specific information should contact:

Peter Hawker
14619 - 89th Avenue
Edmonton, Alberta

Information has been received from the R.C.M.P. of a Conference to be held in Lethbridge from 12-16 May 1974 that might be of interest to our membership. Sponsored jointly by the Historical Society of Alberta and the University of Lethbridge, it has been designed to appeal to both amateur and professional historians. Speakers and topics included: S.W. Horrall, "The March West", D.H. Breen, "The Mounted Police and The Ranching Industry", H. Klassen, "The Mounties and Canadian History", and H. Dempsey, "Writing-on-Stone".

In addition to the talks, tours will be arranged to historic points of interest in the area. As 1974 is the Centennial of the arrival of the N.W.M.P. in Alberta, special cele-

brations have been planned at a number of places, including Fort MacLeod.

Application forms and further details may be obtained from:

Alex Johnston, Chairman
North-West Mounted Police Conference
Box 974
Lethbridge, Alberta T2J 4A2

You'll notice a new feature this issue, entitled Letters to the Editor. We hope that this will become a regular occurrence to open up communication on common issues.

Of interest to Manitobans is the forthcoming opera called La Lègende du Vent. It was written by our former President Marius Benoist. The opera features an all Canadian cast and will be shown on the CBC on 10 March 1974 at 8:30 p.m.

LETTERS TO THE EDITOR

Dear Sir:

Rural Manitoba Museums are faced with a problem!

This problem refers to Museums that are:

Registered with the Provincial Government as:

1. *A non-profit organization.*
2. *Incorporated under the Companies Act.*
3. *Exempt from Dominion and Provincial Income Tax.*

As these Museums complete their plans for expansion to hold their artifacts, which are steadily coming in, and become larger and larger, the assessment rises as do the taxes. You are only able to charge a reasonable admission. In this type of Museum, your income and operating expenses must come from this source.

If taxes continue to increase according to expansion, it could be possible that your income would not cover your expense. Therefore, could it be possible to have this type of Museum not assessed?

Clifford Clarke
Box 266
Elkhorn, Manitoba

MANITOBA ANTIQUE AUTOMOBILE MUSEUM — Clifford Clarke

The Manitoba Antique Automobile Museum came into existence when a building was erected to house one man's dream come true. The late Mr. Isaac Clarkson started this fantastic collection in his very young years. He travelled thousands of miles collecting car parts, studying early models, taking measurements and talking to automobile experts.

In 1966 the first portion of the Museum, 56 feet by 100 feet, was erected to house part of the collection of restored vintage cars, also many pieces of furniture and dishes used by the early settlers. Steam engines, original plows, seeders and other horse-power machinery were stored outside of the building.

A Board of Trustees, known as the Manitoba Automobile Museum Foundation, was incorporated March 30th, 1961. This Board is in perpetuity with officers as follows: the Mayor of the Village of Elkhorn, three of his elected council, two members of the Municipality of Wallace Council, the Bank Manager is always the Treasurer, a curator and an appointed secretary.

The doors are officially opened each year from May 1st to the 31st of October with Curator, Cliff Clarke, ready to assist the tourists on guided tours of the Museum. He was assisted during the past year by three students who had secured employment through the S.T.E.P. programme. With this assistance the history and origin of each car was compiled and set in reading stands, individual artifacts were numbered and catalogued, and a brochure of interesting items in the Museum was printed in booklet form and is now available to the public.

The one light 1914 Briscoe is a popular car among the car buffs and photographers. It is in running condition

This small attractive car is a 1909 Metz, being a very rare auto, with not many of its kind still in existence. It has a two-cylinder, air-cooled motor, friction drive, and is still in running condition

The Reo - a two cylinder, water cooled motor, with chain drive. It is in running condition

The Museum plays host to approximately 15,000 visitors during the year. Tourists have come from Finland, Germany, Belgium, England, Scotland, France, Ireland, Puerto Rico, all parts of the United States and Canada.

As another year begins, plans are already in progress. The Automobile Museum Foundation has received a $25,000. grant from the National Museums Policy in Ottawa to put on a glass front to the building and extend the building 80 feet at the rear to make more space available to house more of the collection which is at present housed in several sheds. The front will take on a new attractive look with a heated office and show window.

Work will commence on the building as soon as weather permits. We are looking forward to another busy season.

One of the steam engines on display at the Manitoba Automobile Museum. During the summer this steamer is steamed up and is an added attraction on Sundays

FANTASY AND FOLKLORE

Kathy Roos

Editor's Note: The following article recently appeared in the first edition of LOCUS, an exciting, new bi-monthly newsletter published by the Manitoba Museum of Man and Nature.

> "Whenever in many callings the knowledge, experience, widsom, skill, the habits and practices of the past are handed down by example or spoken word, by the older to the new generations, without reference to book, print, or schoolteacher; then we have folklore in its own perennial domain, at work as ever, alive and shifting, always apt to grasp and assimilate new elements on its way. It is old-fashioned, gray-or-white-headed perhaps, fast receding from its former strongholds under the impact of modern progress and industry; it is the born opponent of the serial number, the stamped product, and the patented standard".
>
> Marius Barbeau

Folklore, as oral narrative, embraces many and varied forms. The form being the vehicle for the narrative itself, the content of which almost inevitably is didactic in nature. This element of instruction is not, however, the only important aspect of folklore. Folklore, in all its forms offers a consciousness-altering "high", for those who are willing to suspend for a time their involvement in the so called "real world" of serial numbers, stamped products and patented standards. To a generation threatened by, and we might add, quite dependent on, technology and automation, this supension or escape is often more real than not. J.R.R. Tolkien, author of "The Hobbit" and "The Lord of the Rings", makes this point very clear. "The notion that motor cars are more 'alive' than, say, centaurs or dragons is curious; that they are more 'real' than, say, horses is pathetically absurd".

The various forms of folklore can be delineated, if only in somewhat overlapping generalities, categories, or genre. It is even difficult to make the distinction between sacred and secular. We have all been exposed to, and quite likely even involved with some form of folklore, at some time in

our lives - folklore is unavoidable.

Myth, as a form of folklore, is most often a sacred narrative which explains a world order that is rationally incomprehensible, and at the same time gives sanction to a particular social and religous system. Myth gives order to the void as well as meaning and control to those questions which cannot be answered. Our own culture is permeated with myth. Myths of creation, destruction and heros are very much a part of our lives. The sacred narrative is believed to be "real" but at the same time other-worldly - an interesting paradox. It has been said that myths are "vehicles of communication between the conscious and the unconscious, just as dreams are". Reasons alone cannot hope to explain all human or universal motives - myth indeed aids in bridging the gap as well as giving a symmetry to the abyss. "The transformation from fact to myth is endlessly fascinating".

Legend is another form of folklore that is generally secular in nature. Legends often deal with historical humans - heros, and are concerned with the cultural order and specific cultural customs. The epic is much the same as legend, however, it often employs more than one form of folklore in order to deliver its message. An epic may contain both legend and myth as well as the fairytale or merchen.

The fairytale, as we are all aware, employs the fantastic. The figures are often supernatural and live in a world of magic - everything is alive and capable of response. Fairytales are not generally believed to be historically true, but are believed, if not somewhat temporarily. The fairytale allows one to transcend all that is practical - everything is possible, not limited by the three dimensional world. "Once upon a time" is only a diminutive effort of the storyteller which serves to bring his or her audience into the fantasy, and "they lived happily ever after", in its most simple form, a bridge for re-entering the practical world.

The oral stories, as well as those which have been captured in print and therefore suspended from oral tradition - not inadmissable as folklore, serve particular, valuable and necessary cultural functions. Without at least some folklore, life would indeed be intolerable, a totally logical, mechanized society. One has only to imagine a world without the sacred lore of the Bible, or people who could not learn to live until they are able to read for themselves. A child knows his world and its peculiarities only through oral tradition. How much more ineffective would learning to tie shoe laces be, from a book.

Folklore then, does have some inherent universals which can be recognized as being useful, if not necessary. Folklore fulfills a human desire for fantasy and an altering of consciousness which some go even further and claim to be "an

innate psychological drive". Folklore provides entertainment, it has as well, an aesthetic purpose. The folktale-myth or any other form of folklore serves to educate the individual into a particular social system. It puts forth, in ordinary and fantastic form, accepted behavior patterns of a given social order, and also those aspects of human behavior which are not acceptable to society at large. As well as educating the individual into a social system, folklore serves as a release of tension from that system. Folklore as such, is not necessarily believed to be truth, but it works in suspending our "real world" for a time, or even serves to bring that "real world" into the world of fantasy or altered consciousness.

The fantasy novel which often springs from folklore, or at very least, the desire for fantasy, is growing in popularity almost as quickly as are the tensions produced by today's mechanized, and mind boggling society. Books intended for children are being read, and learned from by adults. Authors such as J.R.R. Tolkien, C.S. Lewis, T.H. White, William Morris and numerous others who are masters of the fantastic, are being devoured by thousands of adults, perhaps because we do have an innate human need to alter our consciousness, and perhaps because our "real world", the one we are required to function within, is driving us to seek other and maybe even better worlds. One perhaps, such as "The Once and Future King", by T.H. White, from which the following is quoted:

"What would you like to be?" asked Merlyn.

Wart looked out of the window, listening to the thrush's twice-done song of dew.

He said, "I have been a bird once, but it was only in the news at night, and I never got a chance to fly. Even if one ought not to do one's education twice, do you think I could be a bird so as to learn about that?"

He had been bitten with the craze for birds which bites all sensible people in the spring, and which sometimes even leads to excesses like bird's nesting.

"I can see no reason why you should not," said the magician. "Why not try it at night?"

"But they will be asleep at night".

"All the better chance of seeing them, without their flying away. You could go with Archimedes this evening, and he would tell you about them".

"Would you do that, Archimedes?"

"I should love to," said the owl. "I was feeling like a little saunter myself".

There is a new anthology in the Museum library. It is entitled Folklore in Winnipeg, written by Kay Stone and the students of her University of Winnipeg class, "Canadian Folklore and Mythology". The anthology runs the gamut of folklore, from "Polish Tales in Canada", "Witigo Legends" to an essay on "Grafitti" by the Museum's own David Williams. The anthology is informative, scholarly and a fascinating way to become more familiar with the many facets of folklore - in our own city.

An illustration from a book by J.R.R. Tolkien

MAKING AN INDIAN TIPI FOR CHILDREN

Doreen Romanow

The Indian "Tipi" class was one of the programmes offered by the Manitoba Museum of Man and Nature's Education Department. It was approximately fifty minutes in duration, and geared to children in grades four through six. We have had younger students, some handicapped children and young adults. This programme was very successful and gave us much satisfaction in being able to present it.

The volunteers all had their own style of presenting the "Tipi" class. Basically we dealt with the Indian tribes of Manitoba before the influx of settlers. We used a map to show where the tribes were situated in Manitoba (Figure 1) and also pointed out the tribes that once lived here and told the reasons for their leaving.

Figure 1

Our main objective was the Plains Indians with their portable dwelling, the "Tipi". Because they were nomadic people, they needed a dwelling that could readily be put up or taken down. The buffalo, being their main source of livelihood, provided the hides for their dwellings. Straight, thin trees, possibly poplar or birch, were used for the framework.

The making and erecting of the tipi was strictly the woman's job! We showed the children the tools needed for this work: a hammerstone for pegging the hides to the ground - sometimes

Figure 2

Tools used in construction of a tipi

Figure 3

Another use of a travois - that of a ladder!

Figure 4

Students from Stonewall at work with their teacher

Figure 5

Building a tripod base

Figure 6

Front view of the completed tipi

Figure 7

The tipi from the back

laced as on our miniature frame, a flesher for removing the meat and fat, a de-hairer for removing the hair, sinew for sewing the hides, and a stone adze for chopping down the trees (Figure 2). We compared a piece of rawhide with one of the tanned leather and the children could readily see why tanned hides were used. The tanning process was explained as well as how the hides were sewn. Showing a model travois, we explained the dog was first to pull it, then later, the horse, bringing into use a larger travois. During the construction of our demonstration tipi we showed another use of the travois - one of a ladder. (Figure 3)

The painting of the tipi was the man's right. On the liner he might have painted his war deeds. Sometimes the tribal historian or medicine man painted designs on the outer cover. The women who made the tipi were especially honoured.

The programmes were geared to include class participation, therefore, we had the makings for three tipi which, when assembled, stood about two feet high. The class usually was divided into three groups, sometimes only two if the class was too small. With the help of a volunteer, occasionally a teacher (Figure 4), the children proceeded to build their own tipi. The class shown is one from Stonewall and they are preparing to set up their tripod base. Another group (Figure 5) are placing the additional poles into the tripod base to form the frame. After tying the cover to the lifting pole, it was put in place and the cover brought around to the front (Figure 6) and pegged closed. With the door in place and the poles in the smoke flaps, the children proudly display their efforts (Figure 7). They take note that the smoke flaps are what makes a true tipi.

It was desirable to have the children take a tour of the gallery either before or after the tipi class as there they were able to go into a full-scale tipi.

A GUIDE TO ORAL HISTORY INTERVIEWING

Rob Gillespie

Manitoba has a wealth of oral history yet to be recorded. The community museum can play an important role in accomplishing this. The interviewer should have an excellent background in the local history of the area being investigated. This is essential in order to detect exaggerations or inaccuracies while auditing the tape so that a note can be made of them in the folder which should accompany the tape. The advantage of a volunteer from a local museum doing the interview stems from the fact that in most cases it is unnecessary to breakdown the wall of reserve so often present at the beginning of interviews between strangers. In many cases he will have personal knowledge concerning the subject. Hopefully he will not let this personal touch interfere with the objectivity of the interview since this will seriously detract from the value of the tape. Before jumping right into an interview, it is advisable to decide upon the theme the interview will take and what questions are essential to accomplish this. These questions could then be mailed or delivered to the subject a day or so before the interview, giving the individual some time for preparation. The easiest way to start would be to gather a general history of the specific area, and from these the most important topics can be discovered and explored in greater detail. The following is an example of an instruction sheet given to novice interviewers at the Manitoba Museum of Man and Nature. Please do not hesitate to contact me at the Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba should you have any questions regarding oral history interviews. GOOD TAPING!

UTILIZING THE ORAL HISTORY COLLECTION

I. INTRODUCTION:

The Human History Division of the Manitoba Museum of Man and Nature has assembled a collection of over five hundred taped interviews dealing with various topics relating to the history of Manitoba. These interviews were done by various groups and individuals associated with the Museum. Major portions of the collection consist of interviews with Hong Kong Veterans, Ukrainian pioneers, Ontario British and Jewish pioneers.

The purpose of the collection is three-fold. First, it provides an excellent source of primary research material dealing with Manitoba's history. Secondly, it provides a source of material for utilization in various audio-visual programmes both in the public media and in educational institutions. Thirdly, these interviews add a personal "human interest" perspective which is often lacking in the study of history.

II. PARTS OF THE COLLECTION:

1) Index

The index to a tape lists the subjects the donor speaks about and the footage (place on the tape) of each subject. The indices are arranged in alphabetical order, by the name of the donor. They are stored in the filing cabinet.

2) Master Number Index

Each tape is assigned a number. The Master Number Index is simply a list of all interviews in numerical order.

3) Cross Index

The Cross Index is an alphabetical listing of various topics such as education, employment, immigration, politics, religion, wars, etc. Under each heading is a list of all the tapes which contain information on that subject, and the footage of the information on the tape.

4) Tape

All the interviews are stored on reel-to-reel tapes, which are identified by number and name of donor.

III. INFORMATION:

First let us assume that you want to find an interview done by a particular person:

1) Find the Index to the interview by looking under the persons name.

2) The Index will give you the name, and number of tapes containing the desired information. It will also give the footage of the information on the tape. Copy all this down.

3) Using the numbers, find the tapes you need. (Remember tapes are stored in alphabetical order).

4) Once you get your tapes and place them on the machine, wind them until you reach the desired footage. The footage is only an approximation so it is usually best to stop a few feet short of the desired spot.

If you cannot find the topic you are looking for in the Cross Index you will have to go through each Index looking for mention of it.

NOTE:

Every time you remove an index file be sure to insert an "Out Guide", with your name and the file name on it.

IV. ADDING TO THE ORAL HISTORY COLLECTION:

1) Before going out to do an interview make sure you have a set of questions ready and that you have enough background in the area to ask further questions if this becomes necessary.

2) Ensure that you know how to operate the equipment.

3) Ensure that the equipment is operating before you leave, and be sure that you have enough tape with you.

4) Try to do the interview in a quiet area where you will not be disturbed.

5) If at all possible, interview only one person at a time.

6) Talk to the donor before you begin to tape to relax him/her and get him/her thinking along the lines you want for the interview.

7) Try not to rush the donor, allow him time to develop his answers.

8) Be sure to thank the donor profusely, even if the interview is useless.

9) On return:

   a) Make an index for the interview.
   b) Ensure the tape is given a number.
   c) Enter the contents of the interview in the Cross Index.
   d) Make certain that index and interview tape are in the proper place.

REMEMBER!

A mistake once made is difficult to correct. Be certain of what you are doing before you do it. If you are uncertain - ask.

MANITOBA TOURIST RECEPTION CENTRE SURVEY 1971

H.N. Nixon

Editor's Note: Readers might be interested to note the statistics as they apply to museums and historic sites. This sort of information is valuable to have when seeking community support for your museum.

INTRODUCTION

This report outlines the activity interests of Canadian visitors to Manitoba in 1971. The information was gathered from the visitors as they registered at one of the provincial tourist reception centres. During this registration the visitors were asked to complete a short questionnaire.

The questionnaire on activities and interests was worded as follows:

Please check any of the following interests and activities which you and your party will be looking for as part of your visit to Manitoba:

( ) Fishing
( ) Historical Sites
( ) Hunting
( ) Museums
( ) Swimming
( ) Musical Events
( ) Boating
( ) Plays or Live Theatre
( ) Waterskiing
( ) Sporting Events
( ) Night Clubs
( ) Shopping
( ) Skiing
( ) Snowmobiling
( ) Canoeing
( ) Other

A total of 9,015 usable questionnaires were completed during the summer of 1971. A similar survey in 1970 produced a total of 8,889 usable responses. Table I on the following page outlines the results for three years.

Interest in all activities except night clubs and "other non-specified activities" declined in 1971 compared to the centennial year. The declines were most noticeable in musical events and live theatre which fell below the 1969 levels.

TABLE I

Percent of Respondents Expressing Interest

	1969	1970	1971
Fishing	11.9	12.1	11.8
Historical Sites	51.8	60.0	57.1
Hunting	2.1	1.6	1.4
Museums	39.3	50.7	48.8
Swimming	24.3	32.7	24.2
Musical Events	10.8	15.2	8.8
Boating	8.0	9.0	7.1
Live Theatre	12.8	15.5	9.7
Waterskiing	3.7	2.7	2.1
Sporting Events	8.0	9.8	7.9
Nights Clubs	10.4	10.8	11.4
Shopping	32.1	39.5	37.9
Canoeing	3.3	3.6	3.1
Other	19.3	36.5	41.0

The Canadian visitors in 1971 tended to have greater interest than American visitors in swimming, musical events, night clubs and shopping. They have less interest than Americans in all other activities particularly fishing and hunting. (Table II).

On the average, the Canadian visitors note 2.7 different interests. This ranges from a low of 1.8 for visitors from P.E.I. to 3.0 for visitors from Quebec and compares to the overall American average of 2.9.

TABLE II

Percent of Respondents Expressing Interest 1971

	Canadians	Americans
Fishing	11.8	24.1
Historical Sites	57.1	59.0
Hunting	1.4	2.8
Museums	48.8	50.3
Swimming	24.2	17.4
Musical Events	8.8	8.1
Boating	7.1	12.2
Live Theatre	9.7	11.7
Waterskiing	2.1	2.6
Sporting Events	7.9	12.6
Night Clubs	11.4	9.6
Shopping	37.9	35.4
Canoeing	3.1	4.3
Other	41.0	42.6

When the interests of the visitors are outlined province by province, only small variations show up, especially as compared to the regional patterns in the United States which vary considerably. (Table III).

TABLE III

Percent of Parties Expressing Interest

Activity	British Columbia	Sask.	Alberta	Ontario	Quebec	Maritimes
Fishing	12.5	15.3	18.0	11.6	7.6	7.1
Historic Sites	55.2	49.6	49.8	57.6	66.5	53.4
Hunting	1.5	1.1	1.8	1.4	1.0	2.8
Museums	44.4	43.5	42.1	49.1	59.4	45.6
Swimming	26.0	23.8	29.0	23.3	23.7	25.7
Musical Events	11.0	9.5	7.3	8.0	12.9	7.4
Boating	7.3	9.7	11.4	6.1	6.6	9.2
Live Theatre	11.2	10.3	10.0	9.0	11.7	9.4
Waterskiing	2.1	1.9	3.4	1.8	2.7	2.0
Sporting Events	9.9	10.1	9.6	7.4	7.3	6.4
Night Clubs	11.4	12.1	11.4	10.6	12.8	15.8
Shopping	34.7	36.2	32.8	39.1	38.4	39.4
Canoeing	2.8	3.1	4.7	2.9	2.5	4.3
Other	32.4	39.5	33.0	42.8	44.8	43.0

The western provinces generally are more interested in the active outdoor pursuit while the eastern provinces lead in the passive activities. Alberta visitors have the highest ratings in fishing, swimming, boating, waterskiing and canoeing, while Saskatchewan shows greatest interest in sporting events. Ontario visitors are average in most catagories while Quebec leads in historical sites, museums, musical events and live theatre. The Maritime Provinces lead in hunting, night clubs and shopping. This pattern stays essentially the same as was reported in 1970.

THE COOPER

Elaine Kisiow

The trade of coopering, otherwise known as barrel-making, has more than a century-old tradition behind it. Wooden barrels, because of their excellent ability to withstand leakage and thereby sustain the desired texture and flavour of a particular food, became an important wooden product. Consequently, all types of foodstuffs that had to be preserved for either short or long periods of time were stored in various sizes of wooden barrels.

Although coopering is a dying trade there are still a number of people who are well acquainted with the craft. In my search for a cooper I was more than fortunate enough to locate Mr. Dave Flush. Mr. Flush has been making barrels for a living all his life. He still continues his trade today. Dave Flush learned his trade, coopering, at the early age of eight from his father in Russia. When Mr. Flush arrived in Winnipeg, Manitoba, Canada, in 1928, at the age of fifteen, he naturally brought along his profession with him. Mr. Flush's optimism in his ability to find a job in his trade did not go unwarranted. The second day after his arrival in Winnipeg, a Winnipeg barrel firm, known as Winnipeg Cooperage Co. Ltd., offered him a job making wooden barrels. Although, today, Mr. Flush only alots Saturday mornings of his five-day work week in the shop to building and repairing wooden barrels, he certainly has not forgotten his craft. This was clearly indicated in our interview and accompanying photographs of Mr. Flush at work at his trade.

Mr. Flush's initial employment with Winnipeg Cooperage found him working with five other men, all thoroughly acquainted with coopering. All six men worked on various aspects of making wooden barrels, which would look like, according to Mr. Flush, today's modern assembly line procedure found in various factories and industries. One can thus imagine to what extent wooden barrels were in demand. According to Mr. Flush, just about everyone bought wooden barrels for one purpose or another, for every type of food imaginable - from preserving pickles to liquor and everything in between. Besides the individual buying wooden barrels for personal domestic use, large meat packing companies, such as Swift's and Canada Packers, purchased literally hundreds of barrels for storing and preserving meats such as pork and bacon.

In 1928 the price of an average size wooden barrel, which was forty gallons, was approximately $2.50. However, just as everything has a tendency to increase in cost over the years, so does a wooden barrel. Today, to buy or have a wooden barrel made for a customer, costs in the range of $30.00.

At the time that Mr. Flush began to work for Winnipeg Cooperage, his wage was $30.00 a week. Coopering was one of the better paying professions in 1928. However, there were many people who disbelieved and laughed at Mr. Flush when he told them what he was earning. How was it possible that a fifteen year old boy could be earning $30.00 a week being a cooper? Possible or not, Mr. Flush was a source of envy among people who knew of his position.

Every cooper has his own set of tools. The tools that Mr. Flush used in coopering over the past forty-five years were brought with him from Russia. The few tools that Mr. Flush found available in Winnipeg were purchased at Ashdowns Department Store. The tools that Mr. Flush did buy ranged in price from $18. to $20. Even in 1928 cooper tools were considered to be fairly expensive to purchase.

Over the years, as coopering has become a dying trade, Mr. Flush has begun to discard many of his tools. He feels that within the next few years he may not even use the remainder of his tools. The necessity of a cooper is gradually fading away. Mr. Flush said that if we had come 25 or 30 years ago he would have been so busy making and repairing wooden barrels that he would have had little time to talk to us about his trade. However, even though coopering is no longer strongly in demand, Mr. Flush was busy enough to show us his skill and craftsmanship in the process of making a wooden barrel.

Making a wooden barrel involves a great deal of skill and craftsmanship on the part of the cooper. In building a wooden barrel, the cooper must rely on a great deal of procedural work and technique to finish the product. However, the success of the wooden barrel, no doubt, rests heavily on the cooper's ability to skillfully wield his knowledge of building barrels that he has gained from his trade over the years.

Building a wooden barrel involves a number of intricate steps before it is successfully completed. Basically, there are three steps involved in building a barrel. The three steps include:

a) Dressing - preparation and shaping of wooden staves
b) Raising - assembling of staves and barrel cover
c) Gathering - completion of the hooping to produce the finished cask

a) Dressing:

The initial step in the "dressing" procedure is the preparation of the wooden barrel staves from oak wood. The size

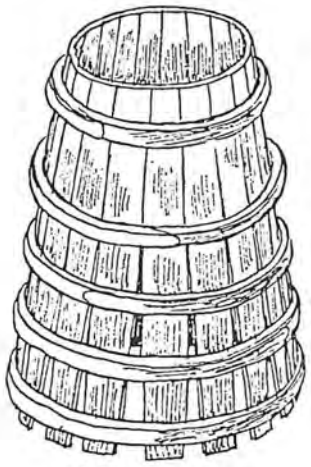
of the staves are cut to measure the desired size of the cask. A rough stave is first "axed out" from the oak. It is then "dressed" or shaved into shape with a tool called a jointer.

Trimming stave with a jointer

A jointer is a stationary tool held in place by putting one end of the tool on some type of level plane and supporting the opposite end against the cooper's legs. The jointer is also supported by two wooden legs as well as resting on the floor. The work of the jointer is to shave the stave into the appropriate size for the cask. The stave is held in place along the top of the jointer and moved in a back and forth motion along the blade that is located in the middle of the jointer. The skill of the cooper must be very accurate as each stave must be a duplicate of the other to ensure a liquid tight wooden barrel.

b) Raising:

"Raising" is the process whereby the staves that were made in the "dressing" stage are prepared to be assembled for hooping. As well, the cover for the barrel is made and the grooves in which the cover will fit are made during this time.



Raising staves in truss hoops

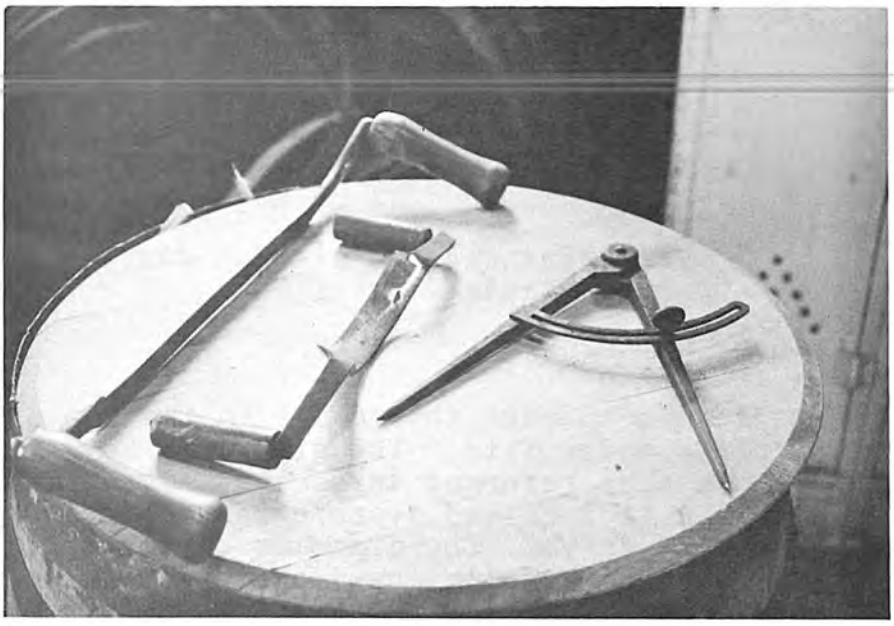
Once the staves are raised the entire cask is subjected to intense heat. The heat is provided either by a wood fire or a steam box. The heat causes the staves to warp thereby allowing the edges of the staves to curl before the fire. It is during this process, while the cask is in the "warming" state, that the barrel begins to take its defined shape. As well, the top and inside of the barrel is shaped into a bevel or chime. This is the name given to the contour shape of the top and inside of the barrel. The process is done with a tool called a chive.

A chive used in shaping the top and inside of a barrel

The next step is to make the groove in the top of the barrel into which the cover fits. The groove inside the top of the barrel is also referred to as the chime. It can be made with a tool called a croze bar, a tool similar in appearance to a chive. The diameter of the barrel cover is determined by measuring the diameter of the barrel with a compass. The actual cover for the wooden barrel is made by trimming a section of oak with a heading knife and a hollowing knife. With these two tools the oak cover can be made to fit the exact dimensions of the wooden barrel.

The "raising" process in making a barrel has been completed after the staves for the barrel are assembled, the chime or bevel made in the top and inside of the barrel, and the cover completed. The wooden barrel is now ready for the "gathering" process.

Mr. Flush trimming a barrel cover with a hollowing knife



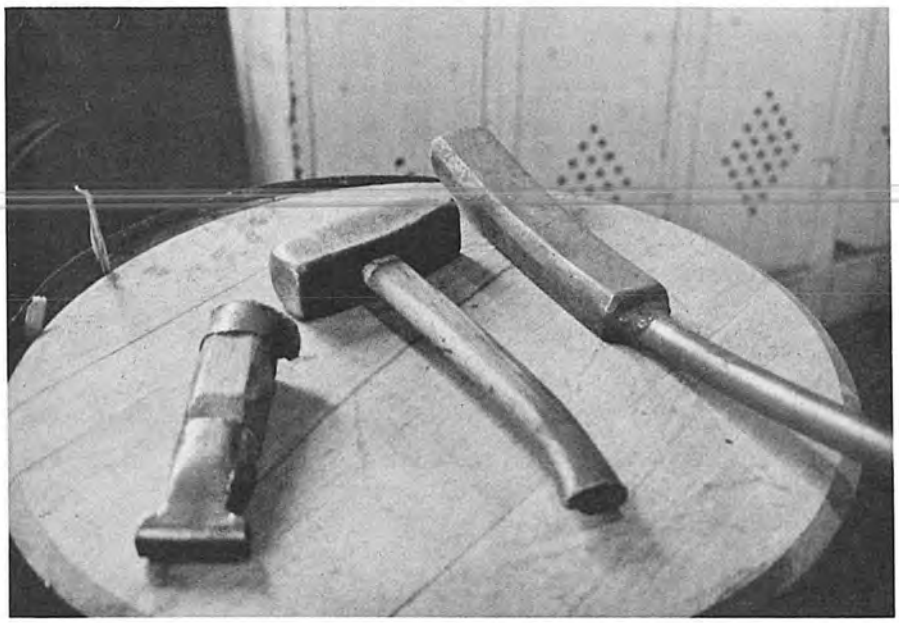
Tools used in making a barrel cover -
Hollowing Knife Heading Knife Compass

c) Gathering:

Gathering is the process whereby iron truss hoops are put around the cold wooden cask. There are five iron hoops that are positioned on the barrel according to the diameter of the barrel. The truss hoops are always placed on the barrel with the riveted laps facing opposite ways at each end. The hoops are eased on with a hammer and drive. The iron hoops that must be eased farther down the barrel are done so with a tool called a drift. The edge of the drift has a special groove that fits into the edge of the truss hoop to help guide it down the side of the barrel. The hoops are secured onto the barrel with metal screws and bolts. With the iron truss hoops on the barrel, along with the wooden cover, the barrel is completed.

Barrel and truss hoops

Putting on truss hoops with hammer and drive



Tools used for putting on metal truss hoops on a wooden barrel -

a) Drive
b) Hammer
c) Drift

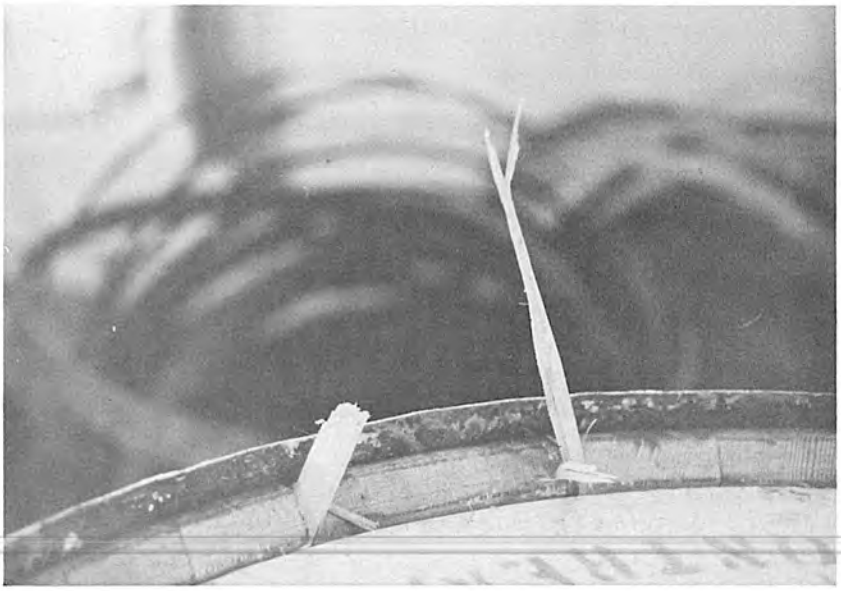
Despite the durability of a wooden barrel, it is still subjected to a certain amount of wear and tear over the years. In some cases, the staves may have to be replaced or caulking may have to be added between the staves to prevent leakage. When such circumstances arise the cooper first has to take off the iron hoops with a drive and hammer. The staves are bent back with a tool called a flagging iron.

Flagging iron used to separate wooden staves when repairing wooden barrel

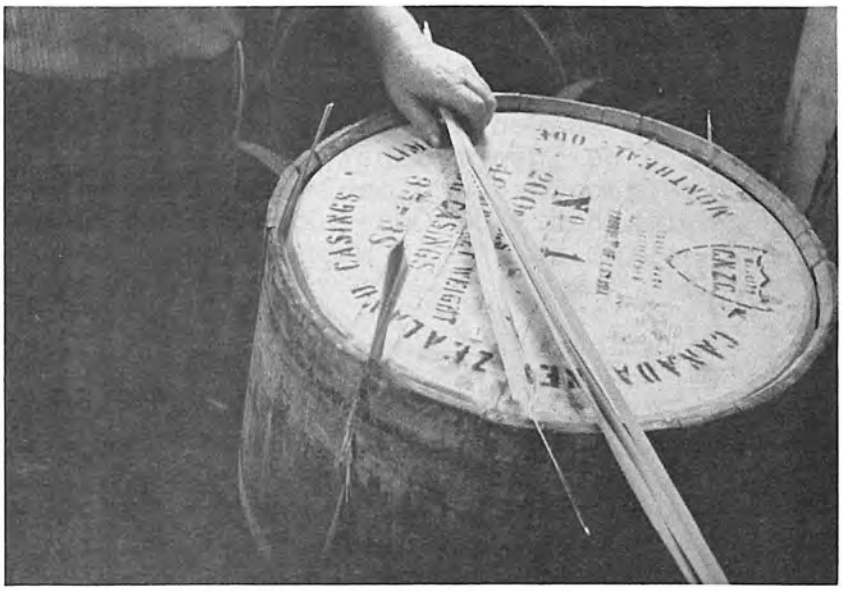
Bullrushes provide the caulking that is used between the staves. At the same time the staves are either replaced by new ones or the old ones are shaved to fit the barrel. This allows more bullrushes to be inserted between the staves. After the staves are repaired and caulked, the truss hoops are replaced on the barrel. Once again, the wooden barrel is liquid tight as it was when it was first made.

Despite the steel barrel replacing the wooden barrel for commercial purposes, it would be wrong to say that the wooden barrel has completely disappeared from the scene. Wooden barrels are still purchased by many people who choose to preserve and store various types of food for their own use. As well, many people have recently begun to make their own beer and wine. Such products require a wooden barrel to bring out the best flavour in the liquor.

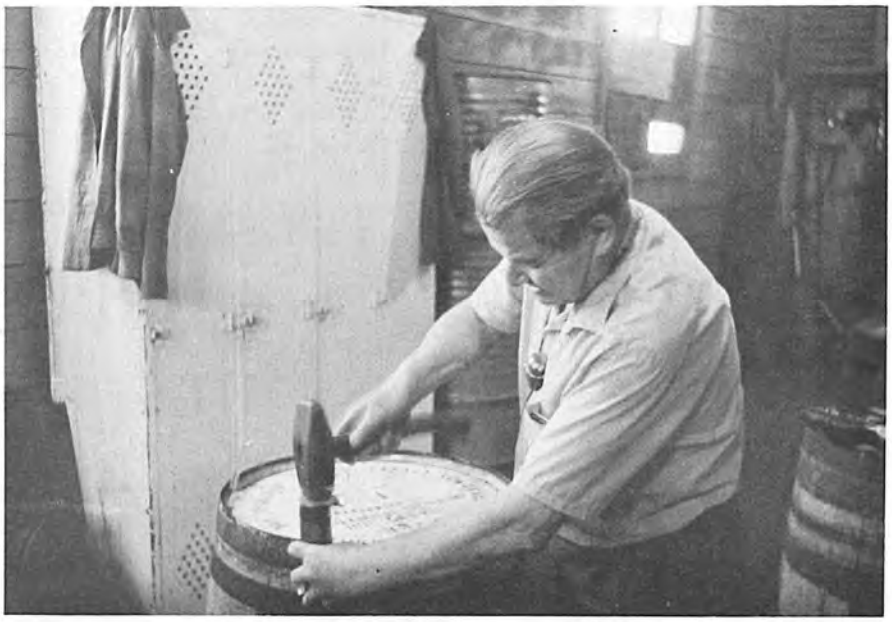
A flagging iron used to separate staves to insert bullrushes



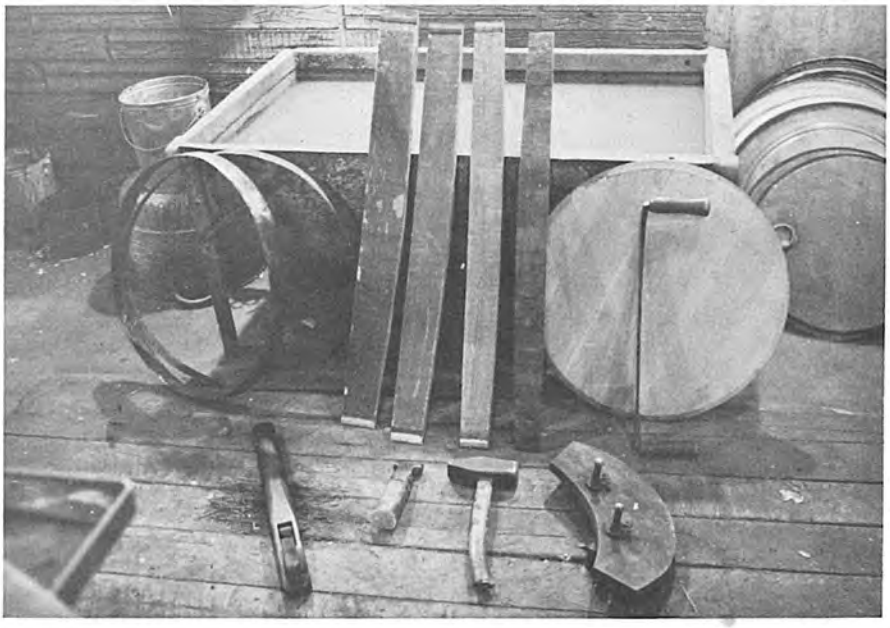
Inserting bullrushes between staves to prevent leakage



Bullrushes that were put between the staves



Replacing truss hoops after caulking with hammer and drive



Tools used in making a wooden barrel -

BACK ROW: Metal Truss Hoops, Wooden Barrel Staves, Wooden Barrel Cover, Hollowing Knife

FRONT ROW: Flagging Iron, Drive, Hammer, Chive

Even though barrels are still being bought and sold, coopers are no longer in demand. Like other products which were once hand made, barrel-making has also become commercialized. Mr. Flush was the only cooper I could find that was still practicing the trade. I could not even find anyone else other than Mr. Flush who knew how to make barrels. Mr. Flush realizes that his trade, no less his profession and livelihood, is no longer of great necessity in today's society. However, Mr. Flush has never ceased to put his utmost skill and pride into his work regardless of what the future may hold for his business.

Completed wooden barrels

Photo Credits:

Teresa Kuzyk

RANDOM THOUGHTS ON ORGANIZATION

John McFarland

Editor's Note: At the October Training Seminar, many people asked to have a permanent record of John McFarland's talk. He very kindly supplied us with the following article, based on his lecture.

What I want to do is to give you some of my thoughts on the experiences that I've had with volunteer groups, groups of employees formed to solve a problem, management seminars, etc., over the past three or four years. It may prove to be a rambling seminar but I hope that by sharing some of these experiences, you may be able to pick up some ideas for your group.

Before I go any further, I should make it very clear to you that what I have to say may be anything from helpful to controversial to distracting. However, most of all I want to stimulate you to look at yourselves and look at other organizations and see where you can benefit from your past experiences and the experiences of others. I don't claim to be the fountain of wisdom and knowledge in this field for this entire session deals with people. Everyone of you has your theory about the best way to deal with people, the best way to organize and the best way to perform.

I hope that you will not be bored to tears by this for I am quite serious when I say that the tools of major industrial and governmental organizations can be used and modified to your particular situation. I would hope that some of my comments are germane to the situations that you find yourselves in from time to time and if so I hope that they are helpful.

1. GOALS AND OBJECTIVES

Regardless of whether you are President of General Motors, or President of the local Chamber of Commerce or Chairman of a Museum Board, you must know where you are going before you can ever expect to get there. In short, you must have objectives that serve all levels of any organization. You must know what you want to accomplish if the museum as a whole is to develop and advance in a systematic and orderly fashion. Objectives serve as a unifying thread that tie together all other organizational plans. Carefully stated objectives are really the corner stones of performance and, if we do not know what you are trying to accomplish, it is very unlikely you will know whether you ever accomplish it or not.

Objectives also serve an important purpose in helping motivate people. I think that it has been shown that each of us has a need to achieve and to do work that is worthwhile.

Each person or each group within your museum has to consider the needs of the museum, the people he works for in the museum organization and, in turn, the people who work for him. This holds true whether it is a volunteer committee or a structured museum with paid employees such as the Museum of Man and Nature. This consideration of the needs of those above us and below us really requires an open mind and ability to think logically and a willingness to look at the objectives from all points of view. I don't think there is one best way to integrate these upper and lower level needs but one of the better ways is to develop your objectives from the bottom up and from the top down.

These objectives in order to be sound have to meet certain basic requirements:

a) They should identify overall results that are of primary and recognizable importance to every member of the organization.

b) They should be traceable from the objectives of the top executive to those of the operator of the lowest level.

c) They should be so stated that each person in the chain can easily understand and accept his part of the total responsibility to the museum.

d) They should concentrate the strength, imagination and resources of each part of the organization on matters of first importance to the component and to the organization as a whole.

e) They should provide a constant motivation for innovation and improvement above past performance.

At the risk of repeating myself, in establishing objectives you must first of all clearly define the reason that the enterprise exists. The more clearly this key objective can be identified as a single purpose, the more effective the total effort of the organization will be in achieving it.

Past accomplishments are perhaps the best indicator of what any group will be able to achieve in the future. If we know how and why we arrived at where we are today, we can determine more intelligently our potential for the future. But don't set your objectives too high at the start, for if they are set high undoubtedly they will frustrate the people who are working with you and discourage their top performance. On the other hand, if they are set too low, they lack the challenge and will fail to spur to higher achievement. In setting these realistic goals, you have to be guided by your experience and the advice of the people

who are working around you. By setting mutually understandable, mutually realistic and mutually obtainable goals, I think that you will wind up with a much happier work situation.

2. DELEGATION OF RESPONSIBILITY, AUTHORITY AND ACCOUNTABLE

If a person does not know what he is supposed to do, I'm certain you realize that he will do what he prefers to do and therein lies many of the basic problems of any organization. But once you have sorted out what a person is supposed to do, the more powers and rights this person can exercise with respect to the work he does, including the making of decisions, the more completely he will accomplish that work. In addition he will demand much less of your time and will probably get a great deal more personal satisfaction from doing the work assigned to him. Naturally, of course, you as the committee head are going to be held accountable by the museum board, etc., for seeing that the job gets done. There are as many ways of monitoring people's performances as there are people. However, if you establish limits within which the work must be done and the decisions made and then hold people to an obligation to perform within these limits, you again will have much happier people working with you in a group.

3. THE MANAGEMENT OF DIFFERENCES

Everyone of us have encountered a situation where our patience is absolutely tried to the very limit. When this happens, always try to remember that there is a reason for people behaving the way they do and, almost without exception, people want to be liked and respected by the group in which they are working. Some people need to establish or maintain their self-respect. Each of us has a mental picture of ourselves, a sort of personal height-weight chart by which you measure yourself and which indicates to you whether you are above or below par. If anyone falls below par in his own estimation, lookout, because he will fight probably consciously or unconsciously to get himself up to that point which he considers normal. He may talk too much, he may not talk at all, he may argue just for the sake of arguing. Probably the best approach is for the rest to show him that they do respect his ideas, even though they may not agree with him, and sometimes this requires considerable tolerance and self control. There then is the person who needs to belong. In almost every group there are people who say, "I don't belong in this group, I'm not wanted and can't make a contribution here". However, those people want to belong. If they don't think they belong and are not wanted - lookout! He will probably act in ways that are not conducive to good group action. He may go with the crowd even though he doesn't agree with the proposition; or he may resist what others suggest just to show them if they do not accept him he will not accept

them. The best approach here is to help him feel that he does belong, and that he is wanted whether or not his ideas are similar to those of the group and avoid any "you vs. us" attitude. Also, a leader of a group or a committee has a special responsibility to make everyone feel welcome and wanted from the very beginning. It is up to you as a leader to protect the rights of every member, to contribute and to see that all suggestions are considered. Perhaps the most satisfyingsign of recognition and affection is for the person to be made to feel that he does belong and his ideas are respected. Helping people feel wanted and that they do belong is perhaps the most important function of a chairman of any group.

How else do you handle these people.....

a) The member who just does not want to contribute might be scared to talk before a group. Try to find out what size group this person will contribute in and see if he will contribute if asked a question about something which is his specialty. Perhaps this person has found that whenever he speaks up he gets squelched or he gets put on a committee.

b) The person who talks too much could only be trying to be helpful or he may feel that any silence in a group discussion has to be filled or maybe he knows more than anybody else. Maybe it is just habit or maybe he feels very strongly about the matter under discussion. In any case, great tact is required in helping the talkative member to share the floor with others. Generally the chairman can set the example by not monopolizing the discussion himself. The chairman or someone else in the group can make the talker aware that he is monopolizing time by suggesting that everyone should have the opportunity to express an opinion.

c) Then there is the wanderer who can't stick to the point of discussion. Is it because the purpose of discussion is not clear, has the group shifted to another phase of discussion, is he being expected to deal with abstract things and he can only understand concrete situations and vice versa? Again the chairman has to channel discussions such as "we have decided this and this, now let's get on to the next item".

d) There is the individual who is also slow to learn cooperative techniques for he may have been brought up on a diet of being told what to do or maybe he is not the leader.

e) Of course we have all met up with the fifth type, the out and out scrapper who seems to enjoy a fight. Are there personal antagonisms in the group? To what extent will patience disarm the scrapper or could the group leader urge this scrapper to go ahead and map out a rather complete program for the curing of his or her complaint.

Hopefully these have given you some insights into the handling of people.

Something else you may not have thought of is what some people call enriched problem solving, that is turning differences into creative problem solving where conflicts are involved. The mediator, chairman, etc., can:

1) Welcome the existence of differences within an organization.

2) Listen with understanding.

3) Clarify the nature of the conflicts.

4) Recognize and accept the feelings of individuals involved.

5) Indicate who will make the decisions.

6) Suggest procedures and group rules for resolving differences.

7) Give primary attention to maintaining good relationships among the disputing parties.

8) Create appropriate climate for communication among the disputing parties.

9) Suggest procedures which facilitate problem solving by separating the idea from the person who first proposes it through techniques like brain storming or establishing a set of procedures for disputing parties to follow as they seek a constructive resolution to their differences.

The key to success of any organization lies in the area of its human resources and that effectiveness depends on three factors:

1) The system in which the individual works, can he be effective?

2) The inter-relationship between people, is this tense and uncommunicative, do people play games with each other at the expense of the organization, do communications flow effectively or do they always become tangled?

3) The relationship between the organization and the individual, does he know where he stands, is he given praise as well as blame?

Obviously, the objectives which I spoke of earlier have to be translated into specific goals and these goals into programmes, and these involve:

1) The objectives must be proposed, tested, examined and then accepted.

2) The number of programmes must be developed which might be harmonious with these objectives.

3) An appraisal must be made at each programme.

4) The various programmes must be compared to determine which have the better pay off.

5) An action plan must be agreed upon to implement the programmes that have been chosen.

6) Resources must be allocated to meet the requirements of the programme.

7) Progress must be reviewed to see that the goals are being met and this is where human resources management fits in.

4.

If you still are at a bit of a loss as to wonder how museums and management came together, then try these seemingly unconnected but yet inter-related thoughts.

1) It is not what you have in your collection that counts, but rather what you do with it.

2) The life cycle of a museum has been described as having the following stages:

   a. Acquisition of a collection and a building.
   b. Production of exhibits for the collection.
   c. Production of displays and programmes which interpret the collection.
   d. Reaching out into the community and co-operating with other like-minded groups.

   The majority of Manitoba museums are at the production of exhibits stage. The collection is exhibited but its full potential of interest to the visitor has not been realized.

3) To survive the competition of radio and television, movies and clubs, a museum must adapt and change to meet new demands. The distinctions between education, entertainment and recreation are increasingly blurred and each has adopted some of the techniques of the other. Museums as a whole tend to resist these changes and rely largely upon the techniques that have served them well in the past. Many museums think in terms of increasing display space and larger collections rather than greater utilization of their present collection and facility.

Museums seem to be at a very critical stage of their history. Nearly all remain in existence thanks to the devoted efforts of a handful of volunteers. While local support has usually only a narrow but often influential basis, most museums have not been able to get beyond the stages of forming a collection and acquiring a building. From this the main requirement would seem to be better utilization of these facilities rather than the collection of more artifacts and more exhibit space.

80% of all visitors to Manitoba museums in 1972 were recorded in only seven museums. This seems to indicate that the majority of museums are not attracting a worthwhile number of visitors. No doubt we are at fault in this because we have not given the museums the publicity they need but perhaps also because many museums do not rotate or change their exhibits. Visitors are probably quite right when they say, "When you've seen one, you've seen them all".

The boundary between museums, art galleries, libraries, etc., once so distinct, is today blurred. Museums display paintings, art galleries exhibit cultural artifacts and all three have the common denominator of being opportunities for passive recreation and education. At a time when the public have gratefully accepted one stop shopping centres as a way of life, the multi-purpose cultural, recreation centre would seem to be a very logical development, especially in a smaller town where financial resources and volunteer help cannot adequately support all three types of institutions separately.

It appears essential that each museum begin to develop its individual character and specialize in a field for which it is most suited. Every community has a unique mixture of ethnic, economic, geographic and historical background and this story should be told.

5. MISCELLANEOUS

There are other hints that I would like to leave with you which primarily concern meetings:

1) Try your darndest to start them on time.

2) Also try your darndest to keep them short; perhaps the easiest way is not to provide any chairs. Ground controllers at most major international airports have a span of attention of between 45 and 50 minutes but, on the other hand, hockey coaches, football coaches, etc. keep their players going for about 90 minutes, but then there is also physical as well as mental exercise involved in practise.

3) Size. There are three points here:

a. Most people perform well in smaller groups.

b. The more people you get involved, the smaller share of the pie each has to work with, and this can eventually produce total catastrophe for everyone involved.

c. Jesus Christ taught us many lessons, one of which was when you are starting an organization, twelve people is one too many.

6. PROVINCIAL HERITAGE RESOURCES PROGRAMME

I should also make mention of the fact that the channelling of enthusiasm is something that I have had to become very aware of over the last few years and more recently over the last six to nine months. During this time several groups represented here have approached our Department asking if money is available to help them reconstruct this particular building, restore that building or move that building. While we can react to some of these requests, we can't react to all of them. So to try and do it fairly, and with some purpose in mind, the Parks Branch, through the Historic Sites Advisory Board and myself, are attempting to develop themes, sub-themes and facets in Manitoba history and at the same time inventory architecturally significant buildings, archaeologically significant sites and historically significant people, places and events. If we attempt to take the theme project and the inventory project and melt the two together where we plug individual sites into individual facets and themes, then we can begin to get a meaningful historic sites programme. This has been carried out very effectively in the United States by the U.S. National Parks Service and, while it may be a scientific approach that many historians abhor, it never the less seems to work and we as government types have an obligation to you to see that both our tax dollars are spent wisely.

ASSOCIATION OF MANITOBA MUSEUMS

annual meeting and fall training seminar

OCTOBER 24,25,26,

1973

at the

Manitoba Museum of Man & Nature

Winnipeg, Manitoba

C. Wynnobel

ASSOCIATION OF MANITOBA MUSEUMS' ANNUAL MEETING AND FALL TRAINING SEMINAR

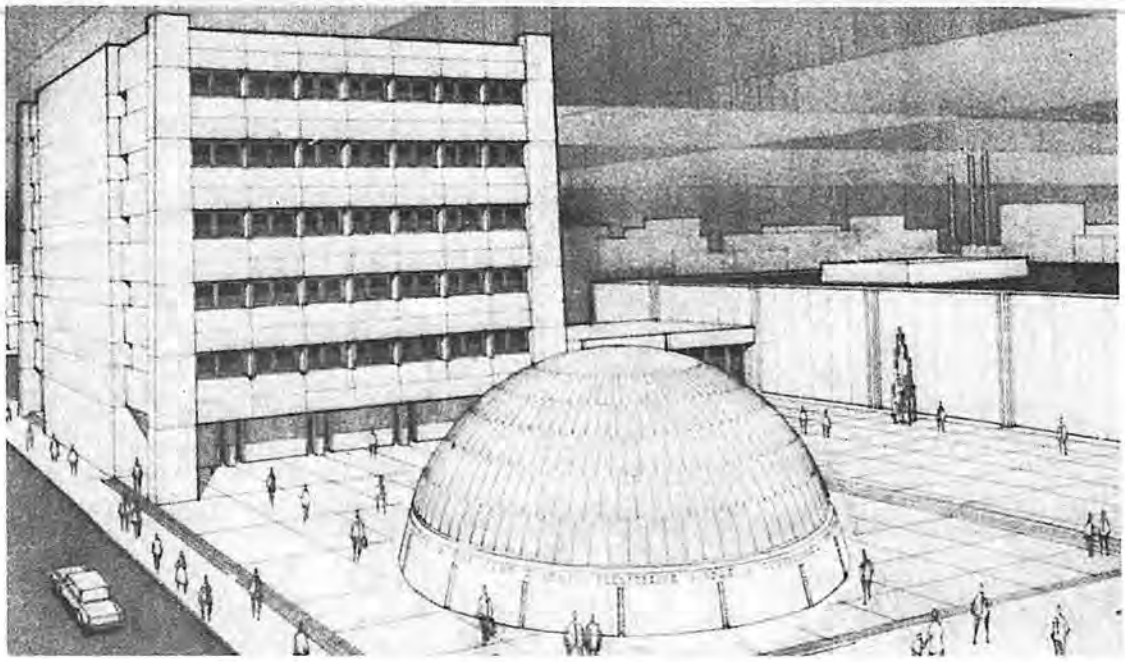
Cornell Wynnobel

On October 24th, 25th and 26th, 1973, the Association of Manitoba Museums, in conjunction with the Manitoba Museum of Man and Nature and the Canadian Museums Association, held its Annual Meeting and Fall Training Seminar in Winnipeg. The Manitoba Museum of Man and Nature acted as the host for this fall's Seminar by providing the organizational staff and the facilities.

In the neighbourhood of ninety people saw their way to attend most of the sessions. Almost all the museums in Manitoba had representation at the seminar and people from institutions such as the University of Manitoba School of Fine Arts and the University of Winnipeg Museology course attended.

The activities commenced on Wednesday evening, October 24th, with Registration in the Museum Foyer. At this time the representatives had an opportunity to see the Manitoba Museum of Man and Nature's new Urban Gallery which was still under construction. The attendance was overwhelming with twelve people attending. This attendance was to be expected when the greater proportion of the representatives came from distant points in Manitoba.

On Thursday the activities went into full swing at the crack of 8:46 a.m. with the Official Welcome by the Past President of the Association, Reverend Frank W. Armstrong, who welcomed everyone on behalf of the new President, Bishop O. Robidoux of the Eskimo Museum in Churchill.



David Ross converting a store showcase into a museum showcase

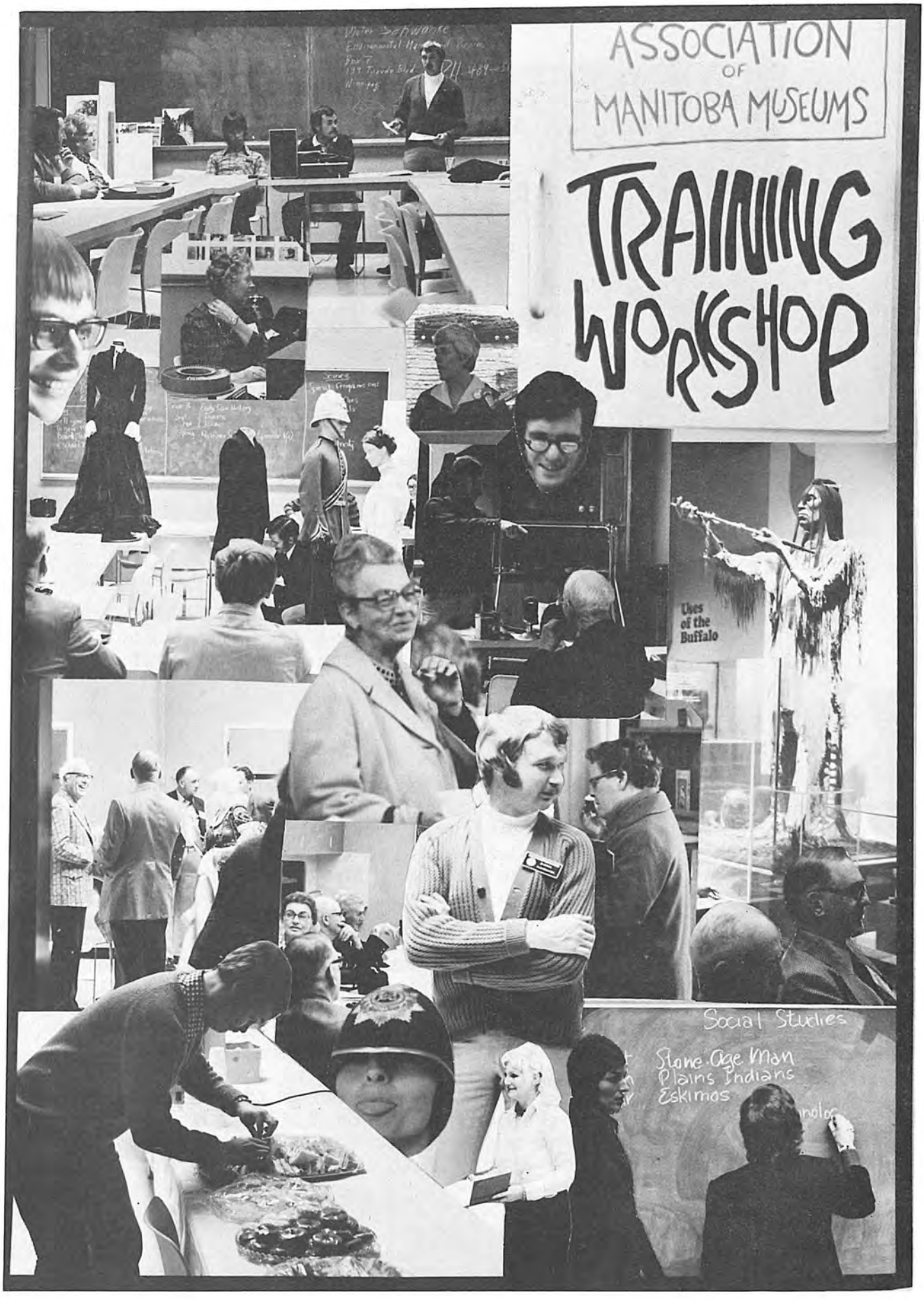
David Ross presented a visual demonstration of how to convert a department store showcase into one that could be utilized by a museum. The format included the presentation of a "raw" showcase which was suited only for a department store. He then proceeded to illustrate the conversion by bringing out a showcase which had been identical to the "raw" showcase, but had been altered for museum purposes, beforehand. He stressed the point that showcases could be more colourful, rather than the traditional woodgrain finish. The main point was that department store showcases are not at eye-level and are used as counters. In utilizing these cases in museums the case should be raised to eye-level so that visitors will be able to look inside the case and should under no circumstances be used as a counter.

John McFarland, Chief, Heritage Resources, Provincial Parks Branch passed along a great deal of information that may be utilized by museums to increase organizational efficiency. The formulation of goals and objectives is important to any organization. "You must know where you are going before you can ever expect to get there". The entire text of Mr. McFarland's lecture is reprinted on page of this issue.

Robert Gillespie and David Jenkins spoke about the implementation of an oral history project at any museum who could use this form of historical research to augment their collections. In the same period Warren Clearwater was on hand to answer any questions that the representatives may have had on photographic techniques and display.

John McFarland expounding on his thoughts and experiences

Robert Gillespie speaking about the initiation of oral history projects while David Jenkins (left) and Warren Clearwater (right) listen attentively


ASSOCIATION
OF
MANITOBA MUSEUMS
TRAINING
WORKSHOP
Uses of the Buffalo
Social Studies
Stone Age Man
Plains Indians
Eskimos

Dr. George Lammers (with tie), Dr. Karen Johnson (on Dr. Lammers' right) and Dieter Schwanke of the Environmental Management Division of the Provincial Government talk about natural history projects for the small rural museums

Dr. George Lammers, Head of the Natural History Division at the Museum of Man and Nature, Dr. Karen Johnson, Curator of Botany, Dieter Schwanke of the Provincial Environmental Management Division and Donald Davis, Director of the Planetarium spoke to the group about the implementation of natural history projects to boost the attendance and to increase the usefulness of the small community museums. Mr. Schwanke suggested that the local museums draw up maps of their locality, showing the location of indigenous Manitoba wildlife that could become the subject for professional and amateur photographers. The museum could provide this service to a greater degree than the local gas station where most of these inquiries are now being made. It was also suggested that museums display the wildlife native to their area and coincide their displays in conjunction with the reappearance of species into their area, as would be the case with migratory birds. Dr. Lammers stated that the Manitoba Museum of Man and Nature would be disposed to loan specimens for such a purpose.

Cornell Wynnobel speaking about the guidelines to a good catalogue card

Yours truly spoke about the kinds of information that should be put on a catalogue card. The catalogue card is the link between your files and your collection. It provides a capsulated source of important information about the artifact. The information found on the card is just as important as the item itself. It gives the item meaning and in many respects gives the item life, which is tied in with the life and history of the original owner. Inversely, the catalogue card serves as a guide to retrieving the article when it is in your storage among countless other similar and not so similar articles.

I stressed that the key to a good catalogue card is SIMPLICITY and Common Sense. Pertinent, short and clear information is more important than filling up the card simply for the sake of filling space. More information may turn up in the future that can be added at a later date.

If you have a lot of information about a single item, put this information on the card in the initial stages of cataloguing, for one is bound to forget or the person possessing this information may leave the museum and then this information will be lost forever.

The main information that should be on the catalogue card is as follows: a) Catalogue number: the same number should be on the card and the corresponding article; b) Description: color, materials, missing parts, recent

additions, etc.; c) Measurements: all measurements should be recorded in feet/inches and in metric measure; d) History: historical connection may make the article become more valuable to a museum. For example, a plate that has no history whatsoever is not as valuable for display as a plate that was used by someone of historical importance; e) Function: what was it used for?; f) Significance: Is this an early example of this type? Does it show improvements on earlier types? Does it have any connection with a certain religious or ethnic group? Who made the object? Etc.

In their period David Ross and Jane McCracken spoke about education programmes for the community museums. David Ross showed a slide show about an eastern Canadian museum that brought children into the museum and allowed them to operate historical artifacts such as candle molds, spinning wheels and rifle lead ball molds. This involved the children directly in Canada's early history.

Jane McCracken outlined some basic programmes that a museum could develop in conjunction with a school curriculum. The community museum could bring in artifacts to the classroom which would be connected with the lessons that the teacher may have prepared or displayed in conjunction with a film. For example, Indian artifacts could be displayed with a class on North American Indians.

David Ross

Jane McCracken outlining basic programmes for school curriculums

The main point that David and Jane were driving at was to encourage the museum to bring their artifacts out of the museum and into the schools and to have the students handle these artifacts. There are many artifacts in a museum that can be handled by students with relative safety and very satisfying results. This kind of programme will get a museum into the community and may receive some very favourable reactions towards its function within the community.

In the late afternoon of the Thursday the representatives were given a tour of the Ukrainian Cultural and Educational Centre. Ihor Pona and Sophia Kachor acted as guides and the response to the displays and facilities were very favourable. This museum is an example of the kinds of things a small museum can do with a little ingenuity.

That evening the representatives attended a dinner in the Centennial Concert Hall Dining Room. The main speaker was Mrs. Mary Sparling, Director of the Art Gallery and Museum, Mount St. Vincent University in Halifax. Her message was similar to David Ross and Jane McCracken, that the museum functions should extend beyond the museum building.

Mrs. Mary Sparling and her dried cod

James B. Stanton, Master of Ceremonies, and the recipient of the dried cod

On Friday, the 26th of October the delegates participated in the lunch-time field trip to St. James-Assiniboia Historical Museum. Two buses from the Winnipeg Transit System transported the best part of the group.

Historical Museum of St. James-Assiniboia

At the St. James-Assiniboia Historical Museum, Greg Stanwick, the Curator, gave a guided tour and talked with the participants about some of the problems that he had encountered in the development of its displays.

Mr. Watson Crossley of the Crossley Museum in Grandview looking for a window seat

Historical Museum of
St. James-Assiniboia

Dr. G. Lammers speaking
with Father A. Krivanek
of the Cook's Creek
Heritage Museum.
Greg Stanwick in background

Other sessions included a discussion of the Museology Course at the University of Winnipeg by Dr. George Lammers who is presently teaching that course, and an explanation of other training schemes at the Manitoba Museum of Man and Nature that was conducted by James B. Stanton in 1973.

David Ross spoke for one hour on costume display.

David Ross on Costume Display

Mrs. Mona Duddridge, former Curator of the Transcona Museum, talked about her programme for school groups at the Museum. She illustrated how successful her programme has been with the Transcona School Board and talked about her "Articulture" programme.

Ross Bond of the Manitoba Museum of Man and Nature gave an interesting talk on the various techniques of label copy.

At noon on the 25th of October the representatives were given a tour of the Extension Division of the Manitoba Museum of Man and Nature. Phil Altman, the Coordinator of the Extension Division, arranged for two of his staff members, Brenda Birks and Doug Leonard, to discuss their duties and programmes. Brenda led a discussion about the research and production activities which take place in the Extension Division. Doug talked with the group of some of the events which occurred in Northern Manitoba on Rolling Stock '73.

The Association of Manitoba Museums would like to thank the Manitoba Department of Tourism, Recreation and Cultural Affairs for sponsoring the banquet and the host of other people from the Manitoba Museum of Man and Nature for providing their time to contribute to the Training Seminar. The Association would also like to extend many thanks to Mrs. Mary Sparling of Mount St. Vincent University, John McFarland of the Parks Branch, Mona Duddridge of the Transcona Museum, Greg Stanwick of the St. James-Assiniboia Historical Museum, all the staff of the Ukrainian Cultural and Educational Centre, Dieter Schwanke of the Provincial Environmental Management Division and Mr. Robert Hume, Secretary to the Consultative Committee on the National Museum Policy in Ottawa who attended to answer any questions on the National Museums Policy which the members may have had.

As for myself, I would like to thank all who contributed and attended to bring all my planning to fruition. I hope to see all of you at the next training seminar which will be held in Brandon in April and brought into being by the new Museum Advisory Service staff.

ST. BONIFACE MUSEUM — Henri Letourneau

The St. Boniface Museum is situated in the old Grey Nun's house or convent. Four Grey Nuns came from Montreal to the Red River in 1844 - a 59 day birch bark canoe trip. Those Grey Nuns were teachers and well trained to look after the sick. They taught school in a small field stone building but in 1846 Bishop Provencher had the house built for them. It is a very big building for this type of construction which is called post on sill; all oak logs. The building is 100 feet long by 40 feet wide, three stories high, with a full basement, an attic and a small belfrey which still contains the old bell. On the east side of the building there is a large chapel which is part of the building. The walls have no nails at all - holes were drilled in the logs, drilled by hand, the working men using augers. The boards for the flooring were hand-sawn. Most of the partitions were made of poplar poles. The nails used for the flooring and some of the partitions were hand-forged square nails. The spaces between the logs were filled with twisted grass or hay; this is called chinking and the laths were made of split willows. The nails were tiny and hand-forged. Some of the rooms were plastered with white clay while others with mortar. They were then white-washed with lime.

The nuns moved into the building on December 31st, 1847. Two rooms were then ready at the south end of the building; the kitchen and a room which was used as a bedroom, living room and classroom. The northern part of the building was unfinished, the logs were not chinked and, of course, not plastered, so the north wind was blowing the snow into the bedroom and the kitchen. To protect themselves from the cold and snow, the nuns hung buffalo hides from the ceiling down to the floor, on the north side. The building was first used as a boarding school for girls and it also had a dispensary. Later, it became the first Orphanage and first Old Folks' Home in the west.

Some of the nuns who lived in the old house have been famous; to name a few: Sister Doctor and Sister Nebraska - a full-blooded Sioux. Sister Ste. Therese, better known to the Metis of Red River as Sister Doctor, was to them, the Metis, the best doctor in the world. When Sister Ste. Therese was called back to the Montreal Mother House, the Metis could not believe that their beloved Sister Doctor would leave them. However, the orders had come and leave she must. The way to Montreal in those days was by Red River Cart to St. Paul and then by train. The Metis waited along the trail about 30 miles south of the Forks. When the cart train reached the spot where the Metis were hiding, they came out of the bush, took Sister Doctor's horse by the

bridle and turned him back towards St. Boniface. Sister Doctor never went back to Montreal; she stayed in St. Boniface until she died. Sister Doctor's name was Theresa McDonald and her father was a Presbyterian minister! Sister Nebraska, a full-blooded Sioux, as a little girl was brought to the Sisters by her mother. The Santee Sioux had come to the Red River after the Minnesota Massacre of 1863.

The Grey Nuns' house was known as the Vicarial house; its activities covered the west. In 1871, the first hospital in the west was opened on the same spot as the present-day St. Boniface General Hospital stands today. In 1882, the Sisters opened Academie Tache, a boarding school for girls. In 1885, a Normal School was added. In 1897, the Sisters opened l'Hospice Tache - a home for the aged and infirmed; the Hospice was incorporated as a hospital in 1960. In 1900, the Sisters opened St. Joseph Orphanage for boys. In 1889, an Industrial School for Indian girls was opened. Also in 1900, St. Roch Hospital opened for contagious diseases.

As we noticed before, the Grey Nuns, actually the Sisters of Charity, extended their activities all over the West. They established hospitals, schools and convents in St. Norbert, St. François Xavier, St. Vital, St. Anne-des-Chênes, St. Jean-Baptiste and La Broquerie. In St. Vital, the Sanatorium was opened in 1931. Today it houses the St. Amant Ward for retarded children. In 1937 the Berens River Indian Hospital was opened with 27 beds. The Ste. Rose Hospital was opened in 1938.

When the first Selkirk settlers came in 1812, their leader, Miles MacDonell, who was the Governor of the colony, read the Proclamation in French and English on the spot where the old Grey Nuns' house stands today.

The Museum contains artifacts from the time of the coming of the Grey Nuns in 1844. Some artifacts date even earlier such as the Robillard chest or cassette 1798 and a sugar pot also of the same year. We have Lagimodière's Flint Lock Rifle 1812 and a sword given to Lagimodière by Lord Selkirk in 1815. The Museum also contains the Selkirk Bell, the first church bell in the West, which was given by Lord Selkirk in 1819 and also a rustic wooden chair owned by Bishop Provencher 1818-1853. We have from the Lagimodière family the sash and fire pouch worn by J.B. Lagimodière on his long walk from Red River to Montreal in 1815 and many other artifacts owned by the Lagimodière family. We also have chairs with buffalo raw hide seats made here at Red River for the nuns shortly after their arrival in 1844.

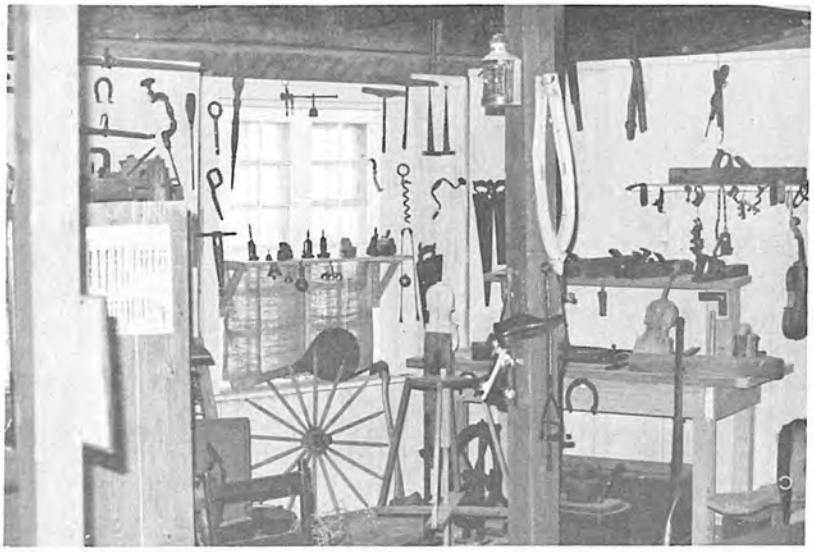
In 1841 the Reverend A. Belcourt founded the first Temperance Society of Manitoba. The members wore a red shoulder sash decorated with green maple leafs and a fur beaver. We have the sash worn by Amable Nault, the son-in-law of Lagimodière.

We have a collection of Manitoba-made furniture made by the early French-Canadian settlers, like the F. Richard cassette (chest) made at the White Horse Plains (St. François-Xavier) in 1850 and the Paul Proulx loom made in St. Pierre in 1870. We have one of the original Tower rifles taken by Riel from the Upper Fort in 1869. We also have a collection of fine furniture brought from the East by the settlers who came after the railroad reached St. Boniface in 1877. In addition, we have a large collection of tea and dinner sets; a large collection of glass, pressed and cut; and a very interesting collection of silverware. The Museum also houses probably the largest collection in the West of old tools, both home-made and manufactured. We have two very interesting French-Canadian double-decker stoves and also an old Carron stove.

On the first floor at the south end of the building we show how the nuns lived at the very beginning. The kitchen ceiling is all blackened by smoke and the hand-sawn floor is worn. The living room was also a class room where young girls were taught how to operate a spinning wheel. This room contains the first organ in the West made at the Upper Fort in 1850 by a soldier of the British Pensioner Regiment. The box made out of old packing cases. This room also contains a cupboard made in 1858, spinning wheels, etc. On the north side of this room we have a beautiful white pine wood carving showing LaVerendrye coming West in 1831. The northern half of the first floor contains the workshops with its great variety of tools. This area also contains the Indian camp, teepee, campfire, stuffed birds, animals, tikinagan (cradle board), the Red River cart, cradle scythe, home-made rake, flail, hand-carved grain shovel, ox yoke, bear trap and a collection of guns, the Indian artifacts, etc. On the second floor we show how the people lived after the coming of the railroad in 1877. We would say from 1877 to 1910; a kitchen, a dining room, a bedroom, a parlour and an office which would have been used by a Justice of the Peace, a Notary Public or even a Real Estate man.

In the choir loft of the chapel we have a collection of musical instruments such as a phonograph, organ, clavichord, music box, a 1927 radio (battery) and a 1949 television, etc. Also on the second floor we have a loom made at Ste. Anne in 1870 and the oldest sewing machine in the West bought in 1870. This machine won first prize as the oldest sewing machine in the West in a contest in 1968. At the north end of the building we have a large collection of sad irons, all types, coal burner, gasoline, fluter and polisher, lace iron and fireplace type, etc. Our third

The Chapel



The Workshop

The Bedroom

floor is used as a storage room for the artifacts not exhibited. The basement contains our workshop where the cleaning and repairing of artifacts is done. Part of the basement is also used for storage purposes.

On the grounds in front of the Museum we have four millstones which came from the mill of Louis Riel, Sr., which was situated on the Seine River. These millstones were imported from Scotland in 1851.

Mentioning the name Riel reminds me that we have a few relics or artifacts which belonged to Louis Riel, Jr. His horse bridle, stirrups, a mocassin, his toque, a .22 calibre revolver, a nine-pound cannon shell found on the battle field of Batoche (1885), the coffin in which Riel's body was brought back to St. Boniface after his execution in 1885 and many other artifacts.

NOTE: The St. Boniface Museum offers, by appointment only, guided tours for schools, scouts, guides, churches and other groups. Telephone: 247-4500.

MUSEUMS ADVISORY SERVICE EXPANDED

Warren Clearwater

Thanks to a grant to the Manitoba Museum of Man and Nature, the Museums Advisory Service has been expanded and three new Museums Advisors have been hired. Some of you will have met them; for those who have not, their names are Ross Bond, Warren Clearwater and Ihor Pona. David Ross will still be directing the Service but, with these new additions to the staff, it is hoped to provide you with a wider range of service. The Advisory Service office is located in Room M520 of the Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba R3B ON2 - telephone 947-5636. However, it is hoped that the Advisors will be spending a large part of their time on the road visiting your museums.

If you have problems which you think we can help with, please let us know and we will be very happy to do anything we can.

INTRODUCING.....

ROSS BOND

Age 28, with a Bachelor of Arts degree from the University of Winnipeg in Geography, Ross has been employed by the Manitoba Museum of Man and Nature for 2 1/2 years. He has completed the one year On-Job Training Programme acquiring experience in such fields as design, printing, silk screening, oral history, etc.

WARREN CLEARWATER

Age 25, holding a Bachelor of Arts degree in Anthropology from the University of Manitoba, Warren has a background and experience in both the natural and human history fields. His previous experience includes the one year On-Job Training course at the Manitoba Museum of Man and Nature as well as a one year programme in oral history and photography.

IHOR PONA

Graduating from the University of Manitoba with a Bachelor of Interior Design degree, Ihor Pona, age 26, has completed several free lance jobs in the fields of publicity, building renovation, and designing museum display cases and lay-outs. Before entering Interior Design, Mr. Pona was in the field of education for two years.

WRITING ON STONE

Frank W. Armstrong

About 75 miles south-west of Cypress Hills is one of the most striking geological formations to be seen anywhere in western Canada.

Here the Milk River, now a comparatively small but swift stream, is all that remains of a river whose mighty course has left a valley three-quarters of a mile wide. The sandstone banks on either side are 60 to 80 feet high, carved by the action of water and wind into fantastic and wonderful shapes. Coming upon this geological sculpture after crossing 75 miles of featureless, semi-parched hills has something the same effect upon the spirit as one would experience upon entering a cathedral from the hot and dusty street. For miles one can see what resembles pillars, towers and rounded bastions, with the ancient tops so time-worn and darkened as to resemble old ceramic tiling upon a conical tower or sloping roof.

The sandstone is a tawny yellow, with occasional intrusions of oxidized rock embedded like fossils in the sandstone. But since there are no fossils it would seem that this stone is of exceedingly great age, predating the appearance of marine life in the dark sterile waters of that primal sea that overlay it.

But the elements of modern interest, and those which relate to human rather than geological history, are the picture writings or pictographs to be seen at various places on the smooth, flat surfaces of the rock walls. The pictures are not related and, with the exception of a battle scene, apparently do not attempt to narrate a story. They depict arrows, spears, bows, horses and even wagons of the type used by the settlers of Montana in the mid-19th century.

Research by Professor S. Dewdney, archaeologist of the Glenbow Foundation in Calgary, would indicate that the authentic pictographs were done in at least three periods, between the years 1650 and 1760. The drawings were most likely done by nomadic Indians in periods of idle time when the sheltering rocks reflecting the warm rays of the sun offered a pleasant place to rest or to indulge the native penchant for artistic creation.

It was here at "Writing On Stone" that Sitting Bull, the famous Sioux Chief, brought the remnants of his warriors, including the dead and wounded, following the annihilation of General George Custer and his men at the Battle of Little Big Horn, June 25th, 1876. And it was here that the Royal Northwest Mounted Police established a post at Police Coulee in 1887. Their main purpose was to check horse stealing and cattle rustling which had become a lucrative trade

by outlaws who gathered the animals in the many coulees and draws of the foothills just north of the U.S. border. They then galloped the animals across the line into Montana at night.

Bootlegging also was widely prevalent ever since the days of the 60's and the early 70's, prior to the coming of the Royal Northwest Mounted Police in 1874. But by an odd twist of events, Canada was to legalize the sale of liquor in 1920 at approximately the same time as the U.S.A. banned the sale. The consequence was that the flow reversed with this difference, that the police now had to contend with high-powered motorized vehicles instead of the mounted outlaw or the horse-drawn wagon.

The police post at Writing on Stone was destroyed by fire in 1916 and Coutts, Alberta, became area headquarters for the anti-rum runners patrol.

THE RESPONSIBILITIES OF MUSEUMS TO ONE ANOTHER AND TO THE COMMUNITY

L. Martin

Editor's Note: This lecture was recently presented at the Organization of Military Museums of Canada Seminar in September of this year.

According to the programme, I am supposed to speak to you today on the "Function of Associate Museums in Relation to Small Museums". I hope you will forgive me if I change that title somewhat. I would like to speak to you on a broader theme which I will call: "The Responsibilities of Museums, to One Another, and to the Community".

You may feel, as I proceed, that I am restricting my comments and thoughts largely to the Nova Scotian community. This is perfectly natural since it is the situation I know best. However, I hope you will agree that the basic conditions here are not greatly different from those found throughout Canada and elsewhere, and hopefully what I say may provide you with useful food for thought.

As an Associate Museum under the National Museums Program, the Nova Scotia Museum assumed certain responsibilities towards other museums in the province and in the rest of Canada as well. This was not an entirely new role for us - the policy of the Nova Scotia Museum since 1965 has been to provide support to the other museums in the province. And, in fact, at that time too, we proposed a closer relationship with the National Museums in Ottawa.

We were the first provincial museum in Canada to clearly define such a policy, and the principles of decentralization and democratization were being practiced here before Ottawa ever thought of them. As James D. Gillis, a Cape Breton author once said about his two trips to the United States - "I do not say this for the sake of boast". I am merely stating a fact to show you that we have had some experience in the field of responsibility to others.

It is not an easy role we play. I often think of the story of the countrywoman who came to Sydney for the first time. She stood on the street corner and watched the old electric trolleys rattling by. Finally she stopped a policeman and said: "If I was to stop on that track when I cross the street, would I be getting an electric shock?". The policeman replied: "No lady, you'll not be getting a shock unless you put your other foot on that wire up there!".

When I am being pressured by my own staff on the one hand, and the local museum people on the other, I often feel as if I have one foot on the track and the other on the wire. This year we are trying to help thirty-three local museums, as well as operate our central museum facility and twelve branches.

Nova Scotia, with a population of about 750,000, has over fifty museums. This is probably at least double the number we need or can support, but regardless of this fact I suspect the number will continue to increase. If the provincial government refuses to support additional establishments, local groups will set them up anyway.

If they were anything but historical museums, we could wish them well and forget them. As historical museums, we cannot do that. They are gathering the heritage of Nova Scotians, of Canadians, and they cannot be ignored.

If provincial museums, or national museums, are charged with the responsibility of conserving the works of man which best illustrate his accomplishments and the development of his culture, it seems to me they cannot ignore valuable materials merely because they are not included in the collections under their own roofs.

In other words, I am saying that museum collections are not the property of groups, societies or corporations. They are the property of all Canadians, an important part of their heritage. And all museums, whether large or small, must share the responsibility for their protection, care and wise use.

The larger museums, with greater human and financial resources, must assist the smaller museums in every possible way. But this is not a one-way street, the smaller museums must take their responsibilities seriously too. They must be prepared to accept sound advice and even direction. They must be prepared to recognize their capabilities and their limitations, and they must plan to operate within them.

What is the first responsibility of museums, large or small? In my opinion it is the conservation of collections, and I am convinced this is the major problem facing us today. When any museum adds an object to its collections, whether by purchase or gift, it assumes a responsibility, a serious responsibility, to the community. It assumes the responsibility for the preservation of that object not just for today or tomorrow, but for the longest possible period of time.

I don't know of a single museum in Nova Scotia which is fully responsible in this regard; and many of our smaller museums are completely irresponsible. In fact, many of our museums are simply gathering objects and placing them in one spot so that they can all deteriorate together.

The solution to this problem has to be the task of the larger museums both provincial and federal. The National Museums Programme proposes the establishment of five or six regional conservation laboratories to overcome this problem. These laboratories alone can no more than scratch the surface except possibly in the field of fine art. In fact, the money might be better invested in the training of a host of technicians, and in equipping a string of back-room laboratories across the country, because this is what we will need in the end anyway.

The problem of conservation goes much deeper than the treatment of objects, it includes the conditions under which they are housed, stored, displayed. Many of our local museums do not even have a heating plant, and fire protection is practically non-existent.

Some of these museums house objects which are one of a kind. Objects which cannot be replaced at any cost. Can the larger institutions pull down their blinds, and refuse to look beyond their own walls? If these objects are lost, can we refuse to shoulder any responsibility?

Next in importance to conservation, I would place the need for research. A collection without full supporting information may be acceptable to an antique shop but not to a museum. With the rapidly increasing demands for educational programmes, the existing museum information resource is no longer adequate. Our public is much better informed today, and people are not satisfied with a name, a source, and a date.

If our exhibits and programmes are to be applauded in the future, they must be based upon careful research done in depth. Our practice of skimming the surface will not suffice any longer. I would suggest, for example, that military museums might have a considerably brighter future if they added a few social historians to their staffs.

Again the older, established museums must take the lead. Research is often expensive and requires expertise beyond the resources of many small museums. This is not to say that only the larger museums can carry the research load. Every museum, regardless of size, can do a certain amount, but the task should be divided according to capability, and the results should be shared by all. The larger museums should be prepared to finance research which may be of primary interest to the smaller institutions.

I have felt for some time that the human race is subject in recent years to a malady I call the band wagon complex. Everyone faced with complicated problems seems to be looking for a single key which will open all doors and solve all their problems at one stroke. Someone suggests something, everyone agrees that's it - they all jump on the wagon and they are off again. But the wagon reaches the end of the parade route, and many of the problems are still there.

The museum band wagon is currently emblazoned with large fancy letters which spell "travelling exhibits". I think travelling exhibits are a good thing. I think that the establishment of national exhibit centres devoted to the display of travelling exhibits and maintaining absolutely no collections of their own is an excellent idea. They can have a tremendous cultural impact on many of our smaller population centres, and hopefully will discourage somewhat the further proliferation of local museums.

But travelling exhibits will not solve all our problems. They will not help the small museum with no temporary exhibit space, and with serious gaps in its existing exhibit structure. They may help to salve the conscience of some of the larger museums which are holding large stores collections, a small fraction of which placed on long term or permanent loan might make the small museums much more interesting and valuable institutions.

Many of the small museums in this province look to the Nova Scotia Museum for leadership and guidance. This feeling of mutual trust and respect has been built up over the years simply by the provincial museum clearly demonstrating that we were willing to help, and we were prepared to give the small museums far more than they were expected to give in return.

Objects and whole collections have been taken from our stores and placed in local museums in Yarmouth, Barrington, Shelburne, Lunenburg, Bridgewater, New Ross, Parrsboro, Pictou, Tatamagouche, Dartmouth, St. Peters, and elsewhere. Local museums have learned that we will do this in spite of the protests of some of our curators.

If this process could be extended gradually to cover the whole nation, many of our smaller museums which are now somewhat mediocre could become first class. If a concerted effort could be made on the part of all museums to place objects and collections in the locations where they are most appropriate, we would be on our way toward solving one more important problem.

Will the National Museums Programme help us to solve this problem and the many others which face us now and in the years ahead? I don't know - but I have grave doubts.

It seems to me that this programme was imposed upon the National Museums without sufficient prior consultation and with only grudging consent. The National Museums have always retained a somewhat aloof position in relation to provincial and local museums. They have been primarily interested in doing their own thing, and I suspect this attitude will not change overnight.

I suspect that many museums outside of Ottawa greeted the programme with enthusiasm simply because they saw it as an opportunity to get additional funds to enable them to do more of their own thing. I have been told on good authority that some were disappointed. Despite the agreements with Ottawa, the local authorities cut the museum budgets accordingly and they were no further ahead.

When the National Museums Policy was announced, we read the guidelines carefully, and we submitted a proposal to Ottawa. As an Associate Museum, we agreed to be responsible for assembling travelling exhibits in Nova Scotia and to make them available to museums in other provinces. We agreed to handle the distribution, transportation, handling and insurance of all exhibits coming into this province from elsewhere.

We initiated a provincial inventory of museum collections and gained support of the other museums in the province for the project.

We provided architect's plans and specifications for national exhibit centres and encouraged local authorities to take advantage of the programme. To date, five of these centres have been approved, and one has been completed.

We understand that approximately 19 other museums assumed associate status last year. We prepared two major travelling exhibits and sent them on their way, and prepared to receive the exhibits from the other associates. A recent enquiry circulated to all these museums across Canada resulted in the information that, with the exception of the National Museum of Man, no exhibits were available at this time or in the immediate future.

One Ontario associate advised us that all the exhibits listed in their shiny expensive-looking book were only available to museums in Ontario.

I note that even the exhibits available to us from Ottawa do not, for the most part, include the national treasures from their collections. They would almost lead one to believe that the National Museum has become a school of contemporary crafts.

In recent months I got the distinct impression that the National Museums Programme is a great headless monster with no sense of direction and no motivating force. It wouldn't surprise me if it sunk out of sight in the next year, and became nothing but a memory.

If this should happen, I think it would be a crime. And those responsible for the crime would be the museums of Canada. The museums which refused to recognize their responsibilities, and refused to work together for the general good of their profession and the community it is designed to serve.

A VERY SPECIAL EVENING - NEW YEAR'S EVE 1973

Diane Skalenda

Unlike past years when it has been shrouded in darkness on New Year's Eve, this year the Manitoba Museum of Man and Nature joined in the traditional revelry of the evening.

Despite 43 degrees below zero temperatures, December 31st, 1973 was a very special evening with the Museum of Man and Nature and the Winnipeg Centennial Committee joining forces to welcome the New Year, celebrate the 100th Birthday of the City of Winnipeg, and officially open the Urban Gallery.

Ushered in to the strains of bagpipes, the official party consisting of His Honour Lieutenant-Governor W.J. McKeag and Mrs. McKeag, Premier Ed Schreyer and Mrs. Schreyer, the President of the Board of Governors of the Museum of Man and Nature, Dr. F.A.L. Mathewson and Mrs. Mathewson, and the Chairman of the Advisory Board of the Winnipeg Foundation, Mr. Alan E. Tarr and Mrs. Tarr led the way to the entrance of the Urban Gallery.

After opening remarks from Dr. Mathewson and a short speech by Premier Schreyer, His Honour Lieutenant-Governor McKeag pulled the tab which officially opened the Urban Gallery. Dressed in period costumes from 1874 to 1920, the approximately 800 guests then wandered through the Urban Gallery - a reconstruction of Winnipeg 1920.

The opening of the Urban Gallery was just the beginning. The area set aside for the festivities of the evening, the future sites of the Boreal Forest and Parklands Galleries, assumed the characteristics of a "Speakeasy" circa 1920. Dancing to the music of Lou Pollock and his orchestra and enjoying the buffet from Auby Galpern Catering, the guests then began to celebrate in earnest. As the minutes ticked away, the crowd, aided by the Master of Ceremonies, Bill Jewell, began to prepare to welcome not only a New Year - but also Winnipeg's second century! At 11:50 p.m., just prior to the traditional merry-making and the singing of "Auld Lang Syne", a large birthday cake was cut by City Councillor Mrs. P.K. McGonigal representing Mayor S. Juba and Mr. J. Klassen, Chairman of the Winnipeg Centennial Committee.

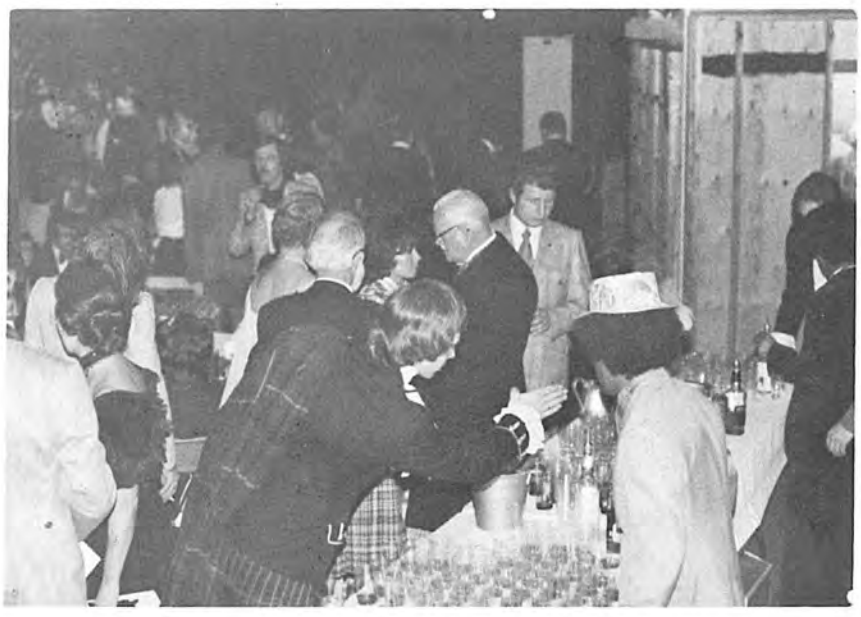
If the celebration at the Museum heralding the arrival of 1974 is any indication, Winnipeg's Centennial year promises to be very exciting. It is hoped that community museums, both large and small, in Winnipeg and throughout the Province, enjoy a most productive and successful year.

Addressing the 800 guests, Premier Schreyer stated that "through becoming better acquainted with the past, people could better understand the present and the future"

Welcoming the guests is Dr. F.A.L. Mathewson, President of the Board of Governors, Museum of Man and Nature. Lt.-Gov. McKeag, Mrs. McKeag, Dr. Hemphill and Mrs. Schreyer (extreme left) look on.

Lieutenant-Governor McKeag "pulling the tab" to officially open the Urban Gallery

After months of preparation, the Urban Gallery is finally opened to the public



Jim Lewis, the Museum's Co-ordinator of Public Relations, supervising the serving of the refreshments

Alexander's Ragtime Band?

A little of that "Old Time Religion"

Hon. James Richardson extending a hearty handshake to a former Museum employee, Diane Newsham

PHOTO CREDITS:

Warren Clearwater

LABELING

Ross Bond

Almost all of us in museums use labels. They can be as basic as a notice on the front door indicating the hours the museum is open, or as complicated as a major storyline dealing with immigration to Manitoba. In both cases we are confronted with the questions; what do we say, how do we say it, and what materials and techniques do we use?

Labels should supply information to the visitor, answer questions and stimulate his interest. When writing a label we should always ask the five questions; who, what, when, where and why. These are not necessarily the ingredients of every label but it helps to remember them when constructing it.

We can consider all labels to be of four types. The primary label is a label of convenience. It can announce the hours the museum is open, be directional or introduce an area. It is usually of the fewest possible words and printed in large letters.

The secondary label is used with the primary one. It contains more words in smaller type and says what could not be said in the primary label.

A summary label is not always used. This label supplies additional information, usually to bring an exhibit together.

The identifying label is the most common label we use and demands the most attention. It is this one that should answer the who, what, where and why questions. All too often this label only identifies the object and the donor, rather than saying something interesting or stimulating.

In making the label there are numerous techniques and materials available. No matter which method you chose, it should above all be neat and uniform.

HANDPRINTING:

Lay out the label as neatly as possible in pencil using a uniform alphabet. Then trace over in ink, and when it is dry erase the pencil lines. This is one of the simpliest and, at the same time, most difficult methods. Materials: cardstock, pens and ink, ruler, pencil and eraser.

LETRASET:

Obtain a Letraset catalogue and select a uniform style (Helvetica Medium). One sheet of large 42 point, and two sheets of small 12 point should be enough. Pay attention to spacing and aligning the letters when you place them. They can be sprayed afterwards with a plastic to protect them. Materials: letraset, graph paper or ruler, cardstock, spray on plastic.

TYPEWRITER:

Write out the label first, then type a draft. The draft is used as a guide to spacing the final copies. The best typewriter to use is an electric one, although it is not necessary. Note: type two copies and keep on as a spare. Materials: typewriter, two-ply paper, colored ribbon optional.

LETTERING GUIDE:

There are various guides on the market ranging from cardboard ones for less than one dollar to metal ones at $125.00. They come in various styles and sizes and should be considered a one time investment. Materials: lettering guide, pens or pen, cardstock.

TYPESET:

This is the best method of making labels. It takes time and skill to set the type but the quality of the label is excellent. Very few people have access to the equipment, but if you are able to obtain a press and type faces, do so.

I think that the fastest and most direct method of label making available to all is a combination of letraset and the typewriter. The letraset large size could be used to make primary labels, the smaller size for headings. Secondary, summary and identifying labels can be neatly typewritten. When combining the two methods on one label, have the typing done first and then place the heading.

Most materials you will need for labeling can be obtained through a department store, art department. Often their supplies are limited with regards to paper, letraset and lettering equipment.

SUPPLIERS:

1. One of the cheapest and best supplied stores:

   The University of Manitoba Book Store on campus at the university - telephone 474-8321.

2. For letraset and artist supplies:

   Fraser's Art Supplies
   348 Donald Street
   Winnipeg, Manitoba
   R3B 2H7
   Telephone - 947-7251

3. For all kinds of sizes, colors, grades and prices of paper:

Crown Zellerbach Paper Company
1320 Ellice Avenue
Winnipeg, Manitoba
Telephone - 772-1849

BOOKS:

Check your local library for books on label making or on lettering. The yellow pages of the Winnipeg Telephone Directory are often useful as a source of reference. A most helpful book:

"A Look You'll Like in Labels", Patricia Butbowski, Detroit Historical Society, Detroit 1969. Available from the Detroit Historical Society, 5401 Woodward at Kirby, Detroit 2, Michigan, U.S.A.

COMMERCIAL GOTHIC AND SINGLE STROKE LETTERS

STROKE ANALYSIS FOR SINGLE STROKE LETTERS

COMMUNICATION IN THREE "V" Helmuth J. Naumer

Editor's Note:

This article originally appeared in the A.A.S.L.H. Bulletin and is reprinted here with the permission of the author.

Museum people first were collectors, then they started putting their treasures out for the public to gawk at, and finally they decided to get out of the curiosities business and into a new concept called object interpretation. This new approach, unfortunately, has not been one that museums have adapted to easily, because the interpretation of objects for the masses requires a form of communications not yet fully understood or developed. Since it is also a creative process, developing exact methodology is nearly impossible. We have both old and new tools at hand - from exhibit cases to computers - but because we have not learned how to mesh these tools into a productive form of communication, we have created some major problems for ourselves.

Often in our rush for solutions, we feel that we must try everything available and even in some cases that we must be the first to try a new technique. The desire for new methods of communication has caused us to concentrate on tools and neglect one of our major responsibilities - object interpretation. To put this into context, let me ask some pointed questions. Do your exhibits really communicate with the public? What are your honest feelings - as a professional rather than an average museum visitor - when you go through a colleague's exhibits? Is your curiosity stimulated? Or are you mostly bored? What about the poor visitor when museums, instead of being centres for imaginative learning, are simply social parade grounds? Fortunately, some museums do serve as exemplary guides for the rest of us. But exceptional museum exhibits are decidely in the minority.

Such deficiencies, I feel, are a result of an antiquated approach to exhibit communication. We have not stepped back far enough to analyze our efforts ruthlessly. Indeed, we are in a rut, trying to reinvent the wheel on the one hand and modernize it on the other. Such floundering is due partially to rapid turnover in personnel and lack of solid object-communication training. Also, it seems that everyone who enters the exhibits business feels that he is capable of producing a better product without paying heed to the errors and successes of the past.

This is not to say that we are not trying, as evidenced by some frustration causing us to search for others to do our exhibit communication. Some of us have hired (and most have at least considered it) the "professional communicator" -

the outside exhibit concern. Unfortunately, he is at a distinct disadvantage from the outset and cannot really be creative for a variety of reasons: he is never given access to the collections; he has to work with copies, two-dimensional material, and media; he must produce under a deadline that no museum would accept; he has taken on a strange subject; he cannot afford the time for in-depth research; and he has to sandwich the job in among four others. As a result, most of these professional products are cold and impersonal.

This lack of expertise in our own houses has caused us to make much over the availability of media. Motion pictures, slide projectors, sound systems, and all such effects assume such an important role that they often obscure the objects to be interpreted. This charge is not intended as a wholesale condemnation of media systems but as a reminder that they should be used sparingly and carefully. The object still is the best educational device to verify man's creativity and existence.

Some of us are infatuated with other gimmicks, and there are hundreds of them. Two examples - a little older than the media syndrome but just as deadly for other reasons - are the push buttons and cranks seen primarily in science museums. Such contrivances often confuse because the principle to be explained is too often lost with the twist of a wrist or the push of a button. Bob Neathery, past vice-president of the Franklin Institute, once said to me, "If we have an exhibit without a push button or a crank, the children believe that exhibit is broken and they won't go near it." Again these are devices, not solutions. Other museums still believe that the object should be displayed without explanation or amplification so that nothing will prejudice the viewer's own interpretation. This belief is a philosophical cop-out, because the visitor does need assistance - regularly and frequently.

It amazes me that more and more museum people actually believe that unless something costs a lot it cannot possibly communicate. Money helps, but it does not solve the need for reevaluation. The expensive syndrome led one well-known museum to spending $300. per square foot for an exhibit. This is a frightening statistic when you consider that some really good exhibit halls are being produced for less than $25. per square foot. I have seen individuals like Michael Butler of the Cranbrook Institute interpret a complex principle by using a beat-up bicycle wheel.

Far too often we also have slipped into the belief that complexity and loading of exhibits explain concepts. Any halfway intelligent viewer can tell when the superlatives, adjectives, mountains of information, and gimmicks engulf the

object. This is a plea for simplication, not for over-simplification. We need more exhibit communicators like one frank preschool teacher who hates parent-teacher's meetings because she has difficulty communicating with adults and usually starts with the statement, "I am sorry that I do not relate to you, but I do relate to and communicate with your children". More exhibit communicators perhaps need to start relating to some public needs.

Now that I have picked our exhibit communicators apart, let me try to put together some possible solutions. We can reappraise our methods only if we become strongly involved and take firm command. I believe that only those of us who understand our objects can communicate their values, be they intrinsic, aesthetic, historic, scientific, or creative. A greater effort must be made toward understanding the visitor. Dr. Screven's work at the University of Wisconsin on exhibit motivation machines and Dr. Saslow's at the University of Oregon on the attitudes of teenagers toward museum exhibits are only beginnings. More studies must be attempted and made available.

Our approach to the interpretation of the object must be timeless. If you do things right the first time, you defy time. You become fadproof. Museums tend to state emphatically that a pot is a pot. Seldom do we relate it to its uses, its aesthetics, its unimportance, its meaning to its creator or user. All of these things can cause the visitor to question, discover, and form some of his own opinions.

Good exhibit communications should contain four facets. First, there are the "grabbers" that catch the eye and excite the curiosity. Such an exhibit is the lifesize model of neolithic man performing skull surgery in the Museum of Science and History's Hall of Medical Science. Second, there are the "keepers" that make the visitor want to finish the plot, such as the extensive African diorama at the Milwaukee Public Museum. Third, there are the "hangers" that make you later recall the exhibits - the unexpected rattlesnake crawling into a log cabin period room, or the early dental foot engine to make you wonder how the drill must have felt. Fourth, there are the "comforters", familiar objects in conjunction with the unfamiliar - Egyptian eye shadow next to the sun shadow used by football players or Eskimo goggles with a pair of Foster Grants.

The exhibits that communicate are those that cause excitement, curiosity, surprise, and a genuine personal feeling of discovery. Communications through exhibits can only develop from the available collections, the researchers, the writers, and the information interpreters working

closely together to produce a unified message providing mental - and sometimes physical - participation from the visitor.

We can and must concentrate on the three V's of museum communication: visual, verbal and visceral. It is only through our thorough understanding, evaluation, and presentation of the object - without gimmicks - that we can provide the visitor with an unforgettable three "V" experience.

MUSEUM MEMOS

MENNONITE VILLAGE MUSEUM - Steinbach

The first annual auction sale sponsored by the Mennonite Village Museum has realized $5,200.

The auction sale, held in the Steinbach Curling Rink, featured spirited auctioneering by L.A. Barkman and Tom Wiebe. Reasonably high bids for the donated items made the auction sale a success despite the somewhat small turnout of several hundred people.

A 1973 Toyota car, donated by local car dealers and valued at $2,568., was auctioned off for $2,160. A 25-gram gold piece, valued at the market price of $94., sold for $150.

Livestock feed, donated by several feed mills, sold at more or less market price, as did most other items.

WINNIPEG BEACH UKRAINIAN HOMESTEAD

The Winnipeg Beach Ukrainian Homestead is presently in the process of organization and we are hoping to incorporate within the next few months. The aim of our organization is to develop a Ukrainian homestead complex (circa 1910) that will reflect the "typical" social and cultural milieu of an Interlake Ukrainian Community.

The site of the homestead is south of Hamilton Street on land managed by the Provincial Parks Department. Tentative plans of the layout of the buildings have been drawn by the Parks' people and with some modification will be acceptable.

We have received financial assistance under the Local Initiative Programme which has enrolled us to employ four people full time for six months, ending May 31st, 1974. These people are Chuck Sutyla (Project Director), Joanne Warwick (Assistant), and Elmer Domino and Mike Roga (Reconstruction Crew).

Progress to date is as follows:

1. A series of photographs and measurements of the Hykaway windmill have been taken and preliminary sketches made.

2. The internal work of the mill was dismantled and moved to the Beach. The mill was braced and cabled and with the assistance of a crane and two beds from R. Litz and Sons Co. Ltd., and mill was moved in two sections to the Beach and reconstruction has begun.

3. Research has begun on the history of the Hykaway mill and on Ukrainians in the Winnipeg Beach area. An article will be prepared shortly for publication.

If you know of anyone who could help us out or where some interesting buildings and/or artifacts are available, please let us know.

UKRAINIAN CULTURAL AND EDUCATIONAL CENTRE - Winnipeg

The Centre begins the new season with 500 new members, doubling our membership within the past half year.

The Museum

The museum is presently involved in an extension programme of travelling exhibits, accompanied by a slide presentation of the Ukrainian Cultural and Educational Centre with commentary. The Museum provides public schools with resource kits and arranges guided tours for school groups at the Museum, as illustrated lessons in Ukrainian culture.

Beginning in April the Museum embarks with a travelling exhibit throughout rural Manitoba.

At the Museum

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 fireplace.

Presenting in rotating showcases: the personal belongings and manuscripts of composer-conductor Alexander Koshyts ; blueprints and inventions of Roman Gonsett; and samples of embroidery on albs (17c - 19c) from the collection of Lydia Nenadkevych.

January 27th - February 1st - Ukrainian Week:

- Special exhibit "Ukraine 1917 - 1921".
  An historical exhibit pertaining to the Ukrainian Democratic Republic.
  Courtesy of Ukrainian Military Museum.

February 6th - March 13th:-

- Pysanky (Easter Egg) instruction course.
- Woodcarving workshop.
  Registration by mail or telephone.

GALLERY OSEREDOK

February 3rd - February 22nd

- Silk Screens by Bill Lobchuk, Instructor at the School of Fine Arts, University of Manitoba and operator of the Screen Shop. Opening February 3rd at 2:30 p.m., artist will be present.

February 24th - March 22nd

- Arriving from Montreal, Printmaker Adriana Lysak. Mrs. Lysak will be conducting a print workshop at the opening of her exhibit. Opening February 24th at 2:30 p.m.;

March 24th - April 19th

- An exhibit of recent works, from Mexico, by Bob Achtemichuk, currently doing his Masters of Fine Arts there. Opening March 24th at 2:30 p.m.

April 21st - May 17th

- Exhibit of prints by Suzanne Gauthier of the Print Studio, 91 Albert Street, Winnipeg. First prize winner of the two dimensional category, at the Multicultural Juried Show here last summer. Opening April 21st, 2:30 p.m. Artist will be present.

May 19th - June 14th

- Exhibit by structurist, Ron Kostyniuk, from Calgary, instructor at the Department of Art, University of Calgary. Opening May 19th at 2:30 p.m.

BOOK REVIEW

The Foxfire Book, edited by Eliot Wigginton, Doubleday and Co., Inc., New York, 1969.

Jane McCracken

The Foxfire Book is unique. It is not a novel, historical or fiction. It is a collection of recorded interviews with some of the oldest residents living in the Southern Appalachin region of the United States. The editor is a high school teacher of English in a small town in the Appalachins. After punishing his students unmercifully with boring lectures, he discovered that the teaching process need not be along conventional lines. In an attempt to instill interest and knowledge into his class, he suggested that they print a magazine, Foxfire. The contents of this magazine? The possibilities were unlimited. There were many older people living in the hills who, for example, still planted by the zodiac and the stages of the moon. The teacher had assumed that his students would be acquainted with this sort of folklore but as he discovered, they were not, and soon they were as curious as he to dig out this information. The students, equipped with cameras and tape recorders, went into the hills to talk to their grandparents and the older people in the area. From these interviews came superstitions, old home remedies, weather signs, recipes for hog, moonshining stories, details of building a log cabin, of making a rope bed and of making white oak split baskets. All these and more have been incorporated into this publication.

This book is an example of what a little imagination, some hard work and no money can produce. What the students in the small town in the Appalachins have done, the small museum can also do. The equipment used by the students was not elaborate, but with their programme, they have built up an extensive tape library. They did not interview the wealthy or the important people, but rather the poor and the non-important. It was the knowledge of these people that make The Foxfire Book entertaining and interesting reading.

And of what interest and value is this book to us? If anything, it can provide a blueprint of an oral history programme, how to organize it, who to interview, how to interview and the gems of information that can be gained. However, as the editor saw it, this class project is vitally necessary. "Daily our grandparents are moving out of our lives, taking with them, irreparably, the kind of information contained in this book...If this information is to be saved at all for whatever reason, it must be saved now and the logical researchers are the grandchildren...In the process, we gain an invaluable, unique knowledge of (our) own roots, heritage and culture."