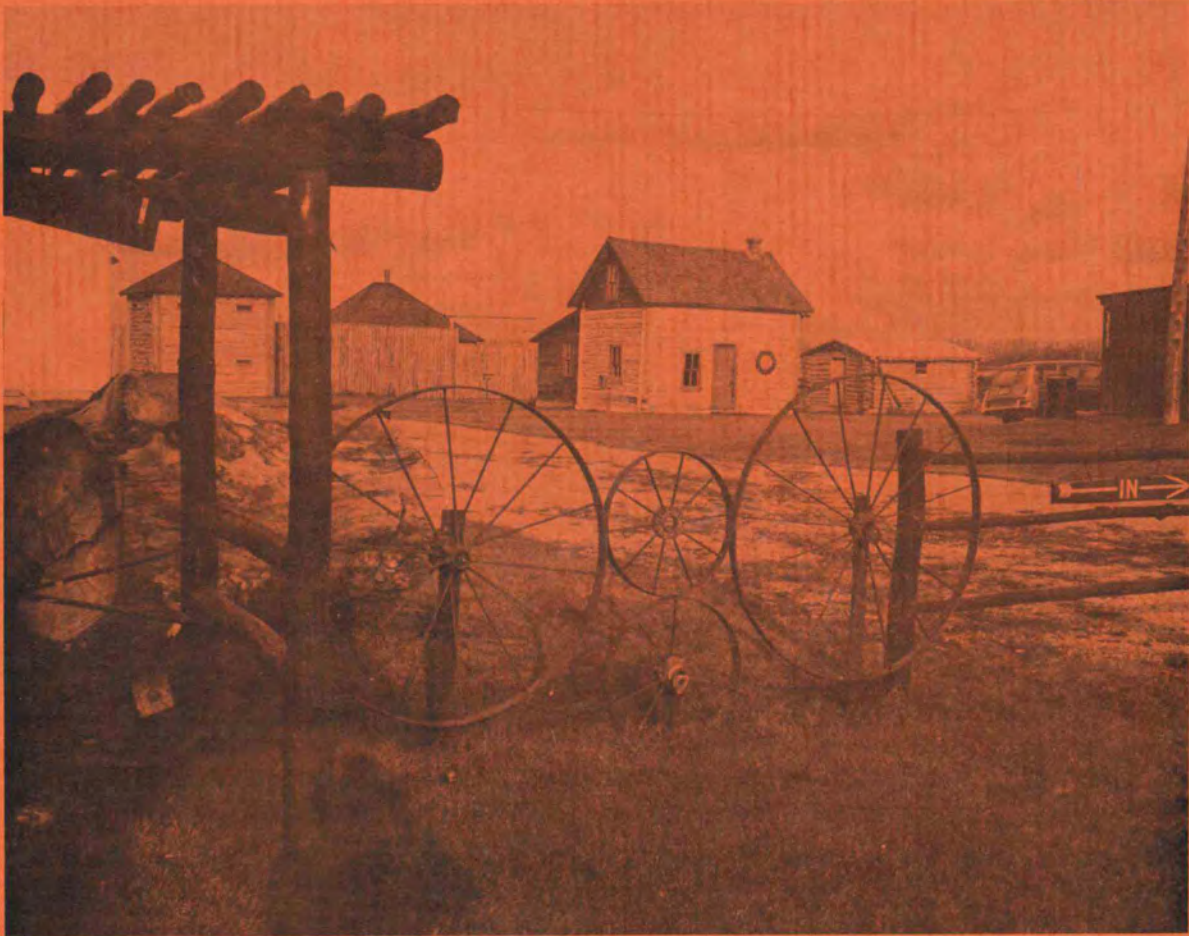


DAWSON AND HIND

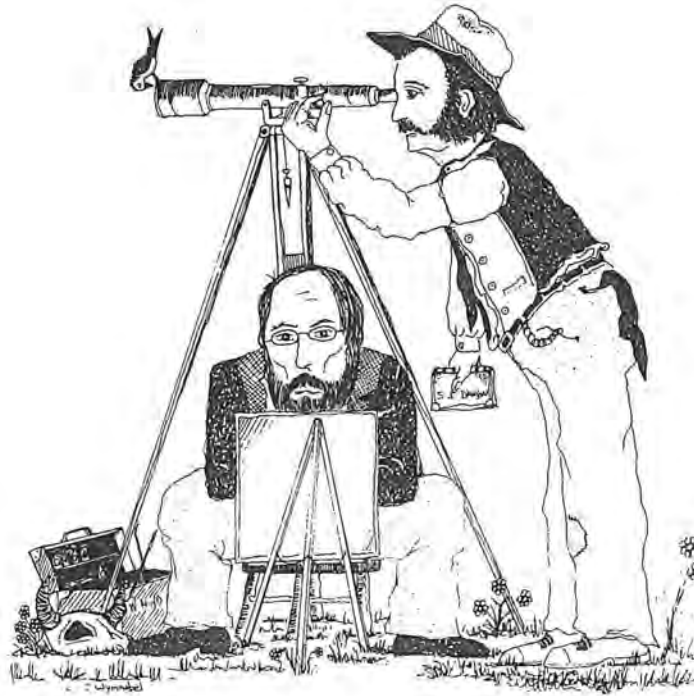
**FALL 1976
VOL. 5 NO. 4**



FORT LA REINE MUSEUM AND PIONEER VILLAGE

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 Tourism, Recreation and Cultural Affairs, Province of Manitoba.

01-20-M



CONTENTS

vol. 5 no.4

<i>Association Executive</i>		1
<i>Aims of the Association</i>		2
<i>Editor's Forum</i>	<i>Diane Skalenda</i>	4
<i>From the President</i>	<i>John Dubreuil</i>	6
<i>Museums Assistance Programme</i>		7
<i>The Fort la Reine Museum and Pioneer Village</i>	<i>Marjorie Stewart</i>	8
<i>Ukrainian Arts and Crafts Museum</i>	<i>Renee Will</i>	17
<i>Summer Days at the Archibald Museum</i>	<i>Allyson Tessier Laura Brown</i>	21
<i>"And I Thrust the Harpoon Into Its Side....."</i>	<i>Lorraine Brandson</i>	24
<i>The Little Northern Museum</i>	<i>Sam Waller</i>	31
<i>Centennials to Museums</i>	<i>E.H. Russell</i>	32
<i>Native Culture for Campers</i>	<i>Terry Patterson</i>	36
<i>Museum Days 1976</i>	<i>Hazel Procter Eleanor Procter</i>	41
<i>The 'Patricia'</i>	<i>Rae Kiebuszinski</i>	45
<i>It "Just Happened"</i>	<i>Ab Chapman Harriet Chapman</i>	47
<i>On Job Training Graduation</i>	<i>David McInnes</i>	52
<i>Making Believers</i>	<i>R. Leslie Taylor</i>	55
<i>Professionalism and Professional Membership - A Discussion Paper from the C.M.A.</i>		57
<i>Whitemouth Municipal Museum Society</i>	<i>Ray Henschell</i>	63
<i>Smoke Rings and Spinning Wheels</i>	<i>Eunice Sims</i>	66
<i>Shilo '76 - 5th Annual Seminar</i>	<i>Warren Clearwater</i>	75

contents

<i>Two Wishes for Your Museum - Shilo '76</i>	<i>David McInnes</i>	<i>81</i>
<i>Minutes of the 5th Annual General Meeting - October 22nd, 1976</i>		<i>85</i>
<i>A.M.M. Audited Financial Statements</i>		<i>92</i>
<i>Highlights of the A.M.M. Council Meetings for 1975-1976</i>	<i>Terry Patterson</i>	<i>96</i>
<i>Museums Advisory Service Notes</i>	<i>Warren Clearwater</i>	<i>98</i>
<i>Notes for Contributors</i>		<i>101</i>
<i>List of Contributors</i>		<i>102</i>

DAWSON AND HIND

Editor Diane Skalenda
Manitoba Museum of Man and Nature

Editorial Assistant Debbie Bernier

A.M.M. COUNCIL

President John Dubreuil
Swan Valley Museum, Swan River

1st Vice-President Chief Warrant Officer Peter Winter
Canadian Artillery Museum, Shilo

2nd Vice-President Tim Worth
Dalnavert, Winnipeg

Secretary Terry Patterson
Transcona Regional History Museum

Treasurer Mildred Johnson
Seven Oaks House Museum, Winnipeg

Councillors:

Red River West Borys Gengalo
Ukrainian Cultural and Educational
Centre, Winnipeg

Red River East Edward Krahn
Mennonite Village Museum, Steinbach

Reverend A. Krivanek
Cook's Creek Heritage Museum

Mid-West Bill Moncur
Manitoba Agricultural Museum, Austin

South-West Ruth Craik
Pioneer Home Museum of Virden

Northern Alice Filuk
Swan Valley Museum, Swan River

At-large David McInnes
Manitoba Museum of Man and Nature

Ken Williams
Antler River Historical Society, Melita

A.M.M. Manager Reverend Frank Armstrong
St. James Pioneer Citizens' Committee

AIMS OF THE ASSOCIATION

Object

The advancement of museum services in Manitoba by:

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

Invitation to Membership

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

Activities and Projects

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

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

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

MEMBERSHIP CLASSIFICATIONS

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

EDITOR'S FORUM

In June of this year I issued an invitation to all the community museums to submit an article for the fall issue of the *Dawson and Hind*. The response to my invitation was most gratifying. However, it presented a problem I seldom have to face - too many articles for one issue! As a result, I have had to divide the articles between the fall and winter issues of the quarterly.

The only criteria I used for choosing articles for each issue was one of variety. If your article is not in this issue you can be assured it will appear in the winter edition. As I said before, your response was most gratifying and encouraging - thank you.

WESTERN DEVELOPMENT MUSEUM SEMINAR

Early in 1977, the Western Development Museum plans to sponsor a seminar designed to instruct participants in the craft of wheelwrighting. Further information may be obtained by writing to: Mrs. Leslee J. (Newman) Buckle, Supervisor of Interpretive Services, Western Development Museum, P.O. Box 1910, Saskatoon, Saskatchewan S7K 3S5.

CMA RESOURCE LIST

In preparation for the small museums session at the last CMA Conference in Kingston, Marten Lewis of Belleville, Ontario, compiled a list of resources upon which museums could draw for services, advice and support. Categories include: advisory, archives, associations, conservation, display, funding, government, personnel and restoration.

This resource list, which is not exhaustive, is available from the Canadian Museums Association, P.O. Box 1328, Station B, Ottawa, Ontario K1P 5R4.

UKRAINIAN FOLK ART WORKSHOPS

The Banff School of Fine Arts and the Ukrainian Arts and Crafts Museum, Saskatoon, have initiated the first Ukrainian Folk Art Workshop to be held at the Banff Centre from August 16-27, 1977. The course will include:

1. weaving: sashes and decorative towels - August 15-26, 1977
2. pysanky (eggs) - August 15-19, 1977
3. folk embroideries - August 22-26, 1977

Further information and application forms may be obtained by writing directly to: Ukrainian Folk Art Workshops, The Banff Centre, P.O. Box 1020, Banff, Alberta T0L 0C0. The deadline date for applications is March 31st, 1977.

NEW PLANETARIUM DIRECTOR APPOINTED

The Planetarium at the Manitoba Museum of Man and Nature has had a new Director since November 1st, 1976.

Robert J. Ballantyne was appointed to replace Mr. Frank Shinn who retired this past summer. Mr. Ballantyne comes to the Manitoba Planetarium from the McLaughlin Planetarium, Royal Ontario Museum, Toronto, where he held the position of Planetarium Producer (Curatorial).

Diane Skalenda

FROM THE PRESIDENT

P.O. Box 806
Swan River, Manitoba

Dear Members:

I would like to take this opportunity to thank the people who donated so generously to our Auction which was held at the Annual Fall Seminar and General Meeting on October 21st, 1976. Thank you not only for the articles but also for the goodwill which your contributions represented.

It is very gratifying to know we have such support. Once again, thank you all.

John Dubreuil
President
Association of Manitoba Museums

31 October 1976



MUSEUMS ASSISTANCE PROGRAMME

Dann Michols, acting director of the Museums Assistance Programme, has announced the grant processing timetable for the fiscal year 1977-78. The following is a list of deadline dates for receipt of applications under the various programmes:

Deadline	Programme
June 1st, 1976	Capital Assistance Programme
October 1st, 1976	Core-funding Assistance Programme (Associate Museums) Special Activities Assistance Programme
January 1st, 1977	Training Assistance Programme Core-funding Assistance Programme (National Exhibition Centres)
April 1st, 1977	Special Activities Assistance Programme Registration Assistance Programme
October 1st, 1977	Special Activities Assistance Programme

Anyone wanting further information should contact the Secretariat at National Museums of Canada, 300 Laurier Avenue West, Ottawa, Ontario, K1A 0M8.



THE FORT LA REINE MUSEUM AND PIONEER VILLAGE

Marjorie Stewart

Standing on the open prairie, beside a field of golden grain, is the Fort la Reine Museum and Pioneer Village. Situated one mile east of Portage la Prairie, Manitoba, at the junction of Highways #1 and 26, it is a proud collection of original buildings and artifacts gathered from this region telling the history of the area.

Ten years ago none of this was here. Many people were anxious to have our heritage preserved. Mr. Fred Thomson had collected over a period of many years a very valuable exhibit of Indian and pioneer artifacts from this area, and he wished to donate it to a local museum. As a result, a request for a museum was taken to the Rural Municipal Council, as a Centennial project, where the Federal Government would match a Municipal Grant. At the time the Portage and District Chamber of Commerce were in need of space for a tourist bureau, preferably on the highway to serve the expected heavier tourist trade in the Province.

Out of these considerations merged an "Agreement", signed by Reeve Adrian of the Municipality and the President of the Chamber of Commerce, William Sherritt, to build the museum.

The Rural Municipality bought the land and gave the agreed Centennial grants totalling \$28,000. toward the structure of the main building. The Chamber of Commerce contributed \$6,000. to the project. It was agreed that additional capital costs would be the responsibility of the Municipality and that the museum would be the property of the Rural Municipality of Portage la Prairie. The Chamber agreed to manage the tourist bureau with the staff being paid jointly by the Rural Municipality and the Chamber of Commerce.

A ten member Museum Committee to direct the affairs and development of the museum and village was set up with Thomas Maxwell as Chairman and William McMillan as Secretary-Treasurer. Other members of the first Board included Reeve Adrian, J. Hill, William Sherritt, Col. V.C.H. Stuart, J. Christianson and Fred Thomson as Curator.

Dedicated leadership and hard work saw the first stage of the joint Centennial project completed and ready for visitors in 1967. The 1600 square foot main building had ample room for offices and the International Tourist Bureau in the front, with Mr. Thomson's unique collection of regional antiques and Indian relics on display in the museum section. Many other contributions were received, and long hours were spent

cleaning, restoring and arranging these items.

Fort La Reine is named for the first fort in this area built by La Verendrye in 1738 on the Assiniboine River. It served as his headquarters for 15 years while he explored the territory to the south, the west and the north.

The Official Opening took place on Nov. 13th 1967 at 2 p.m. Mr. D. L. Campbell, M.L.A. for Lakeside, performed the official duties when he unhooked the old-time snap and ring attached to the rope across the entrance of the building. In his address, Mr. Campbell stated that "Nothing could be more appropriate as a Centennial Project than a Museum to retain the history and artifacts of the past as a guide to the present and a challenge to the future. In combining the tourist bureau with the museum you have done the practical thing. One compliments the other, and shows that large undertakings can be accomplished through co-operation".

The next stage was to acquire buildings and lay the plan for the village, and the Committee was involved in a "fund-raising" campaign to ensure progress in the project.

The men at the Maintenance Section of the Canadian Armed Forces Base at Southport, Portage la Prairie, had as their Centennial Project the building of an authentic York Boat. The material to build it was being made ready from the local timber stands. The art of constructing the huge freighter, 34 feet long by seven feet wide, was learned from the Hudson Bay Archives, and carried out by volunteer personnel in their free time. The first York Boat was designed in 1745 by Hudson Bay Company Officer Joseph Isbister and was constructed by William Sinclair. It replaced the smaller canoes and was used as long as the fur trade was actively pursued; allowing much larger loads to be freighted at one time.

The York Boat was finished and presented to the Museum Committee in July 1968 at a ceremony held at Island Park, Portage la Prairie. A Drum and Pipe Band were in attendance together with a colourful group of Red Coats, representing the Hudson Bay Company Officers and Voyageurs in full costume. Prior to launching, the boat was christened "*W.M. Sinclair*" in honour of the first builder. The maiden voyage was made on Crescent Lake, the first York Boat to ply Manitoba waters since the end of the fur trade.

During the Manitoba Centennial, the boat was again launched in Crescent Lake. Amid the stirring strains of the "Pipes" from the Canadian Forces Base Drum and Pipe Band, the proud boat had the honour to patrol the bridge to Island Park and ply the waters of Crescent Lake before Her Majesty,

Queen Elizabeth II, Prince Phillip, Prince Charles, and Princess Anne when they visited Portage la Prairie during the Royal Tour in July 1970.

After the Royal Visit, the boat made an historical voyage down the Assiniboine River to Fort Garry, living up to the standards of its predecessors. This ended the illustrious floating career of this craft, and it was transported to its display block at the Fort La Reine Museum. It serves as a fitting tribute to the Hudson Bay Company, who represented the first law and order in the area. The Hudson Bay Company established the first trade and commerce at the trading posts at Portage la Prairie, High Bluff, Poplar Point and Westbourne, which later grew to become the city and first villages in the area.

The Maintenance Crew of the Base returned to the local timber stands and felled more trees and peeled them to build the fort. At the same time research was underway to learn how to construct an authentic Red River Cart which was their Manitoba Centennial Project.

To get the materials to build the cart, the men proceeded to the wooded lots of Poplar Point, east of Portage la Prairie and went to work, cutting the wood, as the pioneers had. The hub and axle were cut from a solid oak tree and rounded to the exact dimension. The wheels were cut, sectioned and shaped from oak, while the shafts were constructed from black ash. Dominion Tanners Ltd. donated a beef raw hide to take the place of the buffalo raw hide used by the early builders. This hide was cut in strips, soaked in water for the required time, then stretched to bind the wheels and the frame of the cart securely. Wooden pegs were placed in the floor of the cart, but not a single nail was used.

Upon completion, this cart was transported to Joliette, Quebec, to make a horse drawn trip back to Portage la Prairie, along the route many of the pioneers had travelled. The trip was another part of the Manitoba Centennial Celebration.

The ox cart now stands on the Museum grounds as a reminder of the important part the carts played in the development and settlement of the area. The building of ox carts was the first industry after the fur trade, along the Assiniboine locations of High Bluff, Poplar Point and south of the river in the Oakville area where the oak and ash trees were plentiful. New carts could be obtained here to replace the old and broken ones before starting the long prairie trek across Saskatchewan.

These carts, pulled by oxen, transported freight from Winnipeg to Edmonton, and brought the earliest pioneers from the east before the railroad came west. They travelled in groups of hundreds of carts along the old Ox-Cart Trail, which is now Highway #26, and passes directly in front of the museum. We are told the squeal of the wooden axles could be heard for miles.

At the museum is a picture of the last ox-cart train to pass through Portage la Prairie en route to Edmonton which was made up of 1,000 carts.

THE PIONEER VILLAGE

On Wednesday, September 10th, 1968, the school and church were moved to their final resting place at the museum site, and set on cement foundations. Renovations began immediately on both buildings. Roofs were repaired, windows replaced, the walls were steamed and replastered where necessary. The floors were renewed, both buildings were wired and painted inside and out.

Blackboards and maps were hung on the wall of the school. The original double and single desks were placed in neat rows, with the teacher's desk in its place at the front of the room. A portrait of Queen Victoria completed the mood of the pioneer school room. The entire expense of relocating the school and refurnishing it was undertaken by the Portage Mutual Insurance Company at a cost of \$1,134.

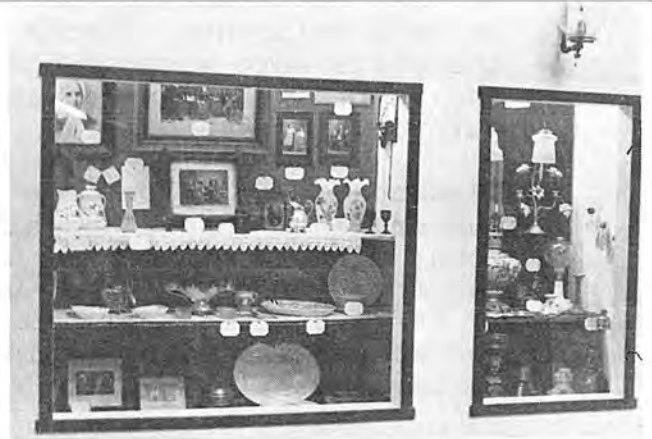
This school had been donated by the District of West Prospect where it had served from 1881 until the Rural School Consolidation closed the one-room rural schools in 1965. Over the years successive heating systems in the school had included a big box stove, then a pot-bellied Quebec heater, followed by an oil burning hot air system. The furnishings were replaced in the school including the original wooden double desks, the single desks which were installed in 1907, and the more recent desks which opened at the top and were installed in 1950. A surprising high standard of education was attained in spite of the fact that these one-room schools accommodated classes from grades one to eight. This was due, of course, to the hard working, dedicated teachers of the day.

The West Prospect Church was built in 1883 by the Methodist congregations after years of holding services in their homes and later in the school. At the time of Church Union in 1925, it became the West Prospect United Church and served its parishioners until it closed its doors in 1950. It was then purchased and donated to the museum in memory of the Batters family.



FORT LA REINE

MUSEUM



AND PIONEER VILLAGE



The Rural Municipality contributed \$1,000 towards the cost of moving and renovating the church. The Portage Ministerial Association undertook the responsibility of furnishing the church to represent all religions, and donated \$100 towards the cost. Pictures, historical documents, honour rolls, hymn books, Bibles and other artifacts from all churches may be found here. The pews were presented from the Salem Church. The organ, pulpit and heater are the original, creating an historical centre for the weddings which take place here.

The Church and its leaders played an important part in the development of the early settlement, and provided much of the social life. The building stands as a living monument to all religious denominations.

As the home was the real centre of pioneer life, we are fortunate to have a log dwelling where a family of ten children grew up. It stands as if the lady of the house had just stepped out to feed her chickens. The stove, sewing machine and knitting basket recall the hours of toil and pleasure every woman put into caring for her family. The big family Bible was a part of every pioneer home. The organ brings to mind the wonderful sing-songs shared with friends and neighbors which were a real part of the village social life.

This log house, a landmark of approximately ninety years, was built twelve miles west of Portage la Prairie, and was lived in all that time. The original owner, the Joseph Hamilton family, lived in it from 1879 until 1920. The logs were cut, peeled and squared south of the Assiniboine River on the Hood Bridge locale, by John Wark, father of Mrs. Hamilton. The house was built by John Wark, Joe Hamilton, and Adam Smith and assisted by local neighbors. Mr. and Mrs. Alex Paul, who donated the house, resided in it from 1920 to 1962.

The Wenham log house was donated for the trading post, and 500 logs were cut and peeled for the 90 ft. X 70 ft. X 11 ft. high stockade. The stockade had two corner bastions 18 ft. high. The trading post, complete with stock shelves, counter and fur press, had on display a cash register from the Farncombe General Store at Edwin. Trapper's gear, a dog sled and Factor's desk, add to the scene.

The corner bastions of the stockade are fitted out to house a Military display, complete with mannequins and uniforms; an R.C.M.P. exhibit donated and arranged by Dr. Donald Rae; and an arrangement of Manitoba history and Indian artifacts.

The store, which served the District of Macdonald for many years, is complete with artifacts which would have been sold

in a pioneer country store. The main counter, displaying show windows, and the Post Office sign came from the Boddy Store at Oakville. The antique cash register, which is being used, came from the old Municipal Office. Visitors may purchase confection, souvenirs, and locally made hand crafts.

Picnic tables, (which were donated by the Elk's Lodge and the Kinsmen Club), landscaping, flower gardens and gravelled streets saw the village ready for the Manitoba Centennial in 1970, when 11,982 visitors came.

While the sale of Manitoba Sweepstake tickets by the Chamber of Commerce netted several thousands of dollars for the on-going development, the greatest financial boost came from the Rural Municipality of Portage la Prairie, and starting in 1972, the Federal Local Initiatives Programme. Close to \$100,000 in L.I.P. grants have provided people to clean, renovate and catalogue all the articles on hand. Money was available to build an extension of washroom facilities, and display cases were redesigned and rebuilt. An old barn and two granaries were dismantled, turning labour and money into materials used to antique the interior of the store. Storage room was built on the rear of the store, and outside stairs and display units built in the bastions. More logs were cut and peeled to be used to build various styles of fences used by the pioneers.

From the torn down barn, there was material to build the frame work and the lean-to of the barn. Encompassed in the lean-to and on display are the solid oak beams taken from the old "Yullil" granary. Housed in the lean-to are many of the large articles used by the farmers such as wagons, a buggy, plows, and scuffler, a cultivator, scythe cradle and many other objects.

The barn, built in the style that dotted the prairie scene everywhere, has two stalls containing early agricultural tools and many other artifacts such as a harness, hoof trimmers and a cream separator. Toward the rear of the barn is a "Prairie Scene", complete with buffalo, donated by Dr. and Mrs. Donald Rae. Also displayed in the barn is the Walking Plow used by Mr. Dave Little, a prominent plowman; and the complete set of silver trophies so ardently competed for in the Provincial Plowing Match held on Portage Plains each year until 1971.

In the loft of the barn are the original main doors of the County Court House and the desk and docket from the Magistrate's Court in Portage la Prairie.

The High Bluff Blacksmith Shop was set up in the stockade. Most of the tools and equipment were used by Thomas Melville Jackson in his shop at High Bluff which he operated from

1906 until 1970. The blacksmith shop held a special place in the lives of the pioneers. Here their horses were shod and tools and machines repaired or rebuilt.

A windmill, which pumped the water for the animals, was set up and stands beside the barn.

A C.P.R. Caboose and Watchman's shack were moved to a reconstructed railway track on the site to become a Railroad Museum Display.

Other items of interest, too numerous to mention, have been donated and are on display. Plans are underway to extend and enlarge several existing programmes and to set up new ones such as a picture gallery; a printing press; nursing display; and Sports Trophy Centre. Also on the calendar is an annual "Old Timer's Day" to include various Ethnic groups demonstrating old skills.

The Fort La Reine Museum and Pioneer Village attracts close to 20,000 people annually from all parts of the world. We hope you will visit and enjoy this proud assembly of our heritage.

THE UKRAINIAN ARTS AND CRAFTS MUSEUM

Renee Will

One of the first Ukrainian museums in Canada was founded in Saskatoon, Saskatchewan in 1936 by the Ukrainian Women's Association of Canada. The association, which was organized in 1926, had been working since its inception to meet its major aim of collecting, preserving and promoting Ukrainian arts of cultural value. The founding of the museum in Saskatoon was the first step in what has become an ongoing effort to meet this aim. Since the opening of the Saskatoon museum, the association has opened and operates four museum branches which are located in Toronto, Edmonton, Vancouver and Winnipeg.

The Ukrainian Arts and Crafts Museum, Manitoba branch, is located within the Holy Trinity Greek Orthodox Cathedral at 1175 Main Street, Winnipeg, Manitoba. Since it began operation in Winnipeg in 1950, it has relied primarily on the assistance of volunteers. Many of the original participants still lend much valuable time to the promotion of the museum.

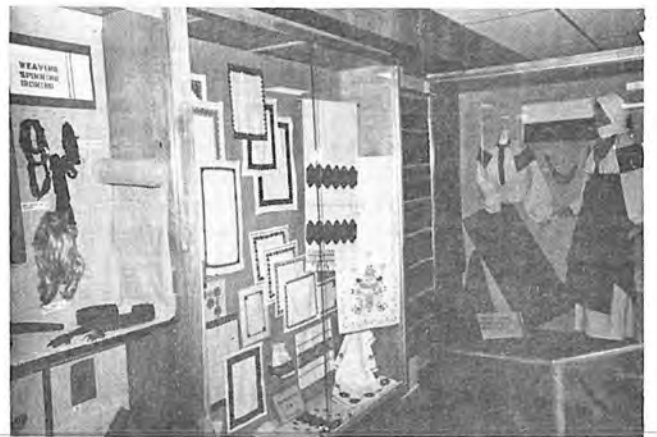
The museum itself is small, but boasts that most of its artifacts have been brought directly from the Ukraine and that all are handmade.

The predominant feature of the museum is a set of three large cabinets displaying costumes worn by Ukrainian peoples in various regions of the western Ukraine. Represented are the regions of Borshchiw, Horodenka and Bukovina. The Borshchiw cabinet has a display of bridal costumes, and the Horodenka and Bukovina cabinets each exhibit festive wearing apparel. As a visitor to the museum, I was struck by the acute differences in the wearing apparel even though these three regions are located within a small geographical area of the Ukraine. Colours of the Borshchiw region are predominantly dark and festive apparel is very ornate and elaborate. The region of Horodenka was characterized by a simpler form and there was much use of bright colours such as red.

Another exhibit of principal interest is a display of weaving, spinning, and ironing which shows utensils used for these purposes during the 19th century. Samples of cloth woven with these utensils are exhibited. This is especially interesting for young Canadian-born persons who have seldom been exposed to other cultures.

One showcase is devoted to Hutsul folk art with the emphasis on woodcarving. The Hutsul people came from the easternmost area of the Carpathian Mountains. Because the area was

THE UKRAINIAN ARTS AND CRAFTS MUSEUM



mountainous, the people made use of vast amounts of available wood. As a result, the region is widely known for its highly developed woodcarving. The carving is primarily geometrical. The designs were used in antiquity and each design has symbolic meaning. The more modern examples of Hutsul woodcarving utilize incrustation of the wood with beads, copper and mother-of-pearl to obtain an exclusive effect in relation to the use of colour and design. For example, a more modern application is the carving of wooden *pysanky* or easter eggs. The museum exhibit of Hutsul folk art is interesting, as the examples of woodcarving are both old and modern, with beautifully carved chests, jewel boxes and decorative plates. These displays are accompanied by more detailed information on the art.

Centre cabinets display *korovay* or wedding breads from different regions of the Ukraine. Although the basic style is similar, the collection indicates how people of different regions chose to interpret traditional symbols for this special occasion.

There is an excellent display of the art of decorating *pysanky* or easter eggs. There are many examples of the finished products from all areas of the Ukraine including the Hutsul woodcarving display. The display also demonstrates the different stages involved in the art, as well as the utensils used. For someone not familiar with the art of decorating *pysanky*, the display is interesting and informative. There is also a small display describing the significance of the symbols used in the decoration of *pysanky*. The *pysanky* seem more beautiful when one fully realizes their symbolic effect.

Smaller cabinets line an entire wall and display artifacts from all regions of the Ukraine such as wearing apparel, jewellery, ornaments, musical instruments, linen and pottery.

In keeping with the aim of the museum, the collection also exhibits symbols of the present as well as the past. One very interesting display is that of contemporary folk embroidery. This display demonstrates modern applications of traditional Ukrainian designs on such items as scarves, cushions, and tablecloths. The Manitoba branch of the museum has encouraged its members to use their imagination and display their inventiveness in this area.

The Manitoba branch also employs lectures in the promotion of cultural awareness. Several times a year volunteers present lectures and slides around the province of Manitoba explaining Ukrainian embroidery and *pysanky*. They explain the history, meaning and symbolism; as well as demonstrate the difficult arts of making these objects.

As a visitor to the museum I found it very interesting with a great deal of varied information to offer. The staff members are knowledgeable and eager to help and answer any questions.

The museum is often used as a visual aid to many Ukrainian classes which are held in schools throughout the city. The pupils are brought to the Ukrainian Arts and Crafts Museum for tours to supplement various aspects of Ukrainian culture and history which are studied in class.

The museum is open Monday to Friday, from 10:00 a.m. to noon and 2:00 p.m. to 4:00 p.m. A helpful staff member is always available to conduct a tour. Arrangements for tours may be made by contacting Mrs. A. Pawlik, 115 Leila Avenue, Winnipeg, Manitoba, telephone 334-6531.

Visitors to the museum have come from as far away as Australia, Holland and England. Those of us who live near this museum have an opportunity to use it to promote our awareness of the Ukrainian culture in Canada.

SUMMER DAYS AT THE ARCHIBALD MUSEUMAllyson Tessier
Laura Brown

When the snow melts and the long winter has passed, the doors of the Archibald Historical Museum are opened to let in the sunshine. The antique wooden furniture, lamps, cast iron stoves and other articles awaken to the sound of voices. The numerous clocks which have stood silent throughout the frosty months are wound and pampered and happily tick away to mark the start of summer. The yellow flowers are returned to their familiar place in the crock on the shiny black heater. The summer season has begun.

The season this year has brought a whirl of new activities to the farm where the museum is located. The museum is situated northeast of La Riviere, four miles north of Highway #3. A three-story barn contains the collection which was started some 25 years ago by W.R. Wallcraft and his sons in order to retain the history of the area.

The museum was named after the Archibald School District in which it is located. Archibald School took its name from the trading post on the old trail one mile north of Manitou. The trading post was called Archibald after Manitoba's first Lieutenant Governor.

In 1970 Mr. Wallcraft expanded the museum by relocating a log house from the Hazel School District. This log house



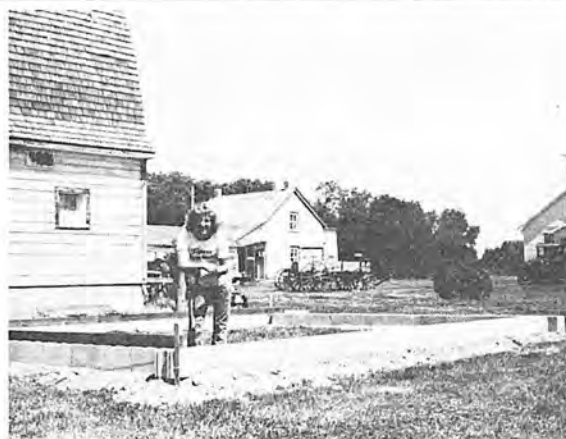
ARCHIBALD HISTORICAL MUSEUM



The first floor of the log house is furnished according to Nellie McClung's description of it in her book "Clearing in the West"



Part of the collection at the Archibald Historical Museum



Ryan McMillan, one of three students employed at the museum this past summer



W.R. Wallcraft in front of the log house where Nellie McClung boarded in 1890-91



The desks in this photo are from the Hazel School where Nellie McClung taught

was built in 1878 and is the house where Nellie McClung boarded in 1890-91 at the age of seventeen when she taught her first school (Hazel School). Nellie McClung was not only a teacher but became a famous author and advocate of women's rights. She helped to bring about suffrage for women in 1915. The house is furnished according to Nellie McClung's description in her book "Clearing in the West".

Back to the summer's happenings for 1976. Operations have begun for the construction of two new buildings. One of these, which is 48 ft. by 72 ft., will be used to shelter old tractors and other agricultural machinery which are now displayed in the yard. The other building is much smaller. When it is completed, Mr. Wallcraft plans to use it to exhibit the Fred Twilley collection. Fred A. Twilley, author of such books as "*Between the Hills*" and "*Swan River Vignettes*", was one of the original residents of Swan River. He spent a good share of his life collecting Indian artifacts along with old household articles.

Preparation has also begun to move another house onto the farm. It is a frame house covered with metal. One portion of the house was built in the early 1880's and another piece was added to the front about 1910. Once the house is settled on its foundation the furnishing will begin. It will be furnished according to the style in use around the 1910 period.

This summer three students, two girls and a boy from the community, were employed at the museum. Their jobs included cataloguing articles in the museum, painting, repairing artifacts, cutting the grass and other outdoor jobs.

It seems each year the Archibald Museum attracts an increasing number of interested people. Many school and senior citizens groups have visited the museum this year. Sundays are the busiest with many visitors dropping in. Individual tours are given by Mr. W.R. Wallcraft who seems to have a natural talent for making people welcome and emphasizing vividly the most interesting articles. Each artifact has its own story to tell about where it has been and what it has seen. For most people the visit to the museum means an opportunity to reflect on their own past and feel that their experiences have been shared. For younger visitors it provides a chance to expand their understanding of the ways of life of former generations through seeing the materials they had to work with.

The summer days have been well filled with preparations for expansion, maintenance of the present museums, cataloguing, and showing visitors around. As autumn approaches, the summer student workers will leave, fewer visitors will be dropping in, frosty days will slow down construction of the new buildings and eventually Mother Nature will bring the museum to rest.

"AND I THRUST THE HARPOON INTO ITS SIDE....."

Lorraine E. Brandson

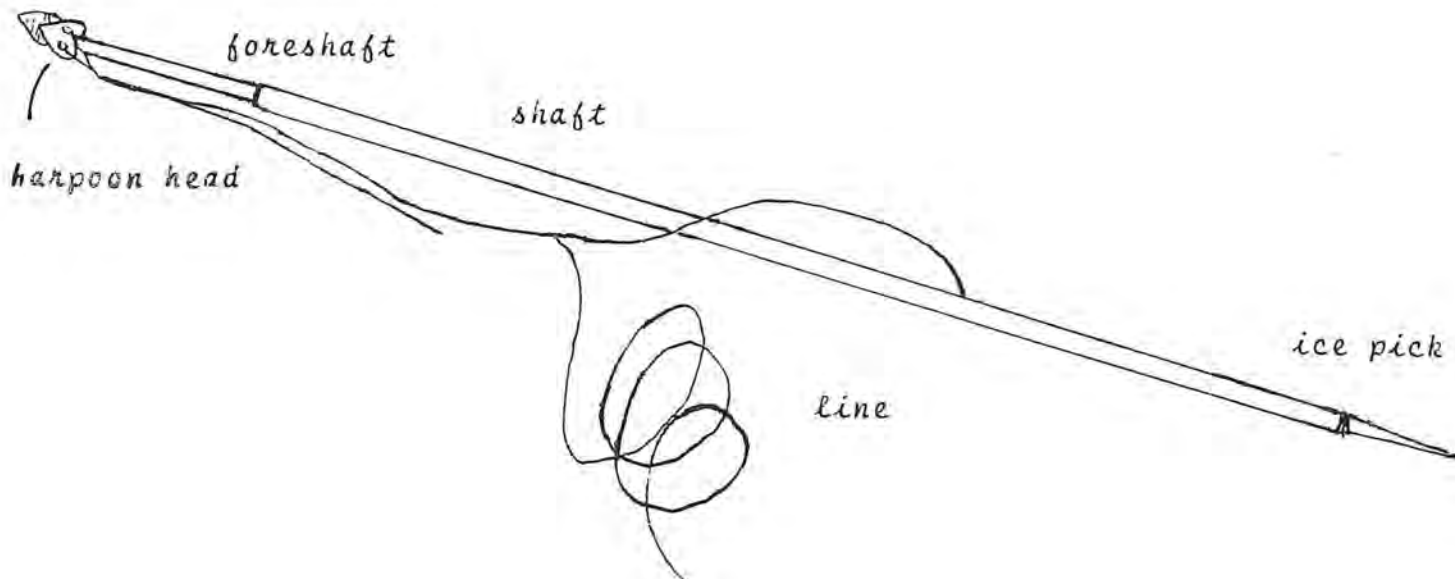
I could not sleep
 For the sea lay so smooth
 near at hand.
 So I rowed out,
 and a walrus came up
 close beside my kayak.
 It was too near to throw,
 And I thrust the harpoon into its side,
 and the hunting float bounded over the water.
 But it kept coming up again
 And set its flippers angrily
 like elbows on the surface of the water,
 trying to tear the hunting float to pieces.
 In vain it spent its utmost strength,
 for the skin of an unborn lemming
 was sewn inside as a guardian amulet,
 and when it drew back, blowing viciously,
 to gather strength again,
 I rowed up and stabbed it
 With my lance.
 And this I sing
 because the men who dwell
 south and north of us here
 fill their breathing with self-praise.

(song recorded and translated by
 Knud Rasmussen from the Iglulik
 Eskimo in the 1920s)

The Inuit or Eskimo have lived in the Arctic regions in
 Alaska, Canada, Greenland and Siberia for centuries. Just
 like any other group of people, they developed their own
 technology and material culture to ensure survival in
 their land.

The harpoon with its associated tools are a part of this
 technology. It is the ideal weapon to hunt the seal, the
 walrus and the whale.

What parts make up this weapon and how was it used?



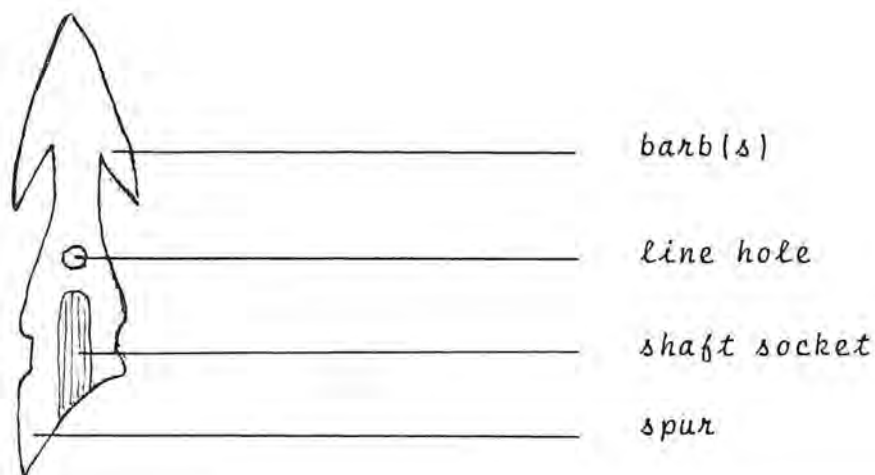
PARTS AND OPERATION OF THE HARPOON

The basic harpoon consists of a:

- 1) shaft - This is made with wood, spliced antler or ivory
- 2) foreshaft - This is made of antler or ivory. It is inserted or lashed to the shaft.
- 3) harpoon head - This is made of antler or ivory and often had a stone or metal blade inserted at the top end.
- 4) line - This would be a seal, caribou or walrus skin thong. It could also be braided sinew.

There is a hole centrally placed in the harpoon head which has a line attached to it. When the harpoon is thrown the shock of the thrust loosens the harpoon head from the foreshaft. The line is pulled, the spurs of the harpoon head catch in the body of the animal, and the harpoon head places itself transversely in the wound. Now the animal can be hauled in.

Harpoon heads may be different in appearance and size. Harpoon heads from different prehistoric Inuit cultures have different attributes which can be useful in determining an approximate time period to date the artifacts. A harpoon head used for whaling would be larger than one used for sealing. Here is a harpoon head with the basic parts labelled.



HUNTING WITH HARPOONS

Different types of seals can be found in the Hudson Bay. There are harbour seals (*Phoca vitulina*), harp or saddleback seals (*Phoca groenlandica*) and bearded seals (*Eringnathus barbatus*). The most common and widely distributed arctic seal which can be found in the Bay year round is the ringed seal (*Phoca hispida*). In winter the adults and some immatures maintain series of breathing holes under the ice while the younger ones stay near the edge of the land-fast ice.

Ringed seals were harpooned in the winter when they came up to breathe in these holes (*aglus*) that they kept open. The hunters relied on their dog's sense of smell to find the breathing hole. Once a dog found one all the hunters would rush to the area and dig their long snow probes into the snow to find the exact spot of the *aglu*. The successful hunter would cut away the upper layer of snow covering the hole with his snowknife. He would smell the hole to see if it was still in use. Then using the ice pick which was attached to the end of the harpoon shaft the hunter broke the hard ice-like snow on top. Using his breathing hole scoop he removed this snow. With a long curved breathing hole searcher he examined the curvature and dimensions of the hole so that he knew at which angle to throw his harpoon. Now the hole would be covered with snow and a tiny hole made in the middle of the snow heap with the snow probe. The down or horn indicator would be placed in this hole. The agitation of the water when the seal came to the *aglu* caused the indicator to move and alerted the hunter to the seal's presence. A breathing hole protector, a skin funnel, would be placed over this hole and kept out the blowing

snow. During the hunter's waiting period which could last for several hours he stood leaning forward. His harpoon rested on two pegs in front of him. When the seal had been caught the ice pick was again used to enlarge the breathing hole to pull the seal out.

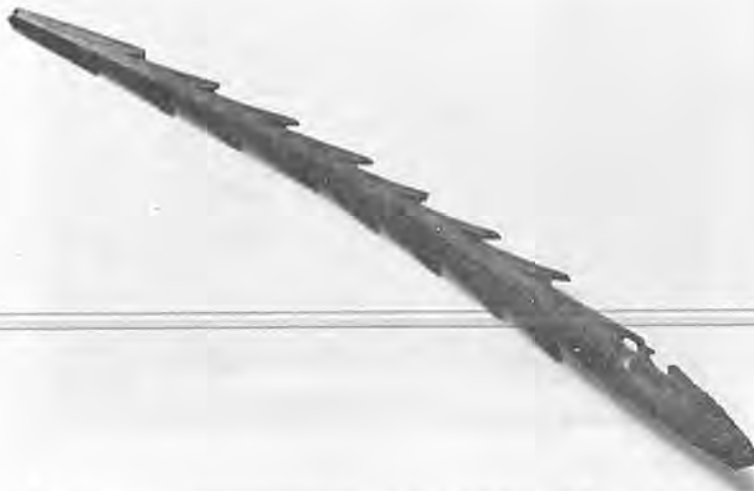


*carver - John Kaunak
area - Repulse Bay, N.W.T.*

Seals were harpooned as they basked on the ice packs in spring. The hunter crawled along the ice imitating the movements of the seal until he was close enough to harpoon it. They were also hunted from boats in the spring and summer. In the spring the seals ate very little. Their blubber was very thin and they sank easily when killed. To prevent the loss of the animal a float made from a sealskin bladder was attached to the harpoon line. Another factor which contributed to the sinking of the seal at this time of year was the presence of fresh melt water above the more dense salt water.

In the early spring or summer walrus (Odobenus rosmarus) were hunted from boats. The walrus might attack the boat after being harpooned so the hunter had to throw his harpoon from a distance. There was a moveable foreshaft lashed to the harpoon shaft which would loosen on impact and not break under the stress. A float was attached to the line which helped to exhaust the animal having to drag it through the water. When the walrus lost enough blood and was tired out the hunter could move in closer and kill the animal with a lance.

Whales were also hunted from boats. More than one person was essential in the boat as the harpooner couldn't operate the boat. When the whale surfaced to breathe the hunter had a very short time to harpoon the animal before it submerged and swam on ahead.



Fishing harpoon head, Igloodik, N.W.T.

Use of a fishing harpoon has been recorded in traditional Netsilik culture. The head of the harpoon was long and barbed and the line was made of sealskin. Large lake trout swimming near rocky shores were harpooned as well as salmon trout caught in tidal pools at low tide.

CHANGE

The introduction of the rifle to the Inuit culture resulted in changes in their hunting technology. Use of a sawed-off rifle with a triggering device set above breathing holes has been recorded. This was a form of harpoon as there is a line connected to the harpoon head which the rifle shoots. With this method the hunter didn't have to wait by the *aglu* for hours until a seal came. Individuals with rifles at the end of the land-fast ice has largely replaced the communal winter *aglu*-hunting. A rifle is also used when hunting seal from boats in the spring and summer. Sometimes a harpoon is used after the seal has been shot so that the animal won't sink and be lost. The traditional watercraft, the *kayak*, the *umiak* and whaleboat have largely been replaced by boats with outboard motors.

BIBLIOGRAPHY

- Balikci, Asen The Netsilik Eskimo, The Natural History
1970 Press, Garden City, New York
- Mansfield, A.W. Seals of Arctic and Eastern Canada,
1967 Fisheries Research Board of Canada, Ottawa
- Oblate Fathers of the ESKIMO, Volume 24 March p. 10
Hudson Bay vicariate
1952
- Rasmussen, Knud Intellectual Culture of the Iglulik Eskimos
1929 Fifth Thule Expedition Volume VII - I
 Gyldendalske Boghandel, Copenhagen
- Van de Velde, Franz Canadian Eskimo Artifacts, Canadian Arctic
o.m.i. 1970 Producers, Ottawa

NOTE: *The two photographs show artifacts which are part of
the permanent collection of the Eskimo Museum in
Churchill, Manitoba*



1977 Sainte-Marie Prize

Summary

The Government of Ontario through Sainte-Marie among the Hurons (1639-1649) of the Ministry of Culture and Recreation, is offering a cash award and associated publishing program.

1. The Sainte-Marie Prize will be a cash award of \$1,649.00.
2. It will normally be granted on an annual basis for excellence in original research and interpretation.
3. The judges will accept submissions concerned directly with 17th century Canadian history and other national or international circumstances or events directly influencing 17th century Canadian exploration, colonization, politics, economics, individuals, relations between the colonies and other matters. Submissions will be considered on a broad inter-disciplinary basis and the award will be given to the author of the submission making the most significant contribution to knowledge and interpretation of 17th century Canadian developments.
4. Submissions must be typewritten and may be in either French or English.
5. Manuscripts should be 20,000 words or more.
6. Two copies of each manuscript are required; one copy of each submission shall be retained by Sainte-Marie among the Hurons for archive purposes.
7. Submitted manuscripts must not have been previously published or in the process of being published.
8. Each manuscript should include a bibliography and all sources should be footnoted or otherwise identified.
9. The competition is open to persons of any nationality.
10. There are no stated academic qualifications, however submissions should be accompanied by a personal resumé.
11. The winning manuscript remains the property of Sainte-Marie among the Hurons and will be included in their publishing programme.

12. Other submissions which in the view of the judges are of high quality may be considered for publication in consultation with the author.

13. In any year, if the jury decides that sufficiently high standards are not met, the Ontario Government reserves the right not to award the Prize.

14. Manuscripts that are submitted for one year's Prize, and not selected as the winner, can be re-submitted for consideration by the jury in future years.

15. Submissions for the Prize should be sent to:

Mr. Doug Cole
Manager,
Sainte-Marie among the Hurons,
P.O. Box 160,
MIDLAND, Ontario
L4R 4K8

by December 31, 1977.

Former Sainte-Marie Prize Winners and Publications

1971 – Conrad Heidenreich, *Huronian: A History and Geography of the Huron Indians, 1600 – 1650*, McClelland and Stewart Ltd., Toronto, 1973.

1972 – François Gagnon, *La conversion par l'image*, Bellarmin Press, Montreal, 1975.

1973 – Cornelius Jaenen, *Friend and Foe: Aspects of French-Amerindian Contact in the Sixteenth and Seventeenth Centuries*, McClelland and Stewart Ltd., Toronto, 1976.

1974 – No prize awarded from submitted manuscripts. (see #13)

1975 – Peter Moogk, *Building a House in New France*, to be published by McClelland and Stewart Ltd., Toronto, 1977.



Ontario

Ministry of
Culture and
Recreation

Huronian
Historical
Parks

THE LITTLE NORTHERN MUSEUM

Sam Waller

It looks like we are in for the most successful year in the history of the Little Northern Museum in The Pas. At the time of writing, 58 groups have visited the museum this summer and it is not yet at an end. The cash receipts by voluntary donation are in excess of former years. This is perhaps because of the new roadside signs; plus the fact that visitors have spread favourable news about the diversity of our exhibits. We have also had many visits from personnel from other museums.

The town has put in an additional cooling system and the Rotarians have interested the Spruce Wood Product industry to contribute generously to the paving of our driveway. The Rotarians also have an option on the adjoining property for future expansion.

Several valuable exhibits have unexpectedly been added which help us to live up to our motto "*Always Something New in The Little Northern Museum*".

One pleasing feature - the tourist information literature mentions that a visit to the Little Northern Museum is a must. Local residents remember to bring their out-of-town visitors to the museum and we have had guests from as far away as Australia, New Zealand, Morocco and Europe.



CENTENNIALS TO MUSEUMS

E.H. Russell

While celebrating our national and provincial centennials in 1967 and 1970, many of the citizens of Melita and community began to realize that we did indeed have a history and that some effort should be made to preserve and record the life and times of our early pioneers. They also realized that our great Indian Heritage was worth recording. This viewpoint caused some informal discussions as to how this could be achieved. A Museum seemed to be the answer. The question then was to find a suitable building and obtain finances for the project.

In 1972 a large addition was built to the Melita High School and the eight-room elementary school was vacated. The Antler River School Board then stated that any non-profit organization who could use this building for public use, could obtain same for a nominal fee.

Early in 1973 a meeting was called of all citizens interested in the establishment of a museum. At that meeting it was decided to incorporate a non-profit organization to be known as the Antler River Historical Society. The Society also decided to accept the offer of the school building and we proceeded with the establishment of a museum.

A Board of Directors was then elected with Mr. K.H. Williams as Chairman. Mr. Williams, who was one of the main instigators of the idea for a museum, was an excellent choice.

In order to finance the project, a drive for membership in the Society was made. The fees for membership are as follows:

Founding Membership	\$100.00
Life Membership	50.00
Honorary Membership	10.00
Family Membership	5.00
Individual Membership	1.00

Donations from businesses and interested parties were also welcomed. The town of Melita granted \$200.00 during the year and the Municipality of Arthur contributed \$100.00. A total of some \$2000.00 was realized and the Society was then ready to proceed.

There was the need for considerable work to be done in cleaning, renovating and painting the interior of the school building; as well as setting up show cases and making of displays. The Society during the next two years was fortunate in securing two "Opportunity for Youth" grants

which employed students in the summer months and two "Local Initiative Project" grants which employed idle workmen in the winter months. These grants covered the wages of the students and workmen and the Society supplied the materials which were used. As a result of these grants, all eight classrooms of the school building were thoroughly cleaned, renovated, painted and made suitable for the intended purposes. The students also assisted the Society members in the making and setting up of displays. Two of these students, namely Judy Gall and Henry Eng possessed considerable artistic talent and their work was much appreciated.

A Grand Opening of the Museum was held in the afternoon of June 8th 1974 and was very well attended with many favorable comments received. Mr. John McFarland of the Provincial Dept. of Tourism very kindly cut the ribbon and declared the Museum open to the public.

Due to the continuing efforts of the members of the Society who were aided by grants from the Province of Manitoba and town of Melita and funds raised by admissions, membership and donations, we now have a Museum in which the former classrooms hold displays of a historical nature. The first room on the lower floor is devoted to our Indian Heritage. Paintings show the buffalo hunt and methods of transportation used by the Indians. A diorama depicts the Indians harvesting wild rice. This room also contains a very comprehensive collection of Indian projectile points. These points are of the type used on the North American plains. Some of these points date back to the early Prehistoric Period. The majority of these points were collected within a thirty-mile radius of Melita.

The second room is divided into a parlor, dining room, bedroom, kitchen and back porch of an average home circa 1900. The furnishings of these rooms prove very interesting as they are of an authentic nature.

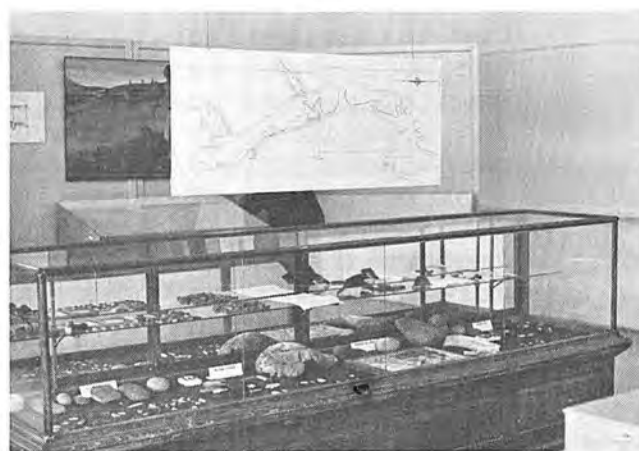
The third room is given over to the Legion Military Museum and Memorial. Uniforms, badges, medals, guns, pictures and articles pertaining to military life during the two great wars are exhibited. There is also a memorial containing medals and awards of some of those killed in action. Our Legion, with assistance from the Royal Canadian Artillery Museum at Shilo, have a very impressive display.

The fourth room is divided. One part depicts a one-room country school with the old desks, pot-bellied stove, water cooler, readers and primers to bring back memories to those who attended such schools. The other section of this room is made up of small articles used in the early days. This room also has a great many pictures and photos of the people, places, buildings and events pertaining to the community.

ANTLER RIVER HISTORICAL SOCIETY



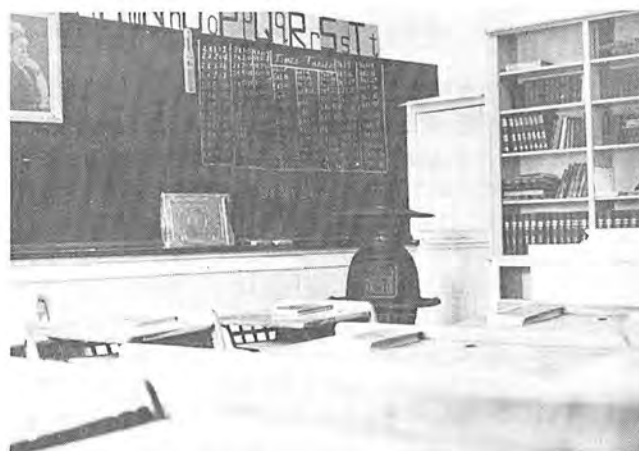
Military Room



Map of collecting sites and some of the finds are displayed in the Indian Room



World War I and II uniforms in Military Room



Schoolroom located on the main floor

These have indeed proved very interesting to former as well as present residents.

The wide hallways on the lower floor have a number of artifacts of an agricultural and industrial nature.

One room on the second floor is given over to the pictorial and recorded history of our churches, fraternal societies and the Women's Institute. These organizations have taken the opportunity to show their activities during the years. There are also wall displays devoted to the local history of some of the surrounding villages and communities.

In the second room on this floor is found a doll collection on which the dress of many nations and nationalities are very carefully portrayed. This room also houses a small display of old china, toys, records, and other items of interest to our visitors.

There remain two vacant classrooms which are at present being used in the teaching of arts and crafts by the local societies.

We are pleased with what has been accomplished so far and also with the reception given to the Museum by the public. We also appreciate the assistance of the continuing grants from the government and municipalities. We are fortunate to still have some vacant space which we can use to display artifacts of interest in the years to come.

Looking backwards we may give credit to our Centennials which started us thinking and got the ball rolling.

NATIVE CULTURE FOR CAMPERS

Terry Patterson

Transcona Parks and Recreation Department operates a highly commended summer camping programme for children of all ages. The middle range (age 8 - 13) has a week-long resident camp in Bird's Hill Park, approximately 20 miles east of Winnipeg. Two day-camp programmes include daily transportation to this area for children 6 - 8 years. In this wilderness area, children are taught Indian Lore, Arts and Crafts, Outdoor Education and try their hand at many of the skills which were requisite for survival a few generations ago. Basically aspen parkland, there are many spots of open prairie plus a man-made lake, to provide a variety of experiences. The camp leaders are young men and women who have been trained in camping and leadership, and have done considerable research on their own to become proficient in some aspect of the programme.

To compliment their exciting programme, I was asked to bring items from the museum collections, which would represent native culture and life-style, for an hour-long presentation each to several groups throughout one afternoon every week of the summer programme. The Transcona Museum is operated through the Parks and Recreation Department of the City of Winnipeg, Transcona Community, so we are in touch with all the community recreational activities.

Planning the talk and choosing the artifacts presented many problems. During the school year, as they begin the study of Indian life in grades 4 - 6, teachers in our school district bring their classes to the museum to see the artifacts, and learn how they were used. A programme had to be designed to avoid repetition of this area of learning. During the summer, some children attend for two-week sessions, others go to several sessions, thus the talk should vary slightly each week. For the average school tour on this subject, I rely to a large extent, on the stories I have been told about the artifacts in the C.H. Patterson collection; plus the research I have done in archaeology and Manitoba pre-history. From these limited resources, I tried to build a programme of interest within the required framework.

One drawback to a 'show and tell' session in the wilderness is the high risk of artifact deterioration. Children like to feel items, which makes the talk more meaningful, yet the abrasive action of the sand in Bird's Hill Park (plus the chance of being dropped in the dust) were hazards to avoid. Item after item was dropped from my list. Slowly my whole programme underwent a change. To balance 'show' with 'tell' in a short time period, meant skimming of facts and background which make the artifact meaningful.

"Culture" to me, means a way of living inherent in a particular ethnic group, encompassing its social structure, religion, language, and method of living. Thus, I divided the talk into five areas: pre-history from migration to traders; hunting, food (its preparation and storage); religion and ceremonies; and communication. In each of these areas, I prepared at least one item to touch plus one or two others which could be shown only.

The first session was a trial and error one. Trying to keep to the culture aspect, I had included a verbal background sketch of the migration on an idea of the changes in the climate and geography in our area from early times to a few generations ago. From a number of excellent books, I was able to find outlines of Lake Agassiz at several time periods. Over a drawing of the glacier about 10 - 15,000 years ago, I superimposed an outline of the lake in 6,000 B.C., plus the present shape of the province. Each was done in simple lines and separate colours, and the whole 8" x 6" map was pasted to cardboard and covered with plastic film. As I related the presumed migration routes and problems, the map was circulated within the group. This gave them a point of reference for the talk.

Migration led to a discussion on hunting as a means of survival. An artist's sketch of mammoth-hunting with spear and maul had been copied and mounted on cardboard, to look at while I described the manufacture and use of these tools. A maul and spear point were then passed from child to child. A sketch showing the atlatl was passed (while I told how these and arrows were developed and manufactured) followed by a pecking stone and anvil. Within a small box from 35 mm slides, I mounted 'pretty' arrowheads of bird-size. I named the discovery sites of each, then passed the box for inspection. This made the points available for touch, yet avoided loss problems. While children looked at those, I showed a bow and arrow which had been made in Le Pas many years ago, explaining that their fragility and uniqueness (the only ones we have, and very well made) prevented handling. By this time, the children had looked at and touched a number of items, and were willing to accept the explanation.

Cooking and storing food from the hunt was described next. An artist's sketch of baskets being fashioned and used in several ways, was mounted on the reverse side of a photo showing our reconstructed clay pot, the whole being enclosed in plastic film (acetate sheets for looseleaf binders). They studied these as I described the possible development of basketry to pottery, and uses for both, plus the finding and reconstruction of that particular clay pot. At this point, I handed out a small box of potsherds (mounted upon

cotton in a box, with a glass lid) which contained a few possible plate sherds, telling of their significance and the importance of archaeology (with a few words about the flooding of northern sites such as Southern Indian Lake). While at camp, the children have had an opportunity to work with clay, and can appreciate the skills involved. The eventual replacement of clay pots with copper led into a discussion of contact with the white men.

Communication between tribes and traders, plus the early pictograph records were described as I produced a drawing, by S. Dewdney of a pictograph at Moose Lake Site, and told a legend of that area which fits the picture. I stressed the fact that most of these had been drawn in secret by shamans, in areas forbidden to others in the tribe, so that their meanings cannot be truly interpreted today. Mention was made of the basic sign language between tribes, and the 'winter counts' recorded on hide. The need for a written language, and the invention of syllabics for the Cree tongue by Rev. J. Evans was discussed, while a model of his printing press (made by W. Hard of Norway House) was passed around, and its function described. From a Cree-English dictionary, I had copied the Cree syllabics on a piece of cardboard, for the children to study. An old Bible printed in syllabics, missing both front and back covers and many pages, was enclosed in a plastic bag so they could see the printing. This seemed to make the most impression of all artifacts. Holding the chart in one hand and the Bible in the other, they would take turns trying to interpret words and phrases.

Speaking briefly of the Indian religious beliefs, and their importance in everyday life, I also mentioned known sacred areas, and the position of medicine men as both religious leaders and doctors. During the first session, I mentioned the Sundance, and showed feather fans and a rattle from this ceremony. Though these items were safely within closed plastic bags, my concern over their handling, plus a lack of interest due to the age group and level of comprehension, led me to omit these from later talks. I showed a drum, telling of its construction, and use in ceremonies, then passed around a pipe and stem, continuing the story. A carved stone of possible Mediwin origin was the point of greatest interest in this subject.

The 'lecture' was rounded off with the showing of a framed collection of four items under glass. Each of these items has a story, and all are fine works of art. This was set in front of the complete display, and remaining time spent in closer examination and questions.

While I talked to the children, the leaders would supervise the passing and return of each item. Several wooden cases



*Children studying sketches and artifacts
and listening to a talk on native culture*

for artifacts had been built earlier in the year for the museum, and artifacts would be returned to the largest of these cases. (Packing materials were stored in another case for the afternoon).

Child reaction, plus the geography of the area brought several revisions in display content through the weeks. One resource leader helped campers recreate the atmosphere of a council fire for several evenings. This, plus previously mentioned concerns over some artifacts, changed the emphasis on ceremonies to a general mention of their importance in tribal life. At times, the average age level would be older (10 - 13 years) and these children would request more information about the artifacts, or share stories of items seen. With younger children, I would omit the maps, pecking stone and anvil, and add another story.

When weather conditions were favourable (little or no wind) I retold several legends about some items or the areas in which they were found. If wind made it difficult to hear, I spent more time describing the use and manufacture of various items, as this condition meant much repetition.

On several occasions, blind and nearly-blind children were among the campers, so we found ways to help them 'see' the items. With guidance, they were allowed to handle the fragile items, as these children have developed a delicacy of touch lacking in the average child. One session included

a number of deaf children who were proficient in lip-reading. It was a challenge to enunciate distinctly and slowly enough for them to understand, yet retain the interest of the whole group. Each visit brought forth a different challenge.

In the time allotted (one hour per group of 10 - 15), I briefly skimmed over the history and life-style of our native people, trying to relate the skills and knowledge acquired at camp, to those required for survival. Out of necessity, many items were omitted, but I hoped their interest would be aroused enough to pursue this further after their return home. A number of youngsters have come to the museum to look at the permanent collection of Indian artifacts, following their return from camp. Some have passed their new-found knowledge to friends and parents.

It is very interesting to hear facts retold at a six-year-old level to a five-year-old brother and friend, and most rewarding to find they have retained so much. Perhaps in this way, our museum can help to foster an understanding and respect of another culture and bring harmonious relationships between the various peoples of our province.

MUSEUM DAYS 1976

Hazel Procter
Eleanor Procter

The year 1976 found our little museum, just south of the small quiet village of Woodlands, snow covered and serene. Springtime came and the tulips bloomed along the walk and in the flower bed; followed later by pansies, iris, sweet rocket, sweet William, and roses.

Along with spring came spring cleaning. The school house that we had moved in 1975 was scrubbed and painted. A small classroom was built in one corner, giving us much needed display room. As you enter the building you see a small church with tiny pews. The reading desk and lectern came from St. Lukes Mission which has a brass plate of dedication to a pioneer minister in 1903. Old family Bibles, an individual communion set, and the bell from the church lost by fire in 1945 are on display. Two writings of the Lords Prayer and the Communion service, in beautiful penmanship, grace the walls. These are set in heavy deep carved softwood frames hand carved by a pioneer of the district in 1850.

A small room now houses beautiful pictures of birds as well as several mounted birds. Nests of some birds, such as a magpie's nest which is unique, have also been collected. This project is well started but far from completion.

The flora and grasses of our area are pressed and mounted. This takes up a large part of one wall. A small shell collection is also on display.

A lot of work was done which was all voluntary and we were ready to open on the long weekend in May. We are open every Sunday from 1 p.m. until 8 p.m. and on holidays from 1 p.m. until 5 p.m. through until the Labor Day weekend. We often get requests to open at other times which we are always happy to do.

On June 26 we sponsored a Museum Festival which attracted about 300 people. The programme started with the official opening of four buildings which have been acquired since we opened our first building in June of 1972.

The Graysfield school was built in the town of Lake Francis in 1914. In 1967 it was moved to the Woodlands school for an additional classroom and remained there until the new Woodlands school opened in September of 1975. It was then that the museum board obtained Graysfield and moved it to the museum site. Gordon Moore, a member of the museum board and a pupil when Graysfield school was first built, cut the ribbon for its opening. His teacher, Miss Mary Campbell, now Mrs. Bruce, was in the audience.

The log house built in the 1880's by Mr. Richard Coupe was moved to the museum in December of 1974. It is now renovated and furnished with many old treasures. Mr. Jay Webster of Lake Francis Ranches donated the building and cut the ribbon to officially open it.

The metal shed built in 1928 was donated by Mr. Mel Bowler of the Stonewall area. Not only did Mr. Bowler donate the shed, but many items of machinery as well. The building was moved to the museum. We were happy to have Mr. Bowler on hand to cut the ribbon for his building.

The machine shed built by the Museum board in 1972, and extended in 1974, houses a small blacksmith shop and many agricultural tools and machinery. One of our prized artifacts is a 1875 threshing machine which used open power. The grain slid into a boat-shaped box and the straw was kept back by handmade wooden rakes. This building was opened by Mr. Ben King, a pioneer resident and a member of the municipal council at the time when the Museum board approached the council for help in its very beginning.

The rest of the programme, which continued throughout the afternoon, consisted of Highland dancing, a Scottish piper, songs and good lively music.

Displays of arts and crafts were set up. There were lovely paintings, leatherwork, ceramics and handmade quilts which with the varied patterns and colors made an array of exceptional workmanship.

A local senior citizen demonstrated cake decorating. She has been doing this for many years and all the local girls ask Auntie Gwen to decorate their wedding cakes.

A grandson of one of the first Post Masters, who preceeded his father as Post Master, was on hand with a stamp collection and mementos of early post office days. The post office had been in the family for 95 years.

A young man of the area brought his potters wheel and made urns and vases of various shapes and sizes. He is an expert at his trade and had the audience captivated.

Another local resident had made bannock and pemican and handed out samples.

The only man in Manitoba to do freehand glass etching was on hand to demonstrate his lifetime work. He made souvenirs of the occasion which were very much in demand.



WOODLANDS PIONEER MUSEUM



The social event of the year takes the form of a pioneer dinner. This will take place in November, just prior to our annual meeting. What was to be a money-raising programme two years ago turned out to be so popular it is now an annual event.

If you were to attend you would enter the foyer dimly lit with lanterns. In the dining room there will be tables set with red and white checked tablecloths, each one lit by a kerosene lamp. The menu will be simple but delicious - the kind of meal the pioneers might have served. After dinner you will be treated to an evening of homespun entertainment.

After the annual meeting, with the museum closed for the season, we will relax. However, as there are plans to be made for next year, we will relax only for a little while.

THE 'PATRICIA'

Rae Kiebusinski

Editor's Note: On September 11th, 1976 the Ear Falls Museum held an unveiling of the tug the 'Patricia' which was restored and placed on the museum site. The author of the following article just completed a history of Ear Falls entitled "Yesterday The River".

The 'Patricia' was the fifth boat built by Ole Gustafson and Wilfred Wright of the Triangle Transportation Company about 1931. These men were originally commercial fishermen on Lac Seul. With the Gold Rush of 1926-27 into the Red Lake and Woman Lake areas, they forsook their nets and turned to freighting.

The Howey Bay Gold Mine on Red Lake was fortunate enough to be connected by water with the railhead at Hudson. Freight came across Lac Seul, over the portage at Ear Falls and up the Chukuni River into Red Lake. Freight was loaded into scows. Tug boats, of which the 'Patricia' is typical, pulled a train of six scows. The 'Patricia' was mainly used on the Chukuni River between Snake Falls and Sam's Portage.



The 'Patricia' - 1976

When the Triangle Transportation Company was purchased by James Richardson in 1933, it became known as the Patricia Transportation Company. River boats ceased to operate after the summer of 1947 when the new Red Lake Highway #105 became suitable for carrying heavy traffic. Then the Patricia Transportation Company used trucks for freighting. The old water route into Red Lake closed down and all the boats were returned to Hudson.

However, when Ontario Hydro began construction on the dam and generating station at Manitou Falls in 1953, there was no road to the site. The 'Patricia' was brought back from Hudson and, for the first two years of construction, all materials and building supplies were floated behind the 'Patricia' from the dock at Little Canada, down the English River, to the landing, now part of Portage Bay Camp on Camping Lake. It was here that the abandoned boat was located many years later and brought by road to the Ear Falls Museum.

IT "JUST HAPPENED"

Ab and Harriet Chapman

At the beginning it wasn't a dream or even a thought to own our own Museum or anything of that nature. It was just a desire to acquire a set of crockery jugs from the small pint to a large five gallon. This started after we purchased the old General Store at Carnegie. While dismantling it, we discovered a huge five gallon jug in one corner. It found a place in our kitchen and in no time was the centre of a set of other sizes and trade names. Then along came Canada's 100th Birthday - 1967 - with the desire to set up a small display as our way of celebrating the Centennial. Well! We had an empty "Bunk House" which had been built during the 1940's to accommodate extra harvesters needed to help with our farming operations. This seemed like the ideal spot to put the jugs, churns, and a few other articles acquired during 30 years of wedded bliss. From there it was off and running! We were bitten by the 'Bug'. We came to know the fun and rivalry of Auction Sales. We found ourselves the recipients of gifts from folk who didn't want to throw old, unused articles away, but who wished them to be kept undercover. Soon our "Bunk House" was bulging at the seams. Luckily, some years prior to 1967, we had purchased the Pendennis Railway Station which we intended to use for grain storage. It was moved to a new location and soon became part, and full, of our collection. The "Complex" as we now call it because it seems to be 'the word' nowadays, is made up of Robinville School, a Jug House, a General Store, a Library and Smoke Shop combined, as well as the two above mentioned buildings. Oh yes, the "Bunk House" has been renamed the "Glass House". Much more sophisticated!

Let's have a short run-down of a few of the items each building contains: The Glass House houses a collection of glassware from cut glass to Depression glass; china - from Ironstone (remember the large white soup plates you ate your hot porridge from each morning?) to fine English and European china; lamps - many models and sizes, including a beautiful hanging lamp complete with hand painted shade and crystal drops; bathroom sets (mostly missing the mug that went under the bed, guess it got the most practical use), gramophones with both cylinder and $\frac{1}{4}$ inch thick discs; stereoscope and cards, and photograph and postcard albums. Our lady visitors seem to like the Glass House more than the other buildings.

Next in line is the Library and Smoke Shop. Here we have modern books as well as old, dog-eared volumes. Our oldest book is a huge Bible with an inscription on the cover showing it was given as a gift in 1756. It is written in the German language. Here also is a conglomerate of newspapers, news-magazines, farm journals, and craft magazines. There is a

Chapman Museum



The "Smoke Shop"



Hand-wound barber pole outside the "General Store"



The "Glass House"



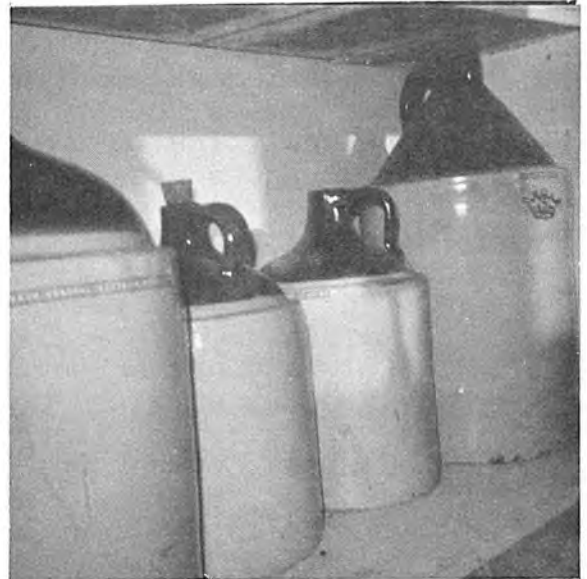
Some artifacts pertaining to trains in "Pendennis Station"



The "Library"



Part of bottle collection in "Robinville"



The big jug which triggered the whole collection now located in the "Jug House"

"*Grain Growers' Guide*", September 10th, 1919, Volume XII, No. 37, published weekly with George F. Chipman, Editor and Manager, which has a page of Arch Dale's "Doo Dads". There is also "*True Story*" magazine, October, 1925, Volume XIII, No. 3, published monthly by True Story Publishing Corporation. New York, New York. It has proven to be a real eye-catcher. There's many a gal who remembers avidly reading "*True Story*" and hiding it quickly under a pillow when mom and dad approached. The Smoke Shop consists of tins, cans and humi-dors that once contained that evil weed called tobacco. One tin has the price of ten cents stamped on it. Imagine! Also displayed here are pipes, tobacco cutter, cigar lighter and numerous other articles pertaining to tobacco. A guest book in this building shows visitors' names from many places in Canada, Great Britain and the United States.

Let's move on to the General Store. On the way we pass a C.P.R. baggage wagon on which proudly stands a large brass school bell purchased at Gainsborough, Saskatchewan; as well as a feed cooker or pig scalding and a wooden-wheeled child's wagon. Outside the store, a hand-wound barber pole is placed on the wall. Inside are many articles that were found in most country stores, haberdashery shops and hardware stores. There is also a wooden apple barrel from Ontario with a checkerboard tacked on the lid, as well as a "Whatzit". What it is, is a large, cumbersome butter roller standing on 24 inch legs. It was put out by the T. Eaton Company about 1917. There is, of course, a large pot-bellied stove in the general store.

Now we are going to Robinville School which is the former country school in our neighbouring district. In here we have a varied collection of sealers such as Beaver, Canadian Queen, Doolittle, and Mason, as well as bottles. It's a real find to come across an embossed bottle bearing the name and address of a chemist or druggist, or an old pop bottle whose manufacturer has long been out of existence. A Raleigh's peddler's carrying case of 1921 with many full bottles and tins, sits on a table. Beside it is an electric refrigerator with the cooling unit on the outside on top of the refrigerator. Shelves inside the classroom are lined with old and new school books such as a set of Canadian Readers, published by Gage and Company, Toronto, dating from 1881 to 1883, and a set of Victorian Readers, published by Copp, Clark Company and W.G. Gage Company Limited, Toronto, dated 1898. There are also map cases, chalk boxes, slates and slate pencils and four heavy ledgers containing accounts of Christies' School Supply Limited, Brandon, Manitoba. These ledgers show the company dealings with schools all over Western Canada and Ontario. These are accounts of the years 1910 to 1916. We had hoped to set this building up as an old-time classroom, however, because it is a fairly large building and our collection is also fairly large, the additional space was used to display radios, cameras, harnesses,

Indian artifacts and war-time mementos.

From Robinville we walk to Pendennis Station. This contains railroad lanterns, brochures for travelling by rail or steamer, mail sacks and locks, and a long pole with a hoop on one end used to pick up messages without stopping the train. Here also we see a large collection of wrenches. Many an old-timer reminisces here while displaying a badly bent finger or a hand missing a finger and pointing to the wrench that did it to him. Also on display are licence plates (still with one or two missing to complete a set), tools, keys, washing machines and a string of brass harness bells, each one with its own distinctive ring and tone.

Last but not least is the Jug House where our five gallon starter jug now sits along with many more crockery containers. Some prized pieces of crockery are the quart sealers with threaded tops to take a screw lid. Wooden butter bowls, ladles and prints, plus numerous kitchen utensils abound. In one corner stands a complete kitchen cabinet with pull-out porcelain work surface and shelves and drawers. On the wall are comb and brush holders, wooden match holders, and small bracket lamps. Behind the door sits a hand-pumped vacuum cleaner. When you see it you really appreciate hydro power. At the windows hang curtains made from flour sacks bearing the name: "Cinderella Flour" - Fort Garry Flour Mills Company, Limited, Saskatoon.

We, like most collectors, have come to cherish every item in our collection. We like to take visitors through the buildings and to listen to their stories about some particular item which, upon seeing it again, has brought an interesting experience to mind. Our first tourists usually start in late March or early April and people keep coming until November. We average about 400-500 visitors per year. In 1975, we held a threshing demonstration on Thanksgiving Monday, using a "Hummingbird" 22 inch separator and sheaves that had been cut with an old John Deere binder. No horses though, as steady farm horses are scarce and a crowd is no place to risk a run-away. Although well over 150 people signed the guest book that day, there were as many who didn't register. Over the past five years we have had tours comprising of school children, Church and Sunday School groups, Cubs, Senior Citizen and Pioneer groups, W.I. organizations, Historical and Horticultural Societies, Circle Tours, and a Unit of the Wally Byam Caravan. When we need additional help for a large group our family of two daughters, their husbands and children, as well as our neighbours, lend a hand. We only ask that visitors give us a telephone call at 728-7396 (Brandon exchange) before they come. Most people come because they are genuinely interested in the things of yesteryear. In addition, it's free, it's fun, and it's a way to entertain their own visitors.

ON JOB TRAINING GRADUATION

David McInnes

On Wednesday, August 25th, 1976, the fourth class of On-Job Trainees received their graduation diplomas from Dr. Frank Mathewson, Chairman of the Board of Governors of the Manitoba Museum of Man and Nature.

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

Most of the trainees time was spent with staff members in the various departments of the Manitoba Museum of Man and Nature where they learned about all aspects of museum theory and practice. Trainees also attended a course in museology offered at the University of Winnipeg.

In addition, trainees were given a chance to apply their knowledge by spending three months working for a community museum. Following internship, they returned to the Museum of Man and Nature and spent their time in intensive study in their particular field of interest.

GEOFF BUSSIDOR expects to continue his training in the museum field at Sir Sanford Fleming College in Peterborough, Ontario. He hopes to enrol in a programme of art conservation.

ED KRAHN was sponsored by the Mennonite Village Museum in Steinbach and he has returned there as manager.

JEAN DUPONT was sponsored by the Musee de St-Georges Museum in St-Georges, Manitoba.

On-Job Training Programme: Class 5

This year the course is funded partly through the National Museums Policy and partly through a cost-sharing programme with Canada Manpower. An additional change occurred in the composition of the selection and training committees. These committees now include representatives from the Province and the Association of Manitoba Museums; as well as the Manitoba Museum of Man and Nature.

The fifth class of On-Job Trainees started in September 1976.

introducing....



Christine Feniak

Christine is from Edmonton. She has a B.Sc. specializing in the history and conservation of clothing, and a Certificate in Education.



Olya Marko

Olya is sponsored by the Ukrainian Cultural and Educational Centre. She attended the University of Manitoba, and has a B.Sc. in computer science and chemistry.



Corinne Tellier

Corinne is sponsored by the Fort Garry Historical Society. She has a BA in French and a B.Ed., majoring in librarianship, both from the University of Manitoba.



MAKING BELIEVERS

R. Leslie Taylor

The log building with the turning water-wheel on Sturgeon Creek, just north of Portage Avenue in Winnipeg, is a replica of the water-mill built by Cuthbert Grant, Junior, in 1829.

The Rev. Frank Armstrong and Mr. Ed Russenholt, both former presidents of the St. James-Assiniboia Historical Museum Association, conceived the project to commemorate Winnipeg's Centennial.

The planning was underwritten by a \$7,900 grant from the Federal Government's New Horizon programme. A further \$12,000 was provided to develop the programme.

The six Rotary Clubs of Winnipeg agreed to raise \$50,000 for the building and the City of Winnipeg Parks Branch built the weir as part of the long-term development of a park along the Creek.

The government of Manitoba granted \$30,000 through the Department of Tourism, Recreation and Cultural Affairs, Cargil Grain Company donated \$15,000, and \$5000 was donated by the James Richardson & Sons Centennial Fund. The last \$10,000 was donated by the City of Winnipeg.

Ogilvie Flour Mills donated the two large stones as well as the case and Soo Mills donated machinery for the museum.

The water-wheel and the large drive wheel were made in Winnipeg.

The installation of the machinery was too late for the 1975 tourist season, however, more than five hundred school children saw the first grist being ground. The balancing of the wheel which turns proved to be quite difficult, but with the start of this season it was finally adjusted to the paper thin space between the upper and the nether wheels and a fine quality of grist came from the first grind.

This summer more than 2,000 adults and 1,800 school-age children saw the mill operating and learned how flour was made for their grandparents.

Peter J. Friesen, a miller by trade, was engaged to manage the mill and he was assisted by Miss Susan Shorthill, receptionist and Mrs. Janet Welsh and Robert Friesen as guides.

Mr. Jack Hare provided 1,000 pounds of triticale, a grain developed by crossing rye and wheat, to be ground. This

was the first stone-ground triticales, at least in Western Canada, and it proved to be a popular product. An additional 2,000 pounds was needed to supply the demand.

The sale of wheat and triticales grist in three-pound souvenir bags provided more than half the revenue. An admission charge of fifty cents for adults and twenty-five cents for children of school age provided another source of income. Coffee, bread and muffins, made by Mrs. Welsh from triticales grist, were provided.

A display of grains grown in Western Canada was provided by the Cargil Grain Company and the Reverend George Hambly collected a variety of grains in the stalk for display.

The Manitoba Museum of Man and Nature made available two displays - one of the water life of the pond; the other of the development of the Metis and the pioneers of the prairies. These exhibits added greatly to the interest of the visitors and were commented on favourably. The ancient hand-turned millstone used by the pioneers also proved to be of great interest. This millstone is on loan from the Manitoba Museum of Man and Nature.

Much remains to be done to develop the museum to the point where it tells the story of the grain trade. Members of the St. James-Assiniboia Pioneer Association, Inc. are all retired and over the age of 65. They have to give a great deal of time and energy to the planning and operation of the project, as was intended.

Those who worked to get it underway were the only believers that it could be done and would be of widespread interest. But, this year, one of the contributors to the project watched the stones grinding out a very fine grist and said, "You have made a believer out of me."

PROFESSIONALISM AND PROFESSIONAL MEMBERSHIP - A DISCUSSION
PAPER FROM THE CANADIAN MUSEUMS ASSOCIATION

The term 'museum professional' causes a wide variety of reactions from those who work in our museums; they range from complete indifference and even ridicule, to frustration and desire for radical changes that would create meaningful standards and enhanced status for museum personnel. If one thing is certain today, it is that the museum as an institution has far more identity than those who work in it. This is of concern to more and more of those who have made museum work their career, and particularly to those younger persons who are about to enter, or have recently entered, the museum field.

The concept of a 'museum professional' now, as in the past, runs into difficulty on at least two fronts. First, a majority of museum workers are content to conceive of themselves first as professional art historians, archaeologists, designers, and teachers, rather than curators, museum designers or museum educators. Secondly, in order to attain their position in a museum few have been trained for work in a museum; they bring academic knowledge and special skills into a museum setting, but could just as easily have taken them into a university, government department or private industry. In the long run this matters because it ignores the fact that there is a body of museological knowledge and expertise that should be common to all museum workers, and ultimately it retards the day when authority, control and decision-making related to museum practice rests with professional personnel alone. The incomplete professionalization of museum workers is perhaps best reflected in a continuing concern about autonomy for professional staff and the limits of lay power and authority - whether exercised by trustees, politicians or government officials. It is a crucial question both for museums as institutions and particularly for those who work in them, and the day must be worked for when the final responsibility for what is in or out or happens in a museum rests solely with the professionals who work there.

For a museum profession to emerge properly, professionals working in museums must begin to make rules and to set standards for conduct and behaviour. So far in Canada we have not done this, despite widespread interest; neither have we been able to agree on the nature and extent of basic museological knowledge and expertise to be required for all museum positions in addition to that special skill as a designer or teacher, or that knowledge from university training as a botanist or an historian. But start we must, to look at training, to look at ethics and to set the parameters within which a true profession can develop. For some time self-proclaimed professionalism will be of limited, even doubtful, validity as it must originally have been for those professions now recognized and established. In the last twenty years our colleagues working in libraries have made significant progress

on the road to professionalization, adding a body of systematic knowledge to be learned and understood to a wide variety of academic disciplines, and establishing a code of ethics to govern their practice. We should be prepared to do no less. It is the vital challenge for us over the next decade to begin to establish the cultural tradition of a basic knowledge and expertise, systems of training that ensure a mastering of this tradition and the skills derived from it, and measures that will ensure competency and high ethical standards.

During the Annual Business Meeting at Kingston in May, the membership approved in principle the idea of a category of 'professional member'. Council had made the proposal for two reasons; first to recognize the growing concern with standards and professional practice that has long been apparent and which had surfaced time and time again during the members meetings held by the Executive Director across the country in the Summer of 1975, and secondly, to encourage a stronger personal commitment to the Association. It was felt that the time was not far off, even perhaps that it had already arrived, when the C.M.A. would have to make its presence felt with respect to standards of performance, the nature and quality of museum training programs, and the question of accreditation.

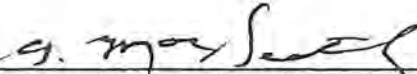
In August the Membership Committee met to draft procedures and criteria to govern this new category in its initial phase, for discussion by Council at its Fall meeting, by the members of regional and provincial associations at their annual meetings or through their publications, and by the C.M.A. membership at large. It did so bearing in mind Council's strong desire to provide initially for an inclusive rather than an exclusive category of membership, to promote high standards of behaviour and performance without being divisive, and to provide a framework which over the years could allow for a more demanding selection process.

It is in this spirit that the Committee presents the following procedures and criteria for discussion, recognizing that the possible introduction after the 1977 Annual Meeting of a category that has any meaning in terms of professionalism is fraught with difficulty, but convinced that the time is now right for the Association to declare its interest in the recognition of a museum profession, and a willingness to face up to its implications in terms of standards, ethics, training and accreditation:-

1. Any regular member of the Association wishing to be considered as a professional member must complete an application form providing basic information and the names of two references. (See attached).
2. Forms submitted will be checked for completeness by the Executive Director, and presented to a jury appointed by Council at the time of the 1977 Annual Meeting.
3. The jury would make recommendations to Council for the election of professional members based on the following criteria:

- (i) The applicant is a regular member of the Association in good standing, has agreed to abide by the Association's Code of Ethics, and has stated his willingness to contribute to the growth of the C.M.A., its training programs and to the development in general of the museum profession.
 - (ii) The applicant has demonstrated his intention to make museum work a career, and has held a full time position in the museum field for no less than two years.
 - (iii) The applicant has exhibited, as a result of education and/or experience an acceptable attitude, knowledge and competence in one or more recognized areas of museum work - administration and management, curatorial, conservation, design, education and interpretation, extension, registration, and any other to be determined.*
4. The Council will review the recommendations in light of the involvement of the applicant in museum work and an evaluation of his knowledge and competence, and will determine whether or not his attitude and behaviour is, and has been, consistent with the expectations of the Association. The Executive Director can then inform successful applicants of their election. The reasons for the deferral of any decision on an application would likewise be communicated to the applicant.

* It is suggested that the Association attempt to define all of the areas of museum work and state clearly those areas which it will accept at any given time for the purpose of electing regular members to the professional category.



 George MacBeath, Chairman,
 Membership Committee.



 Robin Inglis, Secretary and
 Executive Director, C.M.A.

CANADIAN MUSEUMS ASSOCIATION/ASSOCIATION DES MUSEES CANADIENS

Draft Application Form for Professional Membership

The Association assures complete confidentiality with respect to this application.

BACKGROUND INFORMATION

1. Name _____

2. Address _____

3. Education (Formal and Informal) _____

4. Awards/Grants/Scholarships _____

5. Memberships and Affiliations _____

REFERENCES

Please give the names of two references that those receiving this application may contact:

a. Institutional Reference _____

b. Colleague Reference _____

PROFESSIONAL PROFILE

1. Present Museum Position _____

2. Name of Employer _____

3. Dates of present employment _____

8. Other relevant comments concerning your qualifications and C.M.A. professional membership, museums in general, the development of professionalism, etc.

TERMS OF AGREEMENT

In submitting this application for professional membership in the C.M.A.:-

- (i) I confirm that I am a regular member of the Association in good standing.
- (ii) I agree to abide by the Code of Ethics established by the Association.
- (iii) I am prepared to contribute to the growth of the C.M.A., its training programs, and to the development in general of the museum profession.

Date _____

Signed _____

WHITEMOUTH MUNICIPAL MUSEUM SOCIETY

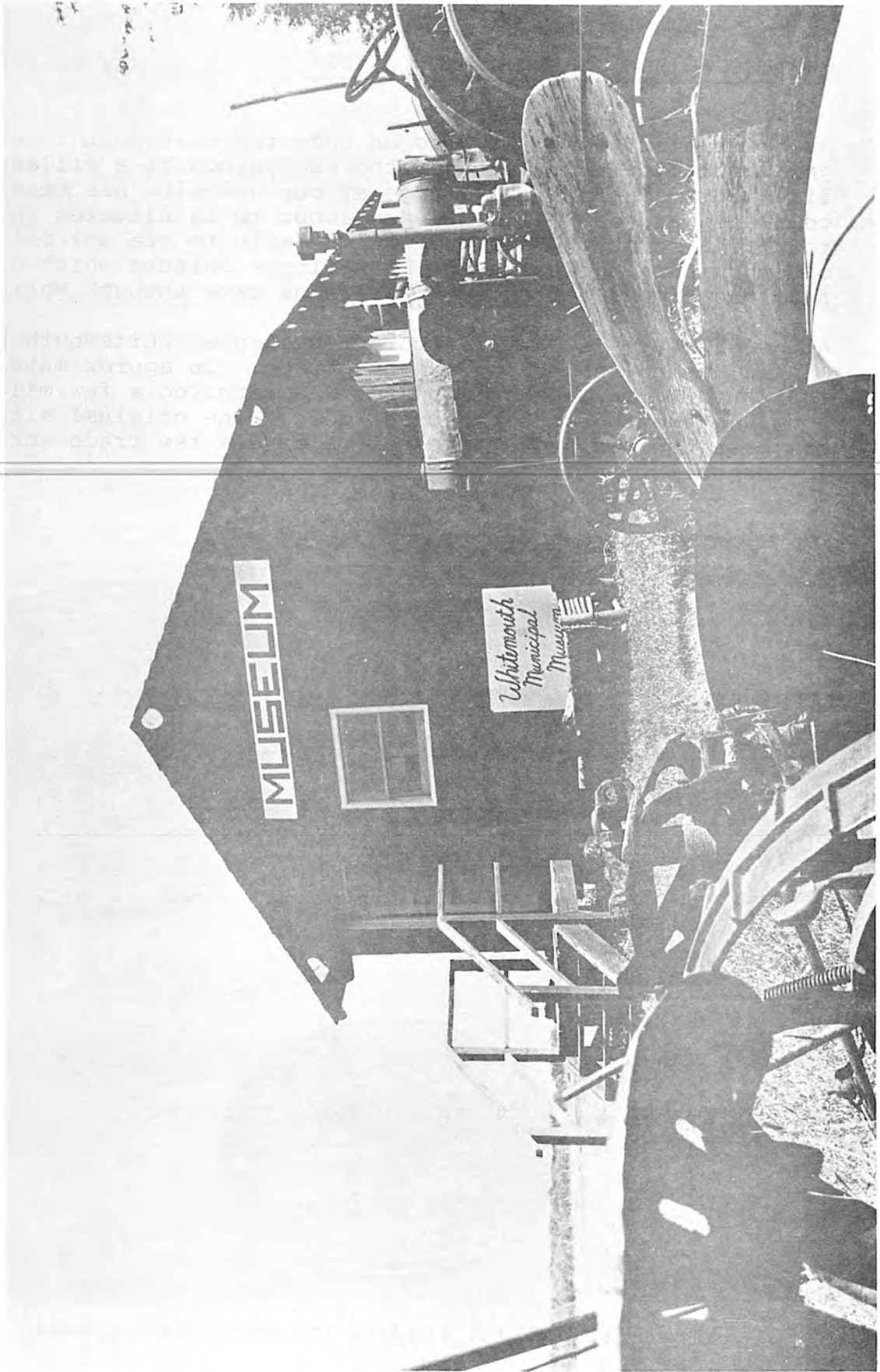
Ray Henschell

As the summer season drew to an end, the Whitemouth Municipal Museum Society, Inc. saw the beginnings of a village-like setting unfold. Drainage at our new site has been completed and our buildings are about to be situated in a town-like street. Here one will be able to see not only old furniture and equipment, but also a culture which grew from the time the first C.P.R. trains came through Whitemouth.

Although there is little recorded evidence, Whitemouth played a part during the era of the fur trade. In approximately 1880 a fort, called Fort Howard, was situated a few miles from Whitemouth but later burnt down. The original site has been located and at present we have a few trade tokens in our collection.



The Winnipeg River Trading Company trade tokens



Many articles have been donated to the museum by the German, Finnish and Ukrainian people in the Whitemouth area. Articles such as a pulpit from the first United Church in Whitemouth, circa 1880, and a reaper, of which only 234 were built, are part of the collection.

Located on our 1½ acre site will be a blacksmith shop, school, church, and some houses with all their memories. Who is supplying the nostalgia and background? None other than our many senior citizens who vividly recall many places, events and happenings. Our President, Mr. A. Shewchuk, who is also the school principal, has involved part of the student body in research and interviewing on tape many of the pioneers of the area. As a result, he has created interest in our cultural past.

Looking optimistically into the future, we hope to see an increased enthusiasm by our members while our museum is endeavouring to preserve our heritage.

SMOKE RINGS AND SPINNING WHEELS

Eunice Sims

This year the Manitoba Agricultural Museum played host to the 22nd annual Manitoba Threshermen's Reunion and Stampede. From July 28th to 31st, 1976 the Museum grounds became a bustling hive of activity, where many exciting sights and sounds greeted over 66,000 visitors. In every direction, and at any time of the day or evening, there was something to attract the visitors' interest. There were smoke rings from over twenty operating steam engines, demonstrations on old spinning wheels, the jingle of harness on horses and oxen, the lumbering movement of the huge Case 110 steam engine in the sandy soil, threshing of grain with separators of various makes, the peaceful beauty of St. Saviour's Church, and the quiet treed lanes of the Homesteader's Village.



As has been true since its conception in 1952, this year's Reunion proved to be successful. Organizers were pleased with the crowds attracted to the event as well as with the individual displays. However, the 1976 Reunion attracted 66,000 visitors, and the first unofficial Reunion in 1952 attracted only a few hundred! A review of the first years of the Reunion and of major changes in its programme may provide insight into why the Reunion attracts such vast crowds, and why it is an event visitors continue to enjoy and revisit.

The Threshermen's Reunion began in a small way, in the fall of 1952, at the farm of a local resident. It was a one-day affair at which old machines could be viewed. At this time few machines were on display and even fewer were in working order: a Garr-Scott steam engine, a Case 23-65, a Townsend, oil pull tractor and a few more. In 1954, the one-day event



Sheaf tying competition



Bag tying competition

MANITOBA THRESHERMEN'S REUNION AND STAMPEDE



Stooking competition



Parade of vintage machinery

was officially recognized as the Threshermen's Reunion. In 1955 the Reunion was moved to its present site, and was expanded to a four-day event. In these early years, conditions at the Reunion were at times chaotic. While crowds steadily increased, little organization was present so parking problems and difficulties in collecting admission fees were unavoidable.

By 1960, the Threshermen's Reunion was well established. By this time bleachers had been constructed, thus providing a focus for a more organized programme. The Reunion dates were set as being in the last week in July, running from Wednesday to Saturday. Many of the events held during present Reunions were established at this time including: bag tying, sheaf tying, stooking, and threshing contests between steam and gas engines. The year 1961 marked a major change, as it was decided to combine Reunion events with a Rodeo. This caused a great increase in attendance as it doubled from 1961 to 1962 (14,000 to 28,000).

Throughout the 1960's and 70's gradual improvements, rather than dramatic changes, led to a large increase in Reunion visitors. Each year more engines have been restored and entered in the parade and various travelling exhibits have been added. In addition, the rodeo has gained more publicity with cowboys and thus attracts better competitors. The Reunion has been established as the home of all-Canadian Championships in steam and gas belt setting, bag tying, and sheaf tying.

Through changes like these, the Reunion has developed dramatically from the first unofficial one held 24 years ago. At the same time, some of the spirit of the originators remains. The 1976 Reunion was developed by a highly organized and efficient committee. At the same time, the main goal of the committee was to please people and show them some of Canada's cultural heritage, rather than to just produce high profits. The same attitudes are reflected in over 600 volunteers who yearly donate their time and services to help make the Reunion a success. Over one hundred are involved with the running of tractors or steam engines. Many more are involved in less visible tasks which are just as essential: directing traffic, collecting admissions, working in the display buildings, and providing meals for visitors and workers.

The basic Reunion programme has remained unchanged for several years. At the same time, informal displays that carry on throughout the day change yearly so there is always something different to attract the visitor. Displays directly related to agriculture include threshing, plowing, belt setting, log sawing and shingle making. Other displays, less directly



Ayr School built in 1883

involved with agriculture, also interest the visitor. In 1976 these included exhibitions of pottery and the use of the potter's wheel, bead work, and lapidary (stone cutting and polishing). Also, travelling exhibits add to the Museum's own displays. This year, "Canada North", produced by the National Museums of Canada, and exhibits from the Museum of Man and Nature, were open for visitors. Of course, the Museum, with all its artifacts, was open during the Reunion, as it is daily throughout the summer. Visitors were free to browse through two large display buildings as well as the houses, school, churches, and commercial buildings in the Homesteaders' Village.



The Westbourne Post Office (l) built in 1902 and a replica of a livery barn (r) are both located in the Homesteaders' Village

The Reunion programme starts off daily with a massive parade led by mounted riders. This is followed by countless units of gas and steam engines, all of which pass in front of the main grandstand where each machine is described. The parade is followed by various contests which test the skills that were necessary in early Prairie harvesting. These include sheaf-tying contests where sheaves must be made from cut grain and bound with straw; bag tying contests where grain bags are tied securely but quickly; stooking contests where sheaves are made into small upright stacks called stooks; and a slow race in which steam engines must go as slowly as possible without stopping.

The afternoon grandstand show ends with the threshing contest. This is perhaps the most exciting event, and raises a lot of good natured rivalry between the believers in the virtues of steam or gas power. In the contest there are two entries, one powered by a steam engine (this year a Case operated by Jack and Doug Beamish) and a Hart Parr gas engine (operated by Clarence Denser). Each tractor provides power for a separator and there are also two racks and teams of horses for each entry. After a starting signal, each rack and team quickly gather a designated number of sheaves, then races to the separator. At the same time, the tractor has had to become hooked to the separator by means of a long belt (this process is called belt setting). Once the teams of horses reach the separator, the sheaves must be fed into the separator as quickly as possible. However, care must be taken that none are dropped as this would cause penalty seconds to be taken from the team. This event is always very close, and usually mere seconds separate the winners from the losers.

The 1976 Manitoba Threshermen's Reunion and Stampede was a success. Organizers were satisfied with the size of the crowds, and pleased with the work and displays run by the hundreds of volunteers. With more detailed analysis of receipts and expenditures of the 1976 Reunion will come more knowledge of its degree of success. At the same time, it will point organizers towards possible alterations for the 1977 Reunion. The direction in general terms is already set. The push at this time is not to get bigger, but rather to maintain the "quality" of the festival. Organizers aim to avoid the commercialism that one finds at most attractions of a similar size, and to keep the costs to the visitor as low as possible. Secondly, the Reunion organizers hope to provide more modern conveniences for those who will attend future Reunions. They hope to improve the grandstand; as well as modernize and add more facilities for campers.

The 1976 Reunion was an exciting and successful festival because of its detailed organization, energetic volunteers, interesting and varied displays, and of course, visitors

who came to see what the Reunion had to offer. The Reunion committee extends a hearty "Thank you!" to these visitors and extends an invitation to come again. For those who have not seen the Reunion we say, "Welcome! Please come, and we guarantee you won't be disappointed in the displays or atmosphere at the coming 1977 Manitoba Threshermen's Reunion and Stampede!"

TEULON MUSEUM OFFICIALLY OPENED

Edward Masters

The Teulon and District Museum was officially opened on Friday evening, June 11th, 1976 with a large crowd on hand for the occasion. Mrs. Mina Campbell, President of the Teulon and District Museum and Historical Society, welcomed those in attendance.

Mayor Mike Maksymyk brought greetings from the Village of Teulon. He also donated to the museum a copy of the minutes of the first council meeting ever held in Teulon in June 1919 - the year Teulon was incorporated as a Village.

A representative of the Museums Advisory Service of the Manitoba Museum of Man and Nature, David McInnes, also brought greetings. He also stated that the Teulon Museum was the ninety-ninth museum to be opened in Manitoba.

Ed Masters then gave a history of the establishment of the museum after which the executive of the Museum Society was introduced as follows: President: Mina Campbell; Vice-President: Kay Madill; Secretary: Alice Moore; Treasurer: Mae Larson; Artifacts Director: Edna Kotchorek; Membership: Mary Malpas and Mary Coverdale; Finance: Claudia Campbell and Mary Revel; Maintenance: Earle Coverdale; Building Chairman: Bruce Campbell; and Publicity: Ed Masters.

The museum then officially opened with the cutting of the ribbon by Mayor Mike Maksymyk and Mrs. Mina Campbell. Those on hand then toured the museum.

The idea of the museum originated in June 1974 when a delegation approached the Interlake School Division requesting two of the one-room schools, which were at the time attached to Teulon Collegiate, for use as a museum. The school board donated two schools - Hartley School built in 1924 and Armistice School built in 1950. The Village of Teulon Council authorized the locating of the museum in the east portion of the Teulon Park.

In August 1974 a public meeting of those interested in establishing a museum was held. The Teulon and District Museum and Historical Society, Inc. was formed and an executive was elected. Later in the year the buildings were located on foundations at the museum site.

Financing of the project was made possible by donations from the Teulon and Rockwood Councils, the Manitoba Government, various individuals, and by the sale of over 240 members in the Society.

The year 1975 saw the collection of artifacts and a great deal of work to repair the museum buildings.

In the near future, the Museum Society hopes to display old agricultural equipment on the museum grounds, and to expand its collection of artifacts on display.

The museum features many displays of such things as farm equipment, photographs and home furnishings of the pioneers of the district. Also featured is a replica of a one-room school, and a fine display of mounted birds of Manitoba.

The museum was open each Sunday between 2:00 p.m. and 4:00 p.m. during the summer months. Special tours of the museum can be arranged by contacting Mrs. Mae Larson at 886-2614 or Mr. Earle Coverdale at 886-2711.

Membership in the Museum Society is open to all persons interested in the growth of the museum. Meetings are held on the third Monday of each month at 8:00 p.m. at the museum. Interested persons are always welcome to attend.



ANNUAL FALL SEMINAR
and
GENERAL MEETING

SHILO '76

Canadian Forces Base Shilo was the site of a three day invasion recently when approximately 80 members of the Association of Manitoba Museums held their 5th Annual Seminar and General Meeting on the premises. Museum personnel from around the entire province began storming through the main gate of Shilo Wednesday evening, October 20th, 1976, and reached their full number by early Thursday morning. Once inside the gate, however, most of the invaders found themselves thoroughly lost because of a detailed map of the terrain made by the Museums Advisory Service in previous reconnaissance missions. Fortunately, most reached their objective - that being the base Country Club, where they were cordially welcomed.

Wednesday evening consisted of registration and, in typical military fashion, the men and women were housed in separate barracks. The highlight of the evening was a lunch of cheese, crackers, cold sliced meats, pickles and coffee in addition to a cash bar which were served at the Country Club. The majority of the participants spent the evening looking at displays of museum-related materials at the Trade Fair; as well as renewing old acquaintances, discussing museum problems and eating.

Thursday morning found participants back in the Country Club for breakfast. Several participants from the nearby area arrived and registered in time for the first workshops. At 9:30 a.m. three simultaneous workshops were given in building D-5. Participants had a choice as to what they wished to attend: a) Cataloguing by Cornell Wynnobel of the Manitoba Museum of Man and Nature, b) Photography by Stu Patterson of the Transcona Regional History Museum, or c) Publicity by Diane Skalenda of the Museums Advisory Service.

Following these workshops people had coffee and time to chat before moving along. The next workshop was on "Developing a Storyline" given by yours truly of the Museums Advisory Service. Immediately following my workshop, a large convoy of vehicles was formed to transport everyone from the Country Club to the Sergeants' Mess on the opposite side of the base. Fortunately there was no one reported "missing in action" and all were treated to a great lunch.

With full stomachs and nothing but superlatives for the quality of the meal, the cavalcade proceeded back to building D-5 for a choice of two workshops. The first was archaeology by Leo Pettipas, Provincial Archaeologist; and the other on silk screening by David McInnes of the Museums

Advisory Service. Unfortunately, a third session on steam equipment was cancelled. Again, these sessions were followed by a short coffee break before participants moved to the Base Theatre.

Lynn Ogden, Regional Director of the Canadian Conservation Institute, gave an excellent talk on paper conservation as it relates to documents, newspapers and old books. He covered many aspects ranging from environmental controls to a detailed recipe for wheat paste. Lynn was assisted in his presentation by Maurice Mann, conservationist for the Manitoba Museum of Man and Nature who supplied most of the sample materials and names of local distributors of the materials.

Dividing the entire group in half, Chief Warrant Officer Peter Winter then conducted one group on a tour through the Royal Canadian Artillery Museum while the other group boarded a military bus for a tour of the base. Most visitors were keenly interested in the equipment used by the West German troops during their training in the summer months. One of the highlights was a close inspection of the modern leopard tanks recently purchased by the Canadian government for its armed forces. Arriving back at the museum, the bus quickly emptied of passengers and the two groups switched locations.

The evening's activities got underway shortly after 7:00 p.m. at the Country Club. A cocktail hour preceded the smorgasbord which began at 8:00 p.m. The buffet table, which was approximately 25 feet long, was literally covered with enough food to feed an army. John Dubreuil, President of the Association of Manitoba Museums, introduced the head table: Alix Hector, Projects Officer for Manitoba; John McFarland, Director of the Historic Resources Branch representing the Province of Manitoba; David McInnes, Museums Advisor; Dann Michols, Acting Director for Museums Assistance Programmes; Marie-Andrée Morisset, Co-ordinator for National Exhibition Centres; Lynn Ogden, Regional Director of the Canadian Conservation Institute; and Ted Poulos, Head of the Canadian Museums Association's Training Resources Division.

Following the banquet, people rearranged their chairs in preparation for the auction. All goods were donated by several Winnipeg business firms and by many of the community museums represented at the seminar. Items ranged from cameras and pocket calculators to scrub boards and Snoopy dolls. Bidding became hectic as Auctioneer Wynnobel (The Flying Dutchman) and his able assistant Tom Nickle (the Mad Accountant) brought down the plastic gavel many times - with all profits going to the Association of

Manitoba Museums. When the last item had been sold and the smoke cleared, a sum of \$329. clear profit had been realized.

Following breakfast on Friday morning, Dann Michols informed listeners of the programmes of assistance available to community museums through the National Museums Policy and answered questions which followed. Three simultaneous workshops followed this: a) Fossils by George Lammers, Chief Curator of the Manitoba Museum of Man and Nature; b) Porcelain and Silver Marks by Patricia Bovey, Associate Curator, Winnipeg Art Gallery; and c) Basic Accounting for Small Museums by Tom Nickle, Business Administrator for the Manitoba Museum of Man and Nature.

Back at the Country Club, the final workshop was a hypothetical situation in which groups of participants discussed which two things (other than money) they would like most for their museum. The aim of this workshop was to show that needs and wishes are two entirely different things. The results or wishes agreed upon by each of the groups is published on page of this issue.

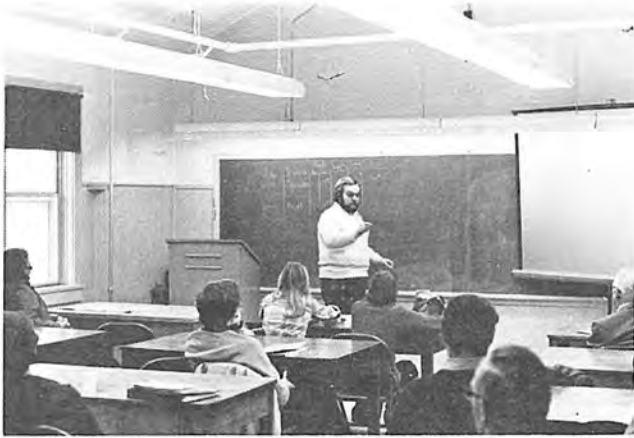
Another great lunch followed this final workshop - again taking place in the Sergeant's Mess. Participants then adjourned to their rooms to pack in preparation to depart following the afternoon's annual general meeting and elections which were held in the Base Theatre.

In summing up the success of the Shilo '76 Annual Seminar, I feel that this can only be done properly by leaving it up to those who attended. The Museums Advisory Service is satisfied with the number in attendance as well as the profit realized by the Association. It is difficult to assess factors such as meals, lodgings, entertainment, workshops and general organization as everyone's tastes are different. However, according to the returned evaluation forms, most participants seemed to be quite satisfied. Using these forms as a guideline, we hope to correct any major dissatisfactions before next year's meeting.

In order for a Seminar to be successful, a great deal of thanks must be paid to the many people involved in the planning, organization and the behind-the-scenes work. Special thanks must certainly be given to the base personnel, without whose permission and hours of planning, the seminar could not even have taken place. These men include Col. M.D. Calnan, Captain A. Cooney, Chief Warrant Officer Peter Winter, Sergeant Villard, Bdr. Wilson, the staff of the Sergeant's Mess and Country Club and many more too numerous to mention. Also, special thanks must

be given to those guests and instructors who contributed their time and expertise. Others who certainly played a major role were the Seminar Planning Committee, Museums Advisory Service, all those who donated time and goods towards the auction - the businesses, museums and individuals alike, and finally you, the participants, who perhaps played the largest role of all in making the 1976 Annual Fall Seminar and General Meeting a success.

SEMINAR WORKSHOPS



*Tom Nickle, Manitoba Museum of Man and Nature
Accounting for Small Museums*



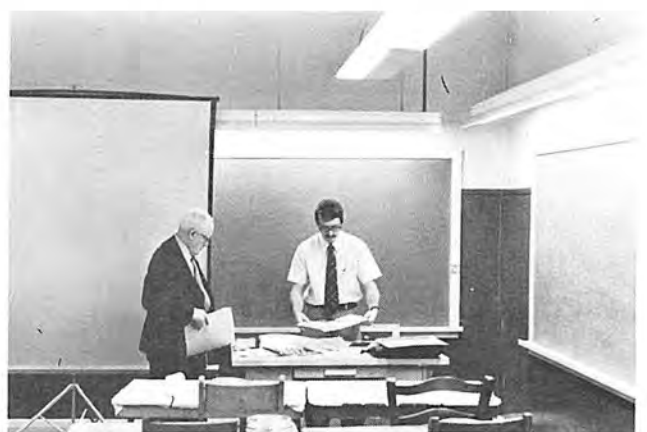
*Lynn Ogden, Canadian Conservation Institute
Basic Paper Conservation Techniques*



*Leo Pettipas, Historic Resources Branch
Archaeology in Manitoba*



*Dann Michols, National Museums
Museums Assistance Programmes*



*David McInnes, Museums Advisory Service
Basic Silk Screening Techniques*

CANADIAN FORCES BASE SHILO



Yorke Edwards, Director of the British Columbia Provincial Museum, wrote an article entitled "Two Wishes for Your Museum" for the October 1974 issue of the British Columbia Museums Association's quarterly. In it he outlined a session that was held at the British Columbia museums seminar that year. Participants were asked to divide into small discussion groups, and each group was expected to come up with two wishes for their museums. There were a couple of catches: they had to wish for *needs* as opposed to *wants*; and they could not wish directly for money.

Yorke's idea was that

"...wants and needs are two very different concepts; ...most people may know what their wants are - at least those of the moment - but it is an unusual person who has any thoughts at all about his needs. What is the difference? Well, you may want a Cadillac but chances are that because of your health, your bank account, and your environment, your need is really a bicycle. Or, you may want a rich dessert, but not need it - in fact it might kill you a little."

Each group was given the opportunity to agree collectively on two genuine *needs* for their museums, and these needs were made known to the various fairy godmothers in BC - federal and provincial governments, the BC Museums Association, and the BC Museums Advisory Service.

When it came time to plan this year's AMM seminar, it seemed that something along this line might be a very useful exercise for our museums in Manitoba. It would give our community museums a chance to discuss what they felt was most important to their development, and it would give their fairy godmothers in this province an indication of what it is that Manitoba's museums really need to make them the best in Canada.

Before we look at the results from the Shilo session, it might be interesting to see what came out of the BC seminar. Yorke Edwards wrote

"The most popular wish of all was the desire for more involvement, and support, and recognition of value for local museums from the communities they serve. This came out as a

general wish many times, as well as in related ways like the wish for more attention from newspapers and radio, the wish for larger membership from locals, the wish for people outside the community and high in the museum world to come and help point out the values of the local museum to local people, the wish for seminars on how to obtain more community support, and perhaps related was the wish that more men would become involved with local museums. There appears to be a universal need for local museums to do a better job of selling themselves to their neighbours ... The other much repeated wish came from the need for expert help, not just as training seminars, and not just as brief visits from experts, but as skilled people who can help in the museum for days or weeks, or even a few months. This wish is not so much for people to just do specialized jobs for the museum, as it is for people to show the best ways to do jobs while working with the local people, and while being part of the local museum long enough to understand its problems and limitations."

The two wishes outlined above were the ones most people wished for at the BC seminar. Other wishes ranged from more communication among museums to help with archival problems. Our own wishing session at Shilo produced much the same wishes, but the priorities were different. The most common wish was for some sort of staff person for the museum, preferably salaried, and preferably trained in small museum management. It was not even necessary to have full-time help; one group suggested that six months a year would be sufficient. This wish seems to be much the same as the second wish from the BC people; a desire for expert help over an extended period of time, in addition to training seminars and museum visits.

The second most important wish at Shilo was first in priority for the BCMA, that is, a wish that the public, whether summer traveller or local resident, would be more aware of local museums through highway signs, and more publicity, both locally and provincially.

Other wishes were mentioned once or twice. They were:

- more display space
- suggestions for extension and education projects
- better communication between museums
- more up-to-date information on available grants
- more information on resources available to community museums from such agencies as the museums advisory service
- laboratory glassware

It is interesting to note how closely our most important wishes and those of the BCMA coincide. It may be a reminder that museums in every province have a lot in common, including much the same problems. Maybe we can all work together to find the solutions.



***AUCTION SALE
and
ANNUAL MEETING***



MINUTES OF THE FIFTH ANNUAL GENERAL MEETING OF THE ASSOCIATION OF MANITOBA MUSEUMS, HELD IN THE BASE THEATRE, CANADIAN FORCES BASE, SHILO, MANITOBA, ON 22 OCTOBER 1976

The 5th Annual General Meeting was called to order at 1:40 p.m. by the President of the Association of Manitoba Museums, John Dubreuil. There were approximately 45 members present (total attendance at the seminar was 80). He expressed appreciation of the facilities made available through the efforts of the R.C.A. Museum and the staff of Canadian Forces Base Shilo, which has resulted in the most successful seminar to date.

A copy of the minutes of the fourth annual meeting were contained within the materials received by each registrant. Moved by Dr. Meredith, second by B. Fisher, that the minutes of the 1975 annual meeting be accepted as circulated.

MOTION CARRIED

PRESIDENT'S REPORT

John Dubreuil outlined the highlights of the past year, saying that "it is hard to assess the value of the activities of a body such as the A.M.M., since most of the work done is intangible". During the year, four Council meetings were held, with the following accomplishments:

1. Membership in the CMA was renewed.
2. Three Regional Mini-Seminars were sponsored, with total attendance of 167. Each region prepared its own programme with the assistance of the Museums Advisory Service.
3. The *Dawson and Hind* has been redesigned, and the President still thinks it is "one of the best in the business".
4. David Ross, who had been with us from the beginning, resigned to take a position elsewhere, and was presented with a farewell gift. On his recommendation, David McInnes was asked to fill his position on council.
5. A committee headed by E. Krahn was set up to study government aid to museums. His report will be recorded later in the minutes.
6. We endorsed the on-job-training programme in a letter to Ottawa.
7. A brief requesting funds for the A.M.M. was presented to the Provincial Government, but cancelled due to government cut-backs.

8. Constitution Study Committee was set up, with the results to be recorded later in the minutes.
9. Several museums were visited by Alix Hector, Regional Projects Officer, Museums Assistance Programme, Ottawa. However, due to the air strike, his plans were hampered to visit many more.
10. A Planning Committee was set up to arrange the Annual Seminar which has appeared to be most successful.

Mr. Dubreuil moved acceptance of his report. Mr. P. Winter seconded the motion.

MOTION CARRIED

TREASURER'S REPORT

In the unavoidable absence of the Treasurer, Miss Mildred Johnson, members were referred to the printed auditor's report covering the period from February 1975 to August 1976, which was contained in the registration folder. Membership fees collected over this period amounted to \$1,472.50. With seminar fees (4th annual meeting), a grant from the Museum of Man and Nature for the same, and profit from one mini-seminar, this brought the revenue to \$2,320.99. Expenses for this year left us with a bank balance of \$436. at August 31st, 1976 - a great improvement over last year.

Moved by P. Winter, seconded by T. Worth, that the Treasurer's Report be accepted as printed.

MOTION CARRIED

COMMITTEE REPORTS

a) Special Committee on Funding - E. Krahn, Chairman

"This committee of four was instructed by last year's meeting to do research and prepare a brief on Provincial Government funding, which would be used to instruct the A.M.M.'s two representatives on the Consultative Committee. This was taken as a mandate to include other areas of discussion which would arise between the province and our representatives. Following the mailing of preliminary proposals, plus other relevant material, I called a meeting February 9th, 1976 to which David McInnes was invited. I received a reply with sound criticism and excellent proposals from G. Hegion (who could not attend), but no other reaction or attendance. At a council meeting that afternoon, I reported on our progress and outlined our proposals. A further committee meeting was planned but did not materialize. Council sanctioned the work on a proposal for

an Executive Director for the A.M.M., which was curtailed later by the Provincial Government cut-backs. Due to this set-back, I prepared another funding proposal which hinged on the A.M.M. having authority to issue tax-deductible receipts. Council is in the process of completing the required forms."

Although this should have come later in the agenda, the proposals were examined at this time, as a portion of Mr. Krahn's report, as follows:

- i) that the A.M.M. express their support for the Museums Advisory Service and send a letter to Ottawa showing our appreciation for a service the government is providing.

Moved by Mr. Marshall, seconded by Mrs. Rattray, that this be done.

MOTION CARRIED

- ii) that the Provincial Government lift its freeze upon the small museums and follow its own recommendations as outlined in "Path for the Future".

Discussion followed. Moved by K. Williams, seconded by E. Krahn, that the A.M.M. executive present our previous brief to the new Minister for discussion.

MOTION CARRIED

- iii) that the membership fee for institutional members of the A.M.M. be placed on an ability to pay as indicated by their annual budget, and according to the following scale:

Annual Budget	Fee
100 - 1,000	\$10
1,001 - 20,000	15
20,001 - 40,000	20
40,001 - 80,000	25
80,001 - 160,000	30
160,001 - 320,000	35
320,000 ⁺	40.

Discussion followed on budgets, capital expenses, dates of renewal. Proposed by Mr. Marshall that this be amended to read "annual operating budget". Moved by Mrs. Barclay, seconded by Mr. Stewart, that this amended proposal be accepted without further discussion.

MOTION CARRIED

- iv) that institutional members who have paid the above fees and are members in good standing be given membership certificates to so indicate.

Discussion followed regarding the cost of printing, designing and administration. Proposal was moved for acceptance by T. Wilkins, seconded by B. Fisher.

MOTION CARRIED

- v) that the individual membership fee scale be changed to allow for the donation of tax-deductible money for memberships. Further that a special Honourary membership be made for those workers who have aided the development of museums in Manitoba.

A price scale and rights of membership were read out, covering eight categories. A lengthy discussion arose over categories, administrative costs, effect on present membership, and subsequent distribution and reading of the *Dawson and Hind*.

Moved by P. Winter, seconded by B. Fisher, that this particular portion of the resolution be tabled until the next regular meeting of the A.M.M. in order to have it printed to present to the membership to read and inwardly digest before decision. Proposed by Mr. Marshall that this be referred to the Council for further study before presentation at the next annual meeting. Proposal accepted.

MOTION CARRIED

- vi) that the A.M.M. elect annually a committee consisting of four members whose duties will be to see to the fund-raising of the association. This committee to consist of the President or 1st Vice-President; plus three members at large. Moved by K. Williams, seconded by A. Filuk, that this be referred to the executive for further study.

MOTION CARRIED

The meeting was thanked by E. Krahn for its patience in hearing the above proposals, and responded with applause.

- b) Constitution Revision Committee - J. Dubreuil, Chairman

A clause-by-clause study of the constitution by Council revealed no problems, except those of understanding, which were overcome by careful reading. Two changes were proposed to up-date the constitution:

- i) By-law #8, Renewal of Membership, to read "The annual fees as shall be prescribed, shall be payable in advance on the anniversary of the date each member joined the Association".

Discussion arose on correct procedures, costs of administration, work load involved for the voluntary membership chairman. Moved by T. Wilkins, seconded by G. Hegion, that we adopt this resolution as read.

MOTION CARRIED

- ii) By-law #10, Council of the Association, to read "The affairs of the Association shall be managed and controlled by a Council of 14 councillors or such other numbers as may correspond from time to time to the number of regions under paragraph 24, and shall include the officers of the Association, the immediate past president, and at least one councillor from each region and two councillors-at-large."

Reasons for the change were discussed. Moved by K. Williams and seconded by A. Filuk, that the changes in by-law #10 be accepted.

MOTION CARRIED

- c) Nominating Committee - M. Johnson, Chairman

In the absence of the chairman, the report was read by R. Craik listing the slate of officers nominated by the committee. After discussion on terms of office, the meeting was opened for nominations from the floor. No further nominations forthcoming, each position was voted upon separately with the 1976-77 slate of officers as follows:

President	John Dubreuil Swan Valley Museum, Swan River
1st Vice-President	Peter Winter Royal Canadian Artillery Museum Shilo
2nd Vice-President	Tim Worth Dalnavert (Macdonald House Museum) Winnipeg
Secretary	Terry Patterson Transcona Regional History Museum
Treasurer	Mildred Johnson Seven Oaks House Museum, Winnipeg

Councillors:

Red River West	Borys Gengalo Ukrainian Cultural and Educational Centre, Winnipeg
Red River East	Edward Krahn Mennonite Village Museum Steinbach Reverend A. Krivanek Cook's Creek Heritage Museum
Mid-West	Bill Moncur Manitoba Agricultural Museum Austin
South-West	Ruth Craik Pioneer Home Museum of Virden
Northern	Alice Filuk Swan Valley Museum, Swan River
At-large	David McInnes Manitoba Museum of Man and Nature Ken Williams Antler River Historical Society Melita
Business Manager	Reverend Frank Armstrong St. James Pioneer Citizens' Committee

PRESENTATIONS OF RESOLUTIONS

- i) Notice of motion was given by K. Williams, regarding a change in the Constitution as to terms of office which will be duly presented to the next annual meeting. These changes were read out, and the reasons given for their proposal.

OTHER BUSINESS

- i) G. Lammers presented a discussion paper from the CMA, entitled "Professionalism and Professional Membership". This was followed by a discussion on its implication for small museums in particular. Some clarification was requested from Ted Poulos on various points. He suggested that position papers be submitted to the CMA by mid-January. Moved by Mrs. Rattray, seconded by Mr. Stewart, that copies of this paper be taken to

the executive of each museum for study and discussion, with a time limit of two months. Recommendations are to be sent back to Council, who in turn will forward it to the CMA.

MOTION CARRIED

- ii) P. Winter thanked the Association members for attending the meeting at Shilo, and invited them to submit any suggestions for improvement to the executive. He suggested an application could be made to hold the next annual meeting at Shilo. An offer was made to conduct tours of the RCA Museum, following the meeting, for those who had missed earlier tours.
- iii) D. McInnes requested that evaluation forms be completed and returned to the Museums Advisory Service or the A.M.M. executive.
- iv) J. Dubreuil requested Council to submit all expense accounts for the year.
- v) J. Bellows moved a vote to thanks to Canadian Forces Base Shilo for their facilities and good planning.
- vi) W. Crossley spoke on the merits of the seminar/annual meeting, and suggested we all received as much as we personally put into the event. Special thanks were given to Colonel Calnan, Captain Cooney, CWO Winter, and their staff for the facilities made available. Sincere thanks were expressed to all instructors, museums advisors, and the seminar planning committee (who were individually named). A hearty round of applause followed showing that the membership concurred.
- vii) Moved by Mr. Marshall, seconded by E. Krahn, that David Ross and Watson Crossley be given the title of Honourary Life Member, even though we have not clearly defined this office.

MOTION CARRIED

- viii) Moved by B. Fisher, seconded by G. Lammers, that the meeting be adjourned.

MOTION CARRIED

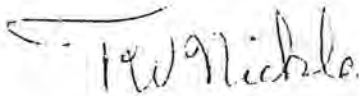
Meeting adjourned at 4:10 p.m.

OCTOBER 18, 1976

TO: THE MEMBERS OF THE ASSOCIATION OF MANITOBA MUSEUMS

I have examined the financial records of The Association of Manitoba Museums in accordance with the generally accepted accounting principles for the period February 1, 1975 to August 31, 1976.

It is my opinion that the attached Balance Sheet and Income Statement fairly represent the financial position and the operational results of the association for this period.



T.W. NICKLE R.I.A.

THE ASSOCIATION OF MANITOBA MUSEUMS
STATEMENT OF PROFIT AND LOSS
FEBRUARY 1, 1975 to AUGUST 31, 1976

REVENUES

Membership Fees	\$1,472.50	
Seminar Fees	416.49	
Manitoba Museum of Man Nature-Grant	400.00	
Donations	<u>32.00</u>	
TOTAL REVENUE		\$2,320.99

LESS: EXPENSES

Printing and Stationary	\$655.53	
Secretaries Wages	400.00	
Xeroxing and Postage	225.21	
Audit Fees	50.00	
Bank Charges	\$4.50	
Seminar Expenses	453.76	
Travelling Expenses	229.85	
Miscellaneous	<u>82.13</u>	
TOTAL EXPENSES		<u>2,100.98</u>
NET PROFIT		<u>220.01</u>

THE ASSOCIATION OF MANITOBA MUSEUMS
BALANCE SHEET
AUGUST 31, 1976

ASSETS

CASH

\$436.00

SHAREHOLDER'S EQUITY

BALANCE FEBRUARY 1, 1976

\$215.99

NET PROFIT AT AUGUST 31, 1976

\$220.01

BALANCE AT AUGUST 31, 1976

\$436.00

THE ASSOCIATION OF MANITOBA MUSEUMS
BANK RECONCILIATION
AUGUST 31, 1976

BALANCE AS PER BANK STATEMENT	\$461.00	
LESS: OUTSTANDING CHEQUES		
# 25	<u>\$25.00</u>	
BALANCE		<u>\$436.00</u>
BALANCE AS PER GENERAL LEDGER		<u>\$436.00</u>

HIGHLIGHTS OF A.M.M. COUNCIL MEETINGS FOR 1975-1976

Meeting #1 - October 26th, 1976, Virden (8 members present)

Following the 1975 annual meeting, the new council met and discussed the seminar and shared ideas to promote better attendance at future annual meetings/seminars. Regional councillors were appointed as an Investigation Committee to visit museums in each area, and discuss the following topics: value of local seminars, location of next annual meeting, opinion on annual meeting without seminar. The R.C.A. museum at Shilo offered to host the next annual meeting. Membership in the Canadian Museums Association was not financially possible at this time. Council members requested to study the constitution and recommend revisions to the committee.

Meeting #2 - February 9th, 1976, Winnipeg (12 members present)

Council approved holding the 1976 annual meeting at Shilo. Results of the Investigation Committee were discussed, deciding to plan regional mini-seminars. The Museums Advisory Service, plus on-job-trainees, will be available for assistance. Committees appointed were: East - J. Dupont and E. Krahn; Central - A. Bernardin; Southwest - R. Craik and K. Williams; North - A. Filuk and J. Dubreuil. Financial records still not available. Report received from Editor of the Dawson and Hind, D. Skalenda, re change in name and format of the quarterly. Travel expense lists requested for payment as funds become available. David Ross submitted his resignation due to a move to New Brunswick and recommended David McInnes as his replacement on the council. Report read from special committee on government funding for Manitoba museums. E. Krahn was commended for his proposals. Council requested that copies of this be circulated amongst A.M.M. members when completed, and moved that this be forwarded to Ottawa as soon as complete. Effectiveness of the on-job-training programme seen, and council endorsement was to be made to the Secretary of State. It was reported the Constitution revision committee was unable to meet because of distance. Council approved payment of travel expenses for the Committee for their next meeting.

Meeting #3 - May 3rd, 1976, Winnipeg (10 members present)

CMA membership approved as soon as finances permit. Mini-seminar reports showed northern region, April 24th at Swan Valley Museum, had 47 participants. They sent a recommendation to the council that Alix Hector visit Manitoba

museums regarding grant applications, prior to deadline, in order to discuss grants. This was approved and forwarded. Northern regional mini-seminar for 1977 will be hosted by Roblin. Other regions have plans underway. A farewell gift of a bronze bison statue was presented to David Ross from the A.M.M. Financial records are being updated, and members were requested to submit all expense claims. The importance of complete records, even if a debit balance, was mentioned as a major factor in grant applications. National Museums Policy, special grants, to be approached re funding for the annual meeting. The annual meeting dates were set at October 20-22nd, 1976. A tentative schedule was read out and Shilo was to be contacted. A Seminar Planning Committee was appointed consisting of D. McInnes, S. Kachor and T. Patterson. Following vandalism reports, a recommendation was prepared to be sent to the Provincial Attorney-General, requesting the maximum penalty and maximum restitution be imposed on offenders, as well as the publication of names and addresses. A suggestion that offenders be required to repair damage under supervision, or do equal work which monies could be used to pay repairs, was also sent. Meeting adjourned and members requested to remain for Constitution Revision Committee meeting.

Meeting #4 - August 21st, 1976, Austin (8 members present)

Mini-seminar reports indicate that 80 attended the East-central seminar in Steinbach on May 12th, 1976 and 40 attended the South-west seminar in Souris on June 10th, 1976. Regional boundaries were revised to include Roblin and Russell in the northern region. No grants are available for seminars. A funding brief is still under completion. It was reported that museum visits by Alix Hector were carried out. Our recommendations re vandalism were discussed between the Director of Criminal Prosecutions and personnel from the Correctional and Rehabilitation Services of the Province, for implementation. Planning Committee read out the schedule for the fall seminar and general meeting at Shilo. It was decided that all expenses will be covered in the registration fee. Special events and speakers are planned. Financial statement was read. It was decided that the Treasurer will register the A.M.M. as a charitable organization. It was noted that the books will be audited, as required, prior to the annual meeting. It was proposed that a poster promoting "your local museum" be drawn up by D. McInnes and that M. Johnson and B. Moncur check on possible financing. A nominating committee composed of M. Johnson, R. Craik, and A. Filuk was appointed.

Terry Patterson
Secretary

MUSEUM ADVISORY NOTES

The Museums Advisory Service was created in early 1972 to offer advice and assistance to the museums in Manitoba. Until April 1st, 1973, this task was carried out by the former Curator of Historical Collections of the Manitoba Museum of Man and Nature, David Ross, in addition to his other duties. At that time there were approximately 70 operating museums and another 25 museums that were in various stages of development.

With the advent of the National Museums Policy Grants Programme, the Museums Advisors' work was greatly expanded and now included helping museums to prepare submissions for the Secretariat in Ottawa.

With this additional workload, three Assistant Museums Advisors were hired to work under David Ross who remained in charge of the Service in addition to his duties of Acting Chief of Human History.

The Advisory Service is funded through a federal grant which the Manitoba Museum of Man and Nature receives each year. As a result we are under the governing authority of their Board of Governors. It is they who decide what portion of the total grant will be allotted for wages, materials and supplies, and travel expenses.



*The Museums Advisory Service
Warren, Diane and David*

As the name implies, the primary function of the Advisory Service is to offer advice and assistance in various fields where possible. However, it provides help when requested and does not impose unwanted advice.

The statement of purpose of the Advisory Service as it is officially recorded is

"To assist museums in Manitoba with information and advice on museum practice and technology; act as a channel of communication between the Museum of Man and Nature and the community museums; implement a program of publicity and promotion for the museums of Manitoba so that their facilities will be more widely used; promote and administer a circuit of intraprovincial travelling exhibits and loans; and assist the Association of Manitoba Museums and the Canadian Museums Association with their seminars and workshop programs."

The Service also assists the Association of Manitoba Museums by providing editorial services for the Association's quarterly publication *Dawson and Hind*.

The advisors have no authority over the community museums. They are there to advise on request, not to implement ideas or programmes. It is not the object of the service to create a branch for the Manitoba Museum.

The Advisory Service provides workshops on a local, regional and provincial wide basis. Some of the workshops put on by the Service include:

Cataloguing of Artifacts	Publicity
Conservation Techniques	Mannequin Construction
Showcase Construction	Artifact Handling
Photography	Labels and Label Copy
Use of Historic Photos	The Role of the Volunteer
Display Methods	Travelling Exhibits

Last spring alone the advisors gave three one-day regional mini-seminars to a total of 160 people representing 38 museums. In addition, several shorter workshops were given to small museum groups on several occasions.

Although the Service keeps few statistics other than financial, here are a few which we have worked out:

- 1) A visit to a community museum could range from a minimum of one hour to a maximum of eight hours.

- 2) From the period from December 1st, 1973 to August 30th, 1975 the advisors made approximately 200 visits to various community museums.
- 3) From December 15th, 1973 to March 22nd, 1974, the advisors visited 40 museums and travelled an approximate distance of 5,000 miles (including $\frac{1}{2}$ mile on snowshoes).

It would be almost impossible to estimate the total distance travelled to the museums in Manitoba in the last four years, but using the average of 5,000 miles and 40 museums per year, a rough estimate would be between 60,000 and 70,000 miles. During the first three months alone of the 1976/77 fiscal year, a total of 28 museums were visited and 7,000 miles travelled.

Due to the recent loss of Mr. David Ross to the New Brunswick Provincial Museum, the work load is now divided between three people instead of four as in previous years. Dave McInnes is now the Museums Advisor, while the Assistant Museums Advisors are Warren Clearwater and Diane Skalenda.

The Advisory Service is now located in Room M207 of the Manitoba Museum of Man and Nature, 190 Rupert Ave., Winnipeg, Manitoba, R3B 0N2 - telephone 956-2830. If you have problems which you think we can help with, drop us a letter or call us collect. We will be happy to do anything we can to assist.

Warren Clearwater

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).

Please address all articles and correspondence to:

The Editor
Dawson and Hind
190 Rupert Avenue
Winnipeg, Manitoba R3B 0N2

CONTRIBUTORS

Lorraine Brandson	Eskimo Museum Churchill, Manitoba
Laura Brown	Archibald Historical Museum La Riviere, Manitoba
Ab and Harriet Chapman	Chapman's Museum R.R. #2, Brandon, Manitoba
Warren Clearwater	Assistant Museums Advisor Museum of Man and Nature
Ray Henschell	Whitemouth Municipal Museum Whitemouth, Manitoba
Rae Kiebusinski	Ear Falls Museum Ear Falls, Ontario
David McInnes	Museums Advisor Museum of Man and Nature
Terry Patterson	Museum Attendant Transcona Regional History Museum
Hazel Procter	Woodlands Pioneer Museum Woodlands, Manitoba
Eleanor Procter	Woodlands Pioneer Museum Woodlands, Manitoba
E.H. Russell	Antler River Historical Society Melita, Manitoba
Eunice Sims	Manitoba Agricultural Museum Austin, Manitoba
Diane Skalenda	Assistant Museums Advisor Museum of Man and Nature
Marjorie Stewart	Fort la Reine Museum Portage la Prairie, Manitoba
R. Leslie Taylor	St. James Pioneer Citizens' Committee St. James, Manitoba
Allyson Tessier	Archibald Historical Museum La Riviere, Manitoba
Sam Waller	The Little Northern Museum The Pas, Manitoba
Renee Will	The Ukrainian Arts and Crafts Museum Winnipeg, Manitoba