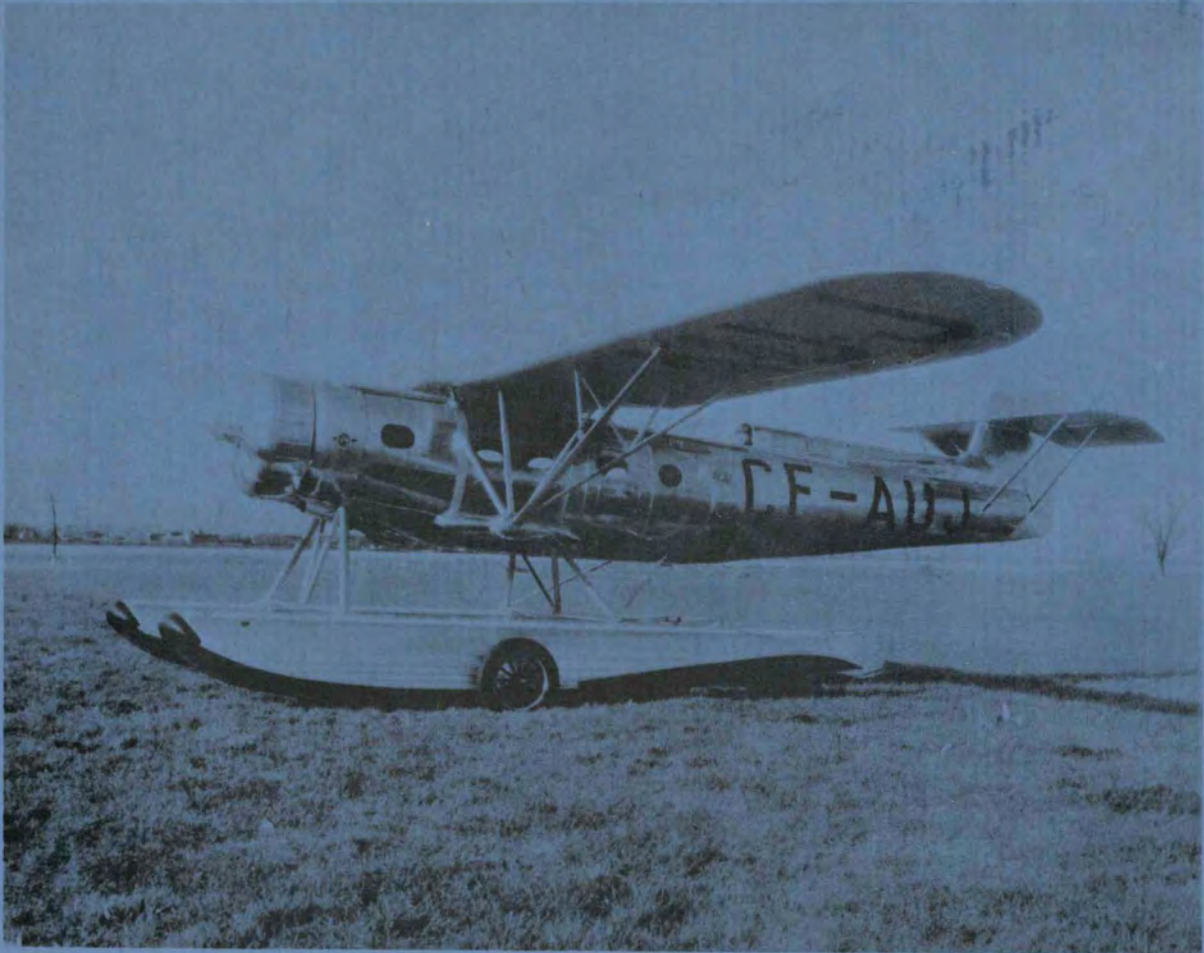


DAWSON AND HIND

WINTER 1975

VOL. 5 NO. 1



WESTERN CANADA AVIATION MUSEUM

a quarterly publication of the association of manitoba museums

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DAWSON AND HIND QUARTERLY

A publication of the Association of Manitoba Museums

Editor

Diane Skalenda
Manitoba Museum of Man and Nature

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Swan Valley Museum, Swan River

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Reverend Frank Armstrong
St. James Pioneer Citizens' Committee

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.

EDITOR'S FORUM

With this issue of the "*Dawson and Hind*" we are entering our fifth year of publication. We can no longer be considered a fledgling periodical and we hope that a new maturity will be reflected in future issues. We thought this would be an appropriate time to drop the sometimes cumbersome title of "*The Grande New Dawson and Hind Quarterly Epistle*" and rechristen this publication simply "*Dawson and Hind*". We also intend to introduce gradual changes in our format over the coming year. If there are any special features you would like to see incorporated into the quarterly, we would like to hear from you. Simply drop me a line in care of the Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba R3B 0N2 and we will certainly give your suggestions our consideration.

The museums in Manitoba will be losing the support of a strong ally and friend on April 1st, 1976. It is on that date when *David Ross* will assume the position of Director of the New Brunswick Museum in Saint John. Although David will personally be leaving the province, he will leave behind him a legacy which includes such publications as "*Museums in Manitoba: An Inventory of Resources*" and "*Museums in Manitoba: A Path for the Future*". The museums in Manitoba will benefit from his efforts for many years to come. I am sure it would not be too presumptuous of me to congratulate David on his new position and wish him every success on behalf of the members of the Association of Manitoba Museums. Along with our wishes for future success go our thanks for past endeavours.

The Provincial Archives of Alberta has recently published a 32-page booklet entitled "*Writing Local History*" by Eric J. Holmgren. If you are interested in purchasing this booklet, write to Alberta Culture, Heritage Resources Division, 12845 - 102nd Avenue, Edmonton, Alberta T5N 0M6.

Dr. H. David Hemphill, the Managing Director of the Manitoba Museum of Man and Nature, is currently hosting a half-hour radio programme on CJUM-FM. The programme, called "*Man and Nature at the Centre*" began on November 23rd and will run on a continual basis every Sunday at 5:00 p.m. Dr. Hemphill will be talking with people related to the Man and Nature theme in the arts, business, labour and sciences.

The past Executive Director of the Canadian Museums Associa-

tion, *Don Smithies*, has been appointed Director of the Peterborough Centennial Museum in Peterborough, Ontario.

Brenda Wallace, who many of you met at the Spring Training Seminar in 1973, has been named to the Consultative Committee on National Museum Policy. She is currently the Visual Arts Officer with Canada Council.

In closing, I would just like to remind you that we are always seeking contributions for the Quarterly. Why not take time out before the busy tourist season begins to write an article for future publication.

Diane Skalenda

LETTERS

The Editor
Dawson and Hind Quarterly
190 Rupert Avenue
Winnipeg, Manitoba

Dear Diane:

May I use your column to give a message to all friends and colleagues in the museums in Manitoba.

I am leaving Manitoba on April 1st, 1976 to take up the position of Director of the New Brunswick Museum in Saint John. I would like to say good-bye and say how much I have enjoyed my work as Museums Advisor with you all. I have learned a great deal from our association, and the opportunity to visit your museums and talk with you over the last three years has taught me much which will stand me in good stead in my new job.

I take with me a lot of pleasant memories for which I thank you. May I wish you all continuing success in your most valuable work to preserve the past for the benefit of the future.

Yours sincerely,



David Ross
Museums Advisor

January 23rd, 1976

Le Cabinet du
Secrétaire d'Etat



The Office of
The Secretary of State

Ottawa (K1A 0M5)
December 31, 1975

Mrs. L.T. Patterson
Secretary
Association of Manitoba Museums
Transcona Regional History Museum
Roland Michener Arena
c/o 401 Pandora Avenue
Winnipeg, Manitoba
R2C 1M7

Dear Mrs. Patterson:

The Secretary of State, the Honourable J. Hugh Faulkner, has asked me to thank you, Mr. John Dubreuil of the Swan Valley Museum, and the other officers of the Association of Manitoba Museums Council, for having forwarded to him the Fall 1975 edition (Vol. 4, No. 4) of the Grande New Dawson & Hind Quarterly Epistle, bearing the imprint of the Transcona Regional History Museum, and edited by Ms. Diane Skalenda of the Manitoba Museum of Man and Nature.

Please be assured that the Minister appreciates having been given the opportunity of perusing this publication, and that he acknowledges the scope and interest of the material that has been compiled for inclusion in it. Mr. Faulkner has also directed me to bring your consideration in making this edition of the quarterly available to him to the notice of the Secretary General of the National Museums of Canada, Mr. Bernard Ostry, since it is understood that the Transcona Regional History Museum is among the cultural and museum organizations of Manitoba that have been in communication with that agency.

Yours sincerely,

A handwritten signature in cursive script that reads "Benton Jackson".

Benton Jackson
Correspondence Secretary

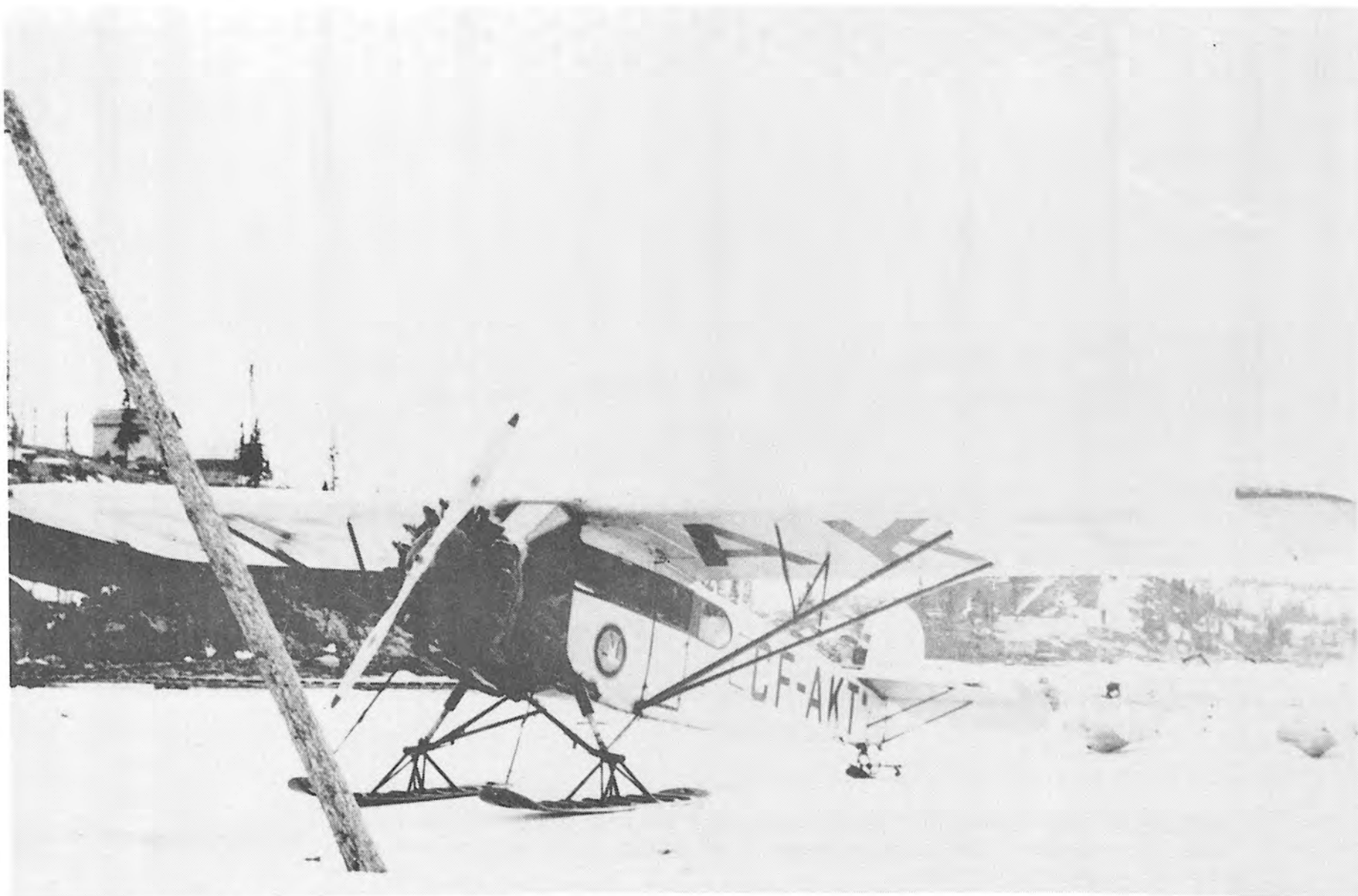
WESTERN CANADA AVIATION MUSEUM

Leo Pettipas

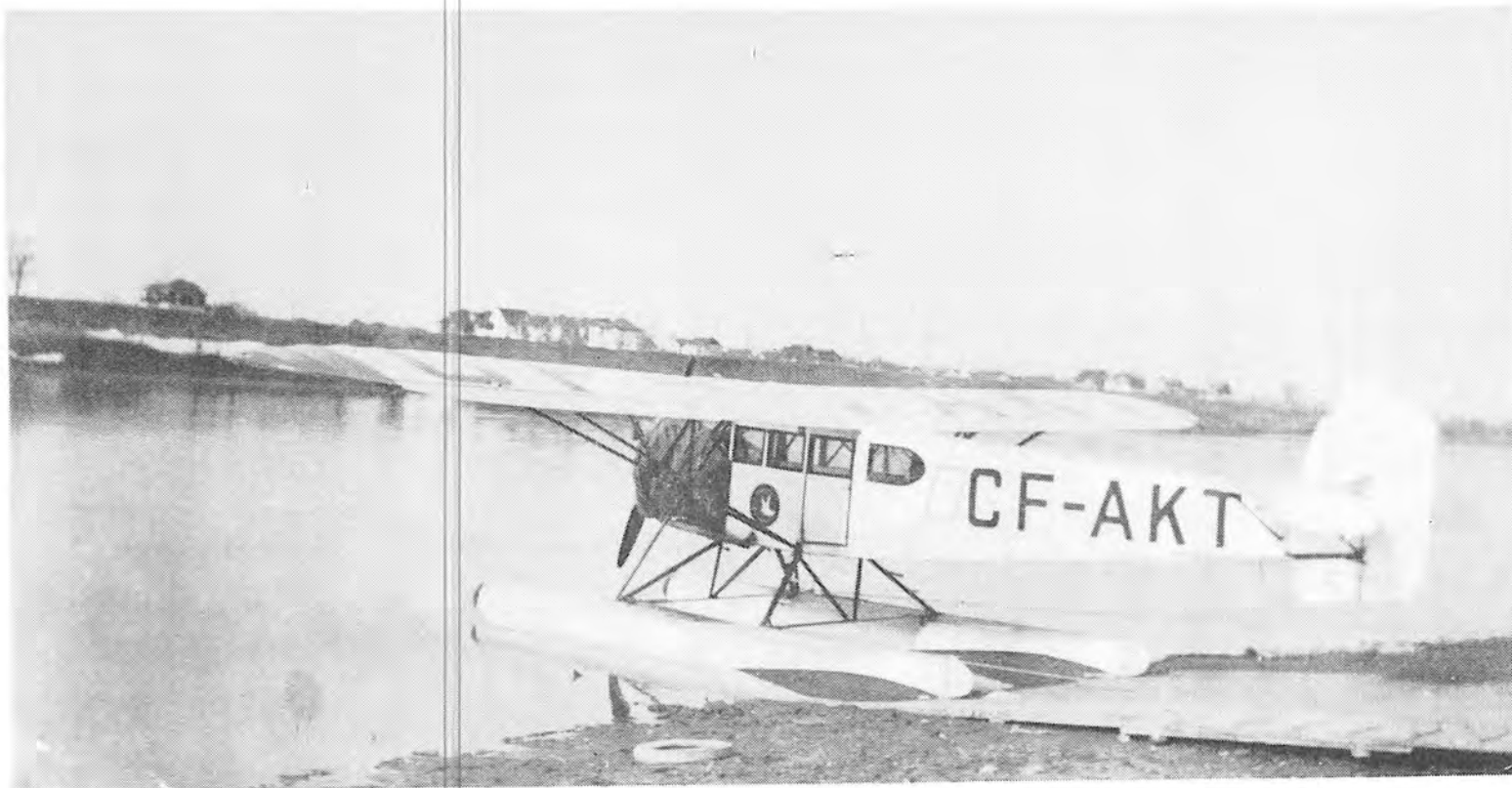
Over the past few years, Canadians have demonstrated increased interest in their country and its past. We are becoming more and more sensitive to the manner in which our natural resources are being exploited and by whom, and the question of a distinct and separate Canadian identity is becoming one of considerable importance if not concern. Within this context, museums have taken on a great deal of relevance, insofar as they are the repositories of materials and information that have a direct bearing on our history and the Canadian Fact. One such institution is the Western Canada Aviation Museum, Inc.

The Museum traces its origins to a small group of four aviation enthusiasts who joined forces and operated under the heading "M.A.R.G.", or "Manitoba Aircraft Restoration Group", based in Winnipeg. This body undertook to research, procure, and protect for future generations those physical reminders of technology which contributed to Canada's early flying heritage. As time went on and research progressed, a number of facts became abundantly clear: for one thing, a considerable amount of Canada's aviation history had close association with Winnipeg, Manitoba, northwestern Ontario and western Canada at large. Furthermore, the tremendous historic resource indicated by this research could not possibly be organized, restored, and interpreted by the M.A.R.G. as it was originally constituted. To start with, time was becoming a negative factor. The research had indicated that most of the aircraft of historic interest were situated in remote areas and hence were difficult of access. This had provided some natural protection over the past 30 or 40 years; however, this protection was fast disappearing with the opening up of the North to resource development. Road and airstrip construction has been accelerated, making such relics increasingly vulnerable to souvenir hunters and vandals. The methods and capabilities available to the M.A.R.G. to achieve their goals in research, reconnaissance and retrieval, storage, restoration, and finally, display had to be expanded upon in the light of the time factor.

To cite but one example of the constraints experienced by the group, the financial statement as of December 31, 1973, indicated an expenditure of \$4,720. These funds comprised out-of-pocket expenses of the group members plus loans from two directors of \$500. each. It was obvious that outside financing was necessary if the organization was to proceed further. In order to resolve the financial limitations, the legal process of incorporation was commenced. On January 7, 1974, letters patent were issued and the organi-



FAIRCHILD 71C (CF-AKT) - Formerly owned by Canadian Airways Ltd. of Winnipeg. Used in bush operations from 1928 to 1943



FAIRCHILD 71C (CF-AKT) - This aircraft served with Quebec Airways Ltd. and Canadian Airways Ltd. for a number of years. It is now owned by the Western Canada Aviation Museum

WESTERN CANADA AVIATION MUSEUM

BOARD OF DIRECTORS

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&
MAINTENANCE

STORES

A/C HISTORICAL
RESEARCH

CULTURAL
RESEARCH

TRANSPORTATION

MANPOWER
SPECIALISTS

UNDERWATER
SPECIALISTS

EQUIPMENT

FIGURE 1

zation, now named the Western Canada Aviation Museum, became officially established as an incorporated, charitable, non-profit organization administered by a group of volunteers dedicated to the preservation of western Canada's aviation heritage.

The long-term objective of the Museum is to establish a permanent site upon which to house and display western Canada's aviation heritage. The short-term goals include the location, salvage, restoration, and documentation of historic aircraft in support of this long-term objective. An integral component of the work is the preparation of histories of the aircraft when they were in service, and of the people who flew and maintained them. Nor does the interest stop there; accounts of passengers, details of airfields and water bases and the administrative structures that lay behind their operation, schedules and itineraries, air traffic control operations - in short, everything that was part and parcel of the aviation picture falls within the scope of the Museum.

The structure and organization of the Museum are diagrammed in Figure 1. While it is not the intention here to describe in detail all of the positions indicated in the chart, it is appropriate to review the functions and accomplishments to date of those which form the nucleus of the Museum's activities.

ARCHIVES

The Archives Section is carrying out a thorough programme of locating photographs, currently in private collections, for duplication and preservation in both the Manitoba Provincial Archives and those of the Museum. In addition, an effort is being made to collect periodicals, both past and present, historical records, technical data, and other books and material pertaining to aviation history in general and that of western Canada in particular. One very important objective of the Archives Section will be to locate and interview "old-timers" who were involved in aviation in the west. These interviews will be preserved on tape and placed in the archives for future use and posterity. The collection of slides, movies; and photographs relating to the recovery and restoration of aircraft, as well as other activities of the Museum, is being handled by the Archives Section. These items will be used by the Publicity Section in acquainting the public with the activities and objectives of the Museum. They will also provide a good pictorial history of the Museum itself for the future.

OPERATIONS

It is the responsibility of the Operations Section to locate and retrieve aircraft and related artifacts. Reconnaissance trips are carried out to locate aircraft presumed to be in a particular area as indicated by records, journals and other sources. These operations require the use of privately-owned automobiles and trailers, vehicles capable to using winter roads, Canadian Armed Forces helicopter and fixed-wing aircraft, the Militia, underwater (SCUBA) teams, and so forth. The arrangements with the Armed Forces is a particularly interesting one and of mutual benefit to both parties. Much of the success of the retrieval work done by the Museum is directly attributable to the personnel and equipment supplied by the Armed Forces, who in turn use such operations as search and rescue training exercises. A checklist of the acquisitions made to date, as well as those currently in the process of being made, are indicated in Table 1.

ENGINEERING SECTION

The main function of the Engineering Section is the refurbishing of aircraft obtained by the Museum. The Section has already restored the first Canadian helicopter, built by the Froebe brothers of Homewood, Manitoba. One aircraft is currently undergoing restoration; this is the Fairchild 24W, the last of the Starratt Airways airplanes. Time and engineering and technical expertise have been provided by such agencies as Bristol Aerospace, Fort Rouge Decorators and Sand Blasters, Red River Community College, Standard Aero Engine, the Ministry of Transport, and many others. Their efforts were and are responsible for the fuselage sand blasting examination and certification, engine overhaul, and surface recovering to the required M.O.T. standards.

The Engineering Section is also overseeing preliminary design work on the proposed Museum complex. The work is being carried out by Smith-Carter Partners, an architectural firm in Fort Garry, and the Faculty of Architecture of the University of Manitoba. Negotiations are currently underway for twenty acres of land near the St. Andrews Airport for a permanent site.

PUBLIC INFORMATION

Thus far, the Public Information Section has become involved in three major projects. In the summer of 1974, a display was set up at the Highlander Curling Club in Winnipeg in conjunction with the Winnipeg Centennial Air Show. A

display of the Fairchild 24W, a Heath Parasol, the Froebe brothers' helicopter, and some collected artifacts were assembled for the first time for public viewing. All were enhanced by photographs of varying sizes depicting the history of aviation in western Canada. The display was well received and provided an excellent back-drop for accepting the first membership of the Museum, which now numbers 150 and includes subscribers from as far away as Montreal, California, Vancouver and Whitehorse.

The second major project of the Public Information Section was the Reunion of Aviation Pioneers, which had been in the planning stages for nearly ten months. This event, also staged in conjunction with the Centennial Air Show, united 70 "old-timers", both men and women, who had been associated with Manitoba and northwestern Ontario aviation from its earliest days through to about 1935. There was a reunion, stag, a luncheon given by George T. Richardson, and a banquet at which many of the pioneers were presented with certificates by the Lieutenant-Governor of Manitoba, Mr. J. McKeag, to commemorate the naming of geographical features in Manitoba in their honour. They were guests at the Air Show at St. Andrews, and they toured the displays at the Highlander.

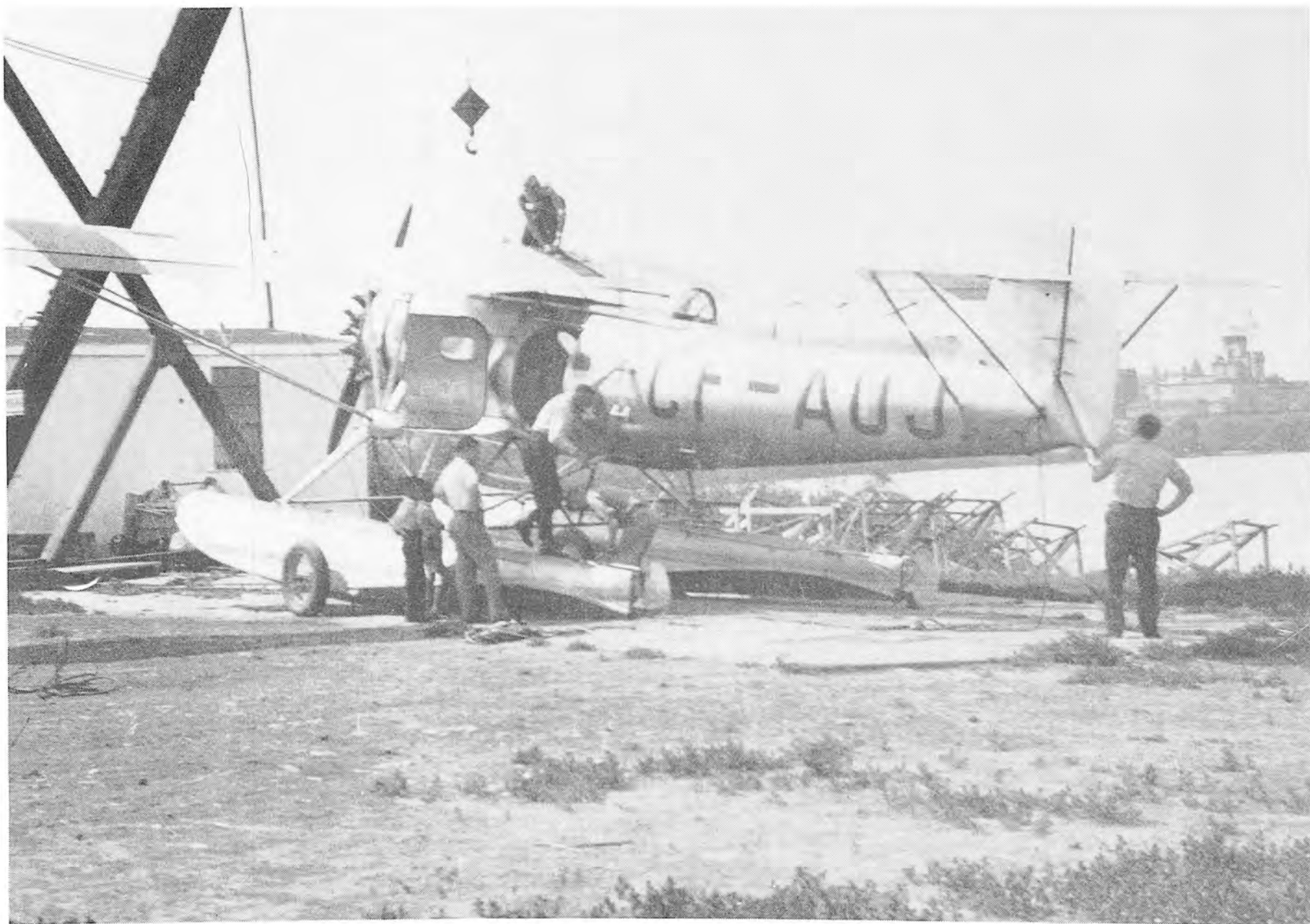
The third important project of the Public Information Section was the creation of a newsletter. By the end of 1974, two issues had been distributed to the Museum membership with information on the Museum's activities. In 1975, it is intended that this publication will include, in addition to the general news of the Museum, a series of articles on aviation pioneers and aircraft, as well as photographs and drawings of the Museum's artifacts. It is also planned to develop wider exposure to the news media, with more articles and possibly some radio and television time.

In addition to the above functions, the Public Information Section has given lectures and slide talks to such groups as Quota International, the Quarter Century Aviation Club, and several chapters of the Kiwanis Club, to name a few.

Probably the most gratifying aspects of the Museum's development has been the degree to which individuals and companies have volunteered time, material and expertise towards its realization. For example, through the co-operation of the Faculty of Architecture at the University of Manitoba, four students produced models of a 30,000 square-foot proposed museum complex. The Museum of Man and Nature provided space in their complex for a central administration office, and charges for rental, telephone, xerox service, and so forth were generously picked up by one of the Directors.



WACO YKC-S - Originally owned by Arrow Airways of The Pas, Manitoba. Donated to the Western Canada Aviation Museum by the late Mr. W. Dzogan of Winnipeg



FAIRCHILD SUPER 71 (CF-AUJ) - Designed and built in Canada in 1934 for freighting. This aircraft had a good number of technical firsts to its credit. Purchased by the WCAM in 1974

Office equipment was donated by the Canadian Air Traffic Controllers Association. The Museum has been fortunate in renting a workshop from the Paramount Lamp Shade Company for a nominal fee of \$125. per month. The building already contained the necessary power tools for the purposes of carrying out restoration work, and in fact was adequate enough to permit the subletting of half the area to various gliding associations to help defray costs. Mention has already been made of the contributions by such concerns as Bristol Aerospace, Fort Rouge Decorators and Sand Blasters, and Standard Aero Engine. Dunwoody and Company, Chartered Accountants, prepared an annual auditor's report free of charge, and photographic reproduction services are rendered by the Provincial Library and Archives. Were it not for the input of the Canadian Armed Forces, many of the retrievals of downed relic aircraft would have been impossible. Field operations are enhanced considerably by the efforts and contributions of equipment by the Manitoba Underwater Council and the Provincial Water Management Branch, and the transportation and storage of aircraft and parts have been made possible through the good graces of such agencies, companies and individuals as the Manitoba Department of Highways, the Manitoba Parks Branch, the Ministry of Transport, Al's Towing Service of Winnipeg, Mr. G. Anseeuw of Oak Bluff, and Mr. Charles Rubin of Winnipeg. Generous financial assistance has been provided by such notables as George Richardson and Boeing of Canada. Mr. S.R. Wolchock has acted as our Legal Council and contributed his services towards the incorporation of the organization. The Provincial Government has also been a major contributor of funding. Last but by no means least, recognition is due those of the general membership whose time, efforts, and vigilance have made possible the impressive achievements realized to date.

Membership in the Museum affords interested and concerned people the opportunity to become part of the preservation of Canada's aviation heritage. The retrieval, restoration, and display of historical aircraft, and the collection of archival material are some of the exciting and interesting activities of this organization. Membership is open to everyone. The annual fee is \$10. while a membership fee for those 14 years and younger is \$5. For further information, write to:

The Western Canada Aviation Museum, Inc.
 P.O. Box 99, Postal Station "C"
 Winnipeg, Manitoba
 R3M 3S6

(Photos: Courtesy of the WCAM Archives)

DIARY OF A TRIP TO BATOCHE

Henri Letourneau

July 19th, 1972

This morning, coming to work, as I walked in front of the St. Boniface Cathedral, I saw the Abbe Delaquis talking with a group of young people, two boys and a girl. As I approached, Father Delaquis called me over and introduced me to the young people. They were Joanne Richler and Mark Hausman from McGill University and Michael Ostroff from York University. They had received a Government Grant to do some research on Louis Riel. They were going to attempt to prove that Louis Riel was not insane. I told them that this would be very difficult to do but they said that they were sure that they could do it. I invited them to visit the Museum which they did in the afternoon. They told me that they were going to Batoche. They had all the equipment that was needed for the trip such as sleeping bags, pup tents, axe, saw and a movie camera. I told them that I had never visited Batoche, so they invited me to come along. Well, I did not like the idea of intruding and thought maybe I would be in the way. They said that they had all the room needed and since I knew the Metis people, I would be their guide and interpret. Well, I could not resist the temptation so I said, "Yes, I will go!" Arrangements were made for leaving the next morning at 10 o'clock.

July 20th, 1972

We left at 10:30 a.m. It was raining cats and dogs. We had a light lunch in Portage la Prairie and the weather cleared from there. On the way, they told me that they had bought the second hand Ford Van for the trip, and that they were going to go as far west as Calgary. They were confident that they could prove that Riel was sane. How could they do it? I don't know, but they were sure of themselves. We had supper in Yorkton and then drove north to Good Spirit Lake. We camped for the night at the Good Spirit Provincial Park, a nice, quiet place with not too many people. In the morning, we drove back to Yorkton and visited the Western Development Museum. We then drove on to Saskatoon where we had dinner. We then proceeded to Batoche, where we visited the monument and the soldiers' foxholes. From this spot, high above the river, the view was magnificent. We also saw the trench which surrounded Middleton's Zariba. We visited the old rectory which is quite a museum. The historical sites have acquired the Church. The door was locked so it could not be visited. The old school, which is not used as such anymore, is now used as the church. From there we went to the Great Metis Rally near Batoche, where there

were rows and rows of tents and two rows of Indian tipis which were gaily decorated. I was told by Jimmy Sinclair, the President of the Saskatchewan Metis Federation, that the Indians at the rally numbered about 250 persons. Mr. Sinclair claimed that there were close to 8,000 people at the rally. This is quite possible. On each side of the arches over the entrance to the field were huge pictures; Riel on one side and Dumont on the other. I noticed that 90% of the Metis were English-speaking. I asked Mr. Sinclair, "You English-speaking Metis believe that Riel and Dumont are heroes. Why the big change? Your grandfathers were behind Riel until the fighting started, then your people had a change of heart." His answer was, "Well our people maybe did not want to fight against their English half brothers. This could have applied to the French-speaking Metis if they would have had to fight French-speaking soldiers. But let me assure you that while we don't believe like our grandfathers did, Riel is not our man. We admire and respect him, but we prefer Dumont who was the fighting type. If our grandfathers would have believed like we do, they would have been fighting under Dumont." Later I saw a group of Indian teenagers, boys and girls, and asked them what they thought of the rally. They replied, "We are just visitors like you. There is a lot of fun here at the rally. We are enjoying ourselves but as far as the problems facing the Metis, its their problem. We have our own. What the Metis do or want is not our business." I have been inquiring all over for the man I had seen on television the week before I had left St. Boniface to come here. The man was old and he was riding a horse bare back and he was singing an old voyageur song. I could tell that he was a Metis and the pictures had been taken near Batoche. However, the name of the man was not mentioned. Finally, before I left, I met somebody who had seen the programme and who knew the singer. He told me the singer's name was Antoine Ferguson and that he had seen him at the Rally. It was getting late, so we went to our camping ground at Wakaw Lake. The lake is a beautiful spot but close to forty miles from Batoche.

July 21st, 1972

It was very foggy this morning and we hoped the fog would lift. We returned to Batoche and the fog lifted at about 11:00 a.m. It was a beautiful day and after dinner everything was dry. The Indians started dancing at 12 noon. They have their dances in a huge place; large posts are driven into the ground every ten feet. The building is 60 feet long and 30 feet wide - enough room for the long lines of Indian dancers. The roof, which is 12 feet high, is made of poles resting on top of the posts and covered by army tents which make it rainproof. In each corner of

the building, there were the musicians. The band, if you could call it that, consisted of four players sitting on the ground around a huge drum. Each player has one drum stick and they kept time to their singing - if it is supposed to be called singing. The noise was terrific. The dancing did not seem to interest the Metis very much. All the nearby towns were represented by baseball and softball teams. There were also horse races. The Metis were more interested in all the games than in the Indian Pow-Wow. I noticed that very few Metis watched the dancing. James Sinclair told me that many of the people present at the Rally did not have any money, in fact, they were completely destitute. All the tents used were army tents, which were on loan. The Metis Council was distributing vouchers to those who needed food and there were many. The students took many pictures. Late in the afternoon, after inquiring all day about Antoine Ferguson, I finally was told that he had probably gone home to St. Laurent. We went and had supper in Rosthern. On the way back, we stopped at Gabriel's Crossing where the Fiddlers have a small store and sell souvenirs of Batoche. We left earlier than usual for our camping grounds at Wakaw Lake.

July 22nd, 1972

We were up early this morning and went to Wakaw where we visited the John Diefenbaker Monument. They have built a replica of John's law office and have furnished it the way it must have been in those days. I was not too impressed. We went back to Batoche where I started looking once more for Ferguson. This afternoon, I was taken to the son of Antoine Ferguson, a man of about forty-five and big and tall. I asked him if it would be possible to get in contact with his father. He wanted to know why I wanted to meet his father. I explained that I had heard him on television in Manitoba and would like to record his songs. He was not impressed. He said that he did not want his father to do anymore recordings. These were his own words, "We are tired of all this junk. No more recordings. Don't bother my father with this!" I told him that I was really sorry that he felt that way, and that I was trying to save those old songs before they were completely forgotten. I guess he must have recognized my accent because he said, "Do you speak French?" I replied affirmatively and he said, "I am sorry. I did not know. You can go and see my father. He lives on his farm at St. Laurent but at the moment he is visiting a friend at Duck Lake. He will be happy to see you." We decided to go the next day. I found out that last night they had a fiddler contest, as well as a Red River Jig Contest, and I was not there. Today I found a champion jigger - a Mr. LaFleur from Meadow Lake, and also

a fiddler by the name of Trottier. The fiddler did not have a violin as he had left it in Saskatoon and the people who had taken part in the contest had gone home. Trottier said that he would try to find a violin and when we came back next Monday, he said he would probably have one to play for us.

July 23rd, 1972

This afternoon we went to Duck Lake to visit the place Antoine Ferguson was visiting. Mr. Ferguson is 88 years old and was born in Batoche. Upon our arrival, Mr. Ferguson and his friend were leaving to go to the picnic grounds. It was Duck Lake's Annual Picnic and included baseball, horse races, chariot races, and foot races. I told them that I was sorry, but I would like to tape a few of his songs because we were leaving the next day. I was well pleased with old Antoine. I interviewed him and he sang three voyageur songs. After interviewing Antoine, we visited the Duck Lake Monument and then went to Fort Carleton which is also a beautiful spot. The fort has been reconstructed. Coming into the valley, it is really a sight. The fort, brand new, might look a bit phony, but the spot is wild and magnificent! On the way back, we visited the museum situated in the old Protestant Separate School. It is a three-storey brick building, filled with artifacts and photographs of early days. Outside in the yard, there is the old Duck Lake Prison, a small one room log shack from where Almighty Voice escaped. The iron rings to which the prisoners were chained are still there. On the way back, we took a short cut to Batoche by crossing the Saskatchewan on the St. Laurent Ferry. Then we went back to our camping ground on Lake Wakaw.

July 24th, 1972

We got up late this morning. Everything was wet. It rained part of the night. It is a good thing that I had put a lot of dry wood under the van. We had a good breakfast and then we went to the Metis Rally. Most of the tents were down. A lot of people had already left. The people I had contacted the day before and on Friday and Saturday night to play the fiddle and jig for us apparently had not succeeded, or, in the case of Mr. Trottier, had been unable to find a violin. Anyway, most of these people had left on Sunday afternoon while we were at Fort Carleton. We went to Rosthern and had a late dinner there. We came back to Batoche and talked to some of the old timers - the Fiddlers, the Pilons, St. Germaines and the Rangers. We took a lot of pictures in the old cemetery. The old wooden crosses erected on the graves of Riel's soldiers in 1885 are gone. They have been replaced by a huge

concrete monument erected by the Saskatchewan Government. I made a deal with Mark and Michael. Since they took most of the pictures, I asked if they would give me copies for the St. Boniface Museum. I said that I would pay for them but they would not hear of it.

July 25th, 1972

We left Lake Wakaw at 9:30 this morning. We had some slight repairs done to the van at a garage in Wakaw. We then went to Batoche. My young friends wanted to go to the museum (the old rectory) and photograph the coloured drawings. There are quite a few abandoned log houses between Gabriel's Crossing and Batoche. The soil at Batoche is very good. It is black and heavier than at Fish Creek. We left Batoche in the afternoon for Regina. It was a beautiful afternoon. Our truck broke down a few miles south of Davidson, about two hundred yards from some farm buildings. The motor was very hot. There was no water in the radiator. It was about 6:00 p.m. We waited for about an hour for the motor to cool off, then we put some water in the radiator. We had about half a gallon of water in a jug, but still, we could not start it. I walked over to the farm. The farmer was busy crushing grain. He said that the best thing to do was to bring the van in the farmyard and then, he said, he would see what was wrong with it. He took his tractor off the grinder, drove our van, pulled our van right into the yard, and filled up the radiator. We could now see that the water hose was broken. That was the cause of the motor running dry. He worked about fifteen minutes on the motor and it started. All that was needed was a clamp for the hose. What was left of the hose was long enough. The farmer went to his workshop, came back with a clamp, and our van was ready to go. He would not accept a penny for his work but he wanted forty cents for the clamp. That was what he had paid for it. He would not accept a penny more. He said that the same could happen to him anytime and anywhere. My easterners could not believe their ears. I had to explain that this did not surprise me at all. I had seen the same thing all over the west; just Western Hospitality, that's all. It was very late when we arrived in Regina. From Regina, we went to Buffalo Pound Provincial Park and camped there. We had a very late supper as it was way past midnight. Joanne had cooked some chicken breasts. Then we turned in very tired indeed.

July 26th, 1972

This morning, well rested, we had a good breakfast and then left for Regina. We would part in Regina. The students

planned to spend the day in Regina and go back to Buffalo Pound Camping Grounds that night. However, we all wanted to attend the play "The Trial of Louis Riel" at Saskatchewan House. We were told that since the theatre had a seating capacity of only 300, the play was always sold out in advance and we might not be able to get tickets. Since I planned to be in Regina visiting relatives all day, I said I would try to see what could be done to get seats for the play. The play was put on every Wednesday, Friday and Saturday. Since this was Wednesday and the students were leaving for Calgary and I was leaving by bus for St. Boniface the next day, it would have been impossible for us to wait another day. I went to see a cousin of mine, Gerard De La Forest, who I found out, was a member of the cast. He played the part of Dr. Roy. He made arrangements for us to obtain the only two vacant seats in the house. However, this left two of us without seats. We were informed that if the two wanted to be part of the cast, we could be members of the jury. So Michael Ostroff and I accepted to be on the jury, and Joanne Richler and Mark Hausman sat in the audience. My waistcoat was too tight and when I sat down in the jury box two buttons popped off. The play was very good. John Coulter did a good job. Afterward, we went for a cup of coffee. The students went back to their camp. They were leaving early in the morning for Calgary and I was going home to St. Boniface.

I should have mentioned earlier that on the afternoon of July 21st, 1972, we visited the Fish Creek Battlefield which is about 30 miles southwest of Batoche. Fish Creek is a deep ravine, but it was dry. From the edge of the battlefield there is a wonderful view of the South Saskatchewan River. The monument to the dead is small and stands in the middle of a clearing where the battle took place. Here, the army losses were ten soldiers killed and over forty wounded. The Metis had eleven dead and eighteen wounded. Most of the land around Fish Creek is under cultivation but there are very few farm homes. Even the village of Fish Creek which is seven or eight miles north of the battlefield, is a very small village. The store, school, and post office are closed. The church, a beautiful building, is also closed. There are only two houses that are inhabited in the village. The church has three beautiful stained glass windows. It is a Roman Catholic church and we were told that the man who looked after the building lived about two miles south. His name is Joe Kramchynsky and he is of Polish descent. Joe said that the church had been closed for about five years, and of about 135 Polish families who used to live in the district, there are only two left. They sold their farms to big companies who send men in the spring to do the seeding and then they come back in the fall to do the harvesting. Joe said that he did not intend to sell his farm, but who knows?

When I pointed out to him that the stained glass in the church could be broken or stolen, and that he should remove them and put them in a safe place, he answered that he could not do that. Apparently the names of the three donors are on the windows and they belong to them. He said that none of those people live in the district, but he knew where one of them now lived. I said that he should take them down as it did not matter who owned them - at least they would be preserved. However, Joe would not do it! The church, a frame building which was probably painted a cream colour many years before, now seems to be a light pink more like the colour of a wild rose. This was probably caused by the action of the sun, rain and wind through the years. Hundreds of swallows are nesting in the belfrey. The church nestles in a small bluff with poplars and Manitoba Maples - a beautiful and peaceful spot.

ON JOB TRAINING PROGRAMME

David McInnes

The fourth class of the On-Job Training Programme for museum technicians began on the first of September at the Manitoba Museum of Man and Nature. The course lasts one year and consists of three trainees.

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

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

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

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

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

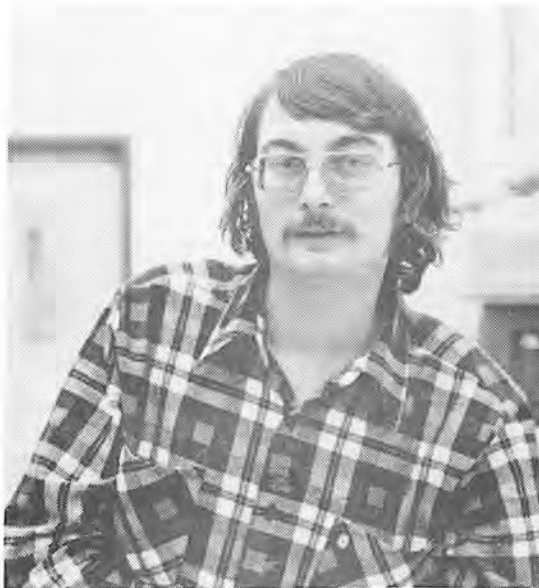
Throughout the course, there will be a strong emphasis placed on the trainee thinking for himself/herself, and evolving a personal philosophy of the role of the museum in the community today.

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



GEOFF BUSSIDOR

Geoff attended high school in Churchill, Manitoba and Churchill High School in Winnipeg. In 1973, he worked at the Manitoba Museum of Man and Nature on their Chipewyan collections. After a year in Indonesia as part of a youth cultural exchange programme, he returned to the Manitoba Museum of Man and Nature as a member of the fourth class of OJT's.



ED KRAHN

Ed is sponsored by the Mennonite Village Museum in Steinbach, where he worked as Manager for the last two years. He began married life in the fall of 1975, and will finish a Bachelor of Arts degree in the spring of 1976. He is interested in researching Mennonite history and training ox cart teams.



JEAN DUPONT

Jean was the first president of the St. Georges Historical Society when it was formed in 1968. The St. Georges Museum was opened in 1970, and Jean is the curator, as well as being the manager of the Foyer Chateauguay (senior citizens' home). He was part of the advisory committee of the Local Government District for two years, secretary of the Dupont School District for four years, and secretary of the St. Georges Consolidated School District for another four years. He also sat on the council of the Manitoba Historical Society for several years. An eligible bachelor, he is still farming 100 acres in St. Georges, and is interested in historical research and hockey. He is sponsored by the St. Georges Museum.

MIGRATION PATTERNS AND THE EMERGENCE OF A MOSAIC

Steve Prystupa

Editor's Note: The following article is reprinted from Vol. 2, No. 1, November 1975, edition of "Locus", a quarterly newsletter from the Manitoba Museum of Man and Nature

A. THE LAST BEST WEST

Before the development of the railroad, the region which today comprises the three prairie provinces lay isolated in the heart of North America. Sheer distance and great physical barriers such as the Canadian Shield and the Rockies put this region beyond striking distance from the main points of entry into the continent. Moreover, settlers entering the region had to cope with two basic climatic limitations - a short growing season and low rainfall. Thus, by 1870 there were only about 12,000 people in Manitoba, and in the absence of precise figures, we may guess there were several thousand more scattered through the rest of the western interior. This represents a population level which was exceeded by New France as early as 1700 A.D. This was not surprising since the few Europeans who went into the Western interior prior to 1870 were part of the commercial maritime which can be identified with an earlier phase of European expansion. The main force of European agricultural expansion did not reach the interior until around 1870.

B. EXPANSION OF CANADA

By this time the humid, wooded lands on the frontiers of Eastern Canada and in the American Midwest had been largely occupied. It was thus no coincidence that Ontario farmers vigorously supported confederation in 1867, and the annexation of the Canadian west in 1870. This was simply a political aspect of expansion of the frontier. The discovery of a hard red spring wheat from a similar region in the Ukraine, which happened to yield prime quality white bread flour, provided an economic basis for this new phase of westward expansion. By the end of the 80's as many as 40,000 Ontario British settlers came, occupying the fertile belt of south western Manitoba and edging into the Qu'Appelle Valley of Saskatchewan, before the influx finally subsided. Smaller numbers of Canadians came from Quebec, the Maritimes and New England.

C. NORDIC BIAS

Because of prevailing racial theories, special efforts were made to secure immigrants from Britain and elsewhere in northwestern Europe, as well as in the United States. Substantial numbers of these settlers were secured, but the British from the Old Country in particular were principally urban, and therefore not especially suited to western conditions of agriculture. The American migrants, like the Ontario British, were already well acquainted with commercially oriented North American agriculture. Hence, they were among the best of farm settlers, and of course were also in a position to select some of the best lands as long as they were available. Even when settlement began to move into the less fertile semi-arid plain, they had the wherewithal to establish large scale commercial agriculture and prospered accordingly. This stream of migration continued through to 1914 and thence into the interwar period, but its scale was never seen to be adequate for occupying the entire region.

D. ALTERNATE SOURCE OF EASTERN EUROPE

a) Steppe to Prairie

Generally, the European boundary line between westward migration and eastward migration into Siberia, which was climatically similar to western Canada, was the boundary separating Western Ukraine and the Austro-Hungarian Empire from Eastern Ukraine, which was then an integral part of the Russian Empire. The main exceptions to this were ethnic and religious minorities and political refugees from the latter empire. These included Mennonites, Hutterites, German settlers known as the Volksdeutsch, Jews and small numbers of Ukrainians and Russians. Apart from the Jews who were restricted from agricultural lands, these groups, like the Americans and the Ontario British, were already quite accustomed to commercial agriculture, and in addition were familiar with the climate. These too, tended to become successful commercial farmers in the fertile belt and semi-arid plain in the west.

b) From the Carpathian High Lands to the Northern Fringe of the Parklands

Unlike the minority groups of the Russian Empire, the diverse groups occupying the region of the Carpathian Mountains suffered the problems of poverty and overpopulation. Here industry was slow to develop and land was even harder to obtain. The largest contingent from this area were the Ukrainians, but there were also substantial numbers of Poles, Germans, Hungarians, Czechs, Slovaks, Romanians and Jews. Despite

the fact that they did not all hail from the province of Galicia, many of them were labeled as "Galician" which became a kind of synonym for lower class immigrants.

E. "FREEDOM'S FERMENT" - THE WEST OF MINORITIES

In the 19th century, America was almost a synonym for "freedom" to the politically and economically oppressed and emerging masses of Europe. An "open door" policy towards immigration and an open frontier sustained this idealization. However, already by the time of the Civil War, the profile of freedom was lowering as the outlines of a military, industrial state began to emerge. By the turn of the century, both the "open door" policy and the open frontier began to evaporate. Part of the special heritage of the western interior is that it took over the migration process of the open American frontier.

To realize the above, we must retrace the changing ethnic character of the American frontier. Unlike Canada prior to 1870, the American frontier closely mirrored the changing sources of European global out-migration. The process really started in Northwestern Europe at the heart of the industrial revolution. As industrialization and modernization spread from this nucleus, migration of farm settlers from the more industrialized core gradually diminished.

On the other hand, rising opportunity and dislocation at the new frontier of each successive geographical advance of industrialization created new sources of agricultural immigrants for the expanding agricultural frontier in the New World pushing even further into northern, eastern and southern Europe. Thus, a changing ethnic pattern of immigration developed on the American frontier. Roughly speaking, it began with British settlers in New England, German and Swedish settlers in the Mid-west; Norwegians and Russo-Germans in North Dakota; and finally Mennonites, Icelanders, Ukrainians and other East European groups in the western interior of Canada. Hand in hand with immigration from these changing European sources came settlers relocating from earlier American frontiers, which were now maturing, or religious groups seeking greater freedom. It was through this route that the Hutterites and the Mormons made their way into the Canadian West.

F. THE HISTORIC BASIS OF WESTERN MULTICULTURALISM

Western multi-culturalism can thus be understood in some measure as an inheritance of the American "open door". The lateness of settlement of the western interior made it im-

perative for Canadian proponents of the "national policy" to accept these later streams of migration such as they were. These new recruitment areas were less and less influenced by Western European phenomena such as the Puritan movement, the reformation and the growth of modern secularism, (with the exception, of course, of the minorities from the Russian Empire). Thus, western Canada is distinguishable from the east and even to some extent already from the adjacent American states by the existence here of traditional Byzantine, Eastern, Jewish and Old Norse elements. In addition, several distinctive religious minorities were given refuge here - the Mennonites, the Hutterites, the Mormons and the Doukhobors.

Consequently, a wide range of traditional modes of living and dis-expression were intermingled in the western interior.

Once here, settlers had an opportunity to locate in concentrated groups within a rural setting which enabled them to perpetuate many elements of their culture readily.



This article is an excerpt from a research paper recently prepared for a travelling caravan entitled "Canada West" which is now in production. When completed, it will be circulated through Canada for five years.

Editor's Note: This article is reprinted from gazette (fall 1975) with the permission of the author and the Canadian Museums Association.

"To be human is to engage in relationships with others and with the world. It is to experience the world as an objective reality, independent of oneself, capable of being known".¹

Insights and guidelines can be transposed from one discipline to another, and the philosophy and techniques of education have frequently been applied to museology with great advantage. The pedagogy of Paulo Freire, well known for his work in teaching illiterates to read in Brazil and Chile may provide an important new perspective on museums and artifacts.

Very briefly, Freire rejects teacher-dominated education, labelling it "banking education". By this phrase he means the type of education (and I would include the type of museum) which deposits facts from teacher to student. The only action permitted the students is to receive, file and store these deposits. Man, in this case, is merely a spectator, not a recreator. With this point of view, the objects around man are merely accessible to his consciousness, and not located within it. It is an education, and a museum, of alienation from the essential self of man.

In contrast, Freire's methodology is based on a constant interchange between teachers and learners. His topics for discussion are local and start with the day to day perspective of the learner. The chief points of Freire's philosophy and technique for teaching reading have been vividly described:

"Freire would go to a village and enter into a conversation with people. He would ask them to help him to observe the village life. He would have them help take pictures of scenes of village activities which were familiar and common to most of the villagers. The villagers would then come together to see the pictures. Freire would ask them to describe what they saw in detail, writing words under the pictures as they reflected on what they were seeing and feeling....In the process, people learned to read, to care, and to have a sense of worth. Freire called what happened to them conscientizacao (conscientization)".²

His methodology is based above all, on the local vocabulary; that is, on the words used everyday by people in their home area. The fact that words and language structure delineate our perception of the world has been well noted by others:

"It is quite an illusion to imagine that one can adjust to reality essentially without the use of language, and that language is merely an incidental means of solving specific problems of communication or reflection. The fact of the matter is that the "real world" is to a large extent unconsciously built up on the language habits of the group...We see and hear and otherwise experience very largely as we do because the language habits of our community predispose certain choices of interpretation".³

Freire's methods create the opportunity for a constant examination of one's self and one's environment through the words one uses daily. Can museums not offer a similar opportunity to examine one's self and one's environment through the objects one uses daily or has used?

It has been said that "man lives in a universe, not of things, but of symbols".⁴ The object, like the word, delineates man's world into definite areas for him to deal with. It is layered with historical facts and myths, and is as much an image of man's environment as is the word.

The traditional function of museums has been to collect, research, conserve, and display these objects. The objects within the museum have been considered to be generally owned by the public. But objects cannot be publicly owned, for ownership is never general, but private, and "if having is a condition of being, it is a necessary condition for all men".⁵

The real owners of the objects in museums have been the trustee/curator/scholars who have traditionally treated the public as consumers of the de-coded or analyzed nature of the object. It has been customary for them to analyze the object and educate the public who were defined as "illiterate" in that area. This "nutritious" view of knowledge implies "[that] if...men are illiterate, then the word must be brought to them to save them from hunger and thirst. The word [artifact] according to this concept of consciousness must be deposited, not born of the creative effort of the learners".⁶

But artifacts, like words, represent man's relationship to his environment. They are related to his basic technologi-

cal needs of food, shelter and human contacts. It is very important to remember that an artifact, like a word, is a created image of reality. People must be encouraged to analyze this created image themselves, to see the role it plays in their lives, and to see how deeply they are involved with it. There must not merely be a linear path of narrative facts from the trustee-curators to the consuming public. Men each and individually own the images of the objects. Museums must present the objects in such a way that the image is free for this personal ownership and personal interpretation.

Therefore, going into a community, and finding out, not merely the local word vocabulary, but the local artifact vocabulary is an important process for museums.

The first step is to find a local artifact which can generate an image with a certain amount of emotional and/or historical depth. The reason for the lack of stress on the historical aspect of the artifact is that it is equally important to present modern objects. The research of the artifact vocabulary is carried out during informal encounters with the people and with their daily activities. Objects associated with regular use in houses and stores should be considered. It must be stressed that these objects should be still in use, either in actuality or in terms of reference.

The next phase is the selection of themes based on the objects found. The themes represent familiar local situations, past and present, which can open new perspectives for an analysis of the roles the objects play in the community and in people's lives. The artifacts are lifted from their normal submersion in the daily activity of a community and a new perspective on them can be gained.

Using this local artifact vocabulary, some recent themes in museums and galleries have been based on such topics as rats, venereal disease, urban redevelopment, smoking, dock workers, flowers, and housing. The themes do not have to be merely the problem areas in a community. There is no reason why a museum cannot explore such topics as food, containers, neighbours, and so on.

It is possible and it is most necessary to have museums of poetry, of sentiment, of passion and of violence. For these are all aspects of a man's life. There is more to a human being than intellect, and more to an object than facts about it. Just as man cannot set such limitations on himself, neither should museums confine themselves to only one area of life.

*"In the world through which I travel, I am
endlessly creating myself."*⁷

Footnotes:

1. Freire, Paulo, *Education for Critical Consciousness*, Seabury Press, 1973, p. 3.
2. Farmer, James, *Adult Education in Transition*, in Grabowski, Stanley, Editor, *Paulo Freire: A Revolutionary Dilemma for the Adult Educator*, Syracuse University, 1972.
3. Sapir, Edward, in *Language, Thought and Reality*. Selected writings of Benjamin Lee Whorf, edited by John B. Carroll, M.I.T. Press, 1956, p. 134.
4. Bertalanffy, Ludwig von, *Robots, Men and Minds*, George Braziller, 1967, p. 22.
5. Freire, Paulo, *Pedagogy of the Oppressed*, Seabury Press, 1973, p. 44.
6. op. cit. p. 7.
7. Fanon, Frantz, *Black Skin, White Masks*, Grove Press, 1967, p. 229.

DEVELOPMENT OF THE CAMERA

Terry Patterson

Towards the end of the 18th century, there was a growing demand for inexpensive pictures - particularly portraits. Silhouettes were simple and popular, often being engraved on copper which was then inked and printed. This was similar to lithography which had been invented in 1798 and was growing in popularity. Joseph Niepce experimented with many compounds to use in this process, and in 1822, the first photographic copy of an engraving was obtained. Louis Daguerre asked to work with him. The camera obscura, or pinhole camera, was known before 1000 A.D., and their experiments were attempts to use light sensitive materials in it to produce permanent images. Their successful inventions were described in August 19th, 1839 as "direct positives on silver-coated copper plates". That fall, Samuel Morse introduced the process to North America, and daguerrotypes became popular throughout the world. The images were delicate, and wiped away easily. Exposure times were thirty minutes at first, though later modifications reduced the time to a few minutes. To assist subjects to pose, special chairs and headrests were manufactured.

Calotypes, invented by W. Fox-Talbot in 1841, made a negative image from which you could obtain true copies by contact printing on sensitized paper. However, this was a long process. Many others experimented with these processes and improved chemicals and optics. A cheaper process for portraits, called Ambrotype, was patented in 1852. An underexposed negative was placed on black velvet, or the back was painted black. The black backing changed the negative to a positive. This avoided the double-image effect of daguerrotypes, which remained popular until mid 1850. Professor H. Smith produced photos (ferrotypes) on an iron base. These were brown in color, more durable, and soon became known as tintypes which was the name also used for ambrotypes on black laquered metal.

These three types of photographs were usually treated like miniatures, or precious jewels. They were mounted on velvet or kept in special lined cases which were later called case-photographs. We have one of these in the Transcona Museum. It is hand-coloured, with gold framing in a black leather case. Several tintype photos are also on display at the museum.

In 1851, F.A. Archer developed a process using wet collodion plates. The results were much clearer and exposure time shorter. However, each negative had to be exposed while wet and developed immediately. This limited its use, as the equipment was bulky. However, by mid 1850, it

had replaced daguerrotypes. By 1879, a number of improvements and mass manufacture of dry plates stopped research by amateurs. Color sensitivity was improved, and experimentation on films continued.



An exhibit of a "Sitting Room" as used by an early photographer is located in the Transcona Regional History Museum

Leon Wernerke introduced a roller slide in 1875. A patent by Eastman in 1884 was for a machine that continuously coated photographic paper in long rolls. The No. 1 Kodak, marketed in 1888, was the first portable roll film camera, with 2 1/2 inch diameter, circular pictures. When the film was used up, the camera was returned to the manufacturer who developed and printed the pictures and reloaded the camera. A flexible roll film was marketed by Eastman the next year, and in 1891 a daylight loading film was made. This became instantly popular, and gradually replaced the glass photographic plate. From 1890 on, roll film Kodaks, either box-camera or folding bellows-camera, became the most widely used.

A Kodak Stereo camera, patented in 1898, has been donated to the Transcona Museum. The double pictures from this style camera were mounted side by side for viewing in a hand-held Stereoscope viewer, giving a three-dimensional effect. This was a popular form of entertainment at the end of the century. A stereoscope, plus a carton of views, was also donated to our museum and is quite an attraction for the youngsters. The combination of camera plus viewer is quite unusual and enjoyed by the camera enthusiasts.

From the turn of the century, we have the Hatcher family album, full of sepia-toned photos of family groups. Most of the pictures were taken in Scotland. The stiff postures remind you again of the long exposure times necessary.

A portrait from this period has been donated by D. Pollard. His grandfather, Peter Hudson, was born in South Plymton, Manitoba, in 1880. He was an amateur photographer and took portraits in that area (near Dugald) for many years. The brown canvas case held his tripod, camera, lens and plates. Like most photographers of the time, he developed and printed his own pictures. We also have an unopened package of dry plates and two printing frames for negatives with the case.

Several early styles of camera complete our photographic display: different models of Brownie box cameras; two folding bellows cameras (Kodak Automatic and a Pocket Brownie) and a reflex camera (circa late 1930's).

Developments and improvements led to the motion picture film in 1895, film packs for plates and sheet film (1903), cameras using 35 mm. film, film cassettes (1963) and today's popular Instamatic cameras and film cartridges.

In 1944 a process in image transfer was developed simultaneously in Europe and America. In 1947, E.H. Land adapted this for a rapid print process in his Polaroid Land Camera.



*A display of Brownie cameras located at
the Transcona Regional History Museum*

Cameras and printing processes are now used in an infinite variety of ways. Photography plays an important role in such fields as astronomy, underwater exploration, medicine, photomicrography (through microscopes) spectrography, infrared and ultraviolet photography, criminology, records of physical movement (such as seismographs), document repro-

production, aerial photography, radiography (x-ray pictures).

The popularity of this invention, a combination of science and art, is truly remarkable. Every home has at least one style of camera, and the youngsters of today are taught its use from an early age. Its use as a means of communication has brought more understanding to our world of today.

Editor's Note: The following article first appeared in "Education Manitoba", February 15, 1975 and was later reprinted in "The Winnipeg Free Press" on November 15, 1975.

Gillam, located at Mile 326 of the Hudson Bay railway, is one of the most northerly towns in Manitoba. Winters are long and cold, with snow arriving early in November. Since 1973, when a new interest developed in the origin of the town name, winters at Gillam School have been a time for planning the spring historical field trip.

The Grade 11 social studies class, led by teacher R.F. Bishop, has researched Gillam's early history, tracing it back to 1668 when Ben and Zachariah Gillam brought the Nonsuch into James Bay. Through subsequent expeditions in the Nelson-Hayes river systems, the Gillams established a fort on the northeast corner of an island which now bears Ben Gillam's name.

In 1912, a government surveyor found what he judged to be the corner of Ben Gillam's old fort on the island. The 1973 class decided to visit the island in an attempt to locate the ruins. Mr. Bishop took four boys down river in a canoe, entering the river at Byrd, the bottom of Limestone Rapids. Though ice on the banks forced the students to carry their canoe at many points, the difficult trip was accomplished by late evening.

Four girls were flown in by a Manitoba Hydro plane to join the expedition. The group spent three days searching the area pinpointed by Tyrell, (the government surveyor) as the fort site. Metal detectors brought a good signal at first, and digging began in earnest. However, the detector developed a malfunction, and further digging was pointless. The group concluded that erosion of the river banks in the 62 years since Tyrell's visit had probably washed away the remains of the fort.

Investigation of a Selkirk settlers' wintering site, supposedly dating back to 1812, had to be abandoned due to poor weather and low water. Although nothing concrete was discovered on their first trip, the students had stood where the pioneers of Western Canada had stood. Living in natural surroundings, they had come to know each other well, dependent as they were on each other for survival. This knowledge and understanding formed the basis for subsequent trips in 1974.

A local area study was attempted this spring to show that

Manitoba's history began over 100 years before the recorded arrival of LaVerendyre at the Forks in the 1730's. Modern Port Nelson was chosen as the beginning of their search. Several sites on the north bank of the Nelson River were also investigated. A plane was scheduled to pick them up seven days later, at the Selkirk settlers' wintering site opposite Gillam Island.

The party of four boys and Mr. Bishop took off by float plane from Stevens Lake, the forebay of the Kettle Rapids Hydro Dam on the morning of June 23rd. An hour's flight brought them to York Factory, where a fascinating tour was made of the 130 year-old fort. Its remarkable preservation and extensive collection of artifacts made a vivid impression on the group. From York Factory, they crossed Marsh Point by air, noting one tug and two barges on the south side of the Nelson River; the old ship Alette, abandoned on Nelson Shoal before the First World War, and a school of beluga whales.

The survey of the Port Nelson area covered the river-front wharf area to Root Creek. The group took photographs and made maps and drawings of buildings, roads, railways, and old dry dock. An abandoned RCMP post was also discovered, and yielded some papers relating to local incidents.

Heart's Creek produced some small, round objects which might have been cannonballs. As the water marks on the north banks were high, it was reasoned that Sir Thomas Button could not have set up his winter camp there in 1612; the south side under shelter of the cliff would have afforded better protection. This coincided with Tyrell's assumption with respect to the location of Button's camp.

The group moved on to Flamborough Head, setting up camp in sight of Seal Island. Later that day, cold winds from the north forced them to move camp four miles to the old Selkirk settlers' winter site. Wet, windy weather made the trip difficult. Walking in water, struggling up muddy cliffs, getting soaked with rain, the group experienced the rough side of living with nature's whims.

By the time a plane picked up the group on July 2, they had amassed a great deal of knowledge about the area. The information, recorded on slides and photographs, was passed on to the new Grade 11 class in September.

Another trip was arranged for September 10th. Nine people took part in this excursion, with further exploration of Heart's Creek and recovery of artifacts from Port Nelson on the schedule.

Results of the three trips have been rewarding for both class and the teacher. Some of the artifacts collected will be turned over to the new Gillam Museum. A slide presentation was created on the canoe trip from Byrd to Gillam, and plans were laid to investigate further old camp sites before Port Nelson and the old Hudson's Bay Company supply post on Flamborough Head.

Most of these trips will be undertaken with a view to gathering historical data for a series from the native viewpoint. This will be done in conjunction with a Cree teacher who will deal with local history about European-native interaction. Field trips will include campsites and communities where students, using their native language can gather old stories in an effort to write a native history of the north.

Funds have been received for past trips from the outdoor education branch of the provincial Department of Education, Frontier School Division, Manitoba Hydro and interested local service groups.

THE CANADIAN MUSEUMS ASSOCIATION

The Canadian Museums Association is the only incorporated body in Canada organized to promote, on a national basis, the interests of all Canadian museums and thereby the welfare of those who work in them. It was formed in 1947 at a meeting of the American Association of Museums in Quebec City; a group of Canadian members and observers drafted a constitution and by-laws and incorporated the Canadian Museums Association under the laws of Canada.

The CMA is governed by a national Council of eleven members. The President, Vice-President and Secretary-Treasurer form the nucleus of the Executive Committee. In addition, there are Standing Committees for Finance, Membership, Nominations, Publications and Training.

ITS PURPOSES, as defined by its constitution, are to advance public museum and art gallery services in Canada. The Association achieves this by:

- promoting among museums a greater consciousness of their responsibilities as cultural institutions;
- acting as a clearing house for information of special interest and relevance to the Canadian museum community;
- promoting and supporting museum training programmes;
- extending assistance to museums in securing competent staff;
- co-operating with regional, national and international associations to serve better the museum community in Canada.

CMA MEMBERSHIP BENEFITS include the following:

- a monthly newsletter, the *museogramme*
- a quarterly journal, the *gazette*
- a 25% discount on numerous publications available through the Secretariat
- special advertising rates in the Association's periodicals
- information about training programmes in Canada
- access to the services of a training resource centre in Ottawa
- voting privileges at the Annual Business Meeting
- opportunities to become directly involved in determining the direction and policies of the Association
- information consultation on a national level

- registered retirement savings plan, long-term disability and life insurance plans at reduced cost.

MEMBERSHIP CATEGORIES are divided into voting and non-voting. The criteria for belonging to the Association are as follows:

Voting Categories

Institution: Museums which, for the purposes of membership, are defined as non-profit permanent establishments exempt from Federal and Provincial Income Taxes, open to the public at regular hours, and administered in the public interest, for the purpose of collecting and preserving, studying, interpreting, assembling and exhibiting to the public for its instruction and enjoyment, objects and specimens of educational and cultural value, including artistic, scientific (whether animate or inanimate), historical and technological material.

Each institution member appoints an authorized representative to act on its behalf in matters pertaining to the Association.

Individual:

- a) Annual: Persons who are interested in the aims of the Association and are sponsored by an institution or association eligible for membership in the Association.
- b) Benefactors: Persons who have contributed one thousand dollars, in one payment, to the Association.

Association: Associations which are legally incorporated and professionally related to the aims and objectives of the Canadian Museums Association.

Each association member appoints an authorized representative to act on its behalf in matters pertaining to the Association.

Non-Voting Categories:

Affiliates: Persons, institutions, associations, businesses or groups which, although not directly involved in the work of the museum community, wish to support the aims and programmes of the Association.

Patrons: Persons whose interests lend support to the CMA.

Students: Persons who wish to support the objectives and programmes of the Association and who are in full-time attendance at a bona fide educational institution.

SCHEDULE OF MEMBERSHIP FEES (due on April 1st of each year):

** Membership fee is tax-deductible*

Voting Members

Institution Members:

Based on Annual Budget:

\$ 0	-	30,000.....	\$	15.00
30,001	-	50,000.....		50.00
50,001	-	75,000.....		75.00
75,001	-	100,000.....		150.00
100,001		and over.....		300.00

Individual Members:

Annual Member.....\$ 15.00
(Fellows - no fee required)

Benefactors..... 1000.00

Association Members:

All related associations.....\$ 50.00

Non-Voting Members

Affiliate Members:

Individuals, institutions, associations
and groups not eligible as voting members.....\$ 25.00

Patrons:

Non-voting patrons.....\$ 50.00

Students:

All students enrolled in a bone fide
educational institution.....\$ 10.00

**SHOULD YOU BE INTERESTED IN OBTAINING AN APPLICATION FOR
CMA MEMBERSHIP, WRITE TO:**

*The Canadian Museums Association
P.O. Box 1328, Station B
Ottawa, Ontario K1P 5R4*

THE MATERIAL HISTORY BULLETIN

Cornell Wynnobel

The membership of the Association of Manitoba Museums is probably not aware that a new publication, which may be of specific interest to the museums in Manitoba, is being produced on a national scale. The Material History Bulletin is a publication that will carry a variety of articles, reviews of exhibits and books, research queries and notes, information on research projects and announcements of significant acquisitions, conferences and workshops. The Co-Editors of this publication are Rob Watt, Vancouver Centennial Museum and Barbara Riley, National Museum of Man, Ottawa. They will be supported by a regional editor from each province as well as Historic Sites.

For the purpose of the *Bulletin* material history refers to the study of objects, or of topics arising from object-oriented study, in a Canadian historical context, with emphasis on economic and social aspects. It does not include ethnological research or subjects normally associated with art history such as painting and sculpture. Material history does include many of the research categories associated with the decorative arts, i.e. style and stylistic influence, form and decorative motif, but is more comprehensive. For example, a material history study could concentrate on one particular piece of furniture, the products of a certain cabinetmaker, cabinetmaking tools and technology, the development of a furniture-manufacturing industry, regional variations in woods, style and cabinetmaking techniques, the training and conditions of work of 19th century cabinet-making apprentices, economic relationships of a cabinetmaker in terms of his suppliers, his markets and his competition, the rise and fall of a local furniture company, the reconstruction of a cabinetmaker's shop using archaeological evidence, a comparison of products available to the 19th century householders in different regions or the use of furniture in a room of the 1890's or 1900's.

This example could be extended to a whole gamut of other examples of material culture; clothing, textiles, china, glass, iron-work, wallpaper, firearms, tools, toys, machinery, vehicles and any other historical material. I would also welcome reviews of books which are related to material culture in this province, as well as information on research activities and meetings, conferences and workshops. Specifically, I would like to have a list of names of individuals who, in your opinion, are experts on any type of objects of historical interest.

Please do not hesitate to contact me with questions or submissions: C. Wynnobel, c/o Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba R3B 0N2 (947-5624)

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LATEST BULLETIN FROM OTTAWA

MUSEUM ASSISTANCE PROGRAMMES

Within the broad mandate of the National Museum Policy, approved in 1972, the Museum Assistance Programmes provide assistance of a financial, advisory, informational or co-ordinative nature to museums and other institutions interested in activities that pertain to the National Museum Policy objectives of increased public access to, and better distribution of, Canada's cultural heritage.

Recently, the National Museums of Canada completed a review of the first three years of operation of the grants programmes under the National Museum Policy. As a result, the structure of the Museum Assistance Programmes has been revised and the criteria under each programme have been modified.

Financial assistance is now available to qualifying institutions in Canada through four programmes. These new or revised programmes will be described in greater detail in forthcoming brochures and manuals but the following is a brief description of each of those programmes.

1. The Core-funding Assistance Programme is designed to provide renewable financial assistance towards the public programming activities of museums and exhibition centres. These activities must lead to increased exposure to and interpretation of Canada's cultural heritage. In 1976-77 this programme will have grants totalling up to \$3.3 million but only institutions already designated as Associate Museums or National Exhibition Centres will be eligible. The deadline for the receipt of submissions from Associate Museums for assistance under this programme in 1976-77 was October 25th this year, but will be October 1st in succeeding years. Submissions for assistance from National Exhibition Centres were due on January 1st, 1976, but in future years will be due on the first of October.
2. The Capital Assistance Programme is designed to provide financial and technical assistance to museums and other institutions towards capital projects which will better enable the institution to provide public programmes or to increase the access of the public to Canada's cultural heritage. In 1976-77 a budget of \$1.7 million has been allocated and decisions were made in the fall of 1975 on the distribution of these funds. The deadline for the receipt of submissions for assistance towards projects designed to commence in 1977-78 will be June 1st, 1976.

3. The Special Activities Assistance Programme is designed to provide financial, informational and coordinative assistance to non-profit organizations seeking to undertake specifically defined projects of a special, experimental, innovative, managerial or informational nature that meet the intent and requirements of the National Museum Policy. Temporary and travelling exhibitions would be examples. This programme will also provide assistance to institutions prepared to register their collections for future input into the National Inventory of Collections. The budget allocated to this programme in 1976-77 is \$1.6 million. Requests for assistance will be considered four times a year and the deadlines for receipt of submissions for assistance in 1976-77 will be April 1st, July 1st and October 1st, 1976. In future years, the deadlines will be January 1st, April 1st, July 1st and October 1st. This year, because of the mail strike and the resultant lack of opportunity to inform all institutions of the programme, there will be no consideration of projects in January.
4. The Training Assistance Programme is designed to provide financial and other assistance to projects or programmes that would increase the number of qualified museologists in the fields of conservation, restoration, care of collections, interpretation, education, extension, design, display and management. Financial assistance is not available directly to individuals. \$500,000. has been allocated towards this programme in 1976-77. The deadline date for receipt of submissions for assistance in 1976-77 under this programme would normally be January 1, 1976, but again because of the lack of opportunity to promote the programme, the deadline date will be April 1, 1976. If this date causes undue hardship on any organization, it should contact the Secretariat.

As originally conceived within the National Museum Policy, there is a unique role to be fulfilled by institutions designated as Associate Museums and as National Exhibition Centres. To this end the National Museums of Canada will be working towards the full realization of the following concepts:

1. Associate Museums - the National Museums of Canada is developing mechanisms and procedures designed to develop and serve a network of specially designated museums throughout the country who are prepared to radiate beyond their immediate surroundings, to develop extensive public programming activities, and to assist smaller institutions in their region as well as co-operate with other Associate Museums in increasing public access to elements of the national heritage.

There will be a limited number of Associate Museums in each region. Associate Museums will have a priority under the Core-funding Assistance Programme within certain limits. The Secretariat, Museum Assistance Programmes, will also consult with the Associate Museums concerning policy initiatives and the awarding of grants to other institutions in the relevant region. Status will be determined by a number of factors including competence and size of staff, size and quality of collection, resources available and regional need. Standards will be developed, institutions will be evaluated and Associate Museum status will be awarded or withdrawn on the basis of how well the institution matches the established standards.

2. National Exhibition Centres - the National Museums of Canada is also developing mechanisms designed to develop and serve a network of centres in smaller communities that are not being served by museological institutions located within that community. National Exhibition Centres must be completely independent local initiatives and they may have a multi-disciplinary function within the community. They must meet certain standards that will be developed within this programme to enable them to receive and display exhibitions from the collections, including those of the National and Associate Museums, thereby increasing public access to Canada's cultural heritage. National Exhibition Centres will have a priority for funding within certain limits under the Core-funding Assistance Programme.

This has been a brief description of the new programme structure of the Museum Assistance Programmes of the National Museums of Canada. More detailed criteria and guidelines will be available in the near future.

WITHIN THE SECRETARIAT, MUSEUM ASSISTANCE PROGRAMMES, THERE IS A GROUP OF REGIONAL OFFICERS WITH THE RESPONSIBILITY OF PROVIDING INFORMATION AND SERVICES TO MUSEUMS AND THE PUBLIC. THEY ARE AVAILABLE TO PROVIDE ASSISTANCE WITH THESE PROGRAMMES AND CAN BE CONTACTED AT:

Secretariat
Museum Assistance Programmes
National Museums of Canada
360 Lisgar Street
OTTAWA, Ontario
K1A 0M8

Telephone: (613) 996-8504

THE HAYES RIVER SYSTEM

Cornell Wynnobel

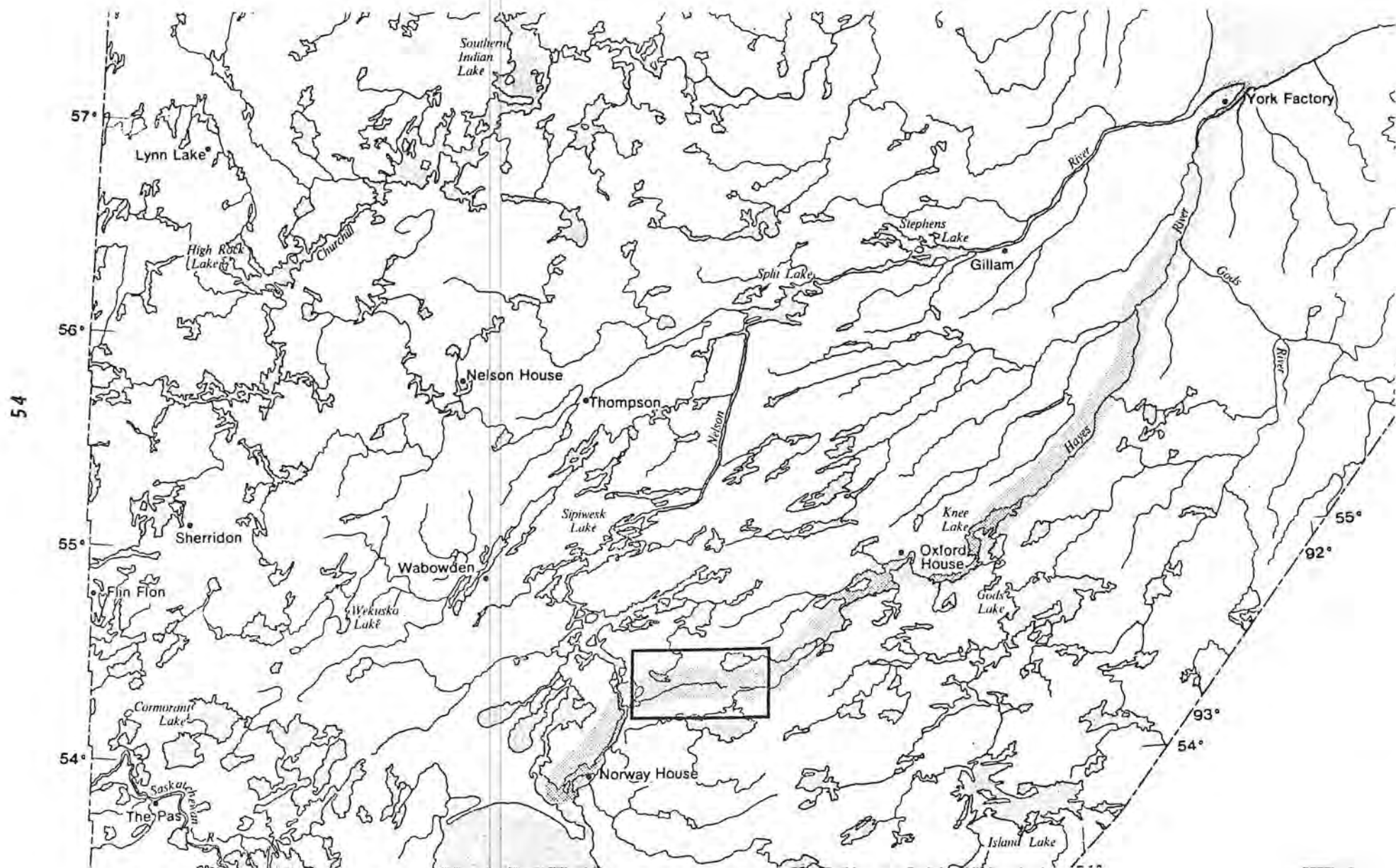
It almost goes without saying that the historical and geographical patterns within Manitoba have been, in part, determined by rivers. The Province was dependent upon the rivers, before railway and road networks were constructed, since they were the sole means of lengthy communications.

Immediately we recognize the importance of such rivers as the Assiniboine, Saskatchewan and Red River in the history of the province, but a northern river became as great a factor in the early development of Manitoba. Along with the Nelson, the Hayes River system provided an important highway for migration and commerce for over two hundred years.

The Hayes River system, which includes a twenty-three mile stretch of the upper Nelson River as well as the forty mile length of the Echimamish River, provided the main highway for the fur trade in Manitoba from 1682 until the first few decades of the twentieth century. The length of this system from Norway House to York Factory is about 280 miles and was preferred by travellers over the Nelson River route to Hudson Bay. The Hayes had fewer rapids and was more easily navigated than the stronger-flowing Nelson River.

The first person in recorded history to enter into the Hayes River was Pierre-Esprit Radisson, who in 1682 ascended the river for eight days to a distance of about one hundred miles. He had travelled up the St. Therese River, as the Hayes was called, in order to stimulate the flow of furs to the coastal traders. From this period onward the estuary of the Hayes and Nelson Rivers would see brisk rivalry between the French and English for trading dominion over the region. In 1863, Jean-Baptiste Chouart, son of Groseillier, while working for French interests in the area, travelled up the Hayes for the same purpose as his uncle did in the previous year. His efforts were rewarded in 1684, when a great number of Cree from the boreal forest region and Assiniboines from the plains, ventured up the Hayes to trade with the French on the Bay. The appearance of the plains peoples was seen to be extremely important since it proved that the Hayes River was a highway to the western interior.

In 1685, the English established the first Fort York on the banks of the Hayes River, seven miles up from its mouth. For almost five years the French on the Nelson and the English on the Hayes enjoyed a period of peaceful competition. However, in 1690 this situation broke into open violence. In the same year, Henry Kelsey made his journey into the interior by venturing down the Hayes for almost one hundred miles and then westward into the Fox River.



The Hayes River System from York Factory to Norway House
(Boxed area: the Echimanish River Area)



York Factory circa 1900

In the period between 1690 and 1760, the French and English had fought for control of the fur trade of the western interior. The Hayes River had become one of the main arteries of this trading empire, and would remain so until the twentieth century. The total route was first used by a European named Joseph Smith, who returned to Fort York in 1757.

The main transportation on the Hayes River was by birchbark canoe. In the 1680's, Radisson had ordered a great amount of birchbark to be brought up from the bottom of the Bay in order that a large number of canoes might be built. After 1800, with the diminishing supply of large birch which were needed for the construction of these canoes, the York Boat became the main mode of transport. They were found to be more economical in many ways. They brought about economies in carrying costs since they could carry approximately three to four tons of goods while a large 'canot de maitre' could carry only about a ton and a half. York Boats being a heavy built boat were more durable and not as prone to accidents as the fragile bark canoes.

The journey from York Factory to Norway House was three weeks of gruelling back-breaking labour through many rapids and over a great number of portages. A typical journey up the Hayes began by travelling through about one hundred miles of Hudson Bay Lowland which ended in the Swampy Lake region. Through the lowland region one passes precipitous clay banks until Rock Portage. At Rock Portage there is an area of quite rough water which even Governor Macdonell in 1812 thought would be difficult to improve. "A Canal of fourteen yards cut through a solid rock behind this point would serve." (A.S. Morton). Just



York Boat under full sail

before Swampy Lake, the route ascends the maritime slope of Manitoba. This whole region for about thirty miles is characterized by a series of picturesque, if not inconvenient, rapids. All of these rapids and portages have picturesque names such as White Mud Portage, Swampy Portage, Mossy Portage, Rocky Launcher Portage and The Devil's Handling Place. The most significant landmark in the area is Brassy Hill at Seeing Portage. This is a gravelly elevation of 390 feet which is three quarters of a mile east of the river. This portion of the river used to be named the Hill River because of this landmark.

Swampy Lake is the beginning of a series of large lakes which constitutes a good portion of the Hayes River System. Swampy Lake is about 13 miles long with a long low shoreline. From Swampy Lake where the Hudson Bay Company had established a short-lived post, the route ascends up the former Little Jack River. This short ten mile river, which contains four rapids, is fed by Knee Lake. This lake is about forty miles in length and its shores are high and well wooded. This lake narrows out in the middle where Magnetic Island is found. In 1812, Dr. Abel Edwards, accompanying the Selkirk Settlers from Fort York down the Hayes, made reference to the presence of magnetite at the Narrows of Knee Lake. This island has astounding effects upon a compass.



*Clay banks on the lower section of the
Hayes River*



*Painting by Peter Rindisbacher illustrating
departure of colonists from Fort York to
Rockfort on the way to Red River on
September 6th, 1821*



Dragging a canoe up the rapids on the Trout River - circa 1900

From Knee Lake the route ascended into the former Trout River after crossing Trout Falls Portage. The Falls at this point plunge the river about 12 feet into a deep pool. Nine miles up the river one reaches the beginning of Oxford Lake and Oxford House. Oxford House, a major Hudson Bay Company Post on the Hayes system, sported a



Oxford House, 1900

flourishing agricultural settlement. "There were fields from which fine crops of barley and potatoes had been taken, and a garden which produced all common vegetables of first-rate quality." (Cowie, 1913). The Selkirk Settlers acquired a heifer and a bull from the post to begin a herd in the Red River settlement. Oxford House was a promontory which was at one time well wooded, but was mainly covered with grass by 1900. (Preble, 1900). The post served as a mid-way handling point for goods and was a popular resting place for boatmen.

"of course our boatmen took advantage of their stay there to invite the belles from the bush to an all-night dance, and the thumping of their jigging feet reach our camp on the lake-side all through the stillly night." (Cowie, 1913)

Oxford Lake is approximately thirty miles long and used to be called "Holey" Lake because it was very deep and thought to have ended in a hole. It was called by the natives "Pathepaco Nippee" or Bottomless Water.

Twelve miles beyond Oxford Lake is Windy Lake which has moderately high banks and leads to a narrow chasm called "Hell Gates". This is a very narrow gorge bounded by eighty foot cliffs.

"Whilst quietly pushing through this wild and gloomy defile, where it is too narrow for rowing, the sudden shriek of a Cree catchword, with a Gaelic twang, aroused its echoes, and being at once received with ringing and resounding laughter by the whole brigade, caused an aerial tumult fit for pandemonium proper." (Cowie, 1913)

In some places along the seven mile course through this gorge, the eighty foot walls:

"rise nearly perpendicular without a break; in others the bank consists of a succession of steep mossy terraces, the homes of several eagles." (Preble, 1900)

Many of the travellers up the river were struck with the solitude of the Boreal wilderness. Isobel Finlayson in her Journey from England to Red River in 1840 commented upon the atmosphere of the region:

"I was particularly struck during the journey with the extreme solitude of the woods, a few birds would occasionally hover about the encampment, sometimes a squirrel would be seen leaping from tree to tree, and now and then a little ermine would cross our path, but these wild regions did not seem congenial to animate nature, and such a complete silence reigned around that one would almost imagine that the very animals had felt the loneliness of the wilderness, and drawn nearer to the haunts of man."



Rapids below Windy Lake, Hayes River, circa 1900

From Hell Gate Gorge the system enters Robinson Lakes via Robinson Portage. Robinson Portage is necessary to avoid the Robinson rapids. The portage is approximately one mile long along a level "slippery path". During the 19th century, the HBC built a wooden tramway along the route to facilitate the transport of goods and boats. In 1846, a number of Red River carts were brought to the portage to help in the transport of Major J.F. Crofton and three companies of the

Sixth Royal Regiment of Foot (the Warwickshires) with artillery men and sappers. The 347 men with the expedition were on the way to Red River to supply it with a garrison during the Oregon Crisis. Cowie mentions the wrecks of several of these Red River carts in his The Company of Adventurers (1913). He states that they may have been left over from the unsuccessful project to build a road from Norway House to York Factory in the 1830's. This is highly unlikely since the project to build this road had been attempted 15 years earlier.

The Robinson Portage has a very colourful history besides the above mentioned details. It was an arena where bets, quarrels and challenges were settled among brigades of boatmen. Individuals competed with each other by trying to carry heavier loads than the other over the portage in the shortest time.

"It was also the track upon which a novice had to undergo the ordeal to qualify as a first-class tripping man, by running without a stop, with a load of two hundred pounds on his back, from one end to the other, and repeating the round till his share of the boatload, twelve hundred pounds, had been carried across".
 (Cowie, 1913)

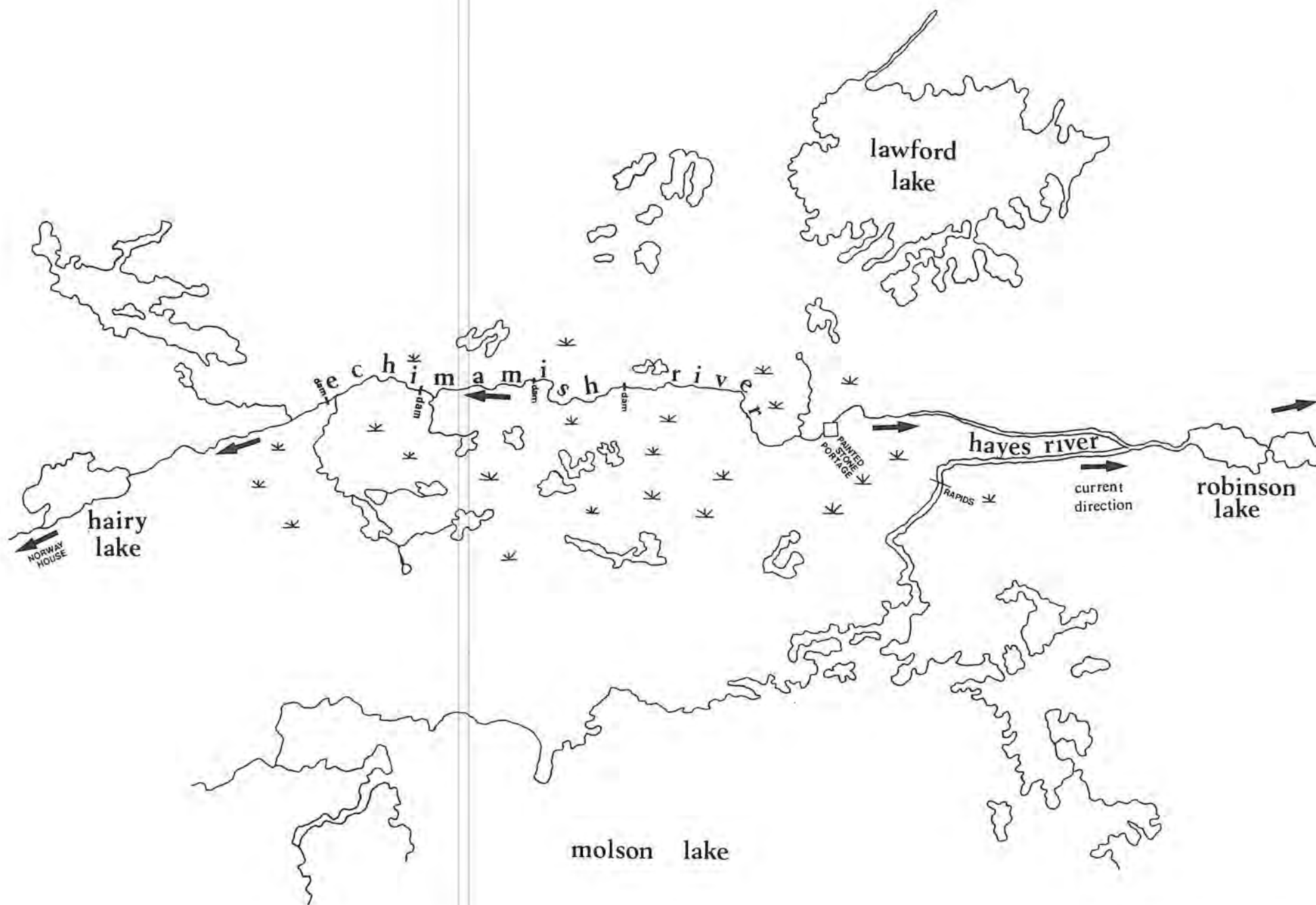
After the boats dragged across the portage and into the last few miles of the Hayes River, the Molson River heads southward into Molson Lake. This river, which used to be called the Franklin River, is the spot where Captain John Franklin nearly drowned on October 2nd, 1819:

"In the afternoon, whilst on my way to superintend the operations of my men, a stratum of loose moss gave way under my feet and I had the misfortune to slip from the summit off a rock into the river. My attempts to regain the bank were, for a time, ineffectual, owing to the rocks within my reach having been worn smooth by the action of the water, but after I had been carried a considerable distance down the stream, I caught hold of a willow, by which I held until two gentlemen of the Hudson's Bay Company came in a boat to my assistance".

(Franklin, Narrative of a Journey to the Shores of the Polar Sea in the Years 1819, 20, 21 and 22)

From the junction of the two rivers, the Hayes and the Molson (Franklin R.), the former ends in a series of small lakes and shallow marshland. This is the eastern end of the Echimamish River. The eastern and western Echimamish River is divided by Painted Rock Portage. This area as indicated on the map is the part of the system that makes the Hayes River system feasible. The Echimamish River or in the Cree, "the river that flows each way", makes it possible to descend downstream to Norway House. The Painted Stone Portage is very short; just a matter of dragging the boat over a large flat rock. The western Echimamish now flows downstream at a very slow pace and the only obstructions are a series of large beaver dams. These dams serve to keep the water level high enough for the York boats to navigate through. These dams are very necessary since the marshy region below Painted Stone Portage is very shallow and fed by side tributaries and underground streams:

"When the beaver became temporarily exterminate in the area for their pelts, there is evidence that the Hudson's Bay Company had to build dams



Detail of the Echimanish River Region of the Hayes River System

(Scale: 1 inch = 5 miles)



Shooting rapids on the Hayes River, c1910



*Hauling York Boat over the western-most beaver dam on the Echimanish River, c. 1900
(Hudson Bay Company Photo)*



*Robinson's Portage, c1910.
Note Hudson Bay Company's
wooden tramway*



*Hell Gate Gorge
c1900*

at just these spots in order to make the river navigable for the York boats." (E. Morse, 1961)

While some travellers found the area a very pleasant change, some did not:

"Mosquitoes, which swarm over the entire region, are here almost unbearable, and as the shallowness of the water, which is barely deep enough to float a canoe, makes paddling very difficult, the ascent of this river was perhaps the least pleasant part of our journey." (Preble, 1900)

From the slow, winding Echiminish, the route flows into Hairy Lake, a descriptive name for a shallow

"sheet of water, a few miles in length, in which grow extensive patches of bulrush (Surplus lacustris)." (Preble, 1900)

A short distance out of the Hairy Lake the Echiminish River empties into the main channel of the Nelson River at Sea River Falls. From this point it is only twenty miles upstream to Little Playgreen Lake and the terminus of the Hayes River system at Norway House.



Looking down Sea River Falls, circa 1900

Through the centuries this route has seen a great deal of traffic and today may be rarely traversed by any other than the local people. However, the scars of the two centuries of economic activity are still greatly in evidence.

Footnotes:

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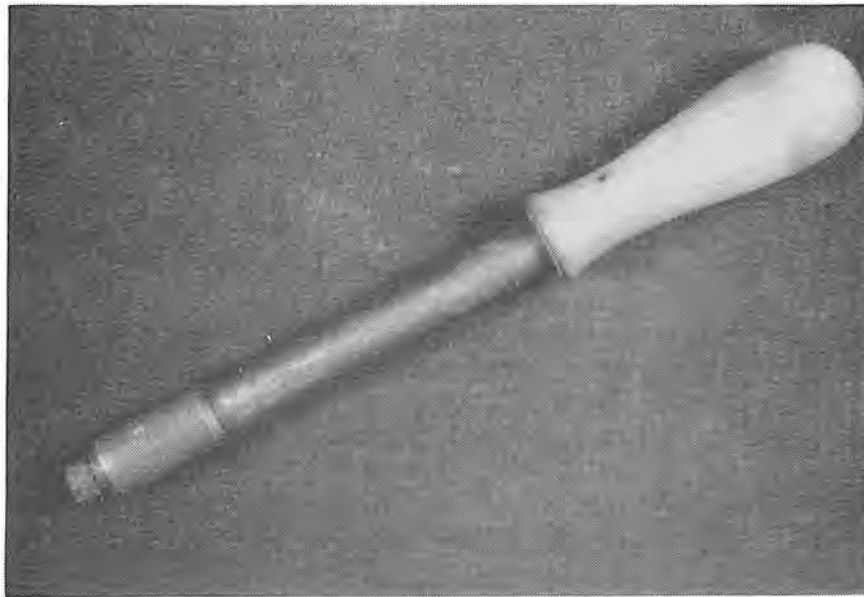
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WHATSIT?

In our travels as part of the Museums Advisory Service, we more often than not run into the task of attempting to make an "educated guess" as to the name or function of some artifact in a community museum. We have recently come upon a tool located in the museum in Hamiota that has us stumped.

It has an overall length of 10 inches (a 4" wooden handle and 6" steel shaft) and is 1/2 inch in diameter. There is a round emery stone which runs the length of the shaft and which can be moved in or out by turning the threaded collar at the end of the shaft.



If anyone can identify this object or give it a name, would you please write to Mr. R.N. Beamish, P.O. Box 44, Hamiota, Manitoba ROM OTO.

Warren Clearwater

MUSEUM ADVISORY NOTES

EXHIBIT LABELS

Part I - Case Labels

The difference between a museum and a collection of curiosities in an antique shop is that the museum has a story to tell. A museum's reputation depends, to a certain extent, on how well this story is told.

The purpose of exhibit labels is to relate the story using three-dimensional objects, the artifacts, as illustrations. Labels must also attract and keep the visitor's attention, provide clear and concise information about the objects on exhibit, and create in the visitor a desire to learn more about the subject.

A good label does all these things; a poor label will discourage the visitor's interest and lessen the value of the exhibit.

In any exhibit, there are three types of label copy that could be used in a case. The main or case label, in large letters (like a newspaper headline), indicates the subject of the exhibit; the secondary label, in slightly smaller print, is longer and gives a better idea of the subject, with more information than is available in the main label. This label should arouse the visitor's interest and give him a brief outline of the information contained in the exhibit. The last type, the explanatory or object label relates the story's details or identifies objects in the exhibit.



The purpose of this article is not to discuss how exhibit labels should be written, but rather to suggest inexpensive methods of producing neat and uniform label copy of professional quality that will enhance the value of your exhibits all out of proportion to the cost.

One point to bear in mind - once you have decided on a particular style and size of lettering for each type of label, it is usually best to stick to that choice throughout the museum. A bewildering variety of styles and sizes of lettering, no matter how well done, is very distracting. Uniform lettering helps tie your exhibits together and focuses attention on what they are trying to say.

Also, avoid unusual lettering styles; they are hard to read, and a label that cannot be read defeats its own purpose.

Main Label

This label should be short and to the point - "ANTIQUE SILVER", "MARSH BIRDS", "EARLY SETTLEMENT" etc. and should be in large print. The purpose of this label is to attract attention and focus interest on the contents of the exhibit.

Depending on the size of your exhibit, the case label may be anywhere from one to six inches in height. Once you have chosen a style and size, you should continue to use it for most of your exhibits. An exception to the size rule might occur if a large exhibit is placed farther back from the viewer than the others. Larger print would be needed here, but the style of lettering should be the same.

Hand-lettered labels are the cheapest (in materials, not time), but this type of lettering requires someone with a bit of skill and a lot of practice. It is a slow method and should be done by only one person to keep it uniform. There is little to recommend hand-lettering for main labels.

A very inexpensive solution that will produce neat and uniformly-sized letters is a plastic or cardboard stencil. These are available from Willson's or Fraser Art Supplies in Winnipeg, and often local drugstores or department stores will stock them as school supplies. The cost of plastic stencils is very reasonable (about \$2.00 for the 2 1/2 inch size). Cardboard stencils are even cheaper, but they wear out faster.

To use, simply draw a pencil line about one-quarter inch below where you want the bottom edge of the word to be (*Figure 1*). The guide holes below each letter are placed on the line and the letter is traced. The guide holes also indicate the cor-

rect spacing for each letter (*Figure 2*). Once the word is completed, the letters may be coloured with felt markers or paint (*Figure 3*).



Figure 1



Figure 2



Figure 3

Another useful product for this type of work is made by Letraset (available from Fraser Art Supplies). Letrasign is a self-adhesive, thin vinyl lettering that may be used indoors or out. To use, part of the backing strip is peeled off and the letter is stuck temporarily in place (*Figure 4*). Spacing is automatic (*Figure 5*) and once the letters are arranged to your satisfaction, the rest of the backing is removed (*Figure 6*). Letrasign is available in black and white (occasionally red) and in five sizes from one inch to six inches in height.

Its one great disadvantage is its cost; letters are sold in packages of five identical letters at anywhere from one to three dollars a package, depending on size.

This expense would be acceptable for a temporary or traveling exhibit, or for highway signs, but it would run into a lot of money if the entire museum was done this way.

An extra touch might be added to your exhibit titles by making them three-dimensional. There are raised plastic letters on the market, but their cost is almost prohibitive for a museum on a limited budget. There are publications available from the CMA or AASLH that describe how to make raised letters in plaster, but the process is relatively complicated and slow.

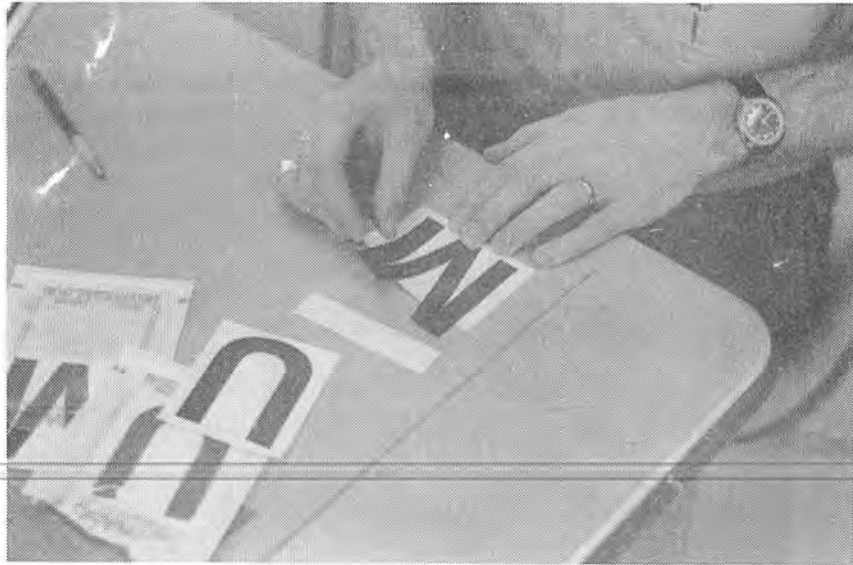


Figure 4



Figure 5



Figure 6

One possibility we ran across recently for easily-made, reasonably cheap raised letters utilizes foam-core board (a sheet of polyurethane foam covered with paper) available from Belle Sign Co. Ltd. (Wpg.) at \$25.00 for a four-foot by eight foot sheet. One sheet will make over 450 letters 2 1/2 inches high, which works out to approximately six cents per letter.

For equipment, you need a stencil (in this case, 2 1/2 inch letters), a very sharp knife, pencil, fine sandpaper, and foam-core (Figure 7).

Trace the letter on the foam-core, and outline it with the knife, just barely cutting through the top layer of paper (Figure 8). Peel off the extra paper around the letter and the entire layer of paper on the other side (Figure 9). With the layers of paper removed, the foam is easily cut (Figure 10). Rounded letters may be rough-cut and finished smooth with sandpaper (Figure 11). The finished letters may be sprayed with flat black or flat white paint (Figure 12). The finished product may be held in place with glue or double-sided tape.

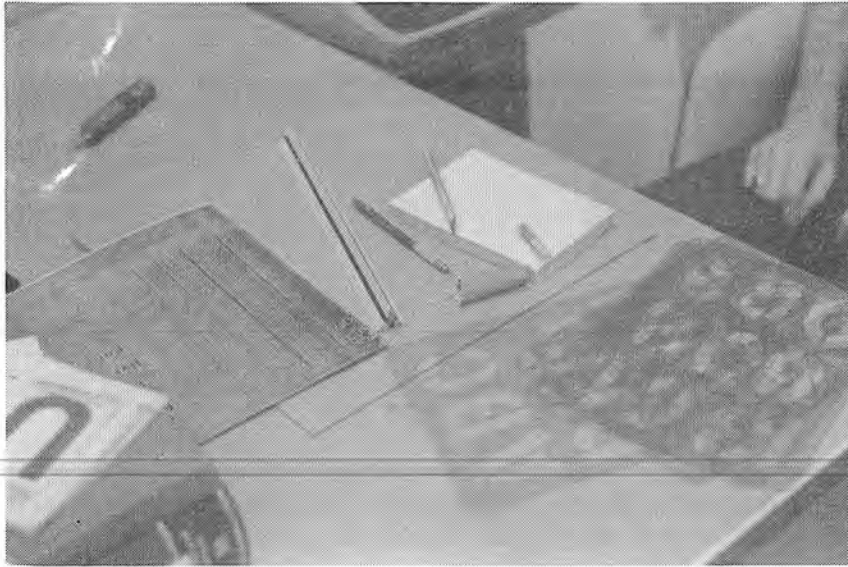


Figure 7



Figure 8



Figure 9

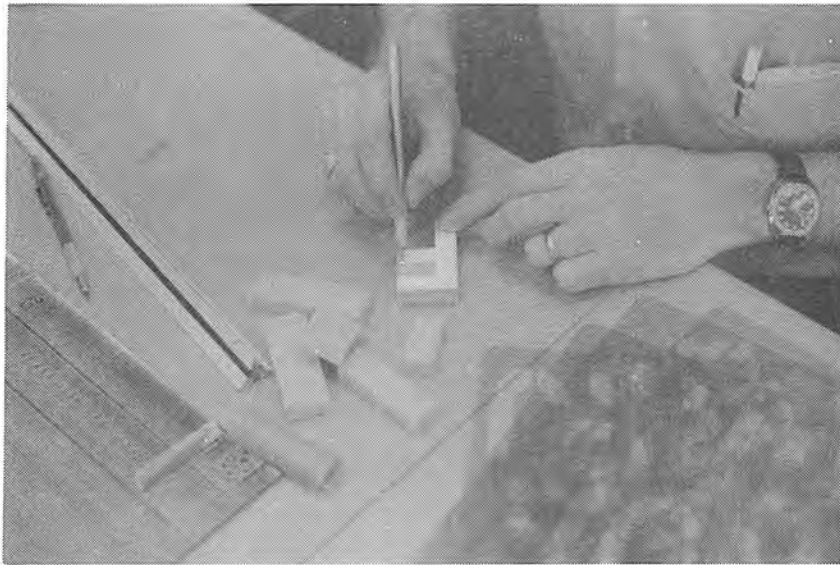


Figure 10

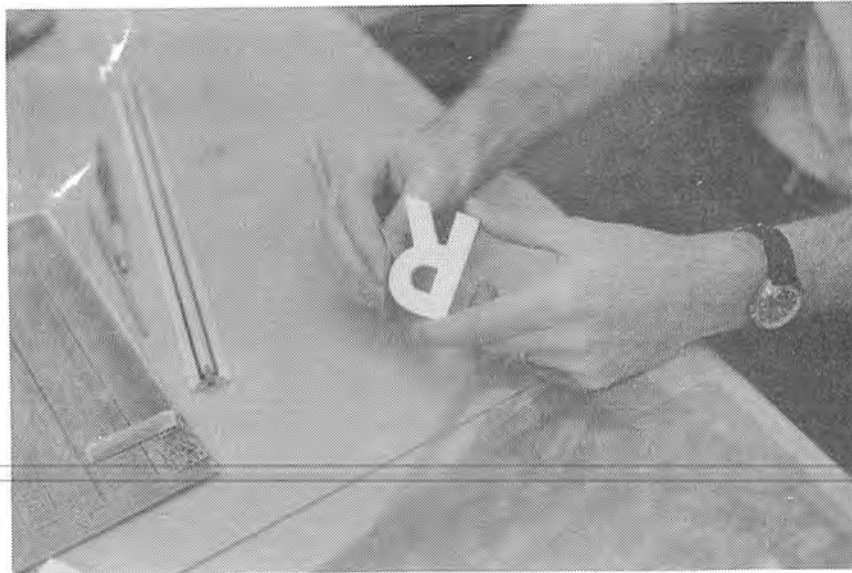


Figure 11

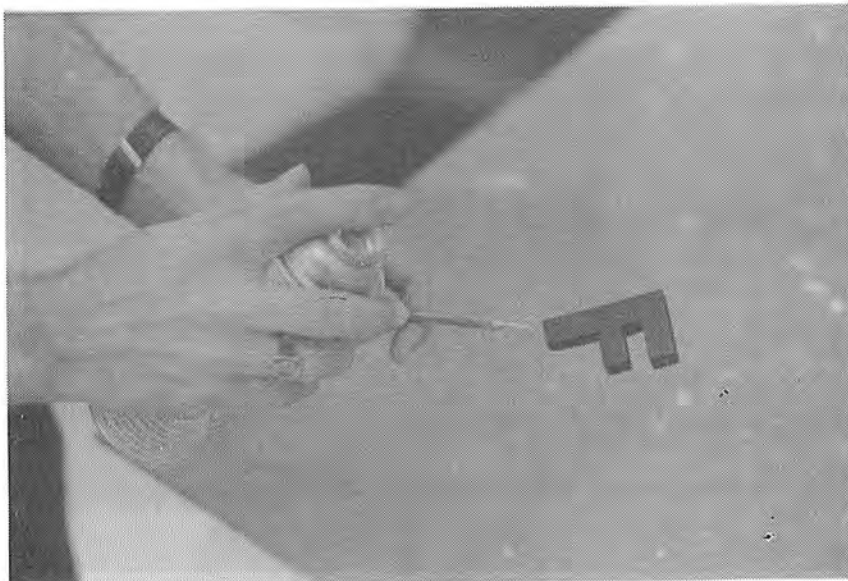


Figure 12

FOR FURTHER READING:

Neal, Arminta, *Legible Labels: Hand Lettering*. Technical Leaflet #22. Nashville: American Association for State and Local History. 1971.

Neal, Arminta, *Legible Labels: Three-dimensional Letters*. Technical Leaflet #23. Nashville: American Association for State and Local History. 1971.

MATERIALS AND SUPPLIES:

Stencils: Willson Office Specialty Ltd.
240 Portage Avenue and Polo Park
Winnipeg, Manitoba

Fraser Art Supplies Ltd.
348 Donald Street
Winnipeg, Manitoba

Letrasign: Fraser Art Supplies Ltd.

Foam-Core: Belle Sign Co. Ltd.
420 McDermot Avenue
Winnipeg, Manitoba

These are a few ideas that might be useful for main or case labels. Part II, in the next issue of the Quarterly, will discuss some of the possibilities for making secondary labels.

David McInnes

MUSEUM FOCUS

TRANSCONA REGIONAL HISTORY MUSEUM

With the advent of fall, and school time, museum activity picked up from our slower summer months. Schools who had missed the spring travelling displays scheduled them to fit into their current studies. Other schools booked tours for classes. One out-of-town school takes part in the swim instruction offered Grade 5 students in the Division. Since the pool is next door to the museum, the principal arranges to fill the remaining seats on the bus with pupils from different grades each week for a one-hour specialized tour (natural history, pioneers, community, Indians, etc.).

Thanks to the staff of the Manitoba Museum of Man and Nature, I was allowed to attend their training sessions for tour guides. I found this very helpful and informative. Each museum should arrange some similar training for their own volunteers and tour guides. There are a number of pointers often overlooked that can make a tour more interesting.

Teachers in the local school division prepared a Social Studies Workshop for elementary teachers. They requested a display of resource material available at several places - including the museum. This proved to be mutually beneficial as we now know of several new reference sources, and teachers are aware of the services the museum can offer.

A young teenager's concern over parental disposal of his "old junk" yielded a surprising bottle collection. Throughout September, he spent a lot of time at the museum assisting with its cataloguing and preparing a display. He had developed a keen interest in bottles after his family discovered several basements from the 1920's on their land. After digging and washing his bottles, he checked the library for assistance in identifying the various manufacturer's marks. A member of the museum advisory committee, interested in glass and bottles, has promised to introduce him to others in this field.

With the appointment of a Senior Citizens' Co-ordinator within the Recreation Department (which is also in charge of the museum), we have developed a good relationship with the members of the Senior Citizens' Drop-In Centre. This resulted in an invitation to their Christmas party which was most enjoyable.

A visit from a scuba diver led to a discussion of artifacts available underwater. As many such artifacts are in excellent shape, he suggested that museums could contact various

diving clubs with a list of desired articles. A number of divers apparently collect bottles, etc. for resale to collectors as a lucrative sideline. Probably some arrangement could be made with divers in other areas. Some apparently are only too happy to find a recipient for the treasures they bring to the surface.

Instead of an ethnic Christmas display like last year, we managed to find a variety of toys to exhibit. Although several were perhaps only thirty to forty years old, the change in style proved fascinating to youngsters. This was slated as another school display late in January. From the comments received, it seems the children enjoy having museum items shown in their school over a period of time.

Fall and winter have been very interesting months at the Transcona Regional History Museum and we are looking forward to spring programming.

Terry Patterson
Museum Attendant

EX LIBRIS

ANNE FRANCIS: AN AUTOBIOGRAPHY by Florence Bird. Published by Clarke, Irwin and Company Limited, Toronto, Vancouver (1974), 324 pages. \$8.95.

A most interesting autobiography was published just in time to help celebrate International Women's Year. There are few women who epitomize the potential of women as well as former journalist, broadcaster, social reformer and Chairman of the Royal Commission on the Status of Women, Florence Bird. Professionally she is also known as Anne Francis. However, to ensure continuity, I will refer to her as Florence Bird throughout this review.

Florence Bird spent her early childhood in Philadelphia where her father was a prominent psychiatrist. Unlike the majority of her friends who married socially prominent Philadelphians, Florence changed the course of her life when she married a young Englishman, John Bird, who was aspiring to a career in journalism. John and Florence Bird decided to immigrate to Canada from the United States in 1931. They moved to Montreal where John obtained a position on "*The Montreal Star*". It was during their stay in that city that Florence took the first step which led to a most interesting and rewarding career - she began giving lectures on current events to Women's organizations.

In 1937, after John accepted the post of Associate Editor with "*The Winnipeg Tribune*", the Bird's moved West. During the war Florence Bird played an important role in helping to organize women volunteers at the Central Volunteer Bureau. She also wrote a weekly column, as an unpaid volunteer, in "*The Winnipeg Tribune*" about the women's war effort. It was also in Winnipeg where Florence Bird got an auspicious start to her very distinguished career in broadcasting. Her first broadcast was a fifteen-minute effort to promote the Patriotic Salvage Corps which was organized during the war by Margaret Konantz. This experience eventually led to a five-minute broadcast entitled "*Behind the Headlines*" on the then government-owned broadcasting station CKY. It was her aim to deliver background newscasts of the war effort to help pacify the fears of the thousands of children who were exposed only to ominous headlines and newscasts. In 1942, Mrs. Bird left CKY to join the CBC. For the next four years she prepared and broadcasted a fifteen-minute programme entitled "*Headline History*". Not long after the war had ended, John Bird was offered the post of Chief of Southam News Services and they left Winnipeg for Ottawa.

Mrs. Bird states that "the forties and fifties in Ottawa were exciting years for me professionally". It is no wonder she feels that way. In addition to appearing on many radio programmes such as Trans Canada Matinee and Capital Report, she was also involved in the exciting early stages of television. She had the distinction of acting as a commentator, along with Blair Fraser and Gordon Sinclair, on the first televised coverage of a federal election in 1953. That must have been quite an experience in itself as election coverage was by no means the sophisticated extravaganza we are familiar with today.

From 1955 to 1967 Florence Bird extended her journalistic talents beyond North America. She travelled extensively abroad reporting on situations in Europe, the Middle East and India. It was also during that time that she did a great deal of research into the women in Canadian penal institutions. Many of her observations and criticisms were later reflected in the Report of the Royal Commission on the Status of Women.

Florence Bird was appointed by Prime Minister Pearson to head the Royal Commission on the Status of Women in 1967. With this appointment came perhaps the most challenging period in her career. The RCSW was instructed, by an Order in Council, "to inquire and report upon the status of women in Canada, and to recommend what steps might be taken by the federal government to ensure for women equal opportunities with men in every aspect of Canadian society". This, of course, was a monumental task and Mrs. Bird takes us from the initial stages of the RCSW to the implementation of the report.

What impressed me most about this autobiography is that it left me with an insight into both Winnipeg and this country from the early thirties onward. Although Florence Bird was relatively comfortable in Montreal during the depression, she adequately relates the despair others were enduring. Her account of Winnipeg in the late 1930's and during the Second World War gave me an entirely different viewpoint of my own city at that time. Like others of the post-war generation, my knowledge of Winnipeg during the war years is limited to what is documented in history books and occasional reminiscences. Florence Bird put the war years in Winnipeg on a very personal level as she writes of the people and not just of events. She tells of the formation of such organizations as the Central Volunteer Bureau and the Patriotic Salvage Corps; as well of the courage and strength of Winnipeg women during those most trying times. Her recollections of radio in its prime and television in its infancy are also well documented. I particularly enjoyed her anecdotes involving such illustrious figures

as Prime Minister Mackenzie King, John Diefenbaker and Lester Pearson.

It is quite obvious that Mrs. Bird has led a most active life. However, more than one interesting life has resulted in a very boring autobiography. This is not such a case. She reminisces about her past with wit, humour and intelligence. Her experience as a journalist certainly comes to the fore in this well-written and enjoyable autobiography.

Diane Skalenda

NOTES FOR CONTRIBUTORS

We invite you to submit articles for publication in the *Dawson and Hind*. We would appreciate if you would bear in mind the following guidelines:

1. We would prefer all articles to be *typewritten* and *double-spaced*. We realize this is not always possible; and under such circumstances we will accept handwritten articles *only if they are legible and double-spaced*.
2. As a rule of thumb, articles should be a *minimum* of four double-spaced pages; or a *maximum* of 20 double-spaced pages.
3. If possible and appropriate, we welcome photographs to complement articles. *Black and white* photographs are the most suitable for reproducing although colour photographs can be used.
4. Please *do not cut or crop* photographs.
5. All photographs must be *identified on the back*.
6. Photographs will be returned only if requested, *in writing*, by the contributor.
7. Should an article include a bibliography, please list author, title, publisher, location and date of publication (as well as name of journal, if applicable).

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