THE GRANDE NEW DAWSON & HIND QUARTERLY EPISTLE

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MARINE MUSEUM OF MANITOBA

A QUARTERLY PUBLICATION OF THE ASSOCIATION OF MANITOBA MUSEUMS

THE GRANDE NEW DAWSON AND HIND QUARTERLY

A publication of the Association of Manitoba Museums

AIMS OF THE ASSOCIATION

Object

The advancement of museum services in Manitoba by:

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

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

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

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

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

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

Invitation to Membership

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

Activities and Projects

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

a) the publication of a regular newsletter and/or quarterly to discuss the activities of the museums, provide information on exhibits, and to distribute technical and curatorial information;

b) a regularly updated list of museums in the Province, including their main fields of interest and a list of personnel;

c) the conduct of training seminars aimed at discussing problems of organization, financing, managements, and exhibitions, at the introductory level;

d) organizing travelling exhibits to tour the Province;

e) the completion of a Provincial inventory to assist in preserving our cultural heritage.

Membership Classifications

a) Institutional Members - this is restricted to museums located within the Province of Manitoba.
Annual cost - $5.00.

b) Individual Members - these are open to any resident of Manitoba who wishes to promote the aims of the Association, whether or not he or she is connected with a museum.
Annual cost - $3.00.

c) Associate Members - this includes institutions and individuals outside the Province who wish to promote the aims of the Association, whether or not such member is connected with a museum.
Annual cost - $3.00.

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.

EDITOR'S NEWS AND VIEWS

Diane Skalenda

Dawson and Hind Quarterly

We are sorry to have to accept the resignation of James B. Stanton as Consulting Editor of the Dawson and Hind Quarterly. He served as Editor from its inception in September 1971 until March 1974 when he assumed the role of Consulting Editor.

Jim has returned to his home town of Edmonton to work with the Alberta Educational Communications Authority as Associate Director - Special Services. His new position, which also involves work with publications, sounds very interesting. Thank you, Jim, for all your work on behalf of the Association of Manitoba Museums and the Dawson and Hind Quarterly in the past and best wishes for every success in the future.

Still with regard to the Quarterly, we have lost a Consulting Editor but now have an Editorial Assistant. As of this issue, Mary Quesnel has the not-too-enviable job of typing the Quarterly.

We are, of course, always soliciting articles and news from the community museums. If you have some material you wish to have published, please send it to me at the Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg.

Horticulture for the Home

This winter the University of Winnipeg, in co-operation with the Ukrainian Cultural and Educational Centre, is offering a non-credit half course on Horticulture to be taught in the Ukrainian language. Horticulture for the Home: Fruit Trees will be offered on Wednesday evenings from 7:00 to 9:00 p.m., January 8th to April 9th, 1975 at the Ukrainian Cultural and Educational Centre, 184 Alexander Avenue, Winnipeg, Manitoba. The fee is $20.00 (Senior Citizens $2.00).

To obtain a registration form, write to:

Dr. B. Bendor-Samuel
Director of Continuing Education
University of Winnipeg
5151 Portage Avenue
Winnipeg, Manitoba

On-Job Training Internship

The on-job trainees have just returned from successful three-month internships in community museums. Rosalie Bieganski (nee Cox) spent the summer at Hillcrest Museum in Souris while Tim Worth was situated at the Swan Valley Museum. Poor John Schneider - he spent his internship at the Lake-of-the-Woods Museum in Kenora and was forced to live the entire summer in a cottage on the Lake-of-the-Woods! We know John could not wait until his three months were over and he could return to his apartment in Winnipeg!

Museums Advisors' Conference

The Museums Advisory Service will play host to other Museums Advisors from across Canada on November 7th and 8th, 1974 when they will be meeting in Winnipeg to discuss common problems and exchange ideas. Representatives from all ten provinces, as well as the Northwest Territories, have been invited to attend.

Historic Sites

The Provincial Historic Sites Board has unveiled the following plaques this past summer to commemorate important persons, events and places in Manitoba's history:

Captain William Kennedy - Kennedy House - St. Andrews
St. Micheal's Ukrainian Church - Gardenton
Major C.A. Boulton and Assissippi Townsite
Barber House, 99 Euclid Avenue - Winnipeg
Grund Lutheran Church became Heritage Property

The National Historic Sites Board has also designated several Manitoba Sites. They are:

The Grey Nuns' Mission
James S. Woodsworth's "All Peoples' Mission"

Consultative Committee on National Museums Policy

Karen Weiss is now the officer from the Consultative Committee who is responsible for museums in Manitoba who wish to make application for funding under the National Museums Policy. Dale Swinton (nee Hayes) continues at the Committee, but she is now responsible for training programmes.

THE MARINE MUSEUM OF MANITOBA

Allan Sargeant

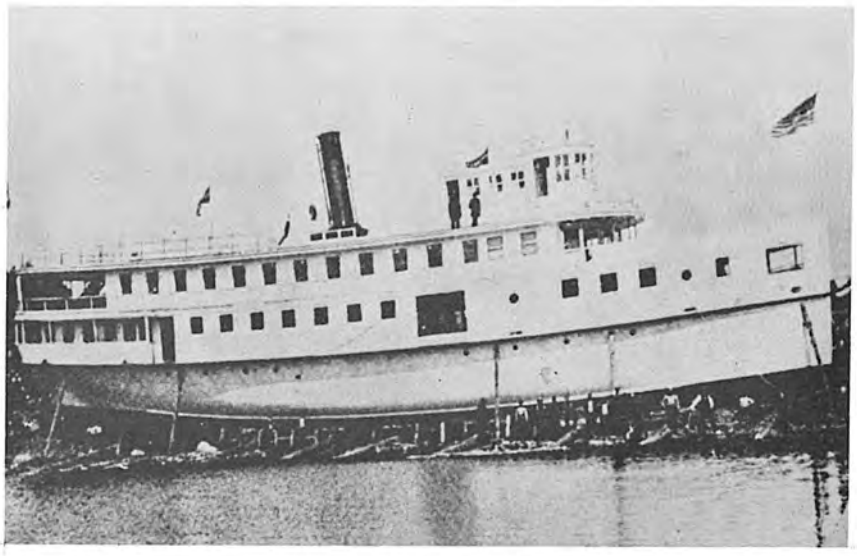
The aim of the founders of the Marine Museum of Manitoba is to establish a museum that will present the colorful history of transportation on Manitoba's lakes and rivers. The restoration of the *S.S. KEENORA* is just the first project in what, it is hoped, will be a veritable fleet of dry-docked ships, each representing a phase or a special function in the story of shipping. The directors of the museum have plans for including several other ships in the exhibition, but further acquisitions will be governed by the availability of funds. For the present they are happy to be able to open the *S.S. KEENORA* to the public.

This ship began its working life on Lake of the Woods. In the 1890's the growing lumber and mining industries of that region were increasing the workload on existing shipping facilities. Construction of the *S.S. KEENORA* was begun in 1897 at Rat Portage. In the following year the new ship began a busy schedule carrying freight and passengers between Kenora and Fort Frances on the Rainy River. However, completion of the CNR line just south of Lake of the Woods in 1905 introduced competition that cut deeply into the business of the lake freighters and profits declined over the next decade. After changing hands several times, the *S.S. KEENORA* was purchased by a Winnipeg syndicate. In 1917 the ship was cut in half and shipped by rail to Winnipeg where it was rebuilt by Manitoba Iron Works, being lengthened about thirty feet in the process. A hardwood floor was laid as the ship was to become a floating dance hall. This was not a successful enterprise and it was discontinued in 1919. The *KEENORA'S* next venture (also unprofitable and short-lived) was as an excursion boat on the Red River.

In 1923 the *S.S. KEENORA* began her career on Lake Winnipeg in the service of the Northern Fish Company. To accommodate the ever increasing number of passengers making use of ships to reach settlements around the shores of Lake Winnipeg, cabins for more than one hundred were installed. By 1930 further alterations were required to make room for more cargo. The following year the operating company was renamed the Selkirk Navigation Company and the business office was transferred from Winnipeg to Selkirk. The ship made twenty to twenty-two trips per season to Warren's Landing, Berens River, Grand Rapids and other ports. Eighty percent of her passengers were tourists, chiefly from the United States. From her first voyage on the lake in 1923

Local residents awaiting the arrival of the S.S. Keenora.

The Keenora was the only source of ice cream for people living on Lake Winnipeg.



S.S. Keenora at Rat Portage (Kenora) 1897

Tom Peers, Purser on the Keenora for over 20 years, at Berens River delivering cargo to Joe Alex, and independent trader

Unloading a cargo of flour at Berens River, Manitoba

until her retirement in 1965, this ship had an accident free record - a credit to the reliability of her captains. Once a wood burning ship, the *KEENORA* was converted to coal burning in the early fifties. During the winter of 1959-60 when she lay over in Gimli, the steam engines were removed and replaced by diesels. Extra cargo space was provided by this alteration. Marine Transport Navigation Company purchased the *S.S. KEENORA* in 1964, but two years later, since the cost of meeting fire safety regulations was considered prohibitive, passenger service was discontinued. After one more year's service as a freighter, the ship was finally abandoned and left in Selkirk slough.

In November 1972 a group of Selkirk citizens purchased the *KEENORA* for $10,000 and work of restoration was commenced. With the assistance of a $15,000 PEP grant, work was started in January to repair damage done since 1966. Windows were replaced and some scraping and painting was done. In May the ship was pulled off the mudbank and towed to Selkirk dry dock. By July it was placed on a concrete foundation. During the summer of 1973, an OFY grant of $7,800 enabled a group of students to carry out research into the history of the *KEENORA* and other ships, and to continue work on repair and preservation of the ship. An LIP grant of $41,000, to be used during the first half of 1974, provided for the labour needed to complete the first stage of the museum project. Walls were scraped, floors stripped and sanded, and the ship was completely painted. The wheelhouse, officers' quarters, and several passenger cabins have been redecorated and a number of displays have been set up. Access to the ship is provided by means of steel gangways leading up from a mock wharf.

A search for artifacts has been launched. So far this has yielded several pieces of the *KEENORA'S* original equipment, as well as articles which belonged to other ships. The former ticket booth and business office of the Selkirk Navigation Company has been located on the grounds of the Selkirk Maritime Park and has been restored in part. At present it is being used as an office for the museum.

The directors of the Marine Museum of Manitoba must be congratulated on the timeliness of their initiative in gaining control of the *KEENORA* and beginning work of preservation. The seven years that she lay abandoned in Selkirk slough had not been kind to the old ship. Fortunately, most of the damage was superficial and the ship had been rescued before damage and deterioration had affected her structurally.

S.S. Keenora Passengers
ca. 1929

Captain John Hokanson
Master of the S.S. Keenora
1928 - 1952

Hudson's Bay Post at Berens River

Opening of the *KEENORA* to the public is only the first stage in the development of a rather ambitious plan. It is planned to add other types of vessels that plied the lakes and rivers. Each ship would act as a display for that particular part of Manitoba's marine history. Besides the addition of vessels and artifacts to the exhibition, the park is to be landscaped and picnic facilities developed.

S.S. Keenora and the Wolverine meet at Berens River. The Wolverine was taken out of service around 1931

THE DRUGSTORE - PHARMACY IN THE TWENTIES

Rob Gillespie

Editor's Note: The following article first appeared in Volume 1, No. 2 of Locus, the newsletter of the Manitoba Museum of Man and Nature.

Does the feel of battleship linoleum or an oiled wooden floor and the sight of a tin ceiling seem familiar to you? What about large oak cabinets and tapered glass display cases filled with such things as Mus KeeKee, Wampole's Asparline Maltine Tonic, Gillette Safety Razor Blades, Santer Baby Pacifiers, Dr. Scholl's Chilblain Lotion, Packer's Liquid Tar Shampoo, Persian Liloe Toilet Water, Ariola Vanishing Cream, Peter's Sweet Milk Chocolate Bars, Luden's Menthol Cough Drops, Gibson's Famous English Candies, Pep-O-Mint Life Savers, Wilson's Goggles or Princess Pat Hair Nets? These were all part of the corner drugstore in 1920, and in the second decade of this century, a time when the corner drugstore was exclusively a pharmacy. Certainly there were wholesale distributors and other jobs for druggists, but in 1920 it was the dream of almost every pharmacy student to own his own drugstore; an idea somewhat different from today when the corner pharmacy is becoming increasingly more difficult to maintain.

The history of pharmacy in Manitoba did not begin with the coming of the Hudson's Bay Company, the birth of the province of Manitoba, or the creation of the Manitoba Pharmaceutical Association. Prior to extensive European contact the native Cree and Ojibwa Indians had a wide ethnobotanical knowledge. All parts of plants were used to make medicine; roots, bark, leaves, stems, and flower tops. Plants were collected in either early spring or late fall when their medicinal properties were greatest.

After the plant material had been collected, it was cleaned, dried and stored in animal skin bags, for future use. Most of this medicinal material was administered in decoction form. The plant material was boiled in water and given to the patient as a tea. Poultices were also widely used. In a large number of cases, native medicinal preparations have been known to be quite effective especially in reducing fevers, relieving suffering from pulmonary troubles, and for use in stomach and intestinal disorders.

With the coming of the Hudson's Bay Company in 1670, it became necessary to obtain a license from the company in order to deal in any sort of drugs within company territory. After the entrance of Manitoba into the Dominion of Canada in 1870, the perogative of licensing pharmacists was given to the Manitoba Pharmaceutical Association.

Pharmacy had expanded considerably by 1920 and a young university graduate had several alternatives from which to choose a career. Retail pharmacy and the wholesale drug business represented the safest careers; but there were other options. The man who enjoyed travelling could become a representative of one of the drug firms. If a young man was willing to put up some capital and take a risk the patent medicine business was booming.

By 1920 the neighbourhood pharmacy had become an established part of the community. Men with names such as: Roberts, Colcleugh, Connel, Muir, Brown, Braund, Leslie, and McRuer all served the public from their corner drugstores. It was here that people came to have their prescriptions filled, to purchase ingredients for home remedies, for liquor, bandages, film and any number of other items they felt were necessary for their daily life; and their visits always provided an excuse for a friendly chat with their druggist as well. As the neighbourhood stores increased, so did the wholesale business. It had begun in 1873 when Mr. J.F. Caldwell established his wholesale and retail drug business on the corner of Main Street and McDermot Avenue. Forty-seven years later saw Martin, Bole and Wynne Company and the National Drug and Chemical Company of Canada as the major firms in the city. The Western Drug Trading Company, a local buying co-operative of Winnipeg pharmacists, were ultimately to join with Martin, Bole and Wynne to produce Drugs Limited, and an overall amalgamation occurred in 1932 resulting in National Drugs Limited.

Over a period of years pharmacy had become a most respected profession in Winnipeg's business conscious community. However, as is the case with most established institutions there exists borderline areas which are not looked upon, by some, as fit discussion in proper company. A most delightful aspect of the history of pharmacy is that of the travelling medicine show. This was a rare sight in 1920, but it still existed. Earlier in the century it had been a standard form of entertainment on Main Street. A large platform wagon drawn by horses would pull up on the street. On the front, two large gasoline lamps on each side of the stage illuminated the performers. Entertainment was supplied by joke and story tellers and singers dressed as minstrels. Once a crowd had gathered and was suitably warmed up, the doctor would appear and begin to expound upon the virtues of his product, which was usually designed to cure just about anything. They were experts in what we refer today as "the fast sell". For an added touch, if the crowd were not reacting with the proper fervour a suitable volunteer was selected from the audience, brought upon the stage and the power of the concoction was illustrated for all to see. For a mere fifty cents a bottle it was

truly a bargain. Needless to say, the patent medicine show was not viewed with a great deal of pleasure by the local pharmacists who had worked from four to five years for their licenses. Besides it detracted from their profits.

What standards were necessary to qualify for a license in 1920? Store management was taken care of, for the most part, by a three year apprenticeship. The apprenticeship was probably the least enjoyable period of pharmaceutical training. The apprentice was responsible for all the tasks from which everyone else had escaped. This included getting to the store before eight o'clock in the morning, looking after the furnace, washing the windows and floors, stocking the shelves, taking messages, on certain occasions transporting the owner of the store home when he had consumed "a few too many", and dusting, endlessly dusting. The lucky young fellow usually finished about nine or ten o'clock at night and for his services was paid three to five dollars a week with few holidays. Once the three years were completed the avid young man was free to enter university, if he had the money.

There was a two year university course which had been established in 1914. This replaced the previously used eight month program taught at the Manitoba College of Pharmacy at 422 Notre Dame Avenue. Matriculation from high school and a three year apprenticeship were necessary in order to enter both the pre 1914 course and the university program. At the building on Notre Dame Avenue, Professor Henry Bletcher taught the entire course, from materia medica to dispensing.

The eight months were divided into two semesters - one lasting from September to Christmas and the other from January to April. Once the program had been completed, a student could, for a tuition fee of seventy-five dollars, join a class conducted by a gentlemen from St. Paul who offered a course in optometry. This proved to be a most profitable investment when the pharmacist opened his own drugstore. Both the university and pre 1914 courses were exceptionally practical in content. Most of the graduates hoped to own their own stores; accordingly the curriculum was geared in that direction. Since almost every prescription had to be compounded, particular stress was laid on such things as preparation, dosage, and incompatibilities.

Most of the drugstores in 1920 were set up after a similar fashion. The dispensary was situated at the rear of the establishment with the various ingredients being kept in glass jars placed on high wooden shelves. The dispensary was separated from the rest of the store by a shelved partition and the customers dealt with the druggist through

a small booth. The purchaser never saw the preparation of the medicine - this naturally added to the mystique of the profession. The front store in most cases had two different types of shelving. Cases were built against the wall and reached almost to the ceiling. The lower section was made of drawers for storage, and the upper with sliding glass doors, for display. In front of the wall cabinets were tapered glass cases narrow at the top and wider at the bottom. This area of business could be best described as the midway of the store. In these cases all the merchandise under the sun was up for sale. Patent medicines were particularily lucrative. These products, which offered a sure cure for everything from female weakness to warts, sold like wildfire. Of course, the high alcoholic content present in most did nothing to deter their sales. As quickly as the government would shut down one company for excessive alcoholic content another would open up. Sales in the front store became more profitable as the quality and quantity of advertising increased. As one veteran pharmacist phrased it: "The Colgate Toothpaste Company did more to start people brushing their teeth regularily than did all the dental and hygiene programs put together". The same applied to chewing gum, candy, face creams, tonics and razor blades. People began to realize rapidly, that they had needs which they never knew existed before. At the turn of the century it could be said that a pharmacist's business might be split half and half between the front store and the dispensary. By the 1920's the front store and soda fountain made up a substantial part of the business. The druggist was becoming as much a merchant as he was a professional.

The skills required of the pharmacist, in some areas, in 1920, were more demanding than those of today. The drugs which we take for granted now were either not developed yet or astronomical in price. Each prescription had to be individually prepared by the pharmacist. The medicine required usually contained from two or three to five incredients as well as a liquid. Pills were not widely used but capsules were available by the thousand. To produce capsules a druggist had to mix up the compounds, pat it out and divide it into squares, with each square producing five capsules. Powders had to be mixed and folded into papers as well. At times the curative power of some of the medicines were questionable. One source recalled that a great number of anti-acids were used for stomach disorders. Today knowledgeable sources claim that these drugs really have very little effect and the curative powers were psychological rather than physical. These drugs were used because they were all that was available to the druggist. Nevertheless, compound they did, and usually well into the evening to meet the needs of the community.

The pharmacist had to learn how to service his district. He had to stock the shelves and dispensary with items which would sell to his customers. In the case of ingredients for home remedies the stock would vary from neighbourhood to neighbourhood. If the people were from an Anglo-Saxon background they would use eucalyptus, honey, catnip and horehound. Italians purchased licorice and aniseed, while cinnamon, saphron, and bayleaf would sell well in a Jewish community. Eastern Europeans used a great deal of chanomali and senna for purgotives and teas. Most of the recipes followed came from books these people had brought from their homelands. One elderly pharmacist remarked that it was a miracle that no one had died from a misprint. If there was a convent in the area the druggist usually carried gum tragacanth for bleaching the white portions of the sisters' habits. One of the biggest sellers in the Chinese community was perfumed soap, and when a traveller from the firms came through Winnipeg, drugstores in the Chinese area were sure to stock up on this product.

In most neighbourhoods the druggist was also more than just a compounder of medicine. He was a father, confessor and an amateur physician all rolled into one. People in difficulty would usually go to the drugstore first before they would contact a doctor. Monetary reasons and some medical knowledge on the part of the pharmacist explained this, but so did the fact that he was almost always available. Aches and pains were discussed at great length over the counter, with sore muscles, digestive problems and skin eruptions vividly described. The end result was usually some inexpensive remedy from the front store and a suggestion to see a doctor if the condition was serious. In many cases the pharmacist was called upon to sign documents to supply job recommendations. He was faced with other problems as well. Drug addiction and armed holdups were certainly nothing new in the 1920's. If his store was situated in one of the poorer districts of the city he had to face the fact that a large number of prescriptions that he filled would never be paid for. In order to survive in such an environment, a pharmacist had to be extremely understanding, as well as being a merchant and a professional.

How does the drugstore of 1920 compare with that of today? The drugstore of 1920 is dead. The pharmacist who runs a store today is primarily a businessman. By far the greater part of his profits come from the front of the store. However, counterbalancing this is the fact that he must lay in a tremendous supply of drugs in order to meet today's medicinal needs. In some cases before he has used up one supply of pills they are considered obsolete. The pharmacist in a drugstore is a highly trained individual who finds very little use for his skills. He has been taught how to

Interior of a drugstore in Manitoba at the turn of the century

compound, but there is little need for him to do so as most preparations come ready for use. In theory there is a possibility that the physician may consult him over medication but this is rarely done. The old practice of counter prescribing has been discouraged and described as unethical. This is understandable since there was some risk involved for the patient, but it has taken something away from the customer-druggist relationship. With the introduction of federal medical plans, doctors are no longer beyond the reach of the poor. The stores themselves have changed. They are larger, brighter, more antiseptic. The shelves gleam with bright plastic containers ready to serve you at discount prices.

Today pharmacy has expanded into other areas. Tremendous opportunity lies in research and production for the rapidly expanding drug industry. Opportunities for pharmaceutical graduates lie in the administrative branches of hospitals, industry, and the armed forces. However, as beneficial as our giant advances in drugs and medicine have been, it still seems inviting to be able to stroll down to the old corner drugstore on a warm evening; to sit down on a battered stool and watch the young man behind the counter prepare a strawberry sundae and to listen to the little old lady in the background talking to that patient individual in the dispensary about her husband's condition.

HISTORIC RESOURCES: A PATTERN FOR LEADERSHIP

Editor's Note: The following article was extracted from the July, 1974 edition of Signposts, a publication of the Manitoba Department of Tourism, Recreation and Cultural Affairs.

The universality of history is recognized as an essential subject of the arts. Whatever the main interest or field of endeavour, man's understanding of it is enriched through the study of history. Historic resources, though, are scarce, often unique, easily destroyed, non-renewable, but tangible remains of the past. They derive their cultural interest and relevance from their status as creations of the human mind and hands.

The conservation of these resources is extremely important in the context of understanding the province's heritage, providing for present and future enjoyment, even developing provincial economy. Although one cannot place a dollar value on the intellectual, emotional and aesthetic aspects of historic resources, it is clear that their wise use generates considerable revenue.

But each year an unknown portion of an area's historic resources are destroyed. The natural propensity of society for change, the sheer growth of human numbers, the construction of dams, highways and pipelines together with urban renewal and urban sprawl take their annual toll on surviving buildings, destroying and encroaching seriously on the surroundings that create historic environment for these structures. Ancient archaeological sites are looted, old shipwrecks are stripped of their contents for amusement or private gain, the tragedy of the loss aggravated by the fact that the precise magnitude of destruction is not properly known.

The importance of understanding and preserving the past has been recognized by virtually every country in the world. This is manifest in the development of museums and archives, the spontaneous action of citizens' groups to protect sites and structures threatened by development, the rapidly increasing number of visitors to national historic parks and sites, the growing popularity of books dealing with Canada's history, and in many flourishing historical associations of various kinds existing throughout the country.

The protection of Manitoba's heritage then, is a responsibility shared by different levels of government and by many agencies. The common problems faced by each of these agencies are many and show that historic resources have not received deserved attention. The province's role in a historic resources program is to provide the main leadership, stimulation and impetus for the whole conservation effort.

A mammoth task lies before the newly established Historic Resources Branch. With something like 3,000 known archaeological sites in the province, hundreds of buildings with historical significance still standing, and events and people unrecognized for their contributions to Manitoba, which ones should be recognized? Which should be preserved? How? When? And at what cost?

The Historic Resources Branch (that's the correct name) was established in April this year for the purpose of making an inventory of all archaeological sites, historic buildings, industrial sites, people, events, and places relating to human history in the province. But that's not all. The work of researching, establishing themes, planning, designing, developing, operating, maintaining and interpreting these must follow if Manitoba's history is to be meaningful to Manitobans and their visitors.

The branch's ultimate goal is to preserve, protect, recreate and interpret the human history of this province from the first evidences of man in this area over 10,000 years ago through to the present with a balanced, well documented program of excavations, restorations, reconstructions, publications and public information.

The scope of responsibility is broad, and the significance of the formation of the Historic Resources Branch is that foresight is being taken to preserve remembrances of the past which can still be found and have meaning in the development of this region of North America.

There must, however, be some rationale behind it all, some pattern to follow. That, specifically, is what John McFarland, who heads the branch, is in the process of completing. Patterned after a project prepared by the United States National Park Service in 1970, a plan into which all past or present human activity can fall is being developed.

The basic format already adopted in principle has nine main themes, 38 sub-themes, and something like 140 individual facets dealing with specific aspects of provincial history. It means that most any facet of history can be

brought into proper historic perspective under these nine themes: 1) Original Inhabitants; 2) European Exploration and Settlement; 3) Eastern Canadian Exploration and Settlement; 4) The Military Past; 5) The Political Past; 6) The Economic Past; 7) Development of Cultural Manitoba; 8) Development of Society and Social Conscience; and 9) The Demographic Evolution of Manitoba.

Here's how the system works. Take, as an example, railroading in Manitoba. That has been a very important part of Manitoba life for more than 100 years. Railroading is part of the sub-theme Transportation and Communications which is under one of the nine main themes called The Economic Past of Manitoba.

Some delightful information, incidentally, has been collected on railroading by Roger Le Tourneau. Last summer, Le Tourneau, working toward a doctorate in history at the University of Manitoba and an avid railroading buff, spent 3 1/2 months working 12 to 15 hours a day digging through historical journals, newspapers, government documents and such to come up with 11 different railway companies which operated at one time or another in Manitoba. The information he gathered tells when the companies were formed, where they were chartered to operate, the names of people involved, why the companies folded if they did, and the influence of the companies on each other and on the general development of the province. A program depicting Manitoba's railway history can be developed using buildings and tracks which are still in existence.

Another project which can be used to exemplify how the scheme works is the archaeological digging at Southern Indian Lake. These sites themselves are a facet falling within the theme called Original Inhabitants.

The Historic Sites and Advisory Board of Manitoba has already reviewed the pattern once. Now it is a matter of refining the themes and sub-themes.

The Historic Resources Branch will own some buildings or sites, and restore or reconstruct them and will work closely with other branches within the department, primarily the Parks Branch, to develop major interpretive centres. Already being comtemplated are three sites, one at Nutamik Lake just south of the Winnipeg River, the second at Fort Ellice in western Manitoba near St. Lazare, and the third Fort Dufferin near Emerson. What must be determined is whether enough information on human activity in each of these locations is available to build a good, authentic story inside each centre.

Another major part of the branch's task is to contact the agencies or individuals who own land on which the archaeological sites or historic buildings are located. This involves negotiations with various departments of Manitoba's government like Northern Affairs, Agriculture, Highways and Public Works, also individual farmers. It must be determined what owners plan to do with the land on which these sites are located.

The growing pains of a new branch are sharp, not the least of them the lack of manpower to carry out its program. Good historians and archaeologists, restoration architects, and technicians, anthropologists, administrators and secretarial staff must be hired - all this to hopefully happen within at least the next three years.

A trio of legislative acts govern the activities of the Historic Resources Branch. They are the Historic Sites and Objects Act, possibly the new Heritage Manitoba Act, and the Museums and Miscellaneous Grants Act.

Once the inventory of known sites and structures is complete, and the long-range plan of preserving them is well underway, the branch will take the final step in developing a program of public education to help Manitobans better understand the past.

THE ST. JAMES MOUND (DfLhI)

Ronald J. Nash

Introduction

The mound is located on a virgin prairie area east of Sturgeon Road and south of Saskatchewan Avenue in St. James-Assiniboia, Manitoba (49° 53' 45" N. Lat., 97° 16' 45" W. Long.). The author's attention was drawn to the mound by Dr. R. Nero of the Manitoba Museum of Man and Nature and Mr. I. Dyck who had conducted the Metropolitan Archaeological survey in 1968. Through the courtesy of Alderman P. Moss, permission to excavate the mound was obtained from St. James-Assiniboia City Council. Excavations were conducted between May 20th and July 3rd, 1969 under the supervision of the author in conjunction with the University of Winnipeg Archaeological Field School directed by Mr. J. Mori and Mr. G. Dickson.

The excavations were undertaken as a salvage project, for the mound was in the path of a proposed public road. The mound has also been extensively disturbed probably several times since 1930, and 7 burials are said to have been removed. It is often the case, however, that vandalized mounds still contain burials on the peripheries or beneath the disturbed central area and it was with these considerations in mind that test excavations were undertaken.

Operations

Five test pits were excavated beyond the peripheries of the mound in order to determine the natural stratigraphy. Next, Dr. D. Rothwell of the Anthropology Department, University of Winnipeg made a contour map and a trench 130 feet long and 5 feet wide was laid across the centre of the mound so as to obtain a large stratigraphic profile. (Fig. 1) The excavations were done primarily in arbitrary 6" levels which initially followed the contour of the mound, but were subsequently levelled off. Figure 2 shows the profile for the completed trench. Mr. R. Taylor of the Manitoba Museum of Man and Nature aided with the photography and Mr. M. Guizda of the St. James-Assiniboia Parks Board kindly arranged for the back fillings of the trench.

ST. JAMES MOUND

DfLh I

ORIGINAL SURVEY COMPILED FOR UNIVERSITY OF WINNIPEG ARCHAEOLOGY FIELD SCHOOL MAY 1969

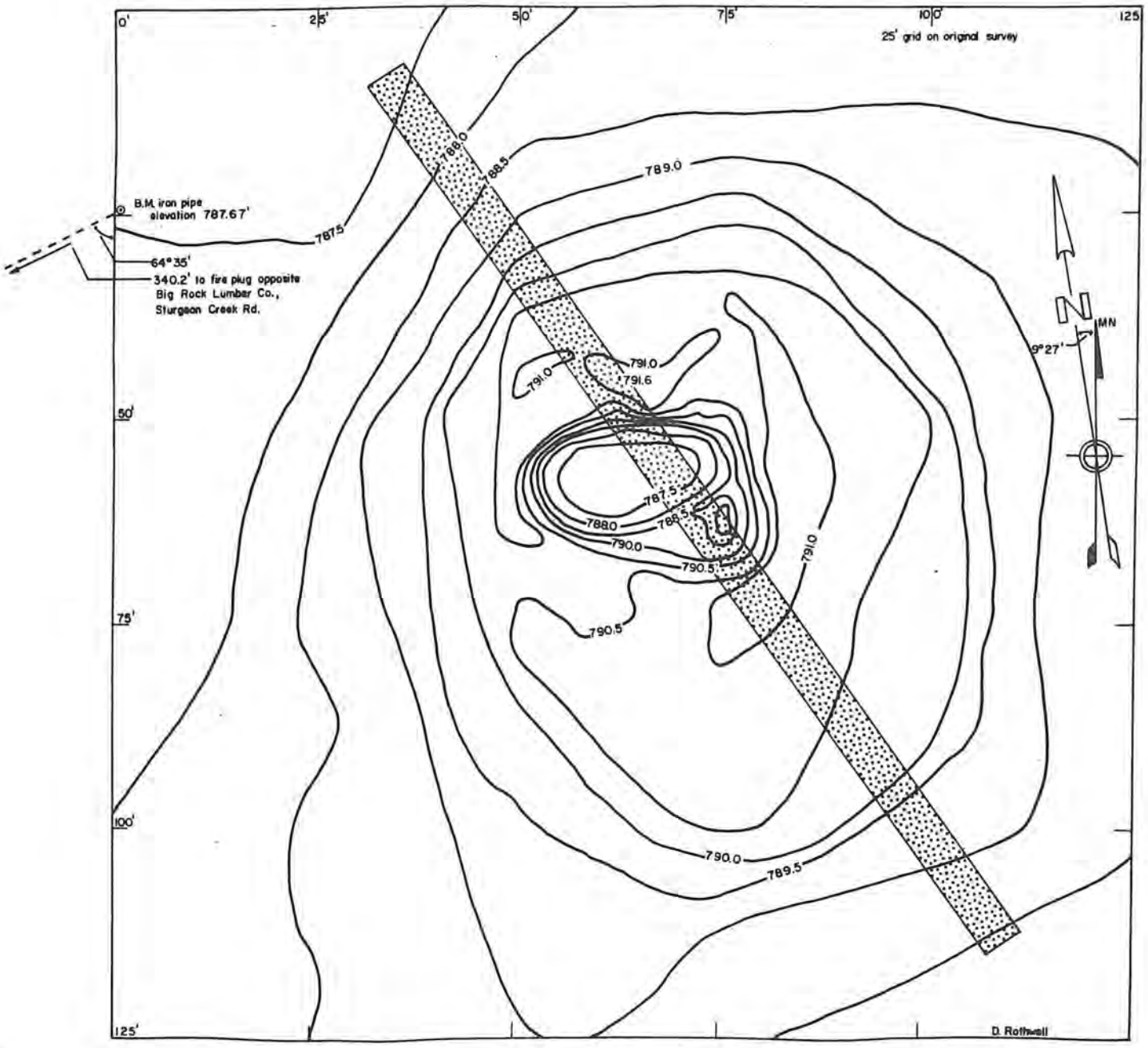


Figure 1

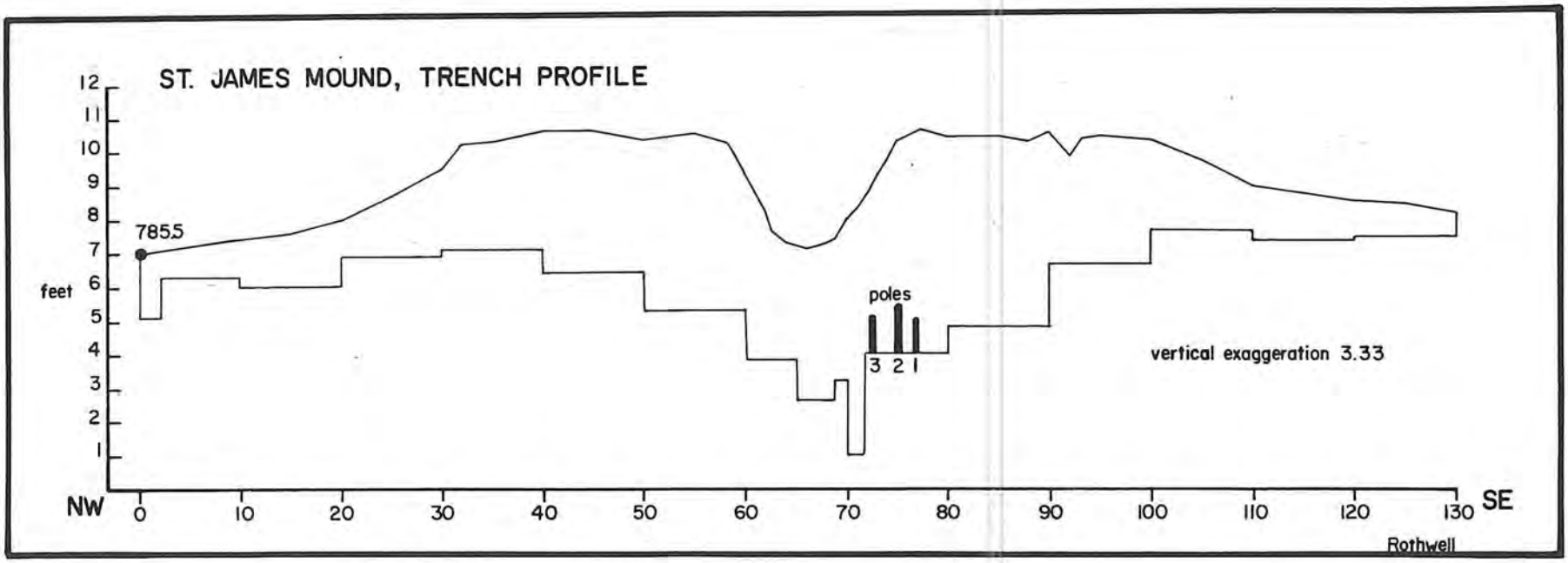

ST. JAMES MOUND, TRENCH PROFILE
12
11
10
9
8
7
6
5
4
3
2
1
feet
7855
poles
3 2 1
vertical exaggeration 3.33
NW
0
10
20
30
40
50
60
70
80
90
100
110
120
130
SE
Rothwell

Figure 2

Data and conclusions

The stratigraphy generally consisted of:

1. current sod,
2. brown or black soil,
3. a white clay layer (probably thrown out from the central part of the mound),
4. an irregular black soil or poorly developed sod perhaps denoting an original mound surface,
5. brown soil often mottled with clay,
6. yellow clay,

A large number of rocks were found in the fill, particularly in the center and a rock outcropping occurred at the south end of the trench. From the sharp breaks in the soil zones of the profiles at the ends of the trench, it appears that digging down to the top of the clay zones preceded the piling up of the mound fill.

The main feature of the mound was a large central pit (117" wide and 79" deep), the bottom of which contained 3 upright poles and several rocks and horizontal pole pieces. The later disturbance of the pit seems to have penetrated only as far as the tops of the poles i.e. ca. 41 inches short of the bottom of the pit. Nothing was found in this pit, although only the eastern portion of it fell within the excavation trench. Presumably this pit functioned as the mound's main burial pit.

Elsewhere, the mound fill yielded considerable scattered human and animal bones, numerous flakes, a triangular point, an end scraper, a shell pendant and a variety of recent debris. These artifacts and other records are now in the Manitoba Museum of Man and Nature. No potsherds were found. While no complete burials were salvaged, the excavations effectively outlined the nature of the mound and its constructional and destructional history.

Mr. J. Dubois of the Manitoba Museum has identified the bone material and provided the following species list, none of these species being out of the ordinary for historical distributions. It can be noted, however, that the large number of frog remains serve as a reminder of the periodic flooding of this district.

Boreal Chorus frog*	Pseudacris triseriata
Wood frog*	Rana sylvatica
Dakota frog*	Bufo hemiophrys
Sharp-tailed grouse*	Pedioecetes phasianellus
Meadow Vole	Microtus pennsylvanicus
Meadow Jumping Mouse	Zapus hudsonius
Northern Pocket Gopher	Thomomys talpoides
Richardson Ground Squirrel	Spermophilus richardsonii
Thirteen-lined ground squirrel	Spermodphilus tridecemlineatus
Franklin Ground squirrel	Spermophilus franklinii
Muskrat	Ondatra zibethicus
Domestic dog*	Canis familiaris
Grey Wolf	Canis lupus
Badger	Taxidea taxus
Striped Skunk	Mephitus mephitus
Wapiti	Cervus canodensis
Bison	Bison bison
Man	Homo sapiens

The species identifications which are starred are tentative owing to the lack of readily accessible comparative material. There are also a few unidentifiable bird bones so that duck, eagle and various songbirds are probably represented. The human skeletal material consists of 14 bones: 4 vertebrae, 1 rib, 2 metacarpals, 1 phalange, 1 capoid bone, 1 metatarsal, 1 calcaneus, 1 talus, 1 skull fragment and 1 clavicle representing at least two people one of whom was a juvenile. These are simply the

the smaller bones likely left behind in the sloppy removal of the skeletons by those who looted the mounds.

Artifacts from the Mound (with a nickel for scale): Shell Pendant, End Scraper and Arrow Point

Some additional material has been found in the vicinity of the mound. Mr. J. Brown, a long-time resident of St. James-Assiniboia, collected a few artifacts on the dirt road adjacent to the mound and Mr. R. Craig has collected probably unrelated Besant materials on his farm northwest of Saskatchewan Avenue. A few bison bones were uncovered during bulldozing operations slightly east of the mound.

Archaeological Excavations at the St. James Mound

The mound was apparently constructed in early historic times, probably by the Assiniboines. A section of one of the poles from the central burial pit was sent to Isotopes Inc. for carbon-14 dating (Buckley and Willis 1972:130). This sample (I-4684) dated to 1730 A.D.± 90 years. It can also be mentioned that a Queen Anne style gun barrel is said to have been removed from the mound by a collector (Richard Sutton, personal communication) and this fits well with the radiocarbon dating of the mound.

There is an intriguing bit of oral history pertaining to this mound. The author was informed by a longtime resident of St. James-Assiniboia that when he was a boy, an old Indian named Charlie Auger told him that the mound contained smallpox victims. There may be some truth to this especially considering the late date of the mound. Moreover, Mandelbaum states (1940:248) that: "Hayden mentions burial mounds in the Plains Cree country, which were made for the mass burials following the smallpox

epidemic of 1776-1777."

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Buckley, J. and Willis, E.H.
1972 Isotopes Radiocarbon Measurements IX, in Radiocarbon, Vol. 14, No. 1, pp. 114-139.

Mandelbaum, D.G.
1940 The Plains Cree. Anthropological Papers of The American Museum of Natural History, Vol. 37, Part 2.

EDUCATION PROGRAMMES AT THE MUSEUM OF MAN AND NATURE

Merrill Silverman

Make way for the 1974-75 school season at the Museum of Man and Nature! This year's programmes are aimed at involving as many school children from all over the province as possible. Involvement is the key word that is kept in mind in the planning of all activities which the museum if offering this year.

In the past several years, school children have been visiting the Museum and Planetarium with their teachers to partake in tours through the Museum exhibit area, Planetarium school shows or classroom programmes downstairs on the Planetarium level. The total attendance has been steadily on the rise every year since the initiation of the education programmes. Teachers are becoming more aware of how they can use the Museum as a resource and not merely as a place for another outing or field trip. Several school divisions have made special arrangements for day-long in-services where teachers sit down with the education personnel at the Museum to see what services are available to them. These awareness sessions have proven to be invaluable.

This year's regular programmes will involve more specialized activities to try and meet, as much as possible, the individual needs of each visiting class. For instance, along with a one-hour guided tour through all the main galleries, more in-depth specialty tours are being offered. The idea is that for one hour a class will be able to spend time with the guides in, for example, the Grasslands Gallery finding out about one of Manitoba's foremost biological zones. They'll be told about the natural life of this area along with an examination of the Native collection which is so well displayed at the Museum, or a teacher may elect to have a closer look at the Earth History Gallery which illustrates how the Earth was formed and how life has evolved over billions of years. This will give students time to find out more about the fossils and prehistoric creatures which are contained in this Gallery. The third tour deals with the area of white settlement and the social and economic development of Winnipeg. The one-hour introductory tour is still being offered to groups, but merely as an orientation to the Museum itself and not particularly as a detailed learning lesson in any one area.

Last year we introduced the first gallery game ever attempted at the Museum. It was called "Treasure Hunt" and it proved to be a rather successful experiment. The game takes place in the exhibit halls where the students, equipped with their clue sheets and pencils, must search for the treasures hidden for them throughout the area. The treasures, as they soon find out, are the answers to the riddles and questions found on their clue sheets. Again active involvement in looking through the exhibits is the objective. This same type of approach is being tried again this year and an additional activity similar to Treasure Hunt has been devised for the Urban Gallery. Here the students must look for the mysteries of 1920 Winnipeg by performing certain tasks, doing some arithmetic computation or merely finding an answer to a problem that is presented to them. The quiz takes place in the streets of the Urban Gallery and it should be an entertaining educational experience.

One of our classroom programmes "Indians of the Plains" (or "Tipi Building" as it was previously called) is being taken out of the classrooms area downstairs. Upstairs in the Grasslands Gallery, just outside the huge model tipi, primary children will be learning the art of building a model tipi. In this way they not only learn about the life style of the Plains Indians through the exhibit area, but are involved in performing a common, rather intricate task practised by the Plains Indians. We feel the Gallery area upstairs will provide the right atmosphere for such an activity.

Meanwhile downstairs in the classrooms the smells, sounds and sights of a variety of diversified activities will be detectable. In one area, students will learn about the modern day Eskimo in contrast to his hunting, trapping and igloo-building days of long ago. They'll be learning about Eskimo stone carvings and even get a chance to carve one themselves. The banging and sawing you'll hear as you pass through the halls will be our young sculptors busy at work! You may smell a strange sweet scent that reminds you of the Maharajah Restaurant - specialists in Indian cuisine. The Education Department is not going into competition with the William Tell Restaurant, we're just finding out more about the East Indian culture. This, of course, involves dances, songs, movies, crafts and, of course, cooking. From September to December a travelling Education Kit is being made available through the Shastri-Indo Canadian Institute in Montreal for our use at the Museum. As a result, we will be inviting school groups to participate in a class in the appreciation of East Indian culture to be held on Wednesdays. In the afternoon, there will be a class on

fossils and prehistoric life. Here our young Paleon-thologists will learn about bygone days by studying fossils and learning how they are formed and what they tell us about life millions of years ago. This class will also contain a guided tour of the Earth History Gallery.

It should be very exciting for us to see the children participating in all these programmes.

The instructors for all the programmes are volunteer workers who join us one day a week to partake in the school activities. Their training programme is held during September to prepare them for the children in October. There are approximately thirty-five to forty regular volunteers working in the Education programmes. We certainly could not accommodate all the children we do without these gracious people.

We will be offering a special Christmas programme in December. Last year we made Ethnic Decorations from around the world. That was a lot of fun, so we'll pro-bably do a similar thing again this year! We hope to offer other Multicultural workshops including pioneer skills such as weaving, quilting and candle-making during the year.

We are very enthusiastic about our Fall plans and are looking forward to meeting the thousands of students and teachers who will be invading the premises of the Museum of Man and Nature. Even if you are not a student or teacher, please feel free to join us and you too may get involved!

LEPRECHAUN COUNTRY

Tom Wilkins

Editor's Note: Mr. Wilkins has kindly granted us permission to reprint articles from his regular column in The Brandon Sun. This issue's article, which is the first in the series, was first published in February 1971.

Having an hour or two to spare the other day, we wandered into Lakeland Library where there was a recent acquisition on display, a painting by Welsh artist Illtyd David, know better by his friends when he lived here in the early 30's as Ted David. Since returning to his native Wales during the depression years, Ted has become somewhat of an artist and has had several of his paintings hung in the Royal Academy in London.

This particular one which he has given to the art gallery in the Lakeland Library and Museum is a painting of the Killarney railway yards, showing station, elevators, a couple of sectionmen and even several box cars. At times something of a scarcity.

From there we went upstairs to see what J.A.V. David, volunteer curator of the Lakeland Museum had to offer, and obtain a little history of the museum. Both library and museum are in somewhat of an archaic building which served as post office for Killarney near the turn of the century.

The official opening of Killarney Museum took place on June 13, 1962, according to Mr. David's secretary, who wished to remain anonymous, but much on the project had been undertaken before then. The following is her account of the history of the complex:

During the 30s, a small natural history museum was built up in Killarney high school by a former teacher, Charles Havelock, who mounted a great many birds and gathered a collection of rocks and stones from all over Canada. This collection, although somewhat neglected, remained intact until the fall of 1959 when the school board decided to get rid of it in order to make more office space.

At this juncture, J.A.V. David, then mayor of Killarney, came to the rescue and with the assistance of Vern Britton, the late Alex Cochrane, and a number of high school boys, transferred the contents of the school museum to a lean-

to shed at the rear of the Killarney Lakeland Library. It was a laborious and rather dusty operation, but the exhibits were saved, and thus they became the nucleus for expansion to bigger and better things.

Mr. David had long been thinking about the establishment of a museum in Killarney, and now made arrangements with the directors of the library to have the second floor of their building given over for that purpose. A great deal had to be done to make these rooms suitable, but the labour was voluntary, including that of painting, plastering and laying floors. Among those who gave their skills and energy were W.A. McKnight, the late S.E. Rigby, the late Alex Cochrane, Harry Smith, Barney Johnson and Alf Dobson, Roy Perrin, Norman Lyons and W. Munro donated furnishings.

Another person who contributed greatly was the late Harold Elliott, Vancouver painter and art dealer, who as a former resident of Killarney district and friend of Mr. David, was very much interested in the museum. During 1961 Mr. Elliott sent 400 pictures from Vancouver to Killarney. Endless work was required for these to be properly framed and hung, but when the museum opened many fine pictures were on display. Today the collection is recognized as one of great excellence, variety and beauty.

The rooms above the library contain a remarkable exhibition of treasurers and whatever your interests, you are sure to find something that will catch your eye.

If you are interested in natural history, you will like the birds among which are two beautifully mounted blue herons. The stuffed animals include a splendid wolf. There is a wonderful display of butterflies, beetles, and insects of all kinds. And there are bones of a musk-ox found 12 feet down when a well was being dug at Ninette.

If you wish to know something about pioneer life, you will discover many relevant items; old dishes, a bed-warmer, a breakfast food grinder, a wicker lunch basket dating back to the time of sailing ships, a clock bought in 1818, a beautiful old pink glass bowl, a fine old violin, an organ, a spinning wheel, a candle holder. The display of clothing includes everything from a buffalo fur coat to a wedding dress worn in 1870. There are old books, old Bibles, old photographs.

You can see the wooden gallon measure used by T.J. Lawlor in his store at Tisdale before the railway came instead

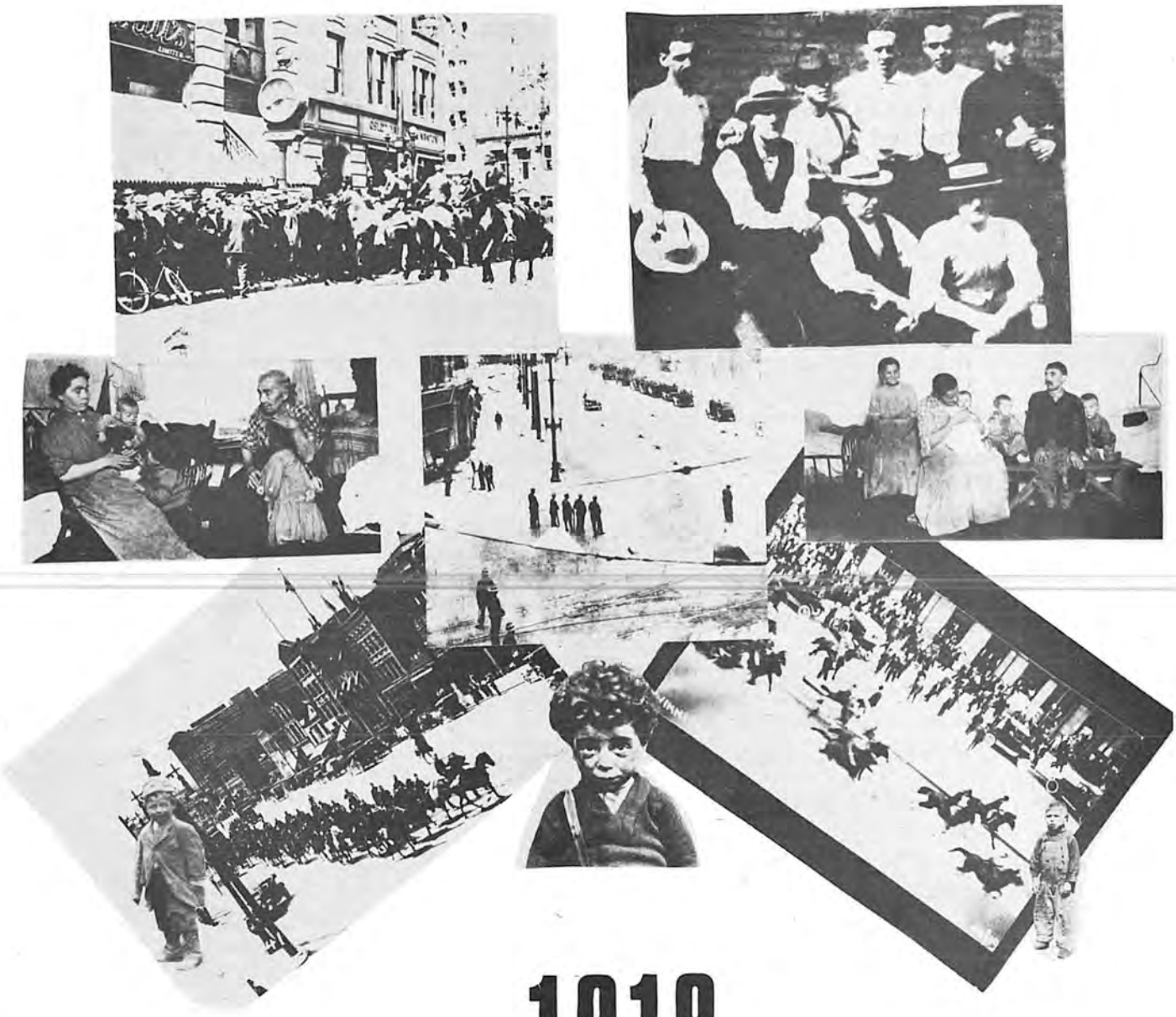
through Killarney, and the first handcuffs ever used in Killarney and part of the millstone from the old mill at Wakopa.

In the display of firearms is a complete set of tools for loading shotgun shells--powder horn, reimer, wad cutter, copper extractor, powder measure and shot pouch. There is a Spencer repeating rifle patented in 1860. Among the relics of the First World War are leg shackles, a saw bayonet and a spiked helmet.

There are just a few examples of the many things which you can see and examine when you visit Killarney museum. The museum is bursting at the seams with fascinating items, and Mr. David is always happy to show you around.

Incidentally the name given to the museum as of 1970, by the town of Killarney and municipality of Turtle Mountain through the centennial committee is the J.A. Victor David Museum.

the winnipeg general strike



1919

THE WINNIPEG GENERAL STRIKE - 1919 Jane McCracken

After more than half a century, the Winnipeg General Strike can still arouse passionate emotions in those who were involved. It was a strike which, born out of the frustration of the working classes and out of the poverty and slums of Winnipeg's "North End", divided the city into two hostile camps, those of management and labour. Unchecked inflation, general unemployment and the question of collective bargaining combined to create an explosive situation in May, 1919. When the employers of the metal trades again refused to bargain collectively with their employees, a sympathetic general strike was called. The six-week strike brought all normal activity in the city to a grinding halt. Order was maintained well, but suspicions of a Bolshevist plot to overthrow the government were so strong in managerial and governmental circles, that Ottawa sent in the militia and the Royal North West Mounted Police to break the strike. Following the June 21st "riot", martial law was proclaimed and Portage Avenue and Main Street were patrolled with trucks mounted with machine guns. With this armed aggression and the arrests of eight of the strike leaders, the Strike Committee had little choice but to call off the sympathetic general strike. The strike itself had now ended, but the experience of it left a residuum of hatred and mistrust between the city's two factions, a division which is evident even today.

The story of the formation of industrial unions is a long and, sometimes, violent one, but the right to organize craft unions had been won long before the turn of the century. The balance between management and the craft unions appeared to stablize, and during World War I, the Trades and Labour Congress, which was based on the craft unions, grew tremendously in strength. The great prosperity that had preceeded the war, however, induced labour to seek economic gains through trade unionization. This meant that negotiations for wage increases would be directly between management and the particular trade union. Management, though, was reticent about its position in regard to the right of the unions to bargain collectively.

This growing cleavage between management and the unions was accentuated by the Great War. While hundreds of thousands of Canadians were being killed, injured or maimed as a result of the shoddy clothing and poor equipment

manufactured at home, these same manufacturers reaped the profits. In 1918, Dominion Textile reported a net profit of nearly two million dollars, Ogilvie Flour the same, the Canadian Pacific Railway two and a half million dollars, and the list goes on and on. The money from this rampant profiteering, however, did not seep through to the ranks of the working class. Indeed, for the labourers, the war meant low wages, cutbacks in some trades, speed-ups in others, child labour and "sweatshop" factory conditions.

The situation that faced the worker at home was no more inviting. The acute housing shortage meant overcrowding in the slum areas of the cities, and the inflationary rise in the cost of living put decent living conditions out of the reach of many.

For example, an average construction worker earned about $915.00 a year. However, the minimum requirement for a family of three children was $1,503.00. Attempts were made to bridge this difference by sending the wives and children to work in the factories. But, because the spiral of inflation rose 75% during the war years and wages only 18%, a working family suffered an actual decline in real wages of 15.6 per cent.

The labour scene was strained further when the war ended in Europe. The war-orientated industries were no longer needed, and lay-offs were common while industry re-established a peace time economy. Also, unemployment rose sharply as thousands of returned soldiers sought jobs on a depressed labour market. The unemployment, low wages, long hours and the high rate of industrial accidents spurred labour to strike for higher wages. Strike activity rose sharply during and immediately after the war. Between 1914 and 1916, there were 152 major strikes across Canada. Then, in 1917 alone, there were 141 strikes; this figure jumped to 169 for the year 1918. Labour spoke increasingly of a general strike to make economic gains. In May 1918, a major strike of the civic services threatened to paralyse Winnipeg and a general strike was urged, but last minute negotiations between the Federal Government and some of the businessmen and the City resulted in increased wages.

This general industrial discontent gave rise to political dissatisfaction. The Bolshevist overthrow of the constitutional monarchy in Russia in October 1917 touched off shock waves around the world. At home, labour organizations eagerly grasped at the utopianism of the Russian Revolution and their demands were laced with the rhetoric of revolutionary Russia. On the other hand, the government and businessmen stirred up a "Red scare" that threatened to engulf all liberal thought. Fearful of the Communist system, the establishment now viewed the objectives of labour and socialism with great suspicion.

At the Walker Theatre in Winnipeg on December 22, 1918, the Socialist Party of Canada held its famous meeting, denouncing the Canadian Government for intervention in the Russian Revolution. A number of prominent Winnipeg labour leaders, some, members of the Socialist Party, were speakers--John Queen a Scot and cooper by trade, Bob Russell another Scot and representative of the machinists on both the Metal Trades Council and the Winnipeg Trades and Labour Council, Dick Johns also a machinist and a representative of both Councils, Fred Dixon another Englishman, George Armstrong, the founder of the Socialist Party in Winnipeg and a member of the Winnipeg Trades and Labour Council and William Ivens, an Englishman and editor of The Western Labour News. All of these men would play prominent roles in the general strike. The meeting helped to crystallize the aims of both the socialists and the labour leaders.

The Walker Theatre meeting also helped to polarize radical labour thought. A power struggle was taking place within the Winnipeg Trades and Labour Council. Men like Russell,

Armstrong and Johns, steeped in the tradition of the British labour movement, were impatient with what they considered to be the modest and conservative aims of the TLC. They were joined by W. A. Pritchard, a Marxist Welshman active in the British Columbia labour movement. Together, they formed the core of those western labour leaders who favoured a One Big Union to replace the separate craft unions at the negotiating table. The OBU was launched at a convention in Calgary in March 1919. Most of the western locals represented were affiliated with the TLC, although top officials of the TLC and of the international unions were opposed to the OBU. Even though the philosophy of the OBU was based on the Marxist class struggle, the OBU actually reflected the ideas born out of the British labour traditions, and none of the Winnipeg OBU leaders were ever members of the Communist Party. Cliches such as "down with capitalism" and "long live the dictatorship of the proletariat", however, helped to create an air of urgency to labour's demands, and, at the same time terrorized the establishment.

The spring of 1919 saw major strikes break out again across Canada. In Winnipeg, near the end of April, the building and metal trades struck for higher wages. Although there was some attempt on the part of the employers to settle these disputes, they refused to negotiate with the Metal Trades Council as this would have been an admission that the unions had the right to collective bargaining. That was a mistake, for the metal trades wielded a great deal of influence within the TLC. The left wing of the TLC pushed for a general strike and on May 13, after the last of the votes from the other unions had been counted, its demand was won. The general strike was set for 11 o'clock on the morning of May 15th.

Never before had a major Canadian city been subjected to a general strike of such proportion. Its effects were evident immediately. The streetcars did not run, nor did the taxis; no mail, newspapers or telegrams were delivered; restaurant service was reduced drastically and milk and bread deliveries were only resumed after a few days; elevators did not run and no one could get a haircut; janitor, express and freight services were non-existent. In short, all normal activity of the city ceased. At its height, there were approximately 30,000 workers off their jobs. In a city with a population of 175,000, the strikers accounted for 20% of this number.

A holiday mood prevailed among the workers. They are convinced that the general strike would force management to accept their demands of higher wages and the principle of collective bargaining. The general strike, however,

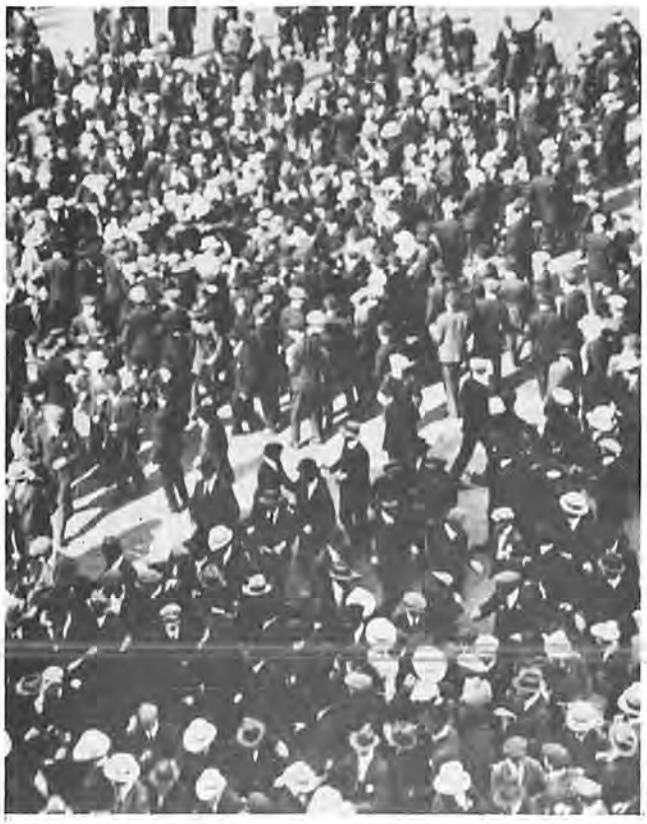
required planning and the execution of various duties. On May 13th when it was decided to call a general strike, a Strike Committee of 300 composed of three delegates from each union was set up. The strike leaders knew this body would be too unwieldy to run the day-to-day affairs and therefore an inner committee of 15, the Executive Central Strike Committee, was voted from the ranks of the general Strike Committee.

Some members of the Strike Committee

The objective of the strike leaders was to maintain enough services to prevent total collapse, but to seriously inconvenience the public. Certain services simply had to be carried out. There had been a tremendous public outcry when the milk and bread deliveries stopped on the morning of May 16th, and the police had voted 149 to 11 to strike. The Strike Committee then told the police to stay on the job, which they did. However, relations between the police and City Council were badly strained. At the same time, the Strike Committee informed the City Council of its intent to print placards reading "By Authority of the Strike Committee" to protect the bread and milk deliverymen who were now back on the job, from other strikers who might think they were "scabbing".

The middle class element of the city, though, saw this latter move as an attempt to usurp the power of the municipal government. An anti-strike committee, the Citizens Committee of 1000, was quickly formed by the real estate agents, bankers, insurance agents, manufacturers, merchants and lawyers of the city. At first, the Citizens Committee wished only to perform the essential duties to keep the city running. But the speeches of the strike leaders and the jubilant Strike Bulletin claimed that a revolution was about to take place in which the workers would triumph and, understandably, the Citizens Committee saw the "Red" alien as the guiding force behind the strike. The Citizens Committee raised the Red bogus again and again. Even after the strike had ended, the Manitoba Free Press thought the strike as "deliberately engineered by the Reds.....who..... saw certain advantages in

selecting Winnipeg at the point at which the Revolution was to start." The Citizens Committee's mouthpiece, the Winnipeg Citizen, claimed that "lawlessness and disorder are rampant throughout the city all day and every day. Men and women are wantonly assaulted on the streets". On the other hand, the Strike Bulletin asserted that "there has not been a single case of disorder. Not a cent's worth of property has been damaged". The battle lines were drawn.



At the height of the sympathetic general strike there were 30,000 workers off their jobs

In other major strikes, labour leaders had attempted to maintain the strikers' morale through mass demonstrations and parades. The Winnipeg Strike Committee, however, deliberately avoided these means and urged the strikers to stay at home and "do nothing". Confrontations and civil disorders would only precipitate violence and give the authorities the excuse to instate martial law to break the strike.

The desire of the Strike Committee to retain a low profile, however, was thwarted by the returned soldiers who took sides during the dispute. Those soldiers sympathetic to the strike grew impatient with the refusal of the civic government to recognize the Metal Trades Council's right to bargain. The first of the "silent parades" took place May 31 when the returned soldiers marched to both the Legislative Building and City Hall to demand a satisfactory settlement. Little came of the meetings, but more parades were held during the first weeks of June. Not all the returned soldiers supported the strikers. An anti-strike organization, the Returned Soldiers Loyalist Association, held its own parades. The city was not completely divided. Parades tend to attract large crowds and possible violence, and, on two occasions, Major Gray had to forbid parades. His proclamations were obeyed by the returned soldiers for short times only. Tension was mounting as the weeks wore on and no apparent settlement was in sight. Both sides had "dug in" for the siege and any incident could snap the calm.

Order was maintained until mid-June. On June 10th, the regular police force that had been dismissed by City Council when it decided the police were favouring the strikers, was replaced by a special police force. Many of the "specials" were returned soldiers. In the afternoon, a crowd gathered on Main Street to jeer the specials. Mayor Gray pleaded in vain to the crowd to disperse, and when it refused to do so, mounted specials moved in.

The crowd retaliated with rocks and bricks. The specials moved in again beating the crowd back with baseball bats, and the disturbances did not end until evening. On an ugly note, the strike moved into its final weeks.

Then a week later, the Federal Government issued its coup de main. On the night of June 16th, eight of the strike leaders, including Russell, Pritchard, Queens and Armstrong, were arrested and charged with conspiracy and seditious libel, and their homes searched for Red literature. They were unceremoniously hustled to Stony Mountain Penitentiary where, on June 21, they were finally released on bail. However, as a condition of bail, the arrested leaders were prohibited from further involvement in the general strike. As a result, the strike was without their leadership and it was only a matter of time before the strike would collapse.

Meanwhile, events in Ottawa were taking shape that would determine the outcome of the strike. The Federal Government was negotiating a $100 Million loan from the United States. Fearing a Red conspiracy, the American Government pressured Ottawa to suppress the Winnipeg general strike. Ottawa listened willingly; the Federal Government was becoming impatient to end the strike but not to cede to the demands of the Strike Committee. Acting Justice Minister, Arthur Meighan, felt that the strike was instigated by the Communists and insured that steps were taken to place militia and RNWMP forces in Winnipeg.

If the strike, which was a demand for economic power, was allowed to succeed, political power would result and the Bolshevist revolution would sweep the country. The strike

Acting Justice Minister Arthur Meighan

had to be broken at all costs. To accomplish this end, Meighan introduced on June 6th into the House of Commons, a Bill to deport undesirable Canadian citizens. The Bill passed all three readings in the House in twenty minutes. The middle and upper classes were very frightened by events in Winnipeg.

The Government now had the vehicle to break the strike, but for some unexplained reason, did not use it immediately when the strike leaders were arrested. But Meighan and General Ketchen, head of the Winnipeg militia, arranged the transport of twelve Lewis machine guns plus other armament into Winnipeg in unmarked packing boxes so "that no one would be the wiser". The fact that the military deliberately antagonized an already explosive situation has been severely criticized, but the fear of a revolution overrode common sense.

The climax of the strike occurred the day most of the strike leaders were released on bail, June 21st. Returned soldiers sympathetic to the strike were determined to stage another "silent parade" despite orders from Mayor Gray. Large crowds gathered on Main Street near City Hall to see what the civic government would do. Gray, frightened, called upon the RNWMP to patrol the streets to keep order. At 2:30 p.m., fifty mounted men, some in scarlet, others in khaki, rode down Main Street swinging baseball bats. The crowd retaliated with bricks, cans, and anything available. By the time the Mounties reached McDermot Avenue, two of the horses were riderless. The Mounties, though, had only withdrawn long enough to reform, and the next thing the crowd knew, the Mounties were charging again, this time with revolvers drawn.

Two men in the crowd were killed and an undetermined number badly hurt and wounded. During all this time, Mayor Gray read the Riot Act proclaiming martial law. After the Mounties had literally beaten the crowd into submission, lines of specials and Mounties were thrown across Portage and Main, and trucks mounted with machine guns patrolled the streets. The civic and Federal governments had successfully induced disorder in a peaceful crowd to break the back of the strike.

The headlines of the Strike Bulletin the following day told the story. The Bulletin claimed that "it were better that the whole 35,000 strikers languished in jail; better, even, that we all rested beside the men who were slain on Saturday, than that the forces of Kaiserism shall prevail." But despite such brave words, the riot of June 21, Bloody Saturday, demoralized the remaining strike leaders, and on June 25th they called off the general strike.

The strike, with all its different facets, raises a number of questions. Firstly, was the strike a success? It had been called to support the metal trades in its demand that the employers of such industries as Vulcan Iron Works, Dominion Bridge and the Manitoba Bridge and Iron Works recognize the Metal Trades Council to negotiate. On June 16th, the iron masters did agree to recognize one type of collective bargaining, but refused to recognize the Metal Trades Council. Nevertheless, this action went a long way towards acceptance of the principle of collective

bargaining and trade unionization. The government, however, saw that this conciliatory move might bring a compromise between the strike leaders and these industries. If a settlement was reached, not only would the principle of collective bargaining be acknowledged, but the government would be robbed of its opportunity to nip the Bolshevist conspiracy "in the bud". The strike leaders, therefore, were arrested before they could meet with each other or with the iron masters to discuss the proposal. It has been argued that the strike actually postponed the acceptance of the principle of collective bargaining. Even during the Great Depression, trade unionization was not allowed to flourish, and it wasn't until the Second World War that Ottawa established these rights.

The strike had also been called to demand higher wages. It is ironic that the twenty cent an hour raise demanded by the TLC for the metal trades workers before the strike, was more than met by these same employers after the strike. Most industries did raise wages after the strike ended, although some people, like the civil servants in the Post Office, were locked out of the jobs when they refused to go back to work at the height of the strike.

But what of those eight strike leaders who were arrested? Charges of conspiracy and seditious libel are serious and once the Bill passed the House of Commons they could be deported. A.J. Andrews, a Winnipeg lawyer and member of the Citizens Committee of 1000, was appointed by Arthur Meighan as a special Deputy Minister of Justice. Andrews and three others were also the Crown prosecutors in the state trials of the eight arrested leaders which began at the end of November and continued through until April 1920. The Crown attempted to prove that the Winnipeg strike was a part of a larger plot to overthrow the government, but had little concrete evidence. As a result, Woodsworth, Dixon and Heaps were acquitted. Pritchard, Ivens, Armstrong, Johns and Queen received one year sentences, Russell two years and Bray six months. The Winnipeg Citizen during the strike had claimed repeatedly that the aliens were responsible, but of all those arrested, only one name was "foreign", and the real leaders were either Canadian or British.

It is again ironic to note that upon their release from Stony Mountain, all returned to public life. Woodsworth later became the leader of the C.C.F. party; Armstrong sat as a labour member of the provincial legislature from 1920 to 1922; Ivens from 1920 to 1936; Queen from 1920 to 1941 and was also seven times mayor of Winnipeg; Johns went on to become the Director of Technical Education for the province and Russell continued as secretary of the OBU. These men were a threat to the security

of the nation?

And lastly, how did the strike affect Winnipeg? The struggle between the professional and labour classes was transferred to civic politics when Winnipeg faced municipal elections in the autumn in 1919. Determined to break the potential political power of labour, the Citizens Committee of 1000 regrouped itself into the Citizens League. The election was a straight two-way fight, but the results were inconclusive. City Council was evenly divided between labour and the Citizens League. The deciding vote, therefore, was left to Mayor Gray. Later, a new Ward system left two out of the three Wards safely in the hands of the Citizens League. The psychological effects of the general strike and the new Ward system left a fragmented Labour party and the council elections for the rest of the 1920's were not as bitterly contested.

Nevertheless, the polarization has remained. The Citizens League has since undergone numerous name changes, but the class and Party compositions have remained fairly constant. Today, the Liberal-Conservative coalition is known as the Independent Citizens Election Committee (ICEC). Labour has had its interests shouldered by independent labour candidates, later by the C.C.F., and today, by the N.D.P. One only has to pick up a Winnipeg newspaper today to read of the petty squabbles between the ICEC majority in City Council and the N.D.P. provincial government to realize that this division is now on a larger scale. The Winnipeg General Strike of 1919 has had long-reaching consequences.

Photos: Manitoba Archives

CULTURAL HISTORY AT THE LOCAL LEVEL - Bill Moncur

Editor's Note: The following paper was prepared by Bill Moncur of the Manitoba Agricultural Museum and presented on his behalf at the Annual Canadian Museums Association Conference held last May in St. John's, Newfoundland.

The late Rt. Honourable Sir Winston Churchill once said, and I quote, "One must look into the past to see the future". There are many ways by which we can study the past. Historians wrote of the people and the events; artists painted portraits and scenes of the day; archaeologists travelled the world over to search and excavate for whatever remained buried of ancient civilizations, while museologists persuaded governments to provide buildings in which they could catalogue, examine, preserve, and display those relics which remain of the past. Such activities, of course, are ongoing. In the amazing age of technology in which we now find ourselves, one cannot but wonder how many of today's artifacts will be retained in museums of the future.

Within recent years, and more particularly since our Centennial year in 1967, the general public has become increasingly interested in, and actively involved with, museums. Such interest must be nurtured and encouraged, particularly with the young. This suggests greater involvement with our educational systems.

Museum personnel in Eastern Canada are accustomed to directing the research of their immediate area back over a period of at least three hundred years to the time of early settlement. I believe that substantial buildings of that far-off time are still preserved. By comparison, in the western region beyond Winnipeg, or the Red River Settlement as it was then called, settlement dates back about one hundred years to the early 1870's. Indeed, on the grounds of the Manitoba Agricultural Museum stand two of our most prized exhibits - Muir House, an original log dwelling built by a homesteader for his family in 1879, and Ayr School, also built of logs in the year 1883. A background of a mere three generations is only recently attracting the interest it so richly deserves. One of our prime concerns is to foster this interest until every person has an awareness of his own predecessors, understands their hopes for the future and his duty and responsibility in bringing those hopes to fruition. Also, by arousing a sustained interest among local residents, many valuable items may yet be saved.

I should indicate that although settlement in the West by folks who were to make it their home dates back to the 70's and 80's of the past century, travellers who were hunters, trappers, fur traders, or explorers had etched a pattern of trails across the face of the land. Trails over which the settlers were later to follow in search of land to homestead. For such intrepid people, having land of their own was their personal pot of gold at the rainbow's end. Many of the trails over which they passed are still travelled, only now, instead of being known by such picturesque names as Yellow Quill, Mandan, La Verendrye and such, they are simply Trans Canada #1, #3, or #4. It is apparent that Departments of Highways have no imagination!

In my youth I became good friends with an elderly neighbour who had grown up on the farm homesteaded by his parents. His stories of the early days fascinated me. He took me out to the fields and pointed out where three separate ancient rails had left faint depressions where they crossed our land and his. This mute evidence that migrating Indian tribes, traders, and other travellers had actually set foot on this very spot made a deep impression on me. That impression and the finding of my first arrow point, was the beginning of an absorbing hobby and more - a determination to try to save in every way possible those fragments of the past, such as artifacts, waiting to be found and put into safekeeping, or as bright memories in the minds of the pioneers still living. In 1936, armed with pencil and notebook, I began calling on those elderly folk who had actually made the pilgrimage from the East as very young children with their parents, or had been born during the early settlement days. These vivid word pictures later would appear in print.

1956 was the 75th Anniversary or Jubilee Year for many western communities and Old Home weeks were the order of the summer. One of the many committees formed to organize these festivities was one to compile a history of settlement in the Turtle Mountain - Souris Plains regions which lay within the bounds of Morton and Whitewater Municipalities of which the town of Boissevain was the hub. It was also the duty of this committee to gather old pictures, photographs, and pioneer items now obsolete but still of interest, with which to create displays. The term "artifact" was unknown and antiques were considered to be objects of great age and value preserved in world-famous museums or in the homes of the wealthy or historic families.

The activities of that summer taught our everyday citizens two things. First, that history of settlement as depicted

in dry, brief paragraphs in their school books bore scant resemblance to that same period as it had actually been lived by their own parents and grandparents. Second, as they recognized articles once so familiar in their childhood days, they realized how many household activities were no longer practiced and the equipment and methods of operation were becoming lost. As an example of how quickly and complete the transition from "traditional" to "modern" had become, when our youngest daughter attended her first auction sale with me she studied with great interest a table which contained the contents of an old time kitchen pantry. She pointed to a wooden butter bowl and paddle and asked what it was. The once weekly chore of butter-making in our home had been discontinued about the time she was born and butter was an item on a grocery list.

Here we were in our Jubilee Year with a marvellous collection of artifacts gathered together briefly under one roof, each one representing early skills or occupations. "Isn't it a shame that these things can't be kept together now they're here!", was a remark heard repeatedly. Indeed, many of the artifacts were never picked up and were lost or, more fortunately, taken into custody by someone interested in their preservation. Another ten years was to pass before this need for a local museum was to be filled.

At about this time, too, we noted with alarm the attitude "Off with the old, on with the new" which seized prairie dwellers with destructive force...destructive because it was then that historic buildings such as town halls, schools, churches, and the like were starting to be demolished. Still beautiful and dignified, they stood firm and strong on their foundations, and so they could have remained for many many more years. Hadn't they been built with the same skill and care as were those in the Old Country? They were built of granite field stone or Tyndal limestone finished with seasoned, artistically designed wood, constructed by stone masons and carpenters who had earned their papers after seven years as apprentices - craftsmen who measured to the exactness of a fine pencil line! Such buildings were torn down to be replaced by flimsy structures which can never endure more than a few years. Outside of town, magnificent frame or brick homes with their many spacious rooms, built and furnished in the styles of the early 1900's, were torn down in favour of small ranch-style homes as modern as any in city or town. One cannot halt the changing times so where is the tragedy? What was being done with all those reminders of grandfather's day? In many cases the farm truck was backed up to the door and loaded remorselessly with, admittedly, some junk but also, unavoidably, many unique and valuable articles and hauled away to the local

dumping ground.

Would it be worthwhile to plan a project for the purpose of informing the public that, for those who are disposing of old rural estates, trained museum personnel would be made available to assess the contents of such places? I am sure many people would respond to such a service by donating valuable pieces to the museum, and everyone would benefit.

Occasionally, when an auction bill of sale lists something in which our museum is interested, some of our committee members and Ladies Auxiliary will attend. With our limited funds, it usually proves to be a frustrating experience to be hopelessly outbid and see important relics scooped up by affluent bidders representing antique shops in cities or private collections from Canada and the United States. Also, a serious antique smuggling racket was recently uncovered in our locality. Two men in a truck were scouting along quiet side roads. Whenever they spotted a vacant house they would break in and strip it of anything stored there, mainly items such as coal oil lamps, crocks, and churns for which there is currently a demand. Even homes where they thought the occupants were away for a few hours were not spared. They stored their hauls in a rented shed in a nearby centre, from where it was eventually transported across the U.S. border. How much Canadiana is being lost! If such activity is occuring very often along our boundary should we be studying existing export laws as they apply to our antiques to find out whether they are adequately and properly enforced?

Finally, and almost too late, since much of historical value was already lost or destroyed, Canada's Centennial Year burst upon us. With promises of Federal and Provincial government grants to be provided for community projects appropriate to the occasion, citizens in urban and rural areas alike seized the opportunity to promote their particular interests. As a result, now as one drives through our cities, and more particularly in our smaller Canadian centres, one can scarcely miss seeing signs which indicate those successful candidates for government largess - Centennial sports arenas, Centennial swimming pools, Centennial parks, Centennial auditoriums, and Centennial museums. In my home town of Boissevain a neat building strategically situated on #10 highway which links directly with the States bears proudly the title "Beckoning Hills Museum". Our dream of having a permanent museum, fostered in 1956, has become a reality. Many other museums appeared in towns throughout the country. Canada's Centennial, with its accent on our historical background, had accomplished what nothing else had done. It aroused pride and interest

in historic matters among a great many people who had formerly been quite indifferent. Now, at last, with museums located in most rural centres, they are providing not only a strong tourist interest, but also a place to display family treasurers and art forms almost lost.

As visitors in museums read the stories attached to some items, persons, long dead, spring to vibrant life again in the minds of thoughtful observers. One item that, with its story, creates this illusion very vividly is a two foot square box, covered with glass and containing a most beautifully constructed and perfectly preserved hair wreath. Each exquisite bloom was made from hair donated by family members and friends, ranging from blondes to brunettes. It had been made by an eighteen year old farm girl to wile away the time as she waited in the barn loft where she tramped down the hay as each load was forked in by her father and brothers. An exhibit such as this makes museum visits worthwhile to even the most casually interested visitor.

It is now seven years since we celebrated our Centennial year. The party is over and enthusiasm has waned. What problems are being experienced by local museums organized at that time? Those of you who are educated in museology and are associated with well-established institutions will try, I know, to imagine yourselves in our place and see things from our viewpoint. Although these places of which I speak are individually insignificant; collectively, yet scattered as they are from coast to coast, they provide receptacles for preserving a most valuable part of every aspect of the life of our Canadian forefathers.

Most small museums owe their existence to similar circumstances. A few interested people managed to have their project accepted to receive a government grant. That grant was used either to buy a suitable lot upon which to erect a small structure as complete as money allowed; or to purchase an existing building. In some cases, it might have been one of the early mansion-type homes which had been built by the local V.I.P. and provided a perfect setting for personal and household effects; but of course prohibited any display of tools or machinery used in the industry upon which that local economy was based. An organizing committee would proceed to establish a local governing body and appeal to every source available as to legal procedures and the like. Once its presence in the community was acknowledged, they began to receive artifacts. At once the lack of space probably became apparent. Part of this problem was often caused because numbers of one item such as lamps or sewing machines arrived. In a city where one deals with strangers the problem is easily solved by a simple explanation as to why an article is

unacceptable, but in the smaller communities you are dealing with friends who expect their family treasure to receive the same prominence in display as the next one. Antagonize anyone and you lose his support and possibly some other important item which would have enhanced the collection.

After a period of time another problem arises. Thus far the local museum has been conducted completely by volunteers. The displays have been set up by untrained people. Old treasures are sometimes permanently damaged in restoration attempts by well meaning people, or careless handling. Amateurish methods of cataloguing are devised which change from person to person leading eventually to complete disorganization of important records and total loss of identification for many items. Supervision is dependent on retired older people on a day to day basis. As time passes the original supporters are often lost to the work by reason of moving away or death. Without the enthusiastic, dependable support of such individuals, projects become neglected and could be lost entirely. Of course we realize that many of these small museum created as a Centennial gesture must sooner or later close their doors. What policy should we devise so that thousands of artifacts already gathered together are not again scattered and lost to society? Would it be feasible to transfer them to some nearby viable museum? But by what authority? Although there is great duplication of many common artifacts to be found in smaller places, there are also many rare pieces of intrinsic or historic value which must be protected against loss. Many museums over a given area will inevitably contain a duplication of articles common to the area as a whole. This duplication could well lead to an attitude of "If you've seen one, you've seen 'em all" towards our museums. If allowed to develop, this attitude, coupled with the dispersement of many collections in smaller places, might be accepted as a sort of occupational hazard. But what of those operations which show a high degree of initiative and are worthy of receiving help over the hurdles? Please bear in mind that by comparison with well-developed institutions, their continued existence may be a moot point; but I maintain that collectively they are important in gathering Canadiana from outlying areas, and also by their immediate presence within the neighbourhood, as large museums are remote and exotic places not so readily accessible to non-city residents. Also, as these small institutions become better equipped to present classified exhibits to visiting school classes or student tours, they will go a long way towards educating and instilling in our young people an appreciation and respect for those who lived in earlier times. Have any of you ever stood

within hearing distance of a group of boys examining a complicated piece of machinery dating all the way back to pre-T.V. days, which some of them seem to equate with the Dark Ages of their history books? They are amazed that someone had the know-how to plan and engineer such a clever contrivance as power steering on a massive 1912 steam engine!

In order to encourage school use of our local facilities and to minimize duplication in displays - not to mention monetary savings - could we as a governing body not suggest, or even insist, that each museum adopt and develop a main theme? As an example, the museum which I administrate is primarily an agricultural one. Encompassing three hundred and twenty acres of rolling park land, it has, along with its display buildings, large outdoor areas where steam and gas engines, threshing machines, and other large field implements can be shown to their best advantage. Thus, as the Manitoba Agricultural Museum, we are the main recipients of such items as fit that category. As another illustration of how having a theme might be used to enhance a museum's interest and educational value over a wide territory, I have suggested that the Beckoning Hills Museum, which has already been mentioned, is in an admirable location to develop the theme "Energy" - the importance that available sources of energy played in attracting settlers to that part of the "postage stamp" province, as it was known at that time. Initially, the heavily treed Turtle Mountains provided firewood and lumber for shelter; swift streams flowing down steep hillsides turned waterwheels to power grist mills and lumber mills. The only coal deposits mined in our province are found in that corner as well. Until the early 1950's when hydro-electric power became available to rural consumers, the dependable Westerlies turned windmills on practically every farm not only to pump water, but to generate electricity for lighting and motives uses. Also, in recent years, oil was discovered an pumps may be seen working away in the midst of grain fields. The whole subject of energy opens up a field for research and collection of relevant artifacts. The possibilities are endless.

Still pursuing the theme idea, would it not be advisable that when an ethnic group has developed a noteworthy museum in a province, articles or collections relating to that particular group be directed to the centre? Already in Manitoba we have excellent representations by Mennonites, Ukrainians, Icelanders, and others whose displays and festivals are attracting an increasing number of visitors each year.

For some time now, there have been facilities for training students to staff large, sophisticated museums in populous

urban centres. They learn to create displays with almost unlimited space and supplies and an almost limitless source of materials. Such training is quite unsuited to the working conditions and responsibilities such people would be contending with at our level. A pilot project to train students for work in rural areas has just begun in Manitoba. I would be pleased to hear if similar training is being carried on in other parts of Canada. It would be most encouraging, indeed, if such is the case. What we most urgently need in our field is a curriculum created expressly for those who, upon graduation, would commit themselves to the betterment of the rural scene. Along with the standard subjects of museology, they should be trained and capable of coping with situations which I shall outline as follows: they would be working in limited space with limited funds; they would be prepared to train local people in such essential duties as filling out acceptance forms, cataloguing, and filing all pertinent information; they must become knowledgeable concerning tools and implements of the basic industries so that they are able to assemble displays intelligently, and in the proper chronological order; they must be able to prepare travelling exhibits and to lecture on them; they should be able to act as advisors when such services are requested. Anyone who showed an aptitude in the public relations field could, after more intensive training, act as a supervisor who would remain in one location long enough to help local people to become self-sufficient in an operation, or simply travel from place to place assisting and advising where problems arise.

Supervisors could also work with departments of education so that school teachers and individual students would become better acquainted with the locations of museums and their contents; thus they could use them in conjunction with historical or related topics. This may all sound like a formidable and challenging program, but I am confident that many of our young people would be ready and willing to accept that challenge.

It has been an honour and a privilege to have had this opportunity to present the viewpoints and concerns of many of the smaller museums. It was natural to draw upon my own experience with problems related to those museums located on the prairies. I am sure, however, that they are common to most small centres wherever they may be across the country. I sincerely hope that any of you who also serve in a "grass roots" situation will present your thoughts and suggestions in the discussions which will be conducted later. In such a candid atmosphere, the C.M.A. will be able to assess our situation as things now stand and offer us the guidance and support we need.

THE MUSEUMS OF ST. JOHN'S

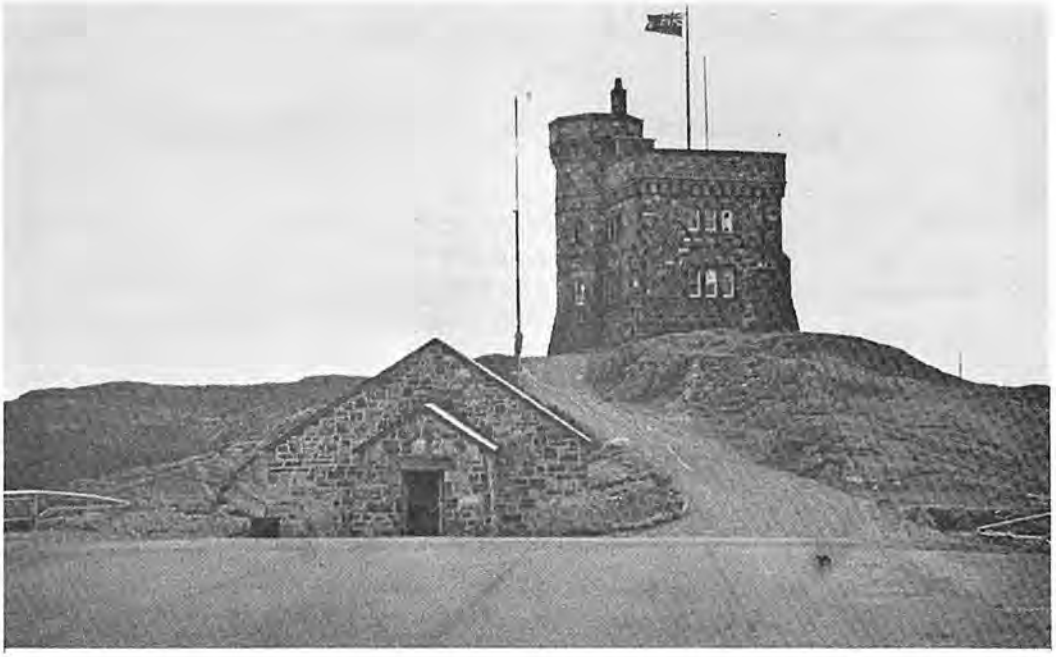
Warren Clearwater

It was with great anticipation and a slight case of the "butterflies" that I boarded the Air Canada jet bound for St. John's, Newfoundland, the site of this year's Canadian Museums Association meeting. My main goal was to meet, discuss problems, solutions, and new ideas, etc. with several other museums advisors from across Canada.

Accompanied by Mr. C. Wynnobel, Curator of Human History Collections for the Manitoba Museum, we arrived late on the night of May 13th only to be greeted by 35° temperatures and strong northerly winds. Registration and reception for the seminar was scheduled for Tuesday evening, leaving us a full day to "take in the sights" of St. John's - the oldest city in Canada.

Employing the services of the first taxi driver we found as a combination chauffeur, guide and historian, we found ourselves heading for the nearby Signal Hill National Historic Park. Signal Hill itself was occupied by English settlers and fishermen in the early 1600's although no fortifications were constructed until 1700.

British gun emplacements guarding the entrance to St. John's Harbour



Cabot Tower - Signal Hill - site of where the first wireless message was received by Marconi in 1901

The Hill was used as a signalling station to alert the town at the approach of friendly or unfriendly ships heading for St. John's. Residents of the town still keep time from a cannon charge ignited at noon every day. Cabot Tower, built in 1897 to commemorate John Cabot's discovery of Newfoundland, stands on the highest point of the Hill. It houses a simple but well done graphic exhibit of early signalling devices. On the deck-like roof of the building is a signal mast and crossarm of the type used to display the name and house flag of approaching vessels in early times.

Surrounding Cabot Tower are such areas as the Queen's Battery, commanding the entrance to the harbour. Nearby are the excavated ruins of British powder magazines, two barracks, latrine, ash pit and stockade wall. Further down or around the Hill are the Marconi Monument, dedicated to the government and people of Newfoundland in honour of Marconi, the site of the first signal to be received by wireless in 1901, Gibbet Hill, Ross's Valley, Ladies Lookout, Chain Rock and George's Pond. All of these sites played a role in the early life or defence of St. John's. We were indeed impressed by the golf course-like upkeep of the grounds and surrounding landscape of the Park. The commissionaires and tour guides

had just begun their employment for the 1974 tourist season the week prior to our arrival.

At the base of Signal Hill is situated a Visitors' Reception and Interpretation Centre. One has little difficulty in guessing the building as being Federally constructed by a mere glance at the showcases, carpeting, expanses of trac and colored lighting to accent displays, silk-screening of all label copy and an abundance of audio-visual displays - all of which combine to give a very impressive look at Newfoundland's 400 years of history.

Display housed in Visitors' Reception and Interpretation Centre - Signal Hill

Having spent the entire morning at Signal Hill we returned to the nearby city of St. John's for more sight-seeing and anticipating a lunch of "traditional" Newfoundland food - which, to our disappointment, we found out was hamburgers, Kentucky fried chicken, pizza and naturally, fish and chips. The only large restaurant serving seafood had not opened for the day. After a hurried lunch, we set off on a walking tour of downtown St. John's, cameras in hand and our heads turning like owls in order not to miss a single sight of this picturesque city.

While wandering down one of the main streets, we came upon a large impressive brick building - the Newfoundland Provincial Museum. Like the outside of so many of the city's buildings, the museum seemed to have a timeless quality.

Upon entering the large front doors we were confronted by a foyer in the process of being renovated and locked doors a short distance in front of us. Our first thought was that the museum was closed for repairs, etc. until we noticed a nearby sign directing us up a set of steep and winding stairs where the reception desk and museum exhibits were housed. At first glance we noticed artifacts, paintings and scale models all housed in a rather compact area.

We immediately went in different directions and began to look at the various displays first as tourists and, secondly as employees of another provincial museum. This technique worked for a short while but we found ourselves checking each other on occasion for being too critical of small points which we might have handled in a different manner. We accepted the fact that people just did things differently in other museums - there are no written rules as to how displays, etc. should be set up.

The human history starts with the early explorers and colonizers being depicted primarily by painting with short but detailed label copy. There seemed to be some gaps

Newfoundland Provincial Museum

in the progression of the island's historic development but since I am far from being an expert in Newfoundland history I took little notice, I was too interested in viewing a museum with artifacts so different from those of Manitoba.

Native peoples of Newfoundland are, in my opinion, the most interesting section of the museum. They are represented by the Beothucks, the Eskimo and the Nascape with a good variety of tools, weapons and clothing characteristic of each group.

Of these groups, the Beothucks seem to draw the interest of most of the visitors, perhaps because they are now a vanished race. One immediately spots the skeleton of a huge Indian in a glass coffin, the only one of its kind on exhibition in the world. In adjacent cases are the mummified body of a Beothuck child and a full display of artifacts. No friendly contacts were ever made with these people, they remained barbaric until famine, disease and persecution finally wrought their destruction. The last survivor of the tribe, a woman named Shandithi, died in 1829.

The native displays are, unfortunately, displayed in the traditional row on row style, no doubt due to lack of space. Otherwise, the cases are the proper height, the labels are neatly typed, short and informative. Another excellent idea in the museum is having the section or display area named with large, easy-to-see names such as Eskimo, Beothuck, etc. This permits the visitor to go directly to a specific area of interest without having to search the entire exhibit hall.

The remainder of the museum consists of an interesting replica of an early settler's kitchen (displaying several artifacts in context), a science and technology section, aviation display, war medals, a history of ships, various pieces of chinaware, silver, etc. There is no evidence of a natural history section.

The staff at the Newfoundland Museum have been hampered for years by lack of space, funds and manpower. I think it is quite fair to say that they have a very good museum in spite of these factors. The staff is fully aware of the inadequacies of the present museum and the potential role it can play in the life of the island.

From what we could pick up in conversations, however, there are signs that the tide may be turning. The provincial budget for historic resources has been increased 300 - 400 percent over the last two years in Newfoundland. There is strong talk of a new building for the museum in

Exhibits at Newfoundland Provincial Museum

which many more of the present 40,000 artifacts now in their reserve collection may be displayed to the public. The next step will be to decide how much money the Federal and Provincial Governments are prepared to commit. The most optimistic time estimate for a new museum is five years.

In the meantime, I am sure the thousands of visitors to the museum will, like ourselves, have mixed opinions of the Newfoundland Provincial Museum. No matter what our final opinion of the museum is, we consider ourselves lucky to have had the chance to visit a totally different type of museum compared to our Manitoba Museums.

COLLECTIONS CARE COLUMN — Maurice Mann

Exhibit Artifact Handling

We discussed rather briefly in the previous Quarterly a generalization of handling points for both the volunteers and the staff of museums.

In spite of this generalization, however, the points mentioned did have a direct bearing on the procedures these people should be encouraged to follow in briefing others in their turn on the responsibility to an artifact which they may be entrusted to handle.

HAVE YOU WASHED YOUR HANDS?

Bearing in mind the "white glove treatment" in respect to the handling of artifacts, let us now take a good look at planning an exhibit:

1. An idea was formulated somewhere that an exhibit with a certain kind of interpretation should be included in your Museum agenda for a particular "Occasion", i.e. silverware, Easter or weaving.

2. The "Occasion" exhibit date is set according to various factors - i.e. date of occurrence, random date, or release after a package exhibit is finished. The latter sounds rather idealistic - doesn't it? It should, however, have an arbitrary completion date, a tidying-up date and an available date set only after its completion.

3. The Co-ordinator of the "Occasion" exhibit should hold discussions with the Curator(s) who are responsible for the type of artifacts which may be connected with the theme of the exhibit.

4. The co-ordinator, during the same period should actually see the type of artifacts in question and off to the storage he should go - to view, study and acquire a feeling for the subject.

BUT WAIT!

- Does the "Occasion" exhibit co-ordinator know how how to handle the artifacts in question?

- Does the "Occasion" exhibit co-ordinator have a correct artifact-handling attitude?

- Does the "Occasion" exhibit co-ordinator pass on a correct artifact-handling attitude to his exhibit personnel, i.e. designers, installers and maintenance?

Of course, anyone can pick up an artifact. However, if not approached with the correct handling attitude, a handle can break, a lid can fall off, a base can be chipped, or a worm-eaten wooden artifact can collapse.

CAUSE?

AN ACCIDENT?

A better "cause" definition would actually be -

UNINFORMED

A fine example of organized clutter

So where has artifact handling entered into the overall scope of exhibits? Who has accepted the responsibility of "informing" artifact handlers of their responsibilities to the collection?

Although Cultural Property Conservation Labs were initially designed for arresting natural deterioration processes, they also receive the results of accident-damaged artifacts. Restoration now becomes another area of concern to the conservation-oriented person. In turn, preservation becomes more and more of a concern to these same people. Artifact handling comes into its own!

GO AHEAD!

5. Now that artifact handling is a part of the "Occasion" exhibit planning, you can call upon the Cultural Property Conservation Lab Team, Collections Care Co-ordinators or Exhibit Installation Technicians for advice. They can supply many techniques and services- a very valuable contribution to your exhibit's success such as:

   - Service vehicles can be supplied, i.e. trays, carts.
   - Layout space can be arranged, i.e. shelves, tables.
   - Handling can be supervised or provided on occasion.
   - Display techniques can be discussed.
   - Installation assistance can be provided.
   - Mounting supplies may be on hand.
   - Sources of supplies may be on file.
   - Custom mounts can be made.

6. A list of exhibit artifacts will have been supplied with a comment on their condition.

7. The first of a series of deadlines has been met within a reasonable time element so the rest of the plan may proceed.

8. A substitute artifact has been received and its mounting technique is confirmed.

9. The exhibit is completed and its security is assured.

10. The exhibit has been periodically checked.

11. The exhibit termination date is nearing and adequate trays and tools are available.

12. A systematic check should be made of the artifacts as they are removed from the showcase.

13. The Conservation Lab has approved the concluding condition report commenting where necessary on the artifact and mounting technique improvements for the future.

DO NOT FORGET TO WASH THE WHITE GLOVES FOR FUTURE USE!

A safe exhibit has just been concluded!

In the smaller museum, one or two people may do all of the foregoing as a matter of course and do it most successfully without thinking much about itemizing the process. In larger museums, responsibility for various phases of an exhibit can thin out drastically leaving much more assumed than co-ordinated.

Let's save the artifacts for tomorrow!

The "Occasion" exhibit co-ordinator has now co-ordinated to the best of his ability!

THE ALL PEOPLE'S MISSION

Steve Prystupa

Editor's Note: The following article first appeared in Volume 1, No. 2 of Locus, the newsletter of the Manitoba Museum of Man and Nature.

The years 1896 to 1914 were marked by phenomenal growth and the population of Winnipeg soared to 200,000. While city promoters and newspaper editors boasted about the commercial prowess and the architectural splendour of the new city and the remarkable width of its streets, the seeds of poverty were being sown in the area north of the C.P.R. tracks.

Isolated as it was by the noise, the smoke and the sheer physical barrier of the huge C.P.R. railway yards, the northern part of Winnipeg virtually became a city unto itself. This was the special preserve of the immigrant poor, the unskilled labourers, the unemployed and the infirmed. The term "north end" now came to be used interchangeably with others like "C.P.R. Town", "Foreign Quarter" and "New Jerusalem" signifying both the lower class status of the north end and the low regard which people in the city had for the "foreigner". Just to the south of the tracks were the modest but comfortable homes of skilled labourers, clerks and small shopkeepers. And across the Assiniboine River, in the south Winnipeg suburbs of River Heights and Crescentwood, were the homes of well-to-do business and professional people. Sensitive contemporaries were quick to realize that the imagery of English social critics like Thomas Carlyle and Benjamin Disraeli, applied only too well to booming, bustling Winnipeg. There were the "rich" and the "poor", the "dandies" and "drudges", much like in the English industrial city of the nineteenth century, only here the working class was for the most part not English but Ukrainian, German, Jewish, Polish. . . .

The editor of the Winnipeg Telegram cautioned the public about this sort of immigrant. As he wrote, "We should be careful that we do not bring in an imported population of such character as will be an injury, not a benefit to our people - Anglo-Saxons, Germans and Scandinavians we can take in any number, but we cannot assimilate any more than a limited number of immigrants of a radically different race". It was easy to rationalize the problem in racial terms but that in no way hastened its disappearance.

The "foreigners" were in fact coming in increasing numbers as long as there was a need for their labour. They knew little about conditions here before they came or how much money it would take to get to their destination if they stopped in Winnipeg.

The commercial elite on the city council supported the federal government in its immigration policy both politically and financially. There were retail profits to be made, real estate to be sold, and jobs to be done. The promotion companies even sent out ads in foreign languages to attract immigrants.

But once here, the immigrant was on his own. There was no welfare department, no health insurance, no minimum wage, no workman's compensation in the event of an accident, no government supervised employment office. Even if he was unemployed and penniless, he still needed a roof over his head and a shack or hovel built of scrap materials might have to do. Illness in the family at such a time, might mean permanent health defects or tragic loss if the volunteer helpers from the nursing mission did not find the home on time. With such conditions the "north end" became even more an endemic area of poverty and social malaise.

"New Jerusalem" corner of King and Dufferin, Winnipeg ca. 1904. (X) indicates where first All People's Mission Kindergarten was held.

The Work of the All People's Mission in the North End

It was in this part of the city and under such conditions that the All People's Mission took root. It actually started as a Sunday School service for German children in the vicinity of the McDougal Methodist Church in Point Douglas back in 1889. Eventually a separate building was secured on Austin Street facing the railroad station where the immigrants arrived. A sign was painted onto the building in eight languages. A House of Prayer for All People. The name for the mission was taken from Isaiah 5:7 where it was written: "Mine house shall be called a House of Prayer for all peoples". In time the name was simplified to All People's Mission.

The mission moved slowly from evangelical work to social service and expanded its building. In 1907, the future social reformer and national political figure, J.S. Woodsworth became superintendent of all the Missions. As his daughter, Grace MacInnis later wrote, Woodsworth "had outgrown the concept of the individual seeking salvation... Christianity for him had come to mean giving service to those fellow humans who needed it most. He found them in the uprooted immigrants of the North end". New brick buildings which still stand today were constructed at the Sutherland and Robertson Missions. Devotional services

Poverty in an Age of Plenty

and school classes were continued but more and more Woodsworth turned to a program of Practical Christianity.

There were English classes, domestic science classes, sessions for new mothers, library services, summer outings at Lake Winnipeg, kindergarten classes with soup in the cup for small children, home visits to the sick, temperance lectures and deliveries of food hampers to the destitute.

However, his greatest contribution was probably in the area of social investigation, publication and co-ordination of community services. In his articles and speeches Woodsworth painstakingly explained the plight of the poor labourer and the disadvantaged immigrant and exhorted churchmen, civic officials and the general public to social action.

In his view, the owners of names ending in "stein", "ski", "witz", and "zak" were after all, men, women and little children, not merely immigrants. He tried to make people understand: "We must remember that sometimes dire forces lead people to live in a way that we deplore. They are crowded together in narrow quarters but they have no means of paying rents for better homes. Their jobs, alas, pay them only half a living wage and even that only if they are able to secure work for most of the year. A mother goes out to work leaving her children to care for themselves but she does it in the hope that she may secure a little home of her own. A child is taken from school and set to work often to save the family from starvation. He and his older sister obtain work in the establishment from which industrial adjustments have driven their father. Poverty and crime can often be readily traced to the fostering influences of conditions over which the criminals and paupers have no control... What of us who might change such conditions but refuse to lift a finger?"

Gradually, Woodsworth came to believe that even inter-denominational social service work by the churches was in itself inadequate, that in the last analysis centralized agencies, organization of labour and political action were necessary to improve the lot of the worker and the farmer. As a result he became active in the labour movement, fought for the cause of the working man in the General Strike of 1919 and went on to become the National Leader of the C.C.F. Party.

As for the All People's Mission, it gradually declined in importance with the departure of its most inspired and devoted worker and the unfriendly attitude towards foreign mission work during World War I. In actuality the

All People's Mission Choir, ca 1916

All People's Mission continued to function and does so to this very day but it has become one of many social service organizations. The Mission was a pioneer in this field. J.S. Woodsworth and his co-workers helped to underline the need for a long line of vital public services such as government employment offices, a city housing authority, health inspection, a city playgrounds programme, a juvenile court, a children's hospital, and public assistance for the sick, the unemployed and the elderly. As these services became established, the work of the Mission naturally diminished. The people who participated in the religious and recreational activities of the Mission eventually drifted away as churches, clubs and social centres of their own denomination and cultural background were established.

CHRISTMAS IN MUSEUMS

Yorke Edwards

Editor's Note: The following article first appeared in the British Columbia Museum's Association publication, Museum Round-up #53 in January, 1974 and is reprinted with the kind permission of the Editor.

Visit most museums in late December and you may wonder if somebody really did steal Christmas. There may be a tree with decorations on it, but is is often a rather ordinary contemporary tree, typical enough, but with no communication values worthy of a museum - which should be one of the community's most active communication centres. There may also be Christmas cards in the museum office, again a fine contemporary custom, but often done with less originality than can be found in the local bank. Museums are heritage centres with our society's firmest grip on the techniques of imaginative educational display, but Santa sees little evidence of it. Sad, too, for museums need all the community attention they can get, and there is no better time in the year to work people into a state of enthusiastic good will than at Christmas. And this is done by giving them even more Christmas than they normally get.

To my knowledge, the Kelowna Museum was unique in British Columbia this Christmas, taking past Yuletides to the people in the local shopping centre. A slide show and toys of the past caught community interest and received notice in the press. But perhaps I am out of touch. If so, I would welcome a flood of irate mail showing that our museums have not lost Christmas by showing that Kelowna was not alone.

Manufacturers and their commercial outlets have turned Christmas into a scramble to buy largely unwanted and unneeded goods. Perhaps museums should put some of the old fashioned meaning back into our biggest holy day holiday.

Most museums at Christmas are dull. Part of the problem is the thought that there are no tourists, so why bother? The rest of the problem is that a lot of museums are not very attractive to local citizens, while there is a myth abroad that people are too busy at Christmas to bother about anything outside normal involvements with family and friends. The truth, of course, is quite the contrary, as Christmas plays and parades have long demonstrated. The museum at Christmas could get as much attention if there was an offering worthy of it.

For years it has been my belief that the local museum serves mainly its own community, and that therefore the amount of attention paid to it by local people is the true measure of its success. Museums are not for the tourist so much as they are for the neighbours; and if the people nearby cannot be lured through museum doors even by Christmas attractions, there is not much hope for our museums. As some museums have shown, they can be one of the liveliest places in town. And as a few have discovered, the best way to renew community interest in the local museum is to jam the place annually with a Christmas attraction that everyone must see.

There is a danger here. The aim must not be just a successful Christmas attraction, but one that is appropriate to the purpose of the museum involved. For most museums this means that something historic is essential.

Christmas is a time of traditions, which means that much of it has old and conservative roots in the past. It is therefore living history - like most things in our lives. But at the same time, being a festival with much temporary decoration, it encourages new ideas and designs. The result is an unusual blend of the old and new, with many kinds of the old having origins in many cultures, and with ever changing experimentations with the new. And for a celebration of such popularity, Christmas is quite remarkable, involving much history that most of us are unaware of, and using a multitude of objects that museums seem to ignore.

Even in today's Global Village, with travel and electronic communication reshaping many people into a standard mold, Christmas traditions persist. Take the Christmas tree for example. It involves numerous traditions, yet also continues to evolve. It was northern peoples using northern trees that started it all in western Europe, from where it has been taken all over the world. Sometimes suitable trees are available, sometimes not. Most of us in western Canada, for instance, use Douglas firs, hardly a species with deep roots in old Christmases, yet a perfect substitute for the species that have. Where conifers do not exist, leafless branches, potted plants, palms, and now plastic imitations, are pressed into the role of wearing traditional decorations. The need is great, and ingenuity can rise to delightful heights. In a National Park interpretation centre in the Texas desert I once found a decorated tree to be the desert's century plant, something like a cross between a palm and a big hat rack. And in another such centre, in New Mexico, the problem was solved beautifully by a slender pyramid of tumbleweeds, speckled with tiny points of electric lights.

The diversity of Christmas tree traditions is hinted at in the following exerpt from Nature Bulletin No. 211-A, published by the Forest Reserve District of Cook County, near Chicago:

> "In Sweden and Norway, the Christmas tree is decorated with gold and silver stars, strips of colored paper, and miniature flags, of many nations, strung in garlands. In Sicily, olive trees decorated with oranges are sometimes used. Swiss trees, on which are hung gaily decorated pine cones and gilded nuts, have the snow of the Alps reproduced in cotton. A French tree may have sugar bon-bons and exquisite paper ornaments. In Poland, the tree is decorated with brightly colored paper peasants, paper clowns and miniature toys. The Ukrainian tree, hung with long garlands of bright red cranberries, is topped by a six-pointed star of the Orthodox Creek Church and, symbolic of the manger in Bethlehem, has a heap of straw at the base. In Lithuania, straw from the fields is laboriously fashioned into windmills, bird cages, bells and geometric designs, to be hung on the Christmas tree. In Holland, beneath the tree, the children leave their wooden shoes, filled with hay for St. Nicholas' white horse on which he jumps from roof to roof."

I've never been to Timbuctu in Africa, but I did drive to Kalamazoo, Michigan once, there to discover a Christmas success story. There is a well publicized nature centre there that has some unusual architecture, and also a magnificent forest of old hardwoods for specializing in nature interpretation with school children. But adults have also discovered this place, to the extent that there is a traffic jam outside and a mob scene inside each Christmas holiday. At that happy time a rather restricted floor area is dotted with Christmas trees, and these are the attractions the crowds come to see. Some years ago a genius there conceived the idea of displaying ethnic Christmas trees. Ethnic groups in the community organized, and treasurers from attics combined with new stuff from homelands, when put on evergreen trees for Christmas week, were a natural for enthusiastic publicity for the news media. The nature centre attracts more local adults in this one week than in all the rest of the year, or at least this was so until their Easter show caused a second annual mob scene. But more of that another time.

Inspired by Kalamazoo but unable to justify much effort in history at the expense of natural history, we put up a labelled Christmas tree at Wye Marsh Wildlife Centre, at Midlands Ontario. It was a rather standard Canadian

Christmas tree, but we avoided the traps of using a huge tree because the ceiling was high, and of having light come through the tree from behind. A big tree is not traditional, and nothing makes a tree look scrawny by day like being able to see through it. Along with the tree we had some other traditional things like holly, ivy, Christmas cards, and mistletoe. Christmas labels on plants and ornaments and cards give the display historic perspective. A little research revealed that Christmas trees began in Germany in the 1500's, although they began to decorate them in the early 1800's, using stars, angels, toys, nuts and candies brightly wrapped. Later they used tinsel and lighted candles, the lights symbolic of the stars of Bethlehem. The star is everywhere a Christmas symbol. Gifts represent those the Wise Men carried. Glass balls as decorations are of European origin, and until about 1939 most such balls used in North America came from Germany.

Santa Claus is an American symbol, largely created by C.C. Moore who in 1823 wrote "The Night Before Christmas". Christmas cards began in England in 1846. Holly is a traditional English Christmas decoration, while the use of mistletoe is a prehistoric, pre-Christian religious charm. The foods of Christmas can also be traced to different historic origins. Examples are mince pie and plum pudding which are English, roast turkey and cranberry sauce which are American. Deeper digging would surely uncover much more interesting detail, for it almost always does.

Ideas for Christmas in the museum come easily once the mood is right, the tree is aglow, and the yule log is burning bright. Christmas as Grandma knew it could show decorations and gifts in the days when an orange was a once-a-year treat, the times when most things in people's lives were home-made rather than bought. A little care and research would also lead to a comparison of affluence now, and then. Yesterday's few and frugal gifts compare startlingly with today's heaps of costly presents. Or there could be emphasis on the homemade, not only in presents but in decorations. Once trees were decorated with garlands of cranberries and popcorn, with candies, bits of cotton or paper, pictures and paper chains. A search might unearth a book or letter describing a local Christmas of long ago, and give some opportunity to re-create some decorations mentioned. And there is no reason why old songs in a museum should be confined to sheet music or to gramaphone records. Music must be heard. Why not old songs sung by live people? Old sounds need not have been made long ago to be appropriate in a museum. And the histories of Christmas songs, easy to hunt down,

show that the roots of the festival as we know are in many parts of Europe.

To a little inspiration add a bit of showmanship, and the Yuletide might bring you the town's popularity award. There is magic in Christmas, and it can be captured in your museum. Kalamazoo did it, and so can you.

"LET'S GO BACK" CENTENNIAL CANOE PAGEANT

Diane Skalenda

In true Centennial Spirit, the Manitoba Museum of Man and Nature was represented by a contingent at the "Let's Go Back" Centennial Canoe Pageant on Sunday, June 16th, 1974. The twenty, largely inexperienced, crew members donned two 25 foot freighter canoes, one made of cedar strip and the other of fibreglass, at the Alexander Docks at 8:00 a.m. for the trip from Winnipeg to Lower Fort Garry.

Three York boats (one complete with a Highland Bagpiper), a raft and 1,300 canoes were an impressive sight as the flotilla passed hundreds of onlookers lining the banks of the Red River.

Expecting to flow with the current, exerting a minimum of effort, the crews were rudely surprised when a 28 mile-an-hour north wind turned what was intended to be a leisurely paddle with the current into a battle with the waves. We were, however, more fortunate than most as we had at the bow of each canoe a member of the "Nonsuch" crew who certainly are not strangers to "rough waters". The fibre-glass canoe was honoured with no less than the pre-sence of the Captain of the Nonsuch!

Spontaneous cheers could be heard as the canoes rounded the last bend before St. Andrews where a lunch break and various activities were scheduled. No doubt the little historic church on the Red never looked more appealing to so many people!

Centennial Spirit?

The Motley Crew

After several hours of eating and relaxing in the sun, the paddlers once again took to the waters. This time, however, the winds died down considerably and the stretch from St. Andrews to Lockport was more relaxing. This was fortunate as we had to muster all our energy to portage the locks at Lockport. Undaunted by this experience, we then proceeded on the final leg of our journey to be greeted by enthusiastic spectators at Lower Fort Garry.

Ravenous appetites, weary bones and aching muscles were immediately forgotten when the day's festivities were culminated with a giant barbecue for over 5,000 people on the grounds of the Fort. A perfect ending to a perfect, if somewhat exhausting, day!

THE BONGEES

Henri Letourneau

In the centre of the village of Poplar Point, Manitoba, south of the highway, there is a small field of an acre or more. This field is known as the Bongee's burial ground. Visiting Poplar Point in 1958, I met Mr. Wilbert Dyer who told me of the burial ground saying that it was an old Indian cemetery and that it had never been plowed. He directed me to Mr. Samuel Fidler whom he said had been born in Poplar Point and had known some of the Bongee Indians.

I found Mr. Samuel Fidler to be a charming man, a bit shy at first, but he loved to talk of the past. He was close to 80 years of age and he remembered the last Bongee family, comprised of the father, mother and two sons, very well. They were known as the Musquatook family. Mr. Fidler said that the Bongees never had been too numerous. Apparently, they had come to Poplar Point from Minnesota - possibly in the late fifties. According to Mr. Fidler's father, they were already in Poplar Point when the Sioux came after the Minnesota Massacre of 1862.

Some of the Sioux had stayed in Poplar Point before settling in Flee Island. Mr. Fidler whose house and farm are on the west side of Poplar Point, pointed out a slight rise near the Assiniboine, where, according to his father, the Sioux camped. Mr. Fidler showed me some arrow heads that he had found while plowing this land. As I said before, the Bongees were not numerous. Many had died after coming to Poplar Point and the rest of the band have moved with the Saulteaux band west of Portage la Prairie leaving only the Musquatook family in Poplar Point.

Eventually, Musquatook, the father, passed away. He was buried in the Bongee burial ground. As was the Indian custom, the grave was shallow with an opening at the head. This was protected by a peaked roof made of bark. Food, tea, needles, beads, pipe and tobacco were placed there by the family to be used by the deceased on his trip to the Happy Hunting Ground. The widow was supposed to visit the grave daily at sunset and to cry and wail for hours for several evenings after the burial. The evening after the funeral, when Mrs. Musquatook went to the burial ground to mourn her husband, the grave had been opened and the body was gone. In those days grave robbing by medical students was common. Mr. Fidler said that Dr. Jos. Ryan, son of Judge Jos. Ryan of Portage la Prairie was blamed for the deed but this was never proven. It did not prevent Mrs. Musquatook from visiting the grave daily for months to cry and wail by the empty grave.

Years after Mrs. Musquatook had passed away, some people claimed that on certain days at sunset, they could hear her wailings! Mrs. Musquatook lived for many years after her husband had passed away. Her two sons stayed with her and she got to be known only as old Musquatook. Many people believed that if someone did something to displease her, she would cast an evil spell in revenge. This spell would cause a person's face to be twisted to one side. This belief goes way back. I first heard of this twisted face or twisted mouth spell over 50 years ago from French Metis. Those people told me that they did not believe this and that they never had known people who had been the victims of such a spell. They had, however, been told of such happenings by their parents who had known people so afflicted.

Miss Sharon Murray of Poplar Point has collected some of the stories told about old Musquatook. They claimed that even if her husband's body had disappeared, she faithfully left offerings of candies and beads on her husband's grave. The children of Poplar Point found out about this and obligingly made them disappear. Old Musquatook was certain her husband's spirit had received them, so she kept bringing her offerings to the grave. One lady as a child remembers Old Musquatook an d the spell she could cast. She tells of her father quarreling with one of Musquatook's sons. He returned home with a badly injured hand and his mother lived in fear that Musquatook would cast her spell on him and he would have a twisted face.

Another story involved a young lad who was a great friend of one of Musquatook's sons. They used to hunt and trap together. One day the two friends had spent the day hunting in Round swamp. On returning from their hunt, Musquatook invited her son's friend to stay for supper which consisted of a large pot of stew. After the meal the boy sat back full and content. He thanked Musquatook and told how he had enjoyed the fine stew. To this Musquatook replied "Not bad stew for an old horse eh?". Then he remembered that this father's old horse had died recently. Needless to say he left in great haste. This story about the old horse stew is taken from a speech given by Miss Sharon Smith of Poplar Point at a Junior Division 4H Public Speaking Contest in Portage la Prairie. Miss Smith won first prize.

Musquatook spent her last years at the Long Plain Reserve, moving back to Poplar Point in the berry picking season. She is believed to have lived to be over a hundred years old. Her sons joined the church and were baptized in old St. Anne's church, one taking the name of John MacDonald

and the other Samuel Pritchard. The two brothers are buried in St. Anne's cemetery; they predeceased Musquatook by quite a few years. Mr. Fidler did not remember when Samuel Pritchard died but he remembers that Samuel was the first to go and that John MacDonald died before 1900.

The people of Poplar Point had a lot of trouble with their rink. It is situated near the burial ground of the Bongee Indians. It was blown down twice and thus had to be erected three times by volunteer labour. The old people say "It is the spell of Musquatook".

Now who were the Bongees? They were a band of Chippewa Indians from Minnesota who took their name of Bongees from the name Bonga. Where did the name Bonga come from? First from Jean Bonga, believed to be the first negro to settle in the northwest. He was the servant of a British army officer. Jean was at Michilimakinac from 1782 to 1794 when he was freed by his master. Jean married one of his master's slaves with whom he had been living for some time. Pierre Bonga, a son of Jean, worked with Alexander Henry of the Northwest Fur Company which operated in the area of the Red River of the North. Pierre, married into the Chippewa tribe became the father of George Bonga. The latter was born about 1802 near the present site of Duluth, Minnesota and lived for a while at Fort William on Lake Superior and attended school in Montreal. George became a fur trader and also married into the Chippewa tribe.[1]

George Bonga was fluent in English, French and Chippewa. On at least one occasion he acted as interpreter for Governor Lewis Cass of Michegan territory during some of the Indian negotiations. He became a licensed trader and probably served as one of the interpreters at the Chippewa Treaty signed at Fort Snelling, then in Wisconsin Territory, in 1837.[2] Bonga was a man of great size and strength as well as a charming person and gracious host. Judge Charles Flandreau, Minnesota legal figure and a hero of the Sioux Uprising in 1862, described him as a "Thorough Gentleman", "very popular with the whites" and a "man of wealth and consequence" who often started his white friends by claiming to be the first "white man" in Minnesota.[3]

The late Father Pierre Picton was the one who first told me the story of how a small band of Chippewa who were related to the Bonga broke away from the others and called themselves Bongees.

In addition to the references, Bonga is also mentioned in Neill, History of Minnesota, pp. 332, 416 and Grace Lee Nute, Rainy River Country (St. Paul, 1950), p. 16. Declaration

made July 22, 1817 by J.B. Lagimodiere that on June 16, 1816, he and his companions on their way from Montreal to Red River were attacked by a party of Indians under the command of a negro by the name of Pierre Bonga who was employed as an interpreter by James Grant, Northwest Co. Factory at Fond du Lac. Selkirk Papers, Vol. 61, pp. 16, 085-7. pp. 16, 085-7.

Footnotes:

1) June Drenning, "Black Pioneer of the Northwest", Negro Digest VIII (March 1950), pp. 65-67; William W. Warren, "History of the Ojibways", Minnesota Historical Collections, V (St. Paul, 1885), p. 488.

2) Porter, "Negroes and the Fur Trade", p. 424.

3) "Charles E. Flandreau Reminiscences of Minnesota During the Territorial Period", Minnesota Historical Collections IX (St. Paul, 1901), p. 109.

Editor's Note: This interesting account of the Bongees compiled by Mr. Letourneau adds a little more to our store of knowledge about this little-known tribe. We would be pleased to hear from any of our readers who have more information on the Bongees.

MUSEUMS ADVISORY SERVICE COLUMN — David McInnes

A Travelling Display Case for Small Museums

A travelling display can be of great value to a small museum. In a bank, shopping centre, hotel lobby, even a pub, a small display may reach a larger audience than the museum itself, and provide some welcome publicity.

A school can use such a display to help history and science become more meaningful, especially if it has been planned around the teacher's needs. In a senior citizens' home, a small display brings the museum to those who might not be able to get to the museum as often as they wish. At an out of town fair, or rodeo, a display may tempt visitors to make a special trip to the museum. As well, small travelling displays create almost unlimited possibilities for a temporary exchange of artifacts and ideas with other museums across the province. Most important, a traveling display allows a museum to extend itself beyond its own building and help it fulfill one of its functions, that of education.

With these ideas in mind, and with an eye to the limited funds possessed by most small museums, we produced a display case that was:

1) inexpensive
2) made of readily available materials
3) small enough to be carried in the back seat or trunk of a car
4) reasonably easy to build

The original idea for the case was taken from the book Help! for the Small Museum by Arminta Neal, and modified slightly to reduce the cost.

With the exception of the bottom railing, (see diagram 1) the case was made from one sheet of 1/2 inch birch plywood at a cost of approximately $35.00. Birch was chosen over fir and poplar because it is stronger and takes a better finish.

The sheet was divided into quarters. Two of these became the stand, one the case bottom, and one was split into six inch widths to make the case sides, front, and back (diagram 2).

The bottom railing was made from 3 inch wide scraps of 3/4 inch plywood, although 1" x 3" spruce boards would have

worked as well.

The sides, front and back were grooved to take a 2' x 4' sheet of 1/4" plexi-glass which costs approximately $18.00.

At this stage, we decided that a lid would be useful to protect the plexi-glass and to display photographs and label copy. The leftover piece of 1/2" plywood (6" x 48") was split into three 2 inch strips to make a frame for the lid and a piece of 1/4" plywood 2' x 4' was used for the back.

Nails and glue were used to assemble the railings, lid, and case, with the exception of the case back which was attached with screws to allow it to be taken off. The lid was attached to the back with 3 hinges.

The wood was then puttied, sanded and primed. The stand sides, and interior of the box and lid were painted with white semi-gloss enamel and the exterior of the box and lid, and the railings were painted a dark yellow. Two coats of each were needed.

The biggest problem was how to fit the stand, railings and case together so that they would be rigid and yet easily disassembled. For this we used angled strips of plywood on the case bottom, the bottom of the railings and on the stand (diagram 3).

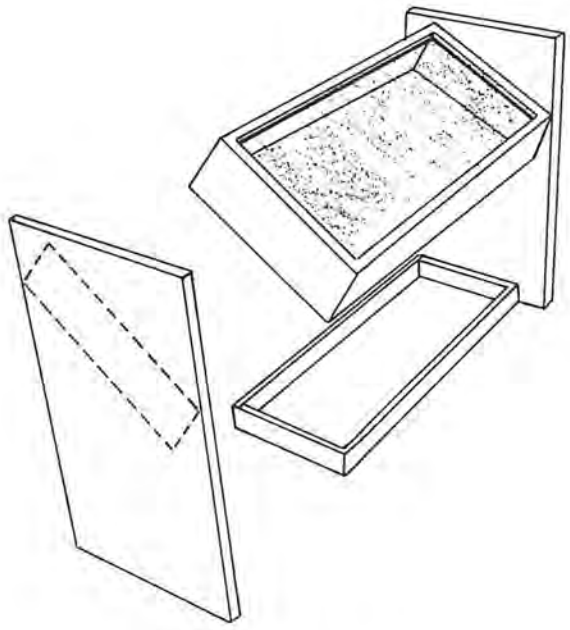


Diagram 1

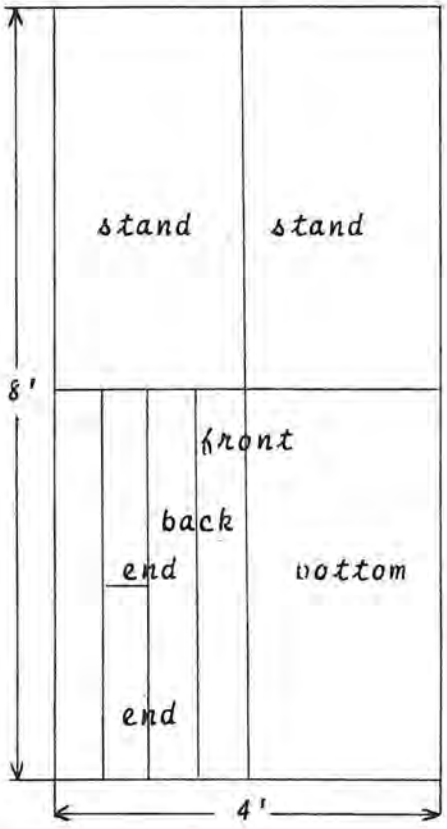


Diagram 2

4' x 8' sheet of
1/2 inch birch plywood

The entire display case then fit together snugly without the fuss of having to use bolts or screws, and yet could be easily taken apart.

The cost of paint, screws, hinges, etc. did not exceed $10.00, so the total cost of the case and stand, excluding labour, would be about $60.00 - $70.00.

The finished case was about 2' x 4' x 6" deep on a 4 foot high stand.

We have deliberately avoided giving precise measurements because these would vary somewhat depending on the method of construction. In fact, there is a great deal of variation possible from this basic idea, depending on the materials and tools available.

Other additions could include a light in the case, and storage space below.

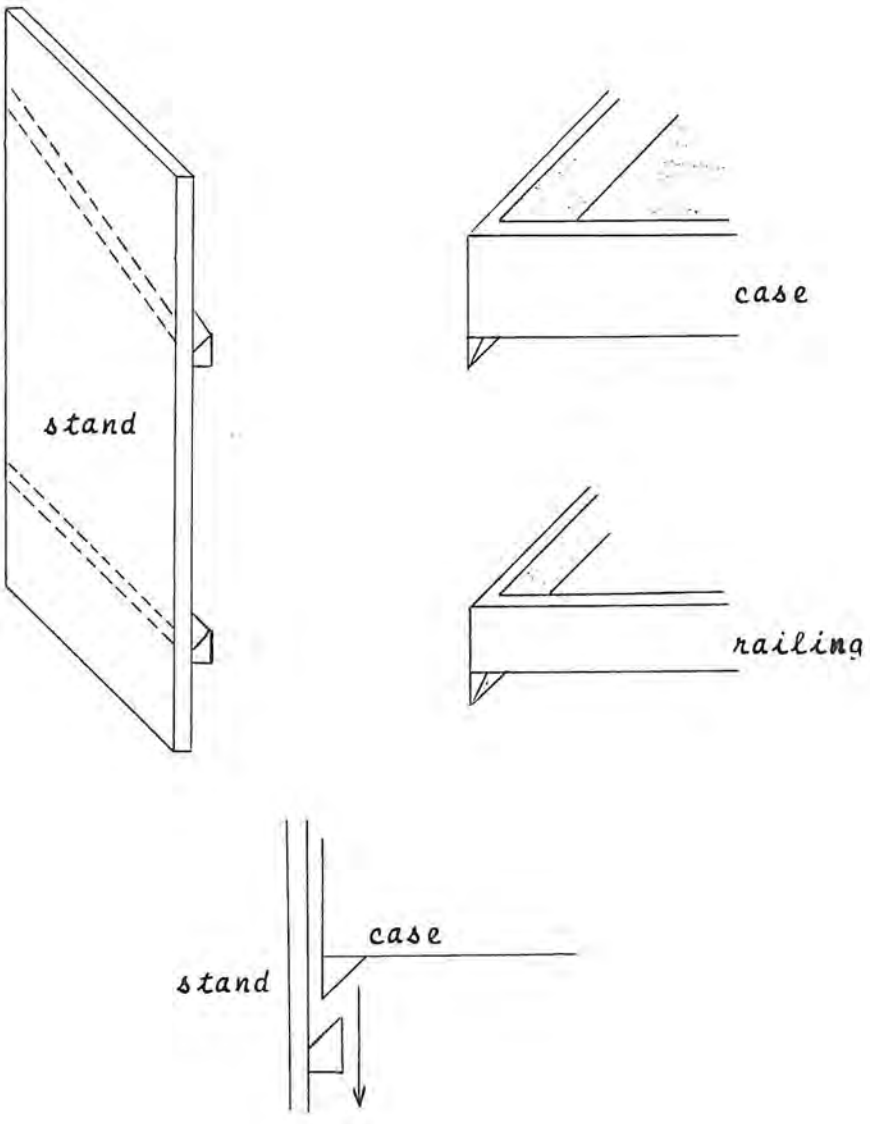


Diagram 3

Displaying a Flint Scraper

When I was at the Melita Museum prior to their June opening, Ken Williams and I sat down to try to figure out how we could display a flint scraper as it would have been held and used. Mannequin hands weren't suitable and we wanted something more dimensional than a drawing, so we decided to try casting a plaster hand holding the flint.

Ken volunteered to be the guinea pig and he held the stone in its proper position. We covered his hand and the flint with a thin layer of vaseline. A piece of fishing line was then laid on his hand, running from the wrist on one side, up and across his knuckles, and down to his wrist on the other side. This was to help separate the mold into halves.

We then covered his hand and scraper with a 1/4 to 1/2 inch layer of Plaster of Paris. Before this had completely dried, we separated the mold into halves by pulling the buried string through it. Pieces that broke off were stuck back together with fresh plaster.

The inside of the mold had a thin layer of vaseline applied to it, and the halves were held together by surrounding them with sand. A fresh solution of plaster was poured into the mold and allowed to dry.

When the mold was pried apart, we were left with a plaster hand holding the original scraper in the correct position. We were fortunate this time as the flint came out with the hand. In a second effort, we had to destroy the mold to remove the flint, but it still fit the cast hand perfectly.

A bit of fresh plaster and some sandpaper removed any holes or lumps in the cast, and the local ceramics group added the final smoothing and colouring.

We did not experiment any further, so we do not know if this technique would work for displaying rings, pens, or other hand-held objects. If anyone does try it, we would very much like to hear from you.

If anyone has any further suggestions regarding travelling display cases or displaying small items such as flint scrapers, we would appreciate hearing from you.

Please write to telephone:

Museums Advisory Service
190 Rupert Avenue
Winnipeg, Manitoba
R3B ON2

947-5636

MUSEUM MEMOS

BROKEN-BEAU HISTORICAL SOCIETY MUSEUM - Beausejour

Several years ago the Broken-Beau Historical Society restored a little old schoolhouse and used it as a museum until the present time. In the spring of 1973, we restored an old log community hall and are in the process of cleaning up, restoring and transferring our artifacts from the schoolhouse to the log hall. The schoolhouse is also being restored to its original condition.

The artifacts in the museum are primarily of the agricultural type which were used by the old pioneers who had immigrated from various European countries to Beausejour and the surrounding area around the turn of the century.

The museum is open to the public at the present time by request only, by contacting the curator, Mr. Anton Ottenbreit, or any of the members of the Broken-Beau Historical Society at Beausejour. It was open during the Brokenhead Agricultural Society Fair Days on August 16th and 17th.

We are planning to open the Museum on a regular basis during the summer months of July and August beginning in 1975.

Since we have considerably more room than we did previously, we are looking for and accepting additional artifacts and hope to expand the Museum village complex to include a railroad station, a church, a pioneer home and a blacksmith shop in future years.

BECKONING HILLS MUSEUM - Boissevain

The walls of the Beckoning Hills Museum are bulging! So many worthwhile articles are available for display and there is not room in the present building to house them all. As a result, the Board of Directors, along with the Councils of the Town of Boissevain and the Rural Municipality of Morton, is making plans to construct an addition equal to the present size. A work room and office space will be included.

Articles in the Museum portray an excellent history of the area. The pioneer residents, who act as guides, have a first-hand knowledge of the household and agricultural items displayed.

Busloads of school children from all over Manitoba, Saskatchewan and North Dakota visit to learn history in a pleasant manner. Also tours of senior citizens browse around recalling the days of their youth.

Many tourists make it a "must" stop on their way to the International Peace Garden on the Manitoba-North Dakota boundary. The Museum was open during the Turtle Derby on August the 17th and 18th, so that turtle racing enthusiasts were able to visit between races. The Museum Board enthusiastically supported the Pioneer Arts and Crafts Display presented at the local library on Turtle Derby weekend. The revival of the old-time "Farmers' Market", on August 17th sponsored by the local Horticultural Society was another project which the Museum Board supported as part of an overall programme to help us recall the past and provide interesting activities for the present.

CROSSLEY MUSEUM - Grandview

Another season of active visitation to most of our rural museums is past and gone, and those responsible for their supervision will have time to relax and make some plans for a future season, based somewhat upon the experience of the season just completed.

In the main it has been a gratifying season to myself as one responsible for one of our smaller museums in the province. It has been a pleasure just to spend the hours in the museum and welcoming visitors to see for themselves what there is within and outside the buildings. Many of these visitors may have been here several times previously, but are now returning with their own visitors or relatives, who they wish to have the opportunity to view our display or rocks, fossils and relics of the past. I enjoyed accompanying these visitors and explaining to them the various items on display.

It is equally a pleasure to welcome complete strangers to the museum. Persons from various parts of Canada and the United States. It is of interest to ascertain from such visitors just how they came to call at the museum, which so happens to be a fair distance from the main highways. Some reported having seen it listed in the pamphlet "Museums in Manitoba" and some saw it listed in the provincial "Vacation Guide". A few noticed the small personal sign permitted by the Highways Department regulations at the approach road where it joined the highway. Numerous visitors comment upon the inadequacy of such a sign. I recall particularly one American tourist who was most

emphatic regarding this inadequacy of museum signs in the province. After spending an hour viewing the museum he said, "I would not have missed this for anything, and I almost did miss it. It was accidental that I noticed your sign, and then I was a quarter of a mile past before deciding to turn back on the highway and have a look. Why do you not have adequate signs up the highway indicating the approach of a museum?" I tried to explain to him that it was not highway policy to have such advance signs erected and that we were compelled to depend largely upon the printed information and the previously referred to off-the-highway sign. He replied to the effect that he failed to understand it. "Your province seeks to encourage tourists and then fails to sufficiently publicize your museums which are one of your greatest tourist attractions." There was not much I could do to alter his opinion and when he left a half hour later he was still commenting upon the inadequacy of museum signs in Manitoba.

DUFFERIN HISTORICAL MUSEUM - Carman

The Dufferin Historical Museum, which is situated in King's Park, Carman, was well patronized again this summer with visitors registering from all parts of Canada and the United States.

There have been many additional donations of local historical interest during the year.

Due to receiving a generous government grant, it has been possible to hire a week day custodian. Society members, with assistance from non-members, are on duty on Sundays.

During the 1974 spring flood the Museum was surrounded by water. Fortunately there was only minor flooding inside with no damage to the contents.

ESKIMO MUSEUM - Churchill

The Eskimo Museum had a busy summer season with a great number of tourists and researchers arriving from many southern points, including film makers from the Canadian Broadcasting Corporation and the Manitoba Department of Education. With the arrival of ships to the port, many of their crews also passed through our Museum this summer.

The Museum, located in the seaport of Churchill, is in an area which has a diversified environmental matrix made up of taiga, tundra and marine environments. A few minutes away from the Museum, one can walk along the huge rock

outcroppings adjacent to the Hudson Bay. Different types of lichens, wild flowers and, in sheltered areas, berry-bearing plants can be seen. Migratory birds using the area for summer nesting include different species of song birds, shore birds and waterfowl. A short hike to Cape Merry brings you to the mouth of the Churchill River where Beluga whales, which have migrated in the spring down the Bay, ascend into the mouth of the river with every incoming tide during the summer. Occasionally one can sight seal in the Bay or river. It is difficult not to find a citizen in Churchill who does not have a bear story to tell. In the late summer and fall Polar Bears, awaiting the formation of the ice in the Hudson Bay, roam into the town and immediate area. If you do not see one outside, you can always view an 800 pound specimen from Cape Churchill in the Museum.

As the Museum is located in such a unique area, it explains the Eskimos' way of life through its artifacts, art and natural history specimens. New sculptures are being added to the permanent collection. A magnificent six piece set from Povungnituk which tells the legend of a giant and a man, is a major highlight of the new acquisitions.

Lorraine Brandson is completing a catalogue of information about the collection and resources of the Museum which she started in the fall under a National Museums of Canada cataloguing grant.

The Museum, with its curator Brother Volant, continues to be a source of information and delight to those interested in the Eskimo way of life and the area of Churchill.

THE GATEWAY STOPPING PLACE MUSEUM - Emerson

The Gateway Stopping Place Museum is made up of two buildings. The main display of local history is housed in the original log building that was the first Emerson Customs House. The second building is also of the original logs; the first Gaol in town.

Owing to the spring flooding our season was shortened by a couple of weeks which has put our visitors attendance somewhat below previous years and curtailled group activities.

CONSERVATION TRAINING AREA MUSEUM - Hadashville

The Conservation Training Area is a 300 acre tract of land located along the Whitemouth River 60 miles east of Winnipeg. This land was granted to the Manitoba Forestry

Association in 1957 by the provincial government for the purpose of youth training in forest conservation. A renovated railway business car donated by the Canadian Pacific Railway in 1969 serves as a natural history museum. On display are native Manitoba mammals, fish, birds, trees and flowering plants. Each year 10,000 school children visit the Conservation Training Area. The Museum is an important part of their tour. The Museum is also open to the public as part of the summer tour programme in July and August.

The Conservation Area is a non-profit, public service organization entirely supported by voluntary grants and donations. This summer service to the public is made possible by the generous help of the Rotary Club of Winnipeg, and the continued co-operation of the Manitoba Department of Mines, Resources and Environmental Management, with special assistance from Labatt's Manitoba Brewery Limited and the Manitoba Department of Tourism, Recreation and Cultural Affairs.

J.A.V. DAVID MUSEUM - Killarney

The J.A.V. David Museum which features a large collection of paintings, articles on pioneer life, natural history and Indian artifacts proved to be a very popular place for tourists this summer.

In addition to acting as hosts to the visitors to our museum, we are also in the process of establishing an oral history programme. We hope to interview many of the old-timers in the vicinity and put their remembrances on tape.

ARCHIBALD HISTORICAL MUSEUM - La Riviere

The name Archibald is the name of our district, which was taken from the trading post on the old trail one mile north of Manitou. The trading post was called Archibald after its first Lieutenant Governor of Manitoba. As our school was the first school in this immediate district, it also took the name Archibald, also the cemetary which is now called Manitou was originally Archibald cemetary.

When we started our museum we though it would be appropriate to take the historic name.

Mr. W.R. Wallcraft and his sons have been collecting old things for some twenty years, and we now have some 5,000 feet of floor space filled.

One of our most prized possessions is the old log house that Nellie McClung (nee Mooney) lived in for two years when she taught her first school in 1890 and 91. She was 17 years old at that time.

In her book "Clearing in the West", she gives a description of how the house was furnished when she boarded there. The house was built by a Mr. Hasselfield in 1878. We are furnishing the house as she describes it in her book as well as we can.

Nellie McClung's former home situated at the Archibald Historical Museum - LaRiviere

BIRCH RIVER MUSEUM - McMunn

The Birch River Museum is located 70 miles east of Winnipeg and 18 miles west of Falcon Lake at McMunn in the village 1/4 mile south of the Trans Canada Highway. Our museum is situated on the Birch River which heralded its first settlers along its banks by canoe and boat. Our museum is only in its first year but have received many wonderous donations to complement its rich heritage past.

Starting out with a home and store recreation, a medical area (artifact display including an old x-ray machine) has been added. We are extremely interested in the many varied tourists stretching from Europe to the West Indies, Asia to America, who have visited us and were pleased with our museum.

We have added picnic table facilities along the river to augment our present river and museum setting and hope to plant more trees in the future for a more pleasant "museum setting".

RESTON HISTORICAL MUSEUM - Reston

This year the museum at Reston was open on a regular basis. Two local girls were employed to man the museum while it was open to the public. They also helped to improve the surroundings of the building by painting.

New exhibits were added this year and it is now contemplated that the exhibits should be rearranged to exhibit period material more realistically.

The museum received a small grant from the Rural Municipality of Pipestone. Restonites are proud of their museum as it reflects the history of the area.

ST. BONIFACE MUSEUM - Winnipeg

The summer months this year have been quite normal as to attendance, although there was a very noticeable increase in tourist groups. A 50% increase in visiting school groups was the most satisfying happening for the first part of 1974. We hope to receive an equal number of visitors during the latter part of the year.

There may be further restoration of the building during the next season but nothing that should require the temporary closing of the museum or anything that would curtail the normal evolution of exhibits.

ST. GEORGES MUSEUM - St. Georges

This summer, we started cataloguing our collection of artifacts. We also printed information cards in both French and English on a majority of artifacts to assist our visitors if they do not receive a guided tour.

The old St. Georges Ferry now belongs to the St. Georges Historical Society and has been stored beside the museum. In addition to the windmill, the ferry is another fantastic tourist attraction. The ferry, as well as the exterior of the museum both were repainted during the summer.

We were proud to act as host to 225 people participating in the International Society of Limnologists excursion on Sunday, August 25, 1974. We sincerely hope that they enjoyed their visit to our museum.

HISTORICAL MUSEUM OF ST. JAMES-ASSINIBOIA - Winnipeg

The Historical Museum Association of St. James-Assiniboia is pleased to announce that our museum is now the permanent home of a working model of Cuthbert Grant's old grist mill, now being reconstructed on the banks of Sturgeon Creek in front of the Grace Hospital, just yards away from Portage Avenue.

The model was built for the Pioneer Citizens' Committee, a New Horizons group which is co-sponsor with the Rotary Clubs and the City of Winnipeg in this Centennial restoration project.

Also new at the museum is a display on the origins of the Cub and Scout movement in Assiniboia (1915-1940). For those of you who may not know, the first Cub pack in Canada was started in St. James by F.W. Thompson (later Provincial Commissioner). Contributions to this display are invited.

Work on the log house at the museum has progressed slowly over the past few months, but we are striving to restore it to such a state that it will be an educational and attractive addition to both the museum and the community. When the project is completed, it will offer an accurate pictorial record of pioneer life from the period 1850 to 1880.

HILLCREST MUSEUM - Souris

The Hillcrest Museum got off to a good start this summer with children and youth groups predominating. A guide

Company from Bottineau, North Dakota camped overnight in our beautiful park and visited us the next morning. A busload of ladies from the same city came later in the week.

We have made a few changes in our displays this year, the house being furnished as it might have been in 1910. We followed up the suggestion that when a particular area does not stop people it is time to change the display and put in something eye-catching. It works!

We enjoyed having Miss Rosalie Cox with us this summer. She is an On-Job Trainee from the Manitoba Museum of Man and Nature and carried out projects at our museum pertinent to her training. Registration of museum artifacts was her first endeavour. Although it had been done once by ourselves, Rosalie corrected errors and assembled all the registration material in proper files which include gift and loan forms, accession records, and document files. She also had some ideas she carried out to improve our show cases and provide better viewing. She was a very busy girl and what she accomplished here is very beneficial to us as well as being part of her training programme. We wish her every success in her museum career.

We also had a visit from Jane McCracken and Diane Skalenda of the Manitoba Museum of Man and Nature in July, and a few of us spent an afternoon with them discussing oral history. Jane brought along her tape recorder and we learned what to do and what not to do while taping interviews. We have not really got into this aspect of preserving local history, however, after this session we feel very enthusiastic about such a programme.

I suppose many of you have visited our museum. However, if you have not, do so when in this vicinity. If the museum is closed, do not hesitate to call Eva Barclay at 825-21 or Dorothy Partridge at 665. We will be happy to show you around.

THE MENNONITE VILLAGE MUSEUM - Steinbach

During the summer months at the Steinbach Museum we have been very busy as this is the Mennonite Centennial Year in Manitoba. Our attendance has well exceeded last year. During our main event, Pioneer Week, July 29 to August 5, we had an attendance of 12,000 people. We have added to our village plan a Livery Barn, which we have converted into a restaurant and kitchen. This new attraction will allow us to serve Mennonite ethnic food during the summer months next year.

This year the museum received a hand from a local Opportunities for Youth group, which set up a number of displays. A further attraction this year was our authentic "Semlin" sod house which the Mennonites used in their migration to Canada 150 years ago.

The museum also obtained two mules and three oxen. The two oxen are at present being trained and will be driven during the weekends next summer. Our museum is a step nearer completion following a very successful summer.

STRATHCLAIR MUSEUM - Strathclair

The Strathclair Museum Association officially opened its new museum on Saturday, July 16th, 1974 at 3:00 p.m. The town of Strathclair is located 30 miles northwest of Minnedosa on Highway #4.

The museum is housed in a restored C.P.R. Station house, one of two remaining original stations on the Brandenbury subdivision line. The station remained in use until 1971 and was purchased by the museum and moved a short distance to its present site in 1972. During the past year the museum also acquired the former St. George's Anglican Church which will be moved next to the station in the near future. This will add considerably more display area to the approximately 2,700 square feet now in the museum itself. Restoration work for both the station and the church was undertakén by a group funded by an Opportunities for Youth Grant.

The offical opening was well attended by many of the local people and several guests despite afternoon temperatures which soared into the 90's.

Music for the ceremony was provided by the community band and Mr. Kenneth Rapley, Reeve of the R.M. of Strathclair made the opening remarks and introduced several guest speakers. These included Mr. Harpley (Strathclair Museum), Mr. Watson Crossley (representing the A.M.M.), John McFarland (Department of Tourism, Recreation and Cultural Affairs), Mr. McLelland (representing the C.P.R.), Member of Parliament, Craig Stewart, MLA Harry Graham and three of the former station agents from Strathclair once employed in the now converted building. Mrs. Violet Leeson, one of the several volunteer ladies of the museum cut the ribbon to officially open the doors of the display area.

While many people toured the museum, several others both young and old, took a keen interest in an old thrashing machine which had been started up beside the building and was displaying early harvesting techniques.

In the evening a port barbeque was enjoyed by a good crowd at the Community Arena. Entertainment was again provided by the community band as well as a Minstrel Show of Limericks representative of the Strathclair District and a Fashion Show of period costumes.

SWAN VALLEY MUSEUM - Swan River

In March 1974 the former "Pioneer Museum" log building was moved to the Swan Valley Museum site. Much work is required to refurbish this building and the men are volunteering valuable time to clean, hew, chink and plaster the walls. We expect refurbishing to be completed by late fall.

Our museum opened May 14th for the 1974 season. The opening was preceded by "Hobby Happenings" - two day Art and Craft show sponsored by Swan Valley Museum; organized by the Swan Valley Historical Society under the capable leadership of Mrs. Gwen Palmer and her diligent committee. Public response was tremendous, so we plan to make this an annual event.

This summer the Swan River Chamber of Commerce consented to house the Tourist Information at the museum. Combined grants from the Chamber of Commerce and National Museums Policy enabled us to hire an attendant from 10:00 a.m. to 6:00 p.m., with volunteers carrying on from 6:00 p.m. to 9:00 p.m.

The Swan Valley Historical Society (of which the museum is a branch) organized an annual field trip, August 18, 1974 to enrich our historical knowledge of the Valley. A group of about 55 to 60 journeyed North to Shoal River and Pelican Rapids. Points of interest were Rat Marsh, Limestone Hill and Salt Marsh, German Prisoner of War Camp (1944-46), Roman Catholic Mission at Pelican Rapids and Anglican Church at Shoal River.

In late October the Association of Manitoba Museums Seminar will be held at Swan River. We extend a cordial invitation to all and are delighted to be your hosts. We look forward to seeing you at the seminar and, though what we have to offer may not be great, you are assured it will be our best.

TRANSCONA REGIONAL HISTORY MUSEUM - Transcona

Contrary to most small museums, the Transcona Museum finds that the summer months are usually slack. We are a part of an arena complex which is quiet through the summer. To overcome this, we have embarked on a number of schemes to make the towns people more aware of the museum.

In conjunction with our Department's summer Camping Program, the Museum Programmer, Mrs. Patterson, took a selection of Indian artifacts to camp once a week for several weeks. These items were chosen for their beauty and durability, so the children could handle each object without fear of damage. They were told of their use, how they were made, and any interesting stories behind them. Following the presentation, Mrs. Patterson answered questions to the best of her ability. This appears to have been successful, for the camp director wishes to continue this program next year. For the recent Hi Neighbour celebration and in honour of Centennial, we received a request from the Toronto Dominion Bank to set up two display tables plus a photo panel and several large items in their lobby, recalling the early days of Transcona and the C.N.R. Due to response, it was left there until the end of August.

We are planning a "Register and Recreate" weekend for the Parks and Recreation Department, and as part of this, the Transcona Museum will be open for tours and as it is in the middle of the World Series, we will show a film as well as a display on baseball memorabilia. Following that, we have arranged for the Manitoba Telephone System display trailer for two weeks, showing the history of communication in Manitoba. Plans are under way for display cases to be placed in schools for travelling exhibits.

We feel that these projects will make our citizens more conscious of the place a museum holds in the community.

JEWISH HISTORICAL SOCIETY OF WESTERN CANADA - Winnipeg

"Journey Into Our Heritage" a new half hour historical film on the Jews in Western Canada, received its premiere showing in Winnipeg at a meeting of the Jewish Historical Society of West Canada, Thursday evening, June 27th, at the Shaarey Zedek Synagogue. The audience of some 200 people accorded the film an enthusiastic response.

This film, the first ever sponsored by a Jewish Historical Society in Canada, is based primarily on material exhibited in the museum display co-sponsored with the Manitoba Museum of Man and Nature during 1972-73. It presents highlights

of Jewish pioneering in the west from Thunder Bay to Victoria and relates back to the European origins of Canadian Jews.

Harry Gutkin, Museum Chairman of the Historical Society, was production co-ordinator; Abe Arnold, Program Director, did the research and wrote the narration. Cliff Gardner, Winnipeg actor-announcer did the narration and the music was especially recorded by Miriam Breitman and the Rosh Pina Choir. The film was produced for the Jewish Historical Society by Western Films Ltd. under the direction of Gunter Henning. The production was aided by grants from the Manitoba Department of Cultural Affairs and the Winnipeg Foundation.

"Journey Into Our Heritage" will be taken on tour of the western communities this fall as an aid in planning the travelling exhibit which is the next major project of the Jewish Historical Society of Western Canada. It will be available for bookings by organizations through the Jewish Society office at 403 - 322 Donald Street, Winnipeg, Manitoba R3B 2H3 or by telephoning 942-4822.

Harry Gutkin Vice-President and Museum Chairman, and Abe Arnold, Programme Director of the Jewish Historical Society of Western Canada, were honored with a surprise presentation following the premiere showing of "Journey Into Our Heritage".

Sol Kanee, Immediate Past President of the Canadian Jewish Congress, presented Mr. Gutkin and Mr. Arnold with a 19th Century Chanukah Menorah from Eastern Europe, purchased in honor as "the first artifact in the new Heritage collection for the travelling exhibit now being developed" by the Society. Mr. Kanee said they were being honored in recognition of their contributions to the museum and exhibit programme of the Jewish Historical Society. He expressed the hope that the new travelling exhibit "will become the foundation of a permanent Jewish Museum of Western Canada".

Mr. Gutkin and Mr. Arnold will each receive a photo replica of the Menorah with a suitable inscription as a personal memento. A copy of the photo replica will also become the first entry in a new album of honor to be opened by the Historical Society to record similar contributions.

Mr. Kanee explained that the purchase of this Menorah, which is about 100 years old, was made possible from the balance which remained in the original patrons funds established for the 1972-73 museum exhibit. Having served previously as Patrons Chairman, Mr. Kanee announced "the time has now come to revive the Patrons Committee" and

agreed to serve again as Chairman "in view of the new achievements and future plans of the Historical Society".

Mr. Kanee commended Dr. I. Wolch, President, and the other officers of the Society for their accomplishments. He expressed appreciation to all those who had helped to establish the Jewish Historical Society of Western Canada. He pointed out that at the recent Plenary Assembly of Canadian Jewish Congress in Toronto great interest had been shown in archives and historical society programmes.

Mr. Kanee stated that the archives session welcomed the proposals of the western representatives and recognized that the Western Society has made more progress than any other group in the country.

Two resolutions proposed by the western delegation were given unanimous approval by the Plenary Assembly. One called for the establishment of a National Jewish Historical Society based on the existing regional organizations. The other endorsed the museum and exhibit programme of the western group as the foundation for a permanent Jewish Museum of Western Canada, based in Winnipeg and associated with the National Jewish Museum at the Congress Bronfman headquarters in Montreal.

MANITOBA HISTORICAL SOCIETY - Winnipeg

"Dalnavert", former home of Sir Hugh John MacDonald, opened its doors to the public on June 19, 1974. The previous evening saw the building officially rechristened by Lieutenant-Governor Jack McKeag, Mr. Rene Toupin (Minister of Tourism) and Mr. Hugh Gainsford, grandson of Sir Hugh John MacDonald. This was a gala event culminating with a Victorian supper, period entertainment and a tour of the new museum. Approximately 125 guests, attired in period costumes, attended the event celebrating the successful completion of the three-year project in true Victorian style.

The house itself was designed by Charles H. Wheeler, a local architect in 1895. It contained such novelties as electricity, indoor plumbing (three complete bathrooms!), central heating and lavish interiors. After the death of the famous owner in 1929, Dalnavert was sold and became a boarding house. In 1970, threatened with demolition to make way for a modern highrise, the Manitoba Historical Society stepped in and saved the house for posterity. Since that date, the building has been restored inside and out and is presented to the public as a fashionable Winnipeg home of the 1890's.

Guides take visitors through Dalnavert explaining the architectural and social history illustrated by each room. Attendance has been quite good and it is planned to keep the museum open throughout the year.

Dalnavert

UKRAINIAN CULTURAL AND EDUCATIONAL CENTRE - Winnipeg

"Taking Root in a New Land"

This summer, the Museum of the Ukrainian Cultural and Education Centre embarked on a tour of rural Manitoba with a travelling exhibit.

The exhibit, entitled "Taking Root in a New Land", emcompasses 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" begins with Immigration, which, in turn, is followed by subsequent chapters, namely - Clearing the Land; Homesteading; Labour; Homes; Religion; Wedding; and Self-Expression, which includes wood-carving, ceramics, and jewellry.

Some artifacts were on loan from the Manitoba Museum of Man and Nature and some religious items from St. Volodymyr Museum. The photographs were taken from various archives and reproduced and blown up. The story cards were all quotations, also done photographically.

A total of nine display cases and four panels cover 800 square feet of exhibit space. The cases - sheets of plexiglass and masonite, held together by aluminum extrusions were assembled and dismantled each time. It took two staff members from two to three man-hours to set up and slightly less time to take down. The sheets of material and fittings, along with two trunks full of artifacts, were transported in our panel van.

"Taking Root in a New Land" travelled to major fairs and festivals throughout Manitoba during the summer months:

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

The exhibit was well received everywhere. Most rewarding, however, was the odd old-timer who would exclaim, "That's me!" pointing to a passport photo or a group shot beside a church.

Film on Ukrainian Pioneers of Manitoba

On July 31st, 1974 the Ukrainian Cultural and Educational Centre presented the premiere showing of its newly completed film "Reflections of the Past", at the Winnipeg Art Gallery before a capacity audience of representatives from city and provincial ethnic institutions and agencies and the general public. Viewers were briefly welcomed by Prof. Jaroslav Rozumnyj, President of the Board of Directors of the Centre.

The one-half hour, 16 mm. colour film, produced and directed by Canadian film maker Slavko Nowytski, was made in commemoration of Winnipeg's Centennial. Commissioned by the Ukrainina Cultural and Educational Centre in Winnipeg, the film deals with the first Ukrainian pioneer immigration to Manitoba. It was shot in many rural Manitoba communities as well as in Winnipeg.

Some twenty volunteers helped the film maker in various capacities in the production. The Ukrainian Cultural and Educational Centre's facilities were used extensively as the production centre for as long as was practical. Winnipeg professional facilities were also employed. The narration was written by Mr. Jim Stanton creator of the television series "The Canadian West".

Mr. Nowytski is a free lance film makers who has worked on several award-winning films, has spent four years as news-film editor at CBS-TV and presently has his own company, "Filmart Productions" in Toronto. His film "Grain Giants of Canada" featuring grain elevator operations in the Lakehead was shown on CBC and his last film, a short on woodcutting, "Sheep in Wood", won First Prize at the 13th Annual American Film Festival in 1971.

"Reflections of the Past" was motivated by several factors. Firstly, the desire to document the early and difficult beginnings of Ukrainians in this country and their contribution to Canada's development. Secondly, to record the rich Ukrainian-Canadian architectural remnants in Manitoba. Thirdly, to film the few surviving pioneers of those days. The film is impressionistic in approach, attempting to transmit the feeling of the past rather than presenting a chronological history of the first Ukrainian immigration to Canada.

Begun in the summer of 1973, the approximate cost of the film is $25,000. "Reflections of the Past" was partially funded by a $6,000 grant from the Secretary of State, $3,000 from the Taras Shevchenko Foundation and $2,500 from Carpathia Credit Union in Winnipeg. The film will be available for distribution to schools, organizations and private individuals through the Ukrainian Cultural and Educational Centre, 184 Alexander Avenue, Winnipeg, Manitoba.

Following the well received showing, Dr. Rozumnyj accepted, on behalf of the Ukrainian Cultural and Educational Centre, a Winnipeg Centennial T.C.L. Participation Award presented by Mr. George Prost of the Winnipeg Centennial Committee. A reception for invited guests was held in the Penthouse of the Winnipeg Art Gallery.

Bukovyna Exhibit Opening

Introductory remarks in connection with the Bukovyna Exhibit from the collection of Petro Orshinsky were made by Prof. Jaroslav Rozumnyj, President of the Board of Directors of the Ukrainian Cultural and Educational Centre on Friday, September 13th, 1974. Mr. Orshinsky was present at the opening and spoke briefly about the origins of his interest in collecting "Bukovinia" and his present collection. He then officially opened the exhibit. A reception following the opening was held in the Board Room of the Centre.

Coming Events

Fine Art Exhibits in the Gallery:

September 1-September 27	Recent works from Mexico by Bob Achtemichuk
September 29-October 25	Ukrainian Artists Society from Saskatoon
October 27-November 22	Rolland Proulx, painter from Toronto
November 24-December 20	Stefan Czernicki, painter

Museum Exhibit:

September 14-November 30	"Bukovyna" loan exhibit from the collection of P. Orshinsky
October 6-October 20	"Oseredok Retrospective", an exhibit on the 30th anniversary of the Ukrainian Cultural and Educational Centre.

BOOK REVIEW

Karen Johnson

THE COMPLETE BOOK OF FLOWER PRESERVATION by Geneal Condon, 1970, Prentice-Hall, Inc. Publisher, 210 pages, Hardcover.

Have you ever wished that you could preserve and keep a perfect rose or wildflower forever? Mrs. Condon has spent over 18 years trying to do just that. She started with only a love of flowers which wide foreign travel with her diplomat husband encouraged and developed. She wanted to preserve the beautiful flowers she saw and became interested in the art when she came across the following description in an old Victorian cookbook of her mother's: "Fresh flowers buried in sand for two weeks will become permanent and retain their color and form."

Using this quotation as a basis, she has experimented with many kinds of preservation and has managed to preserve and re-create many of the beautiful cultivated and wild flowers of North America. These she uses in such ways as flower arrangements and specimens for public and museum displays. She herself is primarily interested in the artistic aspect but had done realistic specimens for museums, universities and national park displays as well as being an active teacher of the subject.

Her book will save hours of work and experimentation for the beginner as she carefully compares the merits and demerits of each method of preservation. Preserving techniques for sand, borax, silica gel, activated alumina and tertiary butyl alcohol are all covered. She favours and uses primarily the sand method and provides detailed instructions and clear illustrations for making containers; selecting flowers; dyeing; covering; uncovering and cleaning the flower; preparing stems; and ways to preserve foliage. Other chapters deal with preserving herbs and wildflowers and arranging your dried material. She also includes a long list of flower species and their special requirements for preservations.

Mrs. Condon gives exact instructions for the use of all dyes and chemicals and supplies the names of sources for all materials used. As most yellow and orange flowers and all foliage colors fade after a few months, she recommends dyeing them in either the fresh or preserved state. For flowers, liquid dyes or powdered chalk mixtures can be used while for foliage a variety of commercial sprays, oil paint or acrylic paint mixtures are suggested.

Flower preservation is not expensive in terms of the materials required but does require immense amounts of time and patience and a reasonable amount of space. It could be an excellent project for museum volunteers who could eventually become skillful enough to provide a beautifully done collection of, say, native wildflowers always in bloom. The plants will last for decades if protected from wind, damp and handling and most can be carefully cleaned as they become dusty (the book gives clear directions for this). If plants are needed for small dioramas or other exhibits, they can be done by this method and will add greatly to the exhibits' beauty and reality.

Along with her practical advice on flower preservation, Mrs. Condon gives you tidbits of fascinating lore about flowers and their uses and includes a section on the preparation of edible and candied flowers. She mourns the few flowers she has been unable to preserve and suggests several methods which readers might like to experiment with and which she has not had the time to pursue. The book has several color plates showing the remarkable results which she has obtained and a number of excellent black and white teaching pictures. I highly recommend it for the small museum library and for individuals interested in preserving flowers and plants for artistic or practical purposes.

The Complete Book of Flower Preservation is available for $6.50 from the Gift Shop at the Museum of Man and Nature, 190 Rupert Avenue, Winnipeg or by writing to:

Richard Abel and Co. (Canada) Ltd.,
130 Snidercroft Road,
Concord, Ontario
L4K 1C1.