

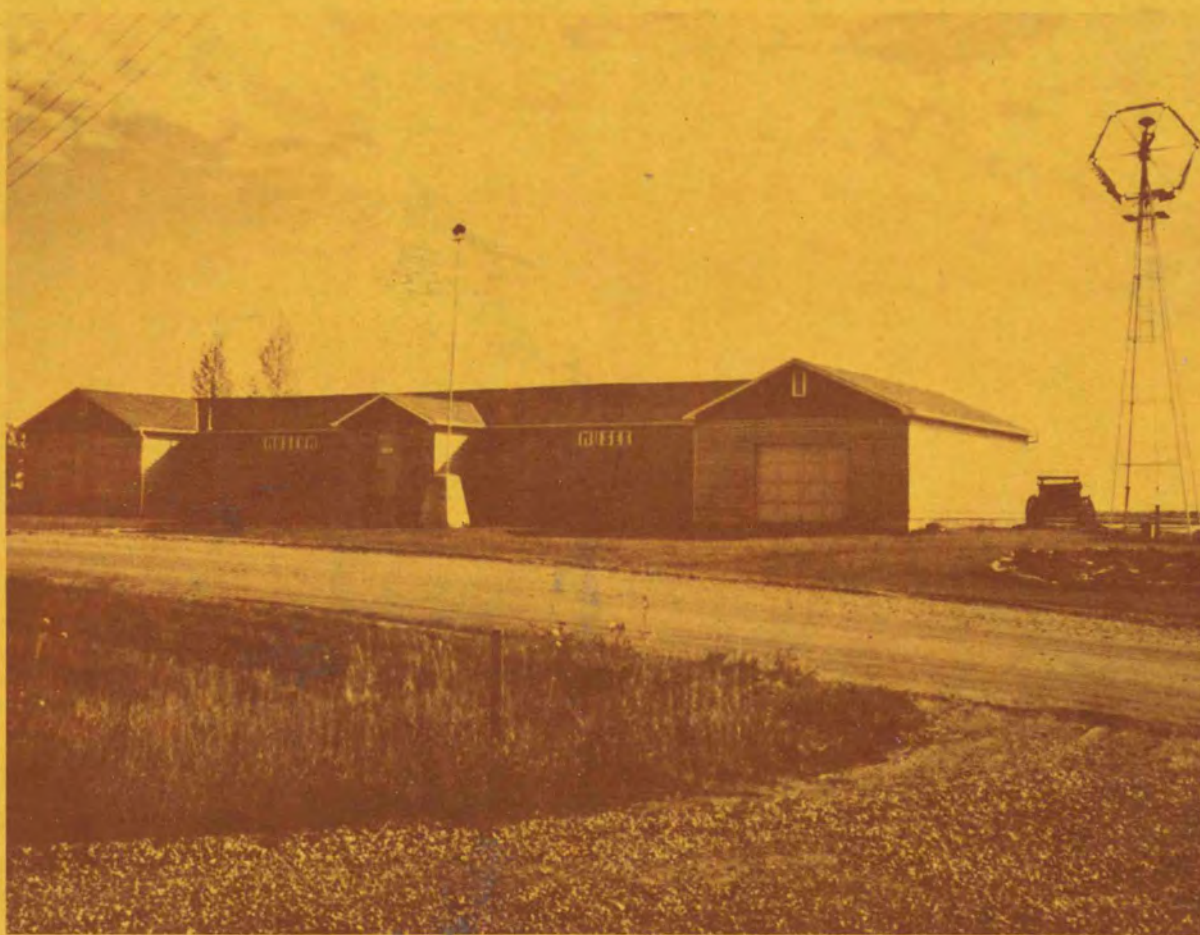


THE
GRANDE NEW
DAWSON & HIND
QUARTERLY
EPISTLE



VOL.3 NO.3

JUNE 1974



ST. GEORGES MUSEUM

A QUARTERLY PUBLICATION OF THE ASSOCIATION OF MANITOBA MUSEUMS

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**THE WORD
IS OUT!**

**WE NEED
ARTICLES
FROM
COMMUNITY
MUSEUMS!**

**SUBSCRIPTIONS
HAVE TO BE
RENEWED!**

**WE NEED
NEW
MEMBERS!**

**IF
THINGS
DON'T
IMPROVE
DON'T
WORRY**

**I
LOVE
TO
MAKE
HOUSE
CALLS**



THE GRANDE NEW DAWSON AND HIND QUARTERLY

A publication of the Association of Manitoba Museums

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AIMS OF THE ASSOCIATION

Object

The advancement of museum services in Manitoba by:

- a) promoting the protection and preservation of objects, specimens, records and sites significant to the natural and human history of Manitoba;
- b) aiding in the improvement of museums as educational institutions;
- c) acting as a clearing-house for information of special interest to museums;
- d) promoting the exchange of exhibition material and the arrangement of exhibition;
- e) co-operating with other associations with similar aims, and by;
- f) such other methods as may from time to time be deemed appropriate.

Invitation to Membership

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

Activities and Projects

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

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

We wish to extend our thanks to the Parks Branch, and in particular John McFarland, for assisting us with the publication, collating and mailing of this issue.

LETTERS TO THE EDITOR

Dear Sir:

We are more than pleased to have Mr. Dave Flush in your Association of Manitoba Museum's publication (The Cooper, Vol. 3, No. 1, December 1973).

In addition to the very capable write-up, we would like to take this opportunity to bring up to date the complete and true historical facts which preceded Mr. Flush's association with The Winnipeg Cooperage Company Ltd.

Mr. Joseph Nathan Kay was born in Russia in 1895 in a small village near Kiev. It was here that as he grew up he naturally learned the cooperage trade from his father whose livelihood it was. In those days the cooper went into the forests for his wood and young Joseph accompanied his father as he cut down select trees for their timber stock. His eye became practised at detecting either soft or hardwood, depending on their end use.

After they hewed this timber, it was sawed into lengths. The lengths were crucial as they determined the size or gallonage of the barrel-to-be. With care, each length was then split or cut to predetermined thickness and finally set out to dry in the open air or to kiln-dry in order to dissipate approximately 90% of the wood moisture.

The above is only a sketchy resumé of the type of hand craft that Joseph Kay acquired at 12 years of age. At the early age of 16 he left Russia and emigrated to Canada where he quickly resumed his trade in Winnipeg; coopering wooden barrels for the petroleum industry. In those days petroleum products were packaged in wooden tierces.

Then in 1917, Mr. Kay started, on his own, the company which is still in existence to this day and registered in the Province of Manitoba as The Winnipeg Cooperage Company. In 1948 the Company was incorporated as The Winnipeg Cooperage Company Limited.

Meanwhile in 1935, Mr. Kay's son, Harvey L. Kay, joined him even as he had long ago joined his father. Still at this time, the primary trade of the Company was the repair

and manufacture of wood tierces of all sizes and for numerous uses ranging from petroleum to food and chemical products.

As the years progressed, the use of the wood barrel waned as it was gradually replaced by steel and metal containers. The long-established Company serviced these new containers not only locally but also throughout all of North America and in some instances, Scotland.

To this day the Company is still in existence and is supplying the wooden barrel for diverse uses throughout practically every province in Canada. We may add, in conclusion, that along with Joseph and Harvey Kay, a third generation has continued the family line whereby Mr. Kay's grandson, Ian A. Kay, has also joined The Winnipeg Cooperage Limited to carry on the cooperage tradition.

Harvey L. Kay
Vice-President
The Winnipeg Cooperage Company Limited

7 May 1974

ST. GEORGES MUSEUM

Jean Dupont

St. Georges, Manitoba is one of the oldest communities south of Lake Winnipeg. Our history dates back as early as 1879 when the first missionaries camped about 300 feet from the present site of our museum. The first settlers arrived in 1881.

When La Societe Historique de St. Georges was founded in 1968, its main objective was to build a museum. The museum's purpose is to collect and preserve artifacts such as agricultural implements, household utensils, written documents, pictures, etc. In other words, to preserve whatever remains to portray the old way of life in St. Georges and its surrounding districts.

The St. Georges Museum was erected in 1970. It was formally a logging camp unit approximately 1,400 square feet. In 1971-72, two additional wings were constructed and now the building is a total of 2,840 square feet. With the exception of a small area for storage and working space, the majority of the building is used for exhibits.

Since our opening, the annual attendance rate is approximately 1,200 visitors per annum. We are open only on Sundays from 1:00 p.m. to 5:00 p.m. The museum is staffed entirely by volunteer workers.







A quick tour of
ST. GEORGES MUSEUM



In 1972, our museum was host to a touring group from the Manitoba Historical Society and the Red River Valley Historical Society of North and South Dakota.

As well as helping to maintain our French Culture, the St. Georges Museum has also introduced many people to the history of the area and has provided an added tourist attraction for the community.



ST. GEORGES

*Les explorateurs et les navigateurs
Ont apprivoisé cette terre nouvelle,
Ce lieu magnifique
Cotoyant la rivière,
Ce lieu si serein
Perdu dans les bois.*

*L'habitant est venu
Defricher cette terre
L'attendrir et jouir
De toutes ses merveilles.*

*C'est tellement paisible
De voir ce village
Engloutir le soleil
Dès son réveil.....*

*Et cette rivière qui chante
Et qui berce ses rayons.*

*Gisèle Beaudry
St. Georges, Manitoba*

NATURE INTERPRETATION PROGRAMME - THE NATURAL AND
HUMAN HISTORY OF MANITOBA'S PROVINCIAL PARKS

*Editor's Note: Reprinted with the permission of the
Manitoba Department of Tourism, Recreation and Cultural
Affairs*

Our Interpretive Programme seeks to convey the delicate inter-actions of features of the natural landscape and man's cultural development. Included in the overall programme are evening amphitheatre programmes consisting of films, slides, nature walks conducted by park naturalists, self-guiding interpretive trails and other interpretive activities.

These programmes operate from June 29th, 1974 to September 1st, 1974. Amphitheatre programmes start shortly after dusk at the following times:

July	10:00 p.m.
August	9:30 p.m.

Amphitheatre location and specific days of operation are listed under individual park headings. Self guiding trails are also listed under park headings. These trails have numbered stations that correspond to written material in brochures and are available at the beginning of the trail and at local park offices. Schedules for nature walks and additional interpretive activities are also posted at park offices.

BIRD'S HILL PROVINCIAL PARK

Evening Amphitheatre Programmes

Campground amphitheatre - Programmes every Tuesday, Saturday and Sunday.

Self Guiding Interpretive Trail

Cedar Bog Interpretive Trail - Located at N.W. end of North Drive.

Watch for posted schedules at park offices for additional interpretive activities.

GRAND BEACH PROVINCIAL PARK

Evening Amphitheatre Programmes

Campground amphitheatre - Programmes every Tuesday, Saturday and Sunday.

Watch for posted schedules at park offices for additional interpretive activities.

SPRUCE WOODS PROVINCIAL PARK

Self-guiding Interpretive Trail

Ox-bow Interpretive Trail - Located 1 1/2 miles north of Kiche Manitou Campground on Provincial Road #258.

Watch for posted schedules at park offices for additional interpretive activities.

HECLA ISLAND PROVINCIAL PARK

Evening Amphitheatre Programmes

Campground amphitheatre - Programmes every Tuesday and Saturday.

Watch for posted schedules at park offices for additional interpretive activities.

WHITESHELL PROVINCIAL PARK

Evening Amphitheatre Programmes

Big Whiteshell campground amphitheatre - Programmes every Tuesday and Saturday.

Falcon Beach amphitheatre (Lakeshore campground) - Programmes every Tuesday, Saturday and Sunday.

Self Guiding Interpretive Trails

Assinika Interpretive Trail - Located off Provincial Road #312 between West Hawk Lake and Caddy Lake.

Beaver Creek Interpretive Trail - Located off Highway #1 near Falcon Beach park entrance.

McGillivray Interpretive Trail - Located off Provincial Road #44, 1/2 miles North of Caddy Lake.

All trails are marked by signs.

Alfred Hole Goose Sanctuary - Located at Rennie on Provincial Road #44. The sanctuary provides interpretation and first-hand observation of the Giant Canada Goose. Interpretive schedules are posted at the goose sanctuary.

PARKLANDS ROLLING STOCK MUSEUM 1974

Brenda Birks

For the past two years the Manitoba Museum of Man and Nature has circulated a Rolling Stock Museum in Northern Manitoba. Last spring the Extension Services Division was created to deal with such travelling exhibits. This year the Extension Division is once again producing a train display. Whereas the theme for the past two years was a northern environment one, "The Whole North", this year we will look at a different geographical area, "The Parklands". From May to August 1974, the Rolling Stock Museum will travel through parts of this agricultural area which stretches from southeastern Manitoba through central Saskatchewan to the northwestern farming area of Alberta.

Research on the parkland theme began in July of last year and the design for the two CN cars started in November. Steve Prystupa and David McInnes, the researchers for "Parklands" have made extensive studies and have taken field trips into parklands areas of Saskatchewan and Alberta to gather information and artifacts. Photographs and maps for the display have been loaned and purchased from many sources, including the National Aid Photo Library, National Archives, and Provincial Archives.

The Rolling Stock Museum is made up of two railway cars: one is a display car, the other is a library-activity car.



The former contains many interesting exhibits including maps, photographs, and artifacts which show many aspects of the parkland theme. Following is a brief description of the ecology and history of the region which is developed in the storyline of the exhibit:

The parkland region is characterized by groves of aspen interspersed with open prairie. This mixed vegetation and the moist soil make the area a transitional zone between the semi-arid treeless plain to the south and the coniferous forest to the north. It has never been a static region but shifts northward and southward. The distribution of forest and prairie change in accordance with a variety of inter-related factors - climatic changes, frequency of fires, numbers and ranges of grazing animals and the development of agriculture.

During the early Indian period, the parkland acted as a transitional area where both prairie and northern forest people spent the winter seeking food and shelter. After agriculture was introduced by the immigrants in the 1870's, the original wilderness was cleared for farming. Variations in soil capacity lead to a pattern of ethnical development. Whereas the British, German, and Scandinavian people tended to concentrate in the fertile belt and practice commercial farming, the Slavic group generally located in the less favourable soil areas and practiced subsistence farming. The Metis and Indian people were encouraged to inhabit reserves and submarginal areas.

Today the parkland seems to be undergoing a transformation. While there are problems such as rural depopulation, there are also new agricultural adaptations which encourage new growth in the region. The displays in Rolling Stock depict these changes in the parkland, and also point out the problems and innovations of today.

The second car, the library-activity car, will be the site for many programmes that will be carried on during the circulation of the train. Acting as an excellent follow-up to the exhibit car, it provides facilities for showing National Film Board films and numerous slide shows, listening stations, fold up tables and chairs for classroom activities and workshop sessions, plus a great assortment

of written materials, books and pamphlets which deal with general and specific parkland topics. These library materials have been collected and prepared by the Parkland Regional Library Service which helped finance a large part of our Rolling Stock Museum.

Besides being a programme centre, the library car also contains crew quarters for the two Museum personnel, Borys Gengalo and Norm Stall, who will be giving a commentary with the exhibit and running programmes in the activity car. Since the train will be open twelve hours a day, seven days a week, they will be very busy.

In order to have the display promoted effectively, kits of materials are being put together, each of which contains a brief storyline of the exhibit, a description of the programmes and library materials, a list of films and slide shows, posters and a schedule of the train's route. These packages will be delivered to communities approximately two weeks prior to the train's arrival. The expected result will be that people will realize when the train is coming, and what it contains and therefore encourage a large turn-out.



Loading a case into "Parklands" Rolling Stock



*Production aboard
"Parklands"*

PARKLANDS ROLLING STOCK MUSEUM 1974 SCHEDULE

May 2	Departure from Winnipeg
May 2-8	Neepawa
May 8-10	Erickson
May 10-15	Rosburn
May 15-20	Russell
May 20-25	Vorkton
May 25-31	Melville
May 31-June 3	Ituna
June 3-6	Kelleiher
June 6-9	Raymore
June 9-12	Nokomis
June 12-16	Watrous
June 16-24	Saskatoon
June 24-29	North Battleford
June 29-July 3	Prince Albert
July 3-5	Birch Hills
July 5-8	Kinistino
July 8-13	Melfort
July 13-17	Humboldt
July 17-20	Watson
July 20-23	Quill Lake
July 24-27	Wadena
July 27-30	Roblin
July 30-August 1	Grandview
August 1-4	Gilbert Plains
August 4-9	Dauphin
August 9	Return to Winnipeg

On completion of the western route, "Parklands" will remain in Winnipeg for a couple of weeks before departing for Manitoba's north country. A schedule for the fall trip has not yet been completed.

For the past several months our production foreman, Peter Voth, and other Extension staff members have been busy preparing this mobile unit. Much work and effort have gone into the production of "Parklands" and we hope it will be viewed and enjoyed by thousands of people.

THE AMM SPRING SEMINAR 1974

Warren Clearwater

The Association of Manitoba Museums recently held its spring workshop at the Brandon Agricultural Centre. The mechanical processes were organized for the Association by the Museums Advisory Service of the Manitoba Museum of Man and Nature.

One may say that this seminar was an experiment or change from the previous type of seminar. The earlier seminars and workshops held by the AMM were measurably successful - there was something on the programme to interest everyone, the programme ran smoothly and total attendance was high.

This year, we decided to let the people of the community museums express themselves, to talk to one another in small informal groups - the subject being to identify, discuss, and to find solutions to some of their common problems.

Rather than instigating this idea and carrying it through completely on our own, the Advisory Service decided to present the plan to a representative sample of people from community museums for their opinion. I may point out here that this is the first time that members of the AMM have taken an active part in planning a programme for a seminar or workshop. We hope to see this carried on in the future on an even larger scale.



Registering the Delegates

Ten people chosen at random and representing various sized community museums were contacted and agreed to take part in a pilot seminar held in Brandon on February 14th and 15th, 1974.

The participants included the Museums Advisory Service, Dr. H.D. Hemphill (Manitoba Museum of Man and Nature), Phyllis Hall (Transcona Museum), Reverend Frank Armstrong (Historical Museum of St. James-Assiniboia), Marius Benoist (St. Boniface Museum), Sophia Kachor (Ukrainian Cultural and Educational Centre), John Dubrueil and Gwen Palmer (Swan Valley Museum), and Bea Saunderson (Hillcrest Museum, Souris).

The main purpose of the pilot seminar was to bring up various areas of discussion from which the final topics for the seminar could be chosen. This was accomplished with great rapidity, in fact, so many interesting areas were brought forth that we now had a problem of picking approximately four which would be of the greatest interest to the people attending the spring workshop and seminar. An example of some of the areas mentioned were: the purpose of museums staffing of museums, museum programmes, museum people, museum resources, museum relationships, publicity, museums and schools, displays, etc.

After considerable discussion and some plain arguing amongst ourselves, the Museums Advisory Service decided on the four following topics from the many areas mentioned:

1. The Museum: What Is It For?
2. The Museum and the Schools
3. The Museum and the Community
4. The Museum and Volunteers

Rather than completely forgetting the other interesting areas not chosen as main topics of discussion, it was decided to have several resource people and discussion leaders available to answer questions either in the discussion itself or for some individual who could corner a resource person during dinner, in the hall, etc. Some of these resource people included Marie Andree Lalonde, the Director of Training for the Canadian Museums Association in Ottawa; Phyllis Hall, the Recreation Director of the Transcona Community Centre, Mrs. Grayce Hegion and Mrs. G. Craik, Curator and Secretary of the Pioneer Home Museum in Virden; plus several others familiar with areas such as travelling exhibits, publicity, photography, oral history, schools, etc.

The workshop and seminar was held in the Brandon Agricultural Centre. Fine accommodation and meals were also available at the Centre. Reception and registration began

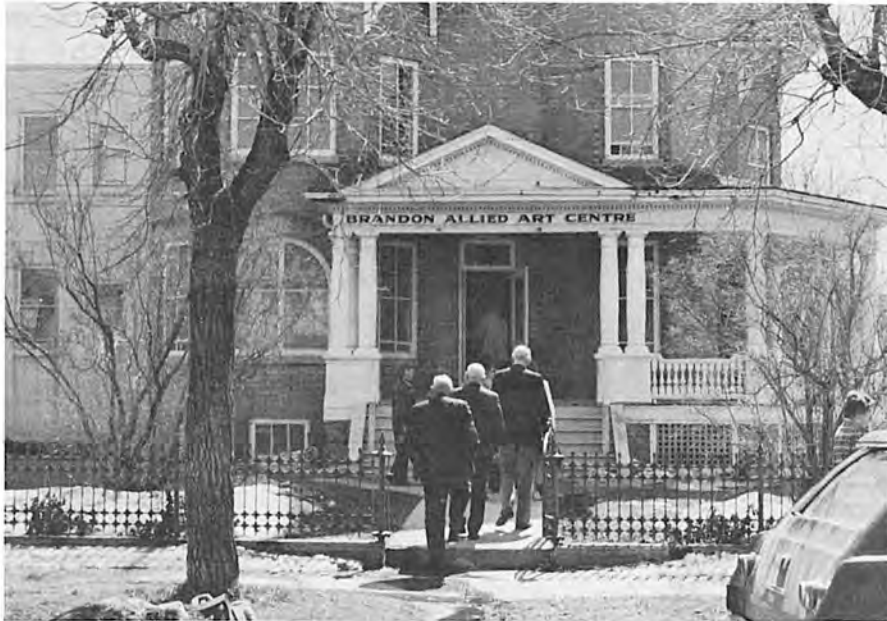
on Wednesday, April 17th, 1974 at 7:00 p.m. A new aspect added to this year's seminar was to provide space for various museums to set up small but very interesting displays from their own museum collections. These displays were well received by those attending the seminar and we hope to see this idea carried on and expanded in future seminars. We would very much like to thank the museums in Swan River, Winnipeg Beach, Melita, Miami, Shilo and the Royal Winnipeg Rifles Museum in Winnipeg and the Extension Service of the Manitoba Museum of Man and Nature for taking the time to transport and set up these displays.



Dave McInnes and Brenda Birks explain the new "moccasin display" available to museums by contacting the Extension Services Department of the Manitoba Museum of Man and Nature.

The Thursday morning programme began at 9:00 a.m. with David Ross, Acting Chief of the Human History Division of the Manitoba Museum of Man and Nature and Museums Advisor giving the opening remarks. Following this, the participants adjourned to one of four different rooms for the first group session or topic discussion. The participants had all been given a group number at registration the previous night. Resource people or discussion leaders were well sprinkled throughout the four groups and were free to move from one group to another if they so desired.

Following the first group session and lunch, car pools were quickly formed and everyone was transported to the Brandon Allied Arts Centre. Here, Mr. David Humphries conducted an informative tour of the Centre, explaining many of the paintings on display and the pottery facilities in the lower level of the large converted dwelling.



A visit to the Brandon Allied Arts Centre



The afternoon was spent back at the Brandon Agricultural Centre in the second group session. The third and fourth group sessions were combined into one session as it was discovered that many points common to all of the four topic areas had been touched upon or discussed in the two earlier sessions.

To round out the day, another new innovation was added to the seminar - that of a social evening. The Manitoba Museum presented two films. The first one was on the construction of its latest gallery - The Urban Gallery, and the second was on Anacostia - a museum in the ghetto area of Washington, D.C. Mrs. Patterson of the Transcona Museum presented an interesting video-tape show of the various displays and programmes at her museum. Mr. Chuck Sutyla from the Winnipeg Beach Homestead Museum in turn presented a slide show and discussed the numerous problems encountered and overcome in the reconstruction of a local windmill in the Winnipeg Beach area. Finally, employing David Ross as a "prop", the volunteer ladies from the Hillcrest Museum in Souris presented a humorous skit on how a guide in a museum should not act.



Highlight of the social evening - a skit presented by the Hillcrest Museum in Souris



One of the four discussion groups formulating a report on the main ideas brought forth during their group sessions



Ihor Pona and Cornell Wynnobel secretly discuss which room the party will take place in that evening

Friday morning saw the four discussion groups together again for a report formulation on the main ideas or resolutions which were brought forth during the group sessions.

On behalf of Ross Bond, Ihor Pona, the co-ordinator of the spring seminar, and myself, we would like to thank all those who attended and participated in the Spring Seminar. We hope to see all of you again next fall.

DISPLAY CASE DESIGN

David McInnes
Ihor Pona

If we stop and think about some of the problems community museums face pertaining strictly to display cases, we would probably realize that they are:

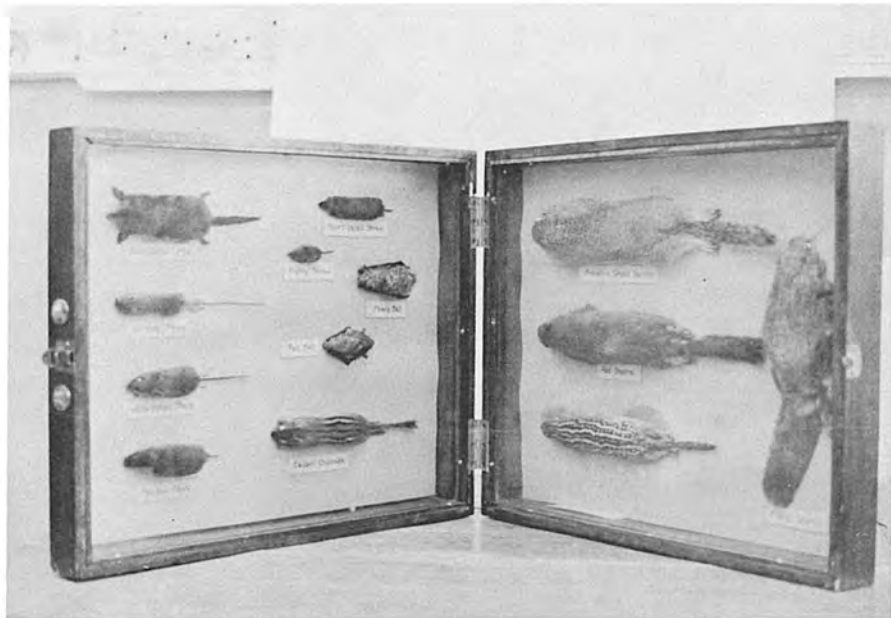
1. Money - It's always a problem - isn't it? Obviously most museums just do not have the money to design and build large displays nor can they afford exotic materials to enhance the articles.
2. Dormancy - What we mean by this is that most of the community museums close their doors in the fall and hibernate until the spring. This is understandable because of budget limitations for snow clearing, fuel costs, etc.

Let us, however, look at some of the positive areas that we can explore. I am certain most community museums will realize some of the resources available to them if we use as an example a project the Museums Advisory Service undertook recently.

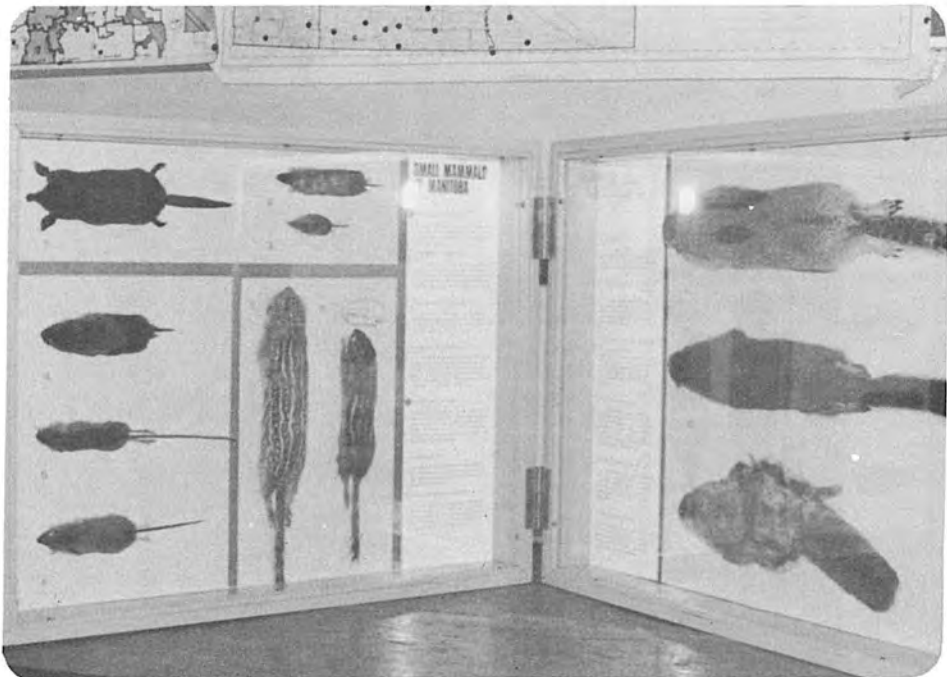
Our first step was to find an old box, old case, or scrap pieces of plywood for we did not want to buy anything unless it was absolutely necessary!

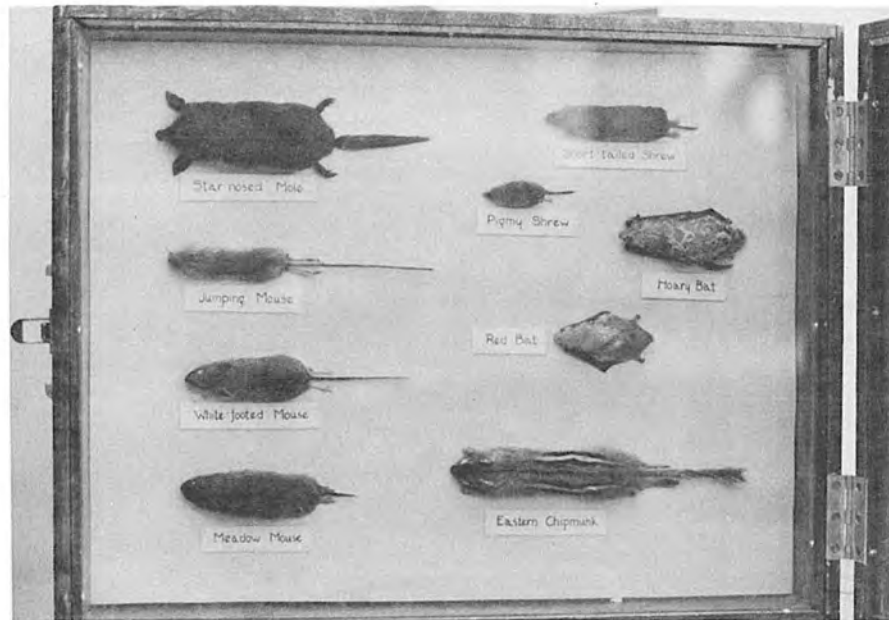
What we found was an old plywood case that opened up and contained several specimens of furry little animals. One look at the case and you could see that it was made many years ago. We decided to resurrect this case.



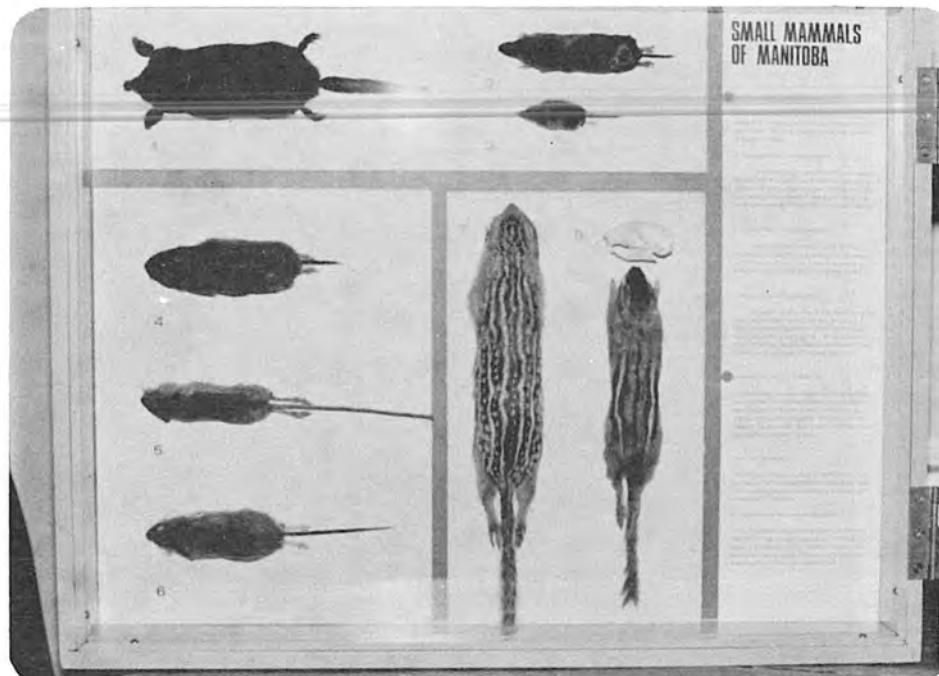


The case was rearranged according to animal groupings (as illustrated below)





Unlike the original case (above), the new display features easy-to-read label copy



The plan we had in mind was:

- a) To use only materials that we did not have to buy - any house paint that was on hand, scrap pieces of plywood, a typewriter, a library and, as you will see, many other things that require a little bit of hunting around.
- b) To decide how this case could be used to the best advantage. This part was easy. Since the case itself was small, it was easily portable. For example, in the summer, the case could easily assume a position in the museum and function as a display case. In the winter, it could be placed in the town library, school, bank; almost anywhere where many people would be attracted to it.
- c) To decide what physical changes were necessary to enhance our "furry creatures". The original background for the small mammals was a pale green that had faded. If we look at our specimens carefully, we become pleasantly aware of the many subtle colours and textures that these mammals have. What a shame not to choose a complimentary background which would not assume a dominant quality such as a bright red or green. We tried many coloured backgrounds and found a neutral cream colour not only brightened the case, but provided the needed neutral background which acted as a backdrop. The result was that the mammals became the obvious objects of importance.
- d) Our next step was to research what we had on display. In this case, our reference book was Animals of Manitoba, published by the Manitoba Museum of Man and Nature. We found that we had four "groupings", that is, animals that were grouped into a "family" scientifically. As a result, we cut the backgrounds for each "grouping" accordingly, with an appropriate breathing space between each of the groupings. The information for each mammal was typed and arranged in the case in the form of two vertical rows, and they were put next to each other for easy reading.

This may be a good time to review basic Label Copy procedures. The first step was to let everyone know in the vicinity of the case what was in the case. Naturally, LARGE type was used, and stated in a simple direct form. In this case, we chose to use "Letraset", a form of adhesive lettering that is available in all shapes and sizes. The remainder of the text was used in successive, smaller type - large type for the headings, and small type for the actual information. The background for the text was decided to be pure white to distinguish it from the background intended for the specimens.

To summarize, simply by scrounging for materials such as paint, boxes, coloured paper, nails, old window glass, and spending an evening or two in a library researching the items for display, most museums in Manitoba are able to update their displays with a little imagination and personal time without going into unnecessary expense.

MUSEOLOGY AT THE UNIVERSITY OF WINNIPEG

The Museology course at the University of Winnipeg provides a first acquaintance with museums and some exposure to practical experience in museology. It is designed for those who will be general preparators, curators, and conservators, or who will continue in their specialty for an advanced degree, e.g. biology, anthropology, art. It provides an integrated knowledge of museology and practical experience in museum techniques in one of Canada's leading museums.

The course is available to all age groups and one does not need to be enrolled as a degree-seeking student to take the museology programme. The course is offered in alternate years and when taken for degree credits, is transferable to the University of Manitoba. The class meets twice weekly for a lecture at 4:30 p.m. in the late afternoon to allow those holding full-time jobs to attend. After a dinner break on the evening of the second meeting, a three-hour laboratory is held for work on exhibit and special projects.

The museology programme goes beyond what is normally required of the student's academic training in his particular discipline. With this supplementary exposure to, and training in, museum practices, the student is better equipped to make a more well-rounded contribution to a museum where he might seek employment, or in the museum-related activities of other institutions.

The first year includes a balance between academic aspects of museum philosophy and practical techniques in museology. The second year consists of seminar offerings in the chosen discipline, plus practical experience in an operating museum. It is hoped that this two-year programme would lead to a certification recognized by other museums as extra training in an applied practical profession.

It is not the purpose of the course to produce skilled museologists or technicians. However, it could be the basis upon which such skills might be developed. It is intended to introduce the student to the skills, materials and equipment to produce a successful museum project.

FIRST YEAR

The first year course is primarily a lecture course and meets twice weekly. There is one, three-hour laboratory, part of which will be a seminar-like discussion based on

the two lectures, but mostly time to work on exhibit projects with the instructor or to go on assigned field trips to local museums. The topics assigned for the lectures will require outside reading in professional museum journals.

Topics covered in the lecture part of the course include:

- Museum History
- Administration
- Museum Buildings and Staff
- Function and Responsibility of Museum
- Extension in Museum
- Education
- Public Relations
- Museum Visitors and Community Service
- Curation and Maintenance of Collections
- Exhibit and Pure Research

Many of the lectures are given by professionals employed in local museums: conservators, preparators, artists, exhibits people, etc. Some of the learning activities during the first year will include:

1. Preparation of one exhibit of an intricate nature which is to be judged primarily on experimentation with different materials and effectiveness of communicating the message.
2. Five visits to local museums to study traffic flow, lighting, effectiveness of exhibits, etc. requiring a written report.
3. An in-depth study of some type of material used in museum exhibit construction, such as paint, tape, plastics, lighting, adhesives, and then sharing the information with the class to learn of materials presently available.
4. Several trips to the Manitoba Museum of Man and Nature and the Winnipeg Art Gallery to study operations of different departments, such as photography, education, conservation, art department, mammalogy department, etc.
5. Assist advanced class in one of the major exhibits in large case using mannequins, furniture, artifacts, etc.
6. Develop some small brochure in area of specialty for public distribution introducing new exhibit in area of specialty.

7. A study of various techniques of specimen preservation and restoration with an emphasis on experimenting with actual materials.

SECOND YEAR

The second year course is directed toward obtaining some practical experience in actual museum operations and a deeper penetration of theory through wide reading in the literature and seminars on the same. There are lectures by the instructor and a few guest lecturers from local museums speaking on topics in their specialty as relates to museology.

Some of the learning activities incorporated during the second year include:

1. Several short seminars, evening assemblies to report on and discuss assigned topics. Preparation of these seminars requires some consultation with experts in areas of reports and outside readings of journals other than at the University of Winnipeg.
2. Three museums will be visited on Saturday field trips to analyze and report on some aspects of exhibits such as labels and type, lighting, protection from vandalism, mildew, etc., graphics, artifact selection, or similar topics.
3. One major and one minor exhibit is to be done each year by a team of two or more students. The major exhibit shall employ mannequins, furniture, artifacts, and text to communicate a complete visual message. The minor exhibit shall be of student's choice of a model, diorama nature to portray message in their field of specialty.
4. One exercise in public relations or extension is undertaken, including preparation of a news release, a folder, advertising poster, and necessary supplementary materials. This may relate to exhibit above.
5. An intense study of an area introduced during the first year, e.g. education, extension, curation or conservation. Other areas may be explored with the permission of the instructor. A comprehensive term paper is required as a result of this study.

Additional information concerning the museology offering is available by consulting the University of Winnipeg calendar or by calling George E. Lammers at the Manitoba Museum of Man and Nature (947-5664).

FURNITURE THAT CAME WEST

Margery Bourgeois

When we look in antique reference books for identification of artifacts, it is almost impossible to find anything that refers to the period after 1880 and no reference at all after 1920. However, nearly everything found in our prairie museums dates of the Late Victorian Age and the turn of the century. After Eaton, Sears Roebuck and Ashdown catalogues, where do we look? We will start with Eastlake Furniture. This is the west and this is Manitoba. Think of Winnipeg's old city hall and you have your clue.

The inventor was Sir Charles Locke Eastlake, English architect who wrote Hints on Household Taste in Furniture, Upholstery and Other Details in 1868 (Eastlake Era 1870-1890). He was a reformer rather than an originator. He championed the revival of Jacobean with its sturdy outlines and urged the abandonment of shoddy factory work. In England and the United States, the influence of this book was immediate and enormous. Not only did his designs have a fascinating "now" look, but his theories had a ring of high moral purpose and high aesthetic ideals. This is what Eastlake thought of Renaissance furniture up to that period.

"Our modern sofas and chairs aspire to elegance simply because there is not a straight line in their composition. The curve in the sofa back is manifestly inconvenient, either too high or too low. Chairs are curved to insure the greatest amount of ugliness and least amount of comfort. Legs are curved to be constructively weak. This style is called shaping; involving additional expense and is not structurally sound. Where wood carving is introduced, it is usually spiritless in design and worthless in execution and generally applied in the wrong place. Much of it is machine made and then glued on articles which are already too elaborate."

Everyone was so stunned by his outspoken ideas that they immediately decided he was right. What he really advocated was "functional, sensible design". What happened was a different matter. In the beginning, a little of Eastlake's square, solid practical furniture was made. However, two factors conspired to defeat his lofty aims.

The first was that all the newly-built furniture factories had tools for cutting curves and carving mouldings. In the competitive market, they naturally used them with each



*Two fine examples of
Eastlake furniture
displayed in the Urban
Gallery at the Manitoba
Museum of Man and Nature*



factory trying to make his furniture look a little different from the others.

The second factor was the Centennial Exposition in the year 1876 in Philadelphia. For the first time the cultural leaders of North America were exposed, en masse, to what was happening to art and interior decoration in Europe - notably England and France. Also in those countries machines for manufacturing ornateness ran rampant. Like hungry trout, we jumped to the bait. The fundamental shapes of Eastlake's square furniture persisted but it quickly was covered over with patterns and design motifs that defy classification. The era of bric-a-brac fretwork was at hand and it flourished wildly on the corpse of Eastlake's solid oaken boxes.

Much of this furniture came west via the immigration patterns of the United States, England and Eastern Canada. The items which became most popular were the marble-top table, the platform rocker, organs, stand-up desks, and a new note, office furniture.

The woods were black walnut, cherry, maple, chestnut and oak for late examples. Construction was straight lines, rectangular structure, legs square or turned, rectangular paneled head and foot boards with flat moulded cornices for beds, panels of walnut furniture faced with burl veneer. Decoration was reeded edges, fine incised lines, low relief, machine done carving of geometric motifs or simple foliated scrolls and rosettes.

HANDLES - pendent ring or ball with chased and shaped plates and matching keyhole escutcheons of oxidized or plated brass. The handles are an accurate method of identifying Eastlake.

In the Urban Gallery at the Manitoba Museum of Man and Nature there are some excellent examples of Eastlake. First there is the chair in the entrance hall of the Dentist's Office and house (pictured on the opposite page). Note the geometric design of the machine carving and the rectangular shape. A sensible, basic, solid chair.

In the Dentist's parlour is the centre table. This belonged to an American family who settled in the south of Manitoba. You begin to notice the stamp of an individual furniture maker taking off on his own style. The panels of walnut on the side faced with burl veneer are an Eastlake trademark.



The above love seat is a complete negation of Eastlake. His furniture was designed for strength and use. Who would dare to sit on this?

If you have some interesting examples in your museum, I would be happy to help you identify them. We would be able to help people who collect and study antiques by designating where they could see and examine these particular models in the various museums throughout Manitoba.

COLLECTIONS CARE COLUMN

Maurice Mann

For the sake of your collection, when using volunteer help consider both the advantages and disadvantages of their service. A blind approach to this important aspect of collections care can vary from "quite helpful" to "quite useless". Depending upon the approach taken in making use of volunteers, the latter result should never occur except in the most unfortunate of circumstances. There is then, of course, no real recourse but to sweep up the pieces, or should I say "pick up" the pieces. As a result, restoration may be absolutely necessary rather than just simply desired.

Pursuing the advantages of such assistance from a positive viewpoint, there are a number of suggestions which should be in written form. These points should be considered essential and available in a "Must Read" handout for all personnel, present and tentative. Good volunteers should be prepared to accept their duties responsibly with improvements showing up in the overall operation of your Museum. From record keeping, artifact handling, storage arranging and exhibiting, the concern shown by your volunteers and yourself for the safety of the artifacts will help establish or improve your museum's professionalism.

Handling - Collecting

We see then that artifact handling is an important aspect of our museum responsibility. Regardless of how a donation to your museum is received, noticeable or not, there may be some physical hindrance. Boxes, crates, bags and other packaging may be of a recycled nature, meaning "not new" as compared with "remade". Be suspicious of any packaging which you personally have not done yourself or have not at least supervised. Bottomless boxes and loose crate boards are known to forsake you at the most inconvenient moments. Strings and tape also have a habit of slipping or parting just when one thinks they have reached a position of relative safety.

Feel free to ask your donor for additional packaging if it is thought necessary. Perhaps a reserve bundle of newspapers or tissue boxed or tied can be kept conveniently nearby for placing in the car when you are going out on a "pick up".

If the caller has actually brought a donation into your museum, it might be best to let him unpack it for you. The "dropped off" donation, packaged that is, should be approached with some caution as to both fragility or weight content. From tea cups to anvils can appear. Museums are often the last to know what a donor may be dropping off.

Handling - Accessioning

Once a donation has been received, the museum now has to deal with the "old jug" which is now an artifact with a more professional attitude. No more lifting by handles. History, sentiment and indifference may have all played a part in the role of the artifact before its untrumpeted entrance into the museum world. This is what museums are all about - aren't they? A repository of three dimensional paraphernalia to record and document the life past?

In handling the objects during their documentation, caution again may be a prerequisite of their ultimate survival for later generations to view.

Provide either permanently or temporarily, depending upon your pre-season and your season space, a work area with a sturdy surface for such activities as unpacking layout space, sorting and numbering.

Suitable sawhorses can support a 3/4" varnished sheet of plywood.

Handling - Transfer

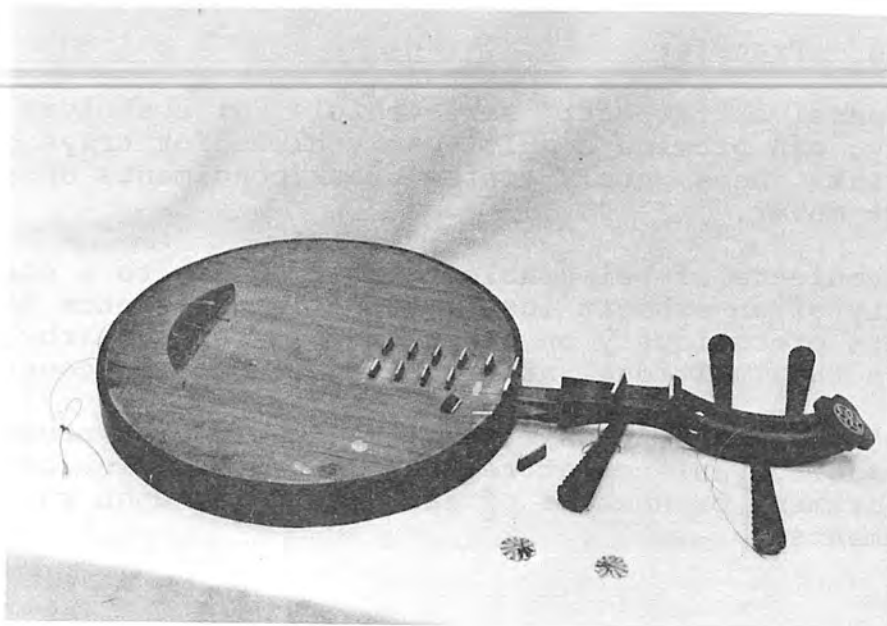
An inexpensive "tea-cart" size vehicle, with shelves and a top tray, can provide a multi-use vehicle for trays of numbering inks, pens, etc., coffee break condiments or as an artifact mover.

The convenience of being able to roll a cart to a closer proximity of an exhibit installation in preference to laying artifacts precariously on other exhibit cases nearby, can decrease the individual artifact handling count considerably.

Plastic dish racks, pans, trays, vegetable bins provide a ready-made convenience at reasonable prices. You can add to the assortment or numbers of each depending upon your local requirements.



Two very good examples of improper artifact handling



Handling - Storage

With the aid of local interested craftsmen who wish to be involved, you may be fortunate to have a set of trays and bins made with a suitable storage facility to hold these at variable intervals. Do not forget to consider all dimensions to provide horizontal movement throughout your museum. If doorways have unmanageable doors, correct this with the use of doorstops, etc.

Short of practicing a "White Glove" treatment of your costumes, textiles, and china, don't overlook the risk of smudging in handling susceptible items.

Sturdy items in the metal category should be buffered from the possible risk of damage to less sturdy items by having shelf dividers, separate shelves or place them in other locations.

Handling Exhibits - Free Standing

Installation of exhibits should not be handled without consideration being given to the individual safety of the artifacts.

Loose, precariously propped artifacts are a risk to potentially all nearby material. Sturdiness of cases has a lot to do with the balancing of artifacts. Props themselves may be cause for concern if they should be heavy or unbalanced.

Handling Exhibits - Mounted

Mounting, hanging or any fixing of an artifact in other than a flat or normal state raises a whole new problem concerning artifact conservation or collections care no matter how you look at it.

Plastic coated wire in preference to bare wire enables you to eliminate metal to metal contacts and rusting of leather or skin.

Local telephone maintenance buildings have supplied us with twelve to eighteen-inch lengths of cable which we have split open and have been able to use the strands quite easily.

White "Hold-it", a reuseable plastic by Eberhard Faber can be used much more safely than tapes for many uses, including documents. Be sure to wash your hands before use, take a small bit of Hold-It in your fingers, roll it until worn,

place it on back of artifact, press with a mini-twist motion to hold. The Hold-It is a good stabilizer for placing under objects for artifacts in cases which can be jostled easily.

Carefully padded shoulder areas on any kind of hanger or support is necessary to protect costume pieces.

Areas of concern in direct use with artifacts...

- Pins should no longer be considered
- Stapling should be eliminated
- Tapes are also taboo
- Putty or floor cement is unnecessary

Consult through the Museums Advisory Service, with our Conservation Laboratory, those techniques approved by experienced artifact handlers for any questionable or unique problem you may have.

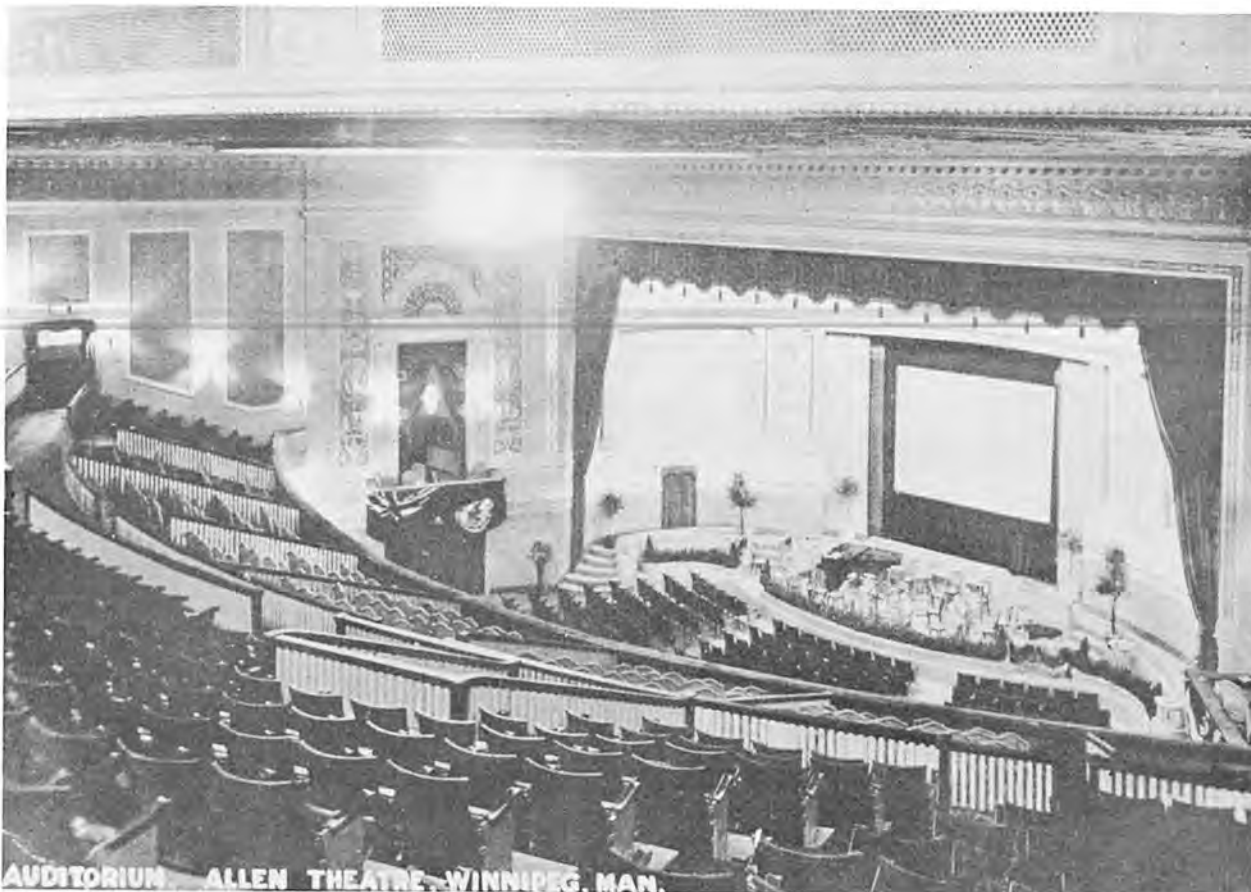
URBAN GALLERY - THE THEATRE

Rob Gillespie

During the first twenty years of this century, Winnipeg's rate of growth was remarkable. Some of the results of these explosive years have been criticized, but one of the most pleasing was the increase of theatrical entertainment in the city. By 1920 there were 14 theatres, capable of presenting live theatre, vaudeville or motion pictures to the public. This was a far cry from the three theatres operating in Winnipeg at the turn of the century. In 1914 world famous professionals were playing Winnipeg stages. The city had a great variety of entertainment to offer, from grand opera to colourful vaudeville. Winnipeg received theatre when its popularity was at a pinnacle. Unfortunately, after the First World War live entertainment began to lose some of its vigour. Part of the explanation lay in the skyrocketing travel and operational costs which made it increasingly more difficult for live theatre to be profitable. The cheaper, and to many people just as entertaining, motion picture and radio, combined with the devastating effects of the Great Depression to deliver the death blow to theatre circuits in the Canadian north west.



Winnipeg had theatre prior to the 20th century. The Dramatic and Musical Corps of the Ontario Rifles, who had come west during the unrest of 1869-70, rented the rear of a store on McDermot Street, East, christened it the Theatre Royal, and entertained the society of Red River. Their counterparts, the Quebec Rifles, performed their theatrical endeavours at Lower Fort Garry. A year later, in 1871, the Opera House was opened on Bannatyne Street, a hundred yards east of Main Street. In 1873 the Garrison Theatre was in operation, part of the original Fort Osborne Barracks complex. Other efforts to bring culture to Winnipeg were attempted at the second Theatre Royal - this time located on Main Street just south of where the Empire Hotel now stands; in Dufferin Hall on the corner of Albert and McDermot; the City Hall Theatre; and the Princess Opera House at the corner of Princess and Ross. By the 1880's the quality of construction had improved and in 1882 Victoria Hall was built on the north west corner of Notre Dame and Adelaide.



It was this building that an enterprising gentleman from Fargo, North Dakota, Mr. C.P. Walker, purchased in 1896 and transformed into the Winnipeg Theatre, later to become the home of the Permanent Players.

Mr. Walker sold the "Winnipeg" in 1905 and began construction of his new theatre, the "Walker", which opened in 1907. This theatre, now the "Odeon", was to become the jewel of Winnipeg Society. As the century progressed and the demand for entertainment increased, more theatres opened. The Dominion Theatre opened on Portage Avenue East; the Pantages at Market and Main; the Orpheum on Fort Street just off Portage Avenue; the Bijou at William and Main; and the Strand on Rupert and Main. With the tremendous upsurge of enthusiasm for motion pictures, the Lyceum, National, Allen, Province, Osborne and Starland opened to fascinate audiences with the latest releases from Hollywood. The theatres often supplied live vaudeville performances to accompany the films.

The prime reason for Winnipeggers' love for these theatres was the simple fact that they were a source of entertainment. The theatre offered an opportunity to escape from the tedium of everyday life. For two or three hours a harsh prairie winter could be forgotten, the pressing problems of Eaton's shoe or drygoods department were dismissed for the evening, and the pandemonium and pressure of the grain exchange would take on secondary importance to the stage. The stage - where audiences could visit places they never knew existed, live a life style they had imagined but never experienced, become deeply involved in a crime of passion, or laugh at the ridiculous antics of the comedians - offered an escape from the day to day routine of everyday living. Theatregoers emerged several hours later ready to return to the bustle of Winnipeg, knowing that the following week would bring something new and exciting to the stage or screen.

It was C.P. Walker who began to bring in famous performers and acts from the United States and Europe. As previously mentioned, his first endeavour had been the Winnipeg Theatre, an addition to his already established Fargo, Grand Forks, and Crookston circuit. At the Winnipeg Theatre, he supplied the city with the magic of the road shows that would stay for a week or so and then move on to another city. The actors were professionals; professional in a world with no television or radio, and film yet in its infancy. There were thousands of actors and actresses attempting to establish their names. Those who had already done so were the best in their field. They had to be, for if they lost their appeal there were



*National Theatre
Winnipeg - 1918*

innumerable others eager to take their place; for although it was merely entertainment to the audience, it was a living, and a risky one at that, for actors and theatre owners.

Who were some of the famous names that graced the Walker Theatre in the early years? The list is incredible to read since many went on to become more famous in motion

pictures. William and Dustin Farnum performed in Winnipeg, as did Alfred Carson, Sir John Martin Harvey, Maude Adams, Florence Easton, Frank Worthing, Harry Lauder, Cyril Maude, Madame Schumann-Heink, Ethel Barrymore, Chauncy Alcott, Raymond Hitchcock, Sir Johnstone Forbes-Robertson, William Faversham and Mrs. Patrick Campbell. At other theatres in the city performers such as Bill "Bojangles" Robinson, Charles "Chic" Sales, Miss Kitty Gordon, Jack Wilson, Joe Jackson and Harry Richmond entertained with their acts. Besides these outstanding names, there were thousands who came, played and were forgotten.

Their lives were a continual cycle of travel, practice, perform and travel again. The public had an extremely romantic idea concerning the lives of the performers, as far removed from reality as the stage sets were from their own lives. Members of the permanent stock company usually had rehearsals at ten in the morning, a matinee on Wednesdays and Saturdays, as well as the regular evening performances. Since the company had to present a new play the next week, it was necessary to prepare for this as well. Six rehearsals and eight performances, plus preparation for the following week, as well as helping out local amateur theatre groups, was not exactly the carefree existence envisaged by the viewing public. There were also companies constantly moving from one engagement to the next. The performances in the larger centres were longer and gave the actors some time to relax, but as the circuit lengthened and it became necessary to play smaller communities, the pace became extremely hectic. It was a profession which required long hours of hard work, a great deal of travelling and usually living off small salaries in more difficult times. There were many who tried, who just did not have the talent or the stamina to make a career on the stage. However, some seemed to flourish in this atmosphere, and it was these individuals who brought joy and entertainment to audiences in Winnipeg theatres.

The theatres, vaudeville acts, and films had something to offer almost everyone. Taste ran the gamut from bicycle racing to Shakespearian tragedy. The Walker, the most prestigious theatre in the city, presented such productions as "Timon of Athens, Ivanhoe, Dracula, Hamlet, Madame Butterfly, The Second Mrs. Tanqueray, Ben Hur (complete with live horses and chariot race), Peter Pan and The Barrets of Wimpole Street" to name a few. Operetta was popular as well. Commencing on October 4th, 1920, the Royal English Opera Company was to perform "The Mikado, The Chimes of Normandy, Trial by Jury, H.M.S. Pinafore, The Bohemian Girl, and the Gondoliers".

The following week the Manitoba Free Press advertised that "Positively the Most Gorgeous, Gigantic, Colourful, Magnificent, Fascinating, Enthralling, Superb Spectacle ever known in the History of the American Stage, 'Chew-Chin-Chow' would be in Winnipeg". It was the story of Ali Baba and the Forty Thieves, and boasted a company of three hundred people.

Naturally live performances were active elsewhere in the city also. Vaudeville was exceptionally popular and to keep up with the demand, the Orpheum played two shows a day, the Pantages three, and the Strand four. The stage was a continual parade of colour and activity. For example, in October 1920 the Dominion Theatre offered "The End of a Perfect Day, A Pulchritudeness Female Extravaganza". Minstrel or blackface shows were as popular as ever and such acts as The Swore Brothers, Impersonators of the Southern Negro, and Mrs. George Primrose and her Minstrels amused audiences for over a quarter of a century. There were countless tap dancers, even one who danced atop a table on a chair with roller skates; animal acts such as John Robinson Military Elephants, or Madame Bedinis Horses; and novelty acts like McKay's Scotch Review, specializing in jazz bagpipes. In fact, novelty was the key. If you could come up with a unique act, your chances of success were that much greater.

However, by 1920, the motion picture was successfully competing with live theatre in Winnipeg. They were showing in the city by 1912 and during the First World War even the Walker resorted to using films. They seemed to be a prelude to the technological onslaught of the 20th century. They were entertaining, enthralling, required little audience participation in comparison to the stage, and extremely important was the fact that they could be mass produced. In the fall of 1920, Winnipeg movie goers could have seen Madge Kennedy in "The Girl with the Jazz Heart" at the Gaiety, Mary Pickford in "Suds" at the Lyceum, and Charles Ray in "Alarm Clock Andy" at the Bijou Theatre on Main Street. People were delighting in the antics of Charlie Chaplin, Roscoe "Fatty" Arbuckle, Ben Turpin and Buster Keaton; waiting for new adventures featuring such favorites as Wallace Reid, William S. Hart, Tom Mix, William Farnum and Wallace Beery. Millions of women were swooning over Douglas Fairbanks and a rising new idol Rudolf Valentino. Actresses such as Gloria Swanson, Marie Dressler and Lillian Gish continued to give heart warming performances. Mary Pickford and Douglas Fairbanks were married, becoming the reigning sweethearts of Hollywood and the darlings of movie lovers everywhere in North America. The year 1920 produced such memorable films as "The Kid" with Charlie Chaplin and

Jackie Coogan; "Last of the Mohicans" with Wallace Beery; "If I Were King", starring William Farnum and two of Lon Chaney's finest pieces, "Dr. Jekyll and Mr. Hyde" and "Treasure Island".

The motion picture was no longer a novelty to be viewed in a nickelodeon, but a multi-million dollar industry. In fact, many artists of the stage were lured into the motion picture business with the promise of greater monetary returns. Millions of followers anxiously awaited the release of their idols' next pictures.

Possibly the growth in popularity of the movies was an indication that Winnipeg was following the rest of the western world in its journey toward ever increasing industrial sophistication. The city was no longer a small provincial capital. Immigration, the War, unemployment, labour unrest and the Strike, put an end to that. The theatre was affected just like everything else. No longer were formal evening dress and carriages standard procedure for attending the Walker. To go to the movies was quicker, cheaper and not as much bother as the theatre. During the twenties it became less profitable to bring in the touring companies and the crash of the Great Depression sealed their fate. It would be a good many years before Winnipeg could shake off the effects of the depression and another World War to establish theatre of the same variety and high calibre.



Money Isn't Everything

It is perhaps very easy for me, working for a large museum with generous support from both provincial and federal governments, to say that money isn't everything, but it really isn't. Museums are people and without the personal interest and enthusiasm of the people who work in museums to explain and interpret the collections, they are just a collection of old things. It is often very easy to think that if only we had more money, we could do so much more at our museum. It is very true that we probably could, but what we have to consider very carefully is whether more money will improve the quality of our museum and its programmes. Most of the museums in the province were built up by a very small number of individuals, in some cases by one person alone, and they owe their distinctive character and interest to the stamp put on them by those people. Once a museum starts to expand, the character can change. It may very easily improve, if there are sufficient dedicated people to make sure that the improvements are of high quality. But if it is just a case of expanding just for the sake of getting bigger, then the museum may lose its individual and distinctive character and have nothing to put in its place.

There is no such thing as one right way to build, run and operate a museum. In this province we have 91 museums and 91 different ways of running them, which is how it should be. We don't want them all to look like branch stores of a big company all offering identical merchandize. Every community has different needs and requirements and museums have grown up to meet these. I have always found that the most important part of the work of the Museums Advisory Service is to encourage people to carry out their own ideas, and to supply technical information which will enable them to do the things they want.

So to get back to my first point, money is nice to have but do consider very carefully the changes it may bring about in your museum, and make sure that these changes are ones that you really want.

Publicity Assistance

The Museums Advisory Service will be helping to publicize the community museums this summer. A display board featuring the museums in Manitoba will be circulated in many Winnipeg locations (i.e. shopping centres, Manisphere,

the University of Manitoba) as well as the Brandon Provincial Fair. Hopefully this display, combined with regular public service announcements and the wide distribution of 90,000 Museums in Manitoba pamphlets, will bring the community museums to the attention of Manitobans and tourists to the province.

Should you wish the Museums Advisory Service to publicize a special event taking place at your museum, please write, giving all the particulars, to Diane Skalenda, 190 Rupert Avenue, Winnipeg, Manitoba R3B 0N2.

MAS Staff Change

The Museums Advisory Service has lost one of its members to the University of Manitoba. Our best wishes go with Ihor Pona as he assumes a position as a Lecturer in the Department of Interior Design this fall.

ANTIQUES IN THE ARCHIVES

Editor's Note: This article originally appeared in the Department of Tourism, Recreation and Cultural Affairs' publication of Signposts and is reprinted with the kind permission of the Editor.

Old pieces of furniture used by government leaders have a habit of losing themselves in dingy warehouses to be sold at public auctions years after the dignitaries have died and the significance of the furniture is lost. Once in a while, however, history buffs discover rare finds.



Roll-top desk which originally belonged to John Christian Schultz, Lieutenant-Governor of Manitoba from 1888 to 1895



Shown above is a sterling silver pen, tray and blotter set purchased for official signatures in 1951.



High-backed chair which belonged to Premier of Manitoba - Marc Amable Girard

In 1970, Provincial Archivist John Bovey, during a documents committee meeting in the Law Courts Building, let it be known that he would very much like to have for the Archives a roll-top desk similar to one in the committee room where the meeting was taking place. John Graham, Assistant Deputy Minister in the Department of the Attorney General, overheard Mr. Bovey's remark and tipped him off that there was an old roll-top relic in the Carman Land Titles office which would soon be junked. Mr. Bovey promptly wrote to the proper authorities in the Department of Public Works asking permission to have the desk. For the longest time he received no reply.

However on August 20th of that year, he arrived at his office to find the roll-top, completely refurbished, standing in his office. Someone had had the presence of mind to put the handles and pieces of moulding which had fallen from the walnut desk inside so that when the re-finishing job began, all the parts were there to work with.

A label on the back still legible showed that the desk had been manufactured in St. Paul, Minnesota in 1876. Further investigation revealed that it had been purchased by the Hon. John Christian Schultz, Louis Riel's great opponent in the 1869-70 Red River disturbances who later became a Member of Parliament from 1871 to 1882, a Senator from 1882 to 1888, and Lieutenant-Governor of Manitoba from 1888 to 1895. How the desk ended up in Carman is anyone's guess. One can only speculate that after Schultz left office, the desk was reissued time after time until it settled in Carman.

When the Archives are moved into their new quarters at 200 Vaughan Street this summer, Mr. Bovey plans to keep the desk in his office. On it will be a sterling silver pen, tray and blotter set purchased for the 1951 visit of Queen Elizabeth II which is still used for the signing of historically significant government documents.

Two other valuable pieces of furniture Mr. Bovey has acquired during the past few years are a high-backed chair and a wooden portable writing desk used by Marc Amable Girard who was Premier of Manitoba from December of 1871 to March of 1872 and from July to December 1874. They were bought at an auction in Montreal in 1970 along with Girard's personal papers. Although there are lists showing others before him, Girard is considered the first premier of Manitoba because of an 1874 letter now in the Manitoba Archives sent by Lieutenant-Governor Morris to the Secretary of State in Ottawa. It is dated July 13th, 1874, a few days after Girard became premier the second time. It reads:

"I would call your attention to the fact that in forming the Government, I did so through the intervention of a premier, thus introducing responsible Government in its modern type into the Province - the previous Ministry was selected personally by my predecessor and none of its members were recognized as first minister."

Both the chair and the portable desk will be stored in the Provincial Library and Archives Building to be exhibited occasionally, adding to the historically valuable collection of antiques which are the property of the Manitoba Government.



*Portable writing desk -
Premier M.A. Girard*

HELPFUL HINTS FOR MUSEUM GUIDES

Rosalie Cox

Editor's Note: The following hints for guides were prepared by Rosalie Cox, one of the on-job trainees at the Manitoba Museum of Man and Nature. Rosalie has given guided tours at both the Manitoba Agricultural Museum at Austin and the Manitoba Museum of Man and Nature.

1. Never give false information. If you do not know the answer to a question, say so! Tell your guests you will try to find out the answer for them. Either ask someone who may know the answer or do some research yourself.
2. Know your Museum - what is in it, where you can find material on artifacts, buildings and information about the Museum itself.
3. Know the history of your Museum (who started it, the year it began, and so on).
4. Have a personal interest in your visitors. Don't ignore them and yet don't bother them. Be sure they know you are there to help in any way you can.
5. Be interested in what you are showing your visitors or else you cannot expect them to be interested.
6. Don't give a talk to your visitors - have a conversation with them. Ask them questions giving clues to the answers. If they cannot guess the answer, then give them the information. By asking questions and getting their answers, the tour will not become a boring monologue.
7. School children love an outing from school and they like listening to anyone but their teacher - in this instance that person is you. Think happy - be happy. Be at home with your group and relax the atmosphere with the occasional joke about an artifact, etc. Be careful, however, that you do not let your group get out of hand.
8. A mistake made by many guides is the tendency to talk to the few people directly around her who ask the questions. In order to keep your group together, you must make sure everyone hears the questions and the answers you supply.

9. Your voice must carry over the entire group. Speak slowly and loudly enough for all to hear.
 10. After you have finished a tour, find out the answers to the questions you were unable to answer. You may like to take this opportunity to relax and do a little more research on some things in your Museum in order that your tours will have a little variety. You don't want to become bored with your own tours!
 11. Often several tours get mixed up and you may end up with mass confusion. One good way of avoiding this may be by referring to a schedule card which consists of the following:
 - a) where you begin your tour
 - b) how long you should spend at each spot
 - c) a few dates or relevant information which may be easily forgotten
- Keep the card hand or pocket size.
12. I would also recommend the size of the tours not exceed more than 20 people at a time. Most galleries are not large enough to handle any more.

Always remember that the interest and enthusiasm you have for your museum is often infectious! If this enthusiasm is reflected in your tour, it is most probable your guests will enjoy their visit to your museum.

RECOLLECTIONS OF A SHEEP SHEARER

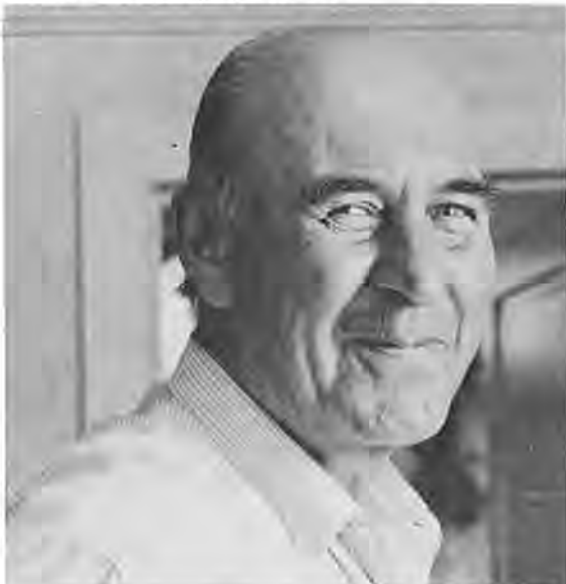
Elaine Kislow

Editor's Note: The following is the fourth in a series of articles derived from oral history interviews recorded in the summer of 1973 featuring craftsmen in Manitoba.

The sheep farming industry in Canada and its accompanying aspects has been established into a fairly stable and profitable business since the turn of the twentieth century. Sheep farming has become a viable part of the Canadian agricultural scene. Over the years, like other livestock industries, sheep farming has been effected by depressed economic and climatic conditions. Nevertheless, despite these occurrences, sheep farming has proved to be a profitable venture for those farmers interested in branching out into another type of farming.

Sheep farming in Canada reached its peak between and during the inter-war years. Suffice to say, it was during these years that the sheep shearer was greatly in demand. It is by talking to such men who were involved in the sheep industry during its most fervent period that one can better understand the sheep industry and, of course, sheep shearing.

One man who was directly involved in the sheep industry, or more so sheep shearing, was Mr. Sept Crossman. Mr. Crossman has actively engaged in sheep farming and shearing since 1921. Subsequently, he has been judging local and national sheep shearing competitions for the last twenty years.



Mr. Sept Crossman
"Sheepshearer"

Mr. Crossman was born in Yorkshire, England and was "a seventh son, of a seventh son, of a seventh son". Mr. Crossman immigrated to Canada in 1921 when he was 16 years of age and settled on his uncle's farm in southern Saskatchewan. His first year in Canada proved to be the turning point in his life. During this year the barn and some of the adjoining buildings on his uncle's farm caught fire. Out of desperation, his uncle sent him to tend the sheep in the pasture while he attempted to put out the blaze. From that day forward, Mr. Crossman has been involved in practically all aspects of sheep farming and shearing.

With the experience he gained through his uncle and by working on the farm, Mr. Crossman began to travel all the major fair circuits as a sheep showman. Mr. Crossman and competed in all the major sheep competitions throughout Canada and the United States. Such competitions took him to such cities as Toronto, Calgary, Vancouver, Detroit and Chicago. Mr. Crossman related how he was engaged in some of the stiffest sheep shearing contests ever held in North America. All professional and champion sheep shearers travelled the fair circuits seeking competition. It was through competitions such as these that Mr. Crossman was able to become a professional sheep shearer. It was through this valuable experience that Mr. Crossman earned the right to judge sheep shearing and trimming competitions in his later years.

After Mr. Crossman left the fair circuits he began to shear sheep for private sheep owners throughout Ontario and Western Canada. Prior to World War II it was fairly simple to find a sheep shearing job. At that time sheep farmers were in abundance; likewise were sheep. When sheep farmers knew of a sheep shearer in their vicinity they merely requested, in writing, that the shearer come and work for the farmer for a certain length of time. After World War II sheep were less popular thus sheep shearers had a rather difficult time trying to find appropriate work.

There was not too much money in shearing when Mr. Crossman began to work for private sheep farmers. When he quit the fair circuit, wages for shearing were approximately \$10. a day. Later, when times were exceptionally good for the sheep farmer, prices went up to \$2. a head for every sheep sheared. At those wages, sheep shearers were shearing up to one hundred and twenty-five sheep a day.

After Mr. Crossman finished shearing for private sheep owners, he began to shear for several large meat packing companies including Canada Packers. Until last year, he

was shearing Long Horn sheep for the Faculty of Agriculture at the University of Manitoba. He was also shearing sheep at Assiniboine Park Zoo.

Mr. Crossman no longer shears sheep for the Assiniboine Park Zoo, University of Manitoba or Canada Packers. He is, however, still very active in sheep judging competitions throughout Canada. In June of 1973, Mr. Crossman was one of the judges at the Western Royal Sheep Competition in Regina, Saskatchewan.

Where there are sheep there must be sheep shearers. Sheep shearing usually commences in the spring when the sheep are a year old and called "shearlings". However, sheep can also be sheared in the early fall. A certain amount of wool is left on the sheep depending on the time of year that the sheep are being sheared. If the sheep are sheared in the spring before lambing time, the wool is sheared right down to the skin. This prevents the sheep from becoming excessively hot during the summer months. If the sheep are sheared in the early fall, a quarter inch layer of wool is left on the sheep. This is necessary to protect the sheep against the cold of the approaching winter. Shearing sheep is stopped once the sheep reach nine or ten years of age.

The process of shearing a sheep entails all the wool being taken off the sheep's body. While a sheep is being sheared, the shearer calms it by pressing a nerve located behind his ear. There are different types of blades used for shearing depending upon the time of the year. Shearing sheep in the fall requires a raised blade on hand clippers or electric shearers to leave the quarter inch margin of wool on the sheep. For sheep that are sheared in the spring, the blades are adjusted to shear all the wool off the sheep's body.

A cutting blade in a pair of shears is changed after it is used twenty-five times. As well, the comb that holds the blade in the shears is changed every one hundred and twenty-five times. Shearing a sheep does not cause the sheep any pain whatsoever. On the contrary, the sheep are glad to get rid of their wool. It is unhealthy for a sheep to go unsheared as during the summer they would become too hot. In some cases, depending upon the breed of sheep, the wool will begin to fall off naturally if they go unsheared. If this occurs, only a small portion of the wool is good for domestic or commercial purposes. Sheep must also be sheared because wool absorbs water. If they go unsheared, it is difficult for them to move in a heavy rainfall.

A sheep may get cut during the shearing process. This may occur if the skin is very thin or if the wool is too heavy for the skin. If the skin is cut, the weight of the wool pulls down on the skin and stretches the cut. In time, the cut may open up into a large wound. Ironically, the wound heals overnight. The action of the emollients found in the skin and wool surrounding the cut work extremely fast to heal the wound.

During the shearing process it is highly advisable to separate the sheared and unsheared sheep into different pens. This procedure prevents the outbreak of fighting between the animals as the sheared sheep are usually thought of as strangers by the remainder of the unsheared flock. In many cases, it is common for the first sheared sheep to be killed by a flock of unsheared sheep. The degree to which sheared and unsheared sheep will fight depends on the breed and temperament of the sheep. Southdown sheep are one of the most vicious breed of sheep despite their small and chubby stature. So powerful are Southdown sheep that they can kill a sheared sheep with one swift blow from its frontal limbs, head and neck.

The average shearing time using both hand clippers and electric shearers is two and a half minutes. Electric shearers do a much better job since they do not leave ridges of wool on the sheep as do hand clippers. It is still necessary, however, to use hand clippers to shear areas that cannot be reached by electric shearers.

Today sheep shearers probably work a regular eight hour day. However, in the days when wages were low and more sheared sheep meant more money, a "regular" day was quite long. Shearing commenced at 6:00 a.m. and continued until dusk. Mr. Crossman confessed that shearing in itself was not a very difficult job. If it were not for the fact that one had to bend over all day and that one had to listen to the constant noise emanating from the clippers, the job would be fairly tolerable. Some of the noise from the hand clippers was cut down by removing the metal joints or "bumpers" from the middle section of the clippers. In turn, this section was lined with rubber to lessen the noise. Despite this partial remedy, the noise was still impossible to listen to over a lengthy period of time.

In the days when Mr. Crossman was shearing sheep, a pair of clippers cost between \$8.00 and \$9.00. The price of hand clippers has remained relatively the same over the years. However, electric shearers cost \$75.00 or more to purchase.



Mr. Crossman's Champion Hand Shears

All the wool that is sheared from a sheep can be put to use for one purpose or another. However, the best wool comes from a shearling. A shearling has fine, smooth and soft wool. Shearling wool is easier to work with and subsequently woolen products made from shearling wool are of better quality and more expensive to purchase. Wool from older sheep tends to have loose fibers. Regardless of the age of the sheep, the best wool comes from the flanks and shoulders. Wool from around the leg and neck is too coarse and dirty to use for any commercial purpose. All the wool is the same from both male and female sheep. Black sheep wool was never popular among commercial entrepreneurs. Black wool cannot be bleached nor can it effectively take a dye. Unless someone takes the black wool for personal or domestic use, it is usually discarded.

The price of sheared wool is constantly fluctuating like other marketable products. At one time, wool was selling from ten cents a pound to \$1.00 per pound. However, despite the increased use of synthetic fibers in the manufacture of material today, in the last two years the use

and price of wool has increased as well. Today, there is a growing popularity for the appreciation of natural-made products rather than man-made goods. With the popularity of wool increasing the price has risen considerably.

Although Mr. Crossman is acquainted with sheep raising and shearing throughout Canada, he is more familiar with the operation as it exists in Manitoba. Presently, Manitoba has a sheep population of approximately 25,000 female breeding sheep. There are, as of 1973, 375 sheep farmers scattered throughout the province. Flocks of sheep range in size from 200 to 500 head of sheep depending on the amount of grazing land that the farmer has available.

The first breed of sheep to be raised in Manitoba for commercial purposes was the Southdown sheep. The Southdown came into preponderance in Manitoba in the early 20th century and remained so until about 1930. During that period various other breeds of sheep, including the Suffolk, Dorset and Shropshire, were also fairly popular. After 1930, the Southdown sheep began to decline in popularity and they were gradually replaced by the Suffolk breed of sheep. Prior to 1930, the Suffolk were raised more for their wool rather than for their meat. By 1930, the public's preference in mutton had changed. The farmers were beginning to receive higher returns on the sale of Suffolk mutton. During World War II mutton was very popular but not solely by the public's choice. During the war beef and pork were rationed whereas mutton was more accessible. The post-war period found the public's taste changing over their preference of meat. Suffolk mutton became popular but the sale of mutton, in general, was on the decline. However, there is still and always will be, a large segment of the population of Manitoba and other areas who enjoy preparing and eating mutton in a variety of ways.

Mr. Crossman has been involved in sheep judging competitions over the past 20 years. Even though he has retired from sheep shearing, Mr. Crossman has no intention of giving up judging sheep competitions. Over the years, Mr. Crossman has learned to judge sheep on the basis of certain defined criteria as well as the ability to judge through experience and knowledge of sheep. In a sheep judging competition there are five basic criteria on which a sheep must be judged. These five include the shape of the wool on a sheared or trimmed sheep (every breed of sheep has a different style to fit its body form); uniformity of the sheep and the trimmed wool; the texture and related aspects of the sheep's wool and the breed of the sheep and how well it has been taken care of.

The sheep are finally judged on the size, shape and "looks" of the sheep's head. The head, according to Mr. Crossman, is probably the most important factor which will determine whether or not a sheep will win a competition. The majority of the judges in sheep competitions believe that the head and the face of the sheep depict the overall character and personality of the sheep as well as the conditions under which it was raised. In Ontario sheep competitions, the head is one of the most important factors taken into consideration during the judging period. Mr. Crossman's experience has been so extensive and thorough that he has no trouble in "telling a winner in a sheep competition through the looks of its head and face." Despite Mr. Crossman's feelings about the importance of this fifth factor in sheep competitions, he knows that there are many judges who hold views strongly opposed to his on this matter.



Sketch drawn of Mr. Crossman while judging sheep in Toronto at the Royal Ontario Winter Fair - 1956

The sheep population in Manitoba has been on the decline since World War II for a number of reasons. The public's preference in meat has changed over the years. Synthetic fibers have taken over much of the market which once

belonged to the wool industry. Sheep farming also requires an extensive amount of land for grazing. The sheep population has also been curbed because of the increase in the wolf population.

Today the only provinces in Canada where sheep are numerous are Alberta, Manitoba and British Columbia. As a result, sheep shearers are still fairly common in these three provinces and sheep shearing is still being taught as a trade.

During his career as a sheep shearer, Mr. Crossman has raised, herded, sheared, trimmed and judged sheep of all breeds. He has seen the public demand wool and mutton as well as reject it for other alternatives available on the Canadian market.

Although the demands on the sheep farming industry are not as great as they were prior to and during World War II, sheep farmers will always take pride in how they raise, display and present their sheep to the public. Mr. Crossman is well aware that his job as a sheep competition judge is safe for the future.



*Royal Winter Fair - 1957
Mr. Crossman (standing) after judging
of Hampshire Sheep*

ON-JOB TRAINING PROGRAMME

Rosalie Cox
John Schneider
Tim Worth

On February 1st, 1974 the On-Job Training Programme continued at the Manitoba Museum of Man and Nature. Out of the approximately 40 applicants considered, we were chosen to take the course. We are under the supervision of Dr. David Hemphill, Dr. George Lammers, David Ross and Phil Altman.



The on-job trainees spent a week visiting Alberta museums. Left to right, Tim, John and Rosalie are accompanied on a tour of the gallery by Trudy Soby at the Glenbow Museum in Calgary.

During the one year duration of the course, the trainees will spend time in the various departments of the Manitoba Museum of Man and Nature as well as in the field.

The first three weeks of our training was spent in the Extension Division where we assembled and researched a travelling display on Seals of the North. As we assembled this display, we learned research, display and design techniques. While we were in the Extension Division we were also asked to do a Native cultural display at the University of Manitoba for their Festival of Life and Learning. This display consisted of Ojibway and Cree clothing, pictures and a tape recording of Native dancing. This display is pictured below.



The next three weeks were spent in the Education Department where we observed classes and participated in tours. While there we put together three separate projects which could be used in the Urban Gallery of the Museum of Man and Nature. During this time, we also visited Glenbow Museum in Calgary to study their educational programmes

and the use of volunteers. This was done under the supervision of Trudy Soby, Co-ordinator of Extension Services at Glenbow. An additional two days was spent at the Provincial Museum of Alberta in Edmonton to study their Extension Division with Jose Villa-Arce.

Upon our return from Alberta we moved to the Planetarium where we spent the following two weeks. Here we had an opportunity to experiment with special effects. We also helped with a special programme to be set up for pre-school children called "Merley's World". In addition to helping with the storyline, we also chose the music and special effects for the programme.

During the three weeks we spent working in the Exhibit and Design Departments of the Museum of Man and Nature, we gained experience in silkscreening, designing posters and type setting.

May and June were spent in the Natural and Human History Divisions of the Museum of Man and Nature where we learnt the various workings of both departments.

From July 1st until September 30th we will be interning at various museums. Rosalie will be at the Hillcrest Museum - Souris, John at the Lake-of-the-Woods Museum, Kenora and Tim at Swan Valley Museum - Swan River.

We will be returning to Winnipeg in October to specialize in an area of personal interest until the end of our course on January 31st, 1975.

[illegible]

CANADIAN MUSEUMS ASSOCIATION ANNUAL MEETING

Cornell Wynnobel

The pilot's remarks clearly struck terror into the hearts of all the miserable passengers on Air Canada Flight #622 as it approached fog-bound St. John's, Newfoundland on Monday, May 13th, 1974. "I will try and land!" bellowed forth from the aircraft's public address system. This announcement caused a great many of the passengers to remember past sins and all the devastating "B" air disaster movies. However, St. Peter was not ready for us as yet. As the wheels of the DC-8 touched the runway with an anguished squeel, the first-class and economy-class passengers broke into a storm of clapping and cheering very unbefitting of museum and art gallery workers and probably unheard of in the annals of our national airline. After the Flight Captain expressed appreciation for the thunderous accolade, we hurriedly disgorged ourselves from the aircraft and into the Newfoundland environment.

As we stepped onto the tarmac, we definitely noticed that this environment was different than the prairie environment we had left a short ten hours before. It was probably due to the 34 degree temperature and the 100 mile-an-hour wind factor. To think, we had left Winnipeg when it was a balmy, humid 65 degrees. However, Warren and myself were from Winnipeg and we were not adversely effected as we ran towards the terminal with the best of the Olympic sprinters.

Unknown to us at the time, if the plane had ever nosed down into the fertile rock of Canada's youngest province, the ensuing disaster would have depleted the staff of the major Canadian museums and art galleries by at least 40%, not to mention the nine people from the Manitoba Museum of Man and Nature.

After waiting at the terminal gates for the apparently non-existent St. John's taxis for about ten minutes, we were greeted with exuberant Newfoundland hospitality as we were whisked away to Memorial University in a provincial government station wagon, driven by a Newfoundland Museum employee, Mary Devine. We were given rooms in the Memorial University dormitories, which were to be our homes for the next week. Since it was 1:30 a.m. Tuesday morning, we had no recourse and no other ambition than to go to bed.



may 1974



Avalon Peninsula



Ferryland, Nfld

Tuesday was a free day and we employed the time to discover what tantalizing sights St. John's had to offer. Like a bunch of naive tourists, we ran around Signal Hill Historic Site and gave the Newfoundland Museum the once over.

The evening produced the section of any conference called registration and reception at the Arts and Culture Centre. This building was erected with the guiding hand of Joey Smallwood and nine million dollars of red, Portuguese brick.

About 8:30 a.m., Gordon McLauchlan, who bears a surprising resemblance to the late General George Custer - long, flowing, golden locks and all, welcomed all the representatives to the conference. This was very fitting since he was, at that time, the President of the Canadian Museums Association. Immediately following the official welcome, we were presented with an audio-visual presentation

called, unfortunately, "Stop! Look! Listen!" This presentation of Electronic Technology by Marten Lewis, Audio-Visual Consultant and Curator of the Hastings County Museum in Belleville, Ontario had one great drawback in that it lacked the visual side of the presentation.

Wednesday morning produced a great deal more in the way of museum-type information. The morning was divided into a human history session and a visual arts session. The human history session demanded most of our attention due to its somewhat heated discussion on cultural history research, its needs and challenges at the national, provincial and the local level. There was a great deal of confusion and basic argument over what should be researched and preserved at each level. Of interest to our readers and myself was what Bill Moncur, Administrator of the Manitoba Agricultural Museum at Austin had to say. We were very disappointed that he was unable to attend the conference, but he can be assured that his paper, Cultural History Research at the Local Level, was read with great care by Lynton Martin, Director of the Nova Scotia Museum and the Chairman of this section. The gist of all the speakers on the three levels of cultural history research was that we should collect and document as much material as possible before it all disappears to private collectors and dealers, since there is building such a great demand for this type of information and entertainment among the general public in Canada.



dr. george e. lammers

The afternoon session was divided into a Natural History session and Museology and Extension Services Session. The Manitoba Museum's own Dr. George Lammers acted as the chairman of the former session, and according to him, he had very little profound information to divulge as the session leader. However, he had a great deal of backing from other members of the Manitoba Museum of Man and Nature. This was fortunate since a number of his other speakers failed to appear for their moment of possible glory.

Donald Davis, Director of the Planetarium at the Manitoba Museum of Man and Nature spoke briefly on the Planetarium's extension programme or the things they do when they go out to schools in Manitoba. He displayed a model of the solar

system on the roll of adding machine tape. This tape outlines the relative distances and sizes of the various planets and other heavenly bodies to scale. This outlines how infinitesimal the planets in our solar system really are. Don unravelled this tape before the very eyes of the cream of Canada's museum population and they were as astounded as the little urchins the planetarium has been trying to reach.

donald d.davis planetarium director



dr. karen johnson botanist, natural hist. division

Dr. Karen Johnson, Curator of Botany at the Manitoba Museum of Man and Nature spoke about "Urban Natural Areas - A Museum's Role in Their Creation and Utilization". In this respect she spoke about the fact one of the major functions of a museum is to conserve and preserve our heritage.

"All too often, however, this heritage is considered only in terms of man and his artifacts. Although seldom considered as such, the physical and biological features of the earth are as much man's heritage as his human constructs."

Dr. Johnson spoke about the preservation of natural areas such as one of the last sections of virgin prairie to be found in Manitoba, which, ironically enough, is found within Winnipeg's city limits. She contends that a museum can be instrumental in fostering the impetus for the preservation of such areas as part of our forefathers cultural heritage since they lived in such environments. "We will only have ourselves to blame if we allow the few remaining potential natural sites in and near our cities to be lost to the concrete and asphalt of the developers through inaction."

Later that afternoon we were presented with a panel which delved into the very heart of museum function "Should Museums Continue to do Research and Collect?" Three eminent museum directors and a professor of Astronomy battled this out to no avail. All the while the audience wondered whether this was a question at all since this is what museums do and not to do it would cause many of them to take down the flag, turn off the lights and lock the doors.

The evening proved to be very profitable from a gastronomic point of view when all the delegates were treated to a fine fare of shrimp cocktail and Cornish Game Hen by the Newfoundland government. We had to listen to the short speech given by the Minister of Tourism and a long speech by the Deputy Minister who told waiting ears what a simply superb fellow the Minister was. The meal was excellent and free and I enjoyed it immensely, even though I did not wear my best apparel and a tie.

Thursday came and produced the real guts of the Conference with the General Session, chaired by Barbara Riley, Historian with the National Museum of Man in Ottawa. The session began with a sleepy-looking David Jensen, Design Consultant with a Vancouver-based firm presenting his ideas on modular display system for Canadian Museums. He outlined and presented, by way of slides, a number of easily constructed and relatively inexpensive display areas which could easily be taken apart and utilized as travelling exhibits or converted to house another temporary display. While, it was very interesting, the cost and labour factors involved in making these modular systems made them fall outside the realm of feasibility for many of the smaller museums and art galleries in Canada.

Interestingly enough, Dr. Barrie Reynolds, Chief of the Ethnology Division, National Museum of Man, gave a very entertaining insight to the topic of "Collections Management and Security." His main attack was upon museum workers who tend to inflict more damage on artifacts than

the original owner, who may have stored the item in very precarious places. His approach to collection maintenance was mainly care and simple common sense.

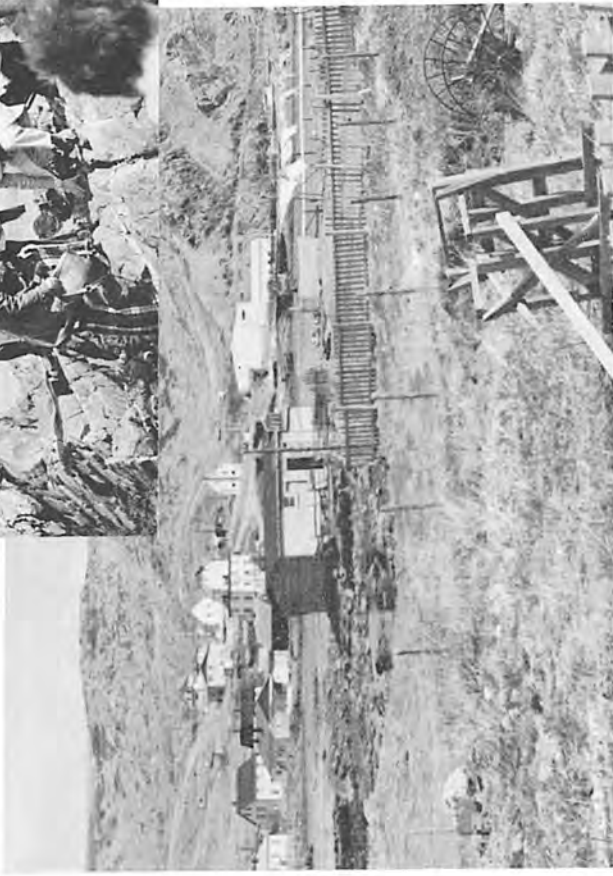
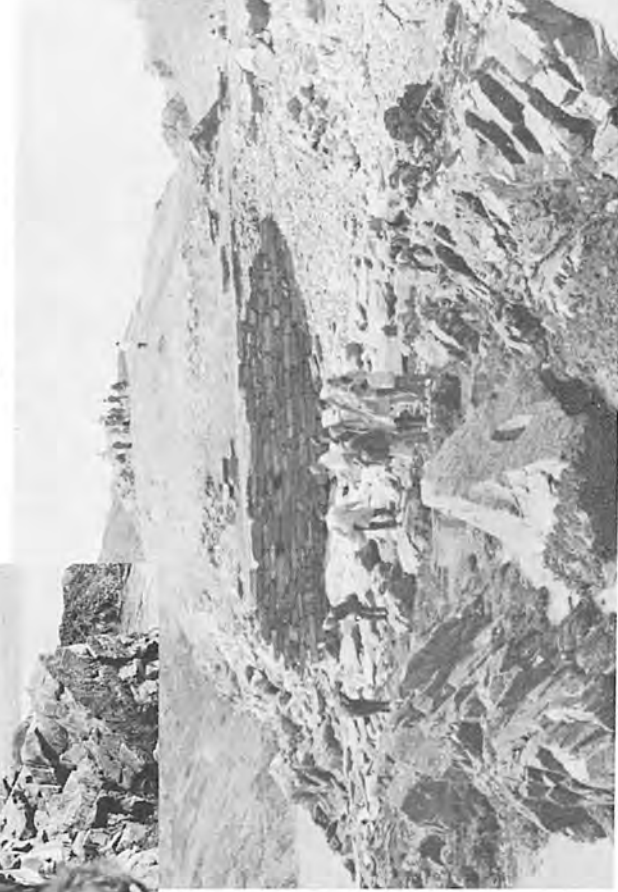
As 10:30 a.m. came around, so did my lower visceral region since it was my turn to present the waiting throng with my dissertation on "Boards of Trustees: Representative of Whom?" For a topic which everyone connected with me said would end with impending and inevitable failure, it went very well since most people had thoughts along the same line. I tried to present the image that secondary level museum people have of their boards of trustees. These people have very little to do with boards and thus gain a very misleading image of them. In many cases, boards live up to their image of being the upper crust of that areas society who may or may not consider the museum or art gallery as a small respite from their day to day work. By way of some very dry statistics, I outlined the fact that these people that sit on the Boards of many of the country's major museums and art galleries are not representative of the Canadian public as a whole.



cornell wynnobel asst. curator, human hist. div.

Following my little and all too short forty minutes, Raymond Harrison, Assistant Deputy Minister, Alberta Department of Culture, Youth and Recreation, gave his treatise on Heritage Resource Development in Alberta or alias "the impact of Change".

brigus



He outlined the history of Alberta's heritage resources from from roadside cairn to the present day Glenbow-Alberta Institute-Alberta Provincial Museum and Archives complex in Calgary and Edmonton.

Friday, May 17th, proved to be the most rewarding day and the credit goes mainly to the staff of the Newfoundland Museum, the people of Newfoundland and the St. John's Transit Company. At 8:00 a.m., all the delegates piled in three buses like a horde of YMCA kids going to day camp and headed for an outport tour of Conception Bay with walking tours of the small outport communities of Brigus and Cupids. On our bus, Mary Devine, crops up as our tour guide. Her picture is found on the next page with the round metal appendage growing out of her face. She gave us a running commentary as the buses wound their way up the coast. The first stop was Brigus where all the delegates piled out of the buses and quadrupled the small community's population within seconds. We all ran like rosy-cheeked school children to the harbour and scrounged around the tidal pools for any kind of material to take home with us. One delegate found a very unique wooden door which she promptly shoved on the bus and it became out constant companion the rest of the day. The store in Brigus was definitely not ready for the great amount of people to invade its premises and fill its cash register with great economic wealth.

Before I get too ahead of myself, I have to mention that we stopped at Portugal Cove and viewed Bell Island in the distance and some remarked that during World War II a German U-Boat was sunk around its shores.



The next stop up the coast was the little seaside hamlet of Cupids which was even smaller and sleepier than Brigus. At this stop we lost our bus driver who had apparently taken his bus after it disgorged its human cargo, and gone to see his brother who lived close by. He returned about half an hour later with two large lobsters, who had their claws bound with elastics, in a box box. These two lobsters



were also to be our reluctant passengers for the balance of the day.

By 2:00 p.m. we arrived at Harbour Grace after spending most of the morning remarking to each other how beautiful the Newfoundland landscape was from a bus window as it wound its way towards our lunch stop. At Harbour Grace we were fed and housed at the Legion Hall where we had a glorious smorgasbord of Atlantic Salmon, Crabmeat, ham and thousands of other salads and vegetables. The delegates really felt like members of a royal family by receiving such hospitality from the people of Harbour Grace. However, there was an ulterior motive behind this hospitality. The whole entourage was to officially open the new National Exhibition Centre Conception Bay Museum. We found that this was not too difficult and Bob Broadland, member of the Consultative Committee on the National Museums Policy, unveiled the plaque. The building housing the museum and art gallery complex was built in 1870 for use as a customs office. In regard to size, the space which is to be utilized as a museum and travelling exhibition centre seemed very small indeed. The first exhibition that was installed was by a local artist named Noseworthy (I totally forgot his first name), "Newfoundland Rhythms". One of the works called "Snowstorm" is featured on the next page.

It is interesting to note that Harbour Grace was the notorious habitat of that infamous pirate Peter Easton, who had built his pirate fort on this location in 1611.

After being thoroughly rested and windburned, the delegates all climbed back on the bus for the trip home with the old wooden door and two lobsters.

About halfway back to St. John's, as many of the delegates were about to sing "Found a Peanut", the lobsters attacked. The lobsters were in a cardboard box behind the driver's seat when a rather rotund woman from Hamilton put her purse down beside the seat and into the box. The lobsters then began to climb onto her purse just as she reached for it. The ensuing blood-curdling scream woke up all the dozers on the bus and almost caused a number of coronaries.

That evening provided the perfect wind-up in an affair called the Newfoundland Soiree. This was the occasion for the delegates to roll-up the rug and to do some real Newfoundland foot-stomping. The affair was held in the Newfoundland Museum's exhibit planning workshop which is in the old US Air Force Base buildings. It was decorated with fishnets and lobster traps and the music was provided by a Newfoundland version of the Irish Rovers.



UNVEILING OF PLAQUE
of the
NATIONAL EXHIBITION CENTRE
CONCEPTION BAY MUSEUM
by
ROBERT BROADLAND
Consultative Committee
on
National Museums Policy

HARBOUR GRACE, NEWFOUNDLAND
May 17th, 1974 at 2:30 p.m.



As many of the quests were carted back to their accommo-
dation early the next morning in the box of a pickup
truck, they all knew that the conference was over and
none were too happy about that.

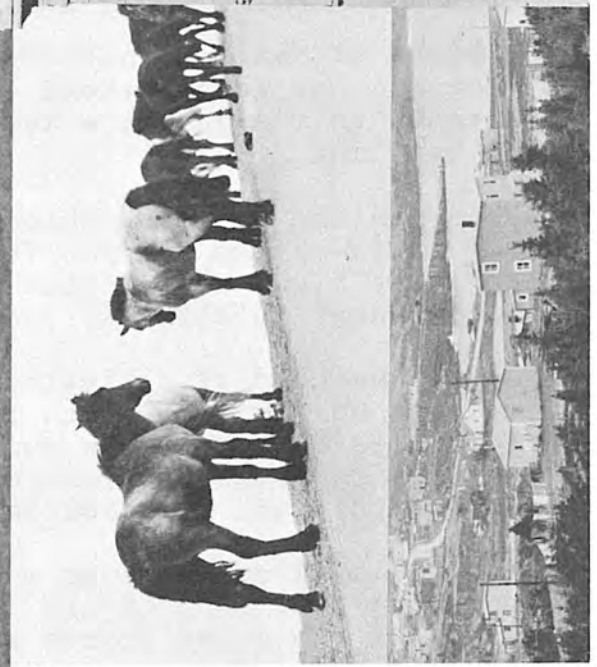
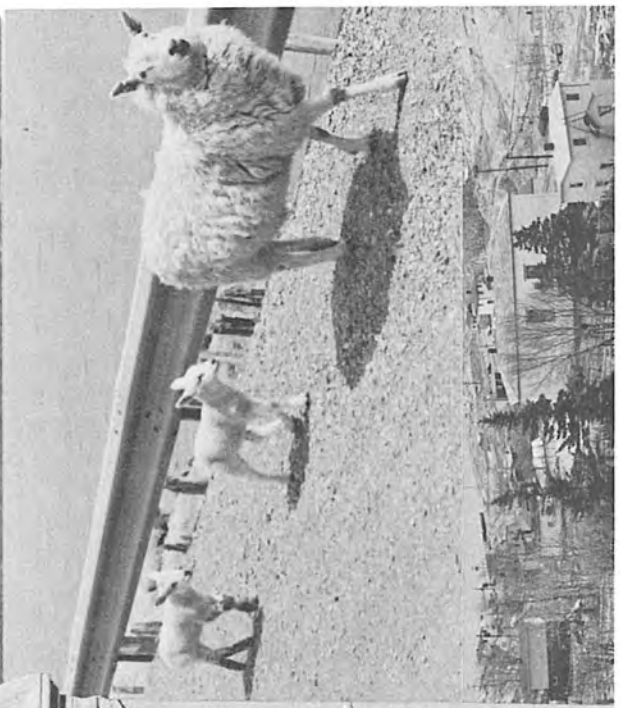


For many of the CMA delegates, this was the first visit
to Newfoundland and the Conference proved that these
yearly meetings of museum people from across Canada
should continue, whatever the fate of the Canadian
Museums Association may be. It is a vital instrument
for bringing museum people together to exchange ideas
on a national scale and to provide contact for others
to widen the scope of their operation.

A great load of thanks should go out to the staff of the
Newfoundland Museum and the Provincial Government for
making this conference such a success. In addition, the
CMA should be commended for providing the organizational
talent to put this all together and wisely exploiting
the local. It is really unfortunate that many more people
associated with museums in Manitoba could not attend this
annual meeting but I certainly hope that they will endea-
vour to come out to the next meeting which will probably
be held in Winnipeg in 1975.



Flatrock, Nfld



MUSEUM MEMOS

ANTLER RIVER HISTORICAL SOCIETY MUSEUM - Melita

The official opening of the Antler River Historical Society Museum took place on Saturday, June 8th, 1974 at 2:00 p.m.

Reverend Frank Armstrong represented the Association of Manitoba Museums at the opening ceremonies. Also in attendance were Dave McInnes of the Museums Advisory Service and John McFarland of the Parks Branch.

The museum, housed in a former public school building, contains displays of Indian artifacts and pottery from the prehistoric period, an extensive collection of projectile points, articles and documents of pioneer life, natural history exhibits and military displays.

Ceramic and art groups from the Melita area also exhibited their works in conjunction with the opening.

The Museum will be open every afternoon until Labour Day or by request. Admission - adults 50¢, children 25¢ or by membership.

MARINE MUSEUM OF MANITOBA - Selkirk

A piece of Manitoba history sprung back to life on the Victoria Day long weekend as the S.S. Keenora opened her hatches to the public - this time as the Marine Museum of Manitoba.

This prairie pioneer, which plied the waters of Manitoba and northwestern Ontario from 1893 until 1936, has undergone a \$75,000 restoration since she was rescued from a lagoon near Selkirk two years ago.

A full weekend of activities was planned for the museum's opening on May 18th, 19th and 20th. These included performances by rock, folk and pipe bands, the Navy League's annual inspection and exhibits, and a dinner and cruise aboard the M.S. Lord Selkirk.

The official opening was marked by a ribbon-cutting ceremony at 3:00 p.m. on May 19th, attended by representatives of the armed forces and federal, provincial and civic governments.

Other guests included two former captains of the Keenora,

John Hokasson and Guste Helgason.

It is hoped that the Keenora will be the first of a number of pioneer vessels to be refitted and opened as exhibits on the museum grounds.

The Keenora will be open to the public from 10:00 a.m. to 9:00 p.m. daily.

PIONEER HOME MUSEUM - Virden

Another extension programme has been taking place at our Junior High School amongst the Grades Seven and Eight students. It is called a "Whatzit Contest" during which some 26 artifacts from the Pioneer Home Museum are passed up one row and down the other, with students at liberty to examine each one closely. The sheet in front of them numbers from 1 to 26 and they are asked to write down what they think each article was used for in the days of their ancestors who settled on these wide prairies.



The teacher used these items for testing the students' knowledge of their heritage: a tea cozy of quilted embroidered satin; a napkin ring of ivory; an ivory hair receiver; a button hook; a glove stretcher of ebony; a tin plate gadget for making pleats in fabric; a smelling salt bottle of crystal and silver; an iron pinking tool, a wooden darning egg and a bone eyelet punch from Grandma's sewing basket. From her kitchen there was a tiny floral butter print, a scissor-like wick trimmer, an iron mesh pot cleaner and an iron gadget with claws for lifting hot pies out of her oven. From Grandfather's precious necessities of life, there was a powder and shot maker and a shot gun shell capper, a colorful set of spread rings joined with woven rawhide, a razor hone, a band cutter and a spoke pointer. There was a bicycle lamp which used carbide for fuel, a tuning fork in the key of C, a shuttlehook for rug-making and numerous of Grandma's combs and tortoise-shell hairpins, giant-sized.

It was interesting to find that the students had some knowledge about less than 50% of these items, but most of the items were baffling, and we daresay there are many of today's adults who would find it hard to name all of the items correctly! Looking over the students' answers, we find that their lively imaginations were hard at work on the items they did not really know about. For instance, the large hairpins to them, were clothespins; the glove stretcher was "for picking up hatpins"; the buttonhook for "knitting" or "for a string tightener". The napkin ring was a "cookie maker", a "ring for holding your scarf" or a "hair barrette". The hair receiver was a real puzzler. They thought of it "for putting out cigars", "as a candle holder", "a penny bank" or a "cookie cutter". The wooden darning egg was "a potato masher" and the tuning fork "a hair curler". The pinking tool of iron was called a "brander" which purpose it could surely fulfill. The big satin tea cozy was "a hat for festival" and "a bird cage cover". And for the interest of all our readers who spent many a hot dusty harvest season wielding the Band Cutter at "stooking" time - today's children almost all thought of it as "a little axe" or a "hatchet"!

We found the time with the students went all too fast; we found their interest keen; we found them reluctant to pass an item on when it came their way; and we found once again that the Pioneer Home is a readily accessible resource in our community, able to assist in classroom teaching, especially when it comes to parts of the curriculum pertinent to the early days of settling this great land of ours.

UKRAINIAN CULTURAL AND EDUCATIONAL CENTRE - Winnipeg

The Museum of the Ukrainian Cultural and Educational Centre is embarking on a tour of rural Manitoba with a travelling exhibit. The exhibit is entitled "Taking Root in a New Land" and encompasses the story of Ukrainian settlement in Canada. It is composed of photographic panels, artifacts, and story cards which together portray the cultural development of Ukrainians. It includes some aspects of immigration and homesteading, adaptation of old traditions to a new environment and the gradual growth of new artistic expression.

"Taking Root in a New Land" will be travelling to major fairs and festivals throughout Manitoba during the summer months, stopping on occasion in other towns and cities. The exhibit will be on display at:

Manisphere - Winnipeg	June 21-29
Holiday Festival of the Arts - Neepawa	July 1-6
Portage Fair - Portage la Prairie	July 8-10
Ukrainian Village and Museum - Gardenton	July 13-14
Threshermens' Reunion - Austin	July 24-27
Ukrainian National Festival - Dauphin	August 1-4
Provincial Exhibition - Brandon	August 5-10
Folklorama - Kiev Pavilion - Winnipeg	August 11-18

Oseredok hosted an exhibit entitled "Ukraine 1917-1921" from the Ukrainian Military Museum in Winnipeg. The collection shown at this exhibit will be transferred to Oseredok this fall. Oseredok's Ukrainian week programme drew over 1,500 school children and at least as many adults. In the evenings, Oseredok presented a taped concert of 20th century Ukrainian symphonic music with commentary by Luba Zuk.

Pysanky instruction was conducted for a month with Mrs. Orysia Tracz as chief instructor. Of the 25 participants, most were of non-Ukrainian background.

A small showcase featuring Ukrainian Easter traditions drew many visitors.

Roblin, Manitoba hosted an exhibit from Oseredok entitled "Shevchenko - Poet and Artist". The occasion was Roblin's Shevchenko Week celebrations.

Dr. B. Klymasz from the National Museum of Man held a

museums seminar at Oseredok with representatives from all Ukrainian museums in Winnipeg. The seminar raised the questions of forming an Association of Ukrainian Museums in Canada. Several individuals expressed interest in forming a pilot committee for organizing such an association.

Schools visit the museum regularly. Oseredok also goes out to schools with kits and slide presentations on such topics as Ukrainian Canadian pioneers, seasonal traditions and folk tales.

Since May 1973, Slawko Nowytsky has been working on a 16 mm colour film production about the first Ukrainian settlers in Manitoba. The film is scheduled for completion this summer and will be available in Ukrainian and English. The production costs are estimated at \$17,000 of which \$6,000 was received from a Federal Government grant, \$3,000 from the Taras Shevchenko Foundation, \$2,500 from "Carpathia" Credit Union of Winnipeg and \$500 from the Ukrainian War Veterans, Winnipeg Branch.

UKRAINIAN HOMESTEAD - Winnipeg Beach

During the week of April 8th-12th, a display of approximately one hundred Ukrainian artifacts was held at the Winnipeg Beach Elementary School in conjunction with the Ukrainian Tea and Cultural Day on April 9th. It was estimated that approximately three hundred adults and two hundred children viewed the display, which we consider to have been very successful. Thanks goes to the Gimli Museum, Cook's Creek Heritage Museum and the Manitoba Museum of Man and Nature for the loan of artifacts and to Eaton's for the loan of several display cases.

During the last several weeks, two culturally significant buildings have been given to the Homestead; one being a thatch-roofed log barn about 20 x 30 feet and the second, a small 10 x 12 ft. log building with an interior clay hearth and bake oven. Interestingly enough, this building is used every summer for baking bread and may be one of the last of this type in the Interlake.

Several grants have been applied for and we are pleased to announce that we have received a grant of \$850. from the Carlings Community Arts Foundation, \$500. under the Museums and Miscellaneous Grants Act of the Provincial Government and a \$7,500. Opportunities for Youth Grant.

Most of the cap of the Hykaway windmill has been restored

and we were fortunate enough to obtain timber suitable for the main shaft and have finished shaping it. The next stage is to prepare the foundation of the mill, move the body of the mill onto the foundation and begin restoration of this part.

Artifacts have started to be donated and hopefully by the time the building is completed a small but representative collection will be ready for display.

Work has been proceeding towards incorporation and the first draft of the Charter is being reviewed before finalization. It is hoped that the Board of Directors will be composed of citizens and representatives not only from the Beach, but the surrounding areas and government bodies.

Two representatives from the Homestead attended the three-day Association of Manitoba Museums workshop in Brandon from April 17th-18th and found the Seminar very helpful.

A fund-raising dinner and dance will be held at the curling rink on Saturday, August 10th, 1974 beginning at 6:30 p.m. The theme of the event is A Ukrainian Wedding "Almost".

Winnipeg Beach Mayor A.W.P. Harrison and his wife will repeat their vows in a traditional Ukrainian style ceremony.

A Ukrainian smorgasbord supper is being prepared by the women of St. Peter and Paul Ukrainian Catholic Church. Music will be supplied by local musicians. Admission: \$3.00 per person, and \$2.00 for children under 12.

The funds raised will be used towards the development of the Ukrainian Homestead.

RAPID CITY MUSEUM AND CULTURAL CENTRE - Rapid City

In October of 1972, it was discovered by the Town Council of Rapid City that the two story brick building erected in 1902 would be vacated by the Rolling River School Division as a new addition was planned for the elementary school. The Town Council immediately wrote to the School Division offering to purchase the building for a museum. Consequently, the building was purchased for \$1.00 and legal costs. Plans were then undertaken to have a museum.

Mr. David Ross from the Manitoba Museum of Man and Nature visited the town to offer suggestions and ideas. Different sources of funding were investigated. The Council was also notified that the Historic Sites Board wished to erect a plaque in Rapid City honouring Frederick Philip Grove, Author. A meeting held in the Town Office in early 1973, formed committees who were responsible for certain areas of planning. Museum opening and unveiling of the plaque was set for June 23rd, 1973, which gave the Committees some 2 1/4 months to renovate the rooms, gather items, classify and do all the thousand other necessary jobs. As it turned out, we still had some articles handed in late and had to classify them some 1 1/2 hours before opening time. You just couldn't believe the activity in the museum on any given evening!

The big day arrived and so did Mr. John McFarland with the Grove plaque. All went well. It was a beautiful sunny day and we were fortunate to hear words of greeting from Mr. David Blake, MLA; Mr. Craig Stewart, MP; Mrs. M. Clark, Historic Sites, and representatives from the town and surrounding districts. Unveiling of the plaque was by Mrs. Esplin, a former student of Grove. The Ribbon Cutting was by the Chairman of the Rapid City Museum, M. Stefaniuk. Lunch was served upstairs and this was a good opportunity for visiting and recollections.

Our doors closed for the season in early October 1973 with over 1400 visitors during the three months.

That was, however, only the beginning. We were honoured by a visit by Mrs. Dale Swinton of the Consultative Committee on National Museums Policy in Ottawa to assist us in our application for a grant to renovate the whole building. Later in the year we were fortunate enough to receive a grant for \$3,250. for renovations. Application was then sent to hire men under the LIP programme. Our quest for four men to work for four months was successful and work started on the building in January 1974 and was finished on May 17th, 1974. This included a total renovation of the complex to house a library on the top floor and a museum on the main floor with a spill over to the basement rooms. A library you say! Well, perhaps I neglected to say that during the spring and summer of 1973 feelers were put out towards having a library in our town. Towards this end, meetings were held with Miss M.L. Bayer, Assistant Deputy Minister of Cultural Affairs and Mr. Peter Houlon, Director of Public Libraries in Winnipeg to explore this possibility. Later on, Mr. Houlon travelled to Rapid City to examine first-hand the situation.

The Rural Municipality of Saskatchewan agreed to work with the Town towards obtaining a library. After more meetings, petitions were circulated to obtain the required number of signatures before a by-law establishing a Regional Library could be passed. Upon receiving such a petition, the Town of Rapid City and the R.M. of Saskatchewan gave first and second reading to such a by-law. Approval was given by the Municipal Board and third reading was given and the library created. A board was selected and Mrs. M. Northam's application for librarian was accepted. Our opening date has not yet been set as this depends on the delivery of books. That is the story of our library.

Back to our museum. The Town agreed to let a group of interested citizens handle the operation of the museum and in April 1974, a reorganizational meeting was held with officers elected.

With the renovation completed, work evenings are being set up to reorganize the exhibits. I believe anyone visiting the museum this year will be pleasantly surprised at our "miniature bedroom, kitchen and living room".

We also intend to take full advantage of Rapid City's unique position of being an "old" established community and also of having an historic site in our town (F.P. Grove, who taught for several years in the school, wrote several books and who was finally laid to rest at our cemetery).

Come to Rapid City. We are small in size only and even this is changing. Our museum and library are only a hint of what our people can do.

BOOK REVIEW

Kay Gillespie

Alexander Mackenzie, Explorer, The Hero Who Failed,
by James K. Smith, 190 pages, illustrated.
McGraw-Hill Ryerson, 1973. \$7.95

In this recent addition to the many books written about Alexander Mackenzie the author takes a critical look at the career of Mackenzie as a fur trader rather than as an explorer. Mr. Smith has used W.K. Lamb's definitive work "The Journals and Letters of Sir Alexander Mackenzie" as his primary source of information, and presents a picture of a man who had many successes, yet failed in his life-long ambition.

Smith describes Mackenzie's two remarkable voyages over uncharted territory. The first expedition in 1789 took Mackenzie and his small crew 3,000 miles in birch bark canoes to the Arctic Ocean and back in 102 days. His second expedition, a hazardous journey over turbulent rivers and across mountain trails, led him 1,200 miles in 72 days through the Canadian Rockies to the Bella Coola River on the Pacific Ocean. Mackenzie achieved instant fame and gained a knighthood when his book describing his exploits was published in 1801. His place in history is secure as the explorer who discovered the Mackenzie River, and as the first white man to cross the continent to the Pacific.

His biographer contends that both these voyages ended in failure as far as Mackenzie was concerned. He undertook the first expedition to find a water route to the Pacific via the North West Passage, and found an unnavigable ice bound sea. On his second expedition, he tried to find a practical route through the continent to the Pacific Ocean, and in this he also failed. Smith suggests that these two expeditions were incidental episodes in a long fur trade career dedicated to reorganizing and expanding the commercial trade of British North America.

As a young wintering partner Mackenzie saw at first hand the economic inefficiency which resulted from the rivalry between competing fur traders. He also recognized the importance of establishing British claims to the Pacific Coast in order to develop continent-wide trade routes. Determined to unify and extend trade, he tried to win control of the North West Company, but was thwarted by Simon McTavish. He expounded his trade theories through the pages of his book. Again and again he petitioned the British Government for trading rights on the Pacific Coast.

In 1810 he began purchasing stock in the Hudson's Bay Company, but Lord Selkirk won major control, and colonization took precedence over the fur trade. However, one year after his death in 1820, the fur trade companies united, and in time trade was established between the Atlantic and Pacific Oceans.

Smith cites Mackenzie's outstanding characteristics; his courage, his perseverance, his gift of leadership, as well as his arrogance, his ruthlessness, his indifference to his subordinates and his pettiness toward many of his peers. Above all, Smith notes his boldness of vision which anticipated by many years the confederation of Canada extending from sea to sea.



manitoba museum of
man and nature
publications



The Plains Buffalo: The Staff of Life

prepared by J.B. Stanton

illustrated by Larry Jamieson

"The bison or buffalo, the horse, and the dog are to the Prairie Indians what domestic animals and the production of the farm and the forests are to civilized races. During the greater part of the year the Prairie Indians follow the buffalo, and not only subsist on the flesh of this animal, but from its skin and sinews they make their tents, clothing, saddles, bowstrings and dog harnesses. The hide cut into strips serves them for cordage, the sinews split into threads for twine. The dung dried is often their only fuel for weeks together in the treeless plains between the Assiniboine and the Grand Coteau, and on the south branch of the Saskatchewan, dried meat, pemmican, marrow, soft fat, sinews, dressed skins and robes, all from the buffalo, form their articles of commerce. . . . It may truly be said that they exist on the buffalo, and their knowledge of the habits of this animal is consequently essential to their existence.

H.Y. Hind, Explorer, 1858

Hind's comment used in the frontispiece of *The Plains Buffalo: The Staff of Life* publication expresses, as J. Stanton points out, the importance of the buffalo to the indigenous people of the plains.

This book, in a simple, direct way, shows, with the use of color illustrations, how the Plains Indians used the buffalo as a veritable shopping centre on hoofs.

\$1.25 (approx. 42 pages)

Inuit

introduction by Donald B. Marsh, D.D.

Inuit was prepared as a pictorial catalogue of an exhibit of Caribou Eskimo artifacts from the private collection of Donald B. Marsh.

This publication contains over forty photographs of material from one of the most complete collections of Caribou Eskimo artifacts in Canada. Included are snow goggles, a parka of eider duck skins, a kayak, a seal skin float and many other items attesting to the skills and culture of the inland eskimo.

\$1.00 (approx. 85 pages)

Birds of the Churchill Region, Manitoba

by Joseph R. Jehl, Jr., and Blanche A. Smith

Everyone who has been to Churchill, who plans to go, or has simply an interest in the region and its birdlife, will want to have a copy of *Birds of the Churchill Region, Manitoba*. The book includes 13 photographs, three maps, and three original sketches by J. Carson. The photographs of birds and habitats show well the refreshing landscape of Churchill. The accounts of 209 species of birds reported for the Churchill area are well written and provide useful summaries of the occurrence, distribution, and status of each species.

\$2.50 (87 pages)

Pine Fort

A Preliminary Report

North West Company Post

Occasional Paper No. 1

by H. Mackie

A report outlining summer work carried out by the Manitoba Museum of Man and Nature in historic sites archaeology. The report focuses on the archaeological excavation of Pine Fort located along the Assiniboine River in Spruce Woods Provincial Park. Included are over 15 photographs and diagrams.

\$1.00 (50 pages)

The Crimean Journal of Lieutenant Image

prepared by David Ross

"The Crimean Journal of Lieutenant Image" is just that, a journal kept by one John George Image, a professional career officer in the Crimean campaign. The journal, as it is described in the introduction, "adds little (historically) to the picture of the events of the war. It is perhaps more interesting sociologically as a picture of the reactions and attitudes of a member of the Victorian middle classes".

Animals of Manitoba

edited by Dr. R.E. Wrigley

illustrated by James A. Carson

The following is from the book's introduction, written by the editor, Dr. R.E. Wrigley.

Over one and three-quarter million species of living animals have been described from all regions of the world, and many thousands of small species are still being discovered each year. How many animals occur within the borders of Manitoba, no one has any idea. The grasslands, forests, tundra, and freshwater and marine environments teem with an almost infinite number of animals, ranging in size from delicate one-celled creatures to gigantic whales. Animals abound in the various strata of soil, snow, litter, herbs, shrubs, trees, air, and water — swimming, drifting, floating on the surface, and moving or attached on the bottom. This super-abundance of life overwhelms even specialists in zoology. The purpose of this book is to help people become more aware of the multitude of living things all around them, but so often missed; an invitation to stop, observe, and possibly learn to appreciate the intricate beauty of a bird, a frog, or a snail, and the complex relationships that exist between them and their surroundings.

The accounts in this publication supply information on identification, habitat, and life history of selected Manitoba animals representing some of the major groups. Particular animals were chosen on the basis of their illustrating the diversity present in each group, and/or their general occurrence in city yards, provincial and national parks, and along country roads — areas within easy reach of everyone.

There are a number of excellent field guides available which cover several of the groups discussed in this book, and these are listed for reference in the bibliography. However, these guides are usually restricted in content to a particular group of animals, or cover large geographic areas and deal mostly with species foreign to Manitoba. Our present aim was to produce an inexpensive book, complete with illustrations, which would approach more closely the interests and needs of Manitoba naturalists. A museum series of comprehensive texts, including all Manitoba members of each animal group (e.g. Mammals, Reptiles and Amphibians, Birds), is forthcoming. We hope this book will add to your enjoyment of the outdoors and stimulate further inquiry into the Animal Kingdom.



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\$2.50 (158 pages, 140 original illustrations)

Museums in Manitoba Inventory of Resources 1973

A Report Commissioned by the Department of Tourism, Recreation and Cultural Affairs, Government of Manitoba, prepared by the Manitoba Museum of Man and Nature

Volume II of a three volume report (Volume I is a reference copy available only in the library of the Manitoba Museum of Man and Nature. Volume III is to be printed in the spring of 1974). This report is a comprehensive look at museums in Manitoba at a point in time - 1973. It is a detailed inventory of the where, what, and how of Manitoba museums specifically in terms of their operation.

\$1.00 (151 pages)

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- (D) Diorama: Pronghorns on the Manitoba plains.
- (E) A view of the Grassland Gallery.
- (F) A view of the Grassland Gallery: burial mound.
- (G) Grassland Gallery: section on Plains Indians beliefs.
- (H) A view of the Grassland Gallery: Red River cart.

Locus

Manitoba Museum of Man and Nature Newsletter
(six issues yearly)
editor - J.R. Lewis

Locus is a bi-monthly tabloid newsletter which publishes news of Museum/Planetarium events, programs, and articles relating to man, nature and museums. Written material supported by photographs, graphics and illustrations.

15¢ per issue, subscription rate \$1.50 per year



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