DAWSON AND HIND

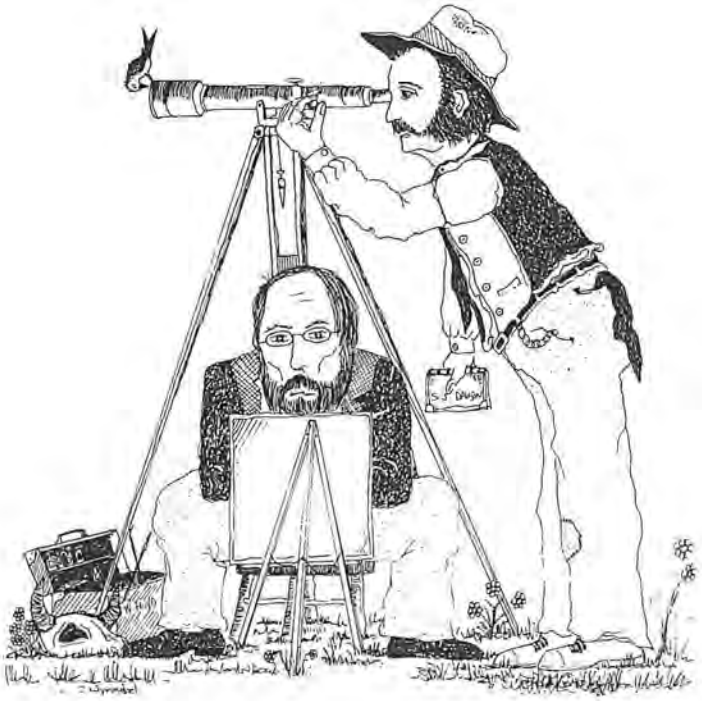
SUMMER 1976

VOL. 5 NO. 3

DALNAVERT

a quarterly publication of the association of manitoba museums

dawson & hind



SIMON JAMES DAWSON was appointed by the Canadian Government in 1857 to explore the country from Lake Superior westward to the Saskatchewan. His report was among the first to attract attention to the possibilities of the North West as a home for settlers. He was later to build the Dawson Route from Lake-of-the-Woods to Winnipeg.

WILLIAM GEORGE RICHARDSON HIND accompanied his brother, Henry Youle Hind, as official artist, when the latter was in command of the Assiniboine and Saskatchewan exploration expedition of 1858. William Hind revisited the North West in 1863–64 and painted numerous paintings of the people and general scenes.

The *DAWSON AND HIND* is published quarterly for the Association of Manitoba Museums by the Museums Advisory Service, with the co-operation of the Historic Resources Branch, Department of Toursim, Recreation and Cultural Affairs, Province of Manitoba.

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AIMS OF THE ASSOCIATION

Object

The advancement of museum services in Manitoba by:

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

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

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

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

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

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

Invitation to Membership

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

Activities and Projects

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

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

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

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

d) organizing travelling exhibits to tour the Province;

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

Membership Classifications

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

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

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

EDITOR'S FORUM

ANNUAL FALL SEMINAR AND GENERAL MEETING

As this issue of the *Dawson and Hind* goes to press, I imagine most of our readers are trying their hardest to keep up to the demands the tourist season places on our museums. I doubt very much if any of you are thinking ahead to our Annual Fall Seminar and General Meeting to be held at Camp Shilo from October 20th to 22nd, 1976. I hope, however, that once fall sets in you seriously consider attending as all indications are that it will be a most interesting three days. It is going to be a special seminar for several reasons. First of all, it is the Fifth Anniversary of the Association of Manitoba Museums and a successful seminar would be a fitting way to celebrate this milestone in the Association's short history. Secondly, we have invited guests from both the National Museums Policy and the Canadian Conservation Institute and it looks most promising that they will accept our invitations. We think the Canadian Forces Base at Shilo will offer a setting most conducive to informative sessions, stimulating discussions and enjoyable social activities.

Further information will be available from the Seminar Planning Committee in September.

THE COSTUME SOCIETY OF ONTARIO

A seminar entitled *"The Educational Use of a Costume Collection"* will be held on Saturday, October 2nd, 1976 at the Joseph Brant Museum in Burlington, Ontario. The seminar will explore the ways in which a costume collection is an educational resource.

NATIONAL GALLERY OF CANADA

Dr. Jean Sutherland Boggs has resigned her position as Director of the National Gallery of Canada. She left at the end of June to assume her duties as Professor of Fine Arts at Harvard University.

CAN YOU HELP?

The Education Department of the Manitoba Museum of Man and Nature would like to enhance their collection of artifacts for use in school programmes. They are looking for items that can easily be handled by students. Basically, they are looking for items that have an ethnic content - in that

they reflect the culture and history of an early Manitoba peoples' way of life. If your museum has any duplicates of uncatalogued items you would be willing to donate, please write to Mrs. Merrill Shwaid, Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba R3B ON2.

CMA COUNCIL - 1976-77

The slate of candidates for the executive and council of the Canadian Museums Association, proposed by the Nominations Committee, was accepted by those members present at the Annual Business Meeting held in Kingston, Ontario on May 27th, 1976. The CMA Council for 1976-77 will consist of:

President:	Cam Finlay, Manager, Nature Centre, Edmonton, Alberta
Vice-President:	George MacBeath, F.C.M.A., Deputy Head, Historical Resources, Administration, Fredericton, N.B.
Secretary-Treasurer:	Pierre Lachapelle, Director-General, Visual Arts, Ministry of Cultural Affairs, Quebec, Quebec
Councillors:	Martin Segger, B.C. Provincial Museum
	Gordon Wilson, Western Development Museum, Saskatoon
	William Kirby, Winnipeg Art Gallery
	George Lammers, Manitoba Museum of Man and Nature
	Luke Rombout, Vancouver Art Gallery
	John McAvity, New Brunswick Museum
	Barbara Riley, National Museum of Man
	René Rivard, National Historic Sites and Parks
Past-President	Mary Sparling, Director Mount St. Vincent University Art Gallery Halifax, Nova Scotia

Diane Skalenda

DALNAVERT

Kathleen Campbell
Kathleen M. Richardson

Editor's Note: The following article first appeared in the July/August 1975 edition of "Canadian Collector", Vol. 10, No. 4, and is reprinted with the kind permission of the publisher, M.F. Goldenberg, of the Denmount Publishing Co. Ltd., Toronto.

"Dalnavert", 61 Carlton Street, Winnipeg, is one of the finest examples of Victorian domestic architecture in North America. It was built in 1895 by Hugh John Macdonald, the only son of Sir John A. Macdonald, the first prime minister of Canada. The name "Dalnavert" commemorates both his father's home in Toronto and his maternal grandmother's birthplace in Scotland.

Hugh John Macdonald first came west with the Wolseley Expedition of 1870. He returned to his father's law firm in Toronto, but in 1882 came back to settle in Winnipeg and establish his own law practice.

The year 1885 saw him as an army captain in the government forces against Riel. In 1891 he was elected federal member of parliament for Winnipeg and subsequently appointed Minister of the Interior in the Tupper regime. Macdonald retired from the federal scene in 1899 to take over the provincial party leadership. He rallied local forces to win the premiership that same year, but resigned in 1900 to run again for the federal parliament. In this attempt he was unsuccessful. In 1911 he was appointed Police Magistrate in Winnipeg, a position he held until his death in 1929.

Afterward, Lady Macdonald moved to an apartment and the household furnishings that she no longer required were sold at auction. Unfortunately the records of that sale were subsequently destroyed. Dalnavert was sold and converted to a rooming house. In 1970 the building was resold to make way for a high-rise development. At that point the Manitoba Historical Society undertook to purchase and restore the house to mark Winnipeg's centennial in 1974. The work that was to take four years of extensive and careful research and rebuilding was begun. Though the house originally cost $10,000 to build, it required $550,000 to restore it to its former grandeur. Funds were garnered from a television bingo, private and corporate donations, an L.I.P. grant and provincial and city grants. Society records show that only $30,000 still remains to be raised.

The larder of the Macdonald House is well stocked with preserves and handy kitchen utensils such as the old knife sharpener

The main staircase of the Macdonald House returned to its original location

Photo credits: Henry Kalen

The parlour of Dalnavert features the original china cabinet and sofa belonging to Sir Hugh John Macdonald

DALNAVERT

Upon commencing the restoration it was found that none of the original architectural drawings existed, and detailed research was necessary to draft a new set of plans. All modern electrical and plumbing installations, recent wall partitions and floor coverings had to be removed. Many layers of paint and wallpaper had to be stripped. During the removal and repair of the woodwork and plaster, the 1895 wiring system was found intact and this permitted the electrical fixtures to be relocated in their exact positions. It was discovered that the main staircase had been moved. It has been returned to its original location. Exterior brickwork was re-pointed and a single uncropped chimney yielded the pattern to reconstruct the others. The wrap-around verandah has been restored to its former design and size.

The rooms have been meticulously recreated to illustrate the style and customs of the period. The majority of the furnishings were acquired locally. Many were donated by interested citizens and a few items belonging to the family have returned to their former home. In the parlour are the Macdonald china cabinet and sofa - two substantial pieces of furniture typical of the Victorian era. A large Chinese porcelain bowl, which Lady Macdonald used as a punch bowl, stands on the sideboard in the dining room and her parasol and fan are to be seen in the master bedroom. Hugh John Macdonald's study contains many of the original books from his extensive library, while on the desk are letters bearing his signature.

The interior has been decorated and furnished with great attention to detail. The wallpapers were reproduced from original samples steamed off the walls during the process of restoration. They were made in Boston, in Winnipeg and in London, England. The colour schemes are those of the period; deep red, blue and green tones prevail and add richness to the atmosphere of the house. The woodwork gleams and original stained glass enhances many of the rooms.

One of the most attractive smaller areas is the solarium. It is a bright sunny room decorated in green and blue tones with bamboo furniture and among all the potted palms and ferns a yellow canary named Dicky sings happily in his brass cage. There are many examples of furniture in the Eastlake design as well as the more elegantly styled balloon-back chairs and sofas. The art of papier mache is represented by a tilt-top games table and an inkstand; both inlaid with mother-of-pearl they illustrate the Victorian preference for decorative objects. Parian ware, Berlin work, hand fire screens, Baxter prints all help recreate the turn of the century home, for the Victorians were avid collectors and loved to display their possessions on tables,

mantels, dressers, until every available surface was covered with a selection of photographs, vases and ornaments of all descriptions.

Dalnavert's designer, Charles H. Wheeler, was a local architect who first gained prominence by winning an international competition with his design for Winnipeg's Holy Trinity Church. His plans for Dalnavert combine features of late Victorian and Art Nouveau styles. The most recent innovations, electric lighting, indoor plumbing, central steam heating and walk-in closets were included. Throughout the house he provided beautiful panes of stained glass, elaborate woodwork for framing, wainscotting, ceilings and staircases, and used ornate design in the construction of chimneys and fireplaces. All this combined to make Dalnavert a comfortable and gracious home for one of Winnipeg's best loved citizens.

The Victorian gardens have been replanted with flowers and bushes and make a restful oasis amid downtown traffic and the more mundane surrounding architecture. The green of lawn and trees provides an attractive setting for the old red brick house, with its dark brown trim and colourful hanging baskets of flowers. The original wooden boardwalk and fences have been rebuilt, and in the summer the runner beans climb the kitchen garden fence, their red blossoms making a bright splash of colour. Visitors to Dalnavert in summer time often sit in the wicker verandah chairs to rest and perhaps quietly contemplate a past way of life. It was a more relaxed and leisurely era when there was time for family life, home entertainments, gracious afternoon visiting and the art of gentle conversation.

Appropriate areas have been established in the attic and basement of the house to show artifacts of interest and allow for changing displays. The education program includes Saturday morning classes for children, as well as the school tours. Last fall a group of grade five students researched a Victorian Christmas. They made the decorations for the house, and their activities culminated in a Christmas party to which they invited guests to partake of a Victorian afternoon tea.

Dalnavert was officially opened to the public in June, 1974. Participating in the opening ceremony was Hugh Gainsford, grandson of Sir Hugh John Macdonald. Since that time, Dalnavert has received national recognition. A Heritage Canada Regional Prize Award was presented to the Manitoba Historical Society for excellence in restoration.

If you go...

The house is open to the public every day, except Monday and Friday, throughout the year. Friday is reserved for special group or school tours which may be arranged by telephone or correspondence in advance. Summer hours are 10:00 a.m. to 6:00 p.m.; winter hours are 12:00 noon to 5:00 p.m. The last tour begins one half hour before closing.

The house is open on all national holidays except Christmas, Boxing Day and New Year's Day, and is closed the following day.

Dalnavert receives no government grants towards operating costs; the admission charges are the main source of revenue. Admission rates are: adults $1.00; students (12-17 years) $.75; and children under 12 years $.25. Included in the charge are tours by guides in period costume and an illustrated brochure. Visitors are made welcome at Dalnavert and the guides and curatorial staff do their utmost to ensure an enjoyable visit.

SO, YOU'RE ABOUT TO BECOME A WRITER

Harold Hosford

Editor's Note: This article first appeared in the April 1976 edition of "Museum Round-Up" and is reprinted with the permission of the author and the editor. "Museum Round-Up" is the quarterly publication of the B.C. Museums Association.

I can still hear my Grade 6 composition teacher intoning her so-called First Rule of Good Composition: "A good composition must have a beginning, a middle, and an end." Not having been aware of any great urge to write at the time, her words had little immediate effect (it may soon become apparent to you that they had no long-term effect either). But, strangely, her words have survived somewhat better than many of the others I was expected to absorb at the time so that today, after having had a go at writing, I'm often surprized to find that this basic, almost self-evident, rule is so frequently forgotten, or ignored.

I have a second rule - a much later acquisition - which is a legacy from my first editor. Stated simply, it is: "Don't forget somebody's got to read this stuff."

Over the years, with varying success I've tried to keep these two ideas before me when faced with a writing challenge. They were among my first thoughts when John Kyte, Editor of "Museum Round-Up", asked me to do this article. They were followed quickly by the first of what I call my four P's of writing --*Panic*.

The ships of more potential writers have foundered on the reefs of panic than on any other element in the writing process. But, panic in writing is like any other kind of panic, it disappears under the triple onslaught of thought, consideration and *Planning* -- the second of the four P's.

Writing an article is like building a house, neither will get far without a plan. It goes without saying that you start with the foundation and build upwards when constructing a house; less apparent, to some writers at least, is that the same basic principle applies to writing. Whether it be house-building or article-writing the process from plan to the successful conclusion of the project may be long and even arduous but it will not be accomplished without disciplined *Perseverance* -- the third P. Perseverance is more than simply seeing a project through; it is finishing it properly.

To continue our house-building analogy, the process of putting the finishing touches to a house -- the trim, the paint and the polish -- is often the most time-consuming part of the

job but without this "finish" the job is not complete. So too with a piece of writing; it is not complete until you have honed and cut, cleaned and edited, reorganized and rewritten, until you are completely satisfied with it. You must be your own worst critic.

So, having proceeded through the first three P's, and having submitted your article and having had it accepted, you are now ready for the fourth P -- Phew! It's done!

So much for philosophy. If you're still with me, you're probably beginning to wonder when the practical stuff starts. The answer is now! I don't intend to go into the mechanics of putting words together, or of style; these are skills to be developed with practice and experience. Rather, I think, I'll take the simple approach; a step by step ramble through the process of producing a piece of written material for publication. The route of the article you are reading is as good an example to use as any.

First, there's the assignment. I assume, and you must too, that you were assigned the task because the editor thought you had something to say; something worth saying. Therefore, in your initial moment of Panic, consider that you must be some kind of authority, on some aspect of the subject, otherwise you would not have been asked to write. The question for you to answer, before you proceed is, which aspect?

You may find the answer to this in consultation with your editor, or you may be allowed a free hand to choose whatever approach appeals to you. Most topics can be broken-up into several sub-topics. For example, building a house is one general subject, but wiring, framing, plastering or roofing are all sub-topics of the same subject. Most subjects can be broken down in this way, making it possible for a plumber - who may not be considered much of an authority on house-building in general - to write with authority on his specialty, house-building from a plumber's point of view.

In this article, I chose as my topic the practical problems of giving birth to a written piece from its conception to its final acceptance.

Next, also by agreement with your editor, determine the size of your article. Find out how many words, or pages, he wants and try to stay within his requirements. This is one rule I failed to follow with the result that John Kyte probably got an unpleasant surprize when he saw the results of my fulminations. Also in consultation with your editor, consider your audience. This is not always easy to do. The reader of specialized, technical journals may be identified with little effort but the identification of those of more general

publications is more difficult. It may be necessary, as I did, to arbitrarily determine a segment of the readership you wish to address yourself to and to write for them. Here I chose the reader who may be facing the apparently awesome and intimidating task of entering the lists of writers for the first time; or, those who have one or two articles to their credit but are still unsure of themselves.

Up to now I have assumed that you have been asked to write an article by an editor, or someone associated with, a publication. But there is another route into the writing game - the volunteer route - the rules of which are identical to those for the assignment route. The only difference is that you as author must independently research the possible outlets for your material, choose one, and make your article fit the style and format of that outlet. Letters to the editors asking if they are interested in an article are usually a waste of your time and the editor's. They want to see your product. Consider the time spent on that first article an investment in experience that will pay dividends in future.

From here on we deal with problems that apply to assigned writing and volunteer or speculative writing equally.

Having identified your audience and selected your subject, you are now ready to write. Or are you? Not quite. There's that little item called Planning still to be faced.

Planning your article involves research, selection and organization. Study your subject, select the information you will include in your article; then organize the material into a logical and systematic sequence. This may be done in your head as you think your material through before putting words to paper. However, a far more effective method is to list your topics on a sheet of paper, or several index cards, and juggle and reorganize them as your plan evolves. These notes need only be single words or phrases, thought-starters, that tell you what you intend to write and where it will appear in your sequence.

The degree to which you research and plan your article depends, of course, on the time at your disposal. An early deadline precludes extensive research but whether the deadline is early or late, research and planning are two of the most important elements in putting together a good article. Give them all the time you can.

Oh yes! Don't allow your initial plan to dictate to you. Plans should be flexible enough to permit the introduction of new ideas and information, or ways of approaching and presenting old ideas, into your story.

But, the moment of decision has arrived. You are about to write. A blank page lies before you; your pencils are all sharpened or your typewriter is at the ready; the television is turned off; the dog let out; the kids in bed; a pot of coffee is standing by; the light has been adjusted; your finger nails cut; erasers at the ready and the waste paper basket emptied. Short of a call to nature, there is no way you can delay the great event any longer. You must begin to write.

Aside from the trauma of prying those first important words free, there is a tendency among tyros at this stage to get bogged-down in a morass of syntax, spelling and grammar; to try to "finish" their material as they write. Try not to allow this to happen. You are in control. Let your thoughts and ideas flow freely. Don't worry about the "right" word, or turn of phrase; there is time enough for that later. Few articles are the result of first efforts. Most require two or three drafts to get their "finish". Let those first, uninhibited sentences out. They are sometimes your best but, good or bad, let them out. At this point you may find it profitable to write paragraphs, or even whole sections of your article quite separately, tying them together later. There is, of course, a pitfall here that must be recognized; the danger of a disjointed, broken flow to your narrative.

Nor is it too late at this time to consider "language". No, not <u>which</u> language, but the type of words you will use. I'm using "language" here in the sense of the words your readers will have no difficulty understanding. Few things annoy a reader more than to feel he is out of his depth; nor does he appreciate a condescending air. Choose "language" appropriate to your audience.

Your actual writing should be done in an area, if not reserved for such a task, at least set aside for the duration of your work. There should be a minimum of distractions. You may do your composing free-hand, in pen or ink, or with a typewriter; work in the medium that is most comfortable for you. Ultimately, though, your final material for submission should be typewritten, double-spaced, on one side of good quality paper. Editors get little fits if these basic rules aren't followed. Breaking any one of them is often sufficient grounds for a rejection slip.

Back-check your manuscript continually. I found that page 9 of this one had inadvertently ended up in the waste paper basket (maybe that's where it belonged).

We now jump ahead several hours, or days, or weeks. You have followed your plan; your article has been successfully completed; now, depending on your deadline, put it out of

your mind completely. Forget it for a day or two at least. Despite your relief at having completed the job, your work is not over. Now is the time for "finishing". After a brief respite you will look at your material with a fresh, clear eye, one possibly a little closer to your reader's eye, and you will begin to see gaps that must be filled and convoluted structures that must be untangled. In working-over your article keep in mind that you, as author, have a distinct advantage over your reader; you have the benefit of both what is in your head and what is on the page. Your reader can only work with what you have put on the page.

Strike out useless or redundant words; clarify your punctuation; shorten or reword sentences you have allowed to run-on as ideas popped into your head when writing them; check spelling and, in short, look for those little weaknesses that creep into even the most experienced writer's work. Get rid of circumlocutions such as in the close proximity of or the great majority of; near and most are perfectly acceptable four-letter words that cover these two examples quite nicely. Few greater deterrents to clear and concise writing exist than such trite phrases or empty words. Seek them out and deal with them ruthlessly. (For a little diversion you might try to discover how many of them I've allowed to creep into this piece.)

If time permits, and it seldom does, a third draft can be prepared but now the "fed-up-with-the-whole-thing" syndrome begins to take effect. Here's where Perseverance comes to your aid. This draft may be just what is needed to put a tidy "finish" to your work. It is also a good exercise in detecting your weaknesses and correcting them.

But the final moment, the climax of all your efforts has arrived; you are ready for your editor. Well, you think, maybe not. You wonder if you've got everything right. Should you check it again? Just one last look, maybe you'll spot something. Maybe that paragraph could stand a little work? Does that sentence have a verb? Is the whole thing just a bunch of junk? Maybe you should abandon it now? All you have to do is tell the editor you couldn't make it.

You are not unique with your last-minute doubts. Most writers, some of them great writers, have suffered through this period -- not once but many times -- so you are in illustrious company. But put all this behind you; submit the article and the consequences be damned.

Now begins probably the most frightening period of all -- the long wait. This can end in one of three ways, acceptance, acceptance with reservations, or outright rejection.

If you've worked closely with your editor in the early stages, the last - rejection - should not be a problem.

However, if the pink slip is your reward, don't be discouraged. Pick yourself off the floor, take a cool, calculated look at your work and start again. Editors will not always say why they reject material but the most usual reason is that it has been misdirected -- sent to an outlet for which it was not suited. Try another but don't give up. Keep trying!

Acceptance with reservations, or recommendations, usually means that with some alteration, suggested by the editor, your material will be accepted. Acceptance, of course, means you have made it!

Boiling this all down to manageable proportions, keep your material simple and understandable. Remember, "Somebody's got to read the stuff". And give it "a beginning....a middle....and an end."

THE UKRAINIANS COME TO CANADA

Borys Gengalo

BACKGROUND

By the end of the 18th century, the independent Ukrainian Kozak State had ceased to exist. Ukraine was divided between the Austro-Hungarian and the Russian Empires. The Russians seized the bulk of Ukraine's territory and population. The Austrians took for themselves the two westernmost provinces: Galicia (Halychyna in Ukrainian) and Bukovina. The bulk of the Ukrainian immigrants to Canada would come from these two provinces.

Until 1848, the Austro-Hungarian Monarchy had been a feudal state. The peasant was tied to the land, which belonged not to him but to his landlord. He was, in actual fact, a serf. The upheavals of 1848 led to the abolition of serfdom in Austria-Hungary. However, most of the lands and forests were left in the hands of the large landowners. The peasants were for the most part restricted to small plots of land which were not sufficient to support them. To insure at least a subsistence standard of living, many of them had to work as labourers on nearby estates.

Photo credit: Public Archives of Canada

Galicia was not a wholly-Ukrainian province. A large portion of the residents were Poles. At one time, it had been the policy of the Austrian government to favour the Ruthenians (an archaic name for Ukrainians), as they were the most loyal to the Austrian crown. By 1867, this had changed, and the Poles gained political ascendancy in Galicia. The administrative apparatus of the province, once staffed by Germans, was taken over by the Poles. Social, economic and educational policy in Galicia was wholly geared to the interest of the Polish ruling class. The universities were polonized, the only concession to Ukrainians being a few chairs at the University of Lvov (Lviv). The same situation existed in secondary schools. For many years there was only one high school available to Ukrainians although there were over three million Ukrainians in Galicia at the time.

Due to neglect and oppression by the administrative machinery, the peasantry was locked into a cycle of illiteracy, usury and alcoholism. Agricultural methods were very primitive, but nothing was done to improve them. Small plots of land made it difficult to support one's family and a rapid increase in population added to this difficulty. Because most of the forest and pasturage was controlled by the large estates, the people had to pay high prices for wood to heat their homes and for a place to turn their animals out to pasture. An added burden was compulsory military service in the Austrian Army. As a result, many Ukrainians began to look to new horizons for a better opportunity for themselves and their families.

THE BEGINNINGS OF EMIGRATION

Many Ukrainian peasants found that, even by working as labourers on the larger estates, their incomes were still insufficient to support their families. At first these men found temporary or seasonal jobs in large towns or nearby cities. As German industry expanded in the late 19th century there was an ever-increasing need for labour. This void was often filled by Ukrainians who would contract to work for one or more years at a time in German mines or factories. These efforts opened many peoples' minds to possibilities beyond their own borders.

The last quarter of the nineteenth century saw the Brazilian government attempt to open up large regions of the interior. This area, most of which was covered by jungle, required large numbers of settlers. As a result, the Brazilian government actively campaigned in Europe to attract immigrants. Tens of thousands of Ukrainians were among those who went to Brazil. Other Ukrainians went to the United

States which was then considered the Mecca of all those who were dissatisfied with and wished to improve their lot. Still others began to hear of a new country of opportunity about which little was known - Canada.

CANADA POST 1867

The Canada of 1867 was an Atlantic nation. Its only outlet to world trade was along the Eastern Seabord. The interior of the new nation was almost totally isolated from its centre. Communication to areas west of the Pre-Cambrian Shield was routed either through Hudson's Bay or through the United States. As a result, Canada began to develop a north-south pattern of trade which emphasized regional interests over national interests. To help develop Canada on an east-west basis, and to give an outlet to the Pacific, British Columbia was asked to join Confederation.

Bringing British Columbia into Confederation meant that the barriers of the Rocky Mountains and the Pre-Cambrian Shield would have to be pierced. There was also the nagging fear the area between these two barriers might be seized by the United States. Many American politicians had annexationist ideas:

> *"The opening by us first of a North Pacific Railroad seals the destiny of British (Canadian) possessions west of the 91st meridan. Annexation will be but a question of time."*[1]

To keep British Columbia in Confederation and to keep Americans from seizing Canadian territory, it was important that a transcontinental railroad be built across Canada. The Toronto Globe wrote "...With the construction of the railway the country will be populated by Englishmen, without it by Americans."[2] The railway would provide an internal lateral trade route, overcome the transportation barriers, and open up the vast areas of the West to immigrants and colonizers sent by Canada. The north-south pull of trade would be offset by a lateral development of trade. The Prairies would become a centre of agricultural production while central Canada, i.e. Ontario and Quebec, would become the financial and manufacturing centres. The transcontinental railroad would move manufactured goods west and agricultural products east. From there the goods could go by ship to the large markets of Europe.

THE BEGINNINGS OF IMMIGRATION

The opening of the Canadian West brought about a crucial need for manpower, both to build the railroad and to eventually settle the virgin territories opened up by the expansion of the rail network. Eastern Canada could not provide significant numbers of settlers. Most of the surplus population was being drained off by the promise of brighter economic opportunities in the United States:

> *"The Canadian Frontier was the American Frontier...The export of men was draining the very livelihood of Ontario rural settlements."*[3]

Parts of New England became known as Little Canada because of the large numbers of French Canadians settled there.

The only way the demand for manpower could be filled was by immigration. The government began to take an interest in this field. Along with private land, rail and ship companies, it began to encourage immigration to Canada, and in particular the West.

The first source of immigrants was Great Britain. It was felt that people from the home of the Empire would be loyal and outstanding citizens. Loyal most of them were - but not much more. The vast majority of British immigrants were taken from the urban poor of England. These people had no knowledge of agriculture, nor were they able to adjust to the hard work and difficult conditions which met them on their Prairie homesteads.

The Canadian government began to cast about for other sources of immigrants. These were found in North-East Europe and Scandinavia. The rural areas of this region had a large surplus population which was accustomed to the agricultural way of life. Moreover, these people were culturally close to the British. This made them prime immigrant material in the eyes of the government. Industrialization in Western Europe, and the consequent need for labour, began to absorb much of the rural population. Thus little was left over for emigration.

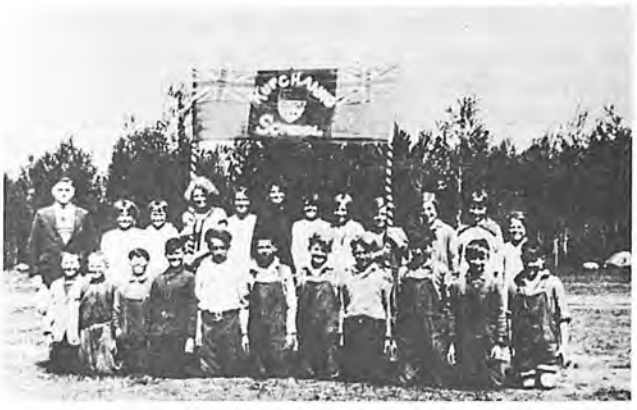
Only one source of manpower remained untapped by Canadian immigration officials. This was the vast pool of rural labour in the economically stagnant and undeveloped areas of Eastern and Southern Europe, particularly in the Austro-Hungarian Empire. From here would come Poles, Czechs, Hungarians, Ukrainians and Jews.

Helping to build Canada's railways, circa 1915

A Ukrainian Church, circa 1910

School house and students, circa 1910

THE UKRAINIANS .....
life in a new land



East Kupchanko School, Caliento

Lumbering, circa 1915

THE IMMIGRATION PROCESS

The process which culminated with the immigrant's arrival in Canada would usually begin some years before the actual departure from home. The first step was to realize that the possibility of emigration existed. Information about the new land could arrive in a number of ways. Friends or relatives which had emigrated beforehand might have written back about their new homes. Agents of steamship and rail companies (which had an interest in insuring a steady flow of immigrants) distributed propaganda to encourage immigrants. Special associations set up in Galicia to help the emigrant would also stage presentations, distribute literature and give advice.

The decision to emigrate was a very difficult one to make. The simple financial barrier of paying the fare for the whole family to Canada was beyond the means of many, even after the sale of their lands and possessions. In many cases, the father or elder son would leave for Canada alone in the hope of making enough money to eventually bring over the rest of the family. Added to financial problems was the emotional strain of leaving friends, relatives, a familiar locality and way of life for an utterly strange and alien land.

For most the trip to Canada was an ordeal in itself. Assuming that they had not been sold a worthless ticket by a fraudulent immigration agent, the emigrants would leave home for the nearest railroad station. From there they would travel by rail to a North German port city on the Baltic Sea. There the emigrants would board ship and travel steerage (the cheapest passage available) to Canada. Facilities aboard ship for steerage passengers were usually very primitive, and disease was not uncommon.

Arriving in Canada the immigrants would usually land at Quebec City. There they would go through medical examinations and tests of their financial status. If they passed, they would be admitted to Canada. At that point they were assigned to wait in immigration sheds until a large enough group had gathered. At this point, the whole group would be moved by train to sheds in Edmonton, Saskatoon, Yorkton or Winnipeg. From there the immigrant families would be taken to their prospective homesteads in the hinterland of these cities.

SETTLING ON THE LAND

On arriving in the general area of his new home, the settler discovered that his problems had just begun. The settler

would be taken by a government surveyor and land agent to the land assigned to him (usually a quarter section, 160 acres), and the boundaries would be pointed out to him. Most found themselves in the middle of thick bush and scrub, with absolutely no shelter and the nearest town many miles away along a rough and often impassable "Indian Road" or trail.

Work had to begin immediately on a home. Often a family would live for months in nothing more than an improved leanto before a home could be built. Many Ukrainian immigrants brought with them the metal portions of their tools, i.e. ax-heads, raw blades, plowshares. With these the home was built and the first small plot of land was cleared. The process would continue year after year until enough was cleared to enable the settler to raise a cash-crop.

The settlers needed capital for the proper equipment, harnesses and animals in order to develop their land, clear the bush and trees, buy seed, and to plough and harvest. There were many ways of earning the necessary funds. The man would spend the summer away from home working on other farms, for the railway as a labourer on a section gang, or at various other physical jobs. While the husband was away, the wife would run the household and care for the garden and crops. At first there was only enough produce from these to feed the family, and often not even that. The wife and the children would dig for seneca root, which could be sold to patent medicine companies. Older girls would work as domestics in the homes of established settlers. During the winter, the father and his sons would cut cord-wood to sell in nearby towns. These activities, even if all were possible for any one family, combined to bring in only a meager income. For example, a cord of wood which took a day to cut and a long time to move to the nearest market might bring only 75¢ to $1.25 when finally sold.

Outside help of any sort was not usually available to the Ukrainian settler. The government would only intervene in cases where outright starvation became a serious threat. Even then in many cases relief supplies would be strictly accounted for and restitution would eventually have to be made. In spite of setbacks and severe difficulties, the settlers were able to establish themselves on the land. In many cases, this meant existing only on a subsistence level.

DEVELOPMENT OF A SOCIAL STRUCTURE

New Ukrainian immigrants to Canada invariably tried to settle on land close to established groups of Ukrainians.

Settling close to people who shared a common language and cultural heritage eased the shock of adjusting to an alien and often hostile society. As the number of people increased, so did the complexity of social activity. Invariably, numerous institutions and organizations grew up in response to the needs of the community.

One of the most important elements in Ukrainian society has been the Church. The first Ukrainian settlers found difficulty in getting religious services in their own rite and language. With a small number of travelling clergy of both rites (Ukrainian Catholic and Ukrainian Greek Orthodox), it was found that most areas received only a few visits each year. As a result, members of both rites would in many cases co-operate in building a single church in the community. The community would be served by priests of either rite when they were able to make their visits. This idyllic state of affairs did not last for long. By the second decade of the 20th century, both churches had at least the beginnings of a sound organizational basis in Canada. In seeking to expand this, they came into conflict over which denomination was to own buildings which they had up to that point held in common. This struggle was the catalyst for many court actions, arguments and at times physical confrontations. They left an air of bitterness and distrust which in some areas exists to this day.

The major cultural institution of most early settlements was "Prosvita" or "National Home". These were cultural organizations formed by the community and centered in a hall. This building would contain a library with current Ukrainian newspapers and books, a dance hall, concert stage and perhaps a classroom. Before the development of the electronic mass media when communications and transportation were poor, these centres served as focal points of community activity. The plays and concerts were staged both for their entertainment and educational values. Language, folk-dancing and choir singing were often taught and became an integral part of the activities. The hall itself would be used for social activities such as weddings, dances, and socials. The development of movies, radio, and television, and the extension of improved transportation facilities, made the cultural and entertainment facilities of towns and cities more attractive. This in turn sounded the death knell for the Prosvitas. The buildings now stand mostly empty and abandoned, some still being used for the occassional wedding or dance.

Schooling and education was another important factor in the life of the Ukrainian settler. In Manitoba the Ukrainians and other groups were at first guaranteed the use of their own language in schools in addition to English. The govern-

ment even set up the Brandon Ruthenian Training School which produce bilingual Ukrainian-English teachers to work in these schools. Thus, the schools sought to educate the child to the ways of the new land while allowing him to retain his cultural identity.

Schools in Ukrainian districts underwent a drastic change in 1917. In that year it was forbidden to use any language other than English as a language of instruction in schools. It was the desire of the government that the schools become instruments of forced rapid assimilation. This regulation was sometimes circumvented by the secret teaching of Ukrainian in schools. In spite of various attempted circumventions, this regulation was a serious blow to Ukrainians in Canada.

The teachers who were hired by the local school trustees for schools in Ukrainian districts had to be able to do much more than teach academic subjects. Quite often their functions included teaching singing and folk dancing, arranging concerts and producing plays, managing local orchestras and sports teams and helping to run the local prosvita. Theirs was a focal role in the structure of the community.

The schoolteacher was only one of the elements in Ukrainian Canadian rural society. The numerically largest element was the farmers from the surrounding district which gave the local town the reason for its existence. It was in conjunction with their various activities that a whole society and social structure grew up. One of the least-recognized and most powerful elements in this society was the local storekeeper. To understand his power, we must first understand the economics of farming.

Farming is a seasonal activity. The only time a farmer actually collected money was in the fall, when the harvest was sold. At other times of the year, he had to buy seed, machinery, food, clothing and other essentials on credit in order to carry on his work on the farm. These debts would be repaid at harvest time. By cutting off a man's credit, the storekeeper could effectively ruin him. The situation was compounded by the poor state of communications. To combat this situation, co-operatives were formed by Ukrainian farmers in many areas.

If the community was large and prosperous enough, it would contain one or more professionals such as a doctor, lawyer, or dentist. Their status in the community did not come primarily from the fulfillment of their professional duties. Because of their education and knowledge of the English language, these men became the conduits between Ukrainian

society and the rest of Canada. It was they who interpreted events in Canada to Ukrainians, and represented Ukrainians in Canadian circles. Serving this middleman function gave this group of people a large measure of control over the actions of the Ukrainian community. This control allowed them to deliver the vote and perform other services for existent parties and social groupings in Canada. They thus used the Ukrainian community in many cases to enhance their personal status. Because their position rested on the maintenance of the status quo, many of them became its greatest defenders, even to the detriment of their fellow Ukrainians.

In many ways the priest filled a role similar to that of the professional in the community. His position in the church often gave him a moral authority which few others in the community had. In his role the priest not only looked after the physical, but also the moral, well-being of his parishoners. As a result, churches often became defenders of the Ukrainian language and the rights of Ukrainians. Much activity would centre around the local churches, and sometimes the various Ukrainian halls would be directly associated with them. In some circumstances priests serving Ukrainian Catholics were actually Belgian missionaries with a knowledge of Ukrainian. In those cases, misunderstandings quickly arose between priest and parishioners. The priest placed more emphasis on strictly religious observances, while the parishioners wanted the church to play a more active role in the Ukrainian community.

"WHITE ORIENTALS" - ATTITUDES TO UKRAINIANS IN CANADA

Pierre Vallieres has called French-Canadians the White Niggers of North America. In just the same way Ukrainians could be called the "white orientals". The British felt that Eastern Europe at the time was part of Asia, its people Asiatic and, therefore, inferior to "good British stock". They were, as all other Asians were thought to be, dirty, illiterate and backward. They were to be colonized, exploited or at best helped to become "good Canadians" by having British culture, language and social norms crammed down their throats.

This attitude towards Ukrainians and other Eastern Europeans was almost universal and openly acknowledged at the turn of the century in Canada. In the "Canadian Magazine" (vol. 12, p. 468, 1898-99), we read "No white Canadian will care to go upon a farm when he knows that his neighbour on the right will be a Galician and that on the left an Icelander". Nor was such commentary restricted to the writings of obscure editorialists. Stephen Leacock, dean of Canadian humourists, wrote:

> *"...Out of all these we are to make a kind of mixed race in which is to be the political wisdom of the British, the chivalry of the French, the gall of the Galician, the hungriness of the Hungarian and the dirtiness of the Doukhobor."*[4]

These attitudes have their roots in the rise of Protestantism and the Industrial Revolution. Theories of social superiority were virtually unknown before the end of the 18th century. It was in the period following the French Revolution that the nations of Western Europe, and Great Britain in particular, felt the shock of the Industrial Revolution. The impetus to this revolution was given by Protestantism, which tended to absolve the individual of social responsibility. This led to the "liberation of greed" and the formation of a cult of individual achievement. Technological superiority, moral conviction and greed led to the founding of large national empires based on exploitation of the colonized. Their successes in these endeavours led Englishmen and others to believe that they were superior to all other nations, particularly those of Eastern Europe, Africa, and Asia. The Ukrainians, as Eastern Europeans, were lumped in with other orientals.

The Protestant values of individualism, sobriety, self-control and puritanism stood in sharp contrast to the prevalent values of the Ukrainian immigrants. The Ukrainian identified himself closely with his community. The major events in his life were shared with his neighbours, who helped carry the burden of sorrow or partook of his joy. From a Ukrainian's point of view, there was certainly nothing wrong with entertaining one's friends and sharing a drink with them. To the Presbyterian or Methodist, such events as weddings in the Ukrainian community seemed to be not a celebration of community solidarity but a depraved orgy. All Canadian institutions, such as schools, law courts and established churches did their best to destroy the Ukrainians' allegiance to, and pride in, their culture and heritage.

Although the idea of Ukrainians being "white orientals" was accepted across the board by British Canadians, behaviour towards Ukrainians took place in three different forms. The first form was strictly exploitive. Large corporations such as the CPR and various mining and industrial concerns saw the immigrant as cheap sources of labour and as sources of revenue for the railways and steamship lines. Another line of approach was taken by the various Protestant sects and their missionaries. They felt that Ukrainians were part of the "white man's burden". As such it was their

duty to enlighten the Ukrainians and raise them from their slough of despondency by getting them to drop their language, culture and customs and adopt the Protestant religion and British ways. A third segment of opinion saw the Ukrainians and others as a threat to the purity of British stock in Canada, and demanded their immediate expulsion.

There were many business interests in Canada whose well-being was to a large part dependent on the cheap supply of immigrant labour. Chiefly, among these was the Canadian Pacific Railway. Having received enormous land grants in the West, it looked for the immigrants to work as labourers in expanding the rail network, as settlers and landbuyers, and as rail customers who would ship their produce and receive goods by rail. Steamship companies also had an interest in bringing immigrants to Canada. The federal government paid them a subsidy based on the number of immigrants landed in Canada. Large industrial concerns such as steel plants and coal and nickel mines encouraged Eastern European immigration to Canada. Because they were generally despised and looked down upon, the new immigrants could be easily and safely exploited. They could be underpaid, worked long hours, safety regulations could be ignored, and no one would raise an eyebrow as long as the companies' balance sheets stayed in the black.

Commercial interests found that it would work to their advantage if large numbers of immigrants came to Canada. Therefore, they started large public relations campaigns to gain British-Canadian acceptance of East European immigration to Canada. This propaganda tried to sell the idea that Ukrainians and others would settle and make productive land which a British immigrant would not touch. The economic value and exploitability of Ukrainians was always kept foremost. Clifford Sifton, Minister of Laurier cabinet, represented large industrial and commercial interests. It was he, while cabinet minister, who began large scale government encouragement of immigration from Eastern Europe to Canada.

By the end of the 19th century, much of Protestantism had reached a crisis point. For centuries the various Protestant sects had been the moral force behind the expansion of the British Empire and the growth resulting from the Industrial Revolution. Now many members felt that it was time to enjoy the fruits of their forefathers' labour. The early puritanism and religious zeal was being replaced by accommodation with the status quo. To rejuvenate their churches, the more radical elements turned to a new religious movement called the Social Gospel. The Social Gospel was not the property of any one sect, in varying degrees it encompassed all protestant denominations. Followers of the Social Gospel held that Christian ethics must govern not only the spiritual

but the economic and social life of the society as well. The Christian millennium could not be reached if social justice was denied. The Social Gospel was based on the belief in the innate superiority of Protestantism and British language values and norms over all others. It thus became the diety of the home missions (i.e. missions in Canada) to save Ukrainians and others by making them into imitation Englishmen. They believed that they would then be able to interact on an equal basis and achieve equal social and economic status with the English in Canada. Social Gospelers used schools, missions, residential schools and even hospitals as instruments in their attempts to convert Ukrainians. The attitude of these people to the new immigrants is typified by J.W. Sparling in his introduction to J.S. Woodsworth's Strangers Within Our Gates[5].

> *"...Either we must educate and elevate the incoming multitudes or they will drag us and our children to a lower level. We must see to it that the civilization and ideals of Southeastern Europe are not transplanted to or perpetuated on our virgin soil."*

The last segment of opinion started with the same premise as the first two, believing in the superiority of the English society. This belief led them to entirely different conclusions from the first two groups. In the words of the Rev. Wellington Bridgman:

> *"...failure seems to mark the experience of the churches in their efforts to aide the alien. He thinks evil and does wrong and commits crime because his nature is responsive to it, hence his high criminal record. But to the finer feelings of honor, integrity and virtue there is no response because his moral nature is dead."*[6]

The "alien", or Eastern European immigrant, was incapable of being taught the proper values. He thus became a danger to society. The only way to neutralize this danger was to deport all Canadians whose ancestors were not of Western European origin. It was this segment of opinion that pushed the government to open concentration camps for Ukrainians and others during World War I and deprive large numbers of Ukrainians of their Canadian citizenship.

CONCLUSION

To become even partially accepted as Canadians, Ukrainians had to give up their language, customs and religion. They found that in Canada their language was the object of derision, their religion the subject of scorn, and they themselves the target of hatred of their fellow Canadians. To counteract this, many Ukrainians tried to assimilate as soon as possible to become invisible so as to escape persecution. Others felt that the way to acceptance was to prove their loyalty to Canada and the British crown. In doing so they consciously supported those very forces that were trying to destroy them. It is only recently that some Ukrainians have begun to realize what their true position in Canadian society has been, and to demand equal status.

FOOTNOTES

1. U.S. Senate, Report on Pacific Railroads, Feb. 18, 1869, Information in brackets is our own.

2. Toronto Globe, March 23, 1870

3. W.A. MacIntosh, "Economic Factors in Canadian History" found in Approaches to Canadian Economic History, P. 13.

4. emphasis is ours

5. Stephen Leacock, "The Political Achievements of Robert Baldwin", Addresses Delivered Before the Canadian Club of Ottawa 1903-1904. P. 164, Ottawa, 1910.

6. J.S. Woodsworth, Strangers Within Our Gates, P.8, first published in 1909, reprinted, University of Toronto Press, 1972.

7. Rev. Wellington Bridgman, Breaking Prairie Sod, the story of a pioneer preacher in the eighties, with a discussion on the burning question of to-day, "Shall the Alien Go", Toronto, 1920, P. 169

ASSOCIATION OF MANITOBA MUSEUMS

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THE LAST PEDLAR

Henri Letourneau

Many pedlars travelled the Manitoba roads in the early days. My earliest recollections of country pedlars were in 1915. I was quite young then. Some would come around once a year, some every two years; others would come once and that was it. Apparently some would be looking for a place to settle or they might be visiting Canada from coast to coast, on foot, carrying their merchandise in a wooden box strapped to their back. Now these foot pedlars would not have a very large stock. They were the housewives' friends. They would have threads of all sizes and colors, thimbles, ribbons, needles, etc. For a few years after the first world war, they peddled old bottles, rubbers (but not tubes or tires), brass and copper, old woolens, blankets, and long johns. They even carried old torn, worn out at the heels and toes, black woolen stockings worn by boys in knee pants. All of these were in demand by the pedlars. But the best of all the pedlars was old Solomon. Everybody knew him from Headingly to St. Lazare (Fort Ellice). He had a team of horses hitched to an express (a democrat with the back seat removed - called a three-spring handy wagon by the Americans) that was loaded with bags, boxes and chests. When Solomon arrived, the whole family would gather around his express. First, there would be salutations. He would know everybody by their first name. Then would come the news. Most country people did not subscribe to newspapers and Solomon always had the most important news, even if it had only been told by someone else. The most wonderful moment for a young boy came when Solomon opened what they thought to be his treasure chest. Now this particular chest contained mouth organs, jew harps, kazoos, pipes (curved and straight) in their own plush lined boxes, long and short cigarette holders, pocket knives, tie pins, cuff buttons, broochs, combs of all sizes and colors, bolts of cotton and calico and, of course, the cheap pocket watches. He also had rings with huge colored glass sparklers which he wanted fifty cents a piece for; however, you could argue the price down to twenty-five cents. Most of Solomon's metal goods were brass and nickel, but to a boy, they were gold and silver. It was fun to barter with Solomon. Most of the boys would have saved the combings from the horse tails. As for the bottles and rubbers and old woolens; after 1920, the pedlars would not buy them anymore. There was no demand for them. But the boys would have muskrat skins, red squirrels, weasels and the odd skunk and Solomon would barter some of his treasures for them. I remember how he would weigh the horse hair. He used a spring balance that would weigh up to 24 pounds. By 1928, all the other pedlars had quit, but Solomon stayed on the job. Solomon was a small, wizened, dark-complexioned man, wearing gold-rimmed spectacles. He was a very polite man, spoke English

and French, and was always cheerful. He was a Syrian. Today, he would be called a Lebanese. He always stayed three days in our district. He did not have to stay that long. However he loved to play cards, and out our way folks played a card game called "Charlemagne". This game had been introduced by settlers from New Brunswick and was similar to bridge. Solomon knew that by spending one night at Lucier's he could play cards all evening. The following night, he would stay at the Albert's farm where he would have another evening of cards. The next day he would be gone and he would return the next year. During the Depression years, he would come twice a year. In the spring of 1937, one of his horses died. He left the other horse in the care of a farmer, saying that he would come back and pay him. Solomon came late that fall and he had to sell his express and his horse to pay the farmer. The last pedlar in Manitoba had called it quits. In the summer of 1942, walking down Donald Street, I saw Solomon sitting on the verandah of a boarding house. He had aged quite a bit. When I approached him, to my great surprise, he recognized me. He was still old Solomon with the cheery smile. He told me how bad things had been in 1936 and in 1937 when one of his horses had died. He did not have the money to buy another one, and when he came back in the fall he could not even pay the farmer for the upkeep of his remaining horse. This was the last time that I saw Solomon. He has been dead for many years, but one thing is certain, he was the last of the pedlars.

WINNIPEG'S FIRST BANK OF MONTREAL - 1880 to 1976

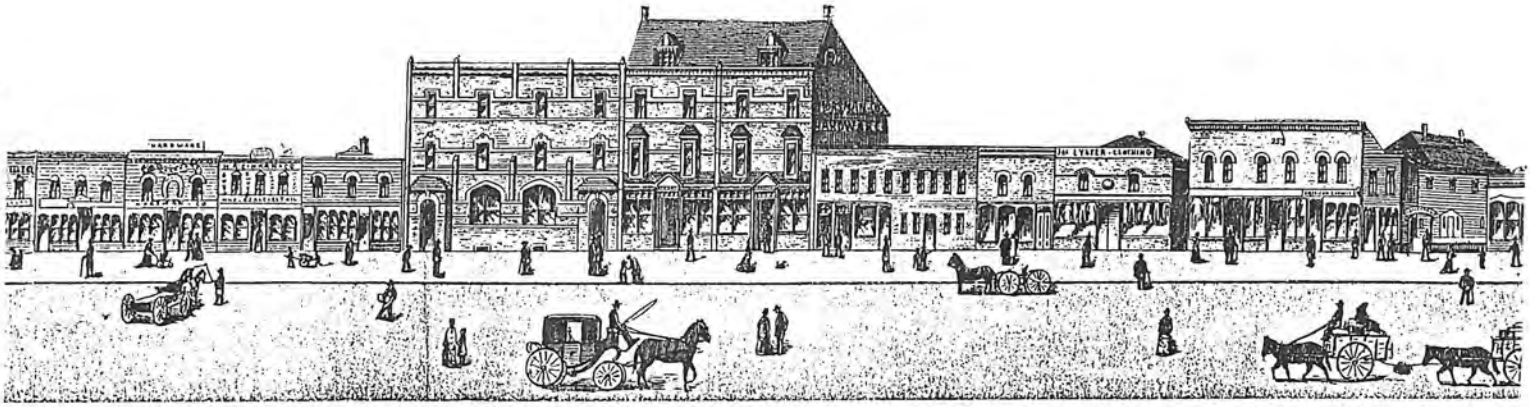
Cornell Wynnobel

An accepted definition for evolution has been the gradual development of an organism, event, design or function, to name a few. An example of the evolution of materials and basic design has recently taken place in Winnipeg with the help of the staff of the Manitoba Museum of Man and Nature. In the years between 1880 and 1976, the entire interior of a bank moved a half a mile north and turned itself into a bookstore, museum gallery and an information-telephone exchange kiosk.

The actual process of evolution really began in the Fall of 1972 when a fortunate set of events brought the interests and objectives of the City of Winnipeg and the Manitoba Museum of Man and Nature together. In the early 1970's, the powers that governed civic administration in this city had planned for the wholesale redevelopment of the Portage Avenue and Main Street area of downtown Winnipeg. This brought about the public purchase of a large block of old and historic buildings on the south-west corner of that famous intersection. Subsequently, in the name of perpetual progress, the city arranged for the demolition of the existing structures, many of which dated back to the early 1880's.

As Dame Fortune would have it, at least from our vantage point, the Manitoba Museum of Man and Nature was in its initial planning stages for a major gallery to depict the early history of the city. This new Urban Gallery was to coincide with Winnipeg's Centennial in 1974. The gallery was to recreate the physical and ideological atmosphere of Winnipeg in the year 1920, and was to be accomplished by the construction of scaled-down streets and buildings of that period. The construction necessitated a great amount of building materials utilized and existing in Winnipeg in that year to dress the exteriors, as well as the interiors, of the recreated buildings. We were all confronted with the task of finding and acquiring these materials of suitable age and design. At this point the redevelopment of Portage and Main proved to be very opportune.

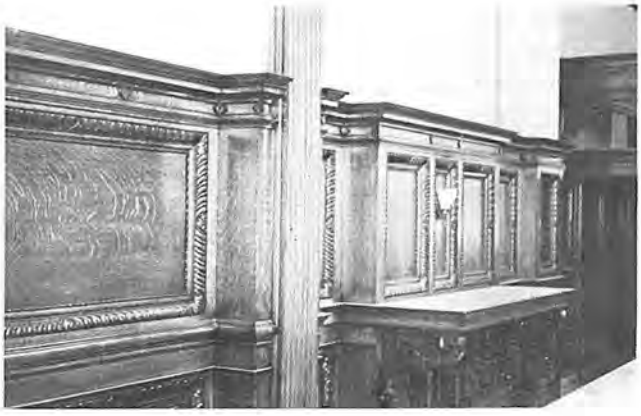
About the same time another fortunate event occurred. The Museum hired as a collector Mrs. Marge Bourgeois. She took the job and the Museum by storm and left in her wake a vast collection of material relating to Winnipeg in the 1920's. As a collector for the Urban Gallery, she became particularly interested in the Bank of Montreal building at 346-48 Main Street, one of the buildings ear-marked for demolition.



MAIN STREET, WEST SIDE, WINNIPEG, circa 1881

BANK OF MONTREAL

before salvage, summer 1973



This building was a veritable storehouse of handcrafted turn-of-the-century oak panelling, mouldings, doors, hardware, windows, flooring and marble facings. This material was soon seen to be indispensable to the construction of the gallery.

By the time the summer of 1973 arrived, Mrs. Bourgeois, with the aid of two city councillors, arranged for the Museum to obtain the material within the bank building as well as other buildings on the block. City Council was induced to pass a new bylaw which gave the Manitoba Museum of Man and Nature first choice of any artifacts belonging to, and found on, civic property. Very little time was wasted in deploying staff members to the building to begin the feverish removal of woodwork and the other material. Under the direction of Harry Gyselman from our Production Department, truckloads of material were carefully removed and transported to the Museum's storage areas.

The Bank of Montreal at 346-48 Main Street had a long and moderately colourful history. Designed by B.C. Kenway of Toronto, the building was constructed in the winter of 1880-81. It sat upon 30 foot tamarack logs steampiled into the ground and the majority of its foundation stones were culled from the walls of Upper Fort Garry which was being demolished at the time. The exterior walls were composed of red bricks which, due to the inclement winter temperatures, were lain in hot mortar. In the early Spring of 1881, the building was ready for occupancy and the first permanent branch of the Bank of Montreal in Winnipeg opened its doors. Previous to that the bank was temporarily housed in the terrace of four brick houses constructed by the Hudson's Bay Company at the corner of Main Street and Broadway Avenue. The bank had been in those quarters since November 18th, 1877.

Ironically, the bank opened for business in its new premises a year before the economic "bubble" of growing western prosperity burst in 1882. The first manager was Mr. C. Sweeney who was complimented by a staff consisting of A.M. Ramsay, Accountant Teller and a young man named Beattie. While the first floor housed the bank, the second floor of the building housed the first Winnipeg office of the Canadian Pacific Railway, with the legendary W.C. Van Horne as the Manager. With the end of the boom years, 1882 brought about two exciting events to Winnipeg. Firstly, the first train arrived in Winnipeg and, secondly, the newly constructed bank building was gutted by fire. It had been rumoured that the fire began as a result of one of Van Horne's cigars ending up in a waste-paper basket.

While the bank was being rebuilt, C. Sweeney and the C.P.R. officials moved into their temporary quarters in the basement

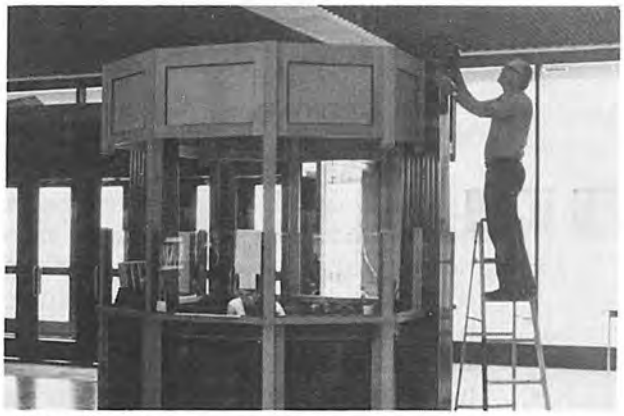
from demolition site to museum foyer

The "Heritage Square Bookstore" at the Manitoba Museum of Man and Nature which was opened in September 1975

Removing wainscoting from the Bank of Montreal

Maurice Prince positioning the final capital on the Telephone/Information Kiosk

Firedamage to the rear of some of the panels



Telephone/Information Kiosk near completion

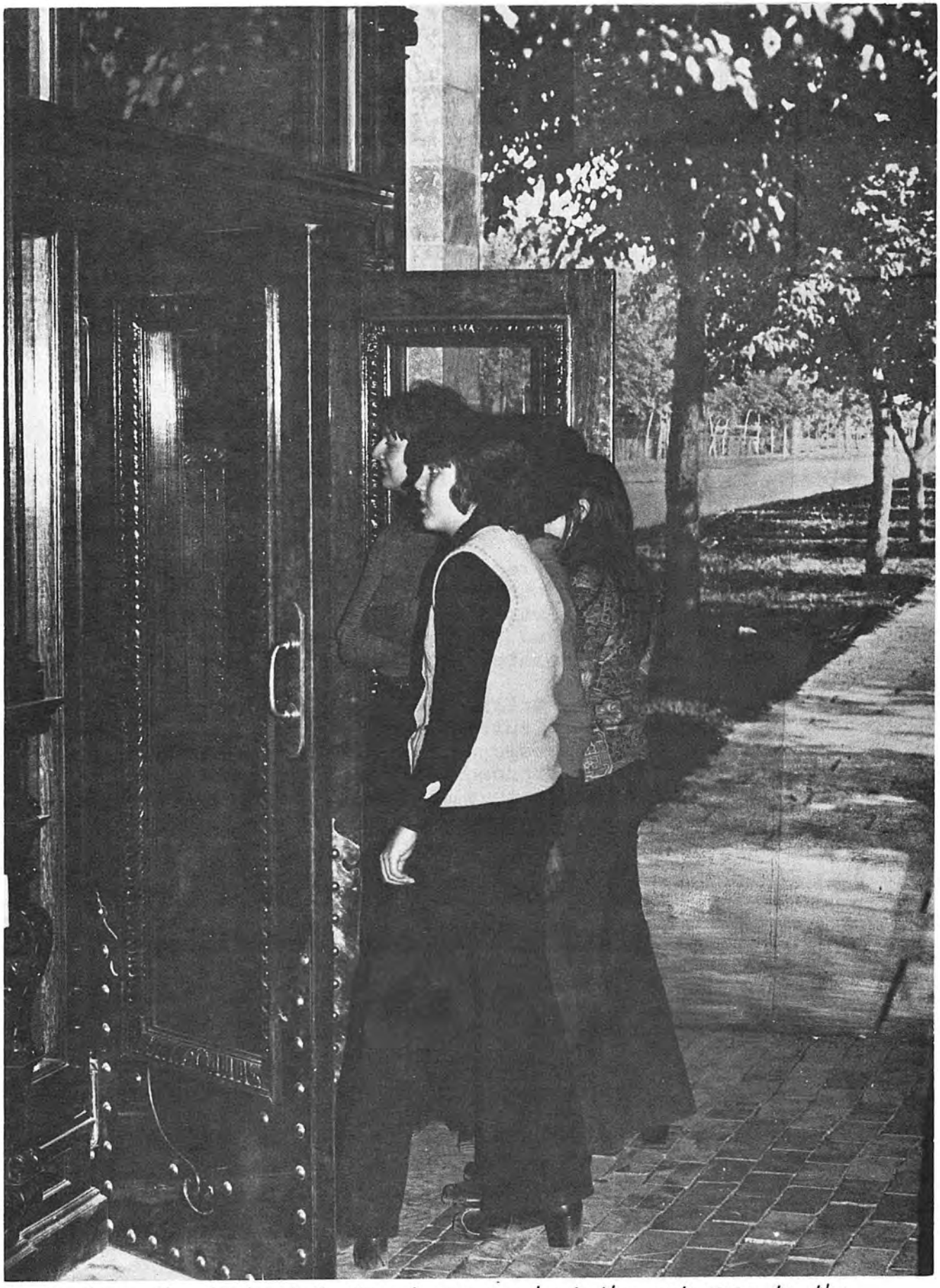
of the abandoned Knox Presbyterian Church on Portage Avenue. Business was transacted in the main section of the church while Van Horne and the C.P.R. set up offices in the vestry and the Sunday school room.

The bank remained in operation until 1913, when the present main branch of the Bank of Montreal was constructed at the corner of Portage and Main. The first branch on Main Street saw little changes after its rebuilding with the exception of a newly-installed time lock on the safe, believed to be the first time-lock installed in a Bank of Montreal in Canada. The upper floors of the building were renovated into staff quarters and in 1903 the ornate oak woodwork was installed along with a 40 x 30 foot brick addition to the rear which was completed in 1904. After the bank moved to its new location in 1914, the building on Main Street saw a succession of tenants including the Royal Canadian Legion which remained on the premises until the City of Winnipeg acquired the property and the demolition began.

For a little over two weeks, the staff of the Human History Division of the Manitoba Museum worked to remove the material. In many cases it proved to be a painful process to remove the panelling without extensive damage. It was discovered that the panelling, while initially installed in 1903, had been done at least three times in the subsequent years since there were three distinct styles of craftmenship. Unexplicably, there was evidence of some fire damage to some of the panels. It could be supposed that some of the panelling dated back to the initial fire of 1882, even though this seems highly unlikely. Newspapers at the time reported that the fire had completely gutted the whole building and had to be virtually rebuilt. The panelling was assembled in sections and seemed to have been prefabricated and then screwed and doweled together. All of the detailed work on the panels and the capitals of the banking hall columns were hand-carved.

After many dusty days and the removal of a great numbers of slivers, the building had been stripped to the bare walls. The Museum was now in possession of a couple of tons of woodwork and hardware that would have almost been impossible to duplicate at today's labor costs. Including the labor, the material was worth well over $100,000 by modern standards.

A great deal of the material was used in the Urban Gallery. The interior doors and frames were used for the entrance to the theatre. The fireplace and its surrounding woodwork were used in the reproduction of the bank foyer in the Gallery. This unit in the gallery also used the original tile flooring from the bank on Main Street, and was pieced together in the original design. Over 65 doors from the bank building



Doors from the Bank of Montreal now used at the entrance to the theatre in the Urban Gallery at the Manitoba Museum of Man and Nature

ended up in the Urban Gallery as well as a great many mouldings and assorted material salvaged from the bank as well as other buildings on the block. In retrospect, the Urban Gallery was made possible and financially feasible by the material gained from these buildings.

It soon became evident that we had in our possession a great deal more material than could be used in the construction of the Urban Gallery. An idea was developed that the material could be used to dress the Museum foyer and give it a real Victorian atmosphere rather than the ultra-modern design that the architects had bestowed upon it. The proposal proved too costly and alternatives were developed. It was decided that a bookstore was needed in the foyer and the inner office section of the original bank could be reproduced, with some alterations, to suit this purpose.

By 1975, under the design and labor of Harry Gyselman, Maurice Prince and Hans Osted, the Heritage Square Bookstore officially opened in the Museum foyer on September 22, 1975.

This year, while a mass reorganization of the Museum's telephone system was being contemplated the balance of the woodwork from the bank was finally used. The information-telephone kiosk, designed and built by Maurice Prince and Harry Gyselman, incorporated the last of the woodwork.

While all the material utilized from the bank was altered in a great many ways to suit the development of the museum, the integrity and the basic design of the material had been retained. Through this process the Museum saved material and architectural design that is rapidly vanishing from the scene in Winnipeg as well as other cities in western Canada.

ST. GEORGES DE CHATEAUGUAY

Jean Dupont

La fondation de plusieurs de nos paroisses canadiennes-francaises de l'ouest canadien est due à nos valeureux et courageux missionnaires du temps. St-Georges n'en fait pas exception.

En 1876, le R.P. Joachin Allard O.M.I., qui à cette époque devenait le premier missionnaire résident de la mission indienne de Fort Alexandre, voyageait beaucoup sur la rivière Winnipeg. C'est en 1879 qu'il campait non loin du site actuel de l'église de St-Georges. De tous les campements qu'il avait fait ici et là, c'était le plus pittoresque. Son désir le plus cher, le rêve de sa vie, était de fonder une paroisse canadienne-française. C'est pourquoi il décida de réserver immédiatement 40 acres de terre sur les lots 12 et 13 pour une future paroisse. En 1880 le R.P. Alfred Dupont O.M.I. était nommé au Fort Alexandre. C'était comme on le sait, l'époque de la colonisation du Manitoba, et les premiers colons furent attirés par les pères Allard et Dupont. L'arrivée des premières familles venaient donc donner naissance à cette paroisse - l'origine remonte vers 1882. Louis Vincent, neveu du Père Allard arriva avec sa jeune famille, ainsi que George Chevrefils, beau-frère du Père Allard et Ephrem Dupont, le frère du Père Dupont.

R.P. Joachin Allard, O.M.I.

R.P. Alfred Dupont, O.M.I.

Pendant les cinq premières années les nouveaux colons se rendaient à pieds ou en canot à la mission de Fort Alexandre pour les offices religieux.

Durant les années 1888 à 1903, les missionnaires de Fort Alexandre venaient de temps en temps célébrer la messe dans leurs foyers.

Durant ces quinze années, quinze autres familles vinrent se joindre aux trois premières et s'établirent sur des lots remontant la rivière jusqu'au village actuel. Presque toutes ces nouvelles familles venaient du comté de Châteauguay, c'est-à-dire des paroisses de Ste-Martine et Saint-Urbain, à l'exception des familles Dupont, qui venaient du Minnesota, Etats-Unis.

Le nom St-Georges fut choisi par Mgr. Langevin pour commémorer la mémoire de Georges Chevrefils, un des premiers colons et également en l'honneur de George Vincent, (fils de Louis Vincent), premier enfant né dans cette nouvelle colonie. Châteauguay fut ajouté pour rappeler le comté de l'origine québequoise de la majorité des premières familles.

La vie de ces pionniers fut particulièrement pénible, non seulement parce qu'ils s'attaquaient à la foret vierge mais surtout à cause de l'isolement donc à la difficulté de communiquer avec l'extérieur. Il n'y avait qu'une seule route: descendre la rivière Winnipeg jusqu'au Lac Winnipeg, et remonter la rivière rouge jusqu'à Selkirk pour se rendre à Winnipeg. C'etait une route naturelle et celle qu'avaient suivie cent cinquante ans auparavant les découvreurs et les premiers missionaires de l'ouest.

Séparés du reste du monde, mais fidèles à leur coutumes et traditions ancestrales et choyés par la nature pittoresque de l'endroit, ces familles pionnières ont inconsciemment donné à St-Georges le cachet d'une belle campagne québequoise sur les bords de la rivière Winnipeg. Cette rivière qui longe la paroisse est la décharge naturelle du Lac des Bois dans le Lac Winnipeg et prend sa source à Kenora.

Le 13 octobre 1903, St-Georges devenait canoniquement paroisse, et son premier curé fut l'abbé Charles Poirier. A son arrivée, il trouva donc dix-huits cheminées échelonnées sur les deux rives de la rivière.

Le 11 septembre, 1904 avait lieu la bénédiction de la première cloche par Mgr. Dugas accompagné de M. L'abbé Arthur Béliveau chancelier, du Père Valès, directeur de l'école de Fort Alexandre et du frère Sylvestre. Parmis ceux qui ont signé les régistres à cette occasion, on remarque les chefs des familles suivantes: Edmond, Stéphane et Théophitus Bouthillier, Carolus, Jean-Baptiste et Zotique Chevrefils,

Ephrem, Sergus et Télésphore Dupont, Charles Dayon, Albert Hébert, Eusèbe Martel, Joseph Papineau, pere et fils, Louis, Alphonse et Cléophase Vincent et Arsène Vinet.

En 1904 M. l'abbé Mastai Mireault organisait le premier district scolaire, qu'il nomma Allard en mémoire de cet infatigable et valeureux missionnaire colonisateur de cet endroit, le Père Allard.

La première visite pastorale à St-Georges avait lieu le 14 juillet 1907 par Mgr. Adélard Langevin, qui comfirmait en même temps dix garçons et six filles. C'étaient Adélard, Flora et Noémi Chevrefils, Albert, Georges, Thomas, Rémi et Anna Dupont, Henri Gamache, Albert et Albertine Hébert, Henri Martel, Archange Vincent et Marie-Anna Vinet.

St-Georges voyait sa première église en 1909. Elle fut bénie par le Père Valès. Aux coûts de $3000.00, elle avait été construite par L'abbé Isidore Macaire. Pour y arriver, M. le curé avait dû se faire mendiant, pèlerin, ermite, avait dû hypothéquer ses propriétés et avait même contribué sa propee argent. En tout il financait lui-même plus d'un tiers du côut total de la construction.

Au printemps de 1924, les paroissiens avec le concours de leur curé, L'abbé Sylvio Caron, décidèrent de construire une fromagerie. Le premier président de cette fromagerie fut M. Arthur Vincent, et le premier fabricant M. Arthur Dumaine. En 1927, M. Elphège Caya remporta le premier prix provincial pour la fabrication du fromage.

A la demande de M. L'abbé Sylvio Caron quatre religieuses de la communauté des Soeurs de St-Joseph St-Hyacinthe venaient fonder un couvent à St-Georges in 1927, tout en prenant change de l'éducation des jeunes de St-Georges. C'étaient: Soeur Saint-Aimé supérieure, Soeur Marie-du-Bon-Conseil, Soeur Marie de l'Incarnation et Soeur Saint-Camille de Lellis.

Ecole construite en 1926

Sur la limite nord-ouest de St-Georges, s'ouvraient un moulin à papier-journal sous le nom de Manitoba Paper Co., filiale de L'Abitibi Paper and Pulp de Toronto. Cette compagnie avait investi plus de onze millions de dollars dans la construction de l'usine et de logis pour ses employés. C'était pour les fermiers de St-Georges une acquisition très avantageuse de voir s'ouvrir à leurs portes un marché pour tous les produites de leurs fermes.

L'année 1929 restera à jamais mémorable dans les annales de la paroisse de St-Georges. Le 1er mai, un énorme feu rasait l'église. Cependant Dieu n'abondonne pas ses fidèles serviteurs.

Grâce à l'initiative de M. le Curé, au devouement de son vicaire et à la générosité de Mgr. L'Archevêque, des paroissiens, et des nombreux bienfaiteurs, une nouvelle église s'ouvrait au culte divin sous la cure du Père Kalmès, le 8 décembre de la mème annee. Elle avait coûté $10,645. Le 24 juin 1930 la nouvelle église fut bénie accompagné de Mgr. Jubinville, vicaire et curé de la cathedrale. Assistaient à la cérémonie les Père Kalmès et Valois de la Mission de Fort Alexandre, ainsi que les abbés Gagnon, Dufort et

St-Amant. Parmi les distingues visiteurs qui ont signé le régistre, on remarque les noms de L'Honorable Albert Préfontaine, ministre de l'agriculture, R. Hoey, ministre de l'éducation, le Dr. Edgar Bissett, député au Fédéral pour le comté de Springfield, C.C. Irvine, surintendant général de Manitoba Paper de Pine Falls, M. Ferguson surintendant en chef des usines de Great Falls. Entre temps la fromagerie avait progressé et après six ans d'opération sous l'habile direction de Messieurs Dumaine et Caya, elle avait payé aux patrons plus de $25,000.00, pour leurs produits laitiers.

L'usine a papier (Pine Falls)

Au printemps de 1932, par l'entremise de L'honorable Hoey alors ministre de l'éducation et representant au provincial du comte de St-Clément dans lequel se trouvait St-Georges, le traversier était amélioré par l'installation d'un système de cables en acier et d'un moteur. Le tout aux frais du gouvernement. En 1934 la route Chateauguay qui relie la route 11 au traversier fut construite par un groupe de paroissiens qui ont bénévolement donné de leur temps.

En 1936 la nouvelle route 11, fut recouverte de gravier entre Lac du Bonnet et Pine Falls en passant par le village de St-Georges. L'ouverture de cette route mettait fin à la période d'isolement qui durait depuis l'arrivée des premiers colons, soit de 50 ans.

Construction de la Route Chateauguay

Durant les mois d'été de 1946 deus nouvelles approches furent construites en pierre, et un nouveau traversier fut mis en opération au coût de $18,000. Cette dépense fut payée par les gouvernements fédéral et provincial. Ce traversier est maintenant près du musée de St-Georges, en repos bein merité.

Le Traversier de St-Georges

La culture des pois à St-Georges fut à un temps très populaire. Elle fut même la principale source de revenue des fermiers pour environs 25 ans. Les meilleurs récoltes furent probablement celles de 1935 à 1947. Le marché principal pour la vente des pois était les villes de Montreal et Quebec.

C'est en 1949 que le Manitoba Hydro décida de développer la Chûte des Pins qui était au nord de St-Georges. C'était un progrès très nécessaire pour fournir de l'énergie electrique. Ce barrage électrique construit à la Chute de Pins, a automatiquement engloutit la belle Chute d'Argent. Cette dernière, d'une beauté extraordinairement fabuleuse, était une attraction touristique à tout point de vue. Par la construction de ce barrage, une partie du village de St-Georges fut noyé, et dû etre évacué, entre autres, l'école, le cimétière, la laiterie, et quelques maisons. La laiterie fut vendue à Modern Dairies Ltd. de St-Boniface. A partir de ce moment-là, le lait était transporté de St-Georges à Winnipeg. Plusieurs fermiers ont vues leurs terres entières achètées par le Manitoba Hydro, d'autres en partie seulement. Mais malgré tout se tra-la-la, St-Georges conserve son charme pittoresque.

Depuis longtemps un groupe de gens révaient d'avoir un musée. Tout comme le réve du Père Joachin Allard, de fonder une paroisse se réaliser, il en fut ainsi de celui d'avoir un musée. En 1970 le Musée de St-Georges ouvrait ses portes à une foules d'environs 1,500 personnes. Ce musée qui sert à collectionner, préserver et exposer des objets ayant appartenus à nos ancêstres, sera un tournant dans l'éducation de nos jeunes d'aujourd'hui, et de demain.

Soyons fiers et dignes de nos traditions ancestrales!

ST. GEORGES OF CHATEAUGUAY

Jean Dupont

Editor's Note: The following article is the English translation of the article "St. Georges de Chateauguay" which appears on page 41

The founding of many parishes of French origin in the Canadian west is due to the courageous and valiant missionaries of the time. St. Georges is not an exception to this fact.

In 1876, the Rev. Joachim Allard, O.M.I. who, at that time, was the first missionary in residence at the Indian mission at Fort Alexander, did a lot of travelling on the Winnipeg River. In 1879 he camped not far from the actual site of the St. Georges Church. Of all camping that he had done here and there, this site was the most picturesque. His greatest desire, the dream of his lifetime, was to establish a French-Canadian parish. That is why he decided to immediately reserve 40 acres of land on lots 12 to 13 for a future parish. In 1880, the Rev. Alfred Dupont, O.M.I., was sent to Fort Alexander. It was, as we are all well aware, the period of colonization in Manitoba and the first settlers were encouraged by Father Allard and Father Dupont. The arrival of the first families, therefore, was the beginning of this parish which was originally founded around 1882. Louis Vincent, nephew of Father Allard, arrived with his young family, as did George Chevrefils, brother-in-law of Father Allard, and Ephrem Dupont, brother of Father Dupont. During the first five years, the new settlers walked or canoed to the mission at Fort Alexander for their religious services.

During the years 1888-1903, the missionaries at Fort Alexander would sometimes celebrate Mass in the homesteads. At this time, 15 other families arrived to join the first three families, on lots going up the river to where the village is now located. Almost all of these new families came from Chateauguay county, Quebec, primarily from the Ste. Martine and St. Urbain parishes. The Dupont families, who came from Minnesota, U.S.A., were an exception.

The name St. Georges was chosen by Bishop Langevin in memory of Georges Chevrefils, one of the first settlers and also to commemorate George Vincent (son of Louis Vincent) who was the first child born in this new settlement. Chateauguay was added in honour of the county in Quebec, from which the majority of the first families originated.

The life of these pioneers was particularly difficult, not

only because the land had to be cleared of virgin forests, but mostly because of the isolation and, therefore, the difficulty to communicate with the outside world. There was only one route: down the Winnipeg River to Lake Winnipeg, then up the Red River to Selkirk, then on to Winnipeg. This was a natural route, and one that 150 years before, had been followed by the explorers and the first missionaries in the West. This river, which borders the village, originates from the Lake of the Woods, Kenora, and flows into Lake Winnipeg.

On October 13th, 1903, St. Georges officially became a parish. The first parish priest was Father Charles Poirier. Upon arrival in St. Georges, he observed 18 chimneys scattered along both sides of the river.

On September 11, 1904, the blessing of the first bell took place by Bishop Dugas who was accompanied by Father Arthur Beliveau, Chancellor Father Vales, director of the school at Fort Alexander, and Brother Sylvester. Among those who signed the register on this occasion were the heads of the following families: Edmond, Stephen, and Theophitus Bouthillier, Carolus, Jean Baptiste and Zotique Chevrefils, Ephrem Sergus and Telesphore Dupont, Charles Dayon, Albert Hebert, Eusebe Martel, Joseph Papineau, father and son, Louis, Alphne and Cleophase Vincent and Arsene Vinet.

In 1904, Father Mastai Mireault organized the first school district. He named it Allard, in memory of Father Allard, the tireless and brave missionary who colonized the area.

The first pastoral visit to St. Georges took place on July 14, 1907, by Bishop Adelard Langevin, who gave the Sacrament of Confirmation on this occasion to ten boys and six girls. They were Adelard, Flora and Noemie Chevrefils, Albert, Georges, Thomas, Remi and Anna Dupont, Henri Gamache, Albert and Albertine Hebert, Henri Martel, Archange Vincent and Marie Anna Vinet.

St. Georges had its first church in 1909. It was blessed by Father Vales. It had been constructed by Father Isidore Macaire for $3,000.00. To arrive at this feat, Father Macaire had become beggar, pilgrim and hermit, had mortgaged his holdings and had even contributed his own money. In all, he personally financed more than one-third of the total cost of this construction.

In the spring of 1924, the parishoners, along with the priest, Father Sylvio Caron, decided to construct a cheese factory. The first president of this factory was Mr. Arthur Vincent; and the first manufacturer, Mr. Arthur Dumaine. In 1927, Mr. Elphege Caya was awarded first prize provincially for the manufacturing of cheese.

On the request of Father Sylvio Caron, four religious sisters of the Sisters of St. Joseph of St. Hyacinthe founded a convent in St. George in 1927, and undertook the education of the children in St. Georges. There were Sister St. Aime, (Superior), Sister Marie du Bon-Conseil, Sister Marie-de-l'Incarnation and Sister St. Camille de Tellis.

On the north-western limit of St. Georges a pulp and paper mill was built, named Manitoba Paper Company which was an affiliate of Abitibi Paper and Pulp in Toronto. This company had invested over 11 million dollars in the construction of this mill and lodgings of its employees. This was advantageous to the farmers of St. Georges as they now had a ready market at their door for their farm products.

The year 1929 will remain unforgotten in the annals of the parish of St. Georges. On May 1, a giant fire ravaged the church. However, the Lord had not forgotten his faithful servants. Because of the initiative of the parish priest, the dedication and the generosity of the Archbishop, the parishoners and many benefactors, a new church opened its doors under the guidance of Father Kalmes on December 8 of that same year. It cost $10,645.00. On June 24, 1930, the new church was blessed by Bishop Jubinville, Vicar and priest of the cathedral. Assisting at the ceremony were Fathers Kalmes and Valois of the Mission at Fort Alexander, as well as Fathers Gagnon, Dufort and St. Amant. Along the distinguished guests signing the register, were the names of the Honorable Albert Prefontaine, Minister of Agriculture, R. Haly, Minister of Education, and Dr. Edgar Bissett, Federal M.P. for the Springfield constituency, C.C. Irvine, General Superintendent of the Manitoba Paper Mill at Pine Falls, and M. Ferguson, Chief Superintendent of the Hydro in Great Falls. During this time the cheese factory had progressed and after six years of operation under the able guidance of Mr. Dunaine and Caya, it had paid its patrons over $25,000.00 for their milk products.

In the spring of 1932, through the intervention of the Honorable Hoey, then Minister of Education and provincial representative of the county of St. Clement in which St. Georges was located, the ferry boat was improved by the installation of a system of steel cables and a motor, all at government expense. In 1934, Chateauguay road which links road #11 to the ferry, was built by a group of parishoners who gave freely of their time.

In 1936 the new road #11 was covered with gravel between Lac du Bonnet and Pine Falls, passing through the village of St. Georges. The opening of this road put an end to the period of isolation which had been the lot of the first settlers for 50 years.

During the summer months of 1946 - two new approaches were built of stone, and a new ferry boat was put into operation at a cost of $18,000.00. The expenses were paid by the Federal and Provincial Governments. This ferry boat is now near the St. Georges Museum having deserved a well earned rest.

The growing of peas in St. Georges was very popular at one time. It was even a principal source of revenue for the farmers for 25 years. The best crops were probably those of the years between 1935 and 1947. The principal market for these peas were the cities of Montreal and Quebec.

In 1949, Manitoba Hydro decided to develop Pine Falls, north of St. Georges. It was a necessary move to produce electric power. The dam built at Pine Falls, automatically enveloped the beautiful Silver Falls. The latter, of extraordinary beauty, was a tourist attraction from all points of view. For the construction of this dam, part of the village of St. Georges was flooded and had to be evacuated, including, among others, the school, the cemetery, the dairy, and a few houses. The dairy was sold to Modern Dairies Ltd., in St. Boniface. From that time, milk has been transported from St. Georges to Winnipeg. Many farmers saw their farms entirely bought by Manitoba Hydro, others, in part only. Despite these transactions, however, St. Georges has conserved its picturesque charm.

For many years, a group of people dreamed of having a museum. Like Father Joachim Allard's dream to establish a parish was realized, so it was with the founding of a museum. In 1970, the St. Georges Museum opened its doors to a crowd of 1,500 people. The museum, which collects, preserves and exhibits objects having belonged to St. Georges' pioneers, will be a focal point in the education of today's youth and that of future generations.

Let us be proud and worthy of our forefathers' traditions!

THE SIGNIFICANCE OF "LAND" IN ETHNIC IDENTITY AND PERSISTENCE

Steve Prystupa

Editor's Note: The following article first appeared in Vol. 2, No. 3, June 1976 edition of "Locus", a quarterly newsletter from the Manitoba Museum of Man and Nature.

"We are not birds. We need land to stand on." These words, spoken by Louis Riel at his Regina trial, dramatize the importance of land in making and keeping a culture viable. Yet, self-evident as Riel's statement may appear, the notion of "land" may have vastly different symbolic significance for different people at different times of their development.

Early native inhabitants of Manitoba did not develop a need for private ownership of land but tribal and clan territories were nonetheless roughly maintained. According to some anthropologists, something akin to a "fur farm" evolved for purposes of game conservation during the fur trade period, and probably exists to this day in the boreal forest. In any case, mobility was the dominant adaptive technique since livelihood was dependent on harvesting different kinds of natural resources in different niches at different times of the year. Permanent settlement around early missions and trade posts thus obliged the people to make a living from one niche all year, a clear departure from old hunting territories and seasonal niches, and a decided shrinking of the old resource and cultural base.

The Metis, in contrast, being half European and half Indian, combined the static tenure of European agriculturalists with seasonal work as voyageurs and hunters. Thus the river lot was principally a residence and the broad plains and trade routes were their domain. With the full-scale occupation of the prairie west, the river lot lost much of its initial adaptive importance - hence, the pivotal importance of the Canadian surveys in the events leading to the Red River disturbances of 1869 - 70. Moreover, those Metis who spent more of their time on the plains in seasonal foraging became displaced like the migratory Indian bands, but they did not even receive reserves. These indeed became a people without "a land to stand on".

Even for settlers of European origin "land" had vastly different meanings. It was first of all divided up into a lattice-work of 160 acre lots, according to the American pattern. This incorporated both the egalitarian ideals and the administrative efficiency of the enlightment. Many well-to-do settlers from Ontario and the United States

viewed these free homesteads as a chance to get rich. In contrast, land-hungry Europeans regarded them as an opportunity to secure economic independence from their landlords, and political and religious freedom as the case might be. Moreover, within the age-old traditions of agriculture, land was never "dirt" or an "investment", but a profound life-giving entity. An illustration of this view of the land, as well as certain changes brought about by modernization, may be seen in the late 19th century Ukrainian novel, *Zemlya* (The Land) by Lesya Ukrainka, and the Ukrainian Canadian Novel, *Sons of the Soil* by Ilya Kiriak.

The situation of the Jews vis-a-vis the land was particularly unique. Limited to the so-called "pale" of settlement in the old Russian Empire, those who came from old country villages, sought land here virtually as a declaration of freedom, although few ultimately chose to remain on the land, while other groups searched out a new homeland in the Torah. Sabbath prayers referred to this and expressed the promise of a revived Jewish homeland in Israel which came to be in 1948. The Mennonites, the Hutterites and the Doukhobors, likewise, through successive migrations, became detached from territory as an ultimate homeland and identity.

With more mobility and commercialization land has become more and more a matter of geographic co-ordinates and economic wherewithal for certain kinds of production, rather than a social and cultural space. Yet the recent back-to-the-land movement reveals a new awakening, or perhaps a reawakening, of earlier affinities with the land. Of course, as we had seen from the delineation of ethnic settlement patterns, different natural areas of the province and segments of the city continue to have cultural significance, and many of these areas simply cannot be viewed apart from their cultural geography. Old churches, early farmsteads, graveyards, community halls and the like, to this day mark out a rich cultural landscape. City dwellers, though most western people are today, a large proportion of them still look to these early cultural landscapes for their roots.

However, these are old cultural affinities rather in the sense of going back to visit the "Old Country" than a real present-day territorial sense of belonging. To realize this, we need only to refer back to the earlier description of a society composed of cultural fragments. Today, as political scientist Cynthia Enloe remarks, an "ethnic group is a network of regular communication and interaction". David E. Sopher, a cultural geographer, expresses a similar notion. Culture, as he says is "essentially a plastic in form and fluid in its spatial extent".

For the people not accustomed to such territorial rootlessness, particularly where this corresponds with, and indeed symbolizes social alienation, it becomes a particularly oppressive ghetto, the "nomadic ghetto". Oldtimers will remember this rootlessness from the depression period. And, this is the plight of many recent native refugees to the city. Their search for a sense of place is paradoxical indeed, as it contradicts their antecedents as a mobile culture.

Conversely, young people deliberately despatialize their existence by taking to the road as a symbolic formal protest becoming, as it were, temporary Gypsies. The real Gypsies, so Sopher observes, dispensed completely with "symbolic association with place". Curiously, the modern economic migration of labour tends to de-symbolize space and the airplane of course defies it outrightly. Perhaps Ulysses, as he appears in the modern version of writer Vikos Kazantsakis, is representative of modern man as wanderer. "My soul," he says, "your voyages have been your native land".

Although it is perhaps too soon to say, present day acceptance of mobility as a mode of life may change too. This may be seen from the recent concern with urban crowding, pollution and the cultural alienation of "modern man". An attempt to re-symbolize western rural landscape as an attractive amalgam "of social spaces and open places" is already evident. This corresponds with a growing acceptance of the ecological view of land, not simply as wilderness to be feared and/or conquered but as a living environment to be respected as a precious trust.

In this new outlook we see subtle connections with the views of nature portrayed in early native North American and traditional European folklore, both of which frequently deal with "Mother Nature" and "Mother Earth". On the other hand, certain individuals feel that such an outlook to nature runs counter to Judeo-Christian theology which more rigidly separates man and divinity from nature. Hence, the growing interest in Eastern religions with their greater emphasis on the "sacred grove" and the "natural" parameters of man's existence. Notions of the land may in this instance rekindle old ethnic affinities or alternately mould a new identity and world view.

PIONEER FURNITURE

Henri Létourneau

Editor's Note: The illustrations for this article were drawn by Geoff Bussidor while he served his internship at the St. Boniface Museum. Geoff is a member of the on-job training programme at the Manitoba Museum of Man and Nature.

The Saint-Boniface Museum has a large collection of furniture, kitchen utensils and tools made by Canadian pioneers. The oldest are those which were brought to Manitoba by settlers who came from Quebec after the railroad was built. Most of this furniture is of the late eighteenth century, made of white pine, yellow and white birch, maple, oak and rock elm. We have beautiful white pine armoires[1] without nails or screws, all pegged, and with rat-tail hinges, like the huge Mireault armoire brought here in 1881 or the smaller Desilets armoire brought here in 1906. We were fortunate in 1967 to acquire the Lucier cassette[2], which turned out to be the Lambert dit Robillard chest, brought here 1780. A lot of early Canadian furniture was lost or destroyed when the settler's children or grandchildren bought modern furniture. Many pieces were sold to American antique dealers in the years from 1968 to 1970. At the Saint-Boniface Museum we were lucky to get so many pieces. We must give credit to the people who refused to sell to dealers, preferring to give their treasures to the Museum, so that they would be kept in Canada to be enjoyed by future generations of Canadians. The largest part of our collection was made by our Manitoba pioneers who used the wood at hand, ie. oak and white ash; in comparison to their Eastern counterparts who had a wider and better choice of lumber, ie. maple, ash and white pine. Therefore, our Manitoba Canadiana has a style of its own which we can clearly observe in homemade chairs.

The Voyageurs and Coureurs de bois who came in the late eighteenth and early nineteenth centuries took Indian wives. Those who stayed in the west built their furniture even though their women did not care for chairs. The men built chairs for themselves; as well as tables, benches for the children, cupboards, and eventually settle-beds or bunks. The Metis children of the Voyageurs took after their Indian mothers in that they preferred sitting the Indian way - cross-legged.

The early settlers might have used blocks of wood to sit on, while those who came later used packing cases for seats, and eventually built chairs for their family. If not all settlers were able to fabricate chairs, there was in every settlement, someone who could do it.

Many of our Manitoba made chairs are "a la Capucine", made of plaited binder twine. One of our Quebec chairs has a seat made of plaited eel skin, probably built by a lower St. Lawrence fisherman. The strips of eel skin are called in Quebec "Babiche d'angui (anguille)".

Many chapters could be written about furniture made by the pioneers. These artifacts, which we find in museums today, were made by hard working people, who used their spare time in making rustic, yet useful furniture.

FOOTNOTES:

1. *An Armoire. Could be used as a cupboard, or its deep tablettes (shelves) could be used to store linen, cotton sheets, woolen blankets, and clothing of all kinds.*

2. *Cassette. In French this word means a very small chest or box to hold money - a money box. To the Metis a cassette is a chest to store clothing. When camping or travelling the cassette would hold the awapou (food).*

3. *Rev. Norbert Provencher. Later Bishop of the North-West. Came to Manitoba from Quebec in 1817.*

4. *Ephrem Dupont. The chair-maker came to Saint-George from Quebec in 1881 and showed his neighbors how to make chair seats from the inner bark of the elm trees. Saint-George is the only place in Manitoba where I have seen this type of chair.*

5. *About 40 years ago, I saw on the Lucier Farm in Saint-Eustache, a frame granary that was used as a summer kitchen. The roof on this building was made of strips of the inner bark of the elm tree. The strips were from 8 to 12 inches wide, a few could have been 14 inches wide and some could have been 10 feet or more in length. They were in a horizontal position and they overlapped about an inch. They were nailed to poplar poles, instead of two by fours. Those poles were about 20 inches apart. At the time the roof was, according to the owner, about 30 years old and it did not leak!*

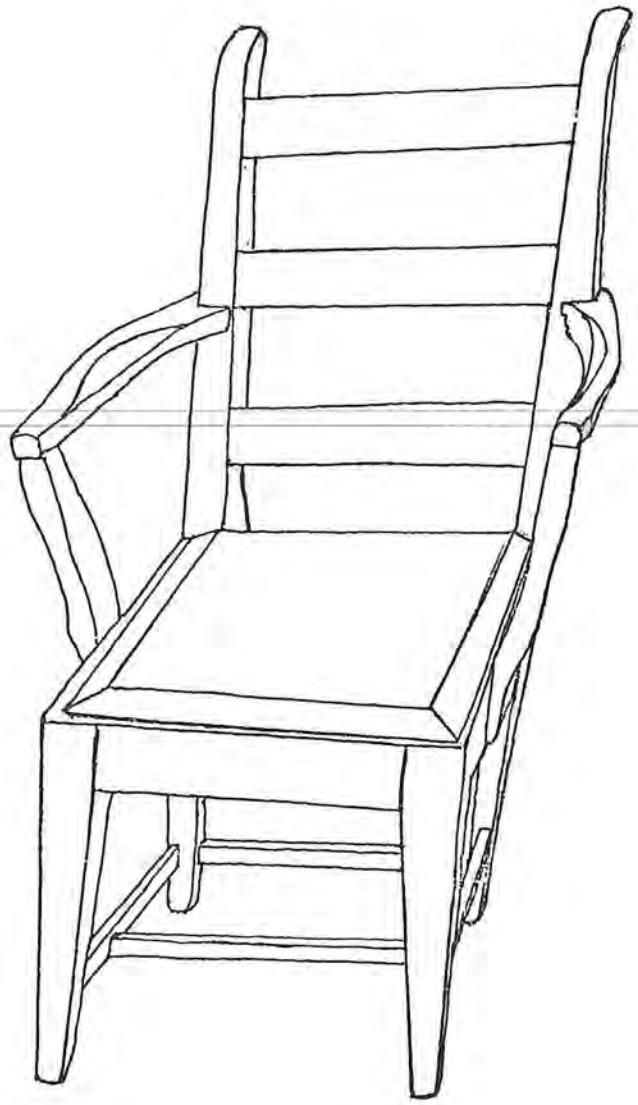


Figure 1:

The oldest Manitoba-made chair in our collection is the Provencher[3] chair. Only wood, elm and white ash, were used in its construction in 1820. This type is called d'Assemblage (jointed).

Height:		36"
Width:	(front)	18"
	(back)	15½"
Depth:		16"
Height-Seat:		17"

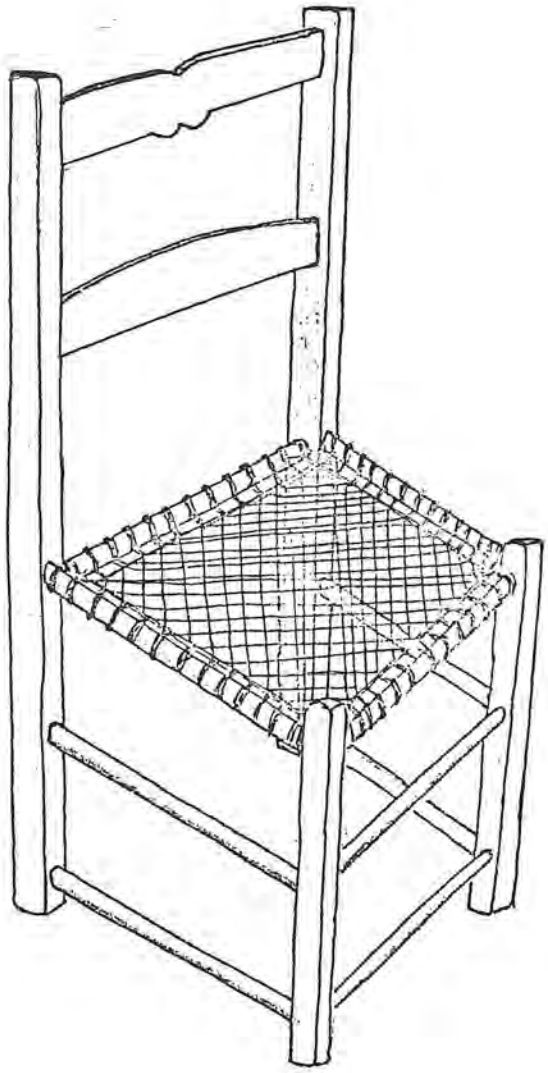


Figure 2:

One of the three Grey Nuns chairs, made in 1844 of oak and white ask, with seats made of plaited babiche (rawhide strips or buffalo hide). The chair in the illustration is different from the other two. The upper slat on the back has a notch on the top and has very small wings underneath while the slats on the back of the other two chairs are plain. The measurements of the chair shown are:

Height: 34" Width: 20" Depth: 14½" Height-Seat: 15½"

The other two are:

Height:	32½"	Height:	34½"
Width:	18¼"	Width:	19¼"
Depth:	15"	Depth:	14"
Height-Seat:	14½"	Height-Seat:	16¼"

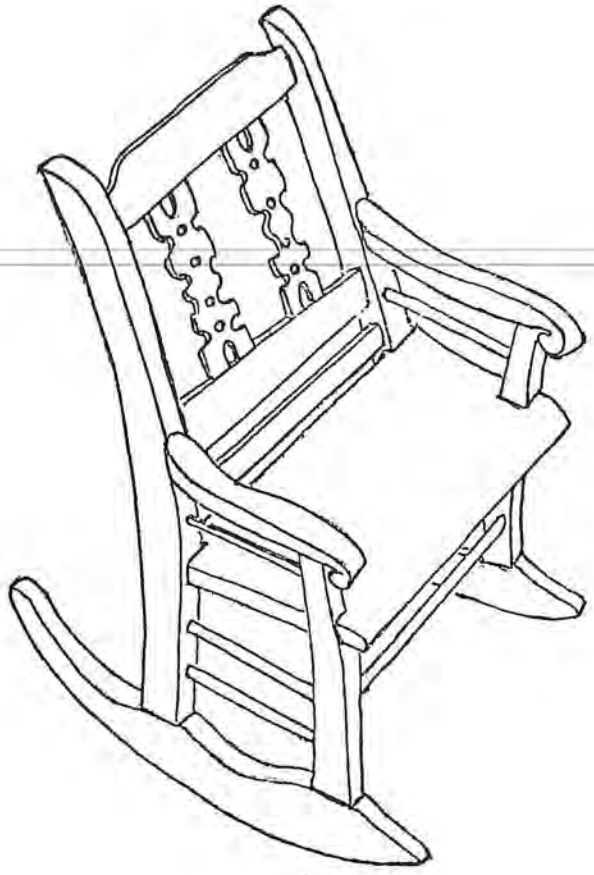


Figure 3:

An Acadian rocking chair. Made in New Brunswick in 1860, brought to Manitoba in 1906 by the J. Albert family who settled in Saint-Eustache. The wood used is yellow birch and maple. The shaped vertical slats on the back are "chantourne".

Height:	37"
Width:	18"
Depth:	14"
Height-Seat	15½"
Length of Rockers:	33"

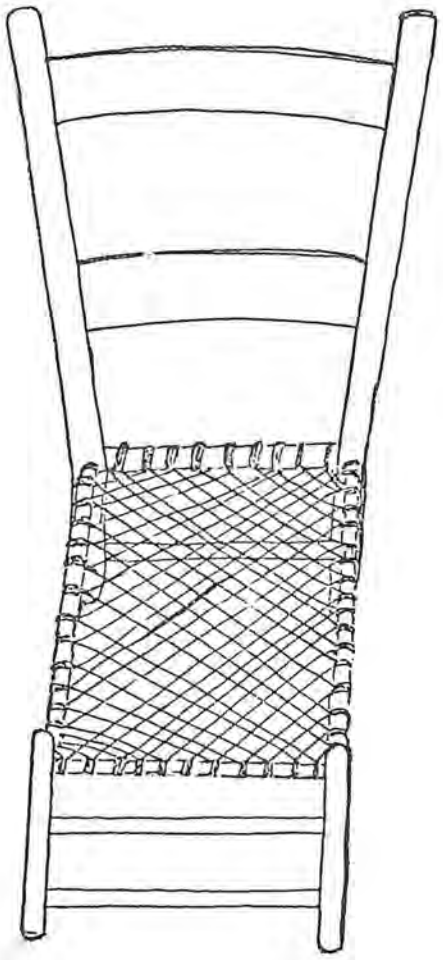


Figure 4:

One of a set of four chairs, all made of white ash, light and sturdy. Made in Saint-François-Xavier in 1879 by Raphael Perras, who arrived from Quebec, accompanied by his young bride, that same year. The plaited raw hide strips on the seats are very narrow and only two of the chairs have the original raw hide strips. They have been replaced by strong twine, a la capucine, on the other two. Two of the chairs are 37" high and the other two are 36" high. The following are the same on all 4 chairs:

Width:	17"
Depth:	14½"
Height-Seat:	16½"

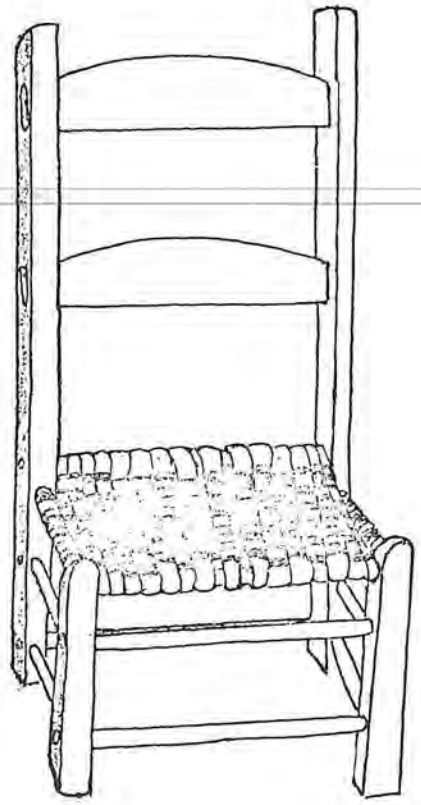


Figure 5:

The A. St.-Pierre chair, made in Saint-George, Manitoba by Ephrem Dupont[4] in 1881. The wood used is ash. The seat is made of the plaited inner bark of the elm tree[5]. It is a very strong chair.

Height:	34"
Width:	15½"
Depth:	13½"
Height-Seat:	16"

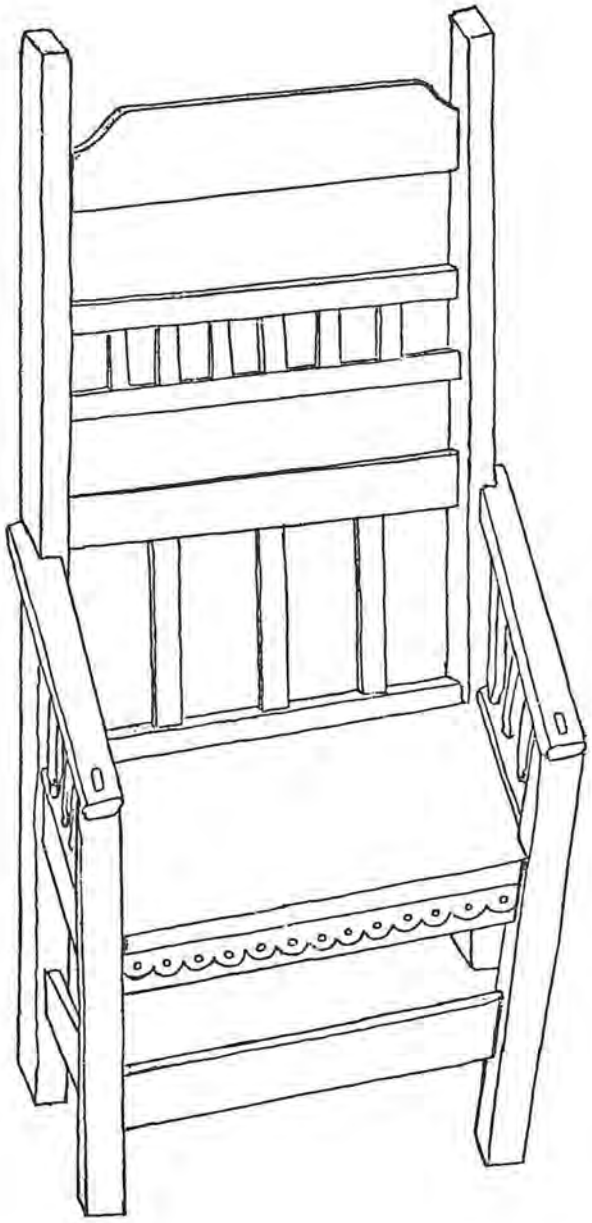


Figure 6:

Something very rare, a Métis armchair made of white ash and the seat is made of elm. Jointed, mortised and pegged, rustic and beautiful. Designed and made by Moise Richard of Saint-Eustache, in 1901.

Height:	41"
Width:	20 3/4"
Depth:	18"
Height-Seat:	16½"
Width between arms	17"

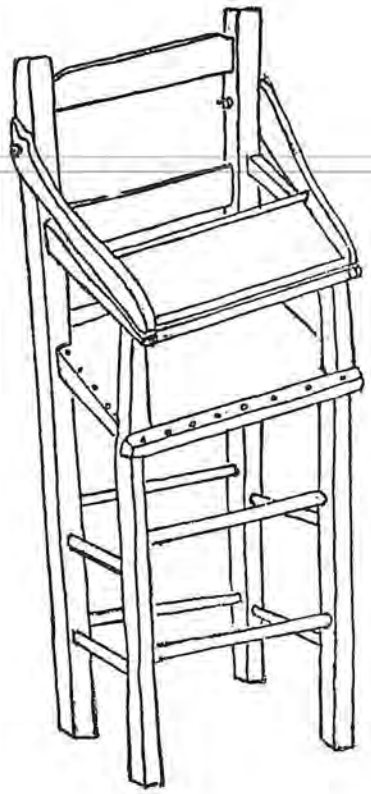


Figure 7:

A baby's high chair, white ash and white spruce from the Giroux District. Said to have been built by a woman in 1910.

Height:	33"
Width:	14"
Depth:	12 3/4"
Height-Seat:	16¼"

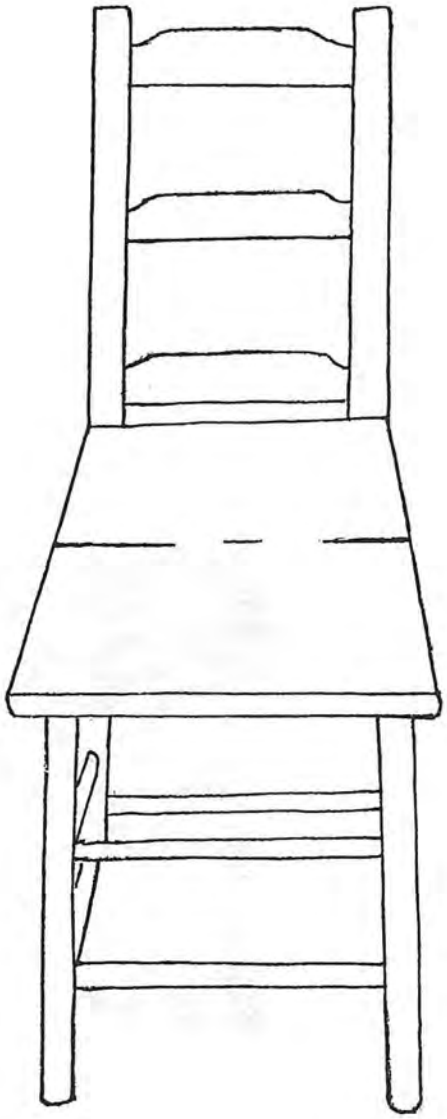


Figure 8:

Slat back, ash and elm, very strongly built. Made in 1916 by Esdras Kirouac.

Height:	37"
Width:	18"
Depth:	14¼"
Height-Seat:	15 3/4"

KINGSTON

CANADIAN MUSEUMS ASSOCIATION
ANNUAL CONFERENCE 1976

CANADIAN MUSEUMS ASSOCIATION ANNUAL CONFERENCE 1976

Brenda Birks
Merrill Shwaid

Many Manitoba Museum of Man and Nature staff members had the opportunity of attending the Canadian Museums Association Annual Conference held this year from May 25th to 29th at Queen's University in Kingston, Ontario. Those from the Museum of Man and Nature who were actively involved in the organization and presentation of specific sessions included George Lammers - Chairman, Natural History Session and Phil Altman - Chairman, Education Session.

Having personally attended several sessions it is possible for us to give a brief description of content and evaluation of certain areas.

The Tuesday afternoon session entitled "Show and Tell" was designed as a sharing session for people in the education area. Presentations of programmes that are presently being done by art educators, such as a programme dealing with pioneer life where students build their own log cabin, and an interesting programme on using grave stones to reflect history, were contained in the agenda. This initial event allowed the museum educators to identify themselves so that an ongoing dialogue could continue throughout the conference. It seems that the interpretive end of the museum world is becoming sophisticated in terms of programme content and avenue of presentation.

Wednesday's opening remarks by Yorke Edwards, Director of the B.C. Provincial Museum, contained many very reasonable comments gathered by years of experience. Mr. Edward's continual emphasis on the educational function of museum work was very encouraging. Such phrases as "scholarship to people with the common touch" was a statement which with we could identify. The morning's agenda continued with Brian Dixon's comments related to his study "The Museum and the Canadian Public". His report allowed us to gain an objective perspective on the general public (i.e. who are the "goers" and the "non-goers"). It would be interesting to see if the implications of this study are readily applicable to our situation here in Winnipeg.

In the afternoon, Christine Grant's presentation on "The Period Room" as an Historic Document was truly excellent. Ms. Grant is a Curatorial Researcher with the History Division of the National Museum of Man. One could certainly appreciate the results of an historical room after learning how the research and acquisition of representative artifacts are dealt with.

The Natural History sessions on Thursday afternoon proved extremely informative and valuable. Mr. S. McDonald from the National Museum of Natural Sciences gave a talk on the Arctic Research Programme which contained some beautiful slides of plants and animal life of the far north. "New Trends in Natural History Collection", a presentation by R.W. Campbell from the British Columbia Provincial Museum, illustrated an intriguing cross-cataloguing system which could be applied to a variety of areas of museum work. The technique of preparing artifical flowers for a small habitat display was presented by L. Bugeart from the Provincial Museum of Alberta. This video presentation would be excellent for the Volunteer Training Programme held in the Education Division of the Museum of Man and Nature this fall.

The Museum Extension session was held concurrently that same afternoon. Aspects of design and circulation procedures were presented by Extension staff from the Alberta Provincial Museum in Edmonton. Many of their ideas will be valuable in the co-ordination of our programmes and travelling exhibits. Dr. George MacBeath, Deputy Head, Historical Resources, Administration, of New Brunswick proposed a challenge to extension co-ordinators to develop a policy regarding travelling exhibitions. The discussion that followed emphasized the concern of curators toward the conservation of travelling artifacts. Claire Watson, Special Project Officer for the National Museums Policy expressed the need for a gathering of designers, scientific writers, and educators to form a standard policy regarding extension projects. Although no date for a meeting was set, the active interaction of participants reflected this mutual concern.

The final session we attended was entitled "Museum Educators - Justify Your Existence!". It seemed rather absurb at first, that after three intensive days, we, as museum educators, were faced with the task of "justifying our existence". However, the session did allow some exchange of ideas and allowed us to see just how much impact and headway we had made. As a total group we were asked to break up into smaller groups where we outlined what our objectives were. The exchange of ideas that grew out of the session was perhaps more beneficial than the exercise itself. Some discussion followed as to what direction we should be taking in terms of a programme for next year.

After three days of listening to many fascinating topics, being involved in discussions with a vast array of personalities, and partaking in workshops, the final day of the conference came much too soon.

Although the week was packed with interesting presentations, thought provoking and inspiring discussions, and educational

experiences, the conference was not without a well-organized raft of social activities.

Everyone became acquainted or reacquainted at a wine and cheese party held on the first evening of the Conference. As well, our marvellous hosts organized a reception at Old Fort Henry the following afternoon, where we were treated to a military exhibition of marching soldiers, a drum and fife band, and the firing of cannons (not to mention the abundance of free sherry).

One of the highlights of the Kingston trip had to be the Thousand Island Cruise on Thursday evening. We thought it appropriate that the brass band should play "While the Saints Come Marching In" as we boarded the ship. With dining, drinking, and dancing everyone was in high spirits and had a real swinging time.

At the close to the week the delegates were honoured by a banquet at Queen's University sponsored by the government of Ontario. This dress-up occasion was the last time the entire group got together, and following the presentation by the invited speaker, Mr. Henry Hindley, who was the Assistant Under-Secretary of State with special responsibility for Culture Policy from 1964-69, people slipped away home or to one or another of the many parties being held in residence.

The setting of Kingston was well chosen for this gathering. Besides being scenic, the campus was quite central, and most of the delegates took advantage of the walks to local markets, tours of historic sites, or a visit to Bellevue House which was once of the residence of Sir John A. Macdonald. On Saturday, May 29th, chartered buses left for Toronto, Ottawa, and Montreal; two of which stopped at Upper Canada Village as a grand finale to an excellent trip.

MUSEUMS AND THE HANDICAPPED

Geoff Bussidor

For the last little while I have been going through museums and art galleries, both large and small, and have looked at displays of art and artifacts through the eyes of a handicapped person. To tell you the truth, I have even gone through a museum on a wheelchair and, in doing so, encountered many difficulties. I feel that if I was handicapped permanently I would avoid museums and art galleries as much as possible because I know that there are not enough facilities for me in those institutions.

In the larger institutions there are quite a few facilities. However, I would probably get a little depressed when I got to certain areas such as a mezzanine with interesting displays. It would be depressing to see other people going up and noticing excited expressions on their faces from below. As a result, I would probably wheel off to another gallery and try to forget that I even saw the mezzanine. But what if the next gallery is something like the Nonsuch Gallery at the Manitoba Museum of Man and Nature? Once again, I would probably get a little depressed because the Nonsuch Gallery was not constructed to accommodate the handicapped. These are just two examples of some of the problems I ran into.

However, it is not only the handicapped who are affected. Architectural barriers restrict not only those confined to wheelchairs. The problem also concerns a much greater segment of the population. A flight of stairs will stop not only the paraplegic in a wheelchair, but also the child on braces and crutches, the arthritic with a stiffness of the hip, the man with a serious heart condition or the senior citizen unable to exert the amount of energy required.

The problem also concerns persons who through injury or disease may be temporarily handicapped. Of course, it also affects more than the person who is handicapped. Indirectly it also affects the members of the family or others who will be required to assist him in his day-to-day life.

One of the questions commonly asked is whether or not the number of people affected by architectural barriers is sufficient to warrant taking any action? The National Research Council, in developing the standards and specifications which would make buildings accessible, estimated that one in every seven Canadians would be directly affected to some extent. This means that in greater Winnipeg alone about 70,000 people are in some way restricted in mobility because of architectural barriers.

Earlier on I said that many of the institutions did not

TAKE THE HANDICAPPED INTO CONSIDERATION WHEN PLANNING A NEW BUILDING OR EXHIBITION

provide proper facilities for handicapped people. If and when the province institutes a rating system for museums, providing the proper facilities should certainly be a factor in the rating.

In case you are wondering what I consider proper facilities for the handicapped, I have made the following list:

1. Elevators should be available in the larger institutions.

2. At the entrance of buildings the doorways and ramps should be designed to accommodate the physically handicapped persons.

3. There should be special washrooms for people on wheelchairs with grab bars mounted at the side of the water closet.

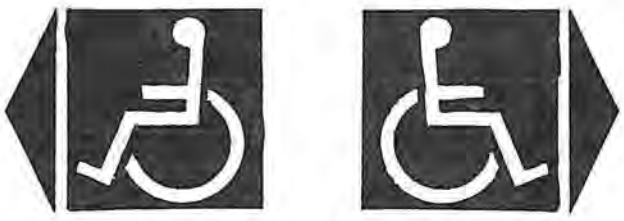
4. Artifacts should be displayed so that the person in a wheelchair is able to see the display and read the labels.

5. Glass cases that give off too much light reflection from the outside should be placed where there is no reflection, i.e. when a person looks into a case from a wheelchair and the case is near the window, the outside light will reflect on the case glass and the person will not be able to see the contents of the case.

6. People on wheelchairs have difficulty reading labels which are too high and too small.

7. Ramps and handrails should be designed to accommodate the physically handicapped where galleries are on different levels.

Symbols such as these are displayed on buildings that have facilities available for the handicapped and indicate to the physically handicapped persons that they will have reasonable freedom of movement within that building. An arrowhead can be added to either side of the symbol to indicate direction or the location of an accessible ground level entrance.



These symbols can be used to notify the physically handicapped that rest rooms and other facilities that are so marked have been made accessible to them, and to indicate their location.

The background (shown here as black) is blue in the official symbol, but for aesthetic purposes different colours can be used. Where the colour will not be clear when the sign is in position because of lighting conditions, for example, the sign can be centered on a white background made from self-adhesive decorator vinyl covering which adheres to glass and is waterproof. The design of the symbol allows for easy reproduction in many building materials.

Additional information on the availability and use of this international symbol can be obtained from:

The Canadian Council for the Disabled
Suite 2110
One Yonge Street
Toronto, Ontario M5E 1E8

canadian museums association
association des musées canadiens

publications

A Glossary of Terms Useful in Conservation. Compiled by Elizabeth Phillimore. 1976 45 pp. A comprehensive listing of conservation terms containing their origins, definitions, and applications. Includes a valuable listing of glossary terms under their appropriate field headings and a supplement on reporting the condition of antiquities.
$1.00* $2.00

Directory of Canadian Museums 1976 151 pp. The most complete listing of Canadian museums and related institutions ever published. Includes all non-profit museums and art galleries as well as government departments and agencies, and associations. Each entry lists the director and senior staff, activities and hours open to the public, as well as complete address and telephone number.
$8.00* $12.00

An Approach to Museum Security by Denis B. Alsford. 1975 12 pp. An illustrated account of security considerations for museums: environmental conditions, external security, interior security, locks, security staff, curatorial security, fire and flood protection; bibliography. French edition available.
$.50* $1.00

The Technical Requirements of Small Museums Revised Edition by Raymond O. Harrison. With an appendix on Small Art Gallery Requirements by A.F. Key. 1969 27 pp. Illustrated with basic floor plans; includes sections on building materials and equipment, principles of building and interior space planning, site selection, building costing and capital budgets.
$2.00* $2.65

Basic Museum Management edited by George MacBeath and S. James Gooding. 1968 80 pp. An introduction to museum practices and principles; includes sections on administrative procedures, legal status, the museum staff, museum functions and programs. Also available in French.
$2.50* $3.35

*CMA MEMBER PRICE

ADDRESS ORDERS TO: THE CANADIAN MUSEUMS ASSOCIATION
TRAINING RESOURCES DIVISION
BOX 1328, STATION B
OTTAWA, ONTARIO K1P 5R4

PLEASE ADD 10% OF ORDER TOTAL FOR POSTAGE AND HANDLING.

MUSEUM ADVISORY NOTES

EXHIBIT LABELS

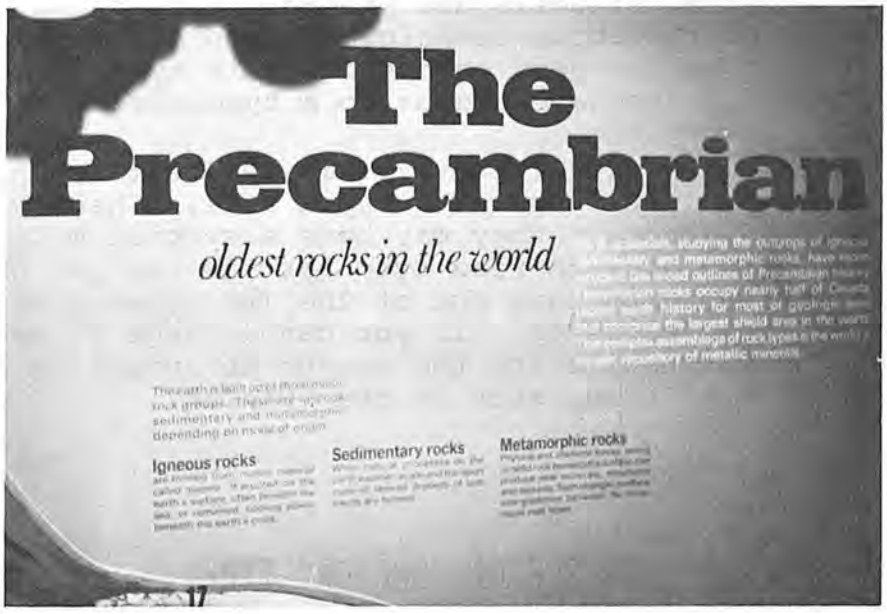
Part III - Object Labels

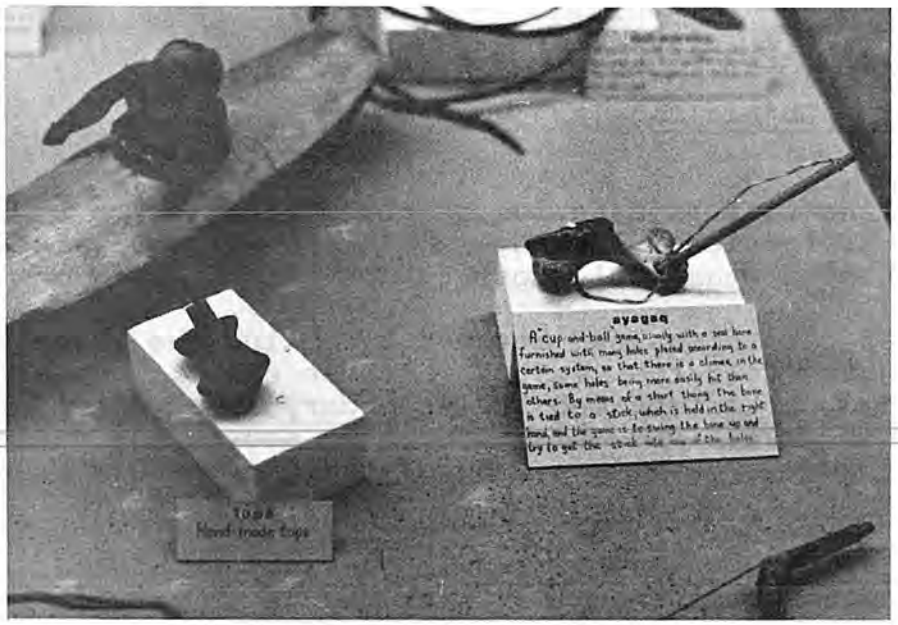
This is the last in a series of three articles on how to produce professional-looking label copy for your museum exhibits at a reasonable cost.

The first part discussed methods of making the large title labels which told the visitor what the exhibit was all about. The second part discussed the secondary label which was done in smaller print, and which serves to arouse the visitor's interest and give him a newspaper-headline precis of what the exhibit was about.

The explanatory or object label, the subject of this article, may have two purposes. The first may be to provide a detailed explanation of the history associated with an artifact, photograph, or map. The second may be to give more information on, or simply identify an artifact, etc. Often, both functions are combined in the same label. It is important that it be well-written and concise.

As with the other types of labels, hand-lettering is possible, if you are so fortunate as to have someone who has a good, consistent style. Otherwise, avoid hand-lettered labels; they are usually tedious to make and hard to read.





An example of good hand-lettering

Instant transfer lettering is useful, but expensive if you plan to make a lot of labels. There are two types of instant lettering on the market now - *Letraset* and *Geotype*. *Geotype* is slightly less expensive, and seems to perform as well as *Letraset* for most small museum purposes.

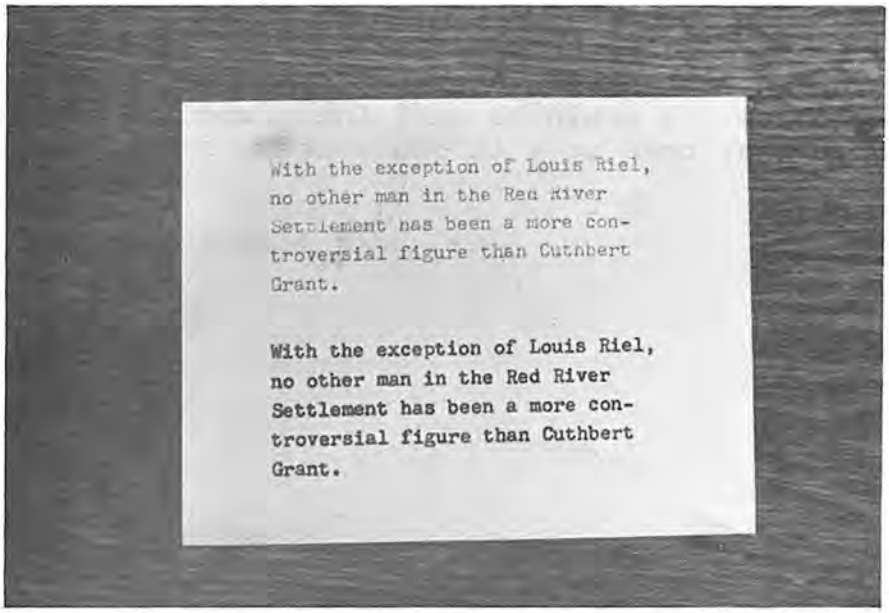
Plastic lettering stencils are probably easier and cheaper than either of the above techniques. A stencil and a good pen set would be the best choice for this type of label copy if you did not have access to a typewriter.

A good typewriter with large type is the best for producing clear, uniform label copy at a rapid rate. Check with your local primary school. They may have a special machine for printing large, easy-to-read type for the younger grades. A local business may have one of the IBM typewriters with interchangeable elements. If you can arrange to use it, it would be worthwhile for the museum to invest in an element which does large type, such as the "*Orator*".

SAMPLE OF "ORATOR" TYPE

If neither of these gadgets is available, you can use a regular typewriter, but the print is smaller, and not as easily read.

When you are using typewriters to produce label copy, it is extremely important that your machine be clean, and that you have a new, sharp ribbon. Nothing looks worse than typewritten label copy that is too faint or smudged. There is really no excuse for it when cleaning supplies are readily available and ribbons are so cheap.



Faint and smudged typewritten copy in comparison to sharp, clear copy

One possibility that might be worth exploring is a local newspaper. I do not know what sort of expense would be involved in having your label copy typeset, but you might be able to make an arrangement with the paper to do a little at a time for a reasonable cost.

MATERIALS AND SUPPLIES:

This list includes only sources for materials and supplies not mentioned in the two previous articles.

Instant Lettering: Geotype
B/W Type Service Ltd.
61 Gertie St.
Winnipeg, Man. R3A 1B5

IBM Equipment: IBM Office Products
310 Broadway Avenue
Winnipeg, Manitoba

Typewriter Supplies: Willson's Stationers
384 Portage Avenue
Winnipeg, Manitoba

or any drugstore or school supplier

I hope that this set of articles has given you some ideas on producing inexpensive, but good-looking, label copy for your exhibits. I would be very interested in hearing from anyone who has come up with other ideas for labels.

David McInnes

EX LIBRIS

PIONEERS OF GRANDVIEW AND DISTRICT. Published by Pioneer Book Committee. Carillon Press, Steinbach, Manitoba, 1976. 251 pages. Illustrated. $7.95

Manitoba is a province rich in history. Archaeologists have confirmed that humans lived here at least 8,000 years ago. Interest in this early history has long been neglected. Until now many traces of it have been obliterated, and it seems unlikely that we shall have more than a glimpse of the life style of these first inhabitants, or know how and why they arrived here.

Our 19th century social history is faring better. Interest in our immediate past reached a high point in Manitoba's centennial year, and in 1971 produced a listing by the Manitoba Historical Society of over 100 local histories compiled to commemorate 100 years of settlement in Manitoba. Other anniversary editions have appeared prior to and following our Centennial. We owe their publication to a few purposeful individuals in many Manitoba regions, who have persisted in their efforts to preserve some record of pioneer community life in this province.

Pioneers of Grandview and District is a recent addition to this collection of regional histories. The editors acknowledge their debt to Watson Crossley, himself a Grandview pioneer, and a past president of the Association of Manitoba Museums. In 1960, the town's 60th anniversary year, Mr. Crossley, as president of the Grandview Historical Society, encouraged pioneer families to record their history for publication in the *Grandview Exponent*. Fifteen years later the project was expanded, still propelled by Mr. Crossley, and resulted in this book commemorating Grandview's 75th Anniversary.

The book opens with a pictorial history of the district, but is largely devoted to the personal reminiscences of pioneer Grandview families who came west to Manitoba before the turn of the century. Lured by the promise of fertile land, they found the best southern homesteads already pre-empted and moved west beyond Dauphin into the Gilbert Plains, between the Duck and Riding Mountains. It was a 'grand view' according to the first settlers, and so Grandview became its name. Others came later, some by train, when T.A. Burrows established his sawmill and planing mill there in 1902. Excepting a few families from Central Europe, they were all of British origin, and had migrated from Ontario.

When the first histories were gathered in the early 1960's, only a handful of the original settlers remained to tell their

own story. One wishes for more of these first-hand accounts. The past is almost tangible when we read, "I was born in the year 1869 in Guy County, Ontario" (Hugh Livingston), or "In 1889 my brother Jim and I set out from Aintree, England, to seek our fortune in Canada" (George H. Topham). However, the children and grandchildren who wrote most of these accounts have their own recollections. From memories of family history, a few diaries, and their personal experiences, they have reconstructed the events that shaped their lives and gave the community its distinctive cast.

A few recall in detail the trek to the new homestead. John Dingwall was a lad of five when his family left Holland, Manitoba, in 1891, for the 200 mile journey to the Gilbert Plains. He describes their laden wagon, packed with six months supplies, a tent, "plus a plow fastened on the outside of the wagon, also a cookstove, two trunks, cooking utensils... including a dash churn, scythe, saws and two small four-paned windows, lumber for a door, bed and table, etc. to go in a shack."

The Dingwall family lived in their tent, until with the help of neighbours, logs were hauled for a shanty, "a building about 18 by 20 feet with sod roof and clay over that to run the water off."

There are other descriptions of early homesteads. Joseph McFarlane "had built our homestead before the family arrived... Our furniture consisted of a stove, beds and some boxes. My father had left an earthen ledge all around the inside of the house. This we used instead of chairs."

The Peter Tanasichuk family came out to Manitoba from Austria. "All their cooking and baking was done in a clay oven, which was also their source of heat. For warmth, the children slept on the sides of the oven on the floor."

The Holman family arrived to comparative luxury. Their home had "a kitchen and parlor downstairs, with three bedrooms and a small storeroom upstairs... Mother had brought with her many beautiful things from England, including china, silver, plate cutlery and elegant damask tablecloths."

Whatever their origin and background, these pioneers all shared the hard work and privation of early homestead days, and their stories reveal the fortitude, sense of humour and neighbourly concern that characterized their lives. Their recollections are woven of universal themes, but they dwell lightly on the heartaches to recall the pleasures of barn-raising bees and housewarmings, of berry picking excursions and hunting expeditions, of school dances, church concerts, and community picnics. Despite memories of rigorous and long hours of labour, there is commiseration for the children of

today "who are deprived of all the chores and responsibilities which we enjoyed" (James Bass).

The younger generation may look back, perhaps wistfully, at this vanished era with its spontaneous pleasures and constant values. The writers of these histories have recreated for themselves and those who read this book a nostalgic picture of pioneering days in Grandview.

Kay Gillespie

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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