THE GRANDE NEW DAWSON & HIND QUARTERLY EPISTLE

VOL.4 NO.2 SPRING 1975

THE NONSUCH GALLERY

continued...

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THE GRANDE NEW DAWSON AND HIND QUARTERLY

A publication of the Association of Manitoba Museums

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AIMS OF THE ASSOCIATION

Object

The advancement of museum services in Manitoba by:

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

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

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

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

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

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

Invitation to Membership

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

Activities and Projects

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

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

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

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

d) organizing travelling exhibits to tour the Province;

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

Membership Classifications

a) Institutional Members - this is restricted to museums located within the Province of Manitoba.
Annual cost - $10.00

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

As we wind up this issue of the *Dawson and Hind Quarterly* and begin work on the next, I cannot help but feel we are not receiving enough input from the community museums. If you take a good look at this issue, it is most obvious that the majority of the articles are either written by members of the staff of the Manitoba Museum of Man and Nature or are reprinted from other publications. We, of course, appreciate their contributions and hope we continue to receive them. However, the *Quarterly* can only accurately reflect the people it represents (namely the museum community of this province) if we get input from all sectors of this community. If you have neither the time nor the inclination to write an entire article, why not drop us a note for our Museum Memos Column? All material should be sent to The Editor, Dawson and Hind Quarterly, 190 Rupert Avenue, Winnipeg, Manitoba R3B ON2.

CMA Annual Conference

The Canadian Museums Association will be holding its Annual Conference in Winnipeg this spring from May 27th to 29th. Sessions will be held at the University of Winnipeg, Winnipeg Art Gallery and the Museum of Man and Nature. If you have not received a copy of the programme, contact the Museums Advisory Service, 190 Rupert Avenue, Winnipeg.

Canadian Aural/Oral History Association

The Canadian Aural/Oral History Association is launching its first membership drive. Members will receive the Association's publications, be entitled to attend their conferences (the 1975 annual conference will be held in St. John's, Newfoundland in September) and have the right to participate in the management of the Association (a business meeting to ratify a revised constitution and by-laws and elect officers will be held during the 1975 conference). Membership can be obtained by forwarding payment of the $5.00 annual fee to: Dr. John Widdowson, Treasurer, c/o Dept. of Folklore, Memorial University of Newfoundland, St. John's, Newfoundland.

New Appointments

Donald E. Vernon has been appointed Deputy Minister of the Department of Tourism, Recreation and Cultural Affairs.

Mr. Vernon replaces Stan Eagleton who will become senior programme consultant in the Management Committee.

Yorke Edwards, presently a member of the CMA Council and Chairman of the CMA Publications Committee, has been appointed Director of the British Columbia Provincial Museum. He has been acting director since the resignation last fall of Bristol Foster.

Consultative Committee on National Museum Policy

The Consultative Committee that was appointed in late 1974 has now held its second meeting to review applications for assistance under the National Museums Policy. The list of members has now been confirmed as follows:

Chairman: M. André Bachand (Quebec);
Members: Mr. Lawrence Bliss (Alberta); Madame Madeleine Dansereau (Quebec); Ms. Helen Devereux (Ontario); Dr. Philip Fry (Ontario); Ms. Linda Lazarowich (Saskatchewan); Ms. Marigold Lyall (British Columbia); Mr. Gower Markle (Ontario) and Dr. Peter Swann (Quebec).

Society for the Study of Architecture in Canada

The first annual meeting of this new society, incorporated in 1974, will take place at the University of Alberta in Edmonton from June 2nd to June 8th. The theme of the conference is "Ethnic Architecture on the Prairies". Details can be obtained from the Society at Box 2935, Station D, Ottawa, Ontario K1P 5W9.

Banff Centre - Cultural Resources Management Programme

The Canada Council has awarded a $20,000. grant to CRMP. It will be used to provide tuition, accommodations and travel expenses to 100 programme participants during 1975. To obtain further information on the courses available this year at the Banff Centre, write to: Mr. George Moore, Director, Cultural Resources Management Programme, Banff, Alberta TOL OCO.

Local Initiative Programme Grants

A total of eight museums received Local Initiative Grants this winter. They were: Eriksdale Museum, Swan Valley Museum (Swan River), Centennial Museum Village (Beausejour), Antler River Historical Society (Melita), Watson Crossley

Community Museums (Grandview), St. Boniface Museum, Archives Archiepiscopales de Saint Boniface and the Little Black Devils Museum (Winnipeg).

Archaeology Assistance Available

The members of the Association of Manitoba Archaeologists have generously offered to give of their time to act as consultants to community museums in the province should their services be requested. Problems of identification and display of artifacts, reconstruction of pottery, or the ethnographic information of a given locality could be resolved with the help of the Association.

If you are interested in this offer, contact any of the following persons or institutions:

Archaeological Research Centre, 499 Portage Avenue, Winnipeg, Manitoba - telephone 774-4736 or 775-5289

Professor Leigh Syms, Department of Sociology and Anthropology, Brandon University, Brandon, Manitoba 727-5401 (ex. 342)

Mr. Stan Saylor, Lab Supervisor, Department of Anthropology, University of Winnipeg, Winnipeg, Manitoba 786-7811 (ex. 572)

Miss Margaret Hanna, Lab Supervisor, Department of Anthropology, University of Manitoba, Winnipeg, Manitoba 474-9492

A.M.M. Institutional Membership Fee Increased

At a recent meeting of the Council of the Association of Manitoba Museums, it was decided that institutional membership fees will be increased from $5.00 to $10.00 annually effective April 1st, 1975.

The Council regrets that this decision, which was brought about by the increasing costs in sponsoring Training Seminars, is necessary. However, Individual and Associate membership fees will remain a nominal $3.00 per annum.

THE NONSUCH GALLERY

Jim Lewis

I am neither a sailor nor an historian and of all the things I am least qualified to write about (there are a number, I assure you) it's an historic ship. This would be true for any historic ship, except one - the Nonsuch. And it is precisely because I have no background in the ways of the sea or in the discipline of the historian that I am qualified, and further qualified because I happen to be involved with the Manitoba Museum of Man and Nature, recipient last fall of this particular ship, its largest "artifact".

Why does this non-sailing layman, museum fellow think he's got a handle on the Nonsuch? Well, I would judge that the Nonsuch and the Nonsuch Gallery now are in the domain of a lot of people in my position, at least as it applies to the lack of schooling in the ways of the sea and history. Most of the people who visit the stunning new gallery at the Museum will, however, arrive with a kind of beautiful naivete about the ship, 17th century England, the history of the fur trade, the Hudson's Bay Company and the realities of commerce in 1668 as it applies to exploiting the riches of the "New World". They will also have a variety of associations, like I do, with which to relate to the gallery. Their memory may re-run for them a few Hollywood frames of "Mutiny on the Bounty", "Billy Bud" or "Damn the Defiant". School text recollections of the fur trade may flicker faintly, or a recollection of a summer holiday to the east or west coasts of Canada and a glimpse and a taste of the brine may generate empathy for this unusual exhibit. But what of this twentieth-seventeen century ship and its present mooring place? And what of its value to those who visit?

The ship itself, the original and the replica, has been well documented since the replica was launced in 1968. Many articles, brochures and even a book have been written about it. The following very brief account is quoted from a Hudson's Bay Company description which accompanied a "Bay" produced portfolio of historic ships. It succinctly describes the Nonsuch's history, mentioning the replica.

"Commanded by Zachariah Gillam, with Medard Chouart, Sieur des Groseilliers aboard, the ketch Nonsuch left the Thames in early June, 1668, for the New World. She was 37 feet long on the keel, 15 feet beam, 40-50 tons. Her crew comprised about 12 men in peace, 24 in wartime abroad, and she usually carried six small cannon. On board went rations of biscuits and flour, pork and beef, pease and oatmeal, raisins and prunes, sugar and spice, oil and

Photo courtesy: Hudson's Bay Co.

vinegar, eight gallons of lemon juice, and such trading goods as muskets and shot. One of the most interesting items listed as going aboard was that of "wampumpeage". Wampum, the standard currency of the early fur trade adopted from the Indians, consisted of small marine shell beads best obtained from the New England coast and widely used as a medium of exchange. On September 29 the men anchored the ship at the mouth of the present-day Rupert River in James Bay, Quebec. A wooden house called Charles Fort, was built and the men spent the winter living on ship's provision, supplemented by deer and fowl. In the spring of 1669 the Cree Indians came down to trade, and the Nonsuch returned to London with a cargo of prime furs. This successful voyage prompted the granting of the Charter which incorporated the Hudson's Bay Company on 2nd May, 1670. As part of the Company's celebrations in 1970 of its three hundredth anniversary of incorporation, the Nonsuch sails again. An accurate replica of the small vessel has been constructed in the shipyard of Messrs. J. Hinks and Sons of Appledore, Devon. She was launched in August 1968."

The ship of course no longer sails but resides in the Nonsuch Gallery. The gallery of which the ship is the major part, is less well documented. The concept of it was based on a suggestion from the replica's Captain, Adrian Small.

"The ship is seen secured alongside a small stone quay, at Deptford on the River Thames in the spring of 1668. It is low tide and the ship rests on a hard, sandy, gravel bed so that her underwater hull is visible. The sails are loosed to dry and may be in disarray. The cannons and stores are arranged on the quay ready for loading. The shallop is alongside and the ship's gig is on the quay being repaired. The quay is fronted by a warehouse and workshops inside which are a rigging shop, a rope walk, block makers, coopers, sail lofts with sails being made, shipwrights constructing a small boat, a ship's chandler and office. Prince Rupert and King Charles would be visiting Captain Gillam to inspect progress. Mast makers would be shaping up the spare top mast on the quay. Ropes, blocks, wood shavings, etc. would be very much in evidence. Two shipwrights could be caulking the hull near the rudder."

This concept was enthusiastically endorsed by the Building Committee which, along with the museum staff was especially anxious that the gallery be more than a ship displayed in isolation, that it be environmental and interpretive in nature. This has been accomplished with the help of a large number of people who contributed ideas, expertise and sheer physical help. There are some people who are representative of the efforts of many. Art Walter,

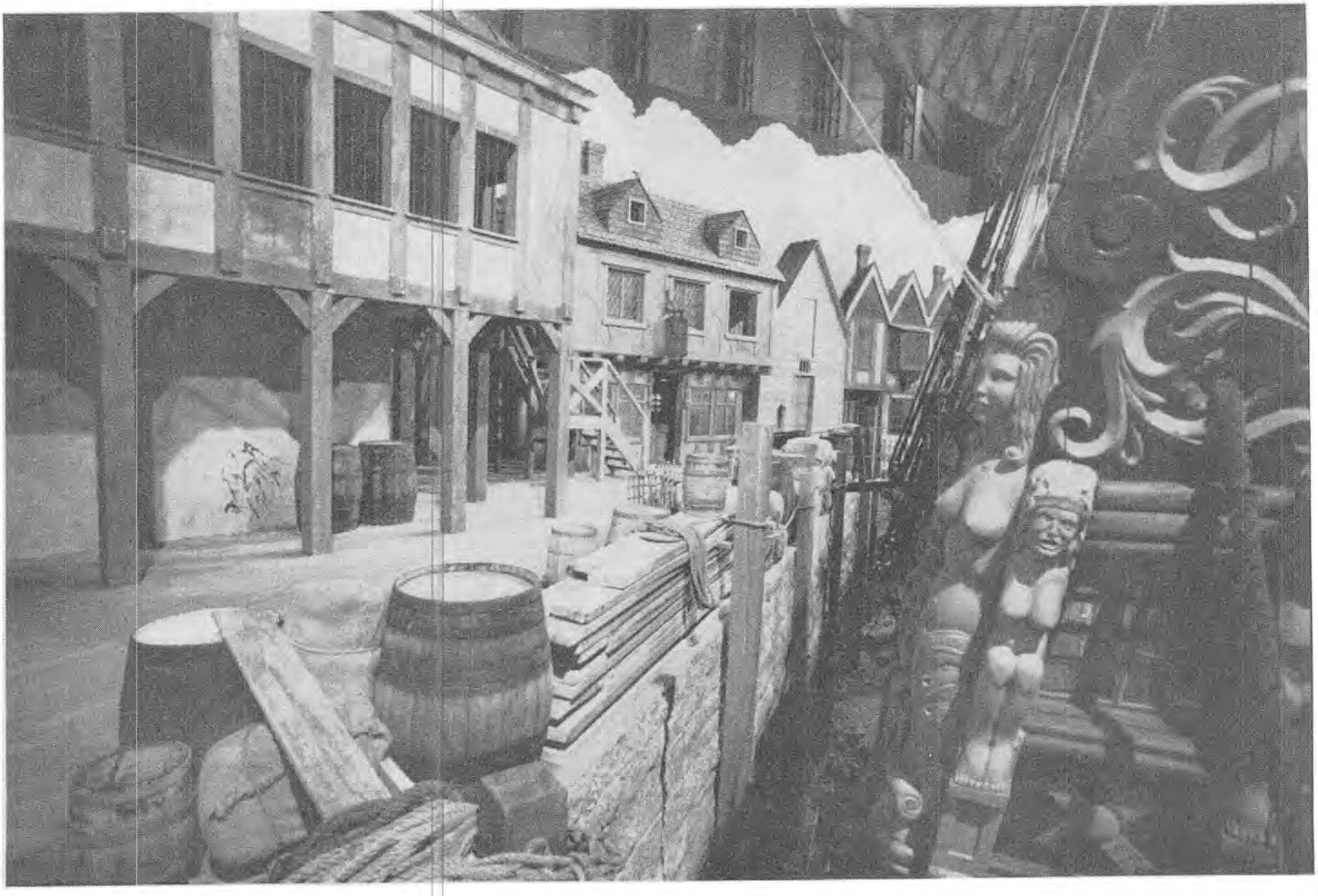
former Exhibits Co-ordinator for the museum, designed the gallery. The actual carrying out of the design and the addition of the details which brought it to life were executed by Larry Jamieson, present Exhibits Co-ordinator of the museum. The physical construction of the buildings, involving the elaborate stonework and carpentry, was supervised by the museum's Contract Supervisor Harry Gyselman and the historical accuracy of the gallery was the responsibility of the museum's historian Rob Gillespie. A major contribution to the overall effect of the gallery was the attention given to the final re-fitting of the Nonsuch herself. The job, under the supervision of Captain Adrian Small, was masterfully done. Captain Small and others from the original crew of the replica, with local Winnipeggers helping, performed their last major stint on the Nonsuch restoring her to the past glory of her days under sail. They stepped her masts, hung the yards, installed the bowsprit , restored her decks and scraped her hull, ran the miles of rope through hand-carved blocks, mended her sails and turned a rejected hull into a ship once again.

The result is just what Adrian Small had envisioned with some minor variations. Now, rather than being on the quay as in Captain Small's description, the ship's gig rests on the river bottom. And, as yet, the mast makers, shipwrights, King Charles and Captain Gillam are left to the imagination. There are plans, however to ensure that the wood carving and rope work which was so much a part of a waterfront scene will be in evidence in the near future. Adrian Small's scenario has actually been embellished upon in some areas to include details like seagulls on the quay-side buildings and in the ship's rigging complete with their white calling cards which streak the roofs and ropes.

What is an exhibit like this going to do for all these people that, for obscure reasons, have been attracted to Main Street and Rupert Avenue in Winnipeg, paid their two bits and wound their way through the museum's other exhibits to the Nonsuch Gallery?

Does anything happen to them as they leave the world of friendly, sunny Manitoba and submerge themselves for perhaps half an hour in the 17th century waterfront world of the Nonsuch Gallery? As they walk along the rough quay on the River Thames in the early morning, what do they experience? As they drift into "Ye Boar's Head" tavern, or scrounge through the warehouse and pick over the bales and barrels and ropes, and inhale the vapours of Swedish tar, how do they feel? What images are conjured up as they make their way across the gang plank, step down from the gunwales and squirm down the too-steep ladder into the crampled hold of the ketch Nonsuch? Does the ship's

Larry Jamieson, Co-ordinator of Exhibitions checking the plans during the construction of "The Nonsuch Gallery"



Reconstruction of the 17th Century quayside

A stove and a smoke hood that constitutes the galley in the Nonsuch's hold

galley and the six coffin-like bunks bring home the reality of a four month voyage to God-knows-where with only eleven or twelve others? Do things of significance happen when ordinary man-on-the-street people visit the Nonsuch Gallery, or is it the "Wonderful World of Disney" right here in Manitoba - lots of fun and little content? Is a corporate public relations project (the Hudson's Bay Company used the Nonsuch to promote and celebrate its 300th anniversary in 1967) still just a crowd grabber and nothing else? There is little doubt that the Nonsuch has the qualities to attract people and that it will enhance for some time a growing interest in Manitoba's provincial museum.

I suspect that the Nonsuch Gallery does do things to people - unmeasureable things important to the understanding of the here and now as related to an understanding of the history of western Canada, the fur trade and our historical connection with Europe. The gallery and the ship does this by reducing history to a personal level and a personal experience. And the content of the gallery is not a parade of facts and figures about England, the Company of Adventurers trading into Hudson's Bay, and the like. The real content of the gallery is its mood and this is carried away every day, hoarded in the minds and emotions of the people who visit the gallery. They may not know the mizzenmast from the bowsprit or King Charles II from Zachariah Gillam but they have been afforded the chance to have feeling for their history and to enhance their capacity to wonder about it.

NONSUCH - THE EUROPEAN BACKGROUND Rob Gillespie

On September 29, 1668, a small ketch flying English colors dropped anchor at the mouth of the Rupert River on James Bay. However insignificant the Nonsuch, for that was her name, might have appeared when compared with the vastness of the northern sea and wilderness, her impact cannot be underestimated. The journey would result in two hundred years of commercial domination in northern Canada. It was an exploratory voyage, financed by a group of aristocratic English businessmen, who wished to confirm whether there were profits to be made from the "frozen wastes" of North America. The voyage was a success and with the blessing of Charles II, and under the guidance of his cousin Prince Rupert, the Hudson's Bay Company was established.

The pattern was an economic one that was typical of 17th century Europe. An age when increased commercial wealth and the breakdown of medieval values created a prelude to the capitalistic world of the ninteenth century. The unity of the middle ages, held together by the primacy of the Roman Catholic Church was crumbling by the thirteenth century, At that time, a high degree of economic prosperity forecast doom for the world of "a just price and a fair wage", of the guilds and trade towns, and the feudal way of life in general. Its eventual disintegration was prolonged in the 14th century by a series of famines, plagues and wars on an exceptionally large scale which devastated the population enormously and seriously hampered trade. Nevertheless family names synonymous with wealth such as Coeur, de Medici and Fuggers are evidence that commercial endeavours were expanding despite these setbacks.

By 1500 it was evident that new developments were effecting European life. Wealth and luxury were coming from the East in large amounts. Silks, spices, and raw material created fortunes which were used to foster the growth of an emerging middle class. A class much more interested in economic security, than in squabbles over feudal honour. When these desires and wealth were linked with growing feelings of nationalism, more sophisticated weaponry, large mercenary armies and the driving ambitions of aspiring monarchs, the Europe of Louis XIV and the divine right of kings could be seen to be taking shape.

Trade at one time had been monopolized by the merchant cities of the Mediterranean and their contacts with the caravan routes to the Orient. However, with the rise of the Ottoman Turk, their capture of Constantinople in 1453, and the subsequent pressure restricting commerce from the

east, the fortunes of Venice, Genoa, and the like, waned. Their places were quickly occupied by the countries on the Atlantic seaboard.

The Portuguese and the Spanish were the first to seize such an opportunity, possibly because they had achieved unity at an earlier date than the more northerly countries. Taking advantage of new developments in seafaring such as: improvements in ship design, adoption of the lateen sail to square rigged vessels, the ability to calculate latitude and determine position, improved maps and charts, and new more powerful armourment. They also pioneered new sea routes to the East Indies around the Cape of Good Hope and established colonies in the New World. These discoveries brought vast amounts of gold and silver to the rapidly growing economy of Europe.

Unfortunately for the Spanish, most of this wealth was exhausted by Philip II in his attempts to suppress the Protestant Reformation in the Netherlands and England. Equally large amounts were spent at later dates trying to present French expansion in the Pyrenees. The Reformation further restrained the finances of the Holy Roman Empire and Scandinavia during the Thirty Years War (1618-48). As a result, by the 17th century Holland and France had emerged as the major powers to be joined by England by the middle of the century.

The economic outlook of the rulers of these countries and their advisers was one of power, unification and protection, which has come to be known as mercantilism. In order to attain power, they needed wealth to finance their armies, navies, and trading fleets. The form of wealth most highly prized at the time was precious metal, resulting in most monarchs becoming champion hoarders. However, for a nation's economy to remain healthy it was felt a great deal of control was necessary. For this reason a large number of government regulations, tariffs, controls, and restrictions were imposed on a country's commerce. It was felt that only in this manner could the most desirous position of creating "a favourable balance of trade" be achieved. This term, so important to 17th century economics, meant simply that a country should be exporting more of their own goods, on their own ships, to other countries than they were importing. In this manner the wealth of a rival nation could be drained away; but it was imperative that exporting should not deplete the resouces to the point when importing might become necessary. From approximately 1600 to 1800 international rivalry for the wealth of the East and North America existed on this level. During this period the major powers of Europe were involved almost continually in a series of wars for

trading supremacy around the globe and the balance of power in Europe.

By far the most successful maritime traders of the 17th century were the United Provinces of Holland. The Dutch had been forced to take to the sea early in their history. Much of their land had been reclaimed from the North Sea and yet by the 16th century it could support only one eighth of the population. The importance of the sea was obvious. The fish supplied them with food and a commodity for trade, and their knowledge of sailing and shipbuilding laid the foundation for their future fleets. Manufacturing and industry increased and sound business practises developed the country's trading centres. These were further stimulated by large numbers of skilled French Huguenot refugees who fleeing from the regime of Louis XIV, settled in the Dutch Republic. When this advantageous postion on the North Sea was combined with a readily available fleet, hard working traders using newer and more efficient business techniques, and the wealth from new discoveries providing an incentive, it is not surprising that the Dutch were successful. In 1660 they dominated the carrying trade of Europe. Nearly all the grain, timber, and naval supplies of the Baltic were transported in Dutch holds. The bulk of Spanish trade with her colonies and the French wine and coastal trade were handled as well by these enterprising shippers. Even a great deal of English goods were carried by the Dutch in a period when England was attempting to become master of the Channel and western Altantic. As a result of their endeavours, these Dutch burghers established a flourishing trading empire from the Spice Islands of the east, to Africa, and North, Central and South America. The empire was a commercial one in all respects and colonization was the furthest thing from their minds. The object was to set up chartered trading companies in various countries, under the protection of the local rulers and to exploit the region as fully as possible. In return the area would receive European trade goods. The Dutch were remarkably successful; so much so that by mid-century she had earned the envy of both the French and the English, which resulted first in imitation, and eventually armed conflict.

Whereas the Dutch had long been dependant on the sea, the English did not have a long history as a maritime race. In the middle ages they were a land power as the possession of the Plantagenets illustrates. There was, of course, the lucrative wool trade with Flanders and the coastal fisheries but primarily England was an agricultural nation. Until the reign of Henry VIII the only navy to speak of was armed merchant vessels hired by the monarch to transport the army to the area of conflict. During Henry's rule, and particularily under the control of Elizabeth, things

began to change.

The threat of Spanish invasion under Philip II, and the obvious need for a trading fleet to exploit the new trade routes with a navy to offer protection, stimulated ship-building. The whole concept of naval warfare was changing. In the medieval period ships filled with soldiers, with fighting platforms attached, would grapple and fight essentially a land engagement. However, by the 16th century, heavy artillery had been placed aboard English ships and the idea of laying away from another vessel and destroying it with gunfire had developed. Growing as well was the idea that a trading nation might be crippled almost as effectively through the destruction of its fleet as by invasion. These developments, combined with a natural desire for a share of the New World's wealth, all contributed to England's growth as a maritime power.

Early in Elizabeth's reign, the Navigation Act was passed to restrict coastal trade to English bottoms. A third fish eating day was added to the week to further stimulate the fishing and shipbuilding trade. The compulsory growing of flax and hemp was introduced to increase supplies of canvas and rope. Of equal importance was the fact that the aristocracy were encouraged to enter into trade and pirateering to increase their wealth - something their French counterparts refused to do. At the time of Elizabeth's death, English ships and pirateers were feared the length and breadth of the Spanish Main.

All this was undone in the ensuing forty years as a result of the Stuart-Parliamentary power struggle. To build ships is expensive and by Charles I's time the Parliament would give the king little money for such purposes. This whole question erupted into the English Civil War. Under Cromwell things took a turn for the better. In the first place the navy had declared for Parliament during the war and thus merited some reward, and secondly, Cromwell was an anxious as any aristocrat to expand English commercial influence. It was during this period that Jamaica was added to England's overseas possessions.

As well as by conquest, expansion was stimulated by the establishment of merchant trading companies, similiar to the Dutch, which through petition and monetary assistance to the king hoped to obtain trading monopolies in various areas of the world. There had been such trading companies in the middle ages notably the Merchant Adventures, but these were more for mutual protection than profit. It was with development of the joint stock company, modeled after the Dutch, that men with capital to invest, began to establish these profitable overseas ventures. The Muscovy Company, the Levant Company, the East India Company,

The Guinea Company, the Greenland Company and the Royal African Company were all set up to exploit new found regions for profit. Besides those already mentioned there were numerous others trying to break this monopoly system and win a share of the riches for themselves. To the Stuarts, these companies were a Godsend. With the continual disputes between Parliament and the king for the right to tax and collect monies, the idea of groups of merchants paying large sums of money for royal assent to company charters for trading priviledges was delightful. It was a way to stimulate the economy at Parliament's expense and at the same time reinforce the Stuart's claim to divine right rule.

With the rise of three great nations desiring trading wealth, conflict was inevitable. When Spain had been powerful and France was plagued with internal strife, the English, Dutch and French had combined to combat Spanish influence in northern Europe. By the 1650's with Spain's decline, the spirit of cooperation was no longer necessary. There was some Anglo-French rivalry in North America but as it became more evident that France's ambition lay within Europe, the real hostility began with the Dutch. Competition between the English and the Dutch became so sharp that war broke out in 1652 heartily condoned by the French who were hungerily observing the Spanish Netherlands. With the restoration of Charles II the situation became more intense. Charles had no love for the Dutch due to their less than hospitable treatment of him during his years of exile there. In addition, they opposed the dynastic plans of the House of Orange, Charles' relatives, whom he felt were the rightful rulers of Holland. Furthermore, as Parliament became disenchanted with the courts extravagance, Charles turned to Louis XIV for monetary aid. Louis was willing to continue the funding as long as the Dutch were kept occupied. Two more Anglo-Dutch wars were fought (1664-1667) and (1672-1678), before the English, both aristocrat and commoner alike, realized that Louis posed more of a threat than the Dutch, whose resources had been drained as a result of the conflict. After peace was negotiated, relations between the two nations improved. As it became evident that Louis was determined to dominate Europe, an alliance developed which remained intact until the French defeat and the Treaty of Utrecht 1713. Unfortunately it was too late. Holland would not rise again to such a level of commercial dominance. The position of the Dutch had been taken by the English, who would continue to battle the French for another hundred years. The contest would span the globe; on land and sea, from India to North America, until finally in the 19th century Britain would emerge as the greatest nation in terms of naval power and commercial wealth

in the world.

The voyage of the Nonsuch, the establishment of the Hudson Bay Company, and the subsequent Anglo French hostilities in the Bay are but a part of this contest; this tremendous European drive for commercial hegemony throughout the world. Developing from primarily an agricultural continent with an emphasis of self-sufficency Europe developed a technological and commercial supremacy which would dominate the world for three hundred years.

ORAL HISTORY CONFERENCE

Jane McCracken

Last October, a two-day oral history conference was held at Simon Fraser University in Burnaby, B.C. The conference was sponsored by the Aural History department of the B.C. Archives, the Public Archives of Canada and the oral history committee of the Canadian Historical Association. Their co-operative efforts were greatly appreciated by the 170 delegates who came from all over Canada and the Pacific Northwest region of the United States. Cars were laid on to transport the delegates the eight miles from the lovely Sheraton Villa Inn where we stayed to the university. Simon Fraser is beautifully located on the top of Burnaby Mountain; however, what should have been a breathtaking view of Vancouver spread below was almost completely obliterated by the smog and smoke of the downtown area. Nevertheless, up on the mountain, we were above such earthly problems, and it took a great deal of will power not to "skip out" of the lectures to soak up the sunny 85° F. temperatures!

The conference program itself consisted of an all-British Columbia session Friday morning, and several Canadian sessions for the remaining day and a half. Each session demonstrated the diverse use to which aural/oral history can be put. During the B.C. session, we heard panel discussions on the use of aural/oral history in primary and secondary education, the activities of the B.C. Aural History department and its future, and the innovative World Soundscape Project. Since one of the greatest captive audiences the Manitoba museums can have for oral history collections are school classes, I decided to forgo the tour of the university grounds to attend the panel on the role of oral history in the primary and secondary schools. It was interesting to see that the B.C. Teachers' Association works very closely with the B.C. Aural History department, the tapes, or segments of tapes, are supplied to the Teachers' Association in the form of educational kits or packages. These kits also include photos, newspaper articles, etc. Aural History plans on extending this service in the next couple of years.

The author, James Gray, making a point about interviewing techniques

Simon Fraser's World Soundscape Project is sponsored by the university's Department of Communication Studies. This project illustrated the most unorthodox interpretation of "aural" history. The sounds of Vancouver were recorded on a long-playing record and played to the audience, interspersed with short "oral" presentations or explanatory notes. We heard two very interesting recordings; the first took us on an imaginary flight of a seagull gliding in from the ocean, with the sounds of the waves crashing on the shore and tugboats in the distance, to the confusion of noises of Vancouver's downtown area. Finally, the gull escapes back to the ocean and the recording ends with the peaceful sounds of wind and of lapping waves along the shoreline. The second recording was at night south of the city along a marshy section of highway. The sounds of frogs and crickets was almost deafening, but as the disturbance of the noise of an oncoming vehicle approaches the area, the croakings and chirpings fade away to end completely as the car roars past the marsh. With the sound of the car dying in the distance, the marsh again slowly comes alive.

The panel on the use of oral history in professional research

The format of the conference sessions Friday afternoon and Saturday varied between panel discussions and workshops. A panel on the use of oral history in professional research and teaching sparked a lively discussion among the panelists and the audience. One panelist insisted that pioneer oral history tapes were worthless since the interviewee related events as he wished to remember them and, therefore, the real "truth" was lost. Many of the other delegates, however, objected strongly, feeling that pioneer tapes had a worth that could not be measured by "truths" because they give a slant and flavour to the times that would be otherwise impossible to capture.

The workshops covered such various aspects as interviewing techniques, archival techniques, video-taping in relation to aural/oral history, etc. Unfortunately, the workshops were all held concurrently so it was a game of picking and choosing. The session on interviewing techniques, which I went to, was probably the best attended workshop; a great number of people are interested in getting back to basics of aural/oral history, how to interview, to transcribe or outline properly and the legal problems of consent forms. There was quite an argument about the purpose of the interview itself. Does one interview for the future listener or is the interview conducted to extract vital pieces of information which you, the interviewer, require? Who is the most important person--the interviewer, or the person being interviewed? Each person at that workshop had his own opinions on that topic!

One panel on projects across Canada with delegates from Saskatchewan, British Columbia, Ontario, Cape Breton Island and Manitoba

The most informative session came at the end of the conference. This session concerned aural/oral history projects taking place across Canada. The audience heard what we at the Manitoba Museum of Man and Nature are doing, or at least attempting; how the New Brunswick Museum is coping with the problem or organizing its oral history program; where French Canada fits into the general picture of this type of activity, and the extension activities of the Aural History department in British Columbia. Here, we could talk with others about organizing a program, financial difficulties, provincial programs, transcription methods, subject matter covered in the tapes, etc.

The conference, in itself, was most interesting and well worth the time and expense. Everyone learnt a great deal from others who attended, and all left the conference inspired to carry out worthwhile projects. Nevertheless, I feel strongly that the most positive result of the conference was the formation of the Canadian Aural/Oral History Association.

The discussions at the various sessions had raised such catholic problems and questions that the general feeling among the delegates was that these interests we shared should not be allowed to disappear at the close of the conference. Therefore, during the afternoon of the last day the delegates as a whole felt that an Association ought to be formed to act as a vehicle to promote aural/oral history across the country. Therefore, the Canadian Aural/Oral History Association was formed with an elected executive to advertise the Association and to inform its membership of aural/oral history activities across Canada.

There are five of us on the executive--Leo La Clare - President (Public Archives of Canada), Janet Cauther - Vice-President (Aural History of B.C.), John Widdowson - Treasurer (Memorial University in Newfoundland), Denis Ganon - French Secretary (Public Archives in Ottawa), and yours truly, Jane McCracken - the English Secretary. We have tackled such problems as a constitution, by-laws, regional workshops, a news bulletin, and next year's annual meeting. If anyone wishes more information on the Association, the Bulletin or membership, please contact Leo LaClare, 395 Wellington Street, Ottawa, Ontario.

With the formation of the Association, we now have at last a body to act in the interests of aural/oral history in Canada.

GENEALOGY: HOW TO GROW A FAMILY TREE

Editor's Note: This article originally appeared in the Department of Tourism, Recreation and Cultural Affairs' publication of "Signposts", Vol. 2, No. 12, and is reprinted with the kind permission of the Editor.

There was a time not long ago when you could attend a country auction sale and pick up things like brass beds or grandfather clocks for a song.

But it's different today. There's an almost unreal demand for antiques and relics. Dog-eared documents once left to mould in attics are carefully flattened and framed. Old furniture once destined for the junkyard is snapped up, refurbished and placed in modern homes.

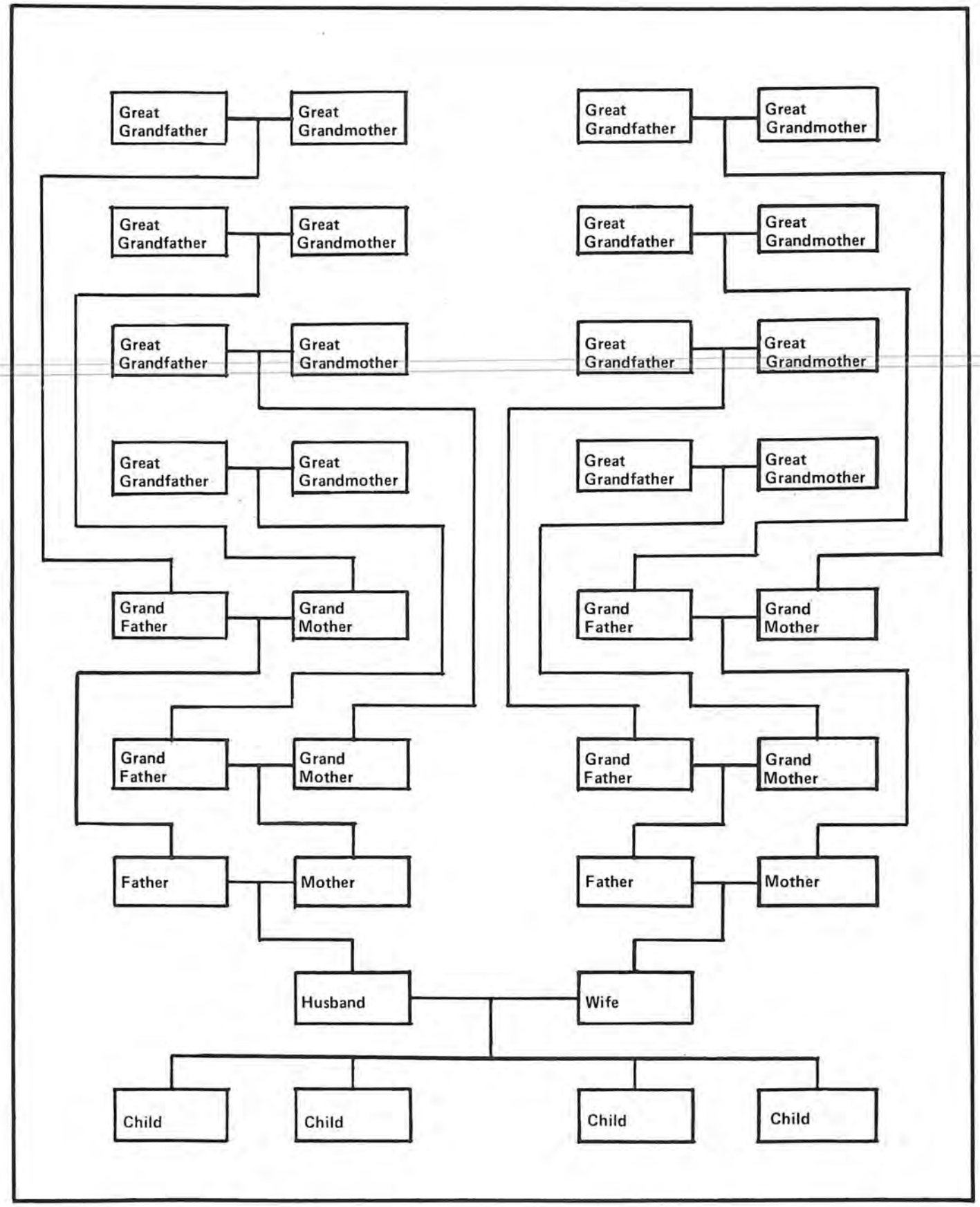
Along with this current craze for historical memorabilia has come a parallel growth in the popularity of the family tree. Profession for some, hobby for others, genealogy has become a household word where once it could hardly be spelled. A pastime enjoyed by many people, the collection of documented historical family material has become a leisure time activity at every level of the social structure. With the slow disappearance of snobbery, the hobby has come down to earth. It's as much fun now to find a black sheep in your family as it was to find a trace of royalty at one time.

Genealogy is a fascinating hobby which lures enthusiasts into periods of history previously unknown to them except as vague recollections from school days. For serious buffs it becomes a fetish, always in the backs of their minds, making them ever alert to new discoveries.

The trick is how to start.

Libraries, museums, archives, newspapers and historical societies are very helpful, all dedicated to preservation of the past from the present back. But there is nothing these organizations can do until you bring them something to work with. The information they make available to you is useful only after you have done a lot of preparatory homework. Once that is done though, you begin discovering with their help the delights of adding meat and spice to the bones of your family tree.

The Provincial Archives and Legislative Library can be of help, particularly if your family has lived in Manitoba for at least one generation before you. And there are numerous government agencies which offer help in searching for information and producing for you documented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certificates of the important dates in your family history.

There are three steps to follow in the building of a family tree. The first is compilation of names of people, their birthdates and death dates. This begins with your own family. You get the information from your relatives.

The second involves the gathering of official documents.

The third is the most rewarding and takes you back as far as you allow. It involves thorough research.

When you start, you must remember that the Provincial Archives can be of help later after you have gone through the first steps, particularly if your ancestors were born in Manitoba. The years for which authoritative documentation is available are before 1884, particularly 1820 to 1870, the years of fur trade and Red River settlers.

The first thing to do is find out where you come from. Find someone in your family, usually the oldest living relative who has not lost his or her memory, and get all the information you can. Quite often you come across an old family Bible with birth, marriage and death dates recorded inside, accompanied by the places where these events occurred. The Lord Selkirk Association of Manitoba can offer advice if your ancestors were among the Selkirk Settlers.

After you visit, sort the information and organize it into a preliminary chart. You'll automatically find holes to be filled in, but additional information can be obtained from other relatives.

Once the skeleton chart is put together, the next step is to collect substantiating documents. These can be obtained at one of several places. Birth (or baptism), marriage and death certificates are available at Manitoba Vital Statistics, 104 Norquay Building, 401 York Avenue, Winnipeg, Manitoba R3C OP8. Records date back to 1872. You need at least the name of the person and the date and place of the event, also the father's name and the mother's maiden name if possible. Each certificate costs $2.00.

If there was a divorce in your family, the details of it can be searched at the Prothonotary's Office, 205 Law Courts Building, Broadway and Kennedy, Winnipeg, Manitoba R3C OV8. You look up the divorce by name in a book at the front counter, find the "pocket" number, then do your research in the office because the files cannot be taken away.

You go to the same place for information about court cases, should any member of your family have been involved in litigation of any sort. Names of persons involved are indexed in alphabetical order. Once again, when you find the number, the file is brought out to be researched there. Only the full correct names of people involved are required and there is no charge.

A third and vitally important source in the Law Courts Building (Room 140) is the Surrogate Court where wills of deceased persons can be searched for 50 cents each. All you need is the correct name of the person and the date (or at least the approximate date) of death. Wills reveal information about the economic status of your ancestor and, should you still need them, the names of other members of the family. They also give clues to personal possessions or documents you didn't know about which may have been left to certain members of the family who may still be alive and may still have these items in their home libraries.

Another good source is the Land Titles Office, Land Titles Building, Broadway and Memorial, Winnipeg, Manitoba R3C OV7. If you're looking up a town or city property, you need the lot, block and plan numbers. If you're looking up a farm, you need the section, township, range and quarter. Each title search costs 50 cents. There are also Land Titles offices in Boissevain, Brandon, Dauphin, Morden, Neepawa, and Portage la Prairie. The title to each lot or farm shows all owners since homesteading days and all mortgage or caveats ever registered against it. A search of this kind reveals socio-economic information in that it shows how long someone lived in one place and how soon a mortgage was paid off.

If the documents you need must come from other provinces, a good brochure is "Tracing Your Ancestors in Canada" available at Information Canada, 393 Portage Avenue, Winnipeg, Manitoba R3B 2C6. It costs 25 cents. The booklet lists the counterparts of Manitoba's offices across Canada as well as a bibliography of genealogical publications.

Now you have come to the final step, and this is when you find yourself going back to the Provincial Archives or the Legislative Library. (It's a good idea to go when the Legislative Assembly is not in session since their first obligation during that time, particularly the library, is to MLA requests for information.) In the Archives you will be directed to parish registers (mostly Anglican), unpublished manuscripts, school attendance registers, directories listing the names of residents throughout Manitoba, graduation lists, census records, memoirs of

prominent persons in which your ancestor may be mentioned, and local histories written by Manitoba authors. There are also some prepared genealogies which may tie in with yours.

The library has a genealogical file, also a voluminous collection containing virtually every periodical published in Manitoba since 1859. Obituaries from weekly newspapers often contain lengthy descriptions of the lives of the deceased.

By this stage of your research you come across a lot of information putting your ancestor into proper historical light. You discover the social conditions of the community in which he or she lived, the methods of doing things like building houses or cultivating land. There's just no end to what you dig up.

Another source of information is the Canada Immigration Centre, 300-175 Carlton Street, Winnipeg, Manitoba R3C 3H9. If during your search you should have come across the name of the ship your ancestors rode to Canada, personnel at the centre will write to the Public Archives of Canada in Ottawa for a passenger list which, if you're lucky, will contain the name you're looking for. Photos of various ships which brought immigrants, particularly from Europe, are also available in Ottawa.

Many other documents help make your file of information about each person on your family tree grow. Letters, identifiable photographs from your grandmother's attic, diaries, journals, account books, newspaper clippings, or even needlework all help increase your association with your roots. Family legends, although they must be taken with a grain of salt, sometimes prove themselves true as a result of your research.

In setting up your family tree, list the names of the father and mother and their children on one page, then make a separate page for each married child. As you gather more and more documents, insert them immediately behind the right family page, and you'll soon have a valuable book.

There comes a decision in every genealogist's search whether to carry on, but if you've gone this far you won't want to quit. You'll find yourself an increasingly accurate reporter, a snoop, a diplomat amongst your relatives, and thorough historian. This is your challenge when you begin probing your past.

BACKGROUND MATERIAL TO THE BILL TO CONTROL THE IMPORT/ EXPORT OF CANADIAN AND FOREIGN CULTURAL PROPERTY

Editor's Note: The following material is reprinted from the December issue of the Canadian Museums Association's "Museogramme". We would be interested in obtaining your opinions on this proposed legislation.

Canadian Cultural Property Control List to be Drawn Up

The Bill sets out the conditions for the creation of a Canadian Cultural Property Control List. The act **establishes** the minimum age and value limits upon which this Control List may be based in the various categories of objects listed: archaeological and prehistoric material, ethnography, Canadian decorative art made prior to 1874, archival material and designs. These categories, although not exceptions to the general rule that an object to be subject to control must be no less than 50 years old and made by a person no longer living, may have a fair market value in Canada of no less than $3,000.00, the minimum value for all other objects to be subject to control. In addition, the Act established a 35 year rule which exempts from control objects that have been imported into Canada within the last 35 years.

How Illegal Import of Cultural Property Will Be Controlled

The Bill sets out a procedure whereby the Government of a reciprocating foreign state may apply to the Secretary of State for the recovery and return of cultural property that has been illegally exported to Canada from that state and empowers the Attorney General of Canada to institute the legal proceedings in the Canadian courts necessary to accomplish this.

The Bill outlines the conditions and procedures regarding the return of objects which have been illegally imported into Canada to a foreign state signatory with Canada to a multi-lateral or bilateral cultural property agreement. "The interest of Canadian bona fide purchasers for value are protected and Canadian courts will decide what compensation is to be paid such a purchaser by the reciprocating state when an object is to be returned to that state", the Minister explained.

How the Export System Will Work

A resident of Canada who wishes to export an object which he believes is on the Control List, and thus subject to control, is required to apply for an export permit. The

Bill outlines the duties of the local permit officers from the Customs and the local expert examiners designated for the purposes of the Act by the Secretary of State from among the community of Canadian museums and other custodial institutions. The duties of the permit officers are purely administrative when an application for an export permit is received. He ensures that the object as described on the application form is in fact on the Control List. If it is not, and therefore not subject to control, he issues an export permit. If it is on the Control List, or he has any doubt, he refers the matter to an expert examiner. The expert examiner, after verifying that the object in question is on the Control List, must then make a qualitative decision as to whether to advise the permit officer to issue a permit or to recommend that the application be refused. In doing so, he is guided by criteria set out in the Act which define the high degree of importance of the objects for which the control system has been designed to catch. If the expert adviser, as a result of applying the test, advises the permit officer not to issue an export permit, the permit officer informs the applicant who then has the choice of keeping this object in Canada or appealing the decision within thirty days to an independent body called the Canadian Cultural Property Export Review Board.

Canadian Cultural Property Export Review Board to be Established

The Review Board will consist of seven members, including a chairman, and will be representative of the museum community and the collector/dealer fraternity.

The Review Board's duties are three-fold. The first is to review applications for export permits. On receiving an appeal from an applicant for an export permit, it confirms that the object is included on the Control List and then decides whether or not to confirm the advice of the local expert examiner, If it does not agree with the expert examiner, the Review Board instructs the permit officer to issue an export permit. If it agrees with the advice of the expert examiner, it may then establish a delay period of up to six months during which Canadian institutions and public authorities will have the opportunity to meet the fair market price for the object concerned. If after the delay period has expired a firm cash offer is not obtained from a Canadian institution or public authority, the Review must instruct the permit officer to issue an export permit.

The second responsibility of the Review Board arises in the case where an applicant for an export permit and an

interested Canadian institution cannot agree on a fair cash offer for the object for which the Review Board has created a delay period. In this case the Review Board, calling upon the advice of evaluation experts, may determine the amount of a fair cash offer. If the institution in question accepts this evaluation, and offers to purchase the objects, but the applicant does not accept the evaluation, an export permit will not be granted. If the applicant accepts the evaluation but neither the interested institution, nor any other institution or public authority in Canada is willing to purchase the object at the evaluated amount, then the Review Board will instruct the permit officer to issue an export permit.

The third duty of the Review Board arises out of the tax amendments proposed to the Income Tax Act.

Tax Advantages Proposed to Keep National Treasures in Canada

One tax amendment will exempt from capital gains tax designated objects sold to designated institutions or public authorities in Canada. An object for which the Review Board has established a delay period, as a result of an appeal from an applicant for an export permit, is automatically a designated object, and if, as a result of the delay period, it is sold to an interested Canadian institution or public authority which the Secretary of State has designated (i.e. has found to be a technically equipped and responsible body) the applicant will be exempted from capital gains tax. In addition, the owner of an object who is negotiating its sale to a designated Canadian institution or public authority (and who may have no plans to export it) may apply to the Review Board for a ruling as to whether the object in question meets the degree of importance which would place it in the same category as an object for which the Board would create a delay period in the case of an appeal. If the Review Board rules favourably, then the vendor will be exempted from capital gains tax.

The other tax amendment will permit a taxpayer to make a deduction of up to 100% of his income in any year in respect of an object which the Review Board has designated on the same principles as for the capital gains provision, when the object is donated to a designated institution.

Financial Assistance for Designated Canadian Institutions and Public Authorities

"No scheme of export control will be effective without an adequate supply of funds to assist Canadian public

authorities or institutions in purchasing objects screened by the control process", the Minister stated. Following the precedent of the Emergency Purchase Fund established under the National Museums Policy, which will be discontinued when the Cultural Property Export and Import Act becomes law, Parliament will be asked to appropriate funds out of which grants and loans can be made for a broader purpose to designated institutions and public authorities for the purchase of objects for which export permits have been refused and for the purchase of cultural property located outside Canada that is related to the national heritage. In addition, the Bill will establish a Special Account, to be known as the Canadian Heritage Preservation Endowment Account, to encourage gifts and donations from the private sector.

Assurances to Canadian Collectors and Dealers

Mr. Faulkner explained that export control systems in force in a number of countries were studied by Canadian officials before drafting the proposed Canadian legislation. French and British methods, which are in many respects similar, were found to offer most useful precedents. For example, the French control system is decentralized and is administered across the country by customs officials acting on the advice of locally authorized experts. This is appropriate for a country as large as Canada. The British system has worked well for 25 years and has the general support of dealers and collectors as well as the custodial institutions concerned. We have agreed with and adopted the principles that the state must retain the right to prevent the export of objects of high importance in suitable cases by establishing a delay period; in every case in which export is prevented, the owner must be assured of an offer to purchase at a fair price.

Of special interest to dealers, Mr. Faulkner pointed out, will be the provision in the Act regarding ministerial permits; these are general permits and open general permits to export. The first enables the Secretary of State to issue a general permit which would allow a dealer in the export business on an important scale, and in accordance with the regulations to be established under the Act, to export objects, which although they might technically fall within the control, are not in themselves of such importance that an export permit would not have been issued, if applied for.

The second provision will allow the Secretary of State, if it appears that administrative delays in the operation of the system are being caused by a particular class

of objects being caught by the control system, and which prove to be in abundant supply in Canada, to issue an open general permit to export so as to relieve the system.

ANOTHER EDITOR'S NOTE!:

We recently received the latest edition of the "Museogramme" with a postscript to this article. It reads as follows:

Bill C-33 which was desribed in detail in the December issue of the *Museogramme* was given second reading in the House of Commons in early February and is now under active consideration by the Commons Committee on Broadcasting, Films and Assistance to the Arts. Committee study is expected to last until April as certain amendments are being proposed, at least one affecting income tax relief for those making donations to museums. Although we can expect the Bill to pass through the House and Senate much as proposed, we cannot expect the Act to come into force within the foreseeable future; such things as the Review Board must be set up, procedures for local customs officials established, local expert examiners appointed, and a control list formulated. Ian Clark, Special Advisor, Arts and Culture, Department of the Secretary of State, will be travelling to Britain and France in the near future to see how their systems, which were studied by the Canadian Government, actually work in practice.

THE BIRD THAT NESTS IN WINTER

Sam Waller

Editor's Note: The following article first appeared in the Winter 1973 edition of Manitoba Nature and appears with the permission of both the author and editor.

Would you think someone was serious if they asked you to go bird nesting during the winter in our hinterland, where the snow is deep, the weather stormy, and the temperature sometimes drops lower than 40 below zero? Yet this is the only time you likely could find the nest of the happy-go-lucky Gray Jay (*Perisoreus canadensis*) or the Whisky-Jack as it is more often called. Before the experts got busy it used to be called the Canada Jay, for it is a true Canadian and never grumbles about the weather, nor goes south to avoid it, but stays here and knows how to live with it and enjoy it. Taverner says they have been known to nest in January, so they are optimists.

We have about forty or more familiar birds that remain with us all winter, including two diminutive chickadees, whose body weight is no more than a few ounces. Because the body temperature of these winter birds is very high (about 110°F), and their feathers afford excellent

Gray Jay *Photo: Robert Taylor*

insulation, they are able to survive and withstand severe weather if they can find abundant food and shelter. If we had a similar high temperature, the undertaker would be waiting at the back door.

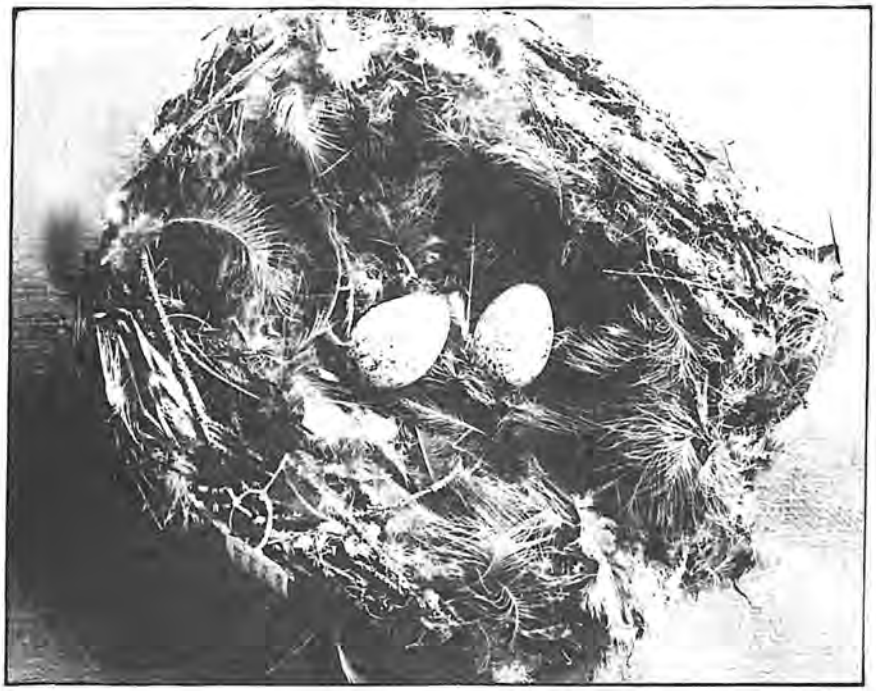
In March the Great Horned Owl starts housekeeping and a short while later the winter hawk, or the American Goshawk, to give it its rightful name, lays its eggs. These birds use an open type of nest and protect the eggs with their own body heat, while the hardy Pileated Woodpecker excavates a hole in a tree where its eggs can be protected from the elements, but it does not nest until May. The tiny chickadees, that use no discretion but raise as many as eight offspring without benefit of Family Allowance, nest early in May, but they know enough to line their home with soft rabbit fur, for even at that date the weather can be fickle and ice storms and late frosts can cause anxiety. The sleepy little Richardson's Owl waits until May before it nests. The hardy Horned Lark - our earliest migrant - takes a chance and nests on the ground soon after arrival, likely long before the snow has ceased to fall. They have a reason to take such a chance, for if they can incubate their first clutch of three eggs early enough, they can raise a second and larger family the same summer.

It is difficult to find a reason for the unusual nesting behaviour of the Gray Jay. Its regal cousin, the Blue Jay, with whom it is not on speaking terms, can well afford to wait until the middle of June. Yet both are omnivorous, their ranges overlap, and they are both here in winter. The Gray Jay is a bird of the lonely hunter's camp, and shortly after the sound of a rifle or axe, the inquisitive bird is on hand to see what can be had. So intent are they in carrying off as much as they can, they seem to have complete disregard for humans. If the pickings are good they awkwardly attempt to carry an extra morsel in their feet to save time. One has to see this to believe it. It looks like a lazy man's load as the bird cannot attain altitude, often loosing time instead of saving it.

I used to think that all nests of the Gray Jay were typical - like a piece cut from a mattress, deeply cupped and tightly woven, made of tamarack twigs, fibre and plant down, and warmly lined with feathers, usually situated close to the trunk of an evergreen tree on the southeast side. However, I have seen some flimsy nests which were certainly not weatherproof, built of swamp grass, moss or lichen, in saplings. Perhaps this occurs when the first nest has been raided or destroyed and it is late in the breeding season. The eggs, usually four and sometimes five, are the size of the American Robin's egg but grey, and are deposited during the latter part of February and by the first week in March. As the nest takes about two weeks to construct,

nest building starts early in February. Occasionally the happy parents-to-be sit on the nest at the same time, usually facing in opposite directions. One wonders when fresh soft meat is not available if the newly hatched birds can accept the frozen food their parents have cached nearby.

By the middle of May, before many migrants are back, the young Gray Jays are full grown and clever enough to teach their elders a few tricks. Yet they are never allowed out of sight of their doting parents, and these family groups are a familiar sight all summer. Some Indians have a superstition that it is bad luck to gaze on them at this time. Until the first moult, the young birds are a dark slate grey, quite unlike their parents. The Gray Jay's neutral grey and white plumage adds little colour to the northern forests, but we certainly would miss them. Fortunately they range over the greater part of our great northland. Its strange nesting habits give this species an unusual place amongst birds of the American continent.



Nest of Gray Jay *Photo: Robert Taylor*

LEPRECHAUN COUNTRY

Tom Wilkins

Editor's Note: The following article is reprinted from the September 6th, 1972 edition of The Brandon Sun and appears with the kind permission of the author.

Killarney's J.A.V. David Museum may have a fortune in its pictures, if what experts say is true. Most of the pictures which are displayed are there because of one man, Harold H. Elliott, who died Aug. 28, 1968, in Vancouver.

A native of this area, he was born in the Oak Ridge district northwest of Killarney, in 1889, son of pioneer settlers, William James and Eliza Jan VanVolkingburgh Elliott. He was the eldest of 10 children and received his education in Killarney and later became a school teacher. He was homesteader, prospector and poet who moved to B.C. in 1920. His first wife, as well as two children Alder and Vivian, have also passed on. He was married to Elizabeth West Henderson, on Aug. 9, 1927 in Vancouver.

Publication of an article in a recent Vancouver paper brings to mind Mr. Elliott's interest in the establishment of an art gallery in Killarney.

J.A.V. David, who has served as volunteer curator of the museum which bears his name, says that the pictures Mr. Elliott has given to the museum art gallery, including many of his own works, have a possible total value of some $50,000.

Mr. David, in recounting how this came about, said Mr. Elliott had offered to send him a number of pictures for the art gallery if they could be shipped express charges collect. Mr. David agreed to this expecting maybe a dozen or so pictures. Before he finally persuaded Mr. Elliott that enough had been sent, there were about 500. Not all were suitable for display and in any case frames had to be acquired. Several hundred of the better pictures requiring frames have been hung, with the selection being changed periodically.

Elliott, during the depression years, manufactured pickles for a living and the space once occupied as a pickle factory is now a store room for his many pictures. There are some 500 pictures, part of his collection stored in the room. Above are his living quarters where he is said to have turned out thousands of pictures.

Some of the pictures painted by Mr. Elliott have been donated to the town, one was hung in the old town hall, but is now in the museum collection. Another was given to the collegiate but most of them are to be found in the museum art gallery.

As an indication of their possible value, Peder Bertelsen of the Danish Art Gallery, who bought most of the Elliott paintings after his death, says Elliott's works will eventually be worth a million dollars.

Elliott's style was referred to an "invigorating" and is unlike any contemporary or traditional works. His paintings are easily recognized. Among his early works were some he created in shoe polish and red ink on drawing board, masonite and serving trays. He let the finish crack and coated it thickly with varnish to get the effects of old masters.

Rudy Langmann, an art critic is quoted as saying that "Throughout most of Elliott's works an observer notices a deep melancholy sometimes reaching into profound desolation. A theme that repeats itself over and over again in a good number of his paintings is the 'eternal triangle', two fairy-like figures standing in the misty dark watched from a distance by a single person who gives you the impression that it is about to evaporate into the cool night air.".

Elliott was said to be a spasmodical painter, painting in spurts, sometimes finishing one painting in a day. Then he would not touch the brush at all for a long period of time.

Mr. Elliott wasn't interested in signing his paintings. Sometimes early in his painting career he used to write his name on the backs of some of them. Later on he signed "VanVolkingburgh," the aristocratic name of his Dutch mother whose ancestors knew Rembrandt.

Visitors to the art gallery in the J.A.V. David Museum will express various opinions when they see Elliott pictures. On one which he donated he has a notation which may meet with some argument. It reads: "This is one of my greatest works." It all depends on whether you like imaginative paintings or those of the more conventional style.

Another indication of the value of Elliott's paintings was shown in 1963 when they were exhibited with those of more than 1,000 artists in the Northwestern Exhibition at Seattle. One of his works of art, Refugee Migration, topped the show in 1962.

Again in 1964 recognition was given to him as one of Canada's outstanding artists by the planners of the Fathers of Confederation building in Charlottetown when they asked that one of his paintings be hung in the art gallery at the centre.

At any rate it is quite possible the Museum has a legacy in its collection of pictures. The $50,000 price tag may some day be multiplied several times.

THE PAS - HOME OF THE "ICE WORM"

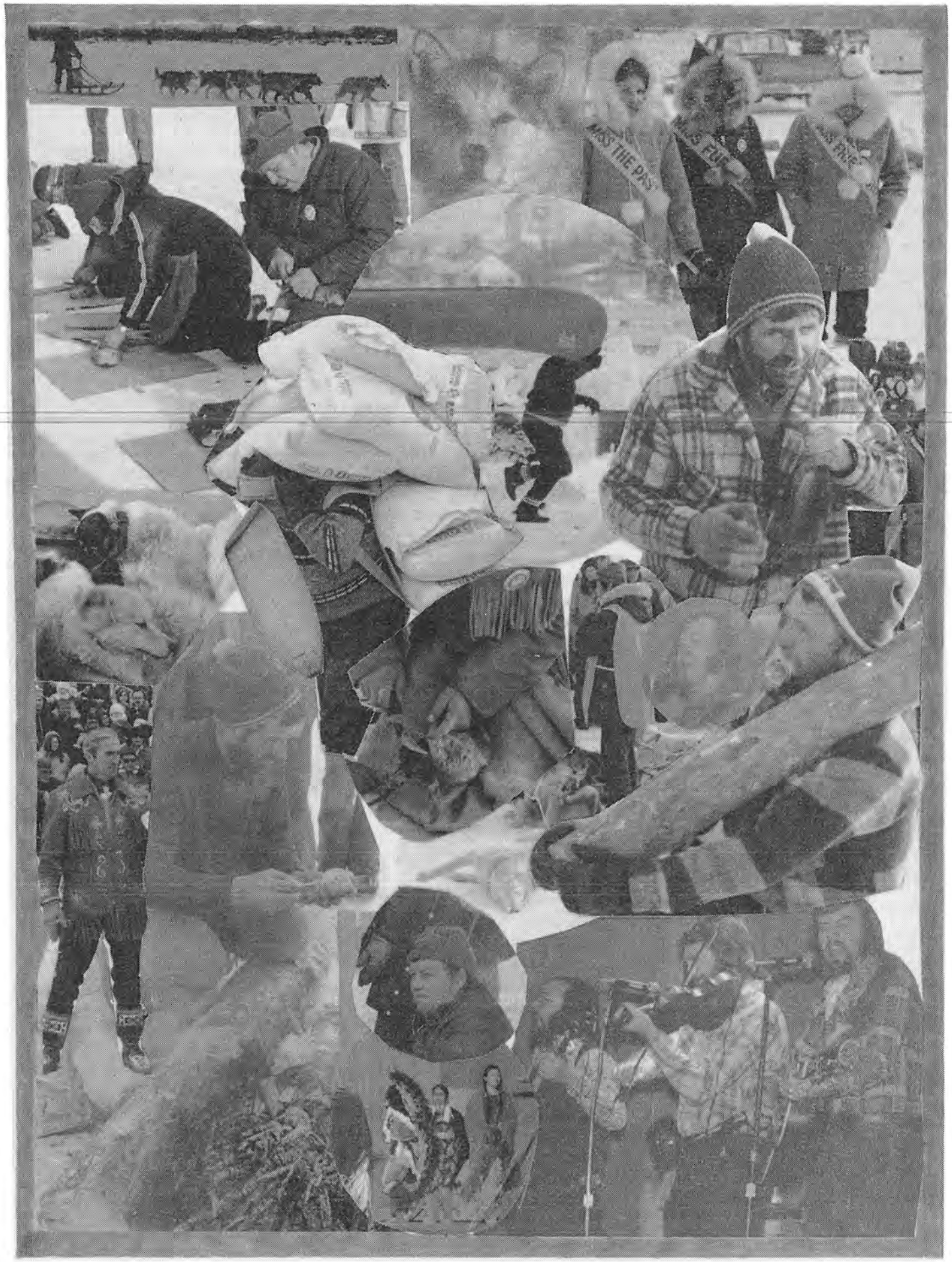
Warren Clearwater

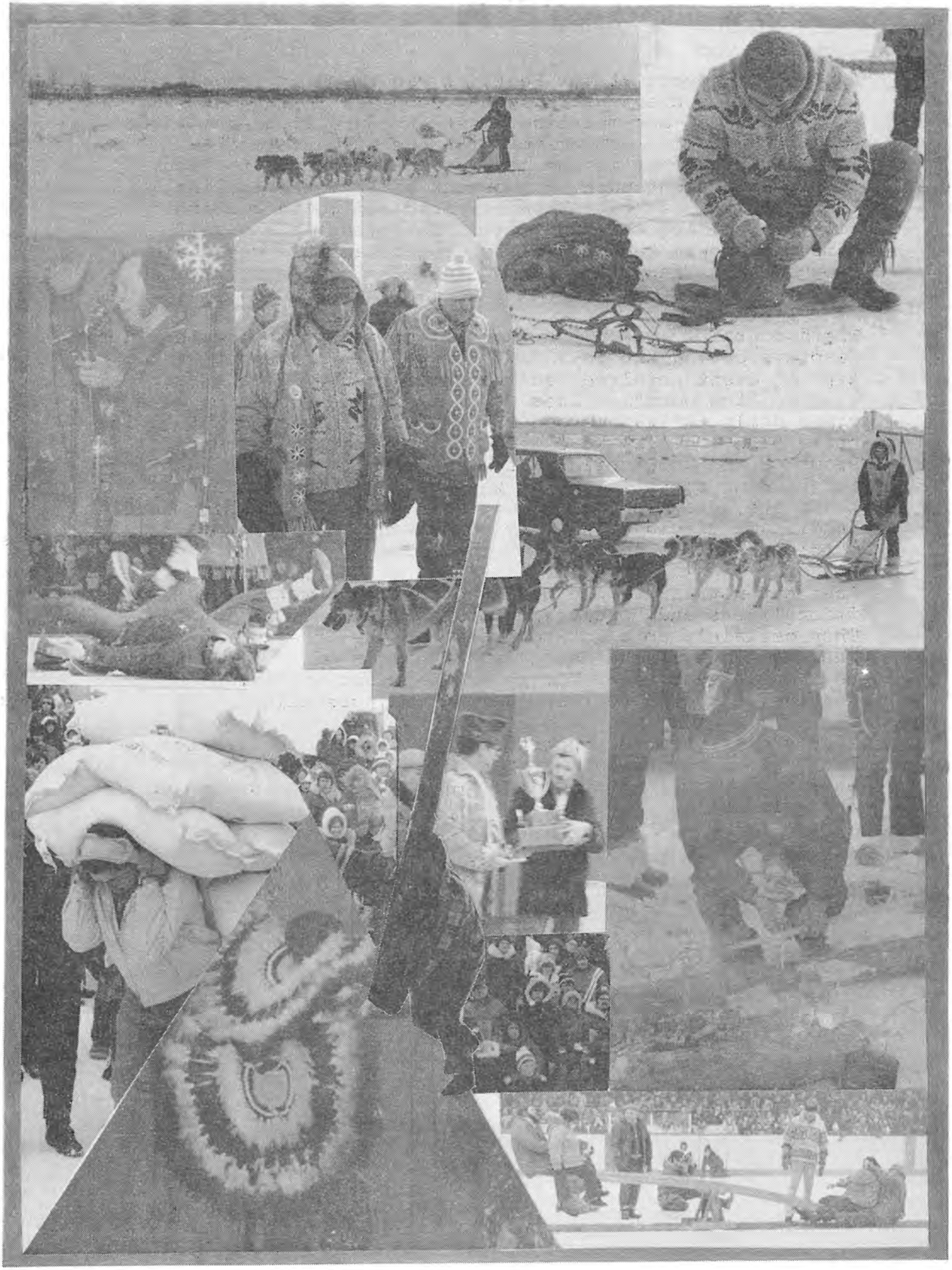
The 28th annual Northern Manitoba Trappers' Festival kicked off this year on February 12th with one rather insignificant difference compared to the previous 27th festivals. The Museums' Advisory Service, represented by myself, was lucky enough to be in attendance. Earlier in the month I had been asked to accompany three other museum employees who were travelling to The Pas to do research for the proposed Boreal Forest Gallery. I looked upon it as an excellent opportunity to visit Sam Waller and The Little Northern Museum as well as to assist in the research and cover a few Festival events pictorially.

Upon arrival in The Pas we decided to visit with Sam Waller in order to go through his files of old photographs, documents, etc. and to ask about other residents of The Pas who might be able to further our research. The Little Northern Museum is situated at 1359 Gordon Avenue near the southern end of the town. It is housed in a relatively new two-storey building which was constructed especially as a museum. One rather unique aspect of the building itself is that it is equipped with living quarters in the lower level for the resident curator. This fact allows the museum to remain open the year round and is certainly a deterrent to break-ins and vandalism.

The museum itself is primarily concerned with the human and natural history of northern Manitoba although it has exhibits from all over the world. It houses very good examples of the local flora and fauna, minerals, Indian artifacts, insect displays, stamps and coins, bottle collection, and many other items almost too numerous to mention. I can say without a doubt that there is something in the museum to interest every age and type of visitor. If you are ever in the vicinity or passing through The Pas, Sam will always welcome you with some friendly conversation and perhaps a cup of tea.

Having visited the museum, I then decided to try and take in as many of the Festival competitions and festivities as possible. The highlight of the entire week was of course the World Championship Dog Race - a 150 mile endurance test for men and dogs. Light toboggan-style sleds were used in the race and the dogs were hitched in single tandem style. These dogs are specifically bred for their outstanding endurance, strength and stamina under adverse conditions. The total purse for the race amounted to $5,000. A Junior Dog Derby, with a purse of $800. was also held for the younger "mushers".


MISS THE PAS



Another big event at the Festival was the King Trapper contest. During this contest participants competed in various sports events, accumulating points which awarded the title and trophy to the competitor with the highest total. Some of the events in the contest included tree-felling, log-sawing, flour-packing, bannock baking, tea-boiling, trap setting, muskrat skinning, frog and moose calling, fish eating, log throwing, etc. This year, although competition was keen and close, Roger Carriere was again crowned King Trapper or Okimow (chief) for the fourteenth time.

There certainly was not a lack of interesting contests and displays during the four day festival. A scavenger hunt type of event envolved searching for the well known but elusive "ice worm". Clues as to the hidden location were given daily - first person to locate him received $60.00 in prize money. There were fiddling and jigging contests, snowshoe and snowmobile races, ice sculpture, beard growing and raw fur competitions as well as pancake breakfasts, beerfests, stage shows, a soap box derby, ice fishing, Indian handicraft display, and many more events too numerous to mention.

Last but not least, one could not help but notice the friendliness and hospitality of the residents of The Pas. They certainly do a lot to "warm up" the freezing February days of the Festival. Hundreds of visitors flock to The Pas every year for this gala event and a real festive, although northern atmosphere, prevails.

If you ever have the opportunity to take in the Trapper's Festival, I certainly recommend it. Each year The Pas extends a warm invitation to everyone to join in the fun and celebration of winter.

A MUSEUM IS.....

Philip Ward

Editor's Note: The following article first appeared in the British Columbia Museums Association's publication Museum Round-Up, No. 57 and appears with the kind permission of the author.

One of the expected hazards of emigration to a new country is "culture shock": but it is less easy to predict the form it will take. One of the things which surprised me when I came to Canada eight years ago was the discovery that wherever museum people met, they agonized about their purpose in life. At that time and for years later, it was impossible to attend a museum conference anywhere in North America without enduring endless debates, usually chaired by educators or Public Relations consultants or psychiatrists or even ad men, on "What is a Museum?", or "Are Museums Really Necessary?", or "The Museum's Place in Society", or "Why Museums?" or "Museums: What Purpose do they Serve?" - and so on, - and on - and on.....

I was a little startled, because in eleven years in the museum profession in Britain, I had never heard those questions asked. I had never known a museologist who had any doubts about them. At first, I took it for healthy self-examination and joined in with a will, but the second shock came when slowly the realization dawned on me, that the doubts were real. Here were senior museologists, the Directors of some of the greatest museums in the continent among them, seriously questioning their own purpose; wondering whether their own existence and that of their institutions was justified; and they were looking to other professions for the answers. So completely mystified were they, that they were quite seriously seeking their destiny in the advice of others - any others.

Of course there was a good reason, though it took quite a while to sink in. Canadian museums, I learned, habitually looked outside the profession for their directors. They preferred architects, teachers, parks managers, ecologists, building contractors and astronomers; almost anyone, in fact, as long as he had not made a career in museums. In time, I learned the reason for that too. Culture was a dirty word to the assorted industrialists and politicians who governed our museums. They treated their staffs as amiable eccentrics, to be humoured, but under no circumstances to be allowed to control their own operations. Universally, they believed that the Director's function was to manage the museum as peacefully and as economically as possible, and generally they expected him to be its main fund-raiser as well. In short, they were usually looking

for a whiz-kid who would save them money, get them free publicity, and keep the staff quite. It was beautifully summed up for me once by a City Commissioner who was seeking a Director for the newest (then) and one of the largest museums in Canada, when he told me that what he really wanted was a "used-car salesman who could take orders". On another memorable occasion, I stood "on the mat" before a senior public servant, along with my Director and the entire senior staff, and we were asked quite seriously, by what right we considered ourselves qualified to judge artistic quality, and were told to stop criticizing on pain of instant dismissal.

Well, governments change, and people move on, and probably none of those things would happen today: but museums are permanent institutions whose present state is very much influenced by past decisions. If you appoint a used-car salesman to be Director of a major museum today, don't be surprised if he asks "What is a museum?" tomorrow!

In the late sixties, when education was the "in" thing (and when anything remotely "educational" attracted money), we were usually told that museums were educational institutions: "poor man's universities", "three dimensional text-books", or "living history". We were exhorted to "get out into the schools and the supermarkets and the high-rises" and to "take our collections to the people" (ignoring of course, the fact that people are portable, and museum collections often are not).

We were also told that we were prime tourist attractions (which is true), and because the tourist bureau and Chamber of Commerce consider tourists to be simple souls, we were urged to "popularize". We were told that our duty was to provide entertainment and we were warned that our visitors wouldn't read labels - and expected sound, colour and movement. We dutifully came out in a rash of monstrously expensive and always unsatisfactory dioramas; we dazzled our visitors with projected images; we confused them our recorded sound; and we reconstructed period rooms and streets and even whole villages, while the originals perished.

Some American museums suffered much worse. They became pawns in the social confrontations of the sixties and some were forced to allow their programmes and even their exhibit content to be edited by committees appointed by minority groups. They were also told that they must reflect the problems of their communities by allowing various racial or social groups to use their galleries for political propaganda. On one occasion a major AMA conference was invaded by the mob and had to be abandoned.

"Relevance" was the catch phrase of the moment.

Then the ecologists had their turn. Their influence was more benign and more beneficial, because in a very real sense history, both natural and human, is both the child and the parent of ecology. They made a valuable contribution by opening our eyes to an aspect of history which many of us had neglected; but as enthusiasts will, they overplayed their hands. Like the educators and the tourist bureau and the minority groups, they wanted to use us for their own ends; and they were so importunate in their demands that they tended to discredit themselves; though happily the best part of their message survives.

Fashions change, and pressure groups come and go. The latest are the "Communicators" whatever that may mean. They seem to be devoted to the belief that curators are incoherent and illiterate and that the public are deaf and blind, and that therefore we need a whole new class of intermediaries to help us explain ourselves to our visitors. The most interesting thing about that group is that it looks familiar. Some of them passed this way before, in the guise of educators.

The fact is that as long as we doubt ourselves, there will always be someone waiting to jump on our wagon. From outside, it looks pretty attractive; and why not - nothing succeeds like success. There is no doubt that museums are successful, but the interesting thing is that the success is universal. It is an international phenomena which has little to do with the way we present our collections. People have become mobile; and whenever they visit a new place, the museum is on their itinerary.

The great museums of Europe, which grandly ignored the exhortations to "popularize"; to "get rid of glass cases and get the collection out where people can touch them" to "get out into the schools...." to "be relevant to your times and your communities" - are just as popular as those which have turned themselves into miniature Disneylands. Usually they had no choice, for European museums have suffered grinding poverty (by our standards) for decades. Many of the greatest of them are using the display methods and even the display cases of a century ago, for the very good reason that they cannot afford anything else. They have few "educational" programmes because they lack the facilities, and they won't hazard their collections in the schools; and they still explain their exhibits with erudite, informative labels because they dare to assume that their visitors can rēad.

I am not saying that we should not improve our methods; of course we should. But we should get our motives straight, and use our (relative) wealth wisely. The public still visits the "old fashioned" museums, and still comes away satisfied, because they do what museums are best able to do. They deal in the eternal scientific truths, as only a museum can; and they provide the enlightenment and spiritual refreshment of contact with the wonders of nature and the achievements of man.

I think it is time for those of us who have committed ourselves to museum careers to answer the questions which have been asked so often. It is time for us to stop taking the eagerly offered advice of others and to demonstrate some confidence in ourselves and our profession. Surely we know what a museum is, what its purpose is, and what its place is in society?

In all those endless debates there is one answer which I never heard given. Perhaps it was too shocking for the educators and the psychologists to contemplate; but it is the right answer. A museum's purpose is to preserve history material so that it will be available for the enlightenment and enjoyment of present and future generations. Its place in society is that of a material memory; the treasury of our past; the only evidence we have of what we were and are. Physically, it is neither a classroom nor a fairground; it is, or should be, a place of peace and comfort, where we can find ourselves. No one asks what a church is, or a hospital, or an art gallery; they know. A museum is a museum is a museum.....

Think about it.

COLLECTIONS

Cornell Wynnobel

Editor's Note: This article is reprinted from the Manitoba Museum of Man and Nature newsletter "Locus", Vol. 1, No. 4.

Museums are founded and operated on the basis of their collections. Their interpretive function without these collections of cultural material would be severely hampered and tremendously altered.

Even though there has been a tremendous growth in visual documentation, the collecting of cultural artifacts remains important. There is in fact an increasing awareness of three dimensional objects as data from which we can draw conclusions and direct experiences through sight, touch, and even smell. People like to be able to use their entire complement of senses and cultural "things" seem to communicate to people through a number of senses. The photograph, description, or combination of both are far removed from the real thing. The three in combination provide a balanced rich experience.

For the most part, the written record of history has always devoted itself to recording great political, economic and social events. Very few records, with the exception of newspapers, relate to the overall view of life or the lot of the common man, the operation of simple businesses or community life at any given time. There are no records which record the simple, seemingly unimportant daily events of people's lives. Here we are solely dependent upon examples of our material culture and our imaginative interpretation of them. Thus the museums are functional in the community and provide a unique service not provided by libraries and archives.

Museums are not confined to collecting material from any definite period or region. Historically and geographically, the bounds of a collection policy varies greatly among institutions. For example, the British Museum in London considers the whole world as its source for material while the Manitoba Museum of Man and Nature tries to remain within the boundaries of this province and the course of its human and natural history.

The increased wave of nostalgia has hurt museum collections, since many people are collecting hitherto disposed of items or are selling them for outrageous prices. Many of the items that are in the possession of antique dealers and auctioneers are useless to museums since all their documentation has been lost and disregarded. The "value"

to the museum increases with the background information on the artifact. For example, two identical chairs may be of differing value to the museum since there is information on the owners of one while not on the other.

The major stumbling blocks that the museum has toward greater additions to its collections is the public image of museum collections. People are unaware of the type of material that museums desire. Many of the items that people see as junk lying around in their basements and garages are "gold" to curatorial staff. The public still thinks that a museum specializes in "antique" or valuable items. However, this is to a large extent, erroneous. We specialize in material which has been used and has affected the everyday lives of people who are living or have lived in this province.

In relation to other large provincial and national museums, such as the Glenbow-Alberta Institute, the Royal Ontario Museum and the National Museum in Ottawa, the collections of the Human History Division of the museum are small. However, overlooking the fact that we have only been in our present quarters a short time, we have two factors in our favour. Almost 100% of our material has been catalogued and is in constant use, and we have acquired and are acquiring more of our material by donation rather than by purchase. This latter factor may reflect a greater public awareness of our presence and increasing value to

Artifacts from the Marsh Collection (1937)

Treaty Medal presented to Chief Peguis. Donated to the Manitoba Museum of Man and Nature by Miss S. Inkster in 1960

Silver serving spoon from the Miller Estate

to the community. At present we acquire approximately 150 objects per month. This includes everything from a Shoe Fluoroscope Machine of the 1940's and 50's to an unopened jar of preserved gooseberries from the 1920's. The number of donations seem to be increasing with the number of galleries we are opening to the public, and thus the influx of material is destined to increase in the coming years.

MUSEUM IN THE STREET

R.A.J. Phillips

Conservation is a big word.

It is a word which has entered every Canadian's household. It often comes in the same sentence with "pollution", as suddenly we see the danger that the baggage of modern living poses a threat to the air we breathe, the water we drink, and the earth which gives us sustenance. The pace of modern change has given us some real worries about the physical necessities of future life.

So it is culturally as well. Our neatly packaged, throw-away, boxtop society has its own forms of cultural pollution. Wise judgements and some decisive action are needed to conserve the best cultural elements of our society.

Thus, those who preside over their little village museums on Sunday afternoon, those who plot to save the houses of long-dead Victorian merchant's from the bulldozers, those struggling against the onrush of carbon monoxide and steel into favorite masterpieces of nature are all part of one conservation movement. All are engaged in looking at the past, not in a negative way to stop change or merely to preserve something because it is old; but in a positive way, making judgements about what may illuminate our past and enrich our life in the future.

There have been some good changes in vocabulary to reflect these new attitudes. We no longer talk about historic areas as though the only reason to preserve the past was because a house, public hall, or pathway through the woods once echoed to the footsteps of some historic figure or cataclysm in our political history. Now we talk about heritage structures, recognizing that conservation is not based alone on the narrow ledge of history. We conserve because artifacts, buildings or spaces are part of a legacy which, at best, are better than we make today; and at least, give variety to the dreary procession of uniformity which seems an inevitable product of our modern technological society.

The conservationists who deal with moveable things long since recognized that it was important to keep much more than General Wolfe's mess jacket or bottle said to have belonged to Sir John A. MacDonald. Museums have enriched our lives by saving all kinds of things which show how we lived, or live, from the cross-stitched sampler painfully created by some long since forgotten Victorian maiden to the animals and birds which are part of our outer world.

Conservationists who concern themselves with bigger things - with buildings - have been slower to grasp that recorded history is only one of many reasons to justify conservation. Only within our generation has the idea taken root that the whole community is our museum, or should be. The only real difference between the museologists, and those who care about heritage buildings, is that the latter are dealing with objects which are harder to carry. (With the magnificent presentation of the "Nonsuch" or the 1920's community in the Manitoba Museum, even that line is becoming a little blurred!).

I do not know when the first museum was established in Canada, but it must have been centuries ago. In the conservation of wilderness areas, Canada has been a pioneer with a generally admirable record. But when it comes to our heritage buildings, our achievements have been very little and very late.

Although the disproportion of effort in the various fields of conservation has been especially evident in Canada, it is worth noting that the same thing, to some extent, has happened elsehwere in the world. Despite the honorable history of the National Trust in Great Britain, founded in 1895, it is only within the last decade or two that it has become a truly national movement reflecting a broad public concern for saving the heritage of buildings. There could be many reasons. One is certainly the contemporary concern for quality of life, and the sudden realization of thinking citizens that they do not want to bequeath to their children a poured concrete society based on the products of a single generation. Another reason may be that, in the last century, it was common for those of extensive, or even modest, means to create their own art displays out of doors. In the shops and houses of Victorian Canada, there was a wealth of detail - good or bad - which modern construction and labor prices do not permit. Buildings were an expression of the individuality of the owner, the architect or the craftsman. They don't make them like that anymore. They may be just about the last of the handmade buildings that the world may ever see. They are worth saving.

In other countries, this concern with the museum of the street led to heritage laws which required governments to list and to protect what seemed most precious; and then to accept some financial responsibility to share the maintenance of our heritage. Other countries did not leave to chance that a current owner might have sufficient private income to conserve on behalf of us all.

In Canada, until very recent days, there has been almost no heritage law. Provincial and municipal legislation has been enacted to protect the profits of developers, but almost nothing was done to protect the heritage upon whose destruction their profits seemed to depend. The reform of heritage law is the most important issue in conservation in Canada today.

In other countries, strong citizen organizations became a voice for our heritage amidst the revolution of physical change. Until two years ago, Canada was almost the only country in the western world which did not have some form of national trust, a voluntary citizens' organization to concern itself with the heritage which is too big to be conserved in museum buildings. Today, happily, we are seeing the beginning of some changes which are good news to the cause of conservation. Almost every government in Canada realizes the need for better law, although the process of legislative change is often painfully slow.

The public once seemed to accept demolition of our heritage as the inevitable price of progress, riding into a bright new high-rise world on rubber tires; now it has looked more deeply at its values. The social and even the financial costs of city building are being examined more objectively. Something called human scale is entering the consciousness of planners.

The large-scale developers who were so careless of the community's past are no longer finding that they have an unbreakable lease on the community's future. Some are beginning to respond sensitively to new ideas in development which are based on recycling the best of the old rather than pulverizing it. Some developers are finding that this is the path, not only to good community relations, but to substantial profit.

In the voluntary field, there has also been an explosion. Historical societies which once only recorded the past, are now moving to save it. Action groups are being formed in the living rooms of the nation to rally the public conscience when gems of our heritage are threatened. Museum associations are looking both inside and outside their walls.

Promising as these developments have been to the conservation of the Canadian heritage, such groups could never reach their full potential while they remained isolated and relatively weak in the face of the powerful forces opposed to them. The national organization needed to create a nation-wide community of conservationists was formed on March 28, 1973, under the name of Heritage Canada.

Conservationists owe gratitude to the federal government for responding to the need, for undertaking the legal and administrative work of establishing the new foundation, for contributing to its endowment fund a healthy $12 million whose interest would permit the immediate commencement of programs. But above all, the federal government let Heritage Canada be established, not as a government agency, but as a charitable foundation completely independent of any government. It does not receive any annual grants. It does not report to Parliament. It is not beholden to any government organization but is the voice of individual conservationists across Canada.

The Board of Governors of Heritage Canada feel that, in two short years, they have accomplished a lot. They learned from other national trusts, and avoided many of the errors of the past. They established clear directions and priorities, as well as concrete objectives.

The first of the priorities was better heritage law in Canada. At its first annual meeting in September 1974, Heritage Canada launched its "Brown Paper on Legislation". It was based on a year of research into existing heritage law in Canada as well as legislation in many other countries; it recommends directions of action to governments at every level in Canada.

The most innovative step taken by Heritage Canada has been area conservation. Rather than concentrate on the acquisition of a few museum houses, Heritage Canada is putting most of its limited resources into projects for heritage area conservation where it acts in partnership with local heritage groups and governments at ever level. By this technique, Heritage Canada provides the catalyst to conserve the heritage of whole areas of communities. Its first two projects have been in Old Strathcona in Edmonton, and in St. Andrews, New Brunswick. Other potential conservation areas are under study.

Heritage Canada has begun national public education to encourage Canadians to be more aware both of the cultural and of the economic value of heritage conservation. It produces a quarterly journal entitled "Heritage Canada", for all its members, and a newsletter called "Heritage Conversation", for the executive members of local heritage and historical groups. Besides the Brown Paper, it has published a series of pamphlets on heritage law in every province. It has also published the first study, entitled "Investing in the Past", on the economics of conservation.

As another part of its public education program, Heritage Canada launched the first National Heritage Awards - worth

up to $25,000 a year - to honor excellence in conservation projects, as well as outstanding individual effort.

One of the biggest efforts has been support to local organizations concerned with conservation of any kind. While under its form of registration as a charitable foundation Heritage Canada is legally forbidden to give any grants whatsoever, it has lent its voice in support of local conservation causes; it has assisted local organizations in their membership drives; and it has provided program material and information for local groups. But above all, Heritage Canada has established a communication network amongst heritage societies which, in 1975, should see the first of the regional councils of conservation groups sponsored by Heritage Canada.

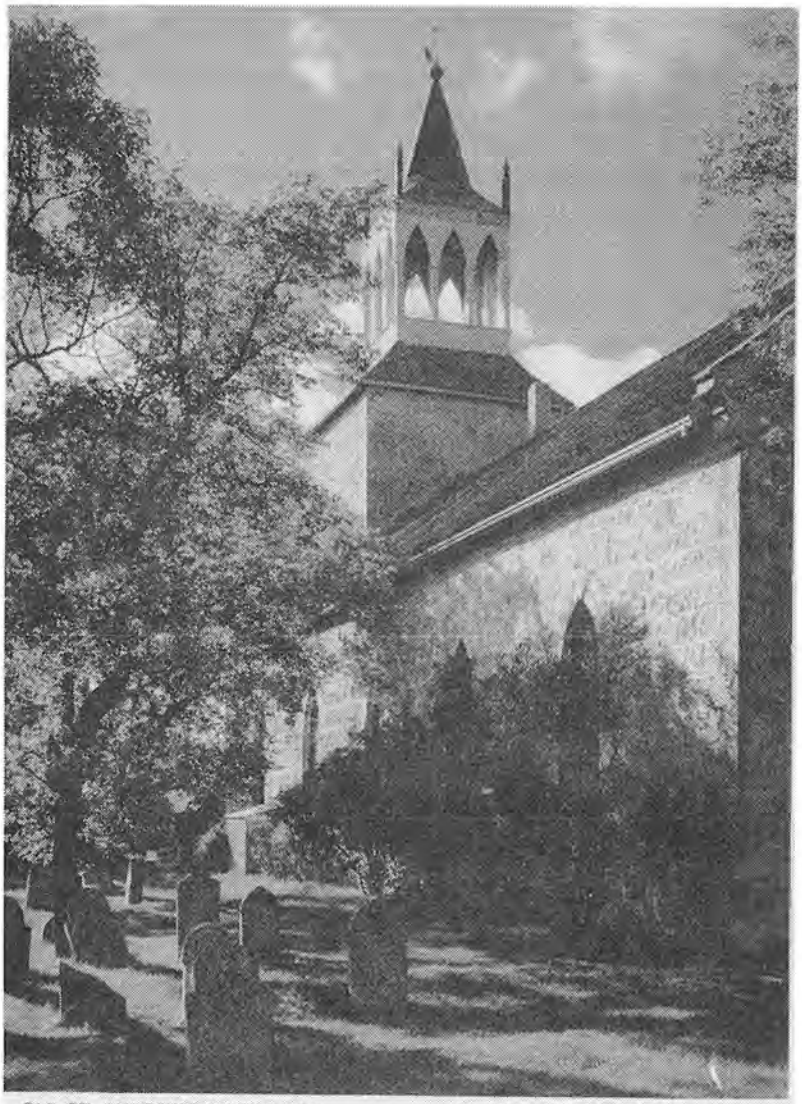
The times are right for a productive future for Canadian conservation and for Heritage Canada. The changing place of conservation in our national scale of values, however, cannot be taken for granted. The enormous latent support for the conservation movement must be translated into action and direct participation. Heritage Canada is urging every conservationist in Canada to become a member of Heritage Canada, not only to be informed on what is happening in this indivisible movement, but to lend his voice to a cause which will be only as strong as the numbers who support it.

Conservation is a big word. It is also a big and immediate responsibility for all of us.

HISTORIC OLD ST. ANDREW'S ON-THE-RED

Editor's Note: The following is a reprint of a brochure published by the Diocese of Rupert's Land. St. Andrew's is located on the east side of Highway 9, 16 miles north of Winnipeg.

The parish church of St. Andrew is the oldest surviving stone church in Western Canada. The parish was founded and the present church built through the efforts of the Venerable Archdeacon William Cockran. This worthy missionary priest arrived in the Red River settlement in 1825 and took up work at the Upper and Middle churches (St. John's Cathedral and St. Paul's).



OLD ST. ANDREW'S-ON-THE RED ST. ANDREW, MANITOBA, CANADA

The Archdeacon first began holding services in homes in the winter of 1828 at Grand Rapids, as the site of the present St. Andrew's Church was called. In 1829 he built a house which also served as a school and church, and settled in the district. It was not long before his labours were rewarded with such an overflow at Divine Service that a church had to be built. A log church was begun in 1831 and completed and dedicated in 1832. It stood just north of the present church, and became known as the Lower Church. Within its walls the Rt. Rev. David Anderson, first Bishop of Rupert's Land, preached his first sermon in the settlement.

The foundation stone of the present stone church was laid on July 4, 1845, by the Rev. John Smithurst. It is eighty-one by forty feet, and the tower is twenty feet square. The church took four years to complete and was consecrated by Bishop David Anderson on the 19th of December, 1849. The stone for the building was quarried from the nearby river bank. Timber was obtained several miles to the east on the opposite side of the river. The hand-hewn beams can be seen in the tower.

In this church Henry Budd became the first North American Indian to be admitted to Holy Orders in the Anglican Church. He was ordained Deacon in December of 1850. A native son of this parish, John G. Anderson was consecrated Bishop for the diocese of Moosonee in this church on Whitsun 1909.

As the visitor enters this historic House of God, he becomes quickly conscious that this building enshrines the history not only of the Church in Western Canada, but of the beginnings of civilization in the North-West. The massive stone tower still points men to God, and contains a three-bell peal that has called the faithful to worship for over a century. Coming into the nave the first point of interest is the great east window, a memorial to Archdeacon Cockran, depicting our Lord calling St. Andrew our patron and St. Peter, his brother, to "come and follow". On the right near the font is one of the four original Caron stoves that once heated the Church. Again on the right side near the front of the nave is a portable harmonium used in the latter part of the 19th century. It was carried on poles, the rings for which can be seen at each corner. The oak sanctuary chairs are hand-carved, as is the communion rail and the wooden chancel screen. The carver was a Mr. Stevens, who also did much of the wood-carving in many early churches in the north. In the display case in the tower entrance is an example of a buffalo hide kneeler. In the nave the present wooden kneelers are covered with buffalo hide given to the church

by the Winnipeg Police Force in the form of the familiar buffalo coats they wear in Winter. Looking upwards the eye is caught by the beauty of the original lamp fixtures which have been recently renovated and electrified. The work was paid for out of contributions of visitors who now have a personal involvement in the work of renovation. Upstairs in the gallery can be seen some examples of the original pews that once were found throughout the church.

The churchyard, like the church, contains much of interest to the visitor. Immediately to the south of the cement walk is the grave of Archdeacon Cockran. At the time of his death he was living at Westbourne, north and west of Portage la Prairie. Such was the love and reverence in which this man was held that the carrying of his corpse to its last resting place became an expression of sorrow for his death, yet thankfulness for his life. Stations were made along the way at the various missions he had founded and his last resting place is close by the door of his beloved St. Andrew's.

MOVING TO METRIC

Editor's Note: This article is taken from a booklet of the same name published by the Metric Commission. To obtain more information write Box 4000, Ottawa, Ontario K1S 5G8.

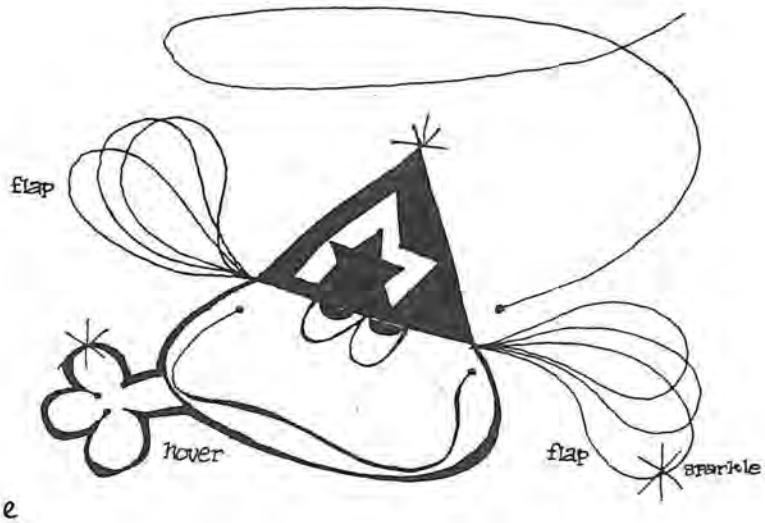
Canada is going metric. This article will help you, as a consumer, prepare for the changes that lie ahead.

The metric system is really very simple. Everything is based on tens. Changing from one multiple or submultiple of a unit to another is done by simply moving the decimal point (e.g. 100 cm = 1 m).

The change to metric is part of a world-wide trend Canada can no longer afford to ignore. Almost 95% of the world's population lives in metric countries, or countries which are converting to the metric system. All the traditional users of the inch-pound system - including the United Kingdom, Australia, New Zealand - are in the process of conversion.

Conversion in Canada is being done on a voluntary basis with each sector of the economy carrying out its own conversion program in conjunction with its suppliers and customers. The entire program is being guided and co-ordinated by the Metric Commission.

Every sector of the economy is changing over to the metric system and you, as an individual, will soon notice the change. Most of the major changes will be in manufacturing and industry, but as a consumer, you will notice the changes in measurements of length, volume, mass and temperature.

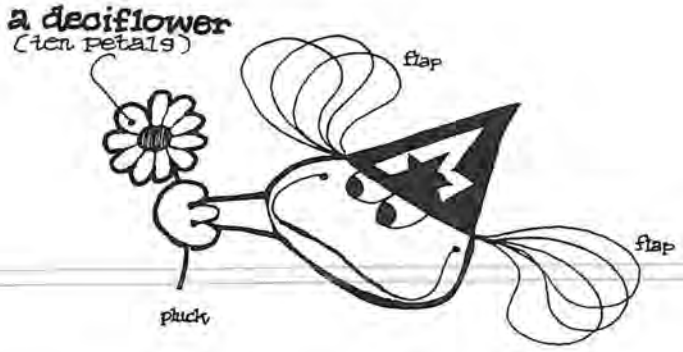


To assist us, we will use a little cartoon character

Why Metric?

Canada is converting to the metric system because it's a simpler, more universally used system.

Simplicity



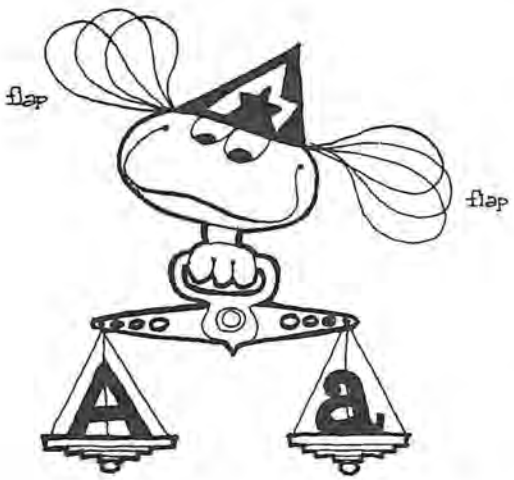
- There are only seven base units in the International System of units (the form of metric measurement Canada will use) compared to 53 in the inch-pound system.
- Larger and smaller units are obtained by combining set prefixes with the metric unit.
- Multiples and sub-multiples of metric units are related by powers of 10, like our currency system.
- The simplicity of the system will make calculations easier.
- It will also simplify the teaching of mathematics, thereby saving classroom time. It has been estimated that as a result of teaching in metric units only in the United Kingdom, there will be a saving of five per cent in the time required to teach the school curriculum.

Universality

Almost 95% of the world's population live in metric countries and among the non-metric industrialized nations, there is a world-wide trend to convert to the metric system.

With the majority of the world's industrial nations either metric or committed to metric, Canada must convert or risk damaging its international trade position.

Weights and Measures



You use weights and measures every day of your life. You shop, work, cook and relax using a familiar measurement system. You are already making more frequent use of the metric system than you probably realize. Many of the things you deal with everyday are measured in metric units - drug prescriptions, motorcycle cylinder capacities, camera film, Olympic games measurements, or some brands of of cigarettes.

While shopping, you may have noticed that goods, especially foodstuffs, are more and more often labelled in metric units. For example, toothpastes and liquid shampoos have been converted to metric standard sizes and measurements. They have been since 1973. Before conversion, toothpastes came in over 30 sizes. Now there are only six standard sizes, all in millilitres. Four of them are most often seen. The allowable sizes are: less than 25 ml.: 25, 50, 100 and 150 ml.

The conversion of pharmaceuticals began more than 30 years ago and is now nearing completion. Most hospitals have completed conversion on an internal basis.

Shopping

Once you have learned the new units, metric conversion will make shopping easier. The multiplicity of units now used to measure pre-packaged, canned and frozen foods - will eventually be changed. The package sizes of other food items may be altered slightly in order to package in rounded metric quantities.

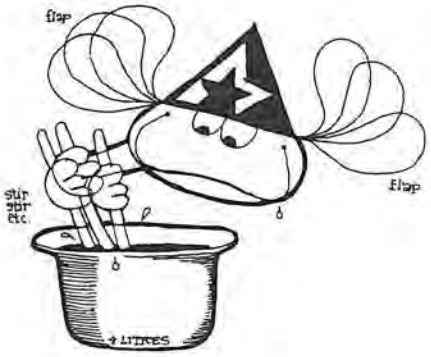
The change will produce incidental benefits if producers take the opportunity to rationalize their package size ranges, thereby improving production and distribution efficiency and lowering production costs.

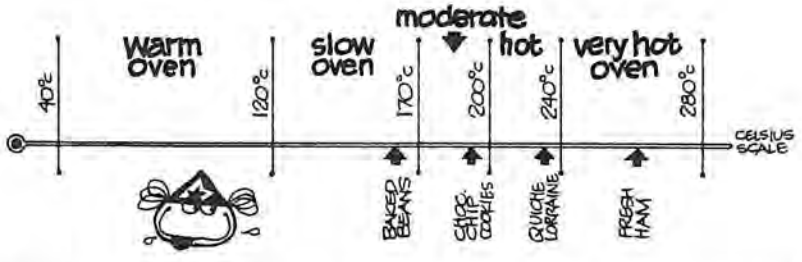
For food items sold by number, such as fruits or vegetables, the method of purchase will not change. Food items sold by weight, such as meat, will be sold by the kilogram. Price comparison tables will be available during the transition period to help you determine value for money.

Textiles

Buying clothes will be easy. Sizes will be defined in centimetres, but the sizes themselves will probably remain as they are now. Articles of clothing such as men's shirts, which are sold by collar size and sleeve length measured in inches, will be dual-labelled in inches and centimetres for a period, then labelled in centimetres only. Textiles will be dual-labelled for a time and then labelled in widths measured in centimetres and sold by the metre, probably by March 1977. Fabric widths will be altered slightly to express rounded metric quantities, but because the tolerance in fabrics widths is so great the change will probably go unnoticed.

Cooking





The introduction of metric recipes and measures does not mean that old recipes and kitchen equipment must be thrown out and new ones bought. Old recipes may be used indefinitely. If the recommended metric cup of 250 ml replaces the existing

eight U.S. fluid ounce cup, as is most probable, most recipes will not be affected, for the difference is slightly less than a tablespoon.

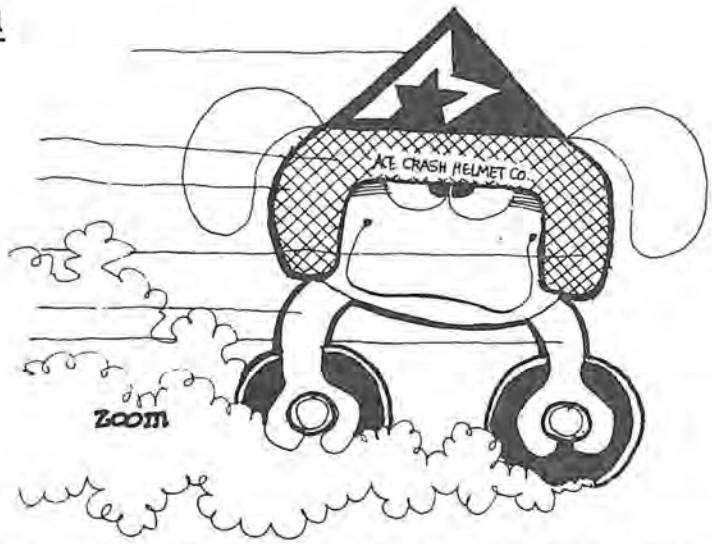
Although the flour you use will come in kilogram sacks, there's no reason why you can't dip a conventional cup measure into it just as easily as a metric measure!

Measurement of temperature will change from degrees Fahrenheit to degrees Celsius. For the range of temperatures used for cooking, the number of degrees Fahrenheit is about twice the number of degrees Celsius.

Weather

April 1st, 1975 was the target date for the start of weather forecasting in metric units. From that date on, the temperature will be given in whole degrees Celsius only. Rainfall will be given in millimetres and snowfall in centimetres starting September 1st, 1975.

On the Road



The conversion of Canadian highway systems began with the placement of 85 kilometre road signs on main roads in Quebec in early 1974. It is expected that across Canada all highway signs indicating legal speed limits and distances will be changed in September 1977.

Expected speed limits will probably be 50 kilometres per hour in urban areas, 100 kilometres per hour on regular highways.

The sale of gasoline in litres is expected to begin in 1975. Under the metric system, gasoline consumption is usually measured not in miles per gallon, but in litres per 100 kilometres, a small four cylinder car might average 10ℓ/100 km

Conclusion

In the not too distant future, we will all be living in a metric world. The food we eat, the tools we use and the cars we drive will all be measured in metric units.

The change will come gradually but come it will. We can a adapt to this simpler and more rational system easily if we begin to use the new units as much as possible - to think metric.

The sooner we begin to think metric, the sooner we will feel at home with the metric system.

METRIC UNITS FOR EVERYDAY USE

Quantity	Unit	Symbol	Example
Temperature	degree Celsius	°C	21°C is normal room temperature
Length	millimetre	mm	about the thickness of a paper match
	centimetre	cm	an average coffee cup is about 10 cm high
	metre	m	the length of a man's stride
	kilometre	km	the distance across Canada, at its widest point, is 5160 km
Capacity	millilitre	ml	A 'large' size of toothpaste holds 150 ml
	litre	/	A large bottle of wine
Weight or mass	gram	g	The mass of a paper clip
	kilogram	kg	A desk telephone has the mass of 2 kg
	tonne	t	The mass of a compact car
Speed on land	kilometre per hour	km/h	50 km/h is the usual speed limit on city streets
Pressure in tires	kilopascal	kPa	200 kPa is the suggested tire pressure for rear wheels of cars

COLLECTIONS CARE COLUMN

Editor's Note: This issue's Collections Care Column consists of two articles published originally in the "Alberta Museums Review" in October 1974.

CONSERVATION OF SILVER, BRASS AND PEWTER

Thomas Court*

Plenderleith's book on conservation is still the "Bible" for the art of basic restoration. However, as the items in general collections in Alberta museums are usually of much later manufacture and in different states of preservation than the artifact examples shown by Plenderleith, his methods should only be used as a guide to acceptable techniques and standards.

Superficial Cleaning of Objects

Most household cleaners leave a residue of white powder. A recommended cure-all for this situation is the use of "Amo-dent", a heavy liquid soap which costs about $1.30 per quart and is available from G.H. Woods and Co., 100 King Edward Street, Winnipeg. To use, heat the liquid, then apply and leave on the object for a short time. Rinse in cool water. This product will remove superficial rust and corrosion especially from copper and brass.

Restoration Philosophy

What constitutes good restoration? Is it a return to a new condition? Most objects were mass produced and it would be easier to make a new one. However, it is better to restore the object to the condition of last use. Time passes on character to objects; this character should be retained and preserved.

Some articles may be rusty but they should be clean. Most artifacts should be left in their present condition but preserved to present further deterioration. An article should have "believability". That is, restoration should preserve the spontaneity of the original; it should restore the article the way it was originally made; and, materials used in restoration should be of the period and nature of the original, not modern counterparts.

Silver

Natural gas and/or sulfur tarnishes silver. Store silver in plastic bags as airtight as possible to prevent tarnishing. Do not replate silver if it is documented as historically significant. Before replating consideration should be given to the existing patina and to the desired effect required for display preparation.

Pewter

Normally pewter is made up of tin, lead, copper or antimony. Guild stamps controlled the quality of the pewter. Late in the 1800's a cheaper method of production, increasing the quantity of lead over tin, produced a harder material which was easier to produce. This product is often referred to as Britannia Metal and is usually stamped with EPBM (Electro-Plated Brit. Metal).

Good pewter has a slightly greasy feel to it. To clean pewter use household lye in a 10-15% solution. Boil the article in washing soda.

Restoration Emulsion

A four-part emulsion will brighten furniture and painted metal. To use, shake the container vigorously, apply the emulsion with a soft brush, and remove any excess emulsion immediately. Always test the emulsion in an inconspicuous place first. To make the emulsion, mix one part raw linseed oil, one part household vinegar, one part turpentine and one teaspoon (per pint) methyl hydrate.

Documentation

Museum personnel must recognize the importance of detailed documentation of artifacts undergoing restoration; records - both photographic and written - should detail exactly what was done by whom and when. This information is important to future restoration and research.

Reference: *Conservation of Antiquities and Works of Art by H.J. Plenderleith. London, New York, Oxford University Press.*

CONSERVATION OF WOOD AND METAL

Bob McClure*

Wood, however long since it was part of a tree, is still living matter. It will still swell, expand and warp with excessive moisture, and it will shrink and crack with excessive dryness. It will still provide food for insects.

If you are unable to identify woods, ask your local lumber yard for scraps to use as samples. Pine and spruce, soft woods, are cheaper to buy; mahogany, walnut and oak, hard woods, are more expensive.

Before polishing woods be sure that the surface is clean. If the polishing cloth picks up a bit of grit the surface

can be scratched. Before waxing wooden surfaces dust them carefully so that the dirt will not be ground in with the wax. Apply a cleaning formula with a soft paint brush. Allow the solution to stand two or three seconds and then remove the excess solution with a soft cloth. The following are acceptable cleaning formulas.

1. Warm water and soap.

2. 2 tbsp. raw linseed oil, 1 tbsp. turpentine, 5 tbsp. alcohol (methyl hydrate).

3. 1 qt. warm water, 3 tbsp. boiled linseed oil, 1 tbsp. turpentine.

4. ½ pt. raw linseed oil, ½ pt. turpentine, ½ pint vinegar, 1 tbsp. alcohol.

For cigarette burns saturate the burned area with bleach and allow it to sit. The bleach will remove the burn. Use wax crayon to restore the bleached area to its original color.

Breaks are likely to be found on chairs and most likely will be found on the legs where a curved piece of wood has a very short grain withstanding much strain. Broken joints in vulnerable places will have to be held together by a dowel as well as with glue. Dowels can be bought in packs and it is important to realize that the measurements on the pins refer to their size before they have been smoothed down; dowels are slightly smaller that the measurements given. If you use a ¼" drill to bore a hole for a ¼" dowel the hole will be too big and a tight fit if very important. Use a drill that is slightly smaller than the dowel. To find the center point at which to drill, draw diagonal lines from opposite corners. Where they intersect is the right spot to drill. If there is another weak spot either above or below the break, take the pin through it to prevent another break later. The dowel should always go at right angles to the line of breakage regardless of the shape of the piece being mended. To remove a broken end that is stuck in a hole simply:

a) bore a hole dead center through the broken part,
b) surround the area with a cloth which has been soaked in boiling water and wrung out -- to melt any glue,
c) twist a screw into the hole, and
d) pull out the whole piece with a pair of pliers gripped around the screw.

Polishing

A. Oak Furniture: Mix one part of beeswax to three parts of turpentine. You can use yellow or brown beeswax for dark oak but for lighter colored oak or other light woods use bleached beeswax. Dissolve the wax in a container (tin) containing the turpentine. This process can be speeded up by shredding the wax before adding it. Place the tin in a bowl of boiling water and stir until all the wax has dissolved. Do not heat over an open flame. When the wax is cold it should be the consistency of soft butter.

B. Walnut mahogany; Melt the following waxes together. 3½ parts of Japan wax, 6 parts of fatty grey carnauba wax, 2 parts paraffin wax. Carefully melt these waxes in a double boiler. When the waxes have melted add about an equal amount of turpentine and at the same time a small amount of ammonia. Store the mixture in a well sealed tin.

C. Early oak furniture: During the seventeenth century we know that linseed oil and poppy oil were used on oak furniture. Oak was sometimes dyed with alkanet root which gives a reddish color. The use of oils tended to darken oak, while polish made from beeswax and turpentine used at the time produced a more golden color.

D. Early Walnut furniture: Walnut furniture made during the late part of the seventeenth century and in the eighteenth century was usually given a coat of clear varnish before being friction-polished with beeswax. The varnish sealed the fine grain from the wax and so preserved the wood's lighter golden markings.

Restoring

For scratches clean the surface of the scratch. Blend a wood crayon into the scratch using a feathering stroke.

Removing dents is something that sounds complicated but is not too difficult. A dent is simply cells squashed together and if they are allowed to soak up moisture they can swell back to shape again. Remove any wax with turpentine, place a pad of wet blotting paper over the dent and keep it moist for several hours. Remove the blotting paper and put a bottle cap, rim side up, on the dent. Regulate an iron for the lowest heat and rest it on the cap. Look under the cap every five minutes or so to see if the dent is filling out. It may not come out entirely smooth but there will be an improvement.

Warping is caused by the contraction of one side of the wood through heat or the expansion of the other side through dampness. To cure it one must reverse the process. Lay the piece hump-side up on the grass and put a heavy weight on it. Then simply let nature take its course. The wet grass will swell out one side the hot sun will dry out the other side and you should end up with a flat plank.

A general rule for restoration is to never put nails or screws into anything that they don't belong in. CNIB will do recaning of cane chairs if you have difficulty in getting them done locally.

Refinishing

Old finishes can be removed by totally immersing the piece. This is a drastic process but it is fast. To remove old finishes by use of paint remover apply the remover with an old brush, let it stand fifteen minutes and then take off the finish with a scraper. 4-Star Brand paint remover is effective. If you are in doubt about how to treat a piece of furniture, contact the Musems Advisory Service for advice.

Storing

Use a clean storage area. Allow for air circulation.

METALS

Metals require low humidity for storage. Rub the metal with heavy cosmoline grease, cover with heavy wax paper and seal with freezer tape.

The redder the rust on the metal the easier it is to remove. Paint small pieces with naval jelly, let the piece stand for fifteen minutes, then wash off the jelly. Repaint the piece with jelly if necessary. On shiny surfaces naval jelly leaves a white film. Use a good metal polish such as 3-in-1 oil to return luster to the metal. Rub on the oil and bake the piece in a 320^{0} F. oven for twenty minutes.

*MR. COURT is the Restoration Supervisor of the Provincial Museum of Alberta and MR. McCLURE is employed at Fort Edmonton by the City of Edmonton Parks and Recreation Department.

REPORT FROM THE SEMINAR PLANNING COMMITTEE — Gwen Palmer

A meeting of the Seminar Planning Committee of the Association of Manitoba Museums got underway at Virden Museum at 12:00 p.m. on Saturday, February 15th, 1975.

Representatives present were as follows: Mrs. Gwen Palmer Swan River (Northern); Mr. Bill Moncur, Austin (Mid-West); Mrs. Ruth Craik, Virden (South West); Mr. J. Dubreuil, Swan River (Executive); Watson Crossley, Grandview (Executive); Mrs. B. Saunderson, Souris. Red River West and Red River East were absent, leaving a great many museums without representation on this Committee. Mrs. Craik acted as Chairman and Mrs. Palmer as Secretary for this meeting.

Our Virden hosts served a tasty and much appreciated luncheon of hot beef pie, salad, coffee and dessert after which we adjourned to the Museum parlor to get the business portion of the meeting underway.

As there were three members of the Association of Manitoba Museums Executive present, it was rather difficult to keep the meeting to actual Seminar planning, the result being several recommendations came forth that will be forwarded to the next Association of Manitoba Museums Council meeting for further discussion. These were:

1. Manitoba Museums at a rural level should be represented on the National Council (Representative has a two year term - Convention held in Winnipeg in May 1975) Mr. J. Dubreuil from Swan River will allow his name to stand for nomination if approval is granted from the Association of Manitoba Museums' Council at their next meeting.
2. Due to difficulties in financing the Association of Manitoba Museums programmes and day to day operations Committee recommends that the Association fees be raised to $10.00 for Museums and $5.00 for individuals.
3. That a Provincial Fall Seminar be held at Virden on the weekend of October 24-25-26 (approximate dates) and confirmation of same to be given by the Association of Manitoba Museums' Executive as soon as possible.
4. That expenses for Seminars be discussed at the next Association Council meeting.

After considerable discussion on past seminars, it was felt by the Committee that one large seminar a year was enough and this should be held at Virden in the fall while smaller regional events should be held this spring. A procedural outline of a regional seminar was drawn up which may be followed and will be forwarded to each museum and Council representative. Due to lack of funds, such seminars would

cut the cost of living expenses and transportation and allow museums in one region to discuss problems and needs that are more applicable to them. One topic for discussion recommended was the role of the Association of Manitoba Museums and its financing. Outcome of these discussions should take the form of direct recommendations to the Association's Executive.

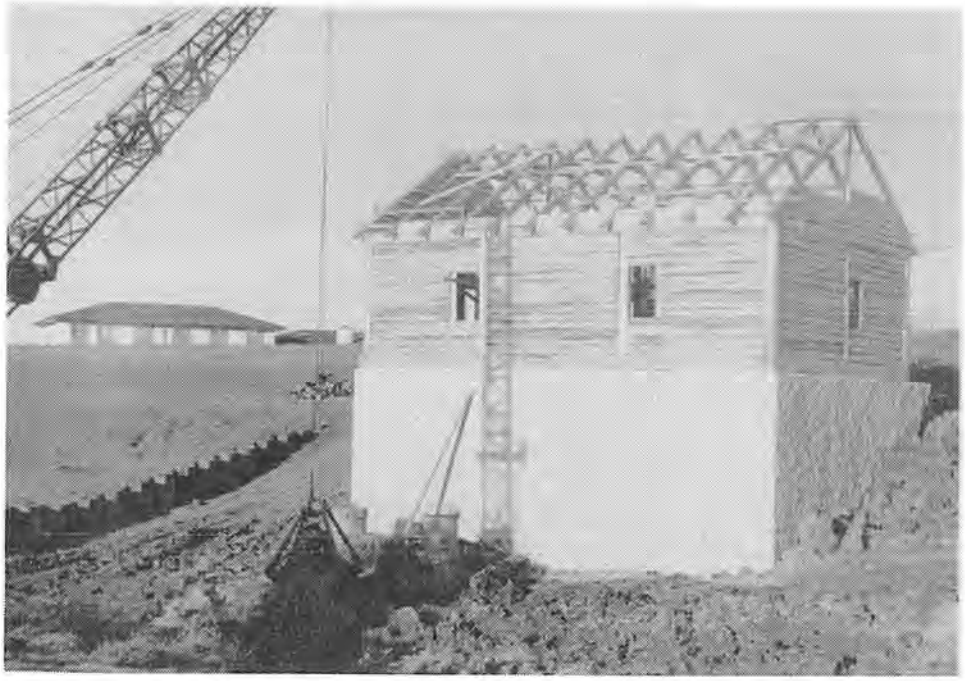
The meeting adjourned at 4:30 p.m. when we were joined by Mr. Saunderson from Souris, Mayor and Mrs. Hegion of Virden and other members of Virden Museum Board for afternoon tea. The Committee wishes to thank Virden for the lovely atmosphere and kind hospitality.

THE RECONSTRUCTION OF GRANT'S MILL

F.W. Armstrong

J.H. Hind, whose name comprises part of the title of this journal, was a surveyor in the mid-19th century whose work in the Red River settlement contributed much to the orderly mapping of the area. But Hind was no ordinary surveyor. His maps not only marked measured distances, boundaries and rivers, but also noted the nature of the soil, types of trees, and outcroppings of rocks along the river banks. One of his maps dated 1858 noted a "Water Mill" just north of the Portage Trail on Sturgeon Creek not more than a mile from its confluence with the Assiniboine River.

It was on this evidence that the Pioneer Citizens' Association of St. James-Assiniboia decided to reconstruct "Grant's Water Mill" on the north side of Portage Avenue about 150 yards upstream from the point where it flows under that busy city thoroughfare.



While some may question the authenticity of this spot as the exact location of Grant's original mill, none have questioned the fact that it existed and actually functioned, albeit unsuccessfully, for about three years.

Mention of the mill was made in Alexander Ross' "History of the Red River":

> *"The first mill was begun in September 1829. It failed again and again and was abandoned within three years ... a total failure".*

Perhaps Ross was right in his conclusions if one were to judge the venture from a purely materialistic point of view. Cuthbert Grant was an acknowledged leader of the Metis people and, in addition, held the title of "Warden of the Plains", an honour bestowed on him by Sir George Simpson, Governor of the Hudson's Bay Company. He accepted his responsibilities in a conscientious and dedicated manner. In command of some three score mounted followers, all fully armed and experienced Buffalo hunters, Grant was not only a "guardian of the colony" but a main source of meat supply. Perhaps the achievement for which he will be chiefly remembered was the construction of a water mill on Sturgeon Creek. The grist mill was an attempt to provide his people with ground wheat meal. He knew nothing about milling and it is said he lost £800 sterling through the venture-possibly the bulk of his personal fortune. However, there is no record of any attempt to blame anyone - or anything - not even the unpreditable and frequently uncontrollable Sturgeon Creek which destroyed his dam three years in succession and forced him to abandon the site in 1832. He salvaged the grind stones and transported them to Grantown (the present St. Francis Xavier), and built a windmill which served the needs of the Metis settlement there quite satisfactorily for many years. While Cuthbert Grant's watermill was a practical failure, it was by no means a "total failure". It remains an historic landmark in that it was the first watermill to be built west of the Great Lakes. Moreover, it was unique in that it was the first instance of the use of hydro power in the Red River area of what is now the province of Manitoba. Hydro was to become the chief power source of the province developing 2,080,000 K.W. one hundred and forty five years later.

For these reasons, as well as the romantic interest which surrounds all old mills everywhere, the Pioneer Citizens' Association of St. James Assiniboia chose the reconstruction of Grant's mill as a special project in 1974. The mill building was actually completed and dedicated on November 9th of that year. The total cost before installation of machinery exceeded $73,000. and, in addition, the dam, built and financed by the City of Winnipeg, cost $48,000.° The chief sources of funds for the building were the six Rotary Clubs of Winnipeg who pledged a total of $50,000. as a City Centennial project. In addition, the

Provincial Government and The National Grain Co. (now Corghill Grain Co.) each added $15,000. The Richardson Century Fund donated a further $5,000. which was later earmarked for the cost of installation of auxiliary hydro power. There remains the crafting of the water wheel itself as well as the wooden cogs and shafts in order to reproduce in as authentic a manner as possible the machinery used in grist mills of that period. All is expected to be in readiness for the official opening of the mill planned for early June.

Visitors will be able to see the machinery in action and the wheat being ground into a whole wheat meal. The meal will be available in small souvenir bags of approximately three pounds in weight. Pioneer citizens appropriately dressed in the costumes of the period will serve as attendants and guides.

SWAP AND SELL

Mrs. L. Lesiuk, 204 Coteau Street, West, Moose Jaw, Saskatchewan, wishes to sell the following items at a reasonable rate to any museum in western Canada.

9 x 12' green wool rug with huge pink roses

2 heavy chenille tablecloths with huge tassels around the edges in a maroon colour"

Several pincushions in beadwork made by the Indians living in Moose Jaw park in 1910

Mr. Lorne Bertram, Box 69, Birtle, Manitoba wonders if there is a museum interested in a collection of the following:

Rocks, sea shells, post cards, post marks, stamp collection, books, family tree and 8 mm movies

If you have any items you wish to either swap or sell, send details to The Editor, Dawson and Hind Quarterly, 190 Rupert Avenue, Winnipeg, Manitoba R3B ON2. We would be pleased to pass the information on to our readers.

MUSEUM MEMOS

National Exhibition Centre - Leaf Rapids

The Leaf Rapids National Exhibition Centre was officially opened March 14th, 1975. In honour of the opening, "A Northern Vision", a collection of important works by the Group of Seven was exhibited by the Winnipeg Art Gallery. Dr. Ann Davis, Curator, prepared and supervised the exhibit.

A collection of photographs and artifacts from the Churchill Diversion Archaeological Project was displayed by Jim Wood and Glen Connells from the Archaeological Research Centre.

Currently in the Centre is an exhibit, "Canadian Serigraphs", twelve silk screen prints from the Winnipeg Art Gallery. A silk screening workship will be held April 26th and 27th, sponsored by the Winnipeg Art Gallery and Societe des Arts.

Local exhibits have been featured in the Centre each week-end, including a lapidary display, a skull collection, a collection of Indian artifacts, a photographic exhibit. Lapidary, Photography, weaving and native handicraft workshops are also being planned.

Tuesday evening selected films are shown in the Centre, and during the winter two Jeunesses Musicales concerts were held here.

The Exhibition Centre is open Friday evenings and Saturday afternoons. School classes are encouraged to see the displays during the school day.

Gallery Oseredok - Winnipeg

Gallery Oseredok, 184 Alexander Avenue, East, will be having an exhibition of graphics by Volodymyr Balas. This show opens April 15th, 1975 and continues until May 15th, 1975.

Borne in the Ukraine, Volodymyr Balas studied in the years 1931 to 1937 at the Academy of Fine Arts in Warsaw. From 1939 to 1944 he taught graphic arts at the Institute of Fine Arts in Lviv and after the Second World War emigrated to Canada, then to the United States, where he is now living. Balas works continuously in the field of graphics,

painting and all phases of decorative art. His works are to be found in art collections in Europe, Canada and the United States.

Ukrainian Cultural and Educational Centre - Winnipeg

The Museum of the Ukrainian Cultural and Educational Centre will be featuring an exhibit of Ukrainian Easter Eggs entitled "Pysanky". This exhibit opens April 1st and will continue until May 10th, 1975.

Museum hours are: Monday through Friday - 9:00 a.m. to 6:00 p.m., Saturday and Sunday - 1:00 p.m. to 6:00 p.m.

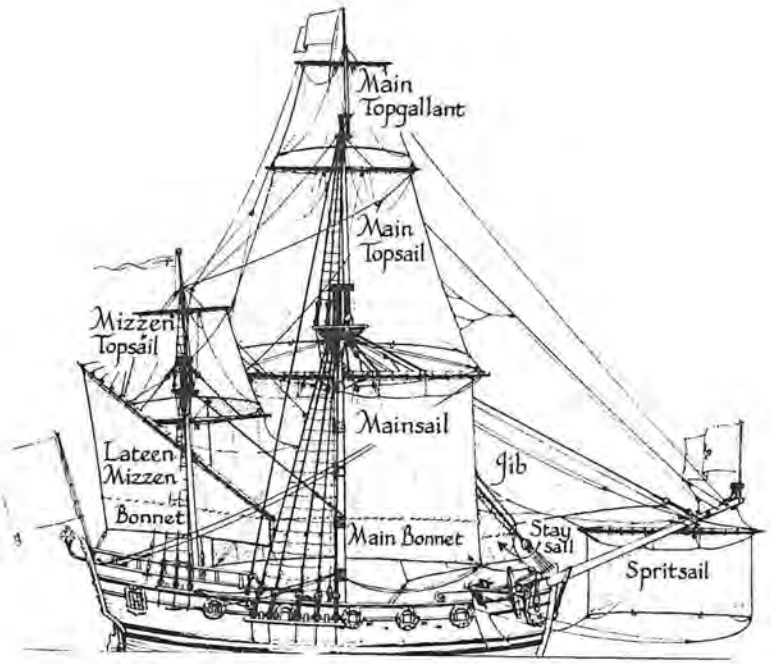
BOOK REVIEW

David Jenkins

THE NONSUCH by Laird Rankin. Published by Clarke, Irwin and Co. Ltd., Toronto, Vancouver, 1974; 132 pages.

On December 8th, 1974, the Nonsuch Gallery of the Manitoba Museum of Man and Nature opened to the public. The gallery houses a replica of the 17th century ketch, Nonsuch, in a setting along the River Thames east of London in the Spring of 1668. This opening began another chapter in the history of the ketch which dates back to seventeenth-century England.

Winnipegger Laird Rankin has recently written a history of the 20th century replica with an introduction on the history of the original Nonsuch. Mr. Rankin was involved with the Nonsuch for over five years as co-ordinator of her very successful North American tour which included the St. Lawrence, Great Lakes and the Pacific coast. His book begins with early plans to construct a replica, construction itself (using 17th century methods), and continues up



to the time she became permanently land-locked in Winnipeg. He tells of transportation problems (by sea and by land), gales, a mutiny and seizure by U.S. Customs officials.

The Nonsuch is very enjoyable and easy to read. It is profusely illustrated with maps, photographs and drawings. Many of the drawings are the work of the Nonsuch's Captain, Adrian Small.

This book is a must for all "arm-chair" sailors.

Illustrations from "The Nonsuch" by Captain Adrian Small

MUTINY?