



THE
GRANDE NEW
DAWSON & HIND
QUARTERLY
EPISTLE



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TRANSCONA REGIONAL HISTORY MUSEUM

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THE GRANDE NEW DAWSON AND HIND QUARTERLY

A publication of the Association of Manitoba Museums

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AIMS OF THE ASSOCIATION

Object

The advancement of museum services in Manitoba by:

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

Invitation to Membership

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

Activities and Projects

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

- a) the publication of a regular newsletter and/or quarterly to discuss the activities of the museums, provide information on exhibits, and to distribute technical and curatorial information;
- b) a regularly updated list of museums in the Province, including their main fields of interest and a list of personnel;
- c) the conduct of training seminars aimed at discussing problems of organization, financing, managements, and exhibitions, at the introductory level;
- d) organizing travelling exhibits to tour the Province;

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

Membership Classifications

- a) Institutional Members - this is restricted to museums located within the Province of Manitoba.
Annual cost - \$10.00
- b) Individual Members - these are open to any resident of Manitoba who wishes to promote the aims of the Association, whether or not he or she is connected with a museum.
Annual cost - \$3.00.
- c) Associate Members - this includes institutions and individuals outside the Province who wish to promote the aims of the Association, whether or not such member is connected with a museum.
Annual cost - \$3.00.

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

EDITOR'S NEWS AND VIEWS

Diane Skalenda

As this is the Fall edition, we decided to place the emphasis of this issue of the Quarterly on the museums' role in education programmes whether it be at the museums or in the schools themselves. This role will undoubtedly become increasingly important as the community museums in the province mature. We were most pleased when Mrs. Margaret Trott, School Trustee for the Winnipeg School Division, accepted our invitation to express her thoughts on the subject (page 19 "A School Trustee's Point of View"). If your museum has an education programme which has proved successful, why not tell us about it? We would be pleased to publish an article on your programme in a future issue.

Western Canada Aviation Museum

The Western Canada Aviation Museum has been selected as one of the first recipients of the 99's Canadian Award in Aviation in recognition of their work for the preservation of aviation history.

Manitoba Naturalists Society

Dr. Karen Johnson, Curator of Botany at the Manitoba Museum of Man and Nature, was elected President of the Manitoba Naturalists Society at their recent annual meeting.

CMA Council Meeting

Both the Executive Committee and the Council of the CMA met in early September. The major item of business was to review the report of the Executive Director on the sixteen members meetings that took place across the country during the summer months, and to plan immediate and future action in light of a submission deadline of October 1st for a core grant for 1976-77 from the Federal Government via the National Museums Corporation, and the upcoming Annual Meeting in Kingston, Ontario.

Brandon Allied Arts Council

A \$225,000 conditional grant has been approved by the National Museums of Canada as requested by the Brandon Allied Arts Council in Brandon, Manitoba. The grant represents about seven per cent of the projected costs of a programme to build a facility which will include an art institute and gallery, a library and museum.

Cultural Resources Management Programme

Horst A. Schmid, Alberta Minister of Cultural Affairs, recently announced that a grant of \$12,500. has been awarded to the Cultural Resources Management Programme of the Banff Centre.

Curatorial Division - Manitoba Museum of Man and Nature

The Natural History Division, Human History Division and Library of the Manitoba Museum of Man and Nature have been amalgamated into one department - the Curatorial Division. Dr. George Lammers will head the new division as Chief Curator of the Museum. David Ross has assumed the post of Assistant Chief Curator.

The Writers' Union of Canada

The above organization is arranging speaking tours at Canadian institutions, including museums, with the help of a Canada Council grant. For more information, contact:

Kate Hamilton
Speaking Tours
5 Sultan Street
Toronto, Ontario M5S 1L6

Historic Sites Board

The former Dunlop Museum on the old River Road at St. Andrews has been declared an historical site by the Manitoba government. Development of the 9½ acres of land and buildings has been frozen and can only take place with the permission of the Historic Sites Board. The contents of the museum, however, are not included in the provision and may be sold without government consultation.

Highlights in the History of Glass

The Winnipeg Art Gallery is now presenting an interesting exhibition entitled "Highlights in the History of Glass". Mr. Bryn Easterbrook will hold public demonstrations of lampwork on Saturday, November 22nd, 1975 and Sunday, January 4th, 1976. Mr. Robert Gilmour will demonstrate glass cutting on Sunday, December 7th, 1975. All demonstrations will take place at 2:00 p.m. in the main foyer of the Winnipeg Art Gallery.

New at the Museum of Man and Nature Bookstore

The Manitoba Museum of Man and Nature recently released two new publications:

Metropolis and Hinterland in Northern Manitoba is a detailed analysis of the economic, social and political structure of Churchill, Manitoba. The publication, written by Doug Elias, contains 128 pages and is on sale at the bookstore for \$5.50.

Archaeological Investigations in the Transitional Forest Zone: Northern Manitoba, Southern Keewatin, N.W.T. This book is the result of six years of archaeological field work conducted by Dr. Ron Nash in a remote area of north-central Canada. The book contains tables, numerous photographs of the natural environment, the archaeological work and historic locations, as well as illustrations by museum artist Larry Jamieson. This publication contains 190 pages and is available for \$6.75.

Manitoba Pharmaceutical Association

The Manitoba Pharmaceutical Association has a quantity of material from old drug stores to donate to any museum. For details please contact Mr. Gerry Chapman, Manitoba Pharmaceutical Association, 187 St. Mary's Winnipeg, Manitoba. Telephone 233-1411.

LETTERS TO THE EDITOR

Dear Editor:

For some of us amateur museum collectors, the whole process of identifying and learning about unusual antiques is considerably helped by one's use of a collectors' dictionary, attendance at auction sales of household furnishings, and visits to many museums. Occasionally, however, this process is rendered thoroughly frustrating because some article is unlisted, unoffered for sale, and not in view, respectively. Such an article I now am holding; it awaits the attention of some informed person, maybe amongst the Quarterly's readers, to declare its true identity.

The article in question, when turned over to me for display in the Reston and District Historical Museum, was referred to as a "bung starter". Its origin and owner unknown, the item remains rather a puzzle, for, inasmuch as I have heard of this kind of artifact, the Antique Collector's Dictionary (Donald Cowie and Keith Henshaw; 1969) makes no reference at all to wine casks, vats, butts, bungs or starters! Can anyone offer any help? Here are the details.

Mainly of iron, and hence somewhat rusty, the "bung starter" can be described as a tapering tube two inches in diameter at its widest and one inch in diameter at its narrowest part. A channel seven inches long and one half inch wide cuts one side parallel to the main axis of the artifact. One lengthwise edge of the channel is superior to the other edge, both as to diameter and keenness. The exposed portion of the drill bit is two and one half inches long and one inch in diameter. The overall length of this tool is 13 3/4 inches.

The wooden handle, if it is the original one, is a single, slightly decorated rod, 10 3/4 inches long, that passes through two holes in the looped metal extension of the tapering tube.

The artifact was plainly commercially crafted, for it bears four sets of stamped figures at regular intervals along the inferior edge of the channel, reading from near the narrow part next to the base of the drill bit: 1 1/4, 1 1/2, 1 3/4, and 2. Also, at 1 1/4 inches from the widest end of the tapering tube there may be seen in fine print:

The (?) Swan Co

Extra (blanks due to rust)

U(?)A

Study of these details prompts me to wonder: Was this a tool used to drill bung holes, according to the size required, in wine casks or beer vats? Answers or comments will be very welcome.

David Braddell
Reston and District Historical Museum
Box 304
Reston, Manitoba
ROM 1X0

SCHOOL INVOLVEMENT WITH A COMMUNITY MUSEUM Terry Patterson

Canada's centennial year made our people more aware of their heritage. As a direct result, museums sprang up across the country while concerned people attempted to preserve the multitude of heirlooms that appeared for the occasion. Transcona, like so many other communities, had a number of interested citizens investigate this idea.

With the expansion of the Transcona Public Library, the board members felt an antique display could be exhibited. From this beginning a committee comprising of an alderman, two school teachers, and a newspaper editor was formed. This committee later became the nucleus of the Museum Board. A grant was requested and received from the Transcona Council to prepare the basement in the new library. A new shopping centre sponsored a draw in conjunction with local service clubs and organizations, to raise funds to equip the museum. "Transcona Day" was held a few days prior to "Happy Birthday Canada" and the response was gratifying.

By October, a Museum Board was formed, and committees began work on thematic displays. Through the local newspaper, appeals were launched for objects of interest, and publicity kept the townspeople aware of museum progress. A concerted effort by the Board Members culminated in the opening of the museum one year after the official formation of the Board. Present at the opening ceremonies were Mrs. A. Gunn, widow of a local pioneer, and Mrs. M. Christie Davis, daughter of the original land developer in this area.



Members of the Senior Citizens' Friendship Club acted as first volunteer attendants, with hours set to coincide with the library. Soon an attendant was hired, and the museum was open for three two-hour periods during the week, excluding tours. These times varied over the years in an attempt to find the most satisfactory hours for the public.

Of the eight-member board, three were school teachers and one a school trustee. Realizing the potential, they encouraged and promoted class tours of the museum during school hours, guided by available board members. This was not used to advantage by the schools but did form a policy for the future. The interest generated at this time had a lasting affect on the museum.

Two principals from the school district met Mr. C.H. Patterson, who was displaying his collection of Indian artifacts at an art fair near Lac Du Bonnet. When they realized he wished to sell his collection, they brought the information to the Museum Board. Lacking both funds and space to display it, the Board refused this offer. Undaunted, the men approached the Principal's Council. With approval of the teachers and pupils of the School Division, this was undertaken as a Manitoba Centennial project. The purchase price was raised through all the usual, and some unusual, fund-raising activities. The intention to house the collection within one school and loan exhibits to the others, was thwarted through lack of space. When this was officially presented to the School District in March 1970, the Museum was asked to care for the collection, and accepted reluctantly.

At this time, the library required their basement for expansion, and requested the Museum to look for other quarters. An attempt to move one of our first school buildings to a central location for use as a Museum was hindered when both structure and location were found to be unsuitable. Subsequent damage by vandals necessitated the demolition of the school. A scheme to ask the library to add extra storeys to their building also proved unworkable. Several schemes were investigated to no avail.

Primarily for insurance coverage, within few months of opening, the Museum Board had requested that the Community Centre Board take over the administrative functions of the Museum. In this role, the Community Centre Board was also requested to find a new home for the Museum. The City of Transcona was planning a new recreation complex, and thus set aside a corner of the basement for Museum use. The library was then asked for an extension of time, until completion of the complex.

Except for school classes, the Museum was closed from October 1970, until they could re-locate. At the end of November 1971, artifacts were transferred to the recreation complex. With the assistance and direction of Mr. H. Letourneau of St. Boniface Museum, Board members arranged artifacts in their new home. An attendant was hired on a full time basis, starting in March prior to the opening of the complex. At the official opening, it was named "Transcona Roland Michener Arena", by Governor General Roland Michener.

Mrs. Mona Duddridge, newly-appointed attendant, with Jack Shore as assistant, began a more extensive programme to encourage school visits. In connection with this, the Board purchased both movie and slide projectors with suitable screen. The screen was installed on the ceiling at one end of the main room. Children sat on the floor to watch films or slides. Shortly after the inception of this programme, a rug was purchased, covering half of the floor area, for greater comfort and less noise during



the viewing of films. The School Division was notified of the available programme, and the teachers began to arrange class tours. During a class tour a short film suitable for the age group would be shown upon arrival at the Museum. As the equipment was put away, the tour would begin, with a portable microphone being used for comments. Tours ended in the natural history section, with a story about one of the animals. This format proved quite popular with the younger groups. Through the year, additional displays, to fit in with the school studies, were borrowed from other sources. Elementary schools were the most frequent visitors, with records of only one Junior High School class visit. Following Mrs. Duddridge's resignation, the developed programme was continued by the new attendant.

Over the past year, teachers have been encouraged to bring classes to study a specific theme, with co-related film, instead of a general tour. In this way, the Museum can be used more fully as an educational resource rather than entertainment. Making use of the travelling exhibits available, we have advertised in the weekly bulletin issued by the School Division, telling of special displays and programmes. The response has been good, and the children seem to benefit from this experience.

With encouragement from the School Principals instrumental in the purchase of the Patterson Indian artifact collection, I developed a display from the collection to fit into a plexi-glass case. Three cases had been built much earlier for this purpose, then stored in the Museum. Items were selected for their durability, beauty, and educational value. They were then suitably registered and labelled. A loan form was devised whereby a school assumes responsibility for this display. Our travelling display was then ready. The cases fit into the back of a stationwagon, and are thus transported, and set up in a pre-arranged area. Along with the display, a short talk is given, on request, to various classes. Some of the more sturdy items are passed amongst the children for examination, and collected by the teacher.

As this project proved so successful, I was asked to prepare other displays for school, pertaining to early life on the prairies, and town development. There is much room for improvement in these displays, but their content and theme appears satisfactory. In order to assess their reception and need, I visited all Elementary Schools in the Division, including three rural ones. This resulted in a very busy schedule of displays and talks. We found that two weeks in a city school, and one week in a country school, appeared to be a sufficient length of time to display the exhibits. Children look forward to the change of

display, and appear to spend much of their free time examining it. One teacher called this a "mini-museum", and was most enthusiastic. Each case is placed in sight of the office, for security during the day. Several schools have their own locking display cases which have been used, whenever possible.

Contents of the displays have been limited to those items, mostly duplicates, actually owned by the Museum. Insurance coverage was checked prior to travel. In each instance, I carry the display to the school, set it up, then return at a given date to pack and replace as available with another display. In this manner, I can check that each item is intact and present, and is carefully packed.

A new programme in one Junior High School, entitled "World of Work" sends grade nine students into local participating businesses for one two-hour period, each school cycle. During the semester, two students per period have been at the Museum. As well as assisting with tours and minor jobs, they have helped move the display cases in and out of schools. Of the eight boys arriving through the past schools year, only two have proved unsatisfactory, and were 'fired' after consultation with the Principal. As I gain experience, I am more able to devise jobs for these students in a meaningful capacity.

A third level of school involvement is just beginning. A High School geography class has made use of reference materials in the Museum, and donated some reports and studies arising from their research. Under the guidance of their teacher, they will attempt further research into areas of town history. We plan to contact the other High Schools in town, to suggest a similar programme. Our meagre reference files, documents, and papers are being collected into a separate section to assist in easier research. These students have also interviewed early citizens of the town, and plans are being made to train them in oral history techniques.

A valuable asset to the new Museum Advisory Committee is a Grade 12 student who has outlined a student-initiated course on local history. This has been approved by one high school, and would encourage students to outline an area of research in local history, then carry through after acceptance by the school. Satisfactory work in one semester will result in 1½ credits towards a high school diploma. This Committee has only been in operation for a few months, but have several projects planned and underway. We operated for a year without a Museum Board or volunteers, which made progress difficult. The

encouragement and co-operation of this group is very auspicious.

The development of these three phases of school involvement may result in greater community awareness of the Museum resources. In this way, we will lay the groundwork for future staff, volunteers, and Board members, with some knowledge of the Museum. There are many possibilities open when we have sufficient people to carry them out. An important aspect to remember is that the Museum's function in a community is not only to preserve the heritage, but to present it in a meaningful way, and thus to educate. If we work with the school system, this can become a most rewarding and enriching experience for all concerned.



CANADIAN MUSEUMS ASSOCIATION ANNUAL CONFERENCE-Winnipeg 1975

Barbara J. Fisher

Editor's Note: The following article first appeared in Vol. 1, No. 6 of "Locus", the newsletter of the Manitoba Museum of Man and Nature.

Spring migration through Winnipeg this year was augmented by an influx of some 250 individuals of a rare species, commonly known as museologists.

The occasion for this phenomenon was the Canadian Museums Association Annual Conference, held from May 27 - 30.

Hosted jointly by the University of Winnipeg, Winnipeg Art Gallery and Manitoba Museum of Man and Nature, the conference attracted a variety of personnel representing an equally wide variety of institutions from Vancouver Island to Newfoundland.

Four activity-packed days were planned to appeal to the specific and common interests of the assembled company. The full schedule commenced with a breakfast meeting at which Pierre Pronovost, Secretary to the Consultative Committee on National Museums Policy, was the featured speaker. Sessions on Human History, Natural History, Art, Education, Extension and Training were held for the sake of specific interests, while more general sessions on museum philosophy were offered for the benefit of all delegates.

Social activities were far from neglected! A wine and cheese party, held on registration day, featured exhibits by small museums in Manitoba and a demonstration of spinning as it is done during the summer months at Lower Fort Garry. The following evening, delegates converged on the Nonsuch Gallery to enjoy a cocktail party sponsored by the Hudson's Bay Company. This was followed by a dinner-cruise on the scenic Red River. Social events, as well as providing entertainment, are a valuable part of any conference because of the opportunity they provide for renewing old friendships and making new contacts.

The undisputed highlight of the conference was the Ethnic Dinner, held at the Winnipeg Art Gallery. Good-bye anemic roast beef, over-baked potatoes, khaki peas and bile gravy! Such standard banquet fare had no place at the CMA conference. Instead, delegates were treated to a fashion show featuring some 56 local people wearing



HIGHLIGHT OF THE CONFERENCE
- The Ethnic Dinner

A Piper lead the way!



Just a sample of the fare



*Guest Speaker - Secretary
of State Hugh Faulkner*



*Elza Snikeris, co-ordinator
of the dinner, receiving
well deserved applause*

costumes representing their countries of origin. Colourful Slavic embroidery, fine Native beadwork, and Oriental silks were only a few of the many beautiful pieces of clothing which drew admiration and bursts of applause from the astounded audience. Nearly 500 people proceeded up the staircase to serve themselves from a buffet which offered an incredible assortment of gustatory delights from the gastronomic annals of 18 countries. Diners carried heaping plates of food into the galleries, where, seated at tables draped with white linen and graced with fine wines, they enjoyed new taste sensations and marvelled at the diversity of cultures which flourish in this prairie city of half a million people.

Following the feast, further indications of Winnipeg's cultural mosaic surfaced in the form of musical entertainment and dancing by the Royal Scottish Country Dance Society, Polish Sokol Group and Chai Folk Ensemble. The spirited performances of these groups left the audience in a jovial mood, and all present agreed that the entire evening had imparted the true flavour of Winnipeg and Manitoba to our out-of-town visitors.

For those who remained, the final day of the conference offered a field trip to Oak Hammock Marsh for bird-watching and a tour of Lower Fort Garry, where a picnic lunch was served.

Throughout the conference, an air of conviviality prevailed. Plans progressed smoothly and numerous delegates expressed hopes that future CMA conferences would be as successful as 1975's.



A SCHOOL TRUSTEE'S POINT OF VIEW

Margaret Trott

When you come right down to it, a school trustee has a lot of nerve to write an article for a museum publication. Particularly this school trustee, who has no museum oriented skills, and is an infrequent visitor to the museums in Manitoba.

My only firm point of contact with museum people is students; all ages, types and kinds. Museums and schools have the same customers, and we are both involved with public school students particularly. Many museums know students as invading hordes, accompanied by teacher and/or volunteers; the students may be either interested, responsive visitors, or a gang of heedless youngsters, with a short attention span and very little interest in historical presentations. I think you know there are many reasons for the variety of interest and attention you receive from your young visitors, and that some have nothing to do with the intrinsic worth of your displays.

Today the public schools are attempting to offer something of interest to everyone, and children are attending classes who never were able to find a place in a school before. Some of these children have personal handicaps and difficulties that make a long attention span impossible for them. Some classes will arrive on your doorstep inadequately prepared by the teacher for a museum experience. Visitor etiquette will have been neglected in the classroom, and too little advance planning will have preceded the visit. Field trips, as schools call their group visits to points of interest, are as educational as the advance preparation in the classroom allows them to be. I am taking it for granted that museums are ready to receive young visitors with interesting exhibits, and well trained staff or volunteers prepared to give time and information to help the displays come alive. A great deal is being offered in schools in our country, and all but a few schools have enriched their basic academic programme with art, drama, music and crafts. It is getting to the stage where I believe our society, and certainly our museums, can look at the public school and say, "what can you do for us, that would be helpful to our purpose, as well as be educationally sound and personally enriching for the student?"

The fall of 1975 will see some of our Manitoba high schools attempting student initiated projects for credit, for the first time. The Manitoba Provincial Department of Education has allocated three credits to student initiated projects, out of a total of 20 or more for complete high school standing. The credit system is

part of the revised high school programme, and as well as student projects, school projects are also encouraged by this system. Although the school is responsible for vetting any student planned project for credit, and exercises some supervision, there is a valuable opportunity here for some independent, original work on the part of the student.

If your museum can see a place in your programme for a high school student or students with certain skills and aptitudes, why not telephone your local high school with a suggestion? The work you envisage should be useful to you, and have meaning for the student. In many cases the Guidance counselling staff of a high school is taking on the job of working with students who want to have a project of their own for which they will get school credit; and often this is a time consuming task because many students are not sure just where their talents lie.

As adults, many of us look at today's poised, aware teenager and feel they must know everything. They don't. It is true that this generation is ahead of the last one in many ways, but this has always been so. It's still difficult to know yourself; some of us never quite make it, and all of us can use some help. Working with the stuff of History is one way to put today in perspective, as those who love museums know very well.

Let the high school student work with you as you prepare displays, if you can see this kind of participation as a viable aspect of your own operations, and if it can be done as a school or student project. For the younger students, how about establishing a School Project Corner in your Museum?

If you are in a small district you may be lucky, because you can give each school a chance to participate. Museums in larger centres may have to draw names out of a hat once they begin such a plan, because there is nothing more appealing to today's student than a chance to have 'hands on' experience.

My idea of a School Project Corner is a simple one. Requirements would be: space to work in and to use as a display area; simple tools and materials such as cloth, wood in various shapes and sizes, cardboard, paints and similar things. Nothing elaborate, mostly reuseable materials. The rules should be clear and few in number: the invitation to participate should specify a display in keeping with the current Museum theme, and say that no materials are to be taken away. If you tell the school that materials and tools will be available to them, and that they are expected to provide adequate supervision, and arrange times convenient to museum operations, things should go fairly smoothly. A great attraction to the

students and the staff will be the opportunity to have their display or project on view to museum visitors at a pre-arranged time. Many of today's classrooms are featuring this type of display now in the rooms at the school, but few people aside from staff and parents see these inventive and fresh creations. Let the schools have a chance to do their version of a museum display; you may be surprised where the emphasis will lie, if the students have the say.

Of course this suggestion needs whole hearted support from the school, and extra adults to supervise and observe safety regulations. However, teachers have a great capacity for stretching the time at their disposal, and their energies as well; and some parents love to be asked to do something for the school besides serve at the school tea, or bake goodies for a sale.

I have something that I'd like to throw out for your consideration as you plan future educational projects. It seems to me that some of us in Canada are poor mouthing our neighbours to the South, too often these days. Like us, our U.S. cousins are North Americans, and share the same ethnic roots. I think museums, careful researchers of historical fact, are in a fine position to help our current national bias. Whatever lies ahead for our global village, as long as Canada exists, the United States of America will be our closest neighbours, and should be our closest friends. I think we should focus on our similarities, past and present, rather than our differences. As presenters of life as it really was, museums can help.

I want to say thank-you to all the museums and museum people who have opened their doors and their talents. Keep on holding up your special mirrors, so that we may see ourselves as we are; part of a long procession of human beings, growing in awareness through the centuries.

THE CROSSLEY MUSEUMS

Editor's Note:

The following article first appeared in the Summer 1975 edition of Signposts, Vol. 3, No. 2, and is reprinted with the permission of the editor.

Only rarely is a prairie pioneer honoured in his own day. Most of the time, even though he has always been a stalwart member of the community, he is officially recognized only posthumously - if at all.

Watson Crossley of Grandview is an exception. He's 82 years old and still going strong. More than that, his name has been permanently carved into Manitoba history. His age and even his arthritis don't stop him from attending meetings and conferences (and actively participating in them) such as two in Winnipeg last month - the annual conference of the Canadian Museums Association and the Annual meeting of the Manitoba Archeological Society. He is president of the Manitoba Museums Association.

The Crossley family came from Nova Scotia to Manitoba in 1898. The days of virtually free Crown land were over, so you couldn't really call Crossley's father a homesteader, but he purchased from a private owner a quarter section of land a few miles northwest of Grandview to farm. Watson Crossley was a young man at the time.

He graduated in 1913 from the Manitoba Agricultural College, today the Faculty of Agriculture in the University of Manitoba at Fort Garry. The old college was still in Tuxedo when he started attending classes. There is an anecdote in the Spring 1969 edition of the university's Alumni Journal in which Fred Parkinson of Roland recalls that he, Crossley and Ferg Irwin of Neepawa snowshoed from Tuxedo to Fort Garry in February of 1913. Parkinson surmises that the trio must have been the first to give old M.A.C. yell in the halls of the main building of the new campus still under construction that winter.

Crossley collected bits and pieces of Manitoba memorabilia throughout his life as a farmer in Grandview until his gradual retirement in the 1960's. There is no definite time when his son Elmer took over complete management of the Crossley farms, but it happened during the years immediately prior to Canada's 1967 Centennial.

There was talk at that time of the possibility of establishing a museum in the Town of Grandview. The idea didn't get off the ground in time for the national centennial, though, not even for Manitoba's 100th birthday in 1970.



This photo of 82-year-old Watson Crossley of Grandview, taken three years ago by Stan Mikawos of Dauphin, has won competitive merit awards from the Minnesota Professional Photographers Association in 1973, the Red River Exhibition in 1974, and the Professional Photographers of Manitoba this year. (Used with permission from SM Studios of Dauphin.)

Watson Crossley

That didn't lessen Crossley's interest in history. It heightened, in fact, his determination to get something done.

The old Morranville School, a log structure, was just to be torn down. It had been built 3½ miles from his place in 1898, but was now no longer being used.

Hold on, Crossley told the municipality. Why not move it onto his farm property? That's what happened. Now Crossley had a suitable place for all the artifacts he had collected over the years, and what better home for them than a log building three quarters of a century old?

That, and one newer building, now make up what is known as the Crossley Museum on his farm a mile west and 4½ miles north of Grandview. On the property is an orchard including many varieties of trees from evergreens to the Manitoba maple, and fruit trees such as crabapples, plums and cherries. Crossley is a historian, an amateur archeologist, and a lapidary, spending much of his time in the newer of the two buildings which holds his large rock collection also all the ground and polished pieces he has, through the years, honed to perfection.

In and around the buildings are many pieces of obsolete prairie tools and machinery.

"Pardon the expression", says the daughter-in-law Joan Crossley, "but it's a lot of junk."

Oh - it's just another farm junkyard is it?

"Wait a minute!" she says defensively. "He's got a lot of valuable antiques there."

True. One of the pieces of "junk" is an ice-age muskox skull, the only one in western Canada, proven through Carbon-14 testing to be at least 8,600 years old, and probably more.

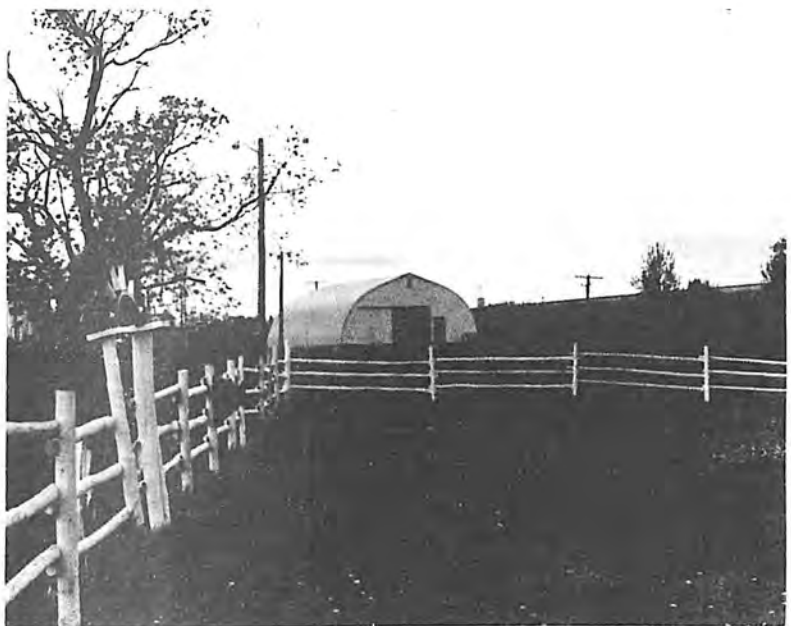
Another is a daguerrotype, a photographic print more than a century old. You look at it one way and it's a positive print, the other way and it shows negative. This method of producing photographic images was started by L.J.M. Daguerro of France. The process was a complete success in its day, lasting until around 1860. There is no way of duplicating a daguerrotype without using the original artwork.

These are just two examples. There are many more equally old and equally significant.



.....in the country

THE CROSSLEY MUSEUMS



.....in the town

The old gentleman's farm out in the Grandview countryside must not be confused with the new museum in town, built last fall after seven years of thought behind it, and to be officially opened this summer.

With a lot of help from Crossley, it was put up with volunteer labour through funds raised by bake sales and raffles, and grants from the Town of Grandview, the Province of Manitoba through the Historic Resources Branch of the Department of Tourism, Recreation and Cultural Affairs, and the Government of Canada.

The new museum will house displays dealing with the Ukrainian and Anglo-Saxon history of settlement in the area.

Even a few pieces from Crossley's farm have found their way into town. Eventually, most everything will probably go there, but for the time being Crossley will keep his antiques on his farmstead where he can enjoy them.

"I might even ask that my farm be made a branch of the new museum," he says with a twinkle in his friendly old eyes.

The recognition he has now been given, even in his own day, is that the Town of Grandview's new building has been called the Watson Crossley Community Museum.

Crossley's own collection and the new museum he helped get started in town are prime examples of the attractive and interesting sites dealing with local history you come across when you travel through the countryside.

And Crossley himself is a prime example of Manitoba's salt-of-the-earth gentlemen.

LEPRECHAUN COUNTRY

Tom Wilkins

Editor's Note: Mr. Tom Wilkins has kindly granted us permission to reprint articles from his regular column in The Brandon Sun. The following article was first published in September 1972.

During our recent trip through to the Maritimes, we often remarked on the number of antique shops and places where antiques were sold. Many of these might come under the heading of "junque" shops.

One doesn't have to go far from home to find persons interested in antiques, and one of these who calls himself a "collector" definitely does not collect "junque". He is not in business as an antique dealer, but does take an interest in items which are not readily available and still have a value. Not necessarily a monetary value, he will say, but to him an article is valuable if it is something he wants. Then he places his own value on it.

Charlie Salfrais, a resident of Ninette since 1969, is a collector of antique items. The one item that he seems to collect in quantity is coal oil lamps, the kind that was found in every home before electricity. Visiting he and Mrs. Salfrais in their Ninette home, we mentioned that we noticed he had six coal oil lamps sitting around. Some of them had colored glass chimneys, others plain glass, but all were considered classic examples of the lamp manufacturer. They are still classic examples.

"Lamps," said Mr. Salfrais, "come on, I'll show you lamps." He led the way to a second floor room where he had shelves of lamps: hanging lamps, table lamps, bracket lamps, some on their brackets. And all of them work, he told us.

In another upstairs room, he showed us a chest of drawers which he claims is 170 years old. It was manufactured of mahogany and birch, following the Louise period, except that the ornamental parts of it were of plain veneer, rather than of brass.

Another lamp he has hanging in their living room is a triangle lamp, made by the Angie Lamp Co., of New York. It gives perfect light, with no shadows, Mr. Salfrais said. The lamp, which hangs from pull chains has three burners which protrude from the base horizontally. The bottom part of the glass bowl is of clear glass, while the chimney part is milk-glass white. There is one in the Fort Garry Hotel, in Winnipeg, too, said Mr. Salfrais.

While this story seems to dwell on lamps, it was not lamps that prompted us to visit this interesting gentleman. It was his restorations of wooden furniture. One such piece, he had previously told us about, he had sold for several hundred dollars. It was an ornate oval table, about five feet long and three feet wide, with no two of its carbriol legs the same. The carvings on the legs and apron of the table must have told a story. While it has been sold, delivery has not yet been made, and one would think that he is almost reluctant to part with it.

This table, when picked up by Mr. Salfrais, was nearly black, but after days of cleaning and scraping he unearthed a beautiful piece of Rosewood furniture. According to markings on the underside, it was made in New York 150 years ago.

Charlie Salfrais' love for working on wood stems from his early childhood, when he helped his father in England, at the same kind of work. When we dropped in on him he was busy gluing a set of chairs for a customer. Apologizing for disturbing him, Mr. Salfrais refused to accept the apology. "My time is my own", he said, "if I want to quit, I quit...and I do." His workshop is in reality supposed to be a sun room when remodelling of the house is complete, but that seems to be debatable. It is a pleasant spot in which to work.

Mr. and Mrs. Salfrais celebrated their 51st wedding anniversary last March, having moved to Ninette from Rock Lake on Christmas Eve, 1969. They had migrated to Canada in 1926, one of 17 families who had settled in the Chesterville district near Cartwright where they farmed until 1951. From then until 1969, their home was beside Rock Lake, where they established Rock Lake Beach, on the south shore of the lake. At that time there were no roads or services to their lake-front property and the total taxes for the year were \$46. When they sold their holdings, the tax bill to the municipality was \$1,500 and there were some 46 buildings in the camp. Some were privately owned and the rest were the property of Mr. and Mrs. Salfrais.

He was slightly critical of government for not developing what he considered the three jewels in Manitoba's crown, Rock, Pelican and Killarney lakes.

Always somewhat of a collector, his collection of coins was something to be desired and after he left the beach in order to keep interest in antiques alive, he encouraged auctioneer Bob Wright to start his annual antique auction sales. It was at one of these sales he acquired the table referred to above.

Another piece of furniture is what he calls a bureau. It has the appearance of an old time writing desk, but with about four large drawers below the fold-down top. The top part, full of pigeon holes, also contains three secret compartments for hiding papers....or money, if you wish. We'd defy anyone to find them, too.

A little greenhouse attached to their home, as you enter the kitchen door is Mrs. Salfrais' hobby. It has all the earmarks of a small conservatory, with a palm tree from Florida, an oleander, ferns, geraniums and many varieties of cactus. There is also a little water fall in the corner which adds to the beauty of the miniature indoor garden.

EDUCATION PROGRAMMES - MANITOBA MUSEUM OF MAN AND NATURE

Merrill Shwaid

This past year has been quite an exciting and eventful one for the Manitoba Museum of Man and Nature. Over 25,000 school children participated in the many varied school programmes that were offered at the museum. This coming school year we will be sending the description of both planetarium and museum programmes to schools in the province via the October issue of the Manitoba Teacher. We have all sorts of plans and projects in store to enhance the educational quality of our interpretive programme.

For those of you who are familiar with our regular school programme you will be aware of the specialized gallery tours that we introduced last year. We found this approach, as opposed to the "one hour watered down-whirl-wind tour", to be more effective in presenting a more meaningful description of the exhibits. We also found teachers to be better prepared for their visit in that they had come for something specific and had geared their students for that.

We also found that having workshops in the gallery proved to be a worthwhile approach. In previous years we kept all our activity sessions in the classroom area on the planetarium level. This year, for instance, we tried making our tipis right around the large model tipi in the Grasslands Gallery. By doing this we found that the setting itself gave greater impact to the presentation.

The Nonsuch Gallery, which opened in December of last year, really has become a very popular area for school groups. All kinds of groups studying anything from Canadian History to naval skills were drawn to the museum. We featured a general tour of the area both on the wharf, on the ship, and below to the sea bed. Our plans for this coming year include a more indepth look into the history of the fur trade, general construction of the ship along with a life history of the original Nonsuch. We plan to utilize the film "The Nonsuch" that was put out by the Public Relations Department of the Hudson's Bay Company. Visiting groups will also get a chance to practice a number of rope tying exercises and perhaps attempt mending a sail during their visit. In other words, we plan to expand the experience of visiting the Nonsuch so that the students will come away with a deeper appreciation of the true significance of this 17th century Ketch.

Another area that we will be offering a more intensive programme in is the Lapidary portion of the Earth History Gallery. Up to now students have been passively observing the mechanics of rock polishing and cutting which are so well demonstrated by our Lapidary staff. Plans are under way for a workshop in which the students will learn something of rock identification. The programme will also include an opportunity to work with rocks in making attractive decorative pieces and some jewelry samples.

This past year we experimented with a Saturday morning Metis programme for a number of selected Girl Guides and Brownie groups throughout Winnipeg. We found the response to such a programme overwhelming. Approximately 200 children participated in the programme which consisted of a two-day session. On the first day they learned about the Metis culture and did some puzzles related to that theme. On the second morning they participated in a leather craft workshop where each child made a leather pouch which he could take home. This year we've decided to include the Metis programme as part of the regular school programme.

The Hutterites are another group that we look into in the school programmes. During this programme students were introduced to the life style and unique social structure of this group of people. They were shown a number of slides that help portray the story. Afterwards they were shown the fundamentals of quilting and kite-building activities that would be learned by young Hutterite boys and girls. This programme will also be included on the agenda for the 1975 - 1976 school programme.

For the grade 11 and 12 students a special half-day session is planned that will concentrate on the History of Winnipeg - particularly around the time of the Winnipeg General Strike. Students will learn about the circumstances and historical events that led up to the strike. A major portion of the programme will take place in the Urban Gallery which is a reconstructed street scene of Winnipeg in the fall of 1920. The Gallery portrays many important areas that would have a strong link to the events of the General Strike.

As you might have gathered we are expanding our educational programmes so that a variety of themes on different grade and interest levels will be shown. We feel that the Museum is a vital educational tool in the community and that it should be used to its maximum by educators in the area. We will be continuing to offer In-Services



EDUCATION PROGRAMMES
Museum of Man and Nature



Museum volunteers demonstrating for students



to teachers throughout the school year. These sessions allow our education staff a chance to meet teachers; explain what programmes are going on, show them the facilities at the museum and, most importantly, find out how we can be of use to teachers in planning activities that will be of the most benefit to their students.

I would also like to mention that the education department has a number of volunteers who act as the instructors and guides for the school programmes. About 40 men and women come to the museum once during the week to get involved with the visiting school groups. During September a two-week training programme is given to the volunteers during which they receive information and instruction. Without the help of these volunteers, we could not possibly accommodate the thousands of school children who visit the museum each year.

For additional information about the educational services, please contact the Education Office at 947-5621 or 947-5607 or get in touch with me, Merrill Shwaid at 947-5685. I look forward to meeting with you and exchanging ideas!

INSURANCE FOR MUSEUMS

Grayce Hegion

In April 1975 I initiated a survey on insurance for museums. Many problems prompted this survey such as donors or lenders of artifacts being reluctant to set values of items and insurance agencies requiring itemized lists with each item evaluated. (This small museum has catalogued some 5,000 items since 1969).

Letters were mailed to Museums Advisors and Association Presidents requesting solutions or suggestions. Lengthy replies were gratefully received. This is a summary of those letters:

G.O. Curll, Executive Director, Manitoba Historical Society:

- values are generally difficult to ascertain
- values usually arrived at by pricing similar items in the hands of dealers
- suggest approaching reputable dealers for evaluations
- values at present are rapidly rising

David Ross, Museums Advisor, Museum of Man and Nature:

- the question of insurance is a difficult one
- is it worth the amount spent on premiums?
- is it worth the amount of labour required to evaluate each item?
- values of museum items fluctuating wildly now
- current market values can be obtained from an American publication, but it does not include "historical" values
- IF you insure, each item must be priced to enable the purchase of something of equal interest to visitors
- it is not possible to continually update evaluations
- suggest insuring ONLY materials on loan, with a floater policy covering other items
- insist that owner set values on loaned items
- it is NOT realistic to expect the CMA, AMM or Manitoba Historical Society to set out a uniform system
- each museum is really on its own

R.R. Inglis, Executive Director, Canadian Museums Association:

- CMA does not have any easy answers
- a board must consider (a) cost of premiums, (b) value of collection, (c) money invested in museum security
- suggest we insure (a) building (b) operating equipment and furnishings and (c) the collection

- if all values for each item are added up, you will face an impossible premium
- goal should be to "start up again" in case of a disastrous fire, and....
- to get some coverage in case of theft

Watson Crossley, President, Association of Manitoba Museums:

- agrees there should be a report from each museum on insurance system and experience
- owners should be asked to set values on loans, donations
- nothing constructive has developed from numerous discussions
- evaluations often not acceptable to both parties
- where do you find a "qualified" appraiser

I submit this report for your perusal in the hope that none of us may ever need to collect the insurance in question.

SCHOOL PROJECTS

Ruth Craik

"Thank you for letting me touch your museum things, I wish you could have stayed the hole day", "I liked every munte of it", I espesally like the funny irons", I sure like to grind coffee". These are some of the letters in part received from school children after "Touch Table". Be the spelling correct or incorrect, one has to admit that the time and effort put into such a programme is very rewarding.

You cannot imagine the enjoyment I have experienced, and a feeling of fulfillment upon my return home from school after one of these projects. Along with keeping in touch with the very young and communicating with them at a neutral level, one has the feeling of having helped them just a little bit in their studies of the past which otherwise might be quite boring but you bring it all alive. The following will give you an outline on how to conduct "Touch Table". Naturally you may find you want to make changes to suit your type of programme.

1. Phone School:

You will find teachers and principals entirely co-operative. Nobody has ever turned down my offer to take over their class for a short time. Tell them you would like to bring the local museum to their school and what the project is all about. You will need a room with several long tables, probably the library or science room, which usually have tables in them. They may want to set the date or leave it up to you. Find out what grades you will be dealing with, how many they total, etc. If it is a large school of about 200, allow the whole day. If it is a small country school, yes there are a few left, suit yourself as to how much time you want to spend.

2. Get there on time to set up:

You will want to place together several of these tables and arrange your artifacts on them. The teacher may want to set up chairs, but there won't be time to sit in this classroom. Try to arrange artifacts of activity such as the coffee grinder, etc., alternately with something like a foot warmer which you can fill with hot water from the school tap.

3. Take artifacts that are almost unbreakable:

Most anything can be broken if abused to excess. Things like a sad iron with detachable handle and a butter pound will intrigue them. Naturally you never take china. Twenty

artifacts should be sufficient as there are usually about that number of students in one classroom. The girls like to curl each other's hair with the curling tongs or pretend to do so, and most of the time one person will hold the coffee grinder as another turns the "crank".

4. Know your artifacts:

Children these days are quite knowledgeable. It seems everybody has an Aunt or a Grandma who has similar treasures to play with when they visit them.

5. Greeting and Introduction:

You are ready! Have the first teacher bring in her class, ask them to gather around the table. Introduce yourself and the museum you represent. Show them a picture or post card of your museum if you have one. They might like to know what kind of museum it is, etc.

6. Give a brief outline of each artifact:

This will save answering the same question over about twenty times and leave time for more intelligent discussions like the fabrics and materials used in the olden days, etc. You might like to invite them to handle everything there, after all that is what it is all about. I always take a coal-oil lamp and light it for them to see, but tell them that it is the one item they must not touch as it does get hot.

7. Move them clockwise for turns:

These little people are so eager to get right at it and see everything right now, so allow them a little time at each article and have them move around the table in one direction. It spares both you and them a lot of confusion of dashing back and forth. They will get a chance at everything if they try to stay organized. In fact, it will be to their benefit as they won't miss anything that way.

8. Question time but have a deadline:

You will find you have to set a time limit here or you could be there all day, especially with the fifth and sixth grades. I have been involved in some extraordinary conversations with students, such as prices of antiques, sentimental values and even insurance. Perhaps some of these people will have some answers to our problems.

9. Hand out brochures:

Not only do they like to "get something" but most of them take them home to their parents and many times, weeks or months later, they come to the museum. They like to let you know that they saw you in their school.

10. Accept thanks:

With one eye on your watch you wind things up and tell them how nice it was to meet them, and hope the project has helped them with their social studies and "see you at the museum". There is usually one little delegate to thank you for coming, etc. You then straighten things out, and put on your smile for the next class.

The "Whatzit Contest" is another extension of our museum which I am now ready to take to the country schools having seen its success in Virden Junior High. One might call it an ideal quiz-type game in which young people in about grades seven and eight love to partake. Once again, take about twenty or twenty-five almost unbreakable artifacts. Allow about an hour for this project. The students will need a pencil and a sheet of paper on which to write their answers. I suggest to them that if they can't name the item, then perhaps they would like to guess where it might be used, such as in the kitchen, garden, sewing room or maybe as a tool. Start at the first row back or front keeping in mind that you want the item to end up front, close to the teacher's desk and in the order they were handed out. Give the first student one artifact, give him a minute to examine it, ask him to pass it on, then give him another - and so on. Each student should have one article at one point for one minute, depending on how many items you have and how many students there are and if everything runs smoothly. However, the student being of a curious nature at this age, especially boys with inventive minds, you sometimes run into a bottleneck at one desk. Keep an eye open for such a happening. When all artifacts have returned to the desk, and since the students are anxious to see how smart they were, I found they were reluctant to exchange papers with their fellow classmates, so they were allowed to correct their own papers. After all it's not a test. This also turns out to be the fun part of the quiz because if you have time while giving them the answers to listen to some of their answers, the whole thing can become quite hilarious. The smelling salts bottle may be identified as a bottle to hide an ounce of whiskey, the round napkin holder has got to be a cookie cutter, the glove stretcher could be nothing else but a bed-bug picker-upper. Although we have some of the answer sheets in our files at the museum, some students simply won't give them up. That's no problem. We have in the museum 1957 wooden nickels left over from Virden's 75th birthday party which all students were given as a prize.

The Pioneer Home Museum of Virden and Districts has been very fortunate in getting several of the Travelling Exhibits from the Museum of Man and Nature. "The Sod Hut" was a tremendous study on the early pioneers which all

schools teach to grades four or five. Everybody loved "The Pond" with its bugs and things. "Cultural Mosaics of Manitoba" was another most informative exhibit and fit into the school's curriculum quite nicely. We look forward to more, and perhaps for an extended period of time, so that all schools in the district can take advantage of these fantastic displays. All displays were also on exhibit a day or two at the local library.

I should mention at this point that since having taken the above programmes to schools, many teachers have admitted that it never occurred to them to visit a museum outside of their own town, but we sparked their imagination to take a short field trip. They have you in the back of their mind when occasions like Manitoba Day are celebrated.

"I wish I could have lived in those days", "why did they quit making phonographs", "I'm sure glad I don't have to do my homework by that light". These are just a few comments made by pupils to me, oh how I love them all!

PHILOSOPHICAL RELATIONSHIPS BETWEEN HISTORY AND GEOGRAPHY

Cornell Wynnobel

Editor's Note: This is the conclusion of an article which first appeared in the summer issue of this publication, Vol. 4, No. 3.

PART II

The years 1860 to 1900 saw the rise of determinism in geographical thought, which to a great extent still persists in the United States where it became most popular. Determinism was greatly influenced by Charles Darwin's formulation of the concepts of evolution, in his Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life (1859). This idea changed the whole climate of opinion in this period and came to have grave effects upon disciplines outside the realm of the pure sciences. A philosopher, Herbert Spencer, attempted to shape all history and thought into the Darwinian pattern. Writers applied Darwinism to the evolution of nations and classes and to justify the aggressions of nations, such as Germany, or capitalists as taking part in 'survival of the fittest' in 'a struggle for existence'. Evolutionism was a simplistic answer to many problems facing pre-World War I society. It became a gross form of justification for many of the world's ills.

For historians and geographers the whole unity of the Kantian cosmos had been shattered. At this point it would be wise to say that there was a great deal of controversy over the determinist conception. Determinism meant different things to different people. These views graduated from the extreme to the lesser extreme. Robert S. Platt gives us a scale to measure these proponents of the determinist ideas.

...environmental determinism implying absolute cause and effect; environmental control implying less than absolute determinism; environmental influence implying active if not determinative natural force; environmental response implying that nature speaks and man answers; possibilism implying certain inherent possibilities from which to choose; and environmental adjustment implying that man may choose from what he understands to be available...

I am not going to delve any farther into the controversy of

environmentalism, only to mention some of the chief expounders of this concept who are at various levels of deterministic extremism. They all saw degrees of geographical influence in the making of human history.

The work of Ratzel, in the late 19th century and early 20th century, marked the concrete beginnings of human geography. In his work Anthropogeographie (1882), Ratzel sets his theme as the fundamentals of the application of geography to human history. He saw nature having an influence on the life of man and inversely, that man had a great deal of influence upon his natural surroundings. In fact, the very title of his work indicates the anthropocentric instead of geocentric theme of man's role in this world. Brunhes, the French geographer, explains Ratzel's work in the following way:

He considers the human race and human peoples in a constant state of displacement, ferment, expansion, and retreat, and from this point of view history is merely the sum of population-movements. ...peoples and societies as developing in natural domains, occupying a definite area and requiring a certain amount of territory for subsistence and growth. He attaches great importance not only to the immediate environment, but to the relation of peoples to the position of continents, the seas, and the islands, to the zones, to vegetation belts, to accidents of relief, and to the great pathways of land and sea commerce.

Ratzel does not see man and his surroundings in conflict. He sees the two factors working together and both making up the whole of the world environment. Man becomes part of the many phenomena that make up our world. In this way it becomes natural to say that the history of peoples and societies is governed by factors found in the surrounding environment.

Ratzel's Politische Geographie (1897) is, however, another side of the coin, for this attributes a greater degree of power to the environment in the evolution of a political state. The state was like a living organism, which would grow, develop to occupy territory and then it would die, governed throughout by its responses to physical nature. The character of the state will be governed by the character of the territory it occupies on the earth. Likewise, the character of a state's history will be governed by the environment.



Friedrich Ratzel
1844-1904

Some of the principal followers of Ratzel's ideas, even though they did not accept them completely, were Ellen Semple of the United States, and H.J. Mackinder in Britain. Ellen Semple, a student of Ratzel, like the others felt that history was a product of geography. Behind every historical event one can find some basic geographical factor or factors which brought this event into life.

Back of Massachusetts's passionate abolition movement, it (human geography) sees the granite soil and boulder strewn fields of New England; back of the South's long fight for the maintenance of slavery, it sees the rich plantations of tidewater Virginia and the teeming fertility of the Mississippi bottomlands.



Sir Halford John Mackinder
1861-1947

To some degree, Ellen Semple believed man had some form of control over the environment, or at least certain aspects of nature. With this in mind she divided geographical factors, like Reclus, into two distinct groups; static and dynamic. In regard to the static factors, man had no control over these, whatsoever. This was not the case with the dynamic factors which man could alter with his reason and improved technology. For example, a body of water such as a river may be a barrier to primitive man but technological improvements such as boat or bridge would negate nature's effect. The fact remains that Ellen Semple in her Influence of Geographical Environment and American History and Its Geographic Conditions, she saw history as being solely governed by the environmental setting. This idea was to be formulated into some precise laws by Ellsworth Huntington (1876-1947). These conceptions of the relations of geography to history were to run into a great deal of opposition and bring down a great deal of criticism and reaction, as will be explained later.

Ellsworth Huntington tried to equate the climate with type of history a society developed. "whatever the motive power to history may be one of the chief factors in determining its course has been geography; and among geographical forces, changes of climate have been the most potent for good and bad." Huntington in his works, The Pulse of Asia, Mainsprings of Geography and Principles of Human Geography, echoed the idea that climate retarded or stimulated human and societal development. In his book, Principles of Human Geography (1920), Huntington devotes a chapter to 'Climate and Life' in which he states that all human progress "depends on activity of both mind and body." The 'activity of mind and body' in turn are dependent upon the climatic conditions. A stimulating climate will lead to good physical health and a sense of industry among its inhabitants.

When people get up in the morning in such places a large number of them feel like working hard. They have the kind of energy that is needed for making inventions, trying new methods, and carrying out reforms. In an invigorating climate it is also easier to be honest and sober and self-controlled than in a more enervating one. It is much easier to speak the truth or to control one's temper when one feels strong than when one feels weak.

This sounds very rational and very idealistic, but to my mind it is highly debatable. How does he explain that the world's most devastating wars in the history of the world were started in an area of invigorating climate where the people are supposed to be 'honest, sober, self-controlled' and able to aspire to greater virtues?

He goes on to state that similar climates were prevalent in the past in areas where great classical civilizations arose. The decline of these civilizations was mainly due to climatic changes. Allan Nevins questions this idea when he states that;

we may well hesitate over his attempted correlation of periods of Roman expansion with areas of stimulating climate, periods of Roman decline with depressing climatic conditions; did the Italian climate change when Mussolini came in?

Nevins goes on to question Huntington's idea in regard to the rise of the Prussian military state. Why did Germany rise to such a great level of military and cultural power in the 19th and early 20th centuries, when the climate, in that area of Europe, had been relatively the same for 2,000 years?

It is probably true that climates cause conditions which may bring a great civilization down, but climate is not a sole factor. Climates, as Huntington says, cause disease in endemic and epidemic forms. But once these diseases have been curbed by medical science, the brake upon human progress has been eased, so it seems. This has not, generally, become true in previously disease-ridden areas. These societies have not progressed to a greater level of civilization. This, to me, would show that there are a great deal of other variables at work in this process, such as politics (invasion and conquest), culture, religion, and economics working in conjunction with environmental factors.

Another case in point is the divergence of civilizations produced by the natives of North America and the native peoples of Central and South America. Why did such a high level of culture and civilization develop in Central and South America when the climate and other factors in the natural environment were set against such development? The invigorating climate of the United States and Canada did not produce the same level of society among the native peoples when all the resources, including climate (which was similar to parts of Northern Europe), were so favourable. Would this have something to do with the character make-up of the people themselves? This brings us to the ideas of the French geographers, with the writings of the Possibilists and Prohabilitists which flourished simultaneously and in opposition to the American Determinist school.

This area was explored by the French geographers such as

P. Vidal de la Blache and Jean Brunhes. The French School of geographic thought, of which Vidal de la Blache (1845-1918) and Jean Brunhes (1869-1930) were a part, was also, as was the Determinist school, influenced by the work of Friedrich Ratzel.



Jean Brunhes
1869-1930



Vidal de la Blache
1845-1918

The possibilist-probabilist idea stated that man was the deciding variable in the Man-Nature relationship. He was still influenced by the environment but man had a great deal more flexibility within it, more than the determinists were willing to give him. Man was relatively a free agent, even though Nature may restrict some of his activities, for man "can and does exercise a wide range of possible choices in making his adaptations 'to' and 'of' the environment". Jean Brunhes, who brought up the human psychological element in geography, stated in his work Human Geography that:

the power and means that man has at his disposal are limited, and in the beginning he is up against insurmountable barriers in Nature. So, too, our activity on the earth's surface finds itself stopped by restrictive conditions. Within certain limits it can vary its operations and movements, but it cannot destroy this natural setting; to modify it is possible but never to eliminate it.

...Human geography is a realm of compromise; nothing is absolute or definite for the human species on earth except those general laws and fundamental principles that determine the limits beyond which all life is excluded and proscribed. Yet men are capable, if not pushing back indefinitely those limits - altitude, latitude, depth and so forth - at all events of stretching or modifying some of them a little...

Thus man is restricted by the natural environment but he has many avenues open to him; to put nature to use or to let it stifle his existence and hinder his progress. In this respect we do not see history as being governed solely by geography and supporting Herder's idea that "History is Geography set in Motion." Man can work within the framework geography has set for him, but there is a great deal of room for movement and choice.

Just as with historical accident, man was free to make a choice, rightly or wrongly, in the way he wishes to exploit his physical or metaphysical environment. There were so many possible options and avenues of action open to him. History would have been far different if some of the crucial events had not happened because of the altered decision of the key figures. The history of the early part of the 20th century would probably have been far different if Gavrilo Princip had not assassinated the Austrian Archduke in Sarajevo in 1914. Would we be living in a society such as we have today if the French had not embarked upon their Revolution in 1789? These 'ifs' would be nearly impossible to substantiate, but the fact remains that man's own attitudes, aptitudes and activities decide the course of

his existence. He makes the decision what options of Nature he will exploit.

To sum up - possibilism stated that the environment allows man certain possibilities and society has to utilize one or more of the possibilities if it deems the possibilities useful. The conditions have to be there for the society to be able to utilize this possibility. For example, the keel on ships was not needed when man was restricted to inland seas. The keel had to be developed for man to be able to traverse the oceans and eventually discover the Americas. The point is that Nature has always had the possibility open to man, but for man to be able to take advantage of this possibility he had to improve his technology. In the same vein, the possibility to spread agriculture on to the Great Plains of North America had always been there but it was not possible until man perfected the steel plow to be able to take advantage of Nature's possibility.

The possibilist idea led to the study of regionalism - to study landscape in detail to determine whether the possibilities of the environment had or had not been utilized. This was especially evident in French Geography.

After World War I, geography, like the whole of society, was in a state of flux. There came a reappraisal of geographic thought. Alfred Hettner (1859-1941) attempts a synthesis of geographic thought going back to Kant and Humboldt and correlating them with the work of the French regional geographers.



Alfred Hettner
1859-1941

Hettner developed geography as a science of spatial differentiation and "he tried to base geography firmly in the system of sciences by placing it, as a chorological science, in a category distinct from both natural and social science." This idea is comparable to the idea of Kant. He stressed the unity of the whole and the importance of regional studies, but regional studies leading to a view of the whole. Regions should be compared and it is a:

duty of geography, and especially of regional geography, to integrate the facts and appearances of the various realms of nature with that of human life in the same area, but not merely by viewing them. Rather they should be integrated by recognizing their causal connection.

Hettner believed that there was a great deal of causal connection between history and geography. Geography influenced the course of human history as a whole and isolated events. "Historical writing must take account of the natural conditions if it wishes to explain and understand individual events, e.g. the course of a campaign, the territorial changes of a peace treaty... etc., or if it wishes to explain and understand the whole course of man's historical development." Hettner held the belief that geography had a great deal to offer to the other social sciences but at the same time geographers should not stray away from the main idea in geography. Thus they should not become too historical and lose the basis of geographical tenets.

At this point in the paper, I feel it is permissible to terminate the discussion of the mainstream of geographical thought. It has been illustrated that history has travelled through the ages along with geography and has remained in sight by the pioneers of geographical thought. I will now try to produce some accidental or actual similarities between the two disciplines and attempt to formulate some of my own opinions on this topic.

Kant stated that there was only one clear distinction between history and geography and this distinction lay in the fact that the two disciplines viewed the world from different angles. Historians deal with time and events in time. Geographers deal with space and phenomena in space. Historians, for the most part, deal with phenomena which are not visible for they have passed from concrete view. Geographers deal with both sides of the coin - the visible and the invisible, depending upon which branch of geography we refer to. Historical geography deals with the integration of spatial phenomena in the past. While urban geography deals with spatial phenomena in the present even though a great deal of emphasis put on the historical development and historical legacies which have made up part of the area for study.

In Kant's view of geography and history we find one of the greatest single compatible quality that history and

geography have in common - the concept of time and space = reality. Both disciplines embody a great percentage of the knowledge, of our world, known to man. History and geography combine to form a unity and give us a whole view of the world. The fact that practically all knowledge is found in both subjects make them very compatible and it makes it equally difficult to determine where one starts and the other leaves off. The universality of both subjects would probably account for their great popularity during the Renaissance.

One of the chief actual similarities between both disciplines would be the analogy between the delimitation of regions in geography and the delimitation of periods in history. Hartshorne stated that, "...just as history considers the past in terms of periods because men live and things happen together only within a limited space of time, so geography must consider the world in terms of limited areas within which things are closely associated." The period, and its counterpart the region, are totally artificial divisions created by scholars to gain a greater detailed insight to the interrelations of phenomena in a limited and confined area - in time or in space.

The problem with regions and periods is not the division itself. The problem lies in the efforts of scholars, in both disciplines, who try to find a completely homogeneous region or period. There is no such thing. Regions and periods are not cut off from the preceding, subsequent or adjacent regions or periods. We cannot even hope that by examining the world through a reversed microscope we may ultimately find individual cells which together form the whole; it is all too clear that we are examining a single cell, a cell in which there is not even the relative degree of separation of parts characteristic of a biological cell.

A region or a period is hard to define, for it is not a concrete entity in our world. The region, "itself is not a phenomenon, anymore that a period of history is a phenomenon; it is only an intellectual framework of phenomena, an abstract concept which does not exist in reality." Where does one region begin and the other end? Where does a period of history begin and end, and where is the point of division between the subsequent and preceding period? These are difficult questions to answer - if there is any answer!

The periods in history, do not conveniently terminate in certain years. Just as is the case with regions, periods just melt into one another. This process is called 'historical continuity' by historians and the beginnings and ends of certain periods have been great issues of

contention between them. To a great part these issues have been resolved by historians for, "historians on the whole have realized sooner than have geographers that the period (respectively the region) has only relative validity and depends on the objective one has in mind." In regard to regions there is a counterpart to 'historical continuity', which I will term 'regional transitions'.

Regions, like periods, also melt to a certain degree into one another. Regional transition is particularly noticeable when one studies languages and dialects in a continent such as Europe. When travelling from West to East one can notice a transitional path of languages from English through to Russian. The regional dialects will blend into one another. For example, on the West coast of the Netherlands, mainly toward the North, the language is very similar to English, but as one progresses Eastward the language tends to become very similar to German. This process is also true to a great extent when travelling from North to South. This transition also applies to periods in history. For example, there is no definite break between the Medieval period and the Renaissance or between the Renaissance and the Baroque. Many ideas and institutions were carried on from the preceding periods. Thus the period of the Renaissance cannot be looked at without looking at the preceding Medieval period or even the classical period. There is a transition of ideas and institutions from all preceding periods, some were retained and others were discarded. The Renaissance was a period where classical learning was revived and Italy looked back upon the empires of the Greeks and Romans, while like the Middle Ages, God's plan was still looked upon as holding true, only in a different context. At the same time, the Renaissance had some attributes which were distinctively its own - the idea of individualism, for example. Thus we can assume that there were no 'cut and dried' dates where one period in history left off and the other began. It has to be mentioned, however, that this idea of certain periods in history is valid, but with some reservations. Hartshorne stated that in regard to the historian, "...no one questions his use of this device so long as he does not think of that period as a distinct and separate unit in history, related as a complete unit to preceding and subsequent periods."

In conclusion, periods in history and regions in geography are analogous and are useful in studying a portion of the complexity found in both disciplines, but they cannot be looked at with a blind eye to the preceding or subsequent periods in history or the adjacent regions in geography. In history there is a lot of continuity between periods and in geography a region is not a fixed phenomena. In

geography, the concept of spatial interrelationships deems that regions should be studied in relation to the other regions possessing similar phenomena.

While we are on the topic of regions and periods it would be wise to elucidate on another analogous similarity between the two. Certain regions have a distinct cultural flavour. In France, for example, there is a great deal of regional variation in cuisine, dialect, dress and general psychological characteristics of the inhabitants. All these characteristics make up a certain feeling or flavour one perceives when travelling through these areas. Likewise, periods in history have a distinct feel about them which may be termed the 'flavour of the times'. This is closely bound up with the general 'world view' held by the people living in this period. When one studies certain periods in history, he attains an overall view of the period which instills a certain objective emotional response in him. For example, the Middle Ages have given the feeling of extreme religiousity and restrictiveness of society, while the Renaissance seems to be a period of light and relative intellectual freedom. Thus the flavour of a period or region all seem to be bound up, in my mind, with the objectivity of certain emotions and certain stimuli which one receives from the period or region.

Both, history and geography are skeptical of formulating universal laws. Historians for the most part do not like to make predictions on what the future holds, even though, to a great extent some patterns in history can be noticed. These patterns, however, do not always follow through for man is only human and prone to make value judgements which may not be in the pattern and lead human history down a different path. Thus historians, even though some do believe the opposite, are not in possession of general laws governing human behaviour and thus not in the position or the business of making position. Historians can only show where man went wrong and only hope that people would learn from their ancestor's mistakes and not be lured down a similar path (for the most part this has not held true). Similarly geographers or at least human geographers are not in a position to make accurate predictions. They, like historians, can only state evidence and provide a hypothesis to what might happen. Man has not been able to take in account the variable which governs the existence of man on earth, thus there is always the unknown factor which can upset a prediction. This is the case in population geography when it speaks about future populations. Will the world be able to feed and support seven billion inhabitants in the year 2000 (if present rates of growth continue)? We don't know! There is always the possibilities

that nature will intervene and restrict man's rate of increase. This is highly speculative and an area where man has no answers.

History and geography combine in the use of a very elementary and readily seen form; the map. It is a useful tool which is used by many disciplines but is mainly associated with geographers. The map in regard to history shows the world or a section of the world graphically at a certain point in time. The ancient conceptions of what the world looked like gave a clear idea what the general world view was and the political state of the civilized world. This can be seen in the map on page 57, which was drawn during the days of the Roman Empire, for it shows that earth was flat and that Rome considered itself at the center of the civilized world.

The reconstruction of past geography has a great deal of interest for geographers as well as historians, for the environment or at least a great deal of the natural features of a landscape in the past are totally different than they are to the present landscape. Macaulay in his History of England (1848) stated that the landscapes of history were totally different than they were today and could show a great insight in the history of that period. "If we would study with profit the history of our ancestors, we ...must never forget that the country of which we read was a very different country from that in which we live." What he was saying in effect was that we cannot understand the history of the past without understanding the geography of the past. The maps and charts made in the past can give us a greater understanding of that past geography. For example, the writings, maps and drawings of the Battle of Waterloo helped greatly in recreating the actual scene of the event in the movie Waterloo. In this way we can see history recreated upon the actual or as close as possible geography of the times.

It would be wise to mention historical geography at this point, for it seems to combine the two disciplines. Hartshorne stated that it combined "the geographical and the historical" but this "is not geography or history but both" thus making a new independent subject. There are four basic definitions which try to denote the area of study in historical geography. They are, (1) to define at operation the geographic factor in history; (2) to see historical geography as evolution of the cultural landscapes; (3) to formulate the reconstruction of past landscapes and; (4) to study geographic changes through time. With this divergence of purpose in mind one can see that historical geography can go in many different directions. Hartshorne gives examples of many past geographers who delved in historical geography and may have strayed away from true geographical thinking in their works. He writes about the German geographer Spethman who was primarily concerned with the changing character of an area over a

period of time. Spethman did a voluminous study of the successive changes over time in the Rhur Valley from the prehistoric to his present. This was a massive undertaking but Hartshorne does level some pertinent criticism against this work, showing that there is a danger of straying away from pure historical geography. Hartshorne, like Hettner, found that Spethman's work gives concrete evidence "of the way in which a geographer is led out of his field when he permits 'genetic explanation to become historical narrative.'" He goes on to state that some of the work of the American geographer, Carl O. Sauer, has even gone further than straying into history from geography. In the Site and Culture of San Fernando de Velicata, Sauer arranged his work so chronologically that it could be termed history rather than geography. If this is not bad enough Hartshorne states that some of Sauer's later works went so far back into history that they may be termed anthropology. This has shown that it is hard to find a common ground in the study of historical geography and for it to remain historical geography without straying to far into one or the other's field.

This brings us to the next mutual problem that history and geography have in common to a great degree. This problem is one of encroaching upon another discipline's field of action. Geography has, however, been plagued by this problem more than history has. Geography was looked upon by members of other disciplines as having no subject matter of its own and that it constituted a discipline which poached upon the fields of the other disciplines. This is where history stood to some degree when it delved into the field of historical explanation taking into account phenomena which was not deemed to be wholly historical. In the past few decades this controversy has been partially resolved and it is becoming more evident that the division of disciplines is wholly artificial and knowledge studied from any angle, historically, geographically, economically, sociologically, anthropologically, etc., has to take in account the research done by the scholars of all other fields. A facet of man's knowledge has to take in the other areas of man's study for it is just like regions or periods and cannot be taken away from the whole.

In conclusion to this rather lengthy, but general essay, we can say that geography and history have been silent and fairly compatible partners throughout the history of mankind. During the classical period history and geography were molded into a single intellectual framework, but they slowly drifted apart as their method of approach to certain knowledge began to differ. The separation of the two really spawned out of the ideas of Kant who to a

great degree set the intellectual basis for both disciplines. His ideas, mainly that of time and space, have been perpetuated through geographical thought by way of Humboldt, Ritter, Hettner and Hartshorne. History and geography make up the two halves which form to make up the whole of reality. History is the invisible factor of man in time and geography is the down to earth factor of man in or on space. This main bond between the two will in all likelihood continue as time progresses.

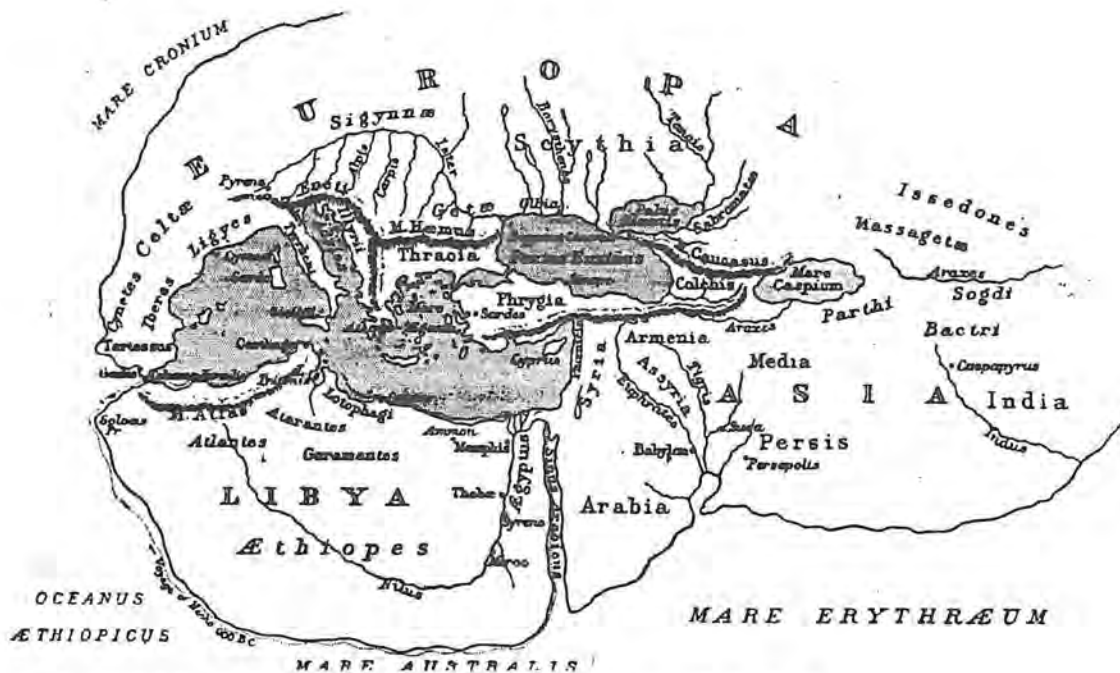
These two disciplines as well as being compatible embody much of the information found in each other. They draw from each other as much as each draws information from other intellectual areas. They all poach from one another, but why is this condemned? Can something be termed wrong when this is the order of the day? This can only lead to a greater understanding of the world we live in and to draw taught lines around a field will only lead to the creation of narrow views among its inhabitants.

In the field of historiography, geography has always held a prominent position and has been illustrated in the writings of Herodotus, Michelet, Burke, Buckle, and Macaulay to name a few. The importance of geography upon history has been attempted by people such as Semple and Huntington. Some of these works stimulated the reactionary French school of geography which spawned the view of possibilism. They reacted to the idea that the man-nature relationship was a one way street and they gave it another dimension. They stated that man not only molded his society to the dictates of the environment but that nature was greatly affected by the presence of thinking and unpredictable man. They felt that the phenomena in our environment (including man) were not static but that the world was filled by many possible choices which nature provided. This view has perpetuated and is very prevalent today as the effect of man upon his environment is becoming a threat as well as a problem. In referring to man's effect upon his physical environment we may refer to an idea which Broek has provided. He states that in the area of man's detrimental effect on his environment, geography and history may combine to play a major part in helping mankind regulate his life on earth.

The interest of the geographer lies not only in the how and why of settlement and resource utilization but also in the changes in the landscape resulting from this process. Here we touch upon another field of important research where both historians and geographers can collaborate in a most profitable manner, namely, the destructive use of resources.

Even though, in many respects, history is influenced by geography it does not cover all the areas of study in history (this can also be said of geography - for history does not pervade all areas of geographical study). Geography may explain or be a factor in the explanation of historical events, but there are some events in history that cannot be explained by geographical influence. How would one explain the British government of James Baldwin or his attitude to the British General Strike?

Thus history and geography are close in greater and lesser degrees, but they both rely upon other disciplines. In my mind history and geography are very compatible partners and their area of study blend very well and hold the ingredients that promote the greatest amount of interest. They both provide a measure of the past and of the distant and lets one travel in both dimensions.



The world according to Herodotus - 450 B.C.

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SWAN VALLEY MUSEUM CREATES TRANSPORTABLE DISPLAY

Gwen Palmer

The schools in the Swan Valley Division have been able to take advantage of the exhibits which are available from time to time through the Extension Services of the Museum of Man and Nature, as well as those of the Rolling Stock Museum and Museumobiles.

April 14th, 1975 saw the launching of the first transportable school display designed and created by the Swan Valley Museum by local volunteers. Though, one display originating from the local Museum is now making the Division circuit, it cannot be classed the "first", having been designed and assembled by Tim Worth while working here as part of his training programme last summer.

"Swan Valley From Ice Age to Settlement", a title suggested by Grade VI Social Studies teacher, Ray Dzikowski, is designed for Grades IV-VI level. It deals with the formation of the Valley's geographical feature during the Ice-Age; the people, land and animals before the white man; and the life, land and living as it was preceding settlement during the era of the fur trade.



The unit consists of title board; two-free standing hinged display boards on which photos, maps, pictures and artifacts are mounted; a glass-topped, portable display case containing smaller fragile artifacts; a rock collection with ice-age reference; a resource kit containing a list of 16 correlated classroom activities, and a selection of books, magazines, maps, pictures and pamphlets relative to the topic.

Books and magazines were obtained for use by kind permission of individuals and the local Regional Library. They contain supplementary reading material for students and teachers who wish to broaden the scope of the subject material. A 40 minute taped talk is also included in the kit. The tape is divided into three divisions, enabling teachers and students to use it whole or in part.

Mrs. Gwen Palmer, who outlined the project and headed the group, was aided by many other members of the Historical Society and community: The Museums Advisory Service from the Museum of Man and Nature, Mrs. Alice Filuk, Mr. Ed Dobbyn, Mrs. Bernice MacDougal, Mrs. Clara Stirling, Blaine Brannconier, Mr. Vinney Norman, Mrs. June Peyton, Mrs. G. Bullock, Mrs. Elizabeth Brown and Mr. Ray Dzikowski all gave of their time and resources to aid in this project.

The first school in our Division to make use of this display was Heyes Elementary. On April 24-26th, 1975, the Swan Valley Regional School sponsored a symposium evolving around concern for rural survival. Local Valley organizations were asked to participate on Thursday, April 24th when the focus was on the community. Each group was asked to choose a display to help inform our community what part was played by them in rural development. Because this display was a new venture to our organization and its main objective being an extension into the community, we felt it was an apt one for this occasion. The tape was made available to those who wished to hear it, by an earphone recorder hook-up at a nearby table.

As with all births, labour pains were suffered but also as with all births one looks back and feels it all worth while. We had our problems and have learned a number of things: do not take too broad a scope. Start simply. Our title, "Swan Valley - Ice Age to Settlement" was divided into three sections, any one of which could have been THE TOPIC. However, the taping was also done in three sections, and though forty minutes in length, enabled teachers to use it a section at a time, as their time allowed.

A second thought to pass along would be: collect all material first. If there is too much, create a resource kit, or use the best and most important for the display.

Then, of course, in small museums dependent on volunteers another problem is the time for organization and the actual work.

Our display boards were adequate but had a tendency to pull apart when moved until braced at back of corners with metal. Two were covered with blackboard material, the other two with burlap and unevenly orange spray-painted, giving them quite a nice rustic look. We found the burlap, natural, was too dead looking. The plexiglass top on the display case came to immediate disaster when a carpenter unfamiliar with the material sanded the outside frame and scratched the glass.

"Classroom activities arising from....." is beginning to prove interesting. One enthusiastic teacher vows he will make a birch bark canoe in the old-fashioned way, and if he is successful, and if he has anything left after the initial launch, he will present it with his compliments to the Swan Valley Museum.

OFFICIAL OPENING - THE WATSON CROSSLEY COMMUNITY MUSEUM

Warren Clearwater

One of the highlights of the 75th Anniversary of the town of Grandview, Manitoba on August 9th, 1975 was the official opening and ribbon cutting ceremony dedicating "The Watson Crossley Community Museum".

Several visiting officials were present to offer their congratulations and best wishes for future success to the museum. These visitors ranged from Premier Ed Schreyer to yours truly representing the Museums Advisory Service. Other speakers included Mr. J. Adamack, Mayor of Grandview, M.L.A. Mr. W. McKenzie, Mr. Mike Skomoroski, President of the museum board and chairman for the day's events, Member of Parliament Mr. G. Ritchie and, of course, Watson Crossley, President of the A.M.M. and for whom the museum was dedicated.

The decision to name the museum after Watson Crossley was in recognition of his past personal interest in the preservation not only of local history and relics but of all provincial museums in the province.

The museum itself is housed in a new 40 foot by 80 foot steel building. It has a workshop, large storage area, washrooms, office, and large exhibit area. The building will be heated all winter. It is located at the site of the Town Community Centre which also includes a ball diamond, curling rink, hall, skating rink and tourist camping facilities.





Watson Crossley cutting the ribbon

Following the ribbon cutting by Watson Crossley, the large crowd attending the ceremony streamed into the museum. Refreshments of tea and home-baked cookies served by the Morranville-Wickclaw Ladies' Group were indeed welcomed by most of the guests.

Once inside the museum, the visitors had an opportunity to examine many fine exhibits on such subjects as early industry of the area, natural history and agriculture. There are two ethnic rooms depicting the pioneer life of the area - one Anglo Saxon and the other Ukrainian. Women of the district also held a quilting demonstration for the benefit of those attending the opening.

Watson Crossley's own museum and the new museum he has contributed so much time and energy towards are only two of the prime examples dealing with Manitoba history one may come upon while touring the province.

EDUCATION PROGRAMMES FROM THE EXTENSION SERVICES DIVISION
OF THE MANITOBA MUSEUM OF MAN AND NATURE

Brenda Birks

If students can't come to the Museum, then take the Museum to the students! This concept forms the basis for the Extension Services Division of the Manitoba Museum of Man and Nature. Although many exciting programmes are conducted at the Museum, often rural classes are not able to benefit as fully as those students who live closer to the city centre. This is especially true when the out-of-town groups ride a bus for two hours, and then are required to tour the Legislative Building, Art Gallery, Lower Fort Garry, the Zoo, and elsewhere, all in the same day. In order to provide a valuable learning experience for rural areas, the Extension Division was created to develop travelling museum units. This programme began two and a half years ago, and will continue to operate into the foreseeable future.



Extension Exhibit - The Sod Hut

A resource centre on rails, the Rolling Stock Museum is the most spectacular of the Extension services. The two CN train cars which house the museum also provide a home for the two guides who interpret the facilities to visitors. (The theme, which centres around the inter-relationship of man and nature in the prairie parkland area, is developed through use of maps, photos, artifacts and specimens). Students are given an orientation and explanation of the parkland region and its human and natural history.

A large number of displays such as a grindstone, pioneer home utensils, hand operated sewing machine, and early farm tools are "touchable". This provides an opportunity for the student to learn through his sense of feel. He is able to perceive how the artifact was implemented and perhaps better understand the role it played in the development of the parkland area. Many different ethnic groups, who immigrated to the region, are represented in the exhibit; thus providing a very attractive visual unit.

The second car is a resource centre compiled by the Parkland Regional Library Service in Dauphin. Each class that visits the train gets a chance to browse through over 200 books which have been especially chosen to correlate with the theme.

The students are also shown National Film Board films which supplement the prairie parkland topic. The folding tables and chairs in the library car prove useful for resource work, class projects, artwork, or programmes initiated by the Museum Interpreters. Many brochures and pamphlets from government departments have been provided free of charge to be distributed to school classes and other visitors to the train.



Rolling Stock Museum - Library Car



Students examining the "Fossils" Exhibit

Besides Rolling Stock, there are also several smaller exhibits circulating in school divisions throughout Manitoba. At present, six U-Haul trailers are being used to transport individual educational displays. Each unit contains three or four suitcase-type display cases plus a resource kit of slides, photos, booklets, artifacts, and other classroom materials. These items can easily be taken from the trailer and set up in a school classroom or resource centre. After a week or ten days the trailer is loaded up and passed on to the next school. Some of the topics of travelling displays include: Astronomy, Prehistoric Life, tree ecology, animal migration, Cultural Mosaic of Manitoba, Manitoba's Archaeology & the Metis Contribution to Manitoba's history. The units are made available to a school division for a two-month block of time and any school wishing to use it during that time may book it through their division.

As well as the U-Haul units, several resource kits without exhibits are circulated out of the Extension Division. These kits, on topics such as: pioneer life, moccasin making, and reptile and amphibians of Manitoba are available on a two-week loan period and are transported via Greyhound or Greygoose Express. Each educational unit is equipped with a teachers' guide which gives a basic guideline to what the exhibit/kit consists of and how best to use the materials in the classroom.

Since February, two programme interpreters, Lilas Bond for natural history, and Linda Wasnick for human history have been busy meeting with teachers, holding workshops, and providing invaluable information regarding programme ideas centering around the themes of the travelling units. In this way, the teachers are able to integrate the Museum materials into their own curriculum without having to do extensive research first.

Through the great response from schools this past year, it has shown that the Extension Division is playing an important part in supplementing rural areas with valuable resources. During the summer with assistance of the S.T.E.P. (Student Temporary Employment Program) and Work Study programmes, four more education kits are being produced and will be available to schools in the fall. With the aid of such programmes, and through favorable response from teachers and students, the Extension Division will be encouraged to continue to produce and circulate educational materials.

REPORT ON THE ANNUAL GENERAL MEETING AND TRAINING SEMINAR

Diane Skalenda

The Pioneer Home Museum of Virden and District played host this Fall to the Association of Manitoba Museums' Annual General Meeting and Training Seminar.

In addition to the Annual General Meeting, the two-day event also included sessions on museum security, display techniques, school programmes, conservation and label copy. However, the weekend was not all work and no play. A banquet and dance were held at the Virden Legion on Saturday evening, October 25th. The evening was highlighted by some very talented entertainment from the Virden district.

The following delegates attended the Seminar:

Rev. and Mrs. Frank Armstrong, St. James Pioneer Citizens' Comm.
 Eva Barclay, Hillcrest Museum
 Alice Bernardin, St. Boniface Museum
 Lorraine Brandson, Manitoba Museum of Man and Nature
 Lil Brownlie, Pioneer Home Museum of Virden and District
 Logan Buchanan, Morden and District Museum
 Geoff Bussidor, Manitoba Museum of Man and Nature
 Clifford Clarke, Manitoba Automobile Museum
 Ruth Craik, Pioneer Home Museum of Virden and District
 Watson Crossley, Crossley's Museum
 Mr. and Mrs. Albert Desautels, St. Georges Museum
 John Dubreuil, Swan Valley Museum
 Jean Dupont, St. Georges Museum
 Mr. and Mrs. Peter Filuk, Swan Valley Museum
 Barbara Fisher, Manitoba Museum of Man and Nature
 Borys Gengalo, Ukrainian Educational & Cultural Centre
 Grayce Hegion, Pioneer Home Museum of Virden and District
 Sophia Kachor, Ukrainian Educational & Cultural Centre
 Ed Krahn, Steinbach Mennonite Village Museum
 Henri Letourneau, St. Boniface Museum
 Bill Moncur, Manitoba Agricultural Museum
 Gordon Mooney, Pioneer Home Museum of Virden and District
 Mr. and Mrs. Patterson, Transcona Regional History Museum
 Bea Saunderson, Hillcrest Museum
 Mr. and Mrs. Vic Stuart, Fort la Reine Museum
 Lil Tessier, Ear Falls Museum
 Ken Williams, Antler River Historical Society Museum
 Ruth Winkler, Morden and District Museum
 Peter Winter, Royal Canadian Artillery Museum



Mayor S. Hegion welcoming the delegates to Virden



Rev. Frank Armstrong and Lorraine Brandson examining a variety of locks available for increased museum security



Sophia Kachor, Alice Filuk and Terry Patterson setting the props for an exhibit of pioneer kitchen tools



Putting the final touches on a display featuring the "old schoolhouse"



Following the banquet, the delegates were entertained by Bagpiper, Scott McGibney (above), local Highland Dancers and the "Gramatones" (below)



Annual General Meeting and Seminar
Virden, Manitoba
October 1975

Financial Statement

REVENUE:

Registration \$5.00 x 34 delegates \$170.00

Social evening revenue 806.67

\$976.67

EXPENDITURES:

Social evening expenditures \$861.89

\$861.89

TOTAL REVENUE \$114.78

Annual General Meeting and Seminar
Virden, Manitoba
October 1975

Financial Statement
(Social Evening)

REVENUE:

Banquet tickets sold	\$199.00
Dance tickets sold 72 x \$2.50	180.00
Sale of surplus lunch	40.00
Liquor returned to L.C.C. unopened	166.65
Liquor sales	215.00
Deposit recovered from dishes	<u>6.02</u>

\$806.67

EXPENSES:

Cost of banquet \$2.95 x 70	\$206.50
Rental of Legion kitchen	15.00
Midnight lunch - meat & cheeses	41.51
- pickles, coffee, etc	22.26
- rolls	15.07
Purchase of liquor	306.00
Printing of tickets	24.95
Liquor Permit	10.00
Orchestra	130.00
Hall Rental	60.00
Mix	20.60
Liquor tickets - 1 roll	4.00
Ice	2.00
Bartender	<u>4.00</u>

861.89

TOTAL DEFICIT

\$ 55.22

Minutes of the Association of Manitoba Museums Fourth Annual General Meeting held in Virden, Manitoba on October 25, 1975

President Watson Crossley welcomed the members to the Fourth Annual General Meeting of the Association of Manitoba Museums. He expressed disappointment in the poor attendance at both the Annual General Meeting and the Training Seminar. Mr. Crossley then summarized the contents of the Minutes of the Third Annual General Meeting held in Swan River on October 27th, 1974. Barbara Fisher moved the minutes be adopted. Mrs. Ruth Winkler seconded the motion.

MOTION CARRIED

PRESIDENT'S REPORT

The President reported on the activities of the past year. He noted several changes during the past year necessitated by lack of finances. On April 1st, 1975, the institutional membership fee was increased from \$5.00 to \$10.00. Individual and Associate membership fees remained at \$3.00. He also noted the necessity to eliminate travel and accommodation assistance to the Annual General Meeting and Training Seminar. During the year, five Council meetings were held; plus two meetings of the Planning Committee. In all cases, those attending the meetings financed their own way.

On recommendation of the Planning Committee, the Seminars were reduced from two provincial-wide ones to the one presently taking place. However, the President reported a new innovation was attempted by the holding of two "Mini" or "Regional" Seminars. One was held at Boissevain for the South West district, and the other at Grandview for the Northern district. The President feels that these were quite successful and he believes they should be continued and extended to all five of the provincial districts.

The President reported that the membership of the Association of Manitoba Museums stands at 75 Institutional members, 94 Individual members and 25 Associate members. During the year, a special letter was sent to all museums in the province stressing the importance of all museums having membership in the Association.

In May of this year, Manitoba played host to the Annual Conference of the Canadian Museums Association. Mr. Crossley, as President, welcomed them on behalf of the Association of Manitoba Museums.

On October 3rd, 1975, the President, accompanied by the Manager, Reverend Frank Armstrong, met with the Honourable Rene Toupin, Minister of the Department of Tourism, Recreation and Cultural Affairs regarding the problems and needs of the provincial museums and of the Association.

During the year the Reverend Frank Armstrong continued to act in the capacity of Manager for the Association.

The President expressed the appreciation of the A.M.M. to the Museums Advisory Service for their assistance to many of the rural museums and for their help in the planning and conducting of Seminars.

The Grande New Dawson and Hind Quarterly has continued to serve our membership throughout the province. This publication compares most favourably with similiar publications sponsored by other provincial museum associations, and deserves the widest circulation and study.

The President stated that his report would not be complete without a special word of thanks to David Ross for his continued assistance in the interest of the Association during the past year.

Mr. Crossley moved the adoption of this report.

Mr. Peter Winter seconded the motion.

MOTION CARRIED

SECRETARY-TREASURER'S REPORT

Reverend Frank Armstrong read the financial report on behalf of the Secretary-Treasurer, Mrs. Margery Bourgeois. He informed the members that the Association recently received a grant of \$400. from the Manitoba Museum of Man and Nature. He also reported that a grant of \$5,000. has been requested from the provincial government, however, results of this request are not yet known. In the future, it was suggested a special committee be set up to request the museums in the province receive their fair share of both the tourist and lottery dollars which are brought into the province. Adoption of the Secretary-Treasurer's Report was moved by Reverend Armstrong, seconded by Mrs. Saunderson.

MOTION CARRIED

ELECTION OF NEW OFFICERS

The following slate of officers was presented by the Nomina-

ting Committee to the membership for their consideration:

President	John Dubreuil Swan Valley Museum Swan River, Manitoba
1st Vice-President	Ken Williams Antler River Historical Society Museum, Melita, Manitoba
2nd Vice-President	Sophia Kachor Ukrainian Cultural and Educational Centre, Winnipeg, Manitoba
Secretary	Terry Patterson Transcona Regional History Museum Winnipeg, Manitoba
Treasurer	Mildred Johnson Seven Oaks House Museum Winnipeg, Manitoba
Past President	Watson Crossley Crossley's Museum Grandview, Manitoba
Councillors:	
Red River West	Borys Gengalo Ukrainian Cultural and Educational Centre, Winnipeg, Manitoba David Ross Manitoba Museum of Man and Nature Winnipeg, Manitoba
Red River East	Henri Letourneau St. Boniface Museum Winnipeg, Manitoba Reverend A. Krivanek Cook's Creek Heritage Museum Cook's Creek, Manitoba
Mid-West	Bill Moncur Manitoba Agricultural Museum Austin, Manitoba
South-West	Ruth Craik Pioneer Home Museum of Virden and District, Virden, Manitoba

Councillors:

Northern

Alice Filuk
Swan Valley Museum
Swan River, Manitoba

Manager

Reverend Frank Armstrong
St. James Pioneer Citizens'
Committee, Winnipeg, Manitoba

As there were no nominations from the floor, it was moved by Reverend Armstrong and seconded by Barbara Fisher that the officers be so elected.

MOTION CARRIED

NEW BUSINESS

On behalf of the Nominating Committee, Mrs. Saunderson moved that the Constitution be revised with regard to nominating procedures as it is ambiguous as it now stands. She requested the Constitution be revised to meet the needs and to help facilitate the work of the Nominating Committee in the future. Seconded by Ken Williams.

MOTION CARRIED

Reverend Frank Armstrong proposed an amendment to the above motion. He stated that as the Association has matured, it has in many ways outgrown the original Constitution. As a result, he suggested that a committee be formed to recommend revisions to the entire Constitution. He moved the Committee should consist of the President, 1st Vice-President, 2nd Vice-President, two Councillors, and one Museums Advisor (with the power to add additional members if necessary). The motion was seconded by Mrs. Ruth Winkler.

MOTION CARRIED

Mr. Ed Krahn moved a committee be set up to act as a work study group to do research and prepare a brief on provincial government funding. The brief will be used to instruct the Association's two representatives on the Consultative Committee. The motion was seconded by Mr. Ken Williams.

MOTION CARRIED

The following members were nominated to serve on the
aforementioned Committee:

Ed Krahn - nominated by Jean Dupont
Frank Armstrong - nominated by Peter Filuk
Grayce Hegion - nominated by Eva Barclay
Bea Saunderson - nominated by Grayce Hegion

NOMINATIONS CARRIED

Ed Krahn was appointed Chairman of the Committee

Canadian Museums Association

Mr. Watson Crossley reported on the Canadian Museums Association and noted that the Annual Conference was held in Winnipeg this year. He stated that at the Conference he had the opportunity to raise the question as to where the small museums fitted into the national museum picture. He also noted that under the new Directorship of Robin Inglis there appears to be an effort to revamp or clarify the set up of the national organization. The Canadian Museums Association has proposed that a meeting of all provincial Association presidents or their representatives be held in Ottawa. All expenses will be underwritten by the C.M.A. After some discussion, it was decided that Mr. John Dubreuil, the new A.M.M. President, should attend the meeting as the Association's representative.

CLOSING REMARKS

Reverend Frank Armstrong thanked Mr. Crossley on behalf of the members of the Association for his good work as President during the past year. This was followed by a short acceptance speech by the incoming President, John Dubreuil. On behalf of the Association, Mrs. Terry Patterson thanked the host of this year's seminar, The Pioneer Home Museum of Virden and District, for their kind hospitality.

The Fourth Annual General Meeting of the Association of Manitoba Museums adjourned at 5:15 p.m.

EDUCATION PROGRAMMES IN A RESTORATION

Mary White

"Dalnavert", the Macdonald House Museum, opened June 19, 1974. Located at 61 Carlton Street, Winnipeg, it is the former home of Sir Hugh John Macdonald, son of Canada's first prime minister and himself a premier of Manitoba, in 1900.

It has been restored to its 1895 appearance and decor by the Manitoba Historical Society and is open to the public throughout the year.

During this initial year of operation, Dalnavert has been exploring ways it can be most useful as an educational resource. We have had many visits from school classrooms, totalling approximately 2,000 students for the season. They have come in groups ranging from 5 to 50 students, though we have found from experience that 30 is the largest number we like to handle at one time, for maximum benefit to the students. Dalnavert is a large house but a small museum.

Student groups, like adult groups, are broken up into smaller numbers, ideally no more than six to a group, each with a guide. Then each group begins in a different room, thus avoiding traffic problems and enhancing learning. A tour lasts three-quarters of an hour to an hour, depending on the response from the students and the number of questions asked. Guides give general tour information and are also prepared to answer questions of specific areas of interest. For example, an industrial arts class might want additional information on the decorative woodwork in the house, whereas a social studies class might request more detail on Hugh John's life.

At the beginning of the first winter season, in September, 1974, Dalnavert contacted the school superintendents of Greater Winnipeg, requesting that their offices distribute an information sheet about school tours. All were very co-operative, and the appropriate number of information sheets were mailed to each superintendent and in turn mailed by his/her office to their schools. In April, 1975 we wrote to all superintendents in the province beyond Winnipeg with a similar request and their response has been good.

As soon as a school booking is made, a kit is mailed, providing material to prepare students for their visit. This kit includes an extensive brochure about Dalnavert, a booklet entitled "Exercise in Restoration" by Eileen Pruden of the Manitoba Historical Society describing the

work done to restore the house, a biography of Hugh John Macdonald, and a reproduction of the Winnipeg Tribune of 1895. It is hoped in the future to include other reproductions concerning life in early Winnipeg. We are currently preparing a questionnaire to be used by teachers as a follow-up to the visit. We are also planning activities which could be set up in our basement facilities for school students immediately following their tours, such as a "What's It?" case of artifacts which can be handled.

In addition to classroom visits, Dalnavert is working on pilot projects of the "junior history club" type. In the fall of 1974, we conducted a project on a Victorian Christmas with 15 grade five students from Strathcona School. These boys and girls came to the museum on six Saturday mornings, and made period decorations which were used throughout the house during the Christmas season. They also baked gingerbread in the wood stove, and strung popcorn and cranberries. One session was spent going by bus to Ritcher to cut down Christmas trees. The last session took the form of a party when the boys and girls took their families through the museum and showed their hand-made decorations on the trees and throughout the museum.

Through these sessions the students absorbed a good deal of history and were stimulated to further research and knowledge of what life was like in early Winnipeg. They also had a lot of fun. As a follow-up, they were asked to fill in a questionnaire designed to reveal what history they had absorbed, and what they thought of the project.

Dalnavert is now planning a fall 1975 project for about 16 high school students, entitled "historic Buildings in their Context". They will study Winnipeg architecturally and historically, with a view of enlarging their awareness of how buildings manifest social and historic trends. We are very fortunate that Professor William Thompson of the University of Manitoba Faculty of Architecture, Mr. Andrew Little, architect and Mr. David McDowell urban geography teacher, have volunteered their time to plan and implement this project.

Our policy is to "walk before you run", so these projects have been limited to small numbers of students. However, we see exciting possibilities for expansion of these courses, possibly within the school curriculum.

Tour guides, most of whom are volunteers, must of course be "educated" too. They are given a lengthy and detailed tour of the museum by the curator, Tim Worth. In addition, they receive a copy of 50 pages of information about the museum and artifacts and Hugh John Macdonald's life;

prepared by the first curator, Barry Fair. Tour guides will also be briefed on any future special exhibits and loans.

John Chivers, restoration architect, has shown the guides his slides of the restoration period as well as described the work carried out on the house.

Planning adult education is one of our next targets. We have had one public evening when Randy Rostecki showed slides and spoke on Historic Buildings in Winnipeg. A series of public lectures on different types of antiques is in the planning stage; for example, a session on procelain, one on silver, one on clocks, etc., with recognized experts as guest speakers.

We hope that Dalnavert can be used in the future as the locale for classes in needlework, arts and crafts - particularly those which tie in with the Victorian period.

When these plans materialize, we feel we will have taken the first step toward becoming an educational resource for the citizens of Winnipeg and Manitoba.

MINI MUSEUM SEMINAR (NORTHERN REGION)

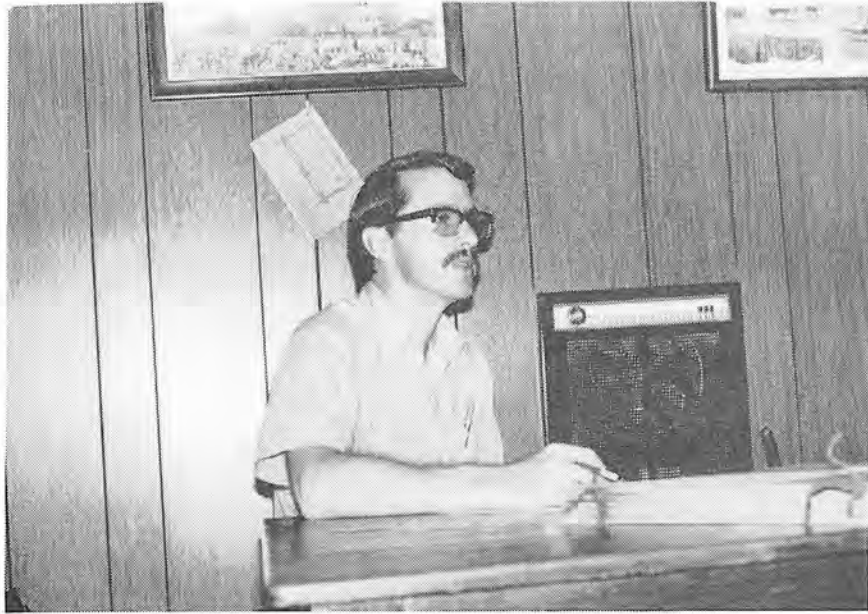
Emmy Preston

The first regional seminar of the Northern District of the Association of Manitoba Museums was held in the newly completed Watson Crossley Community Museum on Saturday, July 5, 1975. Twenty people attended, representing museums from Swan River, Dauphin, Roblin and Grandview. Dave McInnes represented the Museums Advisory Service. Watson Crossley, President of the Association of Manitoba Museums, outlined the history of the organization, and its efforts on behalf of member museums. There followed a lively trading of experiences with regard to government grants, etc. by members of the various museums present. It was unanimously agreed that a regional meeting provided a very useful forum for discussions of this kind, and a motion was passed to hold an annual meeting in October, just prior to the A.M.M. Conference.

Members from the Swan Valley Museum then explained their educational programme for schools, which included a travelling exhibit on the Swan River Valley "Ice Age to Settlement". To illustrate their talk, they brought the display with them! The presentation was further enhanced by the voice of Gwen Palmer, brought to us via the tape recorder, with supplementary information supplied by Alice Filuk, who spoke to us "live".



A.M.M. President, Watson Crossley, addresses the Seminar



Dave McInnes explains how to catalogue a collection



Museum representatives help themselves to lunch

Dave McInnes, of the Museums Advisory Service, then explained a simple cataloguing system for the benefit of the newer museums present. Following this, Mrs. Filuk read a letter from Sam Waller, Curator of the Little Northern Museum in The Pas.

The meeting was adjourned for a delicious supper, held in the foyer of the museum. The evening was rounded out with an informative slide-lecture by Dave McInnes on the restoration of various types of metals. All participants expressed their satisfaction with the seminar, and we are looking forward to our next regional meeting.

EDUCATION AND EXTENSION PROGRAMMES - MUSEUM OF THE UKRAINIAN CULTURAL AND EDUCATIONAL CENTRE

Sophia Kachor

EDUCATION PROGRAMME

Tours in a museum can be fun! That is the guiding principle for the museum staff at the Ukrainian Cultural and Educational Centre in Winnipeg. The age group of the visitors is not really important. What matters is that the tour be enjoyable and fruitful. Thus, both children and adults are encouraged to participate actively by studying the artifacts on display, deducing their use or application, comparing objects, questioning and discussing their impressions. The youngsters from elementary school are usually thrilled "to help the guide along". Their observations are generally very astute, their deductions extremely logical, their desire to discuss and question insatiable. Students from high schools, although not quite as open as the younger children, search for answers about ancestry, settlement of the Canadian West, history of the Ukraine, and the differences between the Russian and Ukrainian people. Senior citizens are avid listeners and great conversationalists with a special knack for explaining things the guide did not quite understand. Students studying the Ukrainian language in the public school system are interested in the Ukrainian names of the various artifacts they see. Students from Ukrainian evening schools and with a good knowledge of the Ukrainian language "are toured" royally in Ukrainian.

Depending on the composition and the mood of the group, interesting stories can be woven around a single object. For small children it can be a shortened version of a Ukrainian fairy tale. For older children it can be a description of a particular tradition connected with an object. For senior citizens it can be a recollection about the past - perhaps a humorous pioneer experience. Seasonal exhibits provide variety for the "tour business". A Christmas or Easter display brings back visitors curious to learn more about Ukrainian traditions.

Large groups are divided into smaller ones of approximately ten to fifteen people. The groups are then staggered through the museum. Those beginning the tour later are shown a film on Ukrainian pioneers or Ukrainian Christmas traditions (depending, of course, on the exhibit and the time of year). Those beginning with a tour are shown a film later.

Some of the tours result in rather lively participation with the children offering to sing Ukrainian songs or carols they have learned in school. On other occasions the guides are invited to visit the school personally with special presentations.

EXTENSION PROGRAMME

By 1974 the Ukrainian Cultural and Educational Centre had found that the outside demands of its services were too great for the current staff to handle. To take care of this demand, an Extension Officer, Borys Gengalo, was appointed, and a more comprehensive programme developed.

It is our belief that extension (as well as any other type) programming must serve an educative function as well as providing some entertainment value. The basis of all our efforts is to get what we believe to be useful and important information and ideas across to the public. We aim first at the Ukrainian public, attempting to preserve or resurrect their pride in a culture and history which they often see degraded by uniformed and ignorant segments of society. Secondly, we aim our message at the greater Canadian public, in order to give them an idea of the depth of the Ukrainian cultural heritage and the role of Ukrainians in Canadian and European history.

Travelling Exhibits:

Approximately a year ago the Curator, Sophia Kachor, prepared a major travelling exhibit called "Taking Root in a New Land", which described the Ukrainian settlement in Western Canada. Topics such as Emigration, Clearing the Land, Religion and Weddings are covered. The exhibit itself consists of a collapsible case and five panels of photographs. It has been to many summer fairs and events such as the Dauphin and Vegreville Ukrainian Festivals, Manisphere, Winnipeg's Folklorama, and Ukrainian Week. The exhibit is still in circulation and available upon request.

A major travelling exhibit called "Ukraine in Maps" is being prepared for the future. This will consist of maps of the Ukraine of the 16th - 18th centuries, along with other artifacts of the Cossack era in Ukrainian history.

Schools:

Up to this point in time both the Museum Curator and Extension officer have made visits to schools with various programmes ranging from Ukrainian fairy tales for Grade

schools to presentations at University seminars. Giving such presentations in person requires a lot of time and energy and limits us to the environs of Winnipeg. We have, therefore, decided to produce school kits which can be sent unaccompanied and circulated over a wider area. We hope to have two or three ready this year. One will deal with Ukrainians in Canada and will consist of two parts, one for elementary and one for high schools. Another will consist of various Ukrainian folk tales aimed at elementary schools. These kits will be suitcase size and contain slide shows, tape talks, posters, and reference materials.

Conclusion:

It is our belief that in performing its function the museum must make the public more aware of its heritage and history. If the museum does not educate the public it betrays its trust, for without a knowledge of our past the future becomes a misty maze, and we blunder into it blindly and timidly, instead of stepping forward with foresight and confidence.

BOOK REVIEW

Charles M. Sutyla

THREE GENERATIONS by Melchior Wankowicz. Published by the Canadian Polish Research Institute in Canada (1973), Toronto, Canada. 418 pages. (\$7.95 hard cover)

Canadian ethnic literature was, until recently, accessible only to those who could read the language. Fortunately in recent years much of this material is being translated into English and is finding a wide reading audience amongst the general public, and third and fourth generation children of immigrants who no longer understand their native tongue.

"Three Generations" is an historical novel about Polish immigrants coming to Canada around the turn of this century. The author, Melchoir Wankowicz has based his story on fact. Since his birth in 1892, he has observed Poles throughout the world. In 1936 he published a book about Poles in East Prussia entitled *"On Smetek's Trail"* which had nine editions by 1939. During World War II he served as a war correspondent documenting the efforts of the Second Polish Corps. This culminated in a three volume work and several minor publications.

Wankowicz arrived in Canada in 1950 with the goal of documenting the exploits of his countrymen who preceded him. He collected documents and interviews and with a "literary" interpretation presented an intriguing account of actual events and people.

"Three Generations" is in one sense a study of Poland under the subjugation of three different rulers - the Austrians, Prussians and Russians. The social and political consequences of these different rulers is presented as the backdrop for the emigration of the four main protagonists of the novel to Canada.

Stanislaw Gasior deserted the army of "His Royal Imperial Majesty, Emperor Franz Jozef of Austria" in 1900 rather than become cannon fodder in Bosnia for causes not close to his Polish heart. He homesteaded with his peasant parents in southeastern Manitoba, later moved to Saskatchewan where he survived the Depression, made his fortune, and eventually retired to north-central Alberta.

The rebel orphan, Antoni Bombik, refused to recite the Lord's Prayer in German and the fourteen year old boy became the object of German persecution and the martyr of Polish underground resistance. His defiance of the German school inspector with "Because I am a Pole", reflected his reckless independence and became the rallying call of all

school children. Bombik was pursued by the Germans. He was not allowed to apprentice for a trade and was finally drafted by the army. He quickly married his childhood sweetheart, left her behind and fled to Canada where his gambling nature led to a life of involvement in dubious financial enterprises.

In 1900 the city of Lodz had a massive textile industry which employed most of its residents in sweat shop labour and made it one of the ugliest, most polluted cities in all of Poland.

"The nameless hordes that poured in from overpopulated villages faced a bleak and desolate existence. Strikes were unheard of, trade unions and insurance unknown, no one had ever heard of hospital care or old age pensions. This was a veritable jungle shorn of exotic charms, a wretched and shabby jungle filled with the stench of excrement and open gutters overflowing with sewage".

Out of this cultural wasteland was cast Pawel Klekot. He fled this Russian zone of Poland, an active member of the outlawed Polish Socialist Party, and a murderer and bandit in the eyes of the Russians. He became a farmer in Alberta.

The last of the immigrants was Jan Pasik, a cousin of Gasior's in Austrian Poland. He weathered the storms of Eastern Europe through World War I and afterwards settled on a military land grant near the Polish-Russian frontier. Pasik had achieved the highest rank possible for an uneducated man in the Polish army, but in civilian life he could not accept his lower social status, and was an unsuccessful farmer. In 1928 he sailed to Canada and the Depression.

These four emigrants from Poland came to Canada and eventually settled east of Edmonton. Their backgrounds and experiences contributed to a Polish community that was in itself a paradox, split on economic and political views of the homeland and yet suspicious of all who were not Polish.

The success of *"Three Generations"* is due to the fact that the author has taken the dry statistics of immigration studies and recreated the tragedy and happiness of human existence, analogous to comparing a Dicken's novel to a social survey of the same period. The novel gives a very good account of both Polish and Canadian history, though the English edition is lacking the detailed maps of the Polish version. The translation is well done, and the insertion of some Polish words (with the English

in brackets) is a pleasing bit of ethnographic detail.

What becomes evident very early in the novel is the isolation of the immigrants in Canada. The old church and community ties were severed and compromise was the order of the day. In Poland to be Polish was to be Roman Catholic, but on the prairies there were no churches in the isolated regions, let alone Polish priests. The result was a redefinition of the Polish identity in the Canadian context. The social order of Poles was restructured and the customs of rank and privilege were redefined. In Poland...

"....the Church was the keystone of their national culture. God emerged as the sole mainstay and refuge. When they settled in the New World, they saw that their God had not left the Old Country although they had brought His images with them... They missed the Church, the religious ceremonies and festivals. They had left in the Old Country churches which had been maintained by gifts over many long generations, parishes with their own farmland, priests on government salary. Here in Canada they had to start from the beginning..."

and the results were much different than in Poland.

Besides the religious theme, Wankowicz inserts little bignettes of traditional Polish folk custom and their modifications in Canada. For example the ritual haggling of cattle buying in Poland was reduced to a casual business transaction in Canada. In Poland life was often hard and bitter...

"whereas here...Reimer had given them credit; the man for whom Staszek had worked at harvest time gave him two shirts; his employer at the lumber camp treated him to free cigarettes, and now this farmer, who let him have a cart and a man to help lead the cows on a two-day journey. And he charged nothing for it".

My grandparents were part of the 50,000 Polish immigrants to Western Canada between 1900 and 1920. Wankowicz in "Three Generations" tells me about what they experienced and what others from elsewhere in the world experienced in Canada and for that I highly recommend this novel.

Photo (Opposite Page): The Misiag family in Jarosław, Poland, circa 1900. Descendents of this family are now living in Manitoba.



List of ContributorsVol. 4, No. 4

Brenda Birks	Extension Programme Developer Museum of Man and Nature
Warren Clearwater	Assistant Museums Advisor Museum of Man and Nature
Ruth Craik	Pioneer Home Museum of Virden
Barbara Fisher	On-Job Trainee Museum of Man and Nature
Grayce Hegion	Pioneer Home Museum of Virden
Sophia Kachor	Museum Curator Ukrainian Cultural and Educational Centre, Winnipeg
Gwen Palmer	Swan Valley Museum, Swan River
Terry Patterson	Museum Attendant Transcona Regional History Museum
Emmy Preston	Watson Crossley Community Museum Grandview
Merrill Shwaid	Education Programme Developer Museum of Man and Nature
Diane Skalenda	Assistant Museums Advisor Museum of Man and Nature
Charles Sutyla	Curator of Multi-Cultural Collections, Museum of Man & Nature
Margaret Trott	School Trustee Winnipeg School Division No. 1
Mary White	"Dalnavert" - Macdonald House
Tom Wilkins	Editor, <u>Killarney Guide</u>
Cornell Wynnobel	Historical Geographer Museum of Man and Nature