THE GRANDE NEW DAWSON & HIND QUARTERLY EPISTLE

VOL. 4 NO. 3 SUMMER 1975

GIMLI HISTORICAL MUSEUM

THE GRANDE NEW DAWSON AND HIND QUARTERLY

A publication of the Association of Manitoba Museums

Editor	Diane Skalenda Manitoba Museum of Man and Nature
Editorial Assistant	Mary Quesnel Manitoba Museum of Man and Nature

A.M.M. COUNCIL

President	Watson Crossley Crossley's Museum, Grandview
1st Vice-President	John Dubreuil Swan Valley Museum, Swan River
2nd Vice-President	Bea Saunderson Hillcrest Museum, Souris
Secretary-Treasurer	Margery Bourgeois Winnipeg, Manitoba
Councillors:	
Red River West	Rev. Frank Armstrong St. James-Assiniboia Historical Museum, Winnipeg
	Borys Gengalo Ukrainian Cultural and Educational Centre, Winnipeg
	Mildred Johnson Seven Oaks Museum, Winnipeg
	David Ross Manitoba Museum of Man and Nature
Red River East	Henri Letourneau St. Boniface Museum, Winnipeg
	Father Alois Krivanek Cook's Creek Heritage Museum
Mid-West	Bill Moncur Manitoba Agricultural Museum Austin
South-West	Ken Williams Antler River Historical Society Museum, Melita
Northern	Clifford Clarke Manitoba Antique Automobile Museum, Elkhorn
Past President	Bishop O. Robidoux Eskimo Museum, Churchill
A.M.M. Manager	Rev. Frank Armstrong

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

"Assiniboine Forest" - A 16 mm. Colour Film

On page 15 of this issue, we have a most interesting article by Karen Johnson entitled "Urban Natural Areas - A New Kind of City Park". One of the parks she mentions in the article is the Assiniboine Forest. As their Centennial Project, the Winnipeg Real Estate Board commissioned Robert R. Taylor to film and produce a 17-minute documentary featuring this park. "Assiniboine Forest" is available, on loan, from the Winnipeg Real Estate Board Library, 1315 Portage Avenue, Winnipeg, Manitoba.

Canadian Museums Association Annual Conference 1975

The CMA Conference held in Winnipeg in May appears to have been a great success. There were 280 delegates and the sessions were well attended. According to out-of-province visitors the social events, highlighted by the Red River cruise and the ethnic dinner at the Winnipeg Art Gallery, exceeded all expectations. At the same time, and more importantly, the business of the Association received a good deal of attention. The CMA now have a completely reworked set of bylaws (available upon request), a new and smaller Council, and the first input into the view of its future role, aims and objectives and programmes. During the summer months, Robin Inglis, the Executive Director, will visit every province for consultation with members. His report, and those of the various committees of Council which are due to meet during the same period, will be presented to the full Council, September 4-5th, 1975, for a major policy discussion. Members of the Association are therefore strongly urged to participate in the various meetings in their region or to send their views either to the local contact person, or to Roblin Inglis in Ottawa.

CMA Council for the coming year:

President: Mary Sparling, Director, Art Gallery, Mount St. Vincent University, Halifax, Nova Scotia

Vice-President: J.C. Finlay, Dept. of Parks and Recreation, Edmonton, Alberta

Secretary-Treasurer: W. Hewitt Bayley, Assistant to the Director, Royal Ontario Museum, Toronto, Ontario

CMA Council - continued

Councillors: Pierre LaChapelle, Quebec City
Ian Hodkinson, Kingston, Ontario
Martin Segger, Victoria, British Columbia
Joan Murray, Oshawa, Ontario
William Kirby, Winnipeg, Manitoba
George MacBeath, Fredericton, New Brunswick
Jean-Yves Leblond, Rimouski, Quebec
Gordon Wilson, Saskatoon, Saskatchewan

Past President: Gordon McLauchlan, Halifax, Nova Scotia

Can You Be of Assistance?

Richard and Jean Symonds, of Surrey, British Columbia, are in the process of writing a publication on the history of the manufacture of pottery and stoneware in western Canada. To date, they find that information and materials from Manitoba are very scarce and they were wondering if members of Manitoba's museum community could give them some help. Their format will include: a) suitable shale and clay deposits and supply b) brick, stoneware and pottery manufacturing in Manitoba from 1800 to the present date.

Since their recent publication, "Medalta Stoneware and Pottery for Collectors" was placed in circulation, they have come to the conclusion that people do not realize the potential of this industry in western Canada. They hope to make people aware that western Canada has at its disposal the same materials that other nation have, and that we are capable of producing articles of beauty as well as utilitarian value.

If you can be of assistance, please write to them at 15170 Dove Place, Surrey, British Columbia.

LETTERS TO THE EDITOR

Dear Editor:

Speaking of Museums, I was probably the first in Swan River to build one, and at my own expense. I homesteaded in 1904 at Swan River and always had my ears cocked and my eyes on the ground.

Have been that way since I was 10 years old. Twice I have been robbed of my collections. The first one at school of my stamps; which would be most valuable today in England. The second time at Swan River of coins that cannot be replaced - a Kruges shilling, four-penny piece, etc. Many coins I gathered while overseas in World War I. Not only did I collect but I wrote about things. I wrote about English customs as I saw them. For instance, people of my home town today, would not know that if a man was a policeman, his name and number was over his door and he would be available.

As I am now nearly 93 years old and my relatives are in other parts, I have had to dispose of my findings to some extent. Everything pertaining to the Valley, I have left with the museum there, the rest I have brought down to my two daughters and they will acquire a building for it.

What I am writing about is to say that sufficient appreciation is not extended to those who have been curious enough to acquire things so that their value and use shall not be lost. I have never sold a thing that should be kept but have given things to youngsters who were interested. As to my small knowledge of things, I leave to those who may have the time to acquire the proper latin names. For instance I saw in a store window a bison head that was supposed to be an ox. I knew enough to see that it was a rare find. It is now in the Swan Valley Museum. I carefully cleaned it and wrote away for directions of preserving it. My mistake was in labeling it in fun. I wrote it up as Giganticus something or other and got bawled out for it by the big shots in the Winnipeg Museum. I wrote back and told them to take out the moth-eaten buffalo that was exhibited in the Auditorium and get busy with a decent place to keep things which they now have.

This letter is now too long and I have not told you anything about what I have acquired. I may not be around to see it housed but you would be surprised at what I have gathered.

F.A. Twilley
La Riviere, Manitoba

P.S. A couple of years ago I picked up an obsidian scraper. The Indian that made it was left-handed. How did I find that out?

F.A. Twilley (Photo taken June 1967)

THE MUSEUM AT GIMLI

Stefan J. Stefanson

The Icelandic community of North America had long felt the desire to establish a truly ethnic museum to foster the heritage and the culture of its people and provide a repository for the many artifacts which would relay to younger generations the story of the first settlements of their forefathers.

This desire was shared by the many Icelandic communities throughout the province of Manitoba. It became a subject of very serious conversation at times when cultural meetings were held. Each community had a reason for its locale being the proper place to establish such a museum. However, when realism was applied, it became very obvious that no individual community could bear the cost of the capital funding necessary to make this a worthwhile reality.

In 1971, the Canadian Forces Base at Gimli was withdrawn. This military establishment had become a part of that community to a point where its withdrawal affected, in one way or another, a very large segment of this community - both urban and rural. The payroll was $7,000,000. annually. A school system had been set up to accommodate the children of the militia men, and the businessmen were geared to handle the needs of this military personnel.

It readily became apparent that this closure struck a very serious blow to a community no larger than Gimli. To compensate for the hardships created, the two senior governments granted the sum of $1,600,000. to the area to create work and establish a program of rural and urban development.

The Rural Municipality and Town of Gimli Development Corporation Ltd. was established to carry out a construction program for betterment of the area.

Almost immediately this corporation became receptive to the idea of a museum; and here was hopefully found a means of establishing a museum which would be funded by other than local means.

To be legally able to cope with the situation and have a proper foundation for an ethnic museum, the Icelandic Cultural Corporation Inc. was set up and received its Letters Patent in March of 1972. This corporation, though supporting in principle every phase of Icelandic culture, set as its first priority the establishment of an ethnic museum.

View of the Gimli Museum from the dock

The development corporation proposed an old house on First Avenue in Gimli as a suitable building for a museum. The board of the Icelandic Cultural Corporation was very disappointed in this building and realized that it could only be used on a temporary basis. This message was conveyed to the Development Corporation and a more suitable location was sought.

In early September of 1972, the Development Corporation proposed the Cultural Corporation consider as a museum building the premises formerly occupied by British Columbia Packers. The building contains approximately 1,800 square feet of floor space.

A series of meetings followed and the end result was that the Icelandic Cultural Corporation accepted the responsibility to collect artifacts not only for an Icelandic exhibit but also for a Ukrainian exhibit and a display of fishing equipment (artifacts) as related to Lake Winnipeg. The Board of Directors of the Icelandic Cultural Corporation made the decision to maintain each display as a separate entity within the same complex making a triple display for the visitors.

The Development Corporation renovated the building and surrounding grounds. They also set up display racks and cases as was agreed upon by both corporations. Maintenance, fire and police protection are provided by the Development Corporation who in turn receive any door receipts.

The Icelandic display is on both the main and upper floors. On the first floor artifacts such as wood working equipment; hand tools and a variety of artifacts which are on an indefinite loan from the Icelandic National League of North America are displayed. These artifacts were brought from Iceland by pioneers before the turn of the century.

During the snowstorm which raged during the first night the original settlers rested at Willow Point (Oct. 21-22, 1875), a child was born in a makeshift tent. He was Jon Olafur Johannsson, who lived through the trials and tribulations of the following years. He married as a young man and in 1913 he built a log house of timber native to his farmstead, for his family. This house had been well preserved through the years. In 1973 it was taken down log by log and reassembled on the second floor of the museum. It is now being stocked with family pictures and furnished as homes were furnished by the pioneers. On this floor is a woodworking section which hopefully will remind tourists of the very extensive involvement of Icelanders in the construction industry wherever they lived on the continent.

Icelandic Exhibit

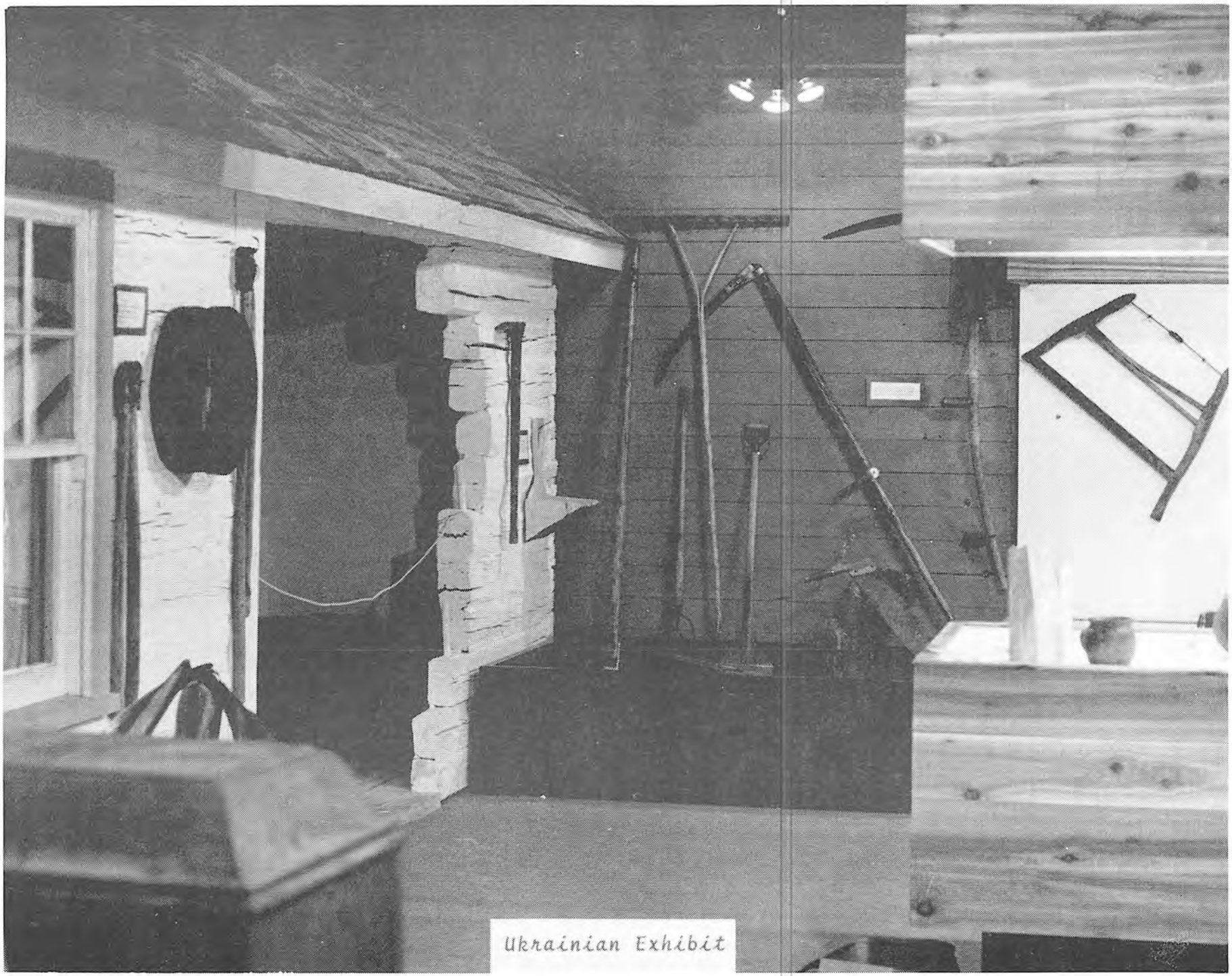
Also displayed on the second floor is a map of the Rural Municipality of Gimli as well as the three most southerly sections in the Rural Municipality of Bifrost. On this map all the original homesteads of the pioneer Icelandic settlers are marked, as well as the legal description and the name given to each farmstead by the homesteaders. These names were usually derived from original Icelandic farm names.

With the new century came the immigrant from the Ukraine. This migration continued until hostilities began in 1914 in Europe.

These people were agrarians and settled extensively in the Manitoba Interlake area. They homesteaded the land which lay to the west of the Icelandic settlement. In very many instances these immigrants homesteaded land which lacked topsoil and was stony. The end result was farming became difficult and great piles of stone appeared on the scene. They persevered, raised large families, and deprived themselves of many necessities of life so that their children might receive an education, which in many instances had not been their right in their homeland. The Ukrainian exhibit is on the first level of the museum. A typically furnished Ukrainian pioneer home is on display. There is also a wide collection of hand tools, farm and garden tools, pottery, handicrafts, tapestry, clothing, books, household utensils and other effects of pioneer times.

Future plans are to erect in the Ukrainian exhibit, an outdoor clay bake oven which was a familiar sight in most Ukrainian homes. It becomes very evident to the tourist that these people were masters of their traditional homeland handicrafts.

The third section of the complex is known as the "Fishermen's Display". Upon entering this area, one views a 42 foot long Lake Winnipeg "Whitefish Boat". This majestic boat was the property of one of the very first licenced fishermen on Lake Winnipeg. There is a walk past and one can ascend a catwalk to observe the boat and the many displays within it. A viewing platform has been set up in front and above the boat so photographs can be taken of the various artifacts which were used on the lake through the years. These include dog sleighs and harnesses, crude ice tools from early days, ice harvesting equipment, nets, net floats and weights, and clothing gear of the fisherman. Raised to the ceiling and inverted is a "fall fish" skiff which was owned and used by another of the first fishermen licensed on Lake Winnipeg. A variety of Lake Winnipeg fish will also be on display.



Ukrainian Exhibit

The museum at Gimli is only in its third year and is continually receiving artifacts for the three displays.

The Board of Directors is determined to add and better this museum as time goes by, so the tourist will be greeted by changing displays, which will tell the story of our pioneers.

URBAN NATURAL AREAS - A NEW KIND OF CITY PARK

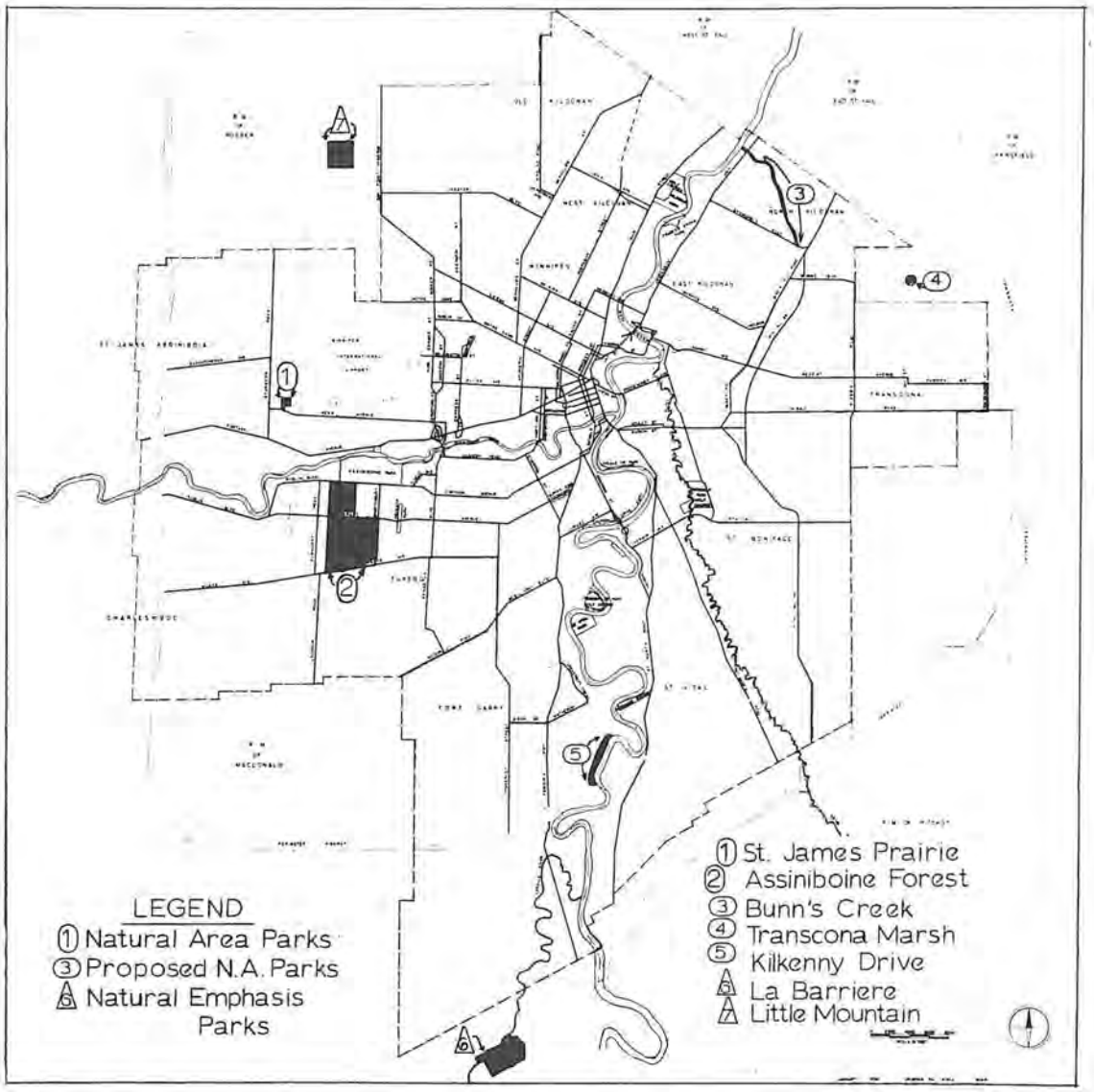
Karen Johnson

Editor's Note: This article first appeared in "Manitoba Nature", Vol. 15, Issue 3, and appears with the permission of both the editor and author.

We are by now all aware that a growing world population, with its demands for food, energy and raw materials, is placing unprecedented stresses upon the web of living and non-living threads that is the basis of our lives. Over 20 distinct species of mammals, 100 birds, and 10 higher plants are known to have become extinct during the past 300 years as the result of man's activities. Many more have probably disappeared without documentation, and hundreds of species are listed as endangered by man's present activities, especially the increasing destruction of their habitats. Non-living features such as eskers and glacial potholes are also being destroyed, because of the increasing demand for gravel or more farmland.

As both individuals and members of organizations concerned with conservation, we can become more active in the struggle to preserve some of our natural heritage. We can work at several levels, promoting the establishment of national and provincial parks, or a provincial system of ecological reserves such as those in British Columbia and Quebec. While the national and provincial parks provide various levels of protection for natural features, ecological reserves are specifically set aside to preserve plants, animals and landforms. This is both for their own sake and because they provide the genetic reserves necessary to create, for example, new and vigorous crop species and natural predators for agricultural and other pest species.

But it is closer to home, within or close to the cities, where most of us reside, that we can perhaps be most effective in our preservation attempts. We can initiate and encourage the establishment of urban natural areas or parks. We do realize that these relatively small and exposed sites, within and close to our cities, serve as refuges for only a few of the many living things within a region. The larger and more protected federal and provincial preserves are vitally necessary for a complete range of preservation. But municipal "green spaces" can protect some species and, much more importantly, they are natural outdoor classrooms and recreational areas available to the entire population of an urbanized region. In them may best be taught basic ecological concepts and respect for the



other forms of life on which we depend. If the larger preserves are ever to be established and defended, we must have an ecologically educated public, and the urban natural area parks are of crucial importance in this education.

Winnipeg has relatively recently established or taken over several urban natural areas as a new kind of city park. In preserving these sites, rather than developing them in the formal city-park manner, the city is following a long and venerable tradition. The first such protected natural areas, close to cities, were established for very practical reasons. Their history can be traced back to early Central European communities, in which each settlement had to satisfy its own need for wood from the forests in its immediate vicinity. These were therefore declared

community property and a tradition of "everyman's right" of free access for walking and for picking berries and mushrooms developed. With the improvement of transportation, these areas declined in importance as sources of wood and increased tremendously as recreational and educational centers. Cities such as Zurich, Switzerland; Oslo, Norway; and Frankfurt, Germany are famous for their city forests, near-natural sites that can be reached from the city center in less than half an hour.

The United States was a leader in the establishment of national and state parks and over the past 10 years has seen a major effort to set up environmental or outdoor education programs and to establish the natural areas needed to serve these programs. A major aid to planning is the Nature Centers Division (NCD) of the National Audubon Society. By the fall of 1966, the NCD had taken part in planning nature centers in 200 cities, of which at least 55 were in full operation. Nature clubs or the local Audubon Society often located or suggested sites while garden clubs, churches, service clubs, and other citizen groups have provided funds for purchases and sponsored nature trails, buildings, and equipment. One of the most spectacular nature centers is at Kalamazoo, Michigan where a 300-acre preserve contains wooded, rolling land and a $750,000 interpretive center. The center provides classes for children, a program of natural resource management and demonstration facilities along several miles of trails. Nation-wide about 35 new nature centers are being opened a year. While some are in state parks and similar lands, most benefit urban and suburban areas. Assuming an average of 100 acres, at least 200,000 acres of green space will have been saved around their expanding cities by the year 2,000.

It would be reassuring to think that Canada could look forward to a similar prospect, and more and more Canadian cities are beginning to incorporate similar sites into their park systems. But many cities, both in Canada and the U.S., were not farsighted enough to acquire such areas during their early history and now find that they no longer have the sites necessary for this purpose. They must rely on tiny remnants or attempt to restore the original plant and animal species to severely disturbed areas.

Winnipeg is fortunate in this respect because several sizeable areas have remained undisturbed within and close to the city. The natural area parks which presently exist have been acquired or protected more-or-less by chance until the past two or three years, and their problems illustrate many of the common ones associated with attempts

La Barriere Park

Young Great-horned Owl in the Assiniboine Forest

to locate and preserve this type of size. When the Metro Corporation of Winnipeg was formed in 1961, it was the first body that could plan for long-range development in the entire region. Before it, Winnipeg was only the largest among a cluster of 14 independent cities. Metro's Park and Protection Division began to acquire land within and adjacent to the city as soon as it was formed, foreseeing the increasing demand for parkland and the growing pressure that would be placed on all regional parks. Among the lands acquired in the early 1960's were three which happened to be in the near-natural condition: La Barriere (322 acres), Little Mountain (160 acres), and Maplegrove parks (see map). As very little development has occurred within them, they have retained a great deal of their original character. The first two are to be maintained with minimal recreational development but the third was the center of a fierce battle between local citizens who wished to preserve it and developers who wished to turn it into a race track and local festive site. Although the developers were defeated, Maplegrove is presently slated to become partially developed rather than a natural area park. A new, even less-disturbed natural area park encorporating a mile-long, 500 foot wide corridor of river bank forest will be established along Kilkenny Drive, just across the river.

During the time Metro was acquiring the three parks mentioned above, concerned citizens began to press for the preservation of a sizeable area of aspen and oak forest in the town of Tuxedo, in order to protect the large herd of white-tailed deer that occur there. At that time, Tuxedo was still an independent city and would not dedicate the land as a park because of its potential value as housing or industrial sites. When Unicity was formed this barrier was removed, as the land became metropolitan property, and preservation of the site became a benefit to the area. As a result, some 700 acres of the forest were set aside as the Assiniboine Forest Natural Area Park in 1973, a centennial project of the City of Winnipeg and the local Citizens Committee.

The survival and discovery of another natural site was by chance. In 1968, a field party from the International Biological Programme, which included an international survey of the world's biological communities, was surveying southern Manitoba for remnants of grassland. They were especially interested in finding the type called Tall Grass Prairie which used to occupy most of the Red River Valley. Because of the agricultural value of prairie soils, only small patches were found, except for a 120 acre site discovered in the former city of St. James-Assiniboia. It has survived development because rock close to the surface

made providing services difficult. After several years of representations, by many concerned citizens and groups, the local City Council set aside some 25 acres, the largest remaining piece known in Canada, as the St. James-Assiniboia Living Prairie Museum. It was the first official natural area park within Winnipeg and remains the most unique one.

With the St. James Prairie, Assiniboine Forest, and proposed Kilkenny Drive parks specifically recognized as parks for the preservation of natural features, and with this is a strong emphasis in La Barriere and Little Mountain parks, three of the four major biological communities found within the Winnipeg region (prairie, oak-aspen forest, and river-bottom forest) are now reasonably well protected. A search is now under way to locate a suitable nearby marsh site (the fourth community) for inclusion within the system. A 5 acre site in Transcona is being considered, but it is quite disturbed. Perhaps the new provincial wildlife management area of Oak Hammock Marsh can serve the city, although it would be ideal to have all communities represented within the city boundaries. Another stretch of river-bottom forest, along Bunn's Creek in the north-end, is also being considered for inclusion within the municipal system.

Winnipeg has, as yet, no system of park classification, so the term "natural area parks" is an informal one. Hopefully, a precise and legal definition will soon be formulated and adopted, with priorities of preserving natural features and of minimal development in these parks that would give formal status and protection to this new kind of park. A number of high school and university students have been working on both natural history studies and feasibility studies of the parks, to determine what kinds and levels of human activities are compatible with their preservation. When these studies are completed, hopefully within the next couple of years, plans can be made that will allow for the wisest use of these areas. A technical advisory committee, composed of experts from the Canadian Wildlife Service, Provincial Government, and Museum of Man and Nature has been set up for the other parks. Their function will be to provide information and guidance on development plans for these natural area parks. Allowed usuages will be heavily oriented towards environmental education and unorganized, non-motorized recreational activities such as walking, cross-country skiing, and nature study.

These accompanying pictures indicate some of the natural diversity and beauty still remaining within and close to Winnipeg. Hopefully, with your encouragement and support, this new kind of city park will remain in a near-natural

condition and serve the twin purposes of ecological education and a natural setting for outdoor recreation.

At Little Mountain Park

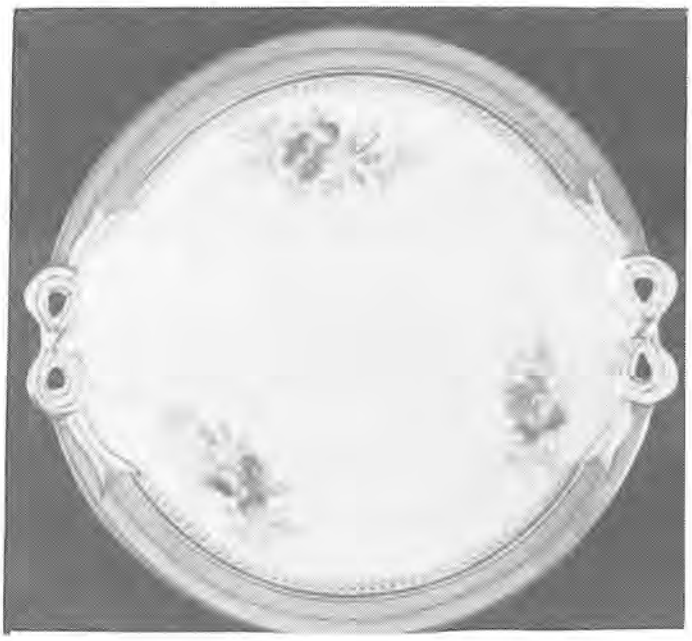
WHAT IS THIS DISH? Margery Bourgeois

How often do you receive in your museum collection a plate or ceramic item with no identification markings on it? The only historical background is that it belonged to old "Mrs. Jones" who came west in 1900 from Ontario and died in 1930. With no expert china collectors at your disposal and equipped only with a reference book on ceramic marks, you must take the initiative and do some analysis on your own. Before 1900 most "crockery", as it was referred to in early catalogues and newspapers, came from England, France, the United States and Germany. Very little was produced in Canada. In 1891 legislation was passed stating that the country of manufacturer had to be marked on the "crockery".

To aid you in identifying china, a good method is "the elimination" process. In explaining this procedure, I will undertake to identify three separate examples of ceramics.

Item Number One:

This plate measures 12 inches in diameter. Because no markings of any kind appear on the back, it dates back prior to 1891. To determine the composition of a ceramic plate, hold it against the light. If it is translucent, it is porcelain. This rather thick ceramic plate is porcelain. The only non-porcelain ceramic that is translucent is a very fine thin stoneware. There are no fine craze (age) cracks on the plate. With normal use, porcelain does not bear craze cracks, non porcelain does.



Where was it made? A careful examination of the paste will help to determine its provience. Hold the plate against identified European or oriental procelain. If the paste is creamy in colour as opposed to the blue-white of hard paste porcelain, it comes from England. Because of its clay properties, England could not make hard-paste porcelain. Soft-paste English porcelain reflects a

more satin effect in its colours due to the fact that the softer, more porous body absorbs the colour. The colours flow on the hard-paste porcelain, are not absorbed and the result brings forth hard brilliant-hued ceramic.

You should look for "spur marks" on the back or front of the plate with a magnifying glass. These little wire props, usually in a series of three, held the ceramic while it was being fired in the kiln. Naturally as manufacturing techniques became more modern and sophisticated, the spur marks became less obvious and by 1900 were eliminated altogether. The spur marks on this plate were quite noticeable. This possibly means that it could be of a mid-19th century period.

The next considerations are decoration utility, quality and shape. The plate is of good appearance, a beautiful turquoise colour, decorated with hand-painted flowers over the glaze and gilded. These observations conclude that several processes in handling went into the manufacture. First the plate was fired at a high temperature, then a second firing at a lower temperature was needed to apply the turquoise colour border. It was then fired a third time for the lovely clear glaze and finally a forth firing for the hand painting and gilding over the glaze. Only the more prominent English potters did this excellent work. They often hired famous artists to do the hand painting. This is how the artifact would appear on the catalogue card:

> Plate 12" in diameter, English soft-paste porcelain, mid-19th century, three sets of triangle spur marks. Turquoise border under the glaze, hand painted flowers over the glaze and gilded. This shape applies to a serving tea plate or part of a dessert set. Value $20.00. Then, of course, the human history of the owner follows the description of the artifact.

Item Number Two:

The second example is also a plate with markings on the back which read "Fenton Stone Works". Before researching the mark, let us examine the body of this plate. It is not translucent. It has fine craze marks of age under the glaze. It is earthenware.

We examine the design under a magnifying glass. It is made up of tiny little dots which signify transfer printing. The tissue transfer was placed on the ceramic painted and kilned in one procedure and glazed in the second procedure. The little hand painting is inferior.

This is the famous "Blue Willow" pattern used continually on English ware since "Turner" of Caughley originated it in the late 18th century. Because there is no country of origin mark, it pre-dates 1891. The Encyclopedia of Marks identified it to be Masons Ironstone 1820-1845. It is not a refined ironstone which re-establishes the date as early ironstone. The spur marks are very pronounced.

The cataloguing procedure would be:

Plate 12" in diameter. Ironstone, transfer printed in black "blue willow" pattern with hand painting under the glaze. English Masons ironstone china 1820-1845 established by the mark on the back - "Fenton Stone Works" printed with black under the glaze. Used as a tea or bread and butter plate. Value of the artifact - $7.00.

Item Number Three:

The third ceramic is a cup and saucer of fine texture and tastefully decorated. The back is marked in underglaze blue with the cross swords of Meissen. Due to the fact that the famous company's mark was universally copied and exploited along with the marks of other notable porcelain, you should reserve your decision to after close observations are made.

The paste is excellent, smooth, translucent and in mint condition. Compared with English creamy porcelain, it retains its blue-white colour. The colours are in rich blue with an artistic and sophisticated design. France and Germany preferred this more ornate neo-classical style and rich colour. The porcelain is thick and sturdy. Meissen boasted that their porcelain could be handled roughly and not break. All evidence confirms the mark as Meissen hard paste porcelain of the late 19th century. The value could be easily $40.00.

Whenever you visit an antique shop, pick up the identified china and compare them against each other. Notice that English porcelain before 1810 was more crude. The colored decoration was from metallic oxides to withstand the extreme heat of the kilns. The red was more orange from iron oxide, green from copper, blue from cobalt, a grey purple and a very distinct yellow. Observe the shapes, sizes and styles of early ceramics. Study some books with illustrations. There is a lot to see in the antique shops in Winnipeg. The clerks are generally more helpful and enthused when you explain your interest.

The adoption of the following general rules will save many errors in the dating of English trade marks:

1. "England" after 1891 - "Made in England" - 20th century.

2. Any printed marks incorporating the Royal Arms are 19th century or later.

3. Any printed marks incorporating the name of the pattern could be regarded as subsequent to 1810.

4. Use of the word "Royal" in the manufacturer's title or trade-name suggests a date after the middle of the 19th century.

5. "Bone China", "English Bone China" denotes a 20th century date.

6. The garter-shaped mark was used from 1840 and the Staffordshire knot may occur from about 1845 gaining most popularity in the 1870's and 1880's.

7. The diamond-shaped registration mark was produced after 1843.

8. Many companies such as Minton, Wedgewood, Worcester and Royal Crown Derby employed their own private methods of dating the wares.

9. Printed identification marks came into general use about 1800.

Much of our early china in the West came by way of Eatons and Sears Roebuck catalogues. Here is a list of some of the comapnies.

Sears Roebuck catalogue 1902 - "cheapest supply house on Earth" with shipping points as far west as Virden, Canada.

From Ohio came china from Davidson, Taylor and Co., Newton Wayland Co. and Belmont Dinner Services. From England they sold Alfred Meakin, Turnstall, Wood & Sons, W.H. Grindley & Co., and Upper Hanley Pottery Co. From France came Haviland Limoges.

Eaton's catalogue of 1900-01 listed Meakin's Flo Peacock lustre pattern, Doulton's Albermarle, Gloriana Pink, Upper Hanley semi-porcelain, Jetware, J. & G. Meakin Ironstone, and fancy cups and plates from Foley, Royal Worcester and Royal Crown Derby. Haviland china from France and Germany were also sold. Brown Rockingham ware and Rockingham cane ware were also listed in the catalogue. Whether this ware was from the United States or England was not indicated.

REFERENCE BOOKS

Macdonald-Taylor, Margaret
Dictionary of Marks, Hawthorne Publishers, England.

Godden, Geoffrey A.
Encyclopaedia of British Pottery and Porcelain Marks, Bonanza Books, New York, 1964.

Chaffers, William
Collector's Handbook of Marks and Monograms on Pottery and Porcelain, William Reeves Ltd., London, 1961.

MINI MUSEUM SEMINAR (SOUTH-WEST REGION) Grayce Hegion

Something new! A Mini Museum Seminar. It was the first Regional Museum Seminar held by the Association of Manitoba Museums, and we were anxious to see it work. Boissevain was to be our host, so at 6:30 a.m. Mr. Cliff Clarke of Elkhorn filled his car with Virdenites and we headed for the Turtle Mountains. The rain and sleet bothered no one, for we anticipated a full day, with sessions going from 9:00 a.m. to 5:00 p.m. The date was Wednesday, April 30th and we arrived in time to help set up the comfortable room in the Civic Centre. Mrs. Bea Saunderson, Executive Representative, proved to be an efficient organizer and she was assisted by Mrs. Ruth Craik, Virden's Pioneer Home Museum curator.

It was an honour to have Mr. Watson Crossley, the Association President from far-away Grandview, on hand to give the opening remarks and outline to us the Aims and Purposes of the Association, and left us with the question of how community museums may help the Association to the lasting benefit of both parties. He advised that the annual fee for institutions was raised from $5.00 to $10.00 while individual and associate membership fees will remain at $3.00. Membership in the A.M.M. includes the Quarterly magazine, an excellent publication which Mr. Crossley stated should be more widely circulated. He suggested that funds are scarce for individual museums and for Association work, and suggested that the tourist dollars would be wisely spent if put back into the operating costs of these two factions of our business, for, he said, "we are the voice of the museums in Manitoba". Mr. Crossley further suggested that large seminars in rural areas have merit, but costs run about $1000.00. In the beginning we had about 40 museums and that number has now swelled to 125. As a result, this small regional seminar would be an experiment and watched closely by other regions for its value and worth.

During the opening, greetings were brought from Mr. Ransom from the Town of Boissevain and from Mr. Janz of the Rural Municipality. Both extended a sincere welcome to all visitors.

Mrs. Saunderson then split those attending into two groups, and the following workshops proceeded throughout the day:

1. Organizing museum programs to take into the schools via the touch table:

This was conducted by Virden's Ruth Craik, who has had almost two years of experience of this type of museum

extension program. It has proven exciting for the children, rewarding for the teachers, excellent "PR" for the museum, and an all round delightful way of extending museum services in the community.

2. How to repair old books:

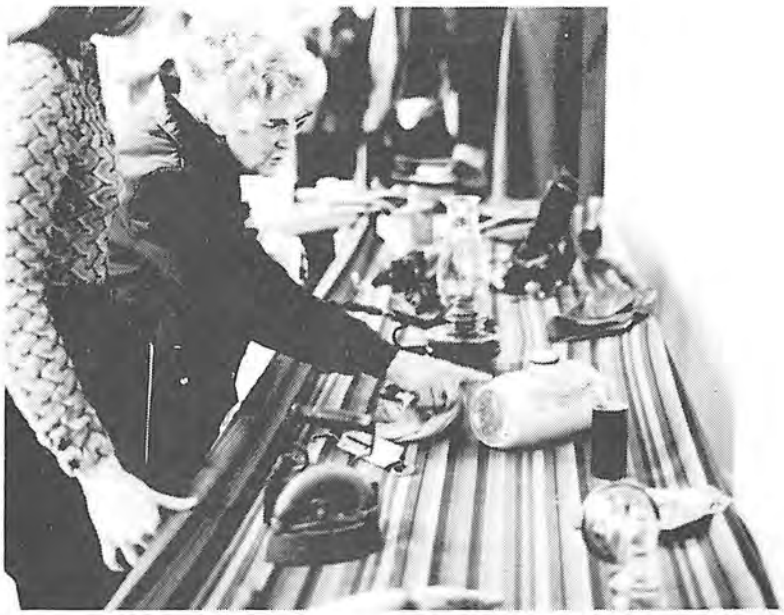
Mrs. S. Hegion, Virden's Secretary, conducted this workshop, followed by a talk by Maurice Mann of the Manitoba Museum of Man and Nature. By collaborating, blending their ideas, learning from each other, discussing techniques and materials, this proved a worthwhile venture and quite a new idea for seminars. On the one hand you have the professionally trained museum worker's expertise - on the other, you have the museum worker, who, through necessity, has successfully worked out methods and means so that ancient books are presentable for display and preserved for a second chance at life.

3. Cataloguing systems for small museums:

This workshop, conducted by Ken Williams of Antler River Historical Society at Melita, proved to be well worthwhile. Although most of the people attending had established catalogue systems, there was an opportunity to see where improvements could be made. In the early days of museums in this part of the province, many of the smaller museums like Melita and Virden, collaborated on catalogue systems, and many of the ideas came from the book entitled "So You Want a Small Museum".

4. Highlighting your most distinctive features:

This was an active, friendly, chatty, funny hour, when museum representatives produced items they had brought for a long display table. Mr. Ken Williams of Melita gave a most interesting talk on the Indian Artifacts within their museum and demonstrated the methods used by early Indians in the art of skinning and scraping and making use of hides and furs. Mr. Beamish of Hamiota Pioneer Club, produced two mystery items and completely fooled us; one a nickle-plated stand of posts and holes and rods, (which turned out to be a holder for spools of thread and thimble, circa 1880). The other, remaining a mystery, should possibly be photographed and pictured in this publication, for it stumped us all and I leave it to the editor to contact Mr. Beamish to sketch or photograph the item in question, then publish it for all to see! The ladies from Souris delighted the group with a set of colour slides of the interior rooms of their historic Hillcrest Museum, with Mrs. Eva Barclay doing the commentary and showing us in fine detail, the nostalgic



The touch table - an interesting tool for extending museum programmes into the schools

President, Watson Crossley (seated at the table) explaining the aims and purposes of the Association of Manitoba Museums

Grayce Hegion of Virden and Maurice Mann of the Museum of Man and Nature conducting a workshop on repairing old books

Ken Williams of Melita displaying one of the interesting artifacts from the collection of the Antler River Historical Society Museum

restoration they have done with a beautiful old home by a swinging bridge!

Mr. David McInnes from the Advisory Service of the Museum of Man and Nature, enlightened the group with ways and means of utilizing their department when the small museum is in need of advice or service or help on any project. Mrs. Hegion of Virden outlined some of the points to remember in making application for grants, gave various sources of grants, as well as encouragement to those who had not been successful by repeating "Don't give up, but try again".

There were several delightful breaks during the day; one was to visit the adjoining Boissevain Library which was built on a tri-level basis, the front of which had been an ancient general store. This most attractive library features several old oak dining room tables, with chairs all round, for relaxing and reading. Another break during the day was the delicious variety of hot casseroles served with salads and rolls, plenty of home made pie, and coffee, all catered by a local Women's Institute group of ladies, who, we found out later, just happened to be the champion quilters in the district. The third pleasant break in the day came when we were given a tour of Boissevain's Beckoning Hills Museum, hosted by a group of gracious gentlemen usefully enjoying their senior citizenship.

When a Mini Museum Seminar Regional meeting comes to your district - be sure to attend. Interesting, functional, worthwhile - and fun!

PHILOSOPHICAL RELATIONSHIPS BETWEEN HISTORY AND GEOGRAPHY

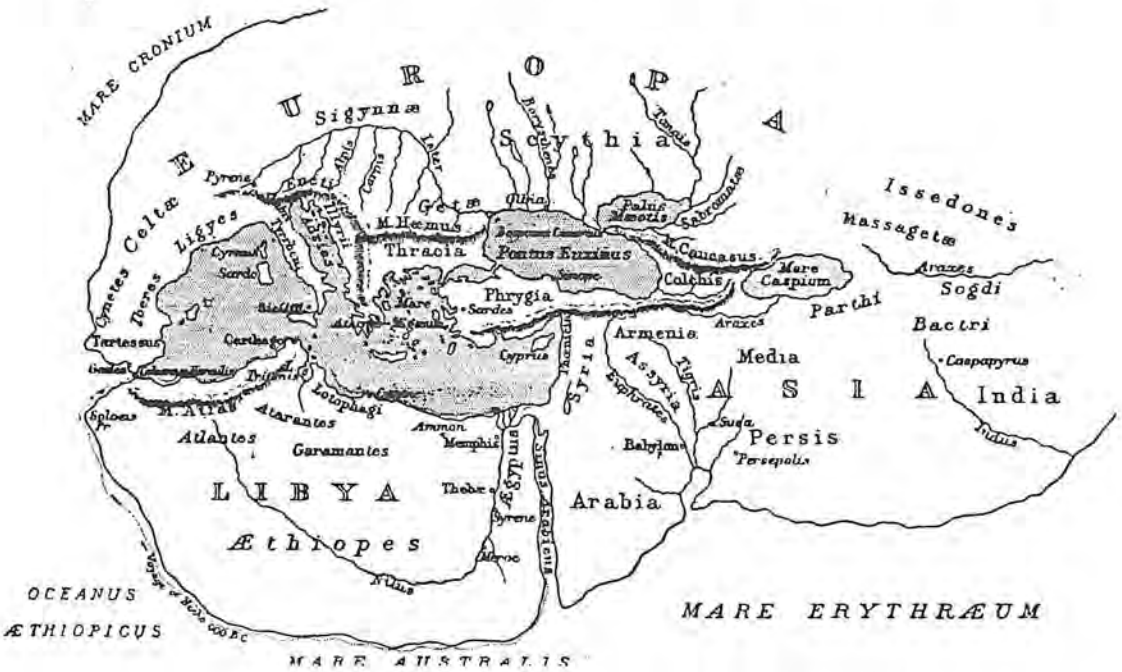
Cornell Wynnobel

PART I

History and geography have been related in people's minds for a great length of time, for the connection between them is so close that it is recognized by the most elementary of observers. The obvious relationships will be discussed in the last part of the essay but first, we will look at the historical evolution of both disciplines.

Geography has been a separate discipline since the days of the classical Greeks. History, in classical society, did not enjoy a separate existence outside the field of geographical learning, even though many scholars attempted pure history. This applies especially to political history. On the whole, history was part and parcel of classical geography. The ideas of Parmenides, which were elaborated by Aristotle, reflected the concept that physical geography had a considerable effect upon human action.

Parmenides believed that the earth was a sphere; and he described it as containing a torrid zone in which man could not act effectively because of heat, two frigid zones in which they could not act effectively because of cold, and two temperate zones placed intermediately in which they could live with comfort and progress successfully.



The world according to Herodotus - 450 B.C.

The works of Herodotus, for example, combined geographical description with historical explanation. Herodotus accomplished the merger of the two disciplines, with relative success, in his Histories. Herodotus never discussed the relations between the two disciplines, and he appears to have regarded them as one and inseparable, since his work passed almost imperceptibly from one to the other. In this way, Herodotus became the 'father' of both history and geography.

Polybius also utilized both disciplines in his writings but stressed political history. He regarded geography, mainly, as a branch of history. The history of Polybius was continued by the Stoic Posidonius, who, like his predecessor, travelled widely in the known world and wrote voluminiously on diverse phenomena. His Geography and History are the only works of interest here. The latter was begun in 74 BC and continued the universal history of Polybius, in fifty-two books, from 144 BC to the dictatorship of Sulla in 82 BC. His Geography, as was the case with his history, was more concerned with social and intrinsic human values. He was mainly preoccupied with the Stoic Law of Nature by which all men are brothers in a cosmopolis or world state, an idea adopted by Cicero.

Strabo, the great classical geographer, was also a follower of Polybius and Posidonius. He wrote the Historical Memoirs, which accounted for the deeds of Alexander. Strabo combined history and geography in a study which could be termed historical geography. Strabo's conception of the relations between the two branches of knowledge was rudimentary, but he at least knew that a relation existed. Strabo gave us the basic definition of geography. He stated that geography is concerned with "description of the earth". The Geographie, by Strabo, had a historical introduction covering the history of geography and the work of geographers in his own day.

The Geographie is almost our only source for such important figures as Eratosthenes. Strabo was well travelled and was more of a scholar than a historian as his preference for geography indicates.

Pausanias' Description of Greece, in six volumes, is another example of the merger of history and geography. In this work he attempted to describe the whole of Greece, in all of its physical and metaphysical aspects. It is a 'mixed bag', for it describes every item of the countryside, natural and man-made, that attracts his interest and in the final analysis the work comes out as a guide book for travellers.

The events of history require an added dimension and it was easier to describe the world in space than in time. This would account for the great popularity that the Greeks had for chronography, where great comparative lists of events were drawn up in world chronicles. This ended up in an accumulation of a great deal of facts with little interpretation and synthesis, even though a synthesis was attempted by Diodorus Siculus (80-29 BC) in his Bibliotheca Historica. He failed in this attempt because of his inability to see the interconnection of various events.

With some of the preceding works in mind, and it is by no means an exhaustive account, it is possible to see that the Greeks, to a great degree, saw history as a component part of geography and vice-versa. Geography may have been recognized as a valid intellectual discipline but history's sun was rising in the classical period. History rested on a geographical foundation. History was born out of the body of geography, making "geography the matrix of history, its nourishing mother and disciplining home".

History and geography remained relatively united into one intellectual discipline up to the fifteenth century, with the advent of the Age of Exploration. During the Medieval period, the interest in geography waned, although geography did flourish under the Muslims, only to regain prominence during the Renaissance.

With the coming of the Age of Exploration, it marked the beginnings of scientific geography and the rise of modern geographical thought. Man was not dominated over by his environment and the philosophical climate reflected this idea, in opposition to classical thought which had been revived during the Renaissance. European man had broken out of his environmental boundaries and realized that his activities may be limited by nature but he is capable of great progress by his own efforts. They perceived that the entire process of life upon the planet is a process of adaptation.

The voyages of discovery stimulated interest in geography to a great extent and history was slowly coming out on its own, even though it was greatly dependent upon geography. Hakluyt in the Voyages, stated that : "geography and chronology I may call the sun and the moon, the right eye and left, of all history". He gave geography a more prominent position. It was acknowledged that geography could do without history but the inverse would be impossible. "Historie without Geographie, like a dead carkasse hath neither life nor motion at all; Geographie without Historie hath like and motion but at random, and unstable".

The knowledge in both disciplines grew and they drifted farther apart, but still depended upon the knowledge found in each. The eighteenth century brought the critical age in historiography with such writers as Voltaire, Hume and Gibbon. Geography was not unaffected during this period, for it was also undergoing a profound change. In this age we see that the scientific temper had been applied to both subjects, myth and tradition were being fast eradicated from cartography and historiography alike. At this point Immanuel Kant (1724-1804), a philosopher, sets out a basic intellectual philosophy for history and geography, showing their methodology, dependence and interdependence.

In the realm of history, Kant was preceded by Vico, Voltaire and Condorcet, but he clarifies previous theories to set a basis for future historical methodologists. Kant's philosophy of history expresses very clearly the motives which have given rise to many more elaborate, "Philosophies of history"; it exhibits in a skeleton form the type of reasoning which frequently underlies such theories.

Kant's major interest was in providing a philosophical foundation for mathematics and physical knowledge and his work in history was peripheral. His major work concerned with the philosophy of history was the Idea for a Universal History from a Cosmopolitan Point of View (1784).

Immanuel Kant - 1724-1804

Other minor works dealing with history consisted of a review of Herder's Ideas for a Philosophy of the History of Mankind, printed in the Jenaische Allgemeine Litteraturzeitung (1785), and in scattered passages in works such as The Critique of Judgement (1793) and Eternal Peace (1794).

Kant's idea of history was mainly elucidated in the Idea for a Universal History from a Cosmopolitan Point of View, where he puts forward nine propositions which clearly reflect Enlightenment thinking. Kant's whole philosophy of history was governed by the pervading climate of opinion, which constituted "a belief in human progress and in relying upon a clear-cut conception

of human nature and its place in the general scheme of things". History has to be perceived from a cosmopolitan point of view because its necessary goal is a 'perfect civic association of mankind'. History has to be looked at in its full universal time sweep. Only in history as a whole is nature's purpose realized.

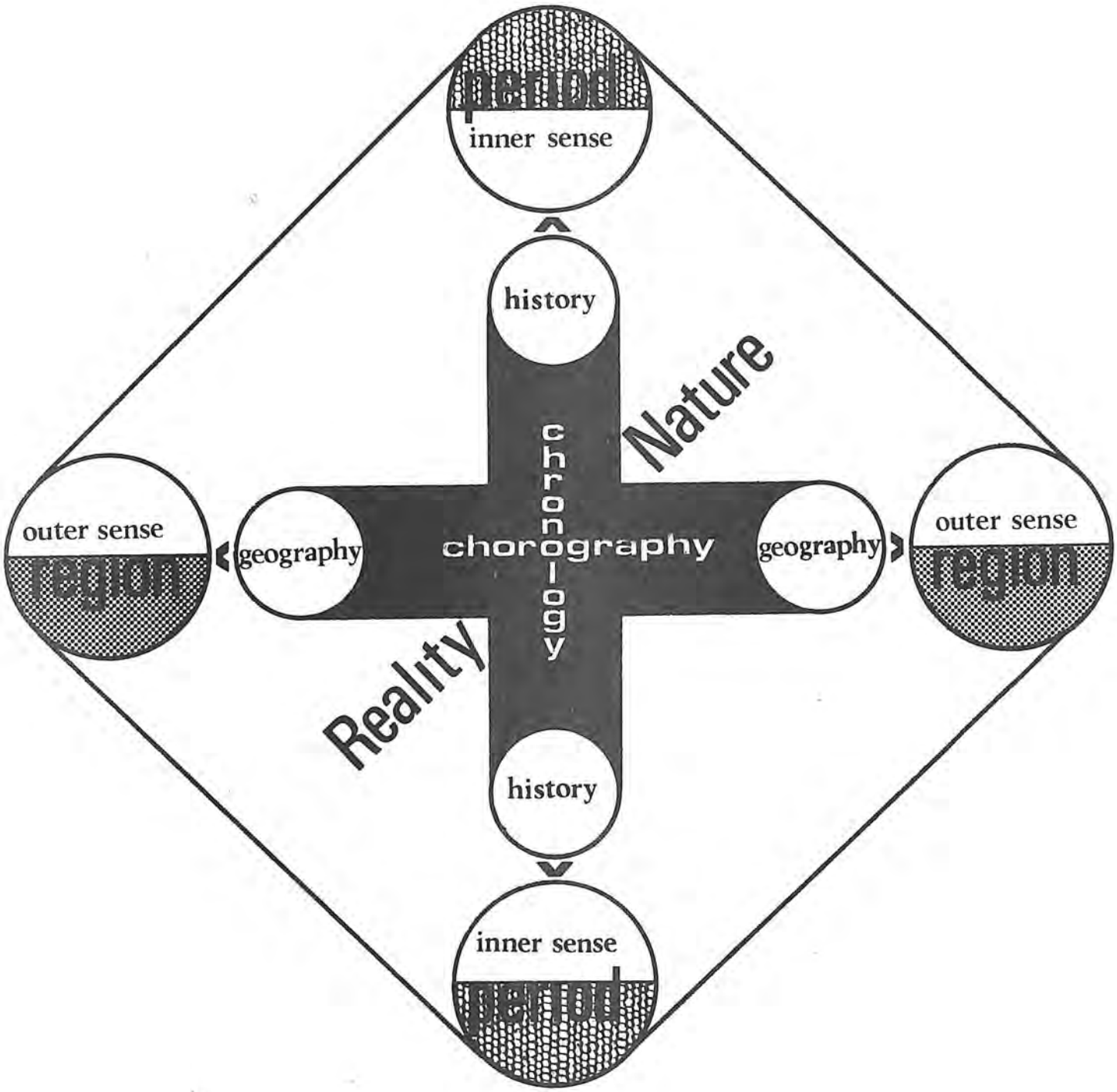
> "Kant implies that, if the course of human history is to make sense, we must assume the working of some "secret plan" or teleological principle according to which the immediate evils of history can be seen as justified by what they eventually helped to promote".

In stressing Nature's plan Kant implies that history is empirical and having possibilities of becoming a discipline which could be determined by laws. In this way Kant sees history as a discipline which traces the history of Nature. This view puts the discipline of history at the side of geography for, as we shall see next, geography is the description of Nature.

The philosophy of Kant clarified the scope of geography to such an extent that it has provided the basis for the methodology of geography up to the present day. The mainstream of geographical thinking has evolved from Kant, coming through Humboldt, Ritter, Hettner and Hartshorne. The validity of Kant's philosophy in regard to geography has been accepted by most geographers and confusion about the aims and content of geography has always only appeared when Kant's analysis has been ignored.

The central statement of Kant's thought on geography is contained in the introduction to the Physische Geographie. Kant distinguished between three types of knowledge; the systematic sciences such as botany and geology, the historical sciences which look at facts chronologically, and the geographical sciences which study phenomena in terms of space.

Geography enables man to see the world as a whole by putting the individual parts of the whole into proper perspective and by making the whole not just a collection of phenomena but a systematic, interacting set of phenomena. Just like history, in which we see the whole world in one universal time sweep, in geography we see the whole world in terms of spatial relationships (see diagram).



Theoretical model of the relationships between history and geography

> "Just as before building a house one must have a concept of the whole from which the various parts can be later derived, so it is necessary before studying the World to have a concept of the whole, an architectonic frame from which the manifold details can be arrived. Physical geography provides such a framework for the study of Nature".

Kant felt that history and geography were the two halves of our total perceptions, thus making up our total knowledge. In his Critique of Reason he puts forth the idea that knowledge is derived in man by deductive and inductive reasoning. Inductive reasoning is developed from stimuli received from outside of the body (nature=Geography=Space). Deductive reason comes from within man's own mind (Nature= History=Time). Together they furnish man with all the empirical knowledge the world provides. History and Geography encompass all knowledge within their disciplines and in this respect unite. History is the history of Nature (the conception of all natural phenomena through time) and geography is the description of Nature (the description of natural phenomena at any point in time in regards to space). In this way space and time are compatible. In J.A. May's book, Kant's Concept of Geography, we find reference to the fact that Kant himself was not quite sure how distinctive the 'history of nature' and the 'description of nature' were from one another, for there is obviously interdependence between the two. The real meaning Kant may have tried to put across to his classes at the University of Konigsberg may have been lost after his lectures have been filtered down through undergraduate notes, and it is difficult for us to determine his exact meaning, except through this evidence. The basic ideas found in his introduction to Physische Geographie is summarized by J.A. May:

> "The surface of the earth is the substratum or stage on which the events of history take place. Hence, history always requires a basic knowledge of geography. However, historical knowledge is required in geography in two senses; (1) we require knowledge of changes that have occurred in the past in order to understand the present state of the earth; and (2) we require knowledge to reconstruct the past states of the earth, or for "ancient" geography. In short, geography is ontologically prior to history, although history is epistemologically prior to geography".

Thus Kant felt the only difference between history and geography was the way they viewed the world - from different angles, namely that of space and time. J.G Herder, a contemporary of Kant, followed a similar philosophy of history as Kant, but he did not have the same regard for geography. Herder sought to develop a philosophy of history showing the march of human progress. He was opposed to the cool rationalism of the eighteenth century enlightenment becoming a forerunner of the romantics. He stated that "Geography and history --- are the theatre and the book for God's ordering of the world: history is the book, geography the theatre..." "The most striking of his aphorisms is: "Geography is the basis of history, and history is nothing more than a geography of the ages and peoples set in motion".

Critik

der

reinen Vernunft

von

Immanuel Kant

Professor in Königsberg.

Riga,

verlegts Johann Friedrich Hartknoch

1781.

Title page of Kant's "Critique of Pure Reason"

Alexander von Humboldt was not greatly interested in history, for he was, first and foremost, a geographer. He had trained in biology, geology and political science. The latter led him to a post in the Prussian Civil Service. He travelled widely and studied natural phenomena with scientific vigor. In his Kosmos: a sketch of a physical description of the universe, Humboldt clearly follows Kant's idea of the whole made up of interrelated phenomena. He stated that all forms of living things and non-things complimented each other and directly and indirectly influence each other. In the Kosmos he proposed to establish "the harmonious unity of the Kosmos" from "the remotest nebulae" to "the most minute organisms of animal creations and to delicate vegetable germs", to relate cause and effect and to trace out the interplay of natural laws throughout the universe. The interesting link Humboldt has with history is rather indirect. He made studies of languages, customs, architecture and political systems of countries he visited, especially in the Spanish South American colonies. In his Political Sketch of New Spain he recorded the habits and appearance of the people along with the economic and political conditions. His most important contribution to history and geography is in demonstrating that the physical landscape not only effected plant and animal life but man and man's state of development, a similar idea to the concept held by the Greeks.

The next man who carried on the work of Kant and Humboldt, to form a mainstream in geography, was Carl Ritter (1779-1859). Ritter as a geographer and historian becomes a very important figure in the task of finding a relationship between history and geography. He was a professor of history at Frankfurt in 1819 and in 1820 became the first professor of geography at the University of Berlin. To a great extent Ritter carried on the work and ideas of Humboldt, which is not surprising, since they were contemporaries.

In being much more interested in the effect of climate and topography on the course of human history, Ritter felt that geography was basic to understanding and explaining the course of man's development. Thus geography was much more relevant than history.

> "The historian reflects only a flash of the fates of peoples on the land, the geographer proceeds from the nature of the land and asks the pregnant question on the fate of the peoples".

Carl Ritter
1779-1859

Alexander Von Humboldt
1769-1859

The fate of peoples greatly occupied his mind and in his work Erdkunde (1817), in which he collects a great deal of geographical information about Africa and Asia, Ritter asserts that certain parts of the world were predestined for the historical role which they actually played. These ideas would put him into the role of a geographical "determinist", but for the fact that he believed that man had a certain degree of control over his environment. Ritter was an idealist, for he saw man as the servant of God and through the unity of Nature or by environmental stimuli God's purposes were shown to man. Ritter acknowledged, like Humboldt, the overall unity of Nature and unity of the whole was greater than its individual parts. All phenomena found in our environment, natural and human, had cause and effect relationships upon each other. The product of geography acting on society was history. Within the unity of Nature, the main task of the geographer was to demonstrate how the physical environment affected the development and functioning of man's society. In this respect the observations and generalizations which Ritter made and still valid, disregarding the contexts he put them in.

> "He showed how, by the patient correlation of position, physical features, climate and natural resources, an understanding of the individuality of a geographical area could be built up; he brought geographers to study the world both as a whole and as a group of interrelated units and to reflect upon the significance of all this geographical diversity in the history of mankind".

Both Ritter and Humboldt were far ahead in their thinking, for their "aim was to see natural (including human) phenomena in their natural groupings or contexts with a view to perceiving the causal relations between them. In such a view there certainly lies the root principle of geography as we know it today".

After the passing of Ritter and Humboldt, geography according to Hartshorne went into the 'critical period'. He states that geography fragmented somewhat and it became questionable whether the discipline was a distinct branch of knowledge. There was a tendency to study the physical side of the world and it was mainly practised by geologists and other scientists.

At this point the relations of history and geography fell into hands of historians. The relations of the two disciplines were being explored by such people as Buckle, Michelet, and John Richard Greene.

Buckle in his History of Civilization in England (1857-1861), in two volumes, caused a sensation. In this work he outlined geographical laws which he believed governed history to a considerable extent. He listed the variables of climate, food, soil and the general aspect of nature as effecting the course and function of a society. Climate, soil, and food have to be looked at as one, for they effect one another. Buckle's analysis then works itself out in an equation; amount of quality of climate, food and soil = degrees of wealth = the degree of the culture in that society. At the same time the physical environment not only effected the degree of wealth but the pattern of distribution of that wealth.

> "...he presents some suggestive pages upon the relation of cheap foods to the growth, standards, and general culture of different populations - rice to India; the date to Egypt; the potato to Ireland; and maize and potatoes to the natives of Peru - showing how such cheap food for the labouring masses may be a national handicap rather than a benefit".

Buckle also states a fact, which is by no means new, that climate has a profound effect upon civilizations. In connection with the 'general aspects of nature, he states that they effect the metaphysical attributes of a society. The people's thinking, which is reflected in literature, music and other traits of the 'weltanschauung', is influenced by the beauty or harshness of the surrounding countryside.

Michelet, living at the same time as Buckle, in his History of France (1867) also took great pains to show geography as a primary influence in history. He was the greatest historian of the Romantic school and stated that:

> "History is first of all geography,...Without a geographical basis, the people, the actors of history, seem to be walking in air, as in Chinese paintings...Ground or soil is not only the theatre of action. Through food, climate, etc. its influence is felt in a hundred ways. As the nest, so the bird, and as the country, so the man".

John Richard Green, in his two works A Short History of the English People (1874) and the Making of England (1882), stressed the geography of the land as a primary force effecting social change and determined that geography had a greater effect than political history, for example.

With the use of more geographical information, history had become more realistic and down to earth. This was evident in the writing of Michelet who strayed away from the traditional history of France, which was reduced to monarchial centralization, domestic politics and military endeavours. In England, Buckle set the theme for this new realism when he wrote of "man modifying nature, and nature modifying man; while out of this reciprocal modification all events must necessarily spring." It is evident that this idea has a great deal in common with the ideas of Ritter. In A.P. Stanley's Sinai and Palestine in Connection With Their History (England, 1856) we see an attempt at the merger of history and geography, and the author clearly confesses his indebtness to the ideas of Ritter. All the studies of history and geography in this period direct themselves towards eventual possibilities of law making in historical and geographical research. This fine flowering of the geographic spirit in historical fields was clouded by some extreme statements of the role of geography in human affairs. The heady wine of environmentalism led many to attempt to explain history by geography, and to produce such statements as "History is governed by geography", "History is geography set in

motion", "History is geography accumulating at compound interest." The belief in the decisive importance of geography has been termed environmentalism or determinism.

Editor's Note: This article will be continued in the Fall issue, Vol. 4, No.4.

ON JOB TRAINING PROGRAMME — David McInnes

The third class of the On-Job Training Programme for Museum Technicians began on the first of March at the Manitoba Museum of Man and Nature. The fourth class will start this fall. Each course lasts one year and consists of three trainees.

The course is funded through a grant from the National Museum Policy Committee, and is administered by the Manitoba Museum of Man and Nature. Its purpose is to provide people with the knowledge and skills needed in the general museum field and to equip them to work in a small community museum. Although the emphasis is on training for a small museum, the skills acquired may be applicable to a large institution.

Trainees were selected on the basis of their academic and/or practical background, self-reliance, independent attitude, and a demonstrated interest in museum work as a career. Priority was given to people who were sponsored by a community museum. For the community museum, sponsorship means that the museum will guarantee the trainee a job for at least one year after successful graduation from the programme; for the trainee, it means agreeing to work for the sponsoring museum for at least one year after graduation.

Most of the trainees' time is spent in learning-by-working with the different departments of the Manitoba Museum of Man and Nature. Various staff members of each department are available to instruct them in the theory and practice of all phases of museum work. In addition, the trainees are attending a course in Museology offered at the University of Winnipeg, and supplementary courses are available at several technical schools.

After this period of instruction and practice, the trainees will have a chance to apply their knowledge by spending three months in a community museum. This will provide them with experience in all aspects of community museum work and give them the opportunity to study the relationship between the community and its museum.

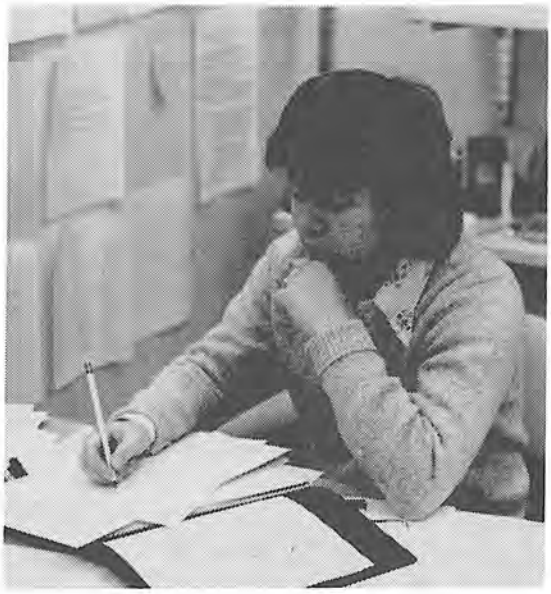
Following this period of internship, the trainees will return to the Manitoba Museum of Man and Nature where they will continue their training and be given a chance to do some intensive study in their particular field of interest.

Throughout the course, there will be a strong emphasis placed on the trainee thinking for himself/herself, and evolving a personal philosophy of the role of the museum in the community today.

The three people selected for the third class of the On-Job Training Programme for Museum Technicians are:

ALICE BERNARDIN

Graduating from St. Boniface College with a Bachelor of Arts degree in 1973, Alice worked last year as a guide, cataloguer and photographer for the St. Boniface Museum. She is the assistant secretary of the St. Boniface Historical Society. Her hobbies are weaving, cross-country skiing, camping, photography and dancing. Alice is sponsored by the St. Boniface Museum.



LORRAINE BRANDSON

In 1973, Lorraine graduated from the University of Winnipeg with a Bachelor of Arts degree in Anthropology. Last year she worked in the Eskimo Museum in Churchill as a cataloguer. Before that, she was with the Human History Division of the Manitoba Museum of Man and Nature preparing a bibliography of the Chipewyan people. Her interests outside of the museum lie in Mexican prehistory and photography. Lorraine is sponsored by the Eskimo Museum of Churchill.

BARBARA FISHER

Barb has been associated with the Manitoba Museum of Man and Nature since 1970 preparing skeletons and study skins of birds and mammals for the Natural History Division. She graduated this spring with a Bachelor of Arts degree in sociology from the University of Winnipeg. She enjoys singing and a variety of outdoor activities.

TRANSCONA AND THE C.N.R. Terry Patterson

The history of Transcona is possibly more closely tied to that of the Canadian National Railway than any other city in Canada. Early in 1909, the Grand Trunk Pacific Railway purchased an 800 acre site for railway shops designed to handle repairs on all the National Transcontinental Railway lines east of Winnipeg, as well as heavy repairs for the Grand Trunk Pacific from Winnipeg west. The site was named "Transcona", combining the name of the National Transcontinental with that of Lord Strathcona who drove the last spike for the Canadian Pacific Railway.

Work began in June 1909, and a settlement soon grew in the area, with the large number of workmen involved. Real estate promoters extolled the opportunities in this area, envisioning a second Winnipeg. Land prices went from $6.50 per lot to $125.00 per foot frontage in a short time (a 1912 poster advertises lots in a northeastern subdivision which has been developed only within the past few years). Retail trades and support industries were attracted to the new town. Businessmen formed a Board of Trade in 1911 and with the co-operation of the people set up plans for fire, police protection, sanitation and schools. This is one of the very few times where a Board of Trade pre-dates a town.

Bird's eye view of Transcona, Manitoba - 1909

The official town charter was received April 6th, 1912, and boundaries were set to include 8½ square miles. C.J.E. Maxwell was elected first mayor for the town of 1,600 people. Late in the same year, the Municipal Offices and Fire Hall opened near the centre of town.

At this time, the railway looked to electricity as a cheap source of power and arranged with City Hydro to bring in lines from Pointe Du Bois. During the next year, many homes were wired for lighting, with other local power requirements following later. This was a great boom to the town.

The shops officially opened January 18th, 1913 and in April the vice-president of the G.T.P. was presented with a golden key as a momento. Later in the year, the new Central School opened. School children had been taught in the Saunders Block until then, but with increasing numbers, room became a problem. For many years, this school, plus a small school each in North and South Transcona, adequately met the education needs of the town.

As the country entered the Great War, many young men enlisted. The demand for shells was acute, so a portion of the Machine Shop was converted to an artillery ammunition shop, producing 2,000 shells a day. Soon after the first order for shells was accepted, one bay of the Freight Car Shop was turned over to a separate company to manufacture high explosive shells mainly of the eighteen-pounder variety.

In 1916 the Canadian Government Railway took over the shops and all lines east of Winnipeg. This was amalgamated with the Canadian Northern Railway in 3 years, then later with the Canadian National Railway. Since that time, the shops have been part of the government-owned railway systems.

Transcona Council was one of the first municipalities outside Winnipeg to approve the Shoal Lake scheme, and was connected to that supply in 1918. The sewer system had been installed in 1914 and was able to drain through Winnipeg's Nairn Avenue Line.

An athletic organization was formed in 1918, and that year it held the biggest sports field day in the town's history up until that time. Sports were an important feature in the town. Local clubs, churches and other groups formed teams and leagues in football, soccer, softball and hockey. The C.N. Recreation Association sponsored many teams in leagues throughout the province, also promoting boxing, wrestling and weightlifting. Through the years, Transcona

has been well known in sports circles in the province, earning championships in many events.

C.N.R. Repair Track Football Club - 1924. One of the many winning teams from the Transcona Shops

During lunch breaks a number of men played in bands as well as team sports. A Shops Band formed in the 1920's and provided much local entertainment. A Pipe Band, led by Pipe Major A.M. Cameron was formed in 1921 and went to many successful competitions, eventually winning the North American Championship for civilian and military bands. This band performed in concerts across Canada. When Sandy Cameron passed away in the forties, Donald Mutch carried the leadership until his retirement from the C.N. in 1956. In the years since then the band slowly dissolved, and the members worked with local youngsters. The renowned Transcona Pipe Band is a direct product of the devotion of these men through the years.

C.N. Shops Band, circa 1920 (above) and the C.N. Pipe Band, 1921 (below)

The first steam locomotive entirely built in western Canada, #2747, was produced in the Transcona Shops in 1926. By the end of the steam era, in 1960, thirty-seven others had been built in the shops. Following her retirement from service, this engine was presented to the town and is on permanent display in the Kiwanis Park, Plessis Road and Kildare Avenue. Many other types of cars have been built and repaired at the shops in the years of operation.

Regular bus service to Winnipeg followed with development of the town, and a concrete highway to the city was completed in 1931. The official opening of this project (financed in part by Transcona, and the remainder by the Provincial Government) was a momentous occasion, followed by a parade and gala sports day.

Transcona settled into a steady growth, reaching 1,300 homes and a population of 5,300 by the Silver Jubilee Year - 1936. The 25th anniversary of the town was celebrated with a parade and a week of special events, including a band concert by the Transcona Municipal Band, two concerts in the theatre by many talented townspeople, as well as dances and sports events.

Their Majesties, King George VI and Queen Elizabeth visited Transcona during their Royal Tour in 1939. Prior to their arrival; the chimney of a garbage incinerator (which was built in 1919 and never used) was toppled over as a safety measure. This structure had been one of the many investments and speculations begun in the early days which set back the financial development of the town.

During the Second World War, the citizens rallied behind the war effort. At the request of the Naval Service, Mayor Olive and his wife attended the launching ceremonies of the minesweeper, HMCS Transcona, christened by Mrs. Olive. The townspeople adopted the crew and throughout the war sent many parcels, comforts and letters to them. When the ship was decommissioned, many of the crew expressed a desire to visit the town that had supported them so generously. Of all the local boys who went to war, none were assigned to the "Transcona" - though one worked as a civilian in the dockyards with the ship.

The Transcona Shops remodelled and armour-plated a diesel electric locomotive in 1942, for use on the Prince Rupert Line in British Columbia. A train was made up consisting of four steel gondolas and three steel box cars. The engine was disguised as a box-car, gondolas had anti-aircraft guns and a searchlight, boxcars for personnel had lookout platforms, and light artillery protected the rear. This was dismantled in Montreal in January 1945 and returned

to freight service. Also during the War, a number of older model engines were reconditioned in the shops and shipped to Australia for emergency service.

Financial burdens of the town, accumulated from the early years of speculation and compounded by the Depression, were still quite heavy by the end of the war. About 1949, an agreement was reached with the railway whereby it would pay a yearly grant in lieu of taxes. Under a new plan, the interest rate for town bonds was reduced from 4% to 1½%, with payment extended over 35 years. This annual payment was soon covered by the grant. This was the beginning of a more favourable financial outlook.

During the Winnipeg Flood in 1950, Transcona people opened their homes to those from disaster areas. Four halls were pressed into use, and women volunteers spent many hours cooking meals and helping care for those people until they could safely return to their homes.

A post-war boom in development brought the need for new schools, churches, and increased public services. The old Town Hall site was sold after a more modern Public Building was opened in 1956, in a less congested area, to house the police and fire station and public works department.

As the C.N.R. closed the Fort Rouge Car shops in 1958, and consolidated all the work in Transcona over the next years, an expansion and modernization program followed. This has been a continuing process, to maintain up-to-date facilities in every department.

By the time of Transcona's Golden Jubilee year in 1961, the population had reached 13,500, with 3,300 homes. The town applied for city status, which was approved April 15th and received June 10th, 1961. The Proclamation Ceremony opened a week-long celebration which encompassed a great variety of events. Every group and organization took part in some way. The following ten years as a city brought many improvements and developments. In January 1972 the City of Transcona became part of Unicity Winnipeg.

Transcona's natural boundaries help maintain its identity as one community despite amalgamation. The spirit of co-operation and community pride that brought Transcona from a prairie settlement to a city of 25,000, makes this area a most desireable place in which to live. Though no longer the major source of employment, the C.N.R. remains our basic industry, with strong community ties. A wealth of history still remains to be written about the past 65 years of growth together.

Last section of the armoured car leaving the Transcona Shops in 1942

A NEW MUSEUM IN AN OLD BUILDING

George E. Lammers

Editor's Note: This article is reprinted with the permission of the author from the Canadian Museums Association's quarterly "Gazette", Vol. 8 No. 1.

Introduction

The intent of this review is to cover the presently opened galleries of the National Museum of Natural Sciences in the Victoria Memorial Museum, Ottawa. The four galleries currently open to the public include: Life Through the Ages, The Earth, Mammals in Canada, and Birds in Canada.

It is indeed a pleasure to see these galleries open once again after having been closed for 5 years. However, I am sure that a visitor seeing it now will be impressed and agree that the result is well worth the wait. Many comments will follow on the detail of the galleries but the overall effect is very good. While many traditional methods of museum exposition have been used, there are also several innovative and ingenious methods of display. The gallery exhibits are still designed to fit an aging building and some of them suffer because of this.

Traffic flow through the new galleries is generally good, for there is in most cases ample room for people to view the exhibits at a comfortable distance yet allow other visitors to circulate. Moving from one gallery to another, however, especially between floors, can be an exasperating experience for a first time visitor to the museum. At the end of the galleries, most distant from the main entrance, genuine confusion can overcome the visitor. The multiplicity of exit signs, directional signs, emergency exists and stairways could surely be improved, but is probably a necessary consequence of adapting a 1974 exhibit program to a 19th century building.

Labelling of the exhibits throughout the galleries is good, being best in the Earth Hall and the Bird Hall. All seem readable, with only a few of the back-lighted ones being uncomfortable to view. The labels plus the selection of specimens transmit a clear, concise message in most cases.

Lighting is good in all the galleries; there is light in the corridors and enough to see the exhibits clearly.

For clearer discussion of individual aspects of the Museum of Natural Science, I will discuss the galleries

individually and successively, as a visitor would be likely to approach them.

The Earth

The Earth hall, the first one encountered, is without doubt the most innovative and original in its presentation on current theories in geology. The hall chairman, Ridgeley Williams, and the designer, Norman Takeuchi, did a fine job in presenting a general sampling of both time and geography across Canada in the 4,100 square feet of display space.

From the Earth Gallery

Some of the less conventional presentation techniques include slide shows (i.e. one on tides), movies (i.e. one on volcanism), mechanized graphics (i.e. to show how gold is concentrated), and working models of turbidity currents and faults. There are also several specimens out for the public to feel or experiment with, all adding to the experience of geology. To prevent the exhibits from appearing too didactic and formal, some minerals are on display just because they are pretty.

The labels are readable and more than adequate. Labels in both French and English give the impression of being too long and may not be read. However, reading only one language, the labels cover the subject for average lay interest yet do not dwell at length on detail.

Life Through the Ages

The Life through the Ages hall deals primarily with the interesting animals and plants that have lived on this earth from the beginning of life some 2.5 billion years ago until the recent Ice Age. This is the second hall encountered by the visitor on the main floor. It is primarily the work of Dale Russell.

Two movies, both produced by the National Film Board, are used to good effect in this gallery. The first deals effectively with the origin of life on the earth by using animation. The second film, developed by Dale Russell and Wallace Tucker features a hypothesis on the cause of extinction of the dinosaurs. Russell and Tucker feel that a nearby supernova might have exploded, producing adverse climatic effects through the effect of radiation on our atmosphere. While this is only one of many hypotheses that might have been presented on the cause of the extinction on the dinosaurs, it is good that a museum allows the popularization of current scientific ideas.

The use of living plants to accompany the mounts of dinosaurs is an interesting innovation, the real thing being more desirable than imitation. There may eventually be some maintenance problems using real plants, but they provide a very desirable effect. The mounts of the dinosaurs are in traditional stance. However, with the modern construction materials now available, there is no need for the out-dated plumbing superstructures supporting the skeletons. The skeletons would be presented more aesthetically if they were supported by "piano" wire and some of the new fibreglass material.

It would perhaps be unfair to discuss in detail several of the graphics and copy explaining the evolution of various groups of life in the "gallery ways", as some of their weaknesses have been recognized and plans are underway to redo them. The messages in the copy are clear and correct, but there is something about their being strung along a narrow hall that encourages the visitor to stream along in a hurry, taking little notice of the exhibits. The hall, parts of which are on fairly steep inclines, are also not conducive to reading the copy.

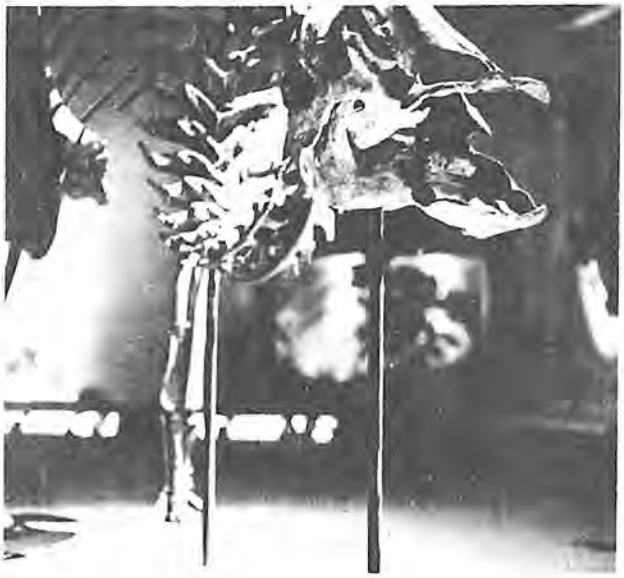
Currently popular theories discussed and illustrated in the hall include the oceanic ridge system, plate tectonics, and continental drift. Other, more basic, geological principles such as metamorphism, relative vs. absolute time, faults and folds, and magnetism are also included.

There are movies other than the one mentioned above on volcanism, including one on plate tectonics, one on the geological history of the Ottawa area and one on the history of the Appalachian Mountains; this last one is a historical, animated film that gives one a true feeling for the time-progressive events that form a complex mountain chain.

One ailing element of the Earth hall seems to have been caused by non-museum personnel, the Department of Public Works, which did much of the work and chose the construction materials. If early signs are an indication, the gallery could look old before its time. Although it has been finished for less than three months, the vinyl is already peeling on certain exhibits. Many of the photo transparencies are fading, and cracks and joints are quite evident at junctions of cases. Many of the audio-visual presentations are still not functioning properly. All of this may be a product of the individual exhibit packages being contracted out and thus not being done by people who would have to live with their work. Many of the exhibit problems (i.e. the faded transparencies) can be corrected through time, but others promise an extended period of maintenance and visitor disappointment. The last time I was there, in early December, two movies were not working and one working model was scheduled to be worked on within a few days. One wonders if the exhibits will meet the life expectancy of seven to ten years.

The above criticisms of faded color transparencies do not apply to the fiber panels for some of the color transparencies and for much of the label copy. This material appears to be quite indestructible and I'm sure it will last for years.

The traffic flow in the galleries seems quite satisfactory, with only a few cul-de-sacs offering congestion when large crowds are present. Generally, there is both enough room for one to study an exhibit and allow others to pass by freely. Bottlenecks could possibly occur if a number of people are watching the film on vulcanology or observing the same exhibit.



From Life Through the Ages Gallery

The exhibits concerned with life during the Ice Age are well done; a classic example of the stratified fossils from near Medicine Hat, Alberta, is shown. A practically duplicate exhibit across the hall is probably unnecessary, but the subject is very interesting. Specimens from the local scene (once covered by the Champlain Sea) also add interest for people from the Ottawa area.

Traffic flow, in general, seems well planned, with the exception perhaps of the galley appearance and closed in feeling in a couple of places mentioned above. Lighting is good, but probably exasperating to the photo enthusiasts. However, some of the skeletons are highlighted quite dramatically.

Birds of Canada

The Birds of Canada hall, primarily the work of W. Earl Godfrey and Henri Ouellet, is the first gallery encountered by the visitor on the second floor. The gallery is introduced by honking, flying geese and by an excellent film entitled "Gannets of Bonaventure", selected I'm sure as one of the most bird-saturated acreages in all of Canada. The excellent dioramas such as the one on Atlantic Coast birds, the one on the forever-beautiful Arctic Tundra, and the detailed Prairie Marsh are a credit to Pat Haldorsen, and John A. Crosby.

Three of the exhibits showing birds in near-natural ecological groupings use flat photo murals for the back of the exhibit and are thereby visible from three sides. Judging by my brief period of observation, these exhibits appear to be very popular in that the visitors would walk

around the case, thus seeing the birds from different angles. In addition, they each have numerous species and specimens which still bring out the long-scrutinizing observations by the visitor. One of the exhibits, the "Pacific Coast" birds, is interesting because of the use of glycerine to simulate the water. The glycerine gives a realistic appearance of being wet, yet because of its inertness, it is not likely to damage the mounted specimens through chemical corrosion.

Some of the exhibits are renovated from the Victoria before the seventies. Two new didactic exhibits have been added which provide good object lessons. The exhibit on the extinction of birds that were once wild and free over Canada is a mixed presentation showing some as skeletons and others mounted by a taxidermist. The exhibit makes very clear what may soon be happening to many of man's feathered friends if we continue to pay too little attention to our environment. The other exhibit, on birds introduced into North America, teaches a lesson about man and how he has tried to improve on the avifauna. Both of these exhibits provide good thought-provoking subjects for school teachers and docents - more of which are needed in our museum.

The bird hall, like the mammal hall, has ample room for large numbers of people. The lighting is good and the labels contain everything that is missing in the mammal hall. The labels identify the species displayed in the exhibit and discuss the natural history of the birds. The hall, in total, is a real complement to the museum, the labels, lighting and specimens forming a complete message.

Mammals of Canada

On the second floor, the second and last hall that the visitor approaches deals with the mammals of Canada. This hall is primarily the work of Phil Youngman and A.W.F. Banfield. The hall is introduced by a light, whimsical but factual film entitled "I am a Mammal and so are You". It is a song dialogue, accompanied by guitar and harmonica, that gives the visitor a good introduction to the diversity of the class Mammalia and brief glimpses of how mammals make their living. The 10-minute film is well done and a credit to the National Film Board and the National Museum.

To someone who visited it six years ago, the hall of mammals will give a first impression of having been changed but little; however, upon closer inspection, several changes become noticeable. The diorama of musk-oxen that had a wolverine confronting them, now have the

From the Mammals of Canada Gallery

muskoxen with their heads facing a sled dog. Pat Holdorsen is the artist that made this carnivore change and Terry Morgan, as always, did a fine job on the taxidermy. Other mammals have been slightly repositioned, trees that had deteriorated through time have been replaced and fresh lichens have been added to some of the rock falls. The refurbishing has improved the dioramas.

One still finds the old games still being played by the visitor in galleries such as this. The competitors look for detail overlooked by their companion such as the porcupine perched in the tree in the moose diorama, or the tiny masked shrew on the floor of the deciduous forest. Sadly, however, when the visitor tries for further information on distribution, ecology, or diet, he is at a loss. The labels now only include the scientific and common names and perhaps the scene presented. Unless the visitor knows that he should ask one of the uniformed docents in the halls, he may leave disappointed that more information was not available. What may have occurred to someone as a novel way of presenting information has fallen flat.

This gallery, compared to some of the others, has nice, wide walkways that allow many people to view the dioramas at the same time and yet avoid congestion. Lighting is from the dioramas (the halls being dark) which is sufficient yet allows no glare to interfere with the visitor's view.

Though the gallery is quite traditional in its presentation of mammalogy by diorama, this is always one of the favourites with the visitors. The work of Clarence Tillenius, well-known Canadian wildlife artist, is a credit to the museum as are the two very good night scenes (beaver and raccoon) by Pat Haldorsen. Such exhibits representing the mammals far removed from the modern world are always a delightful way to end a visit to your National Museum.

COLLECTIONS CARE COLUMN — Maurice Mann

Notes on Ceramic Repair

For many people, minor restoration of ceramics (making an artifact presentable or reusable) is the farthest thing from their minds. However, in museums, if an artifact has been either received in a damaged or soiled state, or has had an accident within the confines of a museum, it is necessary to know what to do in order to come to its rescue.

1. Sweep up the pieces - literally retrieve as much of the damaged artifact as possible.

2. Cross check for missing pieces by trial fitting all major pieces. Recovery of a missing piece from behind a sofa or cupboard can save some fussy filling in later. Sculpturing of a new hand or cup handle can be most troublesome.

3. Keep the assortment from further damage by bagging or boxing in adequate padding until restoration can take place.

4. Artifacts should be handled with caution whether or not they have been previously repaired.

A chipped plate edge or broken cup handle not only creates unnecessary repair time, but it also has a major effect on the monetary and esthetic value. Do you have something in the class of ceramics, pottery or terra cotta for repair?

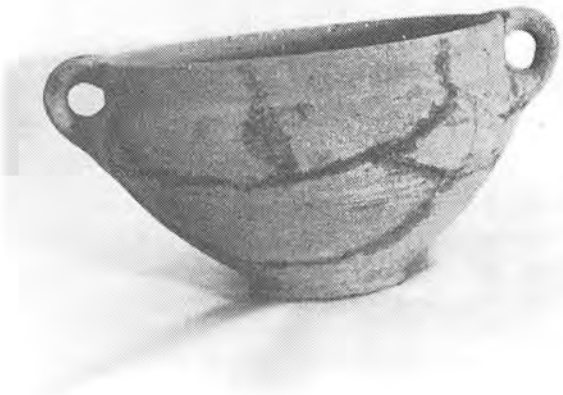
To give you a repairable item, possible preparation requires dismantling rather than getting directly into the actual repair of it. Depending upon variables, the following should help determine an avenue to follow.

Read this article to be briefed as to what can be done, determine what class of material you are fixing, and write down methods you may wish to follow in order to do a worthwhile job. I would also suggest you take time to consult with sources available for each individual repair until you feel confident of some basic techniques. You will develop, as you go, confidence and assurance that your work will be acceptable not only to yourself but to others.

In the event that mildew is evident on pottery and other materials (not plastic), it is wise to give it the Thymol Vapour Treatment. The piece is placed in a sealable box in which a porcelain base light fixture with a forty watt

Fragmented earthenware pot was set out in order, each piece pre-fitted

If the second last piece had not been checked, the last piece would have been "locked out" which would have required dismantling



The end result!

light bulb is positioned below a screen shelf near the bottom of the box. The screen shelf is for holding a tin lid of thymol crystals which will vaporize creating the conditions under which the mold and mildew will be stopped when the light is switched on for two hours and off for 22 hours for a period of 10 to 14 days. About 50 grams (1 3/4 oz.) of thymol crystals are needed for a box approximately a cubic meter (yard). After the final "on" time, the case should remain closed for about 24 hours.

Detecting Previous Repairs:

Ceramics can be examined by ultra violet light for over-painting to determine where repairs may have taken place. Glues, paints and refixing will appear as black spots or illuminated lines and spots depending upon long or short wave illumination and the base material.

Using Solvents for Dismantling and Wiping Up Excesses of Glue:

- Acetone should be used to remove cellulose glues, household cements, C.I.L., bleached or unbleached.

- Use water to remove animal glues, LePages Strength Liquid Glue and mucilage. It is advisable, however, that these glues no longer be used for ceramics because there are so many improved types not subject to humidity now available.

- Use paint stripper containing methylene chloride - soaking four to 24 hours and possibly longer - to remove cured epoxy resins (2 hour, 5 minutes, 5 minutes, Devcon, LePages, etc.).

- Use a small amount of alcohol or methyl hydrate for all types of uncured epoxy resins. It can penetrate too deeply into a repair, unless you are dismantling a bad alignment.

- Use hot water for complete removal of white glue, LePages, Elmers and carpenters' glue. The glue will get rubbery and peel off. Some assistance may be required, using a wooden probe or careful manouvering of a knife avoiding additional damage to a fragile edge.

- Shellac glue, not likely very common locally, may be removed by presoaking in distilled water to prevent purple stain, particularly in earthenware and porous types of pottery.

- Acetone or nail polish remover should be used to remove cyano acrylate, "Kodak 910" or Krazy Glue (a present craze). Extremely dangerous as skin-to-skin contact glues instantly. Retain instructions for removal techniques.

Remember to use special precautions when using solvents:

- *Good Ventilation*
- *No flames*
- *Rubber gloves*

Testing Painted Pottery for Permanence:

Painted pottery should not be washed until it is confirmed by testing that the painted areas are fixed. Some hand painting may be fugitive. Use a fresh white cotton cloth or white blotter material, dampen (not wet) and press to the colour being tested. Use fresh white material for each colour test. After each press to the artifact, check the white material used for hints of colour trace. If undecided as to dirt or colour, repeat test again.

Washing:

a. Water - First choice - distilled water, purest form of water free of all long range hazardous contaminants which if left in textiles, pottery, etc. would leave deposits of damaging minerals and gases. (See supply list).
Second choice - demineralized water (See supply list).
Last choice - tap water, followed by distilled water rinses if at all possible.

b. Soaps - TeePol, neutral laboratory detergent, neither acid or alkaline (See supply list).

c. Handling -

1. Soft or fragile, hand made, badly baked, glazed pottery:

- dry out thoroughly in a flow of warm air or sunshine.
- clean initially with a soft brush without wetting.
- do not soak, but wash with wetted brush, rinse under tap or dip in bowl of water.

2. Firm, hard material may be washed with a nail brush or tooth brush.

3. Redry before mending.

Removal of Lime Deposit:

a. Hard Firm Material

- dilute solution of nitric acid (10 or 20 per cent solution).
- pottery must be supervised, approximately 10 minutes or until effervescence stops.
- test painted artifacts.
- painted shards to be dipped only.

b. Hard Material

- scrub with fibre brush with solution of 95% water and 5% hydrochloric acid (muriatic acid), then rinse.

c. Soft Fragile Material

- pre-consolidating may be required.
- do not use acid treatment on chalky, marble or limestone items or where some of the former are used as fills or body builders.
- see consolidation (below).

Removal of Stains:

One can use a strong detergent followed by 20 volume hydrogen peroxide treatment. Use rubber gloves when handling the hydrogen peroxide.

Consolidation: (treating softer more porous pottery with sizing or glue to hold it together)

Choice of one of three treatments - (See supply list)

a) polyvinyl acetate - not likely very common locally though introduced earlier in a number of larger institutions.
b) soluble nylon in alcohol, 5% solution for matt appearance.
c) Duco or Ambroid glues thinned in acetone or amyl acetate.

Consolidation - continued

Procedure -

1. dry thoroughly
2. now can be soaked safely in water to remove excess salts.
3. edges can be treated with thinned glue to strengthen.

Adhesives to Repair Ceramics:

Thick repair -

1. clean edges with acetone
2. apply one of the following glues -
   - Duco - cellulose
   - Ambroid
   - White glue
   - Devcon "2 TON" (white)
   - LePages China Mend (clear)
   - Epoxy

Thin repair -

1. clean edges with acetone
2. apply one of the following glues -
   - Epoxy
   - Cyano-acrylate, "Eastmans 910", "Krazy Glue"

In both cases:

- colour may be a factor in choosing a glue to aid in concealing the crack.
- strength is certainly a factor in dealing with different types of breaks.
- consistency may also determine the use of a glue depending upon the coarseness of the pottery or china being mended.
- firm pressure of pieces is required to position pieces carefully in order to have 'closed' cracks.
- excess glue will normally ooze out of crack but some stiffer glues can prevent a close fitting of fragments and will create an unsightly mend. Practice will teach you amounts to be used. Prepare more than enough glue to do the portion you wish to do at a time but you are not obligated to use it all.

A small thumb lost!

An expert repair to an otherwise unfortunate accident

Mending Supports for Pottery:

- sandbox in which to support freshly glued pieces.
- plasticene to support and to use for moulding curvatures to rebuild sections.
- cello tape for holding and refinishing surface areas.
- masking tape for holding.
- clothespins for clamping uses.
- string for binding.
- rubber bands - including rubber glove bands (cut from cuff area).

Suggested Fillers for Missing Areas:

- plaster of paris (white).
- dental plaster (pinkish), harder than plaster. Makes good doll teeth.
- Durham's "Rock Hard Putty".
- Polyfilla, earthenwares, terra cottas.
- polyvinyl acetate, translucent porcelains.

Repainting:

Suitable for repainting -

- water colours
- Hyplar
- oil colours

Hint from "Mending and Restoring" by Thomas Pond:

"No. 19. Irish Belleck china has a most unusual glaze. Mother of Pearl nail varnish is a good match".

Extent of Repair:

1. Obvious - no attempt to completely hide damaged area due to belief that it should not be hidden and that there is too great a risk of future mishandling.

2. Semi-concealed - a half-way attempt to help hide the damage partly for display purposes, but not concealing the fact it has been damaged.

3. Complete - esthetic concealment to make an artifact completely displayable with great care and attention to historical detail including refiring, etc.

In all cases there must be some comment as to the nature of the work included in your permanent records. The extent of the damage and, in brief, comment as to the treatment and mending materials used must be included. This can be a simple addition to your accession page or index system. The importance is long range in providing information to future custodians of your collections and to restorers as to what you have done with your artifacts.

Photographic records of damages are of a growing benefit to ever present museum personnel and is proving to be worth the cost figure of black and white snaps. By these photos, detection of changes of an artifact's condition is also being observed in archaeology, ethnology and history collections.

A great number of details are omitted due to lack of space or because of more specific details which must be observed during treatment. Enquiries are solicited to enable me to discuss your initial problems personally. All correspondence should be addressed to Maurice Mann, Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba.

Supply Sources:

Jonasson Ceramic Supply, 594 Notre Dame Avenue, Winnipeg.

Fraser Art Supplies, 348 Donald Street, Winnipeg. (Plasticene, plaster of Paris, Hyplar colours, oil colours, brushes, tools, and spatulas, etc.).

Drug Stores - alcohol, acetone, glues

Hardware Stores - methyl hydrate, tools, files, glues, emery paper, brushes and Polyfilla

Lumber Yards - glues, sandpapers, Polyfilla

Chemical Companies - Thymol Crystals, Xylene, Polyvinyl acetate, soluable nylon, alcohol, acetone

G. & J. Watt, Manitoba Ltd. - distilled water

Personal contacts I have made:

Mr. Philip Ward, Chief Conservator and
Mr. Chris Russell, Conservation Technician:
Conservation Department
British Columbia Provincial Museum
Victoria, British Columbia

BIBLIOGRAPHY

Phillimore, E.A., "Bone, Ivory, Ceramics, Glass", 1961-66.
(needs up dating but has good sections)

Guldbeck, P.E., "The Care of Historical Collections", 1972.
(basic concepts, page 126)

Wheeler, Sir Mortimer, "Archaeology From The Earth", 1954.
(specialized, pottery, page 182)

Wolf, Eldon, "Pottery Restoration", Curator 3:1, 1960, pages 75-87. *(specialized)*

Pond, Thomas, "Mending and Restoring Pottery", 1970.
(a condensed primer - quite good)

Larney, J., "Ceramic Restoration in the Victoria and Albert Museum, London", Studies in Conservation, (1971), pages 69-82.

Plenderleith and Werner, "The Conservation of Antiquities and Works of Art", Second Edition, 1971.

Wilson, Shari, "Restoring Pottery", Curator XI/2.

Ternbach, Joseph, "A 16th Century Terra Cotta Statue", Curator 11/3, 1959.

MUSEUM MEMOS

Ear Falls Museum - Ear Falls, Ontario — Lil Tessier

The Ear Falls Museum was built in 1965 as a centennial project. It is a log structure built of native wood to commemorate the homes of the early pioneers of the area. Among the many displays, you will see a 54 1/4 inch Muskie caught in the nearby waters. Also old mining and carpentry tools, household furnishings, Indian artifacts, archaeological displays dating as far back as 1500 B.C. The tug boat situated on the grounds played a very important part in the early transportation of the area. The fragments of the Junkers aircraft which was one of eight Canadian owned planes played an important part in the explorations of the mines north of Red Lake. The plane crashed near Ear Falls in 1939 with the pilot and three passengers suffering only minor injuries. They all say if it was not for the rugged construction of the Junkers, they would have all been killed.

Membership to the Ear Falls Museum is obtained for $2.00 per family, or $1.00 per person. Without a membership, admission is fifty cents for adults and twenty-five cents for children. School children accompanied by an adult who are interested in class tours are admitted for $2.00 per group.

The Ear Falls Museum is open from mid-May to September 30th.

(Ed. Note - The Ear Falls Museum is an Associate member of the Association of Manitoba Museums)

J.A. Victor David Museum - Killarney — Hilliard Jones

In April of this year, the J.A. Victor David Museum held its Fifth Annual Art Show and Sale. There were seventy-seven paintings by local artists from a radius of 60 miles for display and sale in the museum. The majority of the paintings were oils. In addition, there was a display of fifty-five paintings in the Lakeland Library for a period of three weeks. The J.A. Victor David Museum was open each afternoon during this period.

The J.A. Victor David Museum will be open every afternoon from 1:00 p.m. to 5:00 p.m. until November 30th (Monday to Saturday inclusive).

Mennonite Village Museum - Steinbach

The Mennonite Village Museum, located at Steinbach, Manitoba, opened its Big Red Restaurant on Monday, May 12th, 1975. This new addition to the Mennonite Village Museum will allow the visitor to sit down and sample authentic Mennonite cuisine after strolling through the large Museum complex. The restaurant is located in an old-style livery barn.

The hours for this food service will be from 11:00 a.m. to 8:00 p.m. The hot ethnic dishes will be served from 6:00 p.m. to 8:00 p.m., Monday to Saturday or by special appointment. On Sundays "Vaspa" (light lunch) is served from 1:00 p.m. to 5:00 p.m. Hot meals on Sundays are only by appointment.

All appointments should be made 24 hours in advance and may be made by telephoning 326-9661.

Bring your family and friends and stroll through the pages of history and sample the Mennonite foods of yesteryear.

National Exhibition Centre - Leaf Rapids — Shirley Hicks

The Leaf Rapids Exhibition Centre was officially opened March 14th, 1975 when Mr. Cecil Smith, Member of Parliament for Churchill, cut the ribbon. Mr. Smith brought greetings from the Federal Government, Mr. Mac Riddell, Resident Administrator, spoke on behalf of the Local Government of Leaf Rapids, and Dr. Ann Davis, Curator, extended congratulations from the Winnipeg Art Gallery.

The Exhibition Centre was presented with a soapstone carving "Man and Bear" by the Hudsons Bay Company. Mr. S. Alexanders, Master of Ceremonies, read congratulatory messages from Mr. Hugh Faulkner, Secretary of State, Miss Mary Elizabeth Bayer, Assistant Deputy Minister, Department of Tourism,

Recreation and Cultural Affairs, and Dr. David Hemphill, Managing Director of the Manitoba Museum of Man and Nature.

Displayed in the Exhibition Centre for the opening was "A Northern Vision", an exhibit of major Group of Seven works from the Winnipeg Art Gallery, a collection of photographs and artifacts from the Archaeological Research Centre, lapidary work by a local resident, and a private collection of Indian and Eskimo artifacts. Dr. Ann Davis, Winnipeg Art Gallery Curator, and Jim Wood and Glen Connells from the Archaeological Research Centre were in the Exhibition Centre during the weekend explaining the exhibits.

Finished in natural wood, draped and carpeted in muted earth tones, the Centre has been designed and furnished with the advice of Doug Barry, interior designer with Leslie J. Stechesen, Architect. Furnishings include plexiglass display cases, fabric-covered display panels, a large movie screen and stacking chairs for concerts, workshops and films. Opening to the school-community library, the Centre is made available for students' participation during the school day.

The capital grant for the National Exhibition Centre was obtained from the National Museums of Canada in March 1973. The Centre was completed in January 1975. During that time the Societe des Arts of Leaf Rapids Inc. was formed to be responsible for programming of the Centre. Recently Mrs. Diane Perrier has been hired as a part-time coordinator.

Since January a variety of exhibits and workshops have been featured. From the Winnipeg Art Gallery, "Canadian Serigraphs" and "Walter J. Phillips: Woodcuts and Wood Engravings" have been shown as well as "A Northern Vision". The Archaeological Research Centre has sent a display of photographs and artifacts on the Churchill River Diversion Project. Mr. Ted Howorth, silk screen printer, gave a slide presentation and demonstration on silk-screen printing. Three local photographers have displayed their works as well as a local amateur archaeologist and lapidary. Ore samples and animal skulls have also been displayed. Currently a weekend weaving workshop is being planned.

As well as displays and workshops, the Centre is used for concerts such as Jeunesses Musicales and specially selected films from the National Film Board.

The Exhibition Centre is part of the Town Complex, an integrated structure blending with the natural surroundings, which houses also the municipal offices, hospital, school, hotel, post office, library, bank, shopping complex, theatre, restaurants, and recreational facilities in the new town of

Leaf Rapids. Situated 550 miles north of Winnipeg in Manitoba's wilderness on the Churchill River, Leaf Rapids is a planned townsite where every attempt has been made to preserve the natural environment. The first families arrived in Leaf Rapids in December 1971. Its present population is approximately 2,500, the majority of whom are employed by Sherritt Gordon Mines Limited at Ruttan Lake, fourteen miles from the town of Leaf Rapids.

Pioneer Home Museum of Virden and District — Grayce Hegion

The very first MANITOBA DAY, May 12th, 1975 brought a telephone message asking if we would speak to the students' morning assembly at Goulter School, Grades Kindergarden to Four, on that special day. Short notice! Not much time to plan! MANITOBA DAY....hmmmmmm...the kind of a special day when we could think about our ancestors and tell the children something of pioneer days. We thought of the clothing displayed in Virden's Pioneer Home Museum; we thought of how we had often wished we could conduct a pioneer fashion show.....Of course! Why not!

By the time the Assembly was called and everyone quiet, Mrs. Ruth Craik, Virden's curator, was ready to talk, and talk she did, but this was a talk with a difference. First came a white cotton apron - and as she talked about how it had been made "every stitch by hand" she called on a wee miss at random to act as a model; the children were pleased, their interest was keen. The next item was the familiar "dust cap" worn by mother in Victorian times, as she went about her daily chores; another young lady from the audience modelled it and the lacy frill gave her an instant old-fashioned look. An elegant black fur cape was next, and the student chosen lent the proper graceful strut as she modelled; a heavy black granny's "mutch" was the next item, and brought gales of laughter from the students, as one of their peers wore it across the stage, with its heavy long ear flaps covering most of the young head. Then came huge brown leather driving gauntlets, for a young man to model, which brought to life the pictures they had all seen of great-grandfather at the wheel of the first Ford car; the next young man modelled a pair of driving goggles and they all heard about the dusty prairie trails when the drivers would have been blinded without this valuable asset to their driving ability. A gentleman's bowler hat was modelled next by a young student picked from the audience, and again, peals of laughter from his classmates; his friend was called upon (he who laughed the loudest) to model grandfather's black silk bow tie. Then came a lady's hooded cape, made of heavy cream coloured flannel, bordered with a paisley patterned fabric; another young lady lent the proper Victorian air to Grandmother's Sunday hat, all satin and velvet and and feather and bows, complemented by long black silk gloves,

which had to be bottoned with a botton hook. A child from the youngest group modelled a child's pink hat from the 1880's and carried a tiny child's reticule of crocheted lace. The last item was a pair of men's knee length wool socks, knitted from home spun wool, modelled by a sturdy lad from the Grade Four class.

This for Virden, was another "first" and it proved educational and fun! Try it in your efforts to take the museum to the schools. We plan of doing it often.

Transcona Regional History Museum — Terry Patterson

With the coming of better weather, the number of guided tours is increasing, as are daily visitors. Lack of staff forbids evening or weekend opening hours at the Transcona Museum much to the disappointment of many people. However, evening tours are arranged on an appointment basis.

Travel exhibits are being favourably received within the Transcona School Division, and I am setting up a timetable to accommodate all requests. Several schools have their own locking display cases, which is helpful. On request, I talk to classes who are studying the subjects exhibited, and allow them to hold and examine the more sturdy items. At present, we have four displays, with requests for more.

Junior high students assisting for a two-hour period, once a week, have helped move the travel display cases, as well as minor jobs in the Museum. As they come for this period over two and a half months only, I cannot train them for ongoing jobs such as tour guides or catalogue assistants, but they do assist in many other ways. Their school sends out a timetable of their days of work, to assist in planning.

With thematic and seasonal displays, there is a reasonably frequent change of some kind. I have attempted to write columns for the local newspaper which tie in with current displays, but have not kept pace with the changes.

A Museum Advisory Committee has recently been formed, and the members are working well together. Several programmes and projects are in the planning stage. Of interest is a student-initiated course at the high school level which will encourage research into our local history. This was proposed and outlined by a student member of the Advisory Committee, with approval by one high school principal. This course will be worth certain credits in the high school curriculum. We are expecting many other good ideas from this Committee.

The visiting hours remain the same, daily 2:00 - 4:00 p.m., Monday to Friday, with tours arranged by appointment.

BOOK REVIEW Jane McCracken

CANADA'S WATER: FOR SALE? by Richard C. Bocking, published by James Lewis and Samuel, Toronto 1972.

That our neighbour to the south, especially the "dry" States of the south-west is suffering from a water shortage and that Canada has virtually an unlimited supply of clean, fresh water, are two myths which Richard Bocking explodes in this hard-hitting book. Bocking, a television producer for the CBC, researched extensively in order to produce several television documentaries on the American "water crisis" and the diversion of Canadian waters across the 49° parallel. *Canada's Water: For Sale?* is an extension of these films.

The author begins the book by demonstrating that management, not an actual water shortage, is the biggest problem facing Americans today. The dry American south-west is the fastest growing area in the United States, and it is from these states that we hear so much of the water shortage. The fact is that the Colorado River has been so diverted, dammed, and harnessed in an attempt to meet the growing industrial, residential and agricultural demands that more water has been allocated for projects than there is water. The resulting shortage is not helped by the fact that none of the southwestern states meters water, and therefore, the wastage is phenomenal. This may seem unbelievable, but 20-30% of the water in the cities' water systems leaks out! Also, more than 90% of all the water used in these states is devoted to irrigation of the desert to produce low value crops such as alfalfa, barley and grain. Yet, if 10% of this water was diverted to the cities there would be plenty of water for the growing cities and industry, and the irrigated areas would be forced to produce high value crops. This latter consequence would occur anyway since the Government is cutting back on the low value crops.
Of course, the real problem is not the quantity of water, but the quality. Growth and development in the name of Progress has continued unhindered and pollution has taken its toll in the American river system.

There are several solutions to the water shortage in the United States. The one we hear so often is the diversion of Canadian waters to the south. Nevertheless, Bocking devotes a whole chapter to examine other alternatives open to the United States. Clearly, better management would help stretch the water now available. Recycling of water would help. Also, new sources might be gained through desalinization of sea water. At Puerto Penasco in Mexico,

there is a pilot plant that takes the seawater, generates electricity, distills the water and uses the water to irrigate the surrounding land. The first commercial installation of this type is planned for the Arabian Peninsula.

However, the book is mainly concerned with the diversion of Canadian waters for American consumption. It is often quoted that Canada has up to 40% of the world's fresh surface water. However, it is rarely pointed out that only 6% of this is runoff that could be used for export purposes. Canada simply does not have an over-abundance. Despite this evidence, many Americans and some Canadians advocate various water diversion schemes. Each of these calls for enormous amounts of money, for the destruction of the ecology of the watersheds and for the loss of Canadian independence. Bocking even goes so far as to suggest that diversion of our waters to the American southwest would be detrimental to both parties. Even for the States, unlimited water supply would contribute greatly to excessive growth of urban areas and higher costs to those agricultural areas receiving the water. This, in turn, would produce another water shortage thereby creating a never-ending cycle of diversion and shortages.

Throughout the book, the survival of Canada as a nation, a separate identity, is one of the main thesis used to "damn the dams". General McNaughton, a fierce Canadian nationalist, said that: "diversion of Canadian water southward would be the single greatest step towards continentalism that could be envisioned". Yet, Bocking seems to think that the disruption of the wildlife, of the aesthetic beauty, and of whole communities which would be forced to move due to the flooding, are of equal importance. No matter which way water diversion schemes are presented, Canada comes out the loser.

The main thesis of the book is the wisdom of not only diversion schemes but of water development and hydro-electric projects here in Canada. Physically, biologically and socio-economically, dams are harmful, despite the resultant "cheap" power. Unfortunately, the official Canadian view is undefined, hedged and varied, and "water development in Canada since World War II has often been remarkable for its lack of relationship to economic reality and its lack of consideration for environmental factors".

Margery Bourgeois	Secretary-Treasurer Association of Manitoba Museums
Grayce Hegion	Pioneer Home Museum of Virden and District
Karen Johnson	Curator of Botany Manitoba Museum of Man and Nature
George Lammers	Chief, Natural History Division Manitoba Museum of Man and Nature
Maurice Mann	Conservation Technician Manitoba Museum of Man and Nature
Jane McCracken	Researcher Manitoba Museum of Man and Nature
David McInnes	Assistant Museums Advisor Manitoba Museum of Man and Nature
Terry Patterson	Museum Attendant Transcona Regional History Museum
Diane Skalenda	Assistant Museums Advisor Manitoba Museum of Man and Nature
Stefan J. Stefanson	Gimli Historical Museum
Cornell Wynnobel	Historical Geographer Manitoba Museum of Man and Nature