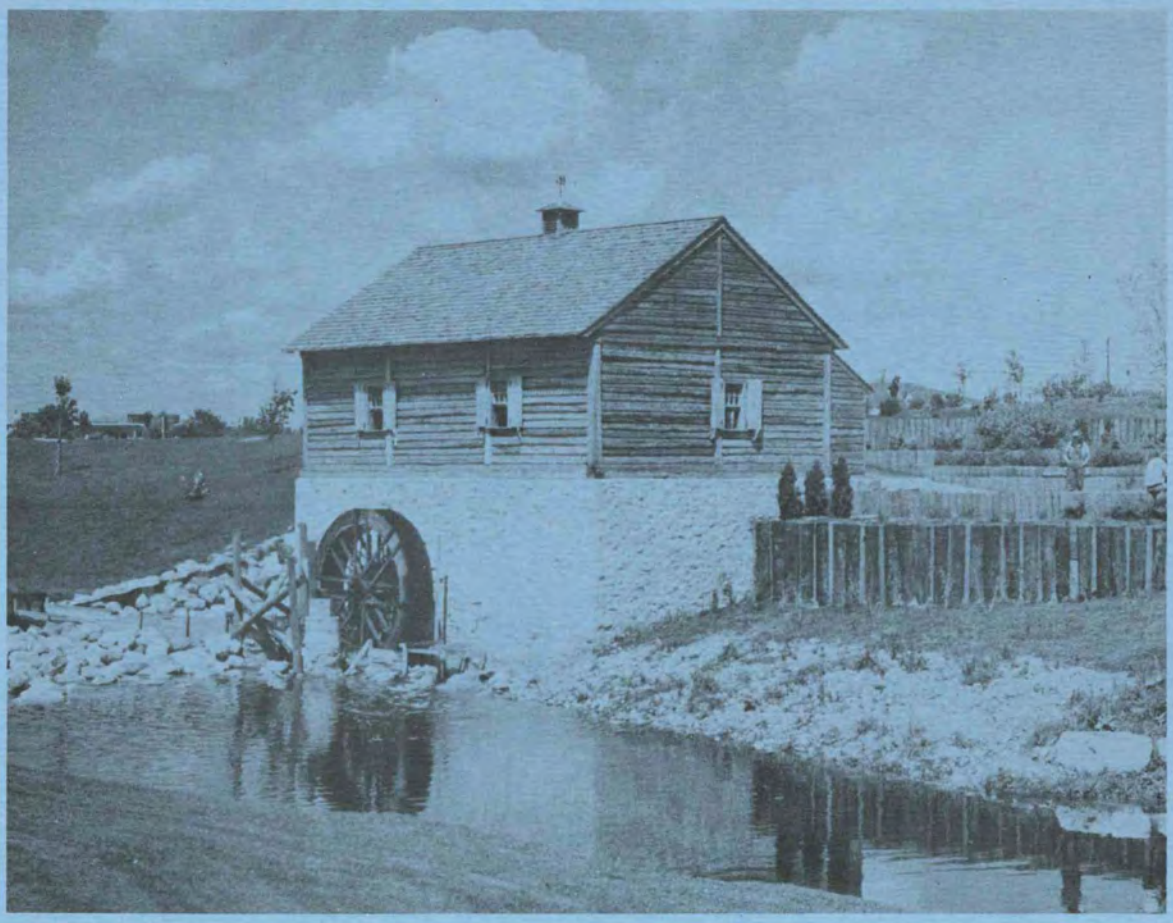
DAWSON AND HIND

SUMMER 1977
VOL. 6 NO. 3



GRANT'S OLD MILL

a quarterly publication of the association of manitoba museums

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dawson and hind

SUMMER 1977
Volume 6, Number 3

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, Dept. of Tourism, Recreation and Cultural Affairs, Province of Manitoba.

Subscriptions to this publication are available through membership in the Association of Manitoba Museums and can be obtained by writing to the Association at 190 Rupert Avenue, Winnipeg, Manitoba.

Unsolicited articles are welcome. Address all correspondence to:

The Editor
Dawson and Hind
190 Rupert Avenue
Winnipeg, Manitoba R3B ON2

Simon James Dawson was appointed by the Canadian Government in 1857 to explore the country from Lake Superior westward to the Saskatchwan. 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, Manitoba.

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. W. Hind revisited the North West in 1863-64 and painted numerous paintings of the people and general scenes.

Cover Photo Credit: *Warren Clearwater*

Association of Manitoba Museums

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AIMS OF THE ASSOCIATION

Object
The advancement of museum services in Manitoba by:

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

b) aiding in the improvement of museums in their role 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 exhibitions

e) co-operating with other associations with similar aims

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

Invitation to Membership
You are invited to join the Association of Manitoba Museum 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 AMM 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) conducting training seminars aimed at discussing problems of organization, financing, managing and exhibitions at an introductory level

d) organizing travelling exhibits to tour Manitoba

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

MEMBERSHIP CLASSIFICATIONS

Individual Membership - 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 fee - $3.00

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

Institutional Membership - this is restricted to museums located within the Province of Manitoba. Annual membership fee is based on the museum's annual budget as follows:

Annual Budget		Membership 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.

Further information may be obtained by writing to the Secretary-Treasurer, Association of Manitoba Museums, 190 Rupert Avenue, Winnipeg, Manitoba R3B ON2.

Editor's Forum

DIANE SKALENDA
Museums Advisory Service
Manitoba Museum of Man and Nature

By the time this issue of the *Dawson and Hind* reaches the membership, summer will be over and the doors of the majority of community museums closed for another year. Tempting as it may be, however, this is not the time to close our minds to thoughts of next season. Ideally, we should be looking back over the past summer, evaluating our efforts, and planning for future improvements. Shari Ingram of the Alberta Museums Advisory Service has prepared a set of guidelines for self-evaluation for the Alberta museums. We have published them on page 45 in the hope that they will stimulate discussion and self-appraisal in our museums. Only by taking a good hard look at ourselves, and not being content to rest on our laurels, can we continue to play a relevant role in depicting Manitoba's history.

We expect many of our readers will be shocked by the comparatively small size of this issue of the *Dawson and Hind*. We think it is worth repeating that our new typesetting machine cuts the copy by approximately 50%, therefore, this issue is really no smaller than previous editions. It just appears to be, but we guarantee there is still lots to read.

Once again, we would like to remind you that we are always looking for articles for publication. We especially encourage more participation from the community museums. We sometimes feel that our members do not take full advantage of this publication. It should be used to a greater extent as a vehicle in which the community museums can inform each other of their activities and express their opinions. Submissions for consideration may be sent to: Dawson and Hind, 190 Rupert Avenue, Winnipeg, Manitoba R3B ON2.

B.D.S.

UPDATE:

Annual Fall Seminar and General Meeting

The Sixth Annual Fall Seminar and General Meeting of the Association of Manitoba Museums will be held at Canadian Forces Base Shilo from October 12th to 14th, 1977. A complete report of the event, along with the minutes of the Annual Meeting, will be published in the next issue of the *Dawson and Hind*.

Material History Bulletin

The *Material History Bulletin* is designed to meet the need for a publication to encourage and disseminate research on Canada's material history. Published by the National Museum of Man, National Museums of Canada, the *Bulletin* is co-edited by Robb Watt, Vancouver Centennial Museum, and Barbara Riley, History Division, National Museum of Man, with the assistance of an editorial board of museum curators and historic sites specialists from across the country.

The *Bulletin* publishes short articles, research notes and comments, news of recent acquisitions, lists of publications and reviews of exhibits, publications and historic sites. Recent issues have included the following articles: "Father and Son, Two Halifax Cabinetmakers", "La chaumiere quebecoise", "Early B.C. Sawmill Machinery" and "The Archaeological Investigation of Two Huron County, Ontario, Earthenware Potteries". The *Bulletin* aims to reach, both as authors and subscribers, an audience which includes historians, museum curators, museologists, historical archaeologists, ethnographers and others interested in the material evidence of Canada's history.

The *Material History Bulletin* is published twice a year, in late spring and late fall. Two pilot issues appeared as History Division Papers Nos. 15 and 21 in the National Museum of Man's Mercury Series; a limited number are available free of charge from the History Division. The *Bulletin* is now available on a subscription basis at $3.00 for two issues annually or at $1.50 for single or back issues. Subscription forms may be obtained by contacting Cornell Wynnobel, Curator of Collections and Conservation, Lower Fort Garry, P.O. Box 7, Group 342, RR3, Selkirk, Manitoba R1A 2A8.

If you are interested in submitting an article for publication in the *Material History Bulletin*, send it to Cornell at the above address.

For Trade

The Antler River Historical Society Museum in Melita, Manitoba has duplicates of the following books for trade: *Manitoba Reader, Victorian Reader (3rd, 4th, and 5th)*. Contact Ken Williams, P.O. Box 444, Melita, Manitoba ROM 1L0.

For Christmas Giving

Beside the Buffalo Trail, a new book by Manitoba author, Edna Laura Frame, on pioneer life in Manitoba. Published by the Fort Garry Historical Society. Price $3.95. This book is available from: Dr. W.O.S. Meredith, 650 Riverwood Avenue, Winnipeg, Manitoba R3T 1K4 (phone 452-6889).

Farewell

The Association of Manitoba Museums Council, and the Manitoba museum community as a whole will be losing two of its valuable members this fall. Mr. Bill Moncur, who has been the Director of the Manitoba Agricultural Museum in Austin for many years, will be retiring at the end of September. Ed Krahn, Curator of the Mennonite Village Museum in Steinbach this past year, has accepted a new position with the Estevan National Exhibition Centre in Saskatchewan.

New Publications

Congratulations to David Ross, our former Museums Advisor, and Rene Chartrand on the publication of their new booklet entitled *Cataloguing Military Uniforms*. The aim of the booklet is to help museums standardize cataloguing of military uniforms by the use of an illustrated glossary. It is available from the CMA for $2. (non-members $2.50) or from the New Brunswick Museum.

The Museums Assistance Programmes, National Museums of Canada, have compiled a listing of over 60 federal departments and agencies which provide some form of assistance to Canadian museums and galleries. Categories of assistance include Publications, Audio-Visual Materials, Exhibitions and Collections, Funding, etc. Copies of the 1977 edition of the *Guide to Federal Services for Museums* are being sent to all museums and galleries across Canada free of charge. If you do not receive a copy or desire additional information, please write to: Special Projects Officer, Museum Assistance Programmes, National Museums of Canada, Ottawa, Ontario K1A OM8.

On-Job Training Programme

The 6th class of the On-Job Training Programme commenced at the Manitoba Museum of Man and Nature on September 6th, 1977. The new trainees include Janice Morier of Winnipeg and sponsored by the St. Boniface Museum, Lorrie Storr of Alberta and Linda Sears of British Columbia. During the next year, the trainees will experience on-job situations in all the departments of the Museum of Man and Nature as well as a three-month internship at a community museum.

From the President

Association of Manitoba Museums
190 Rupert Avenue
Winnipeg, Manitoba R3B ON2

Dear Members:

At this time of the year, we start thinking of annual meetings and annual reports. To me this is the end of my second term as President of the Association of Manitoba Museums and looking back over the two years, I am proud of the progress we have made. I am proud and grateful for the support I have had from the Council and the Association members. It is this kind of support that makes me feel that it was all really worthwhile.

I would strongly urge you all to continue and increase this support. In unity there is strength.

Yours for a bigger and better year in '78.

Sincerely,

John Dubreuil

J.A. Dubreuil
President
Association of Manitoba Museums

September 1977

Grant's Old Mill

ROBERT FRIESEN
Tour Guide
Grant's Old Mill

Editor's Note: *Robert Friesen, the author of this article, is 13 years old and a Grade 8 student at Lincoln Junior High School.*

Grant's Old Mill was originally built in 1829 by Cuthbert Grant. The mill was rebuilt in 1975. It was organized by the St. James-Assiniboia Pioneer Citizen's Committee. My name is Robert Friesen and during the summer of the year 1976 I gave tours of the Mill.

Cuthbert Grant

I guess when you are talking about a rebuilt mill you have to say something about the original builder. In this case, the original builder was Cuthbert Grant.

Cuthbert Grant was born in 1793 at Fort Tremblant which is on Aspen Creek just about a half mile from where it joins the Assiniboine River. His mother was a native girl, probably the daughter of a white trader. It was also likely that she was a Cree or Assiniboine Indian from the Qu'Appelle region. His father was a Highlander and a partner in the North West Fur Company.

His brother, James, was two years older. He also had three sisters whose names are unknown to me.

When Cuthbert Grant's father died in 1798 he and his brother were placed under William McGillivary to be brought up as gentlemen. It is possible that Cuthbert was placed in a Montreal school for a time, but just as his brother had done, he sailed for Scotland for his education.

The only photograph of Cuthbert Grant that has been found shows him to be a well-dressed, fine looking, young man **figure 1.**

When Cuthbert returned from Scotland, he became a clerk for the North West Company. At the age of nineteen in 1812, Grant, at the request of the Company, went to Wild Buffalo land. Here he was to influence the Métis and the Indians to trade with the Company. When he arrived in the west, he was stationed at a small post near Fort Esperance.

Figure 1

A short time later, throughout the country,

there was constant friction between the Métis and the Red River Settlers. The fact that the settlers were arriving at this time caused many problems in itself. The North West Company tried to help by persuading the settlers to go to eastern Canada. Many did.

To add to the problem, an order was given by Governor Miles Macdonell that forbade the Indians and Métis from hunting on horseback. He also forbade the shipping of pemmican out of the settlement because of the shortage of food in the colony.

All these and other problems led to the tragedy of the Seven Oaks Massacre on June 19th, 1816. Grant and his Bois-Brûles were involved and on the same day were taking pemmican out of the colony up to the voyageurs on Lake Winnipeg.

The Mill Today

The mill which was built in 1829 is probably very different from the one we have today. There were no plans or pictures left, only knowledge of what the average mills of that time had been like.

The mill's surrounding area is very beautiful with many trees, flowers, and a few paths for walking **figure 2.**

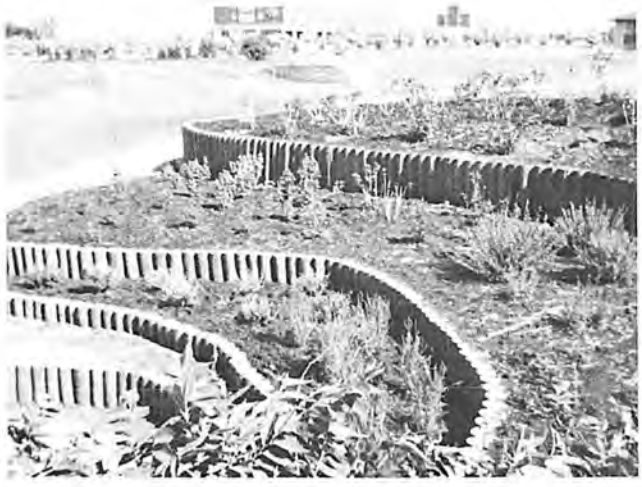

Figure 2

The dam itself is five feet high and goes four feet down into the creek bed. Grant had a problem of his dam washing out. Because of the rocks and the fact that the new mill goes four feet down, we do not have that problem **figure 3.**

The mill's operation is very simple and easily understood. First of all the dam holds back water

Figure 3

figure 4. When the water gate is opened, the water rushes down the trough and to the waterwheel **figure 5.** Then the water pushes the waterwheel around, the water goes under and out the other side. It is called an undershot waterwheel **figure 6.** As the wheel turns, it turns a shaft which goes through the wall turning the large wooden cog wheel **figure 7.** That wheel, which is called the face wheel, turns the smaller wheel which is known as the wollower. It turns an upright shaft which goes through the floor and onto the main floor. There the shaft is attached to a set of grind stones. These stones each weigh 1500 lbs. The lower stone is stationary as compared to the upper stone which rotates at approximately 60 rpm's **figure 8.** We feed the grain into the funnel-shaped piece at the top of the grind stone cover. The grain

Figure 4

Figure 5

Figure 7

Figure 6

Figure 8

then goes down a tube and hits a revolving disc which throws it in the eye of the stones. From there it goes in between the two stones where it gets completely crushed into flour. When it reaches the edge of the stone, the revolving motion carries it to a spout on one side. From there it is bagged to be sold to the public.

This summer the mill was open daily from 9 a.m. to 5 p.m. until September 1st. In September and October it will be open weekends only. Guided tours are given and flour can be bought in any different quantity.

Back on Track

LINDA WASNICK
Extension Services Division
Manitoba Museum of Man and Nature

Editor's Note: *The following article first appeared in the March, 1977, Volume 3, Number 2, edition of* Locus *which is published quarterly by the Manitoba Museum of Man and Nature.*

The Extension Services Division of the Museum is best known for its travelling exhibits. The most spectacular of these has been the Rolling Stock Museum—two train cars converted to exhibit and library cars. After running for over three years throughout Manitoba, Saskatchewan and northwestern Ontario, it was unfortunately retired in March of 1976. Now, with funds from the National Museums and help from school divisions in northern Manitoba, Rolling Stock 111 '77 has been on the rails since June of this year.

History of the Rolling Stock Museum

In 1972, a Provincial Government grant made possible the piloting of one CN rail car exhibit entitled *Whole North*. Its goal was to bring the Museum to northern residents, providing information on and appreciation of the unique archaeological, human history and natural history resources through an enjoyable, educational experience. Labels and storyline for archaeology and human history displays were in English and Cree syllabics. Exhibit themes were curriculum-coordinated and *Whole North* spent ample time in each community to allow use of the exhibits by both school classes and the general public. As well,two docents/interpreters travelled with the train, staying on the car in modified living quarters. On its first run, Rolling Stock 1 travelled 500 miles up the Hudson Bay Line to Churchill, reaching almost 20,000 people in 20 northern communities.

Under the National Museums' policy of "decentralization and democratization" of Museum collections, funds were obtained to continue the Rolling Stock Museum concept by expanding *Whole North* to include two cars—a new activity and living car plus the exhibit car—and refurbishing it for another circulation season.

The pilot was successful enough to warrant the funding, again by National Museums, of a new exhibit and improved facilities in the other car. The new Rolling Stock 11 '74 would be centred around the theme *Parklands*-the regions of mixed grassland and forest stands covering portions of Manitoba, Saskatchewan and Alberta. The exhibits, while centering around man/land inter-relationships in the Parklands region, showed through artifacts, maps, illustrations and photographs the region's natural history, ethnography, settlement, and the role of agriculture. The Parklands Regional Library stocked the second car with hundreds of books relating to these topics and various provincial government departments supplied pamphlets for free distribution to schools and the public. Films were obtained from the National Film Board on longterm loan and shown several times a day to the 30-40 people the library car could hold. Running almost continuously from September 1974 to March 1976, open seven days a week for approximately nine hours a day, Parklands '74 and '75 reached a hundred thousand people while travelling over 5,000 miles through Manitoba, Saskatchewan, northwestern Ontario as well as several communities in northern Minnesota.

Riding the Rails—Experiences of an Interpreter

Was the Rolling Stock an effective way of reach-

ing people? What was its effect on visitors? Having spent several weeks as an interpreter on Parklands '74 and '75 at different communities in Saskatchewan, Ontario and Minnesota, I would like to answer these questions experientially.

In this age of incredible mobility and speed of transportation, there is still a "cultural" gap between urban and rural dwellers—mostly because of the number of alternative activities offered in the cities and not in the country. The feeling of being the highlight of a summer vacation or an important break in the school day was always there. For the three or four days the train was in a community, especially communities of under 2000 people, the train and its personnel were the focus of attention. Kids skipped meals, games and even school to be at the train while it was in their town.

Often when the train did leave, the two interpreters were given school photos, phone numbers, wet childish kisses and they heard "Please, come back, we love you!" or "You're as good as a circus!". The same kids would come night after night to watch the same films, tattered and spliced, just to be a part of the adventure that was the train.

Adults are not immune to the experience. Children who had visited Rolling Stock with their school classes during the day brought their parents back with them in the evening. Artifacts and photographs provoked many memories for early settlers, new ethnic immigrants and farmers of the area. Conversations with "old timers" often continued after closing time. Artifacts and family treasures were not infrequently donated to the Museum because of the artifacts people saw in the train and the per-

sonal attention given to them by the interpreters.

When the lights went out at midnight, it was after a day of leading 200 school children through the train, talking to another hundred or more people before and after school groups; showing, rewinding and repairing the same film five or six times; meeting mostly minor crises such as overload circuitry, faulty diesel generators, lack of air conditioning, and pranksters, and then awaiting a hook-up to be moved to the next town at 4 a.m.

Northern Images—Rolling Stock 111 '77

After a year of inactivity for the two CN cars, it was with pleasure the news of funds, albeit limited, was received from the National Museums. Time for the refurbishment of Rolling Stock 111 '77 was equally limited.

The theme of the exhibit runs parallel to that of the next gallery of the Museum of Man and Nature to be opened in 1979, the boreal forest region of Manitoba. It's title is *Northern Images*.

Display topics for *Northern Images* focus on topographic, climatic, pre-historic and historic, industrial and natural resources unique to the boreal forest. Colours used give the effect of being in the forest setting—river blues, forest and moss greens, earthy browns and fire golds and oranges.

The library car once more shifts to an activity centre as the train spends more time in the communities north of 52°. The interpreters coordinate school/Rolling Stock workshops as well as the traditional tours of the exhibit car.

The Rolling Stock 111 staff is composed of Brenda Birks (co-ordinator), Frank Beaque (designer), David Hatch (natural history storyline), and Linda Wasnick (human history storyline). Our feelings are reflected in the warmth of the welcome, in Cree, above the entrance to the Rolling Stock train—"Wachiye"—"Welcome"—to our northern friends.

Frank Beaque (foreground), Brenda Birks, and David Hatch looking over the design plans for "Northern Images"

Reports from the CMA

PROFESSIONAL MEMBERSHIP

Last year, members of the Canadian Museums Association meeting in Kingston, Ontario, voted to add a new category of membership - that of professional member - to the existing By-laws. The criteria for election to this membership were to be determined by Council, but for the year, 1976-77, the Council was directed not to consider any applicants for election, but rather to gather opinions on the subject and to report back to all members by March 1977 for possible further action at the 1977 Annual Conference in Calgary.

As a result of various deliberations during the summer of 1976, principally within the Membership Committee, a discussion paper, *Professionalism and Professional Membership*, was made available to all CMA members, was printed in newsletters, and was spoken to at regional and provincial assocation meetings across the country, at committee meetings of the Association, and at the 2001 Conference at Couchiching. Although a good number of people either opposed outright or had strong reservations about the idea of a professional member category in the CMA, the general reaction, though cautious, was positive. The overall goal of setting standards for museum personnel and of establishing a code of conduct to be formally subscribed to by those who, in the judgement of their peers, were deemed worthy of formal recognition as museum professionals was widely accepted as valid, timely and desirable. The question of machinery to implement the category, essentially the judgement process and how it should work has, however, been impossible to resolve. Opinions vary widely as to the credibility and fairness of various approaches to what is, in the final analysis, a form of accreditation of individuals working in the museum community. As a result, Council is not prepared at the present time to make firm proposals for the implementation of the professional membership category; the discussions of the last year must be allowed to continue in light of our own history and special needs, and of the experience of others. As an association we need time to collect more information, to air more fully our various hopes and concerns, and to establish acceptable, attainable museological standards as well as the means by which the Association can effectively protect the professional standing of a member whenever it is threatened, and police whenever necessary its expected standards of performance and ethical conduct.

In addition to this discussion and to the thought being given to the implementation of professional membership, the Training Committee has launched a research project that will be vital to any implementation of the new category as a method of individual accreditation. The work presently in process involves the systematic collection of information so as to provide core job descriptions for professional museum positions. From these, which will be of immediate use to both employers and employees in museums, it will be possible to determine basic qualifications for the positions and therefore training needs, and to provide curriculum guidelines for those involved both with the continuing training of museum personnel and college and university programmes concerned with professional entry. Official endorsation of course programmes in the future will likely result from this undertaking, and the discussions that ensure and the data collected will largely determine what ultimately professional membership will mean and stand for.

As the governing body of the Association, the Council is convinced that it must be the business of the CMA, and the other museum associations in Canada to determine, promote and finally judge

standards within the museum community. Over the next two years the work already done will be continued in the hope that important and useful advances can be made in this area of concern to so many people:

Stage 1

Involving the preliminary research and debate of the current year ended in Calgary with the presentation to the membership of a statement of professional conduct, *Ethical Behaviour of Museum Professionals* (**ed.** also reprinted in this issue). This document seeks to maintain the spirit but not the dogmatic tones of the draft code of ethics tabled at Kingston in 1976, and was circulated to all members at the end of April.

Stage 11

Will see completion of the work begun by the Training Committee. Information will continue to be gathered and opinions and support sought from museum people across the country, with the view to a major report being presented to the membership at the 1978 Annual Meeting to take place in Fredericton, New Brunswick. At the same time further investigation will take place and discussion will be encouraged on the subject of a system of accreditation for museum workers.

Stage 111

Will involve the final preparations for the implementation of the professional membership category, taking into consideration the experiences of others and utilizing the reports prepared by the Training Committee. Decisions will be made on such questions as application, judging, election and policing procedures, and firm proposals will be presented in good time for a decision on implementation by the membership at the 1979 Annual Meeting of the Canadian Museums Association.

In knowledge of the fact that the CMA's present concern and recent moves with respect to 'professionalism' may be too little understood and even misunderstood by many members, a special session to explain the position of the Council and its relevant committees was scheduled for the Calgary Conference. With this opportunity for discussion and by planning a "phasing in" approach to the question of professional membership, the Council of the CMA resolves to face up to its responsibilities with respect to the promotion and maintenance of museological standards in Canada.

ETHICAL BEHAVIOUR

An essential element of membership in a profession is the implication of both rights and obligations. Although the conduct of any member is ordinarily regulated by those basic rules of moral behaviour which daily govern the relationships of men and women, every occupation involves standards as well as particular duties, responsibilities and opportunities that from time to time give rise to ethical problems, and thus create the need for some kind of statement of guiding principles. The setting forth of such a statement also provides a clear reminder of the obligations assumed by professionals working in museums.

In attempting to organize a set of principles to guide the ethical conduct of museum professionals, we become conscious immediately of the necessity to maintain a balance—of being neither so rigid on the one hand as to leave no room for mercy or judgement, nor so loose on the other as to leave so much room to special cases that the statement itself becomes meaningless. And, we also recognize that on matters of conduct, final judgement must be left to our peers.

Ethical behaviour can be considered either as a contract wherein behaviour on one side is determined by performance on the other, or as something based on wider principles that dictate a level of behaviour regardless of how others behave. It can be likened to belonging to a club; if the members are two only, the first situation prevails, but if the number is larger the second rule must apply. So it is with us; belonging to a profession brings obligations to behave properly no matter what others may do.

The various relationships a museum professional may have appear to fall into two main groups; first, those dealings a person may have on his* own account; secondly, those he has on behalf of his institution.

Personal Relationships With:

Self: The museum professional pursues personal self interest where it does not conflict with his obligations to others. Specifically, an individual should seek to improve his competence and to better himself, to engage in interests and activities beyond those of his vocation and, at all times, to maintain his self-respect and integrity.

Fellow Workers: The museum professional owes to fellow workers co-operation, non-interference, sympathy with personal problems and, in general, behaviour which makes ethical behaviour easier on their part.

Superiors: The museum professional owes to superiors both performance of duties and a step beyond. Loyalty is an obligation, but to principles rather than to persons, and should result in making a superior's job easier, his behaviour better, and his stature enhanced in the eyes of others and himself.

Institution: The museum professional owes to his institution loyalty to its policies and, also, efforts to change those policies if he thinks they can be improved. When personal interests could conflict with those of his institution, he reveals them and seeks to resolve them.

It is understood that outside activities are usually for professional advancement, pursuit of personal interests, or simply for financial gain. The museum professional has the right to engage in whatever activities he pleases, but must keep his superiors informed, must not use museum resources or time in a prejudicial way, and must resolve with his superiors any areas of doubt. In this sometimes difficult area, the individual must both be ethical and appear to be ethical.

Peers: The museum professional takes membership in those associations which advance his interests, those of fellow workers, peers, his institution and the community generally. He is an active member and bears a full share of responsibility and work; he is loyal to his association without sacrificing his principles and, on the same basis, attempts to build bridges among his associations in order to make a larger whole.

Institutional Relationships With:

Collections: The museum professional strives to achieve the highest standards in his care and use of collections; he follows his institution's stated policies respecting acquisition and disposal, avoids misuse and illegal activity and, in general, treats all matters relating to collections as matters of trust.

Presentations: In presentations to the public, whether exhibit, explanation, publicity, course, club, extension, publication, broadcast, or telecast, the obligation of the museum professional is the same; increased understanding and accuracy are the same aims and, where objects from permanent collections are used, their preservation is paramount.

The Public: To the public, the museum professional owes impartiality, reasonable access, and service according to the policies of his institution.

Specific Outsiders: In dealings with individuals and organizations, the museum professional owes, in addition to impartiality, access and service, confidentiality and a clear indication when he acts on his own behalf. In the latter case, no fee can be accepted if any inference exists of favourable attention from his institution to the outsider.

Other Institutions: In dealings with other institutions, the museum professional puts the interests of his own institution first. When negotiating for a change in employment, he is careful to deal fairly with his own institution. While associated with one institution, he will give an assessment of another only upon invitation and then with the knowledge of his own. When dealing with collections of another institution, he will be sure to give them the same or better care than that afforded to those of his own.

Associations: When representing his institution in its associations, the museum professional is careful to represent and speak for it, rather than for himself personally.

In his personal relationships, as well as in those dealings he may have on behalf of his institution, the museum professional understands instinctively two guiding principles: first that museums are the object of a public trust whose value to a community is in direct proportion to the quality of service rendered; and, secondly, that intellectual ability and professional knowledge are not, in themselves, sufficient, but must be inspired and guided by a high standard of ethical conduct.

The Death Mask

OLYA ZAJAC
On Job Trainee
Manitoba Museum of Man and Nature

Masks. What does this word suggest? Disguise? Amusement? In terms of today's civilized society one automatically thinks of Hallowe'en and Mardi Gras. The spiritualism or mysticism once associated with masks has now vanished. What of the masks of thousands of years before? The reasons for their use were more abstract than one initially imagines. While masks are found in many parts of the world, their functions are varied. That is, different cultures have different reasons for creating masks. Primitive cultures used masks in their rituals where spiritualism was closely linked with the ceremonies.

Masks were and are used as a means of protection. The knights of old wore helmets with visors during battles. Today, the list is endless: helmets, balaclavas, sunglasses, face masks for goalies.

The death mask, which is essentially a 2 or 3-dimensional portrait of a dead person, has a more specific purpose. Some cultures felt that a face reproduced in this manner preserved the personality or spirit of the dead person. Therefore, this person continues to live, thereby, achieving immortality. Other cultures created such images to keep the spirit away so that it would find its way into the afterlife. The Egyptians, for example, believed that death was not the end of life. The bodies of the prominent were preserved in the form of a mummy and then a portrait, painted during their lifetime, would be placed in the appropriate spot. In ancient Egypt death masks were made of stone, wood or metal and did not always resemble the dead person. The life-size death mask of Tut-ench-Amun of 1333 B.C. is made of pure gold and bejewelled with precious stones. It is truly beautiful!

Similarly, in ancient Peru death masks were attached to the mummies. Aztec masks were wooden, inlaid with stones and shells, and were used during cremation to represent the dead person. Other civilizations made molds of wax and then a mask of gold would be formed. It is interesting to note that death masks found in the Aluetian Islands resemble Japanese masks. A logical explanation may be that North America and Asia were once connected.

Today, death masks are still made. Their significance may be compared to that of a statue or a photograph. Such famous people as Verdi, Boethe, Chopin, Tolstoi, Nietzsche, Lenin and Sun-Yat-Sen have had their features preserved in this manner.

The techniques involved are varied. Through the ages death masks have been made of wood, precious metals, iron, copper, terracota, bronze and plaster. The plaster of Paris method usually produces a rather flattened version of the face. Because of the weight of the plaster, the features are pushed down and a true likeness is not formed.

I became intrigued with the idea of having a death mask made on myself. Otakar Pavlik, the caster at the Manitoba Museum of Man and Nature, performed the *operation*. First, I greased my face with vaseline and tied back my hair. We then proceeded. With evaporating courage I placed myself cautiously on a hard, black table. Drinking straws were embedded in plasticine and then fitted into my nostrils **figure 1**. Otakar started piling the plaster on my face, covering my eyes and mouth. One becomes distinctly aware that only two thin straws are available for breathing **figure 2**. Panic sets in! Claustrophobia! I was told this might happen but I did not believe it until now. The plaster is heavy and the heat under it is almost unbearable. After what seemed like an eternity (25 minutes) the plaster dried and along with some (most) of my eye-

lashes the mask was removed. Relief! **figure 3.** To my dismay, the mold was poor. Due to my shakiness, it cracked inside during the process.

Figure 1

Figure 2

Figure 3

Coolly and calmly, Otakar suggested we try another but this time using silicone rubber instead of plaster. I agreed rather hesitatingly.

Once again my face was greased and the straws in plasticine were placed into my nostrils. My face was coated with several layers of silicone rubber **figure 4.** After it dried a layer of plaster was piled overtop **figure 5.** This plaster mold is required during casting so that the silicone rubber mold does not lose its shape. As soon as the plaster dried and was removed, the silicone rubber mold was briskly ripped off my face (to prevent slow pain) along with some of my eyelashes. This mold, however, turned out well **figure 6.**

Figure 4

Figure 5

The mold was initially cast using the fiberglass technique. A releasing liquid was applied to the mold (green, liquid soap) and then a mixture of epoxy, cabosil, hardener and dyes, was poured into it. While it was drying it was spread slowly and continually to coat the entire mold evenly for about 20 minutes. This is done to prevent the mixture from settling at the bottom. The next day,

fiberglass cloth strips were layered over the dried epoxy and coated once more. Finally, after it was dry, the cast was removed from the mold. The mask that appeared was realistic in that its colouring was similar to that of skin. The fiberglass technique is excellent for its strength, durability and beauty. The second mask was cast with plaster, left to dry overnight, and then, voila! A white, rather somber death mask was revealed!

That's one experience I do not wish to re-live in the near future!

Figure 6

The author's mask is top right in the exhibit

Acknowledgments

I wish to thank Otakar Pavlik for providing me with a premature death mask, and Warren Clearwater for the awe-inspiring photographs.

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Mounting Your Prints at Home

DEBORAH TRASK & STEPHEN ARCHIBALD
Nova Scotia Museum
Halifax, Nova Scotia

Editor's Note: *The following article is reprinted from the Nova Scotia Museum's publication,* The Occasional, *Volume 3, No. 2, Fall/Winter 1975/76, with the kind permission of the Editor.*

Are your pictorial displays looking a little tatty? Despairing about costs of framing, or paper conservation in your picture collection? Well the Nova Scotia Museum, facing the combined problems of cost and conservation, has developed a simple, inexpensive method of framing without a frame. Thus we can ensure mounted prints which are light, easy to handle and inoffensive.

Equipment

Krashboard: available in a sometimes infinite variety of colours at any art or photographic supply store for about $2.50 a sheet.

Acetate: fairly heavy grade plastic sheets (also available in a roll for about $100. if you are rich).

Foamcore: 3/16" thick (similar to thin styrofoam cased in paper). This is the expensive part - 4 ft. by 3 ft. sheets sell for about $4.00. Also available in 4 ft. by 8 ft. sheets.

Steel ruler: with cork-like backing (so it won't slip and ruin everything including you).

Sticky tape: masking tape **will not** do. The best is celleo packaging or carton tape No. 2420 tan, available in 2 inch width, for approximately $1.85 a roll (72 yards).

Double-sided tape

Rag paper: not an absolute necessity (paper with no sulphur content).

Plastic name tag holders: for making Archibald speed mounts.

Matte knife: available from most art supply or stationery stores.

PROCEDURE

Step 1: Choose a print you can live without should you botch it up. (Don't panic - this is very improbable). Measure the print for a matte opening. Remember that this is all that will show when you are done, so measure with care. Now, to calculate the over-all matte size, add 2½ inches on either side and on top and then 3 inches on the bottom. (This is a pretty standard matte size - slightly wider at the bottom). For example, suppose your print is 18 inches wide and 10 inches high then the outside edge of the matte should measure 23" wide and 15½" high. Those of you who are lost, see **figure 1.** At this point you could take your inside and outside matte measurements to a commercial framer and have him cut them for you (not expensive) or, if you are feeling independent, you could cut the mattes yourself.

Step 2: Cutting a matte. Plot the matte size (calculated in step 1) on a piece of krashboard specially chosen for the print. If you are using your favorite mahogany table for a work area, I'd advise putting some strong material between the krashboard and the table top to save a lot of heart failure. Using the steel ruler for a guide, cut along the line with the matte knife. This should take two or three even cuts (try a few practice runs) before the knife

is all the way through. Remember matte knives are very sharp so **keep your fingers out of the way.** Once you are satisfied with the outside edge, subtract 2½" from either side and from the top and 3" from the bottom and outline this lightly on the coloured side of the krashboard. Better double check your measurements, because once the interior is cut out, you haven't another chance. Now for the trickiest part - cutting the inside edge on a bevel. (Should a bevel prove too difficult for you to cut, a plain inside edge is perfectly acceptable, if not as classy). Place the steel ruler along one line and then pull it back a centimeter or so toward the outside edge. Holding the matte knife at a slight angle so that it will rest against the ruler, cut along the line with one stroke. (This requires quite a bit of pressure). Do this several times, always at the same angle, until you feel the knife has cut through the krashboard. Remember to be extra specially careful at the corners. When all four inside lines have been cut, punch out the centre, and TAH-DAH!! you should have a proper matte with bevelled edge. It is possible that the first attempt may not look so great - in which case you just keep at it until you've mastered the technique. However, if you haven't the patience, you might as well get a framer to cut the mattes for you.

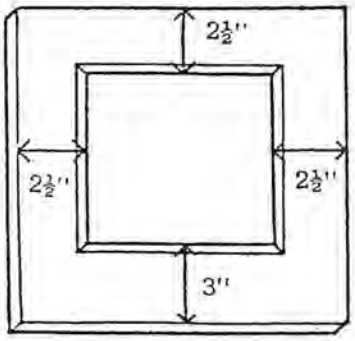


Figure 1

Step 3: From here on the procedure is simple. Using the matte knife and steel ruler, cut a piece of foamcore and a piece of rag paper to the size of the outside matte edge. Fix the rag paper to the foamcore with a piece (say 2") of double-sided tape. (Rag paper is not an absolute necessity if you are not too conservation conscious). Now, play around with the print and matte over the rag paper/foamcore until the print is about where it should be. Remove the matte and fix the print to the rag paper with Archibald speed mounts.

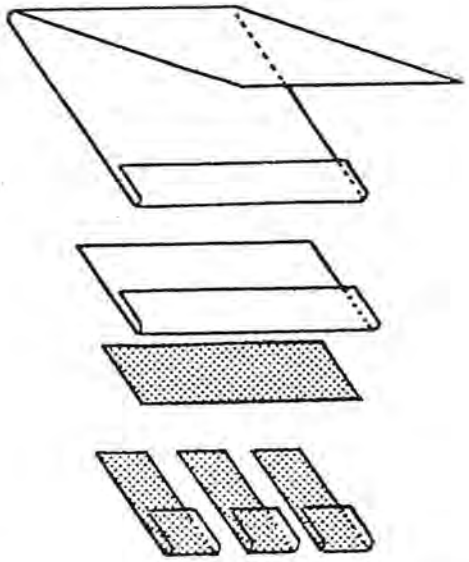


Figure 2

Step 4: Making Archibald speed mounts. Remember the plastic name tag holders? Remove the safety pin and cut a holder up **figure 2.** Put double-sided tape on the back of the wide end of the clip. With several such clips placed around the edges of the print it is fixed to the backing but can be removed without tearing **figure 3.**

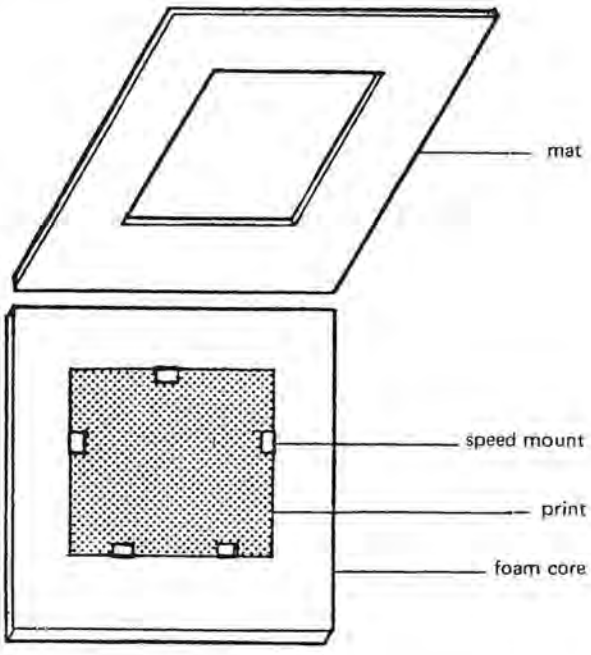


Figure 3

Step 5: Now put the matte over the print and tack it to the rag paper/foamcore with a couple of pieces of double-sided tape. Last of all wrap the whole thing in acetate, fairly tightly, using the sticky tape. Trim the corners as you go. And you are finished! A cross-sectional view of the entire assemblage should be **figure 4.**

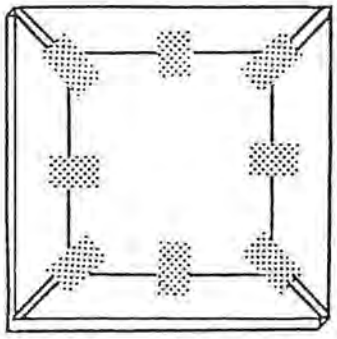
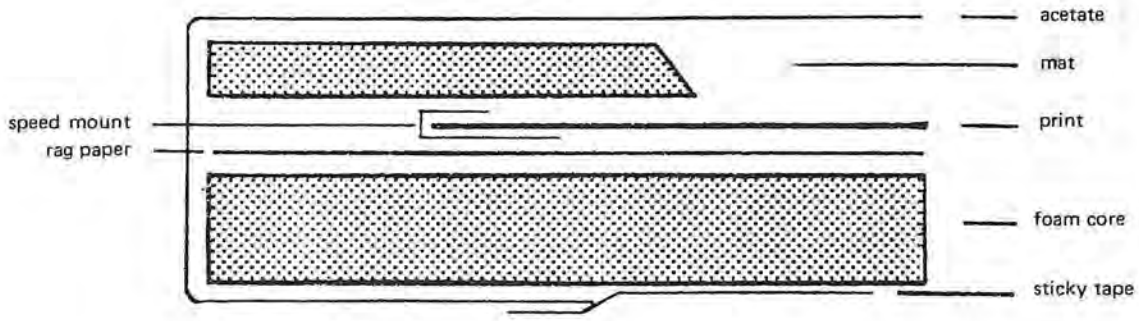


Figure 4

You now have your print, enhanced and enlarged by a matte; protected from further deterioration by the rag paper, and from more serious fading by the plastic. One point to remember however - acetate may be more pliable than glass, but it can be punctured so beware of children with pens or pointing fingers.



A cross-section of the mounted print

The Fort Garry Historical Society

CORINNE TELLIER
On Job Trainee
Manitoba Museum of Man and Nature

The motorist who travels south of Winnipeg on Highway 75, the Lord Selkirk Highway, is little aware that he is following the Pembina Trail, which served for over a century as the main trade artery between the Canadian prairies and the American points, St. Paul and St. Cloud. The area south of the Jubilee overpass, up to, and including St. Norbert, was known from 1912 to the advent of Unicity, as the municipality of Fort Garry. Ten miles south of the corner of Portage and Main, at the confluence of the Red and Sale (LaSalle) Rivers, is the town of St. Norbert, once a village surrounded by large expanses of farm land, but, for the last decade, an ever-growing suburb of Winnipeg. Both Fort Garry and St. Norbert are linked with much of Manitoba's early history.

These regions have been known as distinct areas of settlement by white and Métis for well over one hundred years. Alexander Henry, the younger, (while on his way to Pembina), reported sighting Indian encampments on August 21st, 1800, where the Sale empties into the Red River. Later, after the fusion of the two fur companies, Canadians of French descent who were employees of Henry, made their home in the area known as St. Norbert. It was John Pritchard who reported to Miles Macdonell in 1825 that all the land along the Red up to the Sale was occupied. It is not surprising that for years the inhabitants were requesting a church and a resident priest.

There is another fact worth including that serves to prove authenticity of residence: a halfway house demolished a couple of years after the 1950 Red River Flood is believed to have been built in 1811-1812 by a North West Fur Trading Company carpenter named Baptiste Charette. This structure north of the Sale River, on the west bank of the Red River, was a one-and-a-half storey oak house that served as shelter for Selkirk Settlers travelling to Pembina during the winter of 1812. The parish of St. Norbert was founded in 1857, and a church was built a short distance north-west of the confluence. The convent-school was opened in 1858. Father Richot, the priest who allowed Riel to hold meetings with the Métis in his rectory, came to St. Norbert in 1863. Many houses in St. Norbert are steeped in the province's history.

Is it only coincidental, or can one establish a connection with the centenary of the Red River uprising and the beginnings of an Historical Society in the municipality of Fort Garry?

The Fort Garry Historical Society was organized during 1969-70 when housing developments were mushrooming in all areas, when landmarks along Pembina Highway and the rivers were disappearing, when service stations, motels and high rise apartment buildings were taking over the land. An old log house, brought in from North Winnipeg to Fort Richmond as offices for a real estate firm, was used as an example of pioneer housing. Mrs. G. Wilson Rattray, the first president of the Society, was interested in acquiring this building. Steps were taken to save the house from demolition, but it disappeared and, as a result, nothing of its history was ever known.

Shortly after this loss, Mrs. Rattray learned from a friend that an old house near the St. Norbert convent was to be demolished to make way for the St. Norbert Nursing Home. The owner, Norman Brousseau, agreed to an interview and demolition was halted. The house was donated at no cost, but had to be moved. The Municipal Council rejected the proposal on the grounds that an individual could not own that building; however, a group could claim responsibility. Within a few hours a

circle of friends formed the Historical Society. Council then agreed to move the house to a foundation to be built on land owned by L'Union Nationale Métisse St-Joseph du Manitoba. A basement was dug by the municipality near the site of the monument La Barrière erected on October 24, 1906. The house, known to pioneers as the "Grey Nuns' House" ("la maison des Soeurs") was moved July 7th, 1971. The keys were turned over to Mrs. Rattray on November 1st, 1971 and from then on the house known as *Maison Turenne* was to be restored by the Society.

Maison Turenne is an old French Canadian home of squared log construction covered with siding built by Joseph Turenne, a native of Repentigny, Québec and friend of Father Ritchot. Joseph Turenne came to Manitoba in 1870. After his marriage in 1872 to Adèle Royal (sister to Joseph Royal, orator of the Manitoba Legislature and later Governor of the North West Territories), he settled in the log house and lived there approximately eight years. After he moved to St. Boniface the house property and lot remained in Father Richot's care. He allowed the Grey Nuns to use the home as a boarding place for students from North Dakota. Maison Turenne was the home of many different families over the years: Bohémier (1887), Woerms (before 1903), E.L. Joyal (1903-5), Joseph Pelland (1907-14), Raphael Olivier (1917-24), and many others for short periods afterwards. In 1942, the Grey Nuns purchased Lot 95 and the house from the St. Norbert Parish, and rented it to a number of families. It was again the nuns' residence between 1969-70 when the convent was sold and became a lodge for senior citizens.

It is reported that Louis Riel often visited with Father Ritchot, and according to the St. Boniface Historical Society, Maison Turenne could have been one of Riel's shelters during the troubled times. Because so many different families lived in the house, its appearance inside and out has been altered considerably over the years. Originally the house had walls of whitewashed plaster, flooring was made of wide planks, and the upstairs was a large unpartitioned loft. The leaded windows that opened towards the inside also were transformed.

In addition to compiling local history, the newly formed society was asked to begin restoration. Volunteers worked on the project. Problems arose, and

Maison Turenne, original St. Norbert site, 1971

carpenters did not know how to cope with the discoveries they made while removing the partitions. The officers of the society decided to seek professional advice. The advisory service at the Manitoba Museum of Man and Nature referred them to the Provincial Government who in turn suggested Mr. John Chivers and Mr. George Walker, who had directed restoration of Lower Fort Garry and later worked on the restoration of Macdonald House. The two, restoration architect and interior designer respectively, went out to see the house and were interested in getting involved.

At the same time Mrs. Rattray was hearing from former tenants of the house and the Society was gathering more information about it. After an opening for inspection on November 6th and 7th, 1971, all those involved looked ahead to the spring 1972 opening.

Five years have passed and there has been no opening; in fact, the house was only moved to a permanent location on June 3rd of this year. Fortunately, over the years, arrangements were made with a young couple to occupy the upstairs and act as caretakers.

Work on the house was interrupted when Unicity came into being. Mayor Wankling of Fort Garry was now a councillor in the new city administration and continued to show interest in the Society's dilemma. The Historical Society hoped to find a suitable location to move the future museum. The house could not remain on land owned by the Métis Society and the widening of Highway 75 would create more problems of space. La Barriere Park on Waverley appeared to be an interesting location for a museum but two miles west of the main thoroughfare could prove to be somewhat out of the way. In addition, transfer would involve the Ritchot Municipality where the park is located.

The executive met regularly and the President since 1973, Dr. W.O.S. Meredith, and the Curator, Mrs. Rattray, worked diligently exploring all possible avenues. Annual meetings have been held since October 1972 and members of the families who lived in or knew about the house have been invited to attend. Life memberships were presented to Sr. E. de Moissac, s.g.m., Mr. Brousseau and Mayor Wankling. An address by Dr. H.D. Hemphill of the Manitoba Museum of Man and Nature, and a tour of Macdonald House were also highlights of other annual meetings. The Society has been affiliated with the Manitoba Historical Society, and Dr. and Mrs. Meredith, and Mrs. Rattray, have made every effort to attend workshops and seminars sponsored by the Canadian Museums Association and the Association of Manitoba Museums.

At a time when the Society had no lot for one house, it acquired another. For many decades, passer-bys with an eye for historical buildings were attracted to the house once located at 2988 Pembina Highway. Of French Canadian architecture, it very closely resembles the many charming residences along the north shore of the St. Lawrence between Montreal and Québec City. In the spring of 1973, developers were extending the Fort Richmond shopping area and apartment buildings south from it were reaching the Bohemier property. The land was sold but the house was occupied until September of 1973.

A relative of the Bohémier family arranged a meeting for a few members of the Historical Society who wanted to meet with the two elderly occupants. The house had undergone a few changes in its 84 years (especially since the 1950 flood), but it was always occupied by the same family.

Once construction on the land began, the house was to be demolished. The occupants were leaving for a senior citizen's home, and no one seemed interested in preserving the house. Thanks to the occupant's nephew, Etienne Bohémier, the wrecking machine was not to go near it, as the developer was finally convinced that the house should be saved. Therefore, in September 1973, the house was moved a few yards south, to a temporary location behind the fire hall at Pembina Highway and Dalhousie. Both Messrs. Chivers and Walker, architects with the Provincial Government, were involved in its preservation and took photographs to aid in its restoration. Unfortunately, the house was the brunt of vandalism until it was moved July 23rd, 1976, to lot 78 Turnbull Drive, the 14 acre estate purchased by the Provincial Government from H.H.G. Moody. Even before the move, the government carpenters were engaged in its restoration.

In addition to architecture, *Maison Bohémier* is special. Benjamin Bohémier and his family came from Ste-Anne-des-Plaines, Québec, to settle in St. Norbert in 1884 after spending a winter in St. Boniface. In July of that year, a twelfth child was born (five died in infancy in Quebec). In 1887, a son, Alexandre, was born in Maison Turenne where the family lived for some time. But it was in October 1889 that the house, known later as 2988 Pembina Highway, was ready for occupancy. Mr. Brodeur from Ste. Agathe built it according to Benjamin Bohémier's specifications. Mr. Bohémier

had been a lumber merchant in Québec and chose only the best for his house. He owned 1,000 acres of land, extending from the Red River to the four mile road. Over the years, this land was subdivided when the Bohémier boys married. But the paternal residence was always the location of large family gatherings especially during the festive season. The two members of the family who vacated the house in 1973 were twins, Germain and Therese, born in 1891. They never married and made their living gardening. For 84 years, the house was the home of the Bohémier family. Even if the damage caused by the 1950 flood required that a number of repairs be made to the house, essentially, the interior decor remained the same. Some wallpaper, two Gobelin tapestries, and turn-of-the-century furniture were in the living room.

Maison Bohémier, now turned over to the Provincial Government, is presently being restored. Maison Turenne, was signed over from the City to the Provincial Government and restoration will begin. A name for the complex, including the Moody property, has not been selected, but the two houses will retain their identity. The plans also call for an interpretative centre. The Historical Society is hopeful that in the not too distant future the site will be operational. The museums will no doubt be an exciting and educational centre, a living testimony to the heritage of south Winnipeg.

Maison Bohémier, original St. Norbert site, 1972

Whatsit?

The following non-identified items were brought to our attention in the hope one of our readers will be able to tell us what they are:

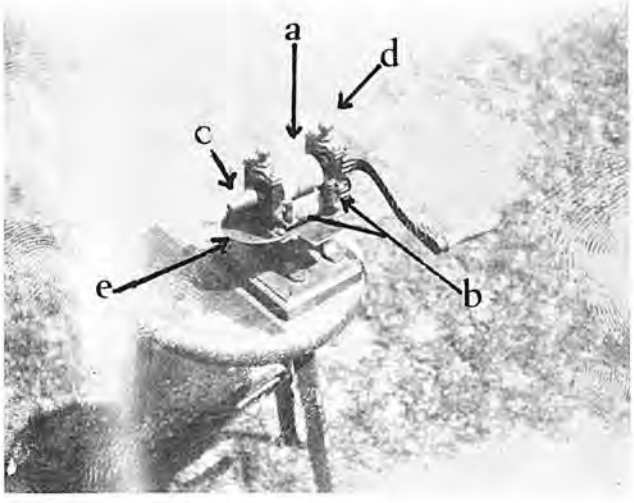
Item No. 1:

This object measures 6¼ inches - not including the wooden base. Although the photo is poor, the parts described are marked from "a" to "e":

a. two rubber rollers similar to those on a washing machine wringer.
b. two metal guide rollers at the front of the main rollers.
c. a rubber tapered roller on the left-hand side.
d. bolts on top which appear to adjust the pressure on the main rollers.
e. a tray (possibly for catching a liquid).

When the handle is turned, the rollers turn opposite to each other so that it will not allow anything to roll through.

The name on the item is: *No. 0 "The Handy"* and on the other side of the base is: *(?)OLLOWS & BATE LD.* The letter indicated by the question mark is illegible.



Item No. 2:

This item looks like a hook of some sort and measures approximately 10¼ inches in length. It appears to be made of cast-iron which was at one time painted red. The hook portion of the object can be swivelled.

If you can identify one or both of these items, or if your museum has an object you would like identified, write to the Editor, Dawson and Hind, 190 Rupert Avenue, Winnipeg, Manitoba.

When requesting an item to be identified, please enclose a photograph and detailed description.

The Role of Oral History in Museums

JANE McCRACKEN
Historic Sites Services
Alberta Culture

Editor's Note: *This article is an edited version of the paper read to the Canadian Museums Association's 1975 Annual Conference. It is reprinted from the Canadian Oral History Association's publication* Journal, *Vol. 1, 1975-76.*

In the past, the oral history interview has been restricted to the mass media, radio,television, newspapers and magazines, but within the last few years interest in oral history has led to its increasing use by others including museums, historical societies, and educational systems. If the definition of a museum is a public institution which not only preserves visually for us the past, but also is intended to educate us about the past, then oral history should be seriously considered by museum curators and researchers as one vehicle towards that goal of public education.

The question that arises among historical researchers in museums, archives, universities, etc. is whether oral history is merely a 'fad' or whether it is a legitimate method of historical research. Traditional research methods have withstood the test of time but oral history as a relatively new innovation has been refused recognition by the more conservative academics. This attitude is unfortunate; oral history as used by scholars fills in the gaps in their research and/or collaborates facts. Oral history is a supplement to and does not compete with other historical methodologies. It is the human element, devoid in other forms of research, which not only makes oral history different but is the essence of the tape-recorded interview. Unfortunately, some of the reservations expressed by historical researchers about oral history are well founded. Lack of ground-work, control of the interview has led to a number of low quality tapes, which in turn has resulted in the refusal of recognition of oral history as a methodology by professional researchers and research institutions. This taint of non-professionalism has evolved through self-made amateur historians taping indiscriminately and without help or direction. On the other hand, education in the techniques of interviewing and an awareness of the potential of oral history as a valid method of conducting historical research will help to improve standards.

There are, therefore, certain ground rules to be followed by the oral historian in order to produce a good quality tape. Too many 'life-story' tapes of pioneers and older residents do not delve deeply into any one area to be of much research value.

Those interviews conducted to glean certain facts about a specific topic are much more valuable. As with any research project, intensive research into the usual library and archival sources is necessary to gain a knowledge of the basic historical facts. It is information from these traditional sources which determines largely the questions and areas probed during the taped interview. Before the actual interview, the researcher has other work to do. A list of possible contacts, or interviewees has to be drawn up and pre-interview sessions with each arranged. The pre-interview is as important as the taped session, for it is the first physical contact between the interviewer and interviewee. A half an hour is usually adequate time for the researcher to assess the individual and the information he possesses. The taped session follows a few days later; this time lapse allows the researcher to draw up a list of questions and the subject to recall names, places and events. There are occasions when a pre-

interview is impossible to conduct. Fifteen to twenty minutes are then put aside prior to the taping to talk with the interviewee.

The interviewer must remember that microphones are very sensitive and are able to pick up all sounds; therefore, the taped interview must be conducted in a quiet room with no outside interferences such as radio, television, or other members of the family. To help relax the subject, identifying data, name, place and date of birth, education and occupation, should be given by the interviewee at the beginning of the tape. This information is also useful to anyone listening to the tape in the future. The interviewer should ask questions in chronological order. Dates help set events in proper perspective and should be given by the subject as often as possible. If the interviewee confuses dates and names, the researcher should be able to make a mental note of these mistakes. The opinions of the interviewer and corrections of historical fact usually have no place during the taped session. How a person perceives events may be historically incorrect, but this interpretation of the facts may be more important. Most oral historians agree that a maximum of two hours is adequate time for an interview. Few interviews require a longer period to recount the required information; also, the interviewee, especially if an older person, tends to tire when the session lasts several hours. Some form of finding aid, an outline or transcription, *must* be done upon the conclusion of the interview as the tape is next to useless otherwise. Tapes are numbered by accession and stored in a temperature and humidity controlled room. The only upkeep required is rewinding of the tapes at least once a year to eliminate static build up and the threat of print-through.

Interviewing by both professionals and non professionals is fun and interesting, but the quality of the tape and perhaps the future of oral history depend on the ability of the practitioner of oral history to overcome the special problems and pitfalls which face him. Control of the interview is probably the most important aspect and in some cases the most difficult problem faced by the interviewer. The researcher must never allow the central theme to become obliterated by secondary and perhaps useless information. To retain tight control of the interview, tact and perceptiveness are needed. Some of the potential difficulties appear during the pre-interview, allowing the interviewer time to structure the session accordingly. Demanding, pointed questions are often required for those interviewees who tend to ramble, whereas for others, the questions should be posed so as to elicit a more complete answer. Forgetfulness or confusion of facts is another annoying aspect when interviewing; the interviewee often gives misinformation and it is part of the job of the interviewer to determine whether this lapse of memory is honest or whether it is more a matter of selective recall. This latter problem arises more frequently when interviewing politicians or someone about political events. Public figures are especially aware of their image and to protect and/or promulgate it, certain facts or a particular slant to events will be given by the interviewee. Depending on the purpose of the interview, the researcher can choose to ignore this or to challenge the validity of the statements.

Of course, not all oral history tapes are acquired through gallery research projects. A tape library can be accumulated in different ways. For example the Manitoba Museum of Man and Nature has acquired most of its tape collection through special grants for oral history projects. LIP, OFY, and STEP grants over three or four years have contributed hundreds of tapes to the library, with topics ranging from Hong Kong war veterans, Ontario-British pioneers, Jewish Historical Society pioneer tapes to Ukrainian pioneers and dying crafts. The Manitoba Museum also applied for and received a grant under the National Museums Policy for a one year project called Heritage Inventory. This programme was not interested in the acquisition of tapes but in the status of oral history in the province. Since the Museum has the largest single collection of tapes, the first three months were spent to organize and put in order the seven hundred oral history tapes housed in the Museum's library. Later questionnaires were mailed to all school superintendants, small museums, recreational directors, libraries, arts department of the universities and private individuals From the response, we were able to determine an approximate number of tapes and where they were housed. Another form was later mailed out to those individuals or institutions that had tapes to discover the nature of the collection. Work was done to compile an inventory of this information. Many replies to the first questionnaire indicated an interest in oral history and a workshop. Therefore, during the summer and autumn a number of workshops on the techniques of interviewing were held throughout the province. General interest in oral history prompted us to write a small booklet, *Oral History: Basic Techniques*, to help the amateur oral historian produce a better quality interview than might otherwise be the case.

A number of the community museums in Manitoba have begun collecting oral history tapes, usually as a means to reconstruct local or period history. There are, though, two museums in Manitoba which are using oral history for a different purpose. The curators of both the Killarney and Churchill museums have recorded the history and information of the artifacts in their museum for future use. In the Eskimo Museum in Churchill this information is now available in the exhibit area at the touch of a button for the interested visitor.

This example of the use to which oral history tapes can be put in gallery displays and travelling exhibits holds a lesson for all museums. Incorporated into the museum proper, these tapes can help bring not only the history of the artifacts, but also a broader understanding of the history and culture behind the artifact, 'alive' for the public. When one remembers the lack of comprehension and the failure, on the part of the museum visitor, to absorb a great deal of the label copy and storyline used in the galleries, the potential of the oral history tape is made more evident. In both the large and smaller museums, oral history tapes can be used in educational kits or packages to add another dimension to the learning process of students. Hearing a voice describing an event from the past helps to make history more meaningful to students who usually find it easier to relate to people than to impersonal facts. Any tape collection is useless unless utilized in one way or another. The larger museums must begin to give some thought to the direction it will take once the gallery work is completed. If these museums are to become resource centres to be open to schools and outside researchers, a tape library can be an important asset.

Illustration from—
Oral History: Basic Techniques

Eskimo Occupations in the Churchill Area*

LORRAINE BRANDSON
Eskimo Museum
Churchill, Manitoba

The history of the Churchill area shows that there have been various human occupations of people of Eskimo, Indian and European descent. However, the oldest occupations were of people that belonged to prehistoric cultures which the archaeologists cannot agree to as to their origin, whether it be ancestral Eskimo or Siberian. These prehistoric cultures (the Pre-Dorset and Dorset), the Thule Eskimo and the Eskimo people of the early European contact period will be the focus of this article on Eskimo occupations in the Churchill area.

Geographical Setting

During the past several million years, northern Manitoba and most of Canada were covered by glaciers on different occasions and it is quite possible that ice 6,000 feet thick covered the Churchill region during the Pleistocene age. This great weight of ice depressed the area and when the last glacier departed the land began to rise rapidly, and is still rising at a rate of over a foot a century. Archaeological sites that might have been at beach level are now located high above the Churchill River or Hudson Bay level.

The Churchill region, besides being located on the sea, is part of a zone of transition from boreal forest to tundra. The major vegation types present today are dwarf bushes of willow and birch, coniferous forest, sedge bogs, meadows and muskegs, and lichen heath. In addition with this taiga, tundra and marine environment, there is a complex assemblage of fauna. Caribou, wolves, foxes, hares, martens, polar bears, ringed seals, beluga whales, as well as over two hundred species of birds, are some of the wildlife present at different times of the year. The last record of muskox sighted here is from 1897 but these animals must have been more numerous in the 18th century when they were hunted by European traders.

The summer weather, greatly affected by the proximity of a huge body of cold water, has lower daily temperatures than those inland to the west. Despite these lower temperatures, hot air masses from the west or southwest can bring several warm days of 70s or even 80s (F.) in the months of July and August. The two coldest months of the year are January and February with strong winds producing high wind chill values. By the middle or end of May the snow has melted, by mid June the river has broken up and the Bay follows suit shortly after.

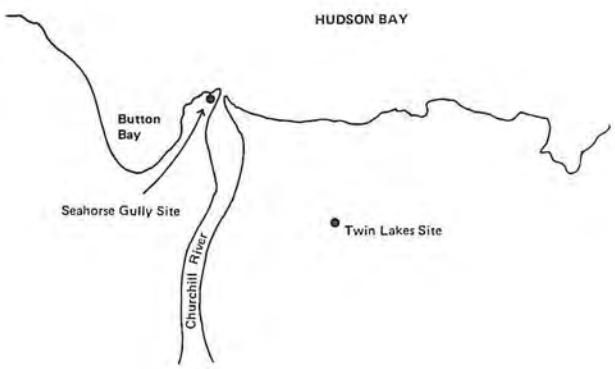
The Pre-Dorset and Dorset People

Remains of cultures designated by archaeologists as belonging to Pre-Dorset and Dorset people were found in the Churchill region at Seahorse Gully and Twin Lakes.

The Seahorse Gully site, located on the west side of the river on two bedrock ridges, was discovered by Mr. Joe Bighead, a local Chipewyan Indian. This site, which dates as far back as 950 B.C., is located 100 feet above sea level and the area at its time of occupation probably would have been surrounded by water in the summer and ice in the winter. These

* Eskimo, an Algonkian word meaning "eaters of raw meat" is the term that has been traditionally used by white people in reference to a distinct native group of people who are resident in many areas in the world, one of which is northern Canada.

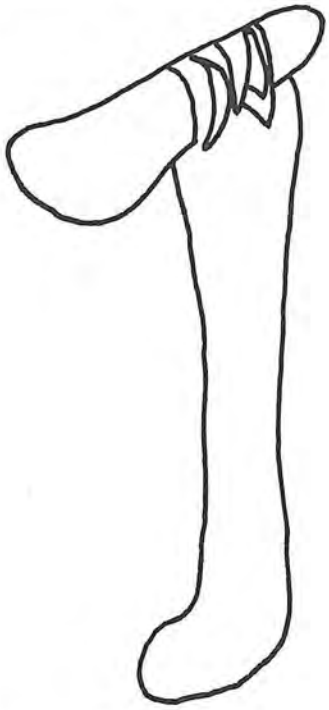
Inuit or "the people" is a word used by the Canadian Eskimo people in reference to themselves and is also used by other Eskimo people of North Alaska and Greenland who speak dialects of a single language Inuttitut or Inuktitut.



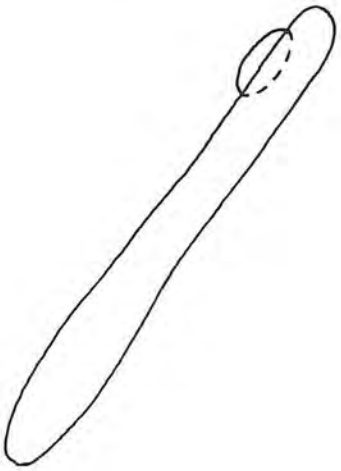
Map 1

people, as well as the occupants of the Twin Lakes area, very likely led a nomadic existence, harvesting the small ringed seal that is present in Hudson Bay year round and hunting the caribou inland. The collection of material excavated from the site includes small tools of chert and larger tools made of red pyroclastic stone. The smaller tools are mainly comprised of burins, microblades, knives,* blades and scrapers while the larger artifacts include mattock blades, scrapers, picks and gouges. Stone alignments for houses or tent bases are found in association with some of this material.

Mattock Blade, Pre-Dorset, Seahorse Gully



Complete Mattock or Hafted Adze



Whittling Knife with Blade

* The closest known source of this red pyroclastic stone is the lower Seal River.

Microblades - left, Dorset, Churchill area
right, Pre-Dorset, west side of the Churchill River

A short distance from the Pre-Dorset site is a Dorset settlement of five houses which were occupied around 100 B.C. Stone vessels and various types of blades make up the tool assemblage and bone refuse mainly seal, also includes some bird bones and fragments from some larger animals.

Twin Lakes would have been an island at its time of occupation with a sea-mammal hunting orientation. Other Pre-Dorset sites have been found in the Canadian Arctic at places like Baker Lake and North Henik Lake with the Churchill sites being the most southerly. This expansion may have been the result of climatic changes about 1500 B.C. when harsh conditions shifted the tree line down south two degrees.

The Early Contact Period

Although he did not sight any Eskimo people, Jens Munck was the first European to observe evidence of possible Eskimo habitations, traces of tents, in the Churchill area. Wintered in a few miles up from the mouth of the Churchill River, only Munck and three others survived to make their way home.

In 1717 Captain James Knight of the Hudson's Bay Company directed the establishment of a trading post at the mouth of the Churchill River. He described an Eskimo winter settlement made up of substantial sod houses characteristic of the marine oriented Thule Eskimo:

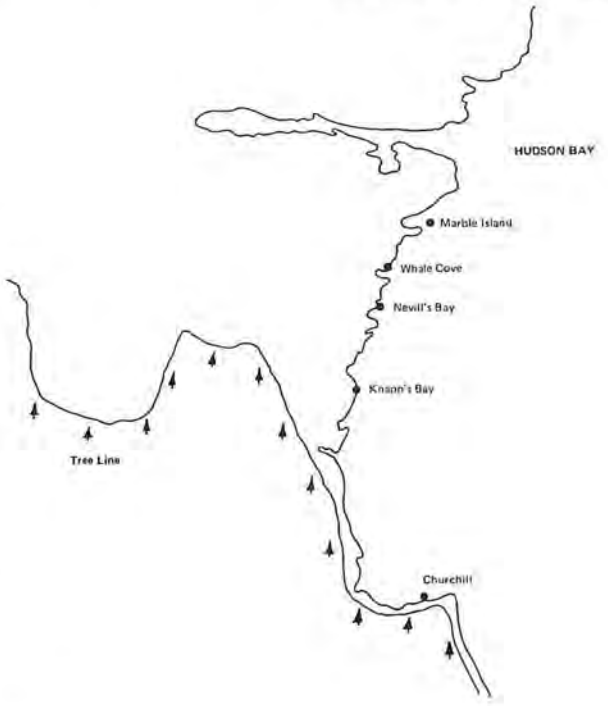
"I observed upon the Outer point of the River as wee came in abundance of Iskemays (Eskimo) Tents Standing that it looked like a Town; and our people as put the Beacon Sayth that they be very large and that there Tents were made so thick with turf, Dirt and Dirftwood that they believe they had Wintered there.....and that there could not be less than 3 or 400 of them by their Tents and Warehouse, finding above 200 of the latter where they had kept their Provisions, they being built with Stones and Driftwood and that they see the Place where they built their Great boats....."

Kenney 1932:115-116

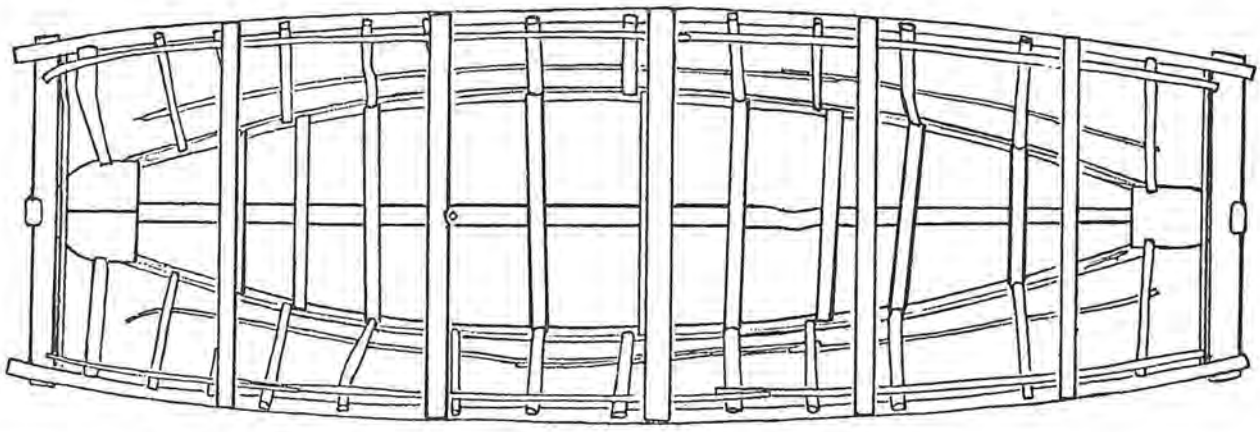
He also described the construction of large skin boats with a wooden frame which could be used for whaling and transportation as well as a smaller craft, the *kayak*. No doubt white whales in summer and an abundant local coastal supply of wood attracted the Eskimos to Churchill. Evidence of this wood working was reported to Knight.

"he Tells me in the Woods where they have been at Work thare is abundance of Iskemays hath been a hewing of Timber & Splitting out ye roots of the Trees for Crooked Timber: and that they have done a great deal of work there, wch is to be seen by the Roots they have Splitt; and Such Quantitys ofWood there as if it had not been long done"

Kenney 1932:134-135



Map 2 Sloop Trading Areas



Umiak Frame from Ivuyivik, P.Q. (from Arima, page 30)

The H.B.C. sailed from Churchill to Knapp's Bay (Eskimo Point), Navel Bay (Nevill Bay), Marble Island and Whale Cove. In exchange for whale oil, skins, narwhal tusks and seal or whale bone, the Eskimos received chisels, fish hooks, bayonets, harpoons, whale lances, saws, pots and a variety of other objects. The ships wintered at Sloops Cove in the Churchill River, were outfitted and repaired in the spring, and left for the north in July.

One employee on a sloop describes trading with the Eskimos:

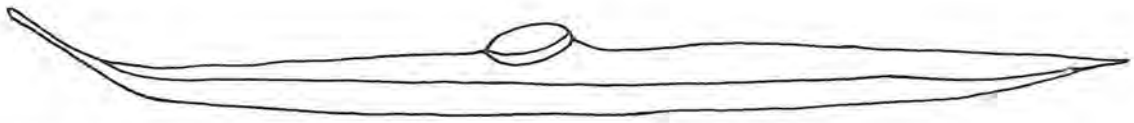
"In the years 1750, 1751, and 1752 I was to the northward in the above sloop, but I had no opportunity of taking a few remarks of their manners, etc..,only shall say I saw them eat salmon and seels' flesh raw; at the same time they were boiling meat. Upon their first discovering the vessel they came off in their canoes, making a hideous noise, calling out, Chimo! Chimo! By clapping their breasts and other signs are seemingly overjoyed to see the sloop. We take from them train oil, and blubber, whale-bone, and two or three foxes' skins, giving them in return, knives, lances, fishgigs and beads, etc., but no fire-arms as before mentioned: the want of which gives their enemies great advantage over them."

Graham 1969:214

The Eskimo appear to have abandoned the Churchill area following the establishment of the Hudson Bay post. Joseph Robson, a mason employed at the Prince of Wales Fort, felt that this was due to the presence of Indians and a European settlement.

"they are since driven away to the northward by the other Indians, who are rendered much superior to them, on account of the supply of arms and ammunition which they received from the English; so that a tract of land of more than three hundred miles extent from north to south, lies almost waste, without trade and without inhabitants. Churchill-river was much frequented by the Eskimaux before we settled here, the point on which the fort is built being called Eskimaux-point. Upon digging for the fort many traces were discovered of their abode here, such as the pit in which they secured their provisions, pieces of stone-pots, spears, arrows, &c. This point they kept some time after they were driven from the adjacent country, because as it lies far in the open sea, they could discover the distant approaches of their canoes, in the management of which they are peculiarly dextrous: but they were at length forced to go farther northward, to Cape-Eskimaux and Whale-cove; and are now totally dispossessed of this retreat....."

Robson 1752:63-64



Caribou Eskimo Kayak 1920's
(adapted from Birket-Smith, Figure 59, page 186)

Harpoon Head - found east of Fort Churchill

Andrew Graham, a young man who worked on the sloop and later became Governor of the Bay seemed to be of the same opinion:

"Many of them formerly resided upon the Churchill River, but on the Company's building a Fort there, in the beginning of this present century, Esquimaux retired farther to the north. They are fond of an insular situation, to be more secure from the attacks of the Indians, who are inveterate enemies of them, and glory in their destruction."

Graham 1969:213-214

Native people were often used as interpreters for the Company to ease relations between each other and to encourage their people to trade with the sloops or at the post. In the summer of 1765, when large encampments of Northern Indians and Eskimos were found in close proximity at Eskimo Point, an Eskimo woman employed on the sloop told her people that:

".....they must unite together with the Northern Indians in order to catch furrs and bring them to the great factory in the fall of the year....." *

H.B.C. B42/a/63 fo. 16 July 21, 1765
Ft. Churchill Post Journals

The next day, Magnus Johnston, the master of the sloop told Hessty, a Northern Indian:

".....we had been talking to the Esquimaux with Regard to a good Understanding And pece between Them. which he, radely too and Saide that He Intended to tent on the boarders of their Country And that if the Esquimaux Beheaved well to his freends, he would Show them how to beld Trapps In order to Catch Furrs the Same as themselves and that he Should take care that the Northerens Indians Should not be the first aggressors....."

H.B.C. B42/a/63, fo. 17 July 22, 1765
Ft. Churchill Post Journals

Eskimo people were brought back to the Prince of Wales Fort to be trained as interpreters:

"Nothing was known of their manners and customs till the year 1765 the master of the Churchill sloop was allowed to prevail on them to let some of their young people come to the Fort, which was accordingly granted that two young men should go with him on a promise they should be kindly used, and brought back next summer. After wintering at Churchill he delivered them safe to their friends next summer.....and after finding them they had been kindly used the old people embraced the sloop master in a most friendly manner. In the years 1767 two young men came again in the sloop to winter at Churchill, and brought one canoe along with them."

Graham 1969:214-215

The Prince of Wales Fort was captured in 1782 by the French, but was subsequently returned to the English. Trade with the sloops did not start again until 1785 and old hostilities between the Northern Indians and the Eskimo people appear to have been revived. Thomas Prince, master of the sloop *Churchill* in 1785, writes:

* Northern Indians refers to the Chipewyan peoples speaking the Athapaskan language

".....traded some deer skins and Tongues from the Northern Indians the Eskimos tenting upon a small island 6 or 7 miles from us they being afraid of the Indians."

H.B.C. B.42/a/105 July 24, 1785
Ft. Churchill Post Journals

The Prince of Wales Fort

The annual visits of the sloops were discontinued in 1790 and the Eskimo were encouraged to come to Churchill. Some results of this action have been noted from the Hudson Bay records by Richard Glover.

"On a few occasions they came in remarkably large numbers; on 5 June 1795, there arrived 'Esquimaux and their families.....in all not less than sixty head'; and on 28 May 1810 'Near eighty Eskimaux came (men, women and children)'. As a rule, however, the traders were small parties of men only who dribbled in one after another through the summer; for example, in 1798 a total of twenty-eight arrived at dates scattered from 2 June to 26 August"

Graham 1969:xlv

Two large settlements with over sixty tent rings were discovered by archaeologists on the eastern shore of Button Bay (personal communication Dr. R.J. Nash, 1973). Perhaps these settlements were camping areas of large trading parties such as those mentioned in the last quotation. Parts of guns discovered at this Button Bay site indicate that the Hudson's Bay Company had changed their trading policy with the Eskimo to include the sale of guns. This probably removed some of the fear of Northern Indian attacks and may have contributed to an increasing change to a life style based more heavily on the hunting of caribou inland.

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Quotations from the Fort Chuchill post journals of the Hudson's Bay Archives are cited with their permission.

H.B.C. B42/a/63, fo. 16, July 21, 1765
H.B.C. B42/a/63, fo. 17, July 22, 1765
H.B.C. B42/a/105, July 24, 1785

Photo Credits:
Lorraine Brandson - Mattock Blades, Microblades and Harpoon Head (artifacts courtesy the Eskimo Museum)
Roman Catholic Diocese of Churchill-Hudson Bay The Prince of Wales Fort

Care of Museum Textiles

CHRISTINE FENIAK
On Job Trainee
Manitoba Museum of Man and Nature

There probably is not a museum in Canada without some textiles in their collection. They come in a huge variety of forms: native objects, historical costumes, uniforms, banners, flags, tapestries, carpets, furniture upholstery - ranging from earliest Canadian settlement to the present day.

Unfortunately, these artifacts are not always treated with the respect they deserve and need. Unlike other types of rare museum pieces, everyone had old clothes, drapes, or floor and bed coverings. Their monetary value rarely compares with that of other kinds of antiques. However, many of these textiles are irreplaceable, and the samples which have survived are highly sensitive to a host of deteriorating factors that can cause these fragile items to tear, fade and crumble into dust. Although we cannot eliminate the agents of destruction, proper care can diminish their toll.

In this age of durable wash and wear fabrics, we tend to forget how highly sensitive and accident-prone old textiles are. In preparation for handling textiles, hands should always be washed, since even the small amounts of body oils, perspiration and soil normally present can cause damage. Watches, rings, and other jewellery with sharp edges which may catch or snag the fabric should be taken off. The dangers of smoking while working with these textiles are obvious.

The deterioration of the threads in a fabric is not always obvious from a casual examination. The item may look strong and whole until the extra strain of moving or folding causes the weakened fabric to give way, so the worst should always be assumed. For example, instead of picking up a skirt by the waistband and letting the whole weight of the garment hang from a small area, carry it in both arms, distributing the strain over a much larger area.

It is tempting to add new donations to the collection immediately, but it is very important to check carefully for any signs of insect infestation first, since a contaminated item is not only a danger to itself but to the whole collection. It is also a very good idea to unfold, dust and air your collection regularly to check for any traces of insects, such as holes, grubs or cocoons. The fibers most vulnerable to insect attack are wool, silk and other animal fibers. However, materials of all kinds are liable to be damaged should insect activity get out of hand.

Many types of dirt on textiles are very attractive to insect pests, since dirt often serves as a food supply. Consider cleaning items before they are put into storage. However, great care must be taken when washing any old fabrics. The agitation in modern washing machines is far too strong for use on a fabric which may already be seriously weakened. Even dry cleaning must be approached with care, as there is often no way of knowing how much agitation will be used in the process, how clean the solvent is, or what else will be put in the machine along with your prize quilt. Sometimes if you get on friendly terms with the manager of your local firm and explain your needs to him, he may be able to provide you with special service. **Proceed with care!**

Also consider that the dirt and stains which may look so unattractive to you may be a very valuable part of the history of the artifact. Sometimes the information provided by the location, type and amount of soil is very important and is lost with careless cleaning. For example, small lines of dirt may show the lines of earlier stitching in a garment and examination of these could help in reconstruct-

ing its original shape. The rather tatty scrap of lace around the collar may be one of the few pieces of that type of lace left, and the fact that that particular type of trimming was used on that garment may be historically significant. The amount and kind of make-up that collected along a dress neckline may tell a lot about the wearer and the times of that garment. Even the yellowed starch and blurred laundry mark on a shirt can tell about the processes once used in doing laundry and the status of the shirt's owner.

When deciding whether or not to clean a textile you should consider the condition of the piece and the age and extent of the stains. If the soil has been present for a long time, it may have caused the area of the stain to undergo chemical changes, making it very difficult to remove. Even the most careful cleaning is hard on a fabric, and if the stains are large and well set, the results of the cleaning may not be worth the damage it may cause. Therefore, before tossing your most prized artifact into a tub of warm suds, carefully consider the value of what you may be removing and the dangers involved. Often the best thing is to do nothing!

Strain is also an important factor to consider when storing and displaying fragile fabrics. Folding is very hard on already-weak threads, so it should be avoided as much as possible. The best way to store flat items is to lay them unfolded in trays or boxes. To keep handling to a minimum, only a few pieces should be stored in the same drawer. To keep out light and dust, the top layer should be covered with undyed, unbleached muslin or acid-free tissue paper. Never use newspaper or regular tissue paper since these contain acids which destroy cottons and linens.

If folding is necessary, or if a shaped item is stored laying flat, soften the folds with pads of acid-free tissue. Sleeves, gathers, pleats and other areas which are easily crushed and flattened should be carefully padded out.

A method of storage which needs less space is to roll flat pieces on a tube slightly longer than the length or width of the item. Care must be taken not to crease the fabric while rolling it and a layer of acid-free tissue should be included in the rolling. This is a good way to store large pieces such as rugs or linens since it keeps them out of the way yet still accessible.

Storing garments on hangers is a good method, provided some precautions are taken. On an ordinary hanger, the entire weight of the garment hangs from a small area at the shoulder. This causes strain especially with heavier garments such as coats or long, full gowns. Hangers should be padded to spread the strain over a larger area. This will also help to retain the shape of the garment. Another way of reducing the weight hanging from the neck and shoulder area is to stitch long loops of cotton tape to the waistline and shoulders. These are hooked over the neck of the hanger to form an inside support for the skirt and sleeves. To keep out dust, the garments can be covered in dry cleaning bags slit along one side and secured with plastic paper clips to allow for easier access. The bags will also prevent garments from catching on each other and damaging fragile fabric, lace or decoration.

The same precautions taken in storing textiles should be applied when putting them on display. Try to avoid using pins or staples since these create small areas of great stress and may tear yarns where they pierce and support the weight of the artifact. Glue and transparent tape are also very harmful to fabrics because they are difficult to remove and may leave permanent stains. Instead, stitch flat textiles to a backing fabric of a similar weave and texture, or lay them on a sloping velvet surface. The pile of the velvet will support the piece, with no damage to it. If the item is to be draped, be sure it is well supported and any folds are rounded with acid-free tissue.

Displaying garments is a problem since mannequins are scarce, expensive and usually the wrong size and shape. Over the years, the fashionable body shape has changed, so an old costume may not fit a modern-shaped mannequin. Forcing the garment onto a figure of the wrong size and shape is disasterous to its style and silhouette as well as its fragile material. A boy's or youth's form is often a more adaptable shape than a woman's form. These can be padded out with acid-free tissue or dry cleaning bags to the correct size and shape. Light ribbon wire along the hemline can help to give shape and movement to the display. If a mannequin is not available, fishing line from the waistline, sleeves and hemline can give adequate support to the garment while holding it in a pose for display. Acid-free tissue can round out the folds and as a result give a better impression of the proper shape of the garment.

Never allow clothing to be worn for parades, fashion shows or plays. Irreparable harm can be caused by forcing a garment onto a person with measurements only slightly different from the gar-

ment's, as the weak fabric cannot stand the strain of being forced or stretched. These clothes were also designed for people who moved in a very different way than we do, and by today's standards are very confining and restrictive. The sudden, uncharacteristic movements of a wearer not used to these restrictions could easily cause great damage. Also remember that the normal amounts of perspiration and dirt that end up on clothes after wearing are a great threat to an old, fragile item that may have already seen years of hard wear. To avoid damage to your artifacts and the hard feelings that go along with this, do not allow clothing to be worn.

When setting up your display, consider the type and strength of light which will be falling on the textiles. Light causes dyes to fade and fibers to become brittle and lose strength. Natural light is stronger and contains higher amounts of harmful ultra-violet radiation then fluorescent light and is more difficult to control than artificial light. It is best to cover windows or at least move cases so that no direct sunlight falls on them. Use fluorescent rather than incandescent lights as the latter can cause damage by the heat they produce. Occasionally check the display items for fading by comparing the colour of the exposed and unexposed areas. Do not allow the display to continue for so long that damage occurs.

Dust is another major problem of displays which involve textiles. It is easy enough to wipe the dust from glass or metal, but once it has settled into the weave of a delicate fabric it is very hard to remove. To combat this, cover open displays with dust sheets at night. If the fabric is quite strong, it may be vacuumed at a low power through screening or nylon netting to remove some of the dust, but do not allow the exhibit to remain so long that pieces become badly soiled. It is better for both the artifacts and for the public's interest to change displays often.

Many of the problems of old and fragile textiles can be eased greatly by using common sense and care in their handling, storage and display. The extra time and effort you spend in giving your fabrics the care they need will pay off handsomely by giving your artifacts a much longer, more useful life.

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Manitoba Nature

ROBERT E. WRIGLEY
Editor
Manitoba Nature

Manitobans have long shown a keen interest in nature and in man's responsibility to the environment. Two important outgrowths of these concerns were the founding of the Natural History Society of Manitoba in 1920, and of the Zoological Society of Manitoba in 1957. The latter organization commenced publishing a small magazine called *Zoolog* which carried news items of zoo development and articles on the natural history of its animals. In 1966 the Zoological Society decided to change the format of *Zoolog* and to include all areas of the natural sciences of Manitoba. With this expanded content came the support of the Naturalists Society, and henceforth both societies sent the magazine to their membership.

On April 19th, 1972, representatives from the two societies nominated officers for a new Board of Directors, and the publication's name was changed to *Manitoba Nature*—first appearing in Issue 2 of Volume 13 (1972). The four issues per year took on a seasonal tone, and coverage extended to natural and human history, and conservation. The articles were often written by professionals but directed to the public, since the objectives of the magazine continued to press for greater public concern and awareness of the environment and to stimulate the fascination of nature in both young and old.

In 1973 the Manitoba Department of Mines, Resources and Environmental Management generously offered a grant for placing several copies of each issue into every high school in the province—recognition of the valuable role *Manitoba Nature* was playing in education. Articles have been reprinted in numerous newspapers, magazines and books.

Present annual production of *Manitoba Nature* is about 17,000 copies. While most subscriptions

Gracing the cover of the Spring 1977 issue of *Manitoba Nature* were Moccasin flowers (or stemless lady's-slipper) at the peak of their blooming period, 30 May, at West Hawk Lake

are from Manitoba, the content and photographs of the magazine have attracted other subscribers from all over the world. Limitations of time and energy by the volunteer staff have unfortunately limited the distribution of the magazine, and rela-

tively few Manitobans are presently aware of its existence. There are plans to increase subscriptions as well as sales through bookstores and other outlets.

In the 18 years of production (11 as a quarterly) literally hundreds of people have freely offered their time and skills as authors, editors and other tasks which any publication requires. There is hardly a subject in the areas of nature and conservation which has not been dealt with to some degree in *Manitoba Nature.*

Subscription rates are $3.00 ($3.50 foreign) per year; single copies are $1.00. Back copies may be ordered for the last five years, and a fairly complete set is available for reference in the library of the Manitoba Museum of Man and Nature.

Subscriptions are available by writing to:

Manitoba Nature
190 Rupert Avenue
Winnipeg, Manitoba R3B ON2

Telephone: 943-1855

Photo by Bob Waldon

Meet the Curators at Man and Nature

ANN HITCHCOCK
Assistant Chief Curator
Manitoba Museum of Man and Nature

Editor's Note: *The following article is reprinted from the Summer 1977 edition of* Locus, *Volume 3, Number 3, with the permission of the editor and author.*

To people outside the museum world, the role of a curator is somewhat of an enigma. Obviously a designer designs exhibits, an education coordinator plans school programs, and a director directs. But would you say that a curator "curates"? Somehow this always baffles the general public by bringing up images of a clergyman. The word "curator" is Latin and comes from the verb "curare" meaning "to take care of ". Thus a museum curator takes "care of" the museum, or (more precisely) the museum's collections.

The curators work behind the scenes so the public is usually not aware of them. They are responsible for collecting, documenting, identifying and researching specimens for the museum's collections. For exhibitions they write the storyline and select the objects. For educational programs they provide advice on the proper interpretation of the museum's specimens and artifacts. Curators must also see that the museum's collections are provided with the optimum conditions for their preservation, i.e. good storage, security and environmental controls.

The Manitoba Museum of Man and Nature has eight curators and five assistant curators. Their offices and laboratories and the storage areas for the museum's collections occupy the top three floors of the six story science tower at the northwest corner of the Museum. The Curatorial Division is one of six major administrative units of the Museum. In addition to the curatorial departments, it also encompasses the Library, the Museums Advisory Service, the Conservation Department and other special projects. Today, the Curatorial Division employes 28 full-time and 5 part-time staff.

However, there was a time when the Museum relied solely on honorary curators. In 1932 when the Manitoba Museum was first opened in the Civic Auditorium it was run strictly by volunteers. Members of the Natural History Society (Manitoba Naturalists Society) and other civic minded citizens banded together to form the Manitoba Museum Association which ran the Museum for 33 years. These people donated collections, prepared exhibits, and kept the Museum open for visitors. There was considerable enthusiasm for the Museum and the collections grew rapidly through public donations. Specimens were stored in the backstage rooms of the Auditorium. Certain members of the Association, university professors, and members of the scientific community were appointed Honorary Curators. They were the research core of the Museum and helped in preparing the early catalogues and exhibits.

Gradually, through the 1940's and the 1950's the Museum developed a paid staff. By the early 1960's plans were afoot to expand the Museum, and in 1965 the new Manitoba Museum of Man and Nature and Planetarium were incorporated by the Province. By 1968 the staff had grown to 28 and eight were employed in curatorial activities. Dr. R.W. Nero

and Mr. R. G. Conn served as Chief Curators in the Divisions of Natural and Human History respectively. By 1970 when the new Museum opened, it boasted 60 full-time staff members including nine curators. In 1975 the Natural and Human History Divisions were combined to form one Curatorial Division.

Whether honorary or paid, the curators have formed the basic research backbone around which the Museum's exhibit and educational programs have been built. The curators are a versatile group. They range from mammalogists and botanists to ethnologists and historians. They are active members of the scientific and academic communities doing research and publishing their findings. But they are also in touch with the general public, writing popular articles, accepting donations, speaking to community groups, and appearing on television. We think they are a pretty interesting bunch and we would like you to meet them.

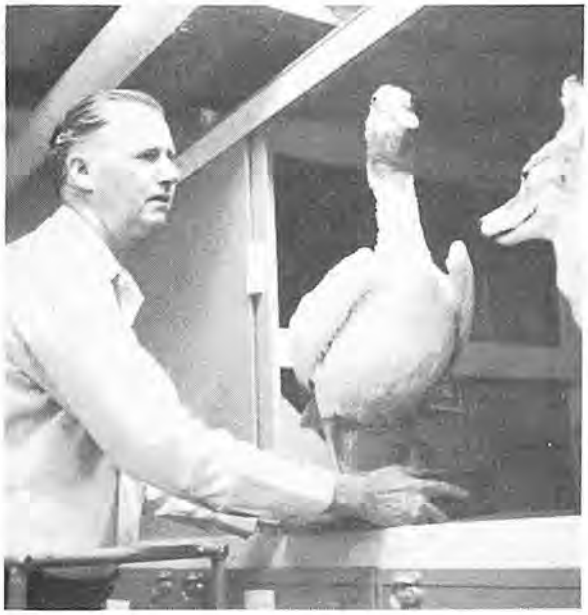
Robert Wrigley, Curator of Mammals and Birds

Bob came to the Museum in 1970 soon after completing degrees in Mammalogy at McGill University and the University of Illinois. He calls himself a "Mammalian Ecologist" which means he studies the relationships of mammals to their environment. He has always been interested in museums, having worked at McGill's Redpath Museum, the National Museum in Ottawa, and the University of Illinois Natural History Museum, prior to coming to Manitoba. His studies have taken him into almost all provinces and states and his long list of publications attests to this research activity. Most recently he has published articles on arctic fox migrations; habits of cougars in Manitoba; the Carberry Sandhills; and rare, endangered and extinct wildlife in Manitoba. Bob is currently working on a ten-year project which will result in a comprehensive book on the mammals of Manitoba. In addition, he is the editor of *Manitoba Nature.*

Bob is responsible for 7,300 mammal and 3,800 bird specimens. This represents the main mammal collection in the province and is the eighth largest in Canada. Many of the specimens are collected by teams of museum zoologists on field trips and others are turned over to the Museum by government agencies or the zoo. The collection is widely used by researchers and students, and classes from as far as the University of North Dakota.

Jack Dubois, Assistant Curator, Mammalogy

Since Jack came to the Museum in 1971 he has specialized in the collection, preparation and study of large mammals in the province. If Jack is not in his office you can usually find him in the basement boiling the bones of some large mammal. He is also a recognized expert in the field of "zooarchaeology", or the study of animal remains from archaeological sites. He has written several articles on this subject and is currently compiling an index to *Chickadee Notes*, a series of 1,756 articles on birds, published in the Winnipeg Free Press since 1921. As if this was not enough, he is also taking postgraduate courses in Zoology.



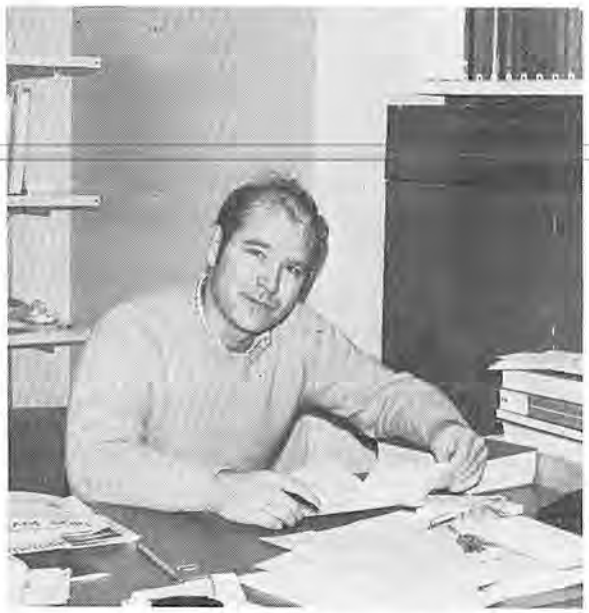
Herb Copland, Assistant Curator, Ornithology
Herb is a real veteran, having come to the Museum in 1966 when it was still located in the Civic Auditorium! You might say that Herb's office is a clearing house for information on Manitoba birds. He maintains data for the *Prairie Nest Record* and the *Breeding Bird Survey*, which is part of an extensive study throughout North America. He has done specialized territorial and breeding studies which have involved the banding of Evening Grosbeaks and the Great Grey Owl. Much of his time is spent in answering outside inquiries, including everything from helping the Province band breeding owls on Hecla Island to giving advice on how to plan your vacation to see an Arctic Loon! More recently, he has had an increasing number of inquiries regarding the environmental impact of development projects with regard to bird populations.

Karen Johnson, Curator of Botany
Karen came to the Museum in 1972 from the University of Manitoba where she had been working on the International Biological Program surveying plant and animal communities. Having received her Ph.D. in plant ecology from the University of Illinois, Urbana, she specializes in the study of plant communities. She is currently working on a computer catalog and distribution map of plants throughout Manitoba. Her research has included studies of plant succession after fire and plant communities along the Manitoba escarpment. She has been deeply involved in helping the provincial and city governments plan and manage ecological reserves and parks such as the Assiniboine Forest. In addition, she recently served as president of the Manitoba Naturalists Society.

The Museum's Botany collections include over 6,600 catalogued specimens and Karen has an army of volunteers who keep up with the cataloguing of the 1,000 to 1,500 specimens which are added annually. She has been particularly active in the preparation of museum exhibits and is presently coordinating the development of the Museum's next gallery on the Boreal Forest.

William Preston, Curator of Lower Vertebrates
Bill came to the Museum from British Columbia, via the University of Oklahoma where he received his Ph.D. in Zoology. His title, which

may bewilder the non-naturalist, indicates that he is in charge of the reptiles, amphibians and fishes. Since his arrival in 1970, he has studied the distribution of various species of reptiles, amphibians and water beetles in Manitoba and rounded out the Museum's collections in these areas. In the future he plans to expand the fish collection which still needs specimens for half of the freshwater and most of the marine species of Manitoba. He is a past president of the Manitoba Naturalists Society and very active in the Entomological Society of Manitoba.



Brian McKillop, Assistant Curator of Invertebrates*

Brian came to the Museum in 1976 after working for the provincial government of Newfoundland doing environmental impact studies. He received his Ph.D. from the University of Waterloo as an invertebrate zoologist specializing in limnology (the study of freshwater organisms). He is especially interested in the adaptations of invertebrates to their environments. He has done extensive applied research in the West Indies, regarding the spread of human disease through snail populations and plans to conduct additional population studies in the Canadian Shield region of Manitoba. The Museum has some very large collections of shells and insects, especially butterflies, which need to be identified and catalogued, and Brian is spending much of his time putting these collections in order.

* *Invertebrates are animals with no backbone.*

Katherine Pettipas, Curator of Native Ethnology

Kathy came on the staff in 1974 to research the ethnohistory of the Cree and Ojibwa. She has an M.A. in history from the University of Manitoba and had done research on settlement patterns in The Pas prior to joining the Museum. In 1975 she was appointed Curator and has been actively working to broaden the scope of Indian materials in the collections. She emphasizes the importance of making documentary films showing Native craft techniques (e.g. tanning, basket, snowshoe and canoe making) and collecting Native-made reproductions of outdated clothing and tools, as well as acquiring items more readily available through donation or purchase. She hopes in the future to expand the documentation of the use of plants by Native peoples. Currently she is involved with research and collecting for the upcoming Boreal Forest Gallery. She has also directed the recataloging of a large portion of the 3,200 ethnographic items in the collections for incorporation into a national computerized inventory. She points to the materials collected by Paul Kane in the 1840's and the Marsh Collection of Caribou Inuit as the highlights of the ethnographic collections.

Doug Leonard, Assistant Curator, Native Ethnology

Doug began working at the Museum under a series of contracts to do research for the Urban Gallery, to work on gallery production, to help plan travelling exhibits, and to travel with the Rolling Stock train as an exhibit interpreter. In 1975he became Assistant Curator

and has become increasingly involved with the cataloging, storage, and preservation of ethnographic materials. He is vitally concerned with making the collections available to people who do not ordinarily get to the Museum and he is currently coordinating the development of easily transportable display units for use in the rural areas of Manitoba.

Kathy Roos, Research Assistant
Although technically Kathy is not a curator her work is closely allied with the curatorial activities in Native ethnology. She is currently compiling a catalog of the Paul Kane material and writing a biography of this well-known 19th century Canadian artist. She has also undertaken an in-depth study of Norway House which will be included in the Boreal Forest Gallery. Since joining the Museum in 1972, she has simultaneously worked toward an M.A. in Religious Studies at the University of Manitoba.

Steven Prystupa, Curator of Multicultural Studies
Since joining the staff in 1967 Steve has pursued a number of research projects which focus on the interrelation between people and the land. He has examined correlations of settlement patterns with different vegetation zones, the phenomenon of urban migration, and the impact of urban values on rural areas and the north. His work which has brought him in contact with numerous communities throughout Manitoba, has resulted in talks, publications and museum exhibits. Of particular note are the museum gallery film "Birth of a Province" and an extensive manuscript on the historical development of Manitoba as the first western province. He is currently working on display units for the new Boreal Forest Gallery. He has an M.A. in History and considers himself an Ethnohistorian.

Charles Sutyla, Curator of Mulitcultural Collections
The Multicultural Collections consist of 11,000 historical items of non-Native origin. Everything from Hutterite materials (one of the most complete collections in Canada), to dolls, and memorabilia of Hong Kong Veterans, come under the jurisdiction of Chuck Sutyla. He is an Anthropologist (M.A. University of Manitoba) who came to the Museum in 1974. He is particularly interested in documenting culture change and says that culture groups in Manitoba are changing so rapidly that much of his work consists of "salvaging" documents, photos, objects and recollections

of the "old timers" before they disappear. In conjunction with Steve Prystupa he has written brief profiles on most of the cultural groups in Manitoba. Chuck has done extensive work among the Finns and probably holds the record on trying out Finnish saunas in Manitoba (all in the line of research, of course).

Ann Hitchcock, Assistant Chief Curator
Ann joined the staff in 1977 as an administrative assistant to the Chief Curator. She has an M.A. in Anthropology with a specialization in Museum Studies. Before coming to Manitoba she worked in museums in California, Arizona, Washington, D.C. and London, England. Since her arrival she has been involved with writing grant proposals and evaluating the policies and programs of the Museum. Although she has managed to get out a couple of articles on Indian pottery and the preservation of museum objects, most of her time, thus far, has been spent as a "curator" of people and programs rather than objects!

George Lammers, Chief Curator
Dr. Lammers is the man who coordinates the activities of this diverse group of curators. Budget, personnel, policies and programs all fall into his lap. As if this weren't sufficient he also wears the hat of the Curator of Geology and Paleontology (his first appointment when coming to the Museum in 1968). He received his Ph.D from the University of Arizona and worked in museums in Arizona, Florida, and Ohio before coming to Manitoba. He helped to produce the exhibits for the Grasslands, Earth History and Arctic/Sub-Arctic Galleries and is currently preparing two units for the Boreal Forest Gallery. His field work has centered around paleontological excavations of Pleistocene, Oligocene, and Cretaceous fossils in Manitoba, Saskatchewan and North Dakota. The geology collections for which he is responsible have approximately 3,400 cataloged specimens including minerals, fossils, and a broad range of Manitoba rock types.

The list is unending and so are the duties of the curators who have accepted the responsibility of fulfilling the Museum's mandate to collect, preserve and interpret the natural and cultural history of Manitoba!

Improvement Through Self-evaluation

SHARI INGRAM
Museum Advisory Service
Provincial Museum of Alberta

As you are probably aware, museum work involves continual effort towards improvement. Are your displays as attractive as you would like? Is your storage area organized efficiently? Could you offer visitors more varied programmes? Keeping your museum a vital part of the community requires constant effort, for if a museum is allowed to stagnate, interest can quickly die and community support will evaporate.

In an attempt to emphasize the need for continued work, the Alberta Museums Advisory Service has prepared a list of questions which might suggest areas for future attention in your museum. By evaluating your accomplishments and pointing out areas where more work could be done, it is hoped that you will give some serious thought to the future direction and requirements of your museum.

This questionnaire is not meant to be answered in written form, but merely to serve as points for discussion within your museum group. From these discussions we hope it will be possible for you to outline some definite goals and prepare a schedule of projects for your museum.

GUIDELINES FOR SELF-EVALUATION

ORGANIZATION

Governing Authority:
- Are the responsibilities of the governing body clearly defined?
- Are particular responsibilities attached to each executive position?
- How are decisions made?
- Are meetings held often enough that all members are aware of executive decisions?
- Can you see any changes which could improve your organization?

Finances:
- Do you prepare a budget which you try to follow? How do you decide your priorities for this budget?
- Do you plan fund-raising activities well in advance? Are these activities meant to raise money for general operational costs, or is each drive tied to a specific project?
- Do you find that your projects for the museum have been cut short because of a lack of funds, or have you raised sums of money that you are not using?
- What improvements could be made in financial planning?

Manpower:
- If you have salaried staff, are their areas of responsibility clearly defined so that their time is spent efficiently?
- Do you have a method of organizing volunteers so that their efforts are co-ordinated? Are their talents used fully?
- Could any improvements be made in recruiting or utilizing manpower?

PHYSICAL FACILITIES

Space:
- Is it adequate for display? For work area? For storage?
- Could present space be used more efficiently?
- Are there plans for expansion?

Environmental Controls:
- Is there any form of temperature or humidity control?

- Could these be improved by simple, economical methods?

Security:
- Is there adequate supervision during museum hours? After museum hours?
- Are the doors and windows secure?
- Are there fire precautions?

Surrounding Grounds:
- Could their appearance be improved?
- Is there access for handicapped persons?

COLLECTIONS

Policy:
- Have you a well-defined collecting policy?
- Who owns the collection? Is the policy on loaned material clear?
- Has any thought been given to changes of policy that might be required in the future?

Extent:
- Are you satisfied with the quantity of artifacts?
- Are there any major gaps?
- Is duplication becoming a problem?
- Are you satisfied with the quality of artifacts?
- Are your artifacts relevant to your museum's purpose?

Preservation:
- Is deterioration of artifacts being prevented?

Storage:
- Is it adequate? Is it safe?
- Could it be more efficiently used?

Cataloguing:
- Is the present system adequate?
- Is it kept up to date?
- Could it be expanded or revised?

DISPLAYS

Interpretation:
- Do your displays tell a meaningful story of your area (or are they open storage for artifacts)?
- Have visitors learned about the district after a visit to the museum?

Completion:
- Are the present displays complete, or do you plan additions or further displays?

Change:
- How often do you change displays, or introduce a new display?

Visual Appeal:
- Is there some variety in your displays (e.g. use of panels, cases, photographs, large and small artifacts, documents, art-work, colour)?

Improvements:
- What improvements could be made? (General lay-out, interpretation, cases, lighting, labels).

Circulating Displays:
- Do you think there is a place for travelling exhibits in your museum?

PUBLIC PROGRAMMES

- Do you have any public programmes that centre on your museum (e.g. craft displays, school tours, historical presentations, etc.)?
- For whom are these activities intended (senior citizens, school children, community at large)?
- How often do you have special programmes?
- What sort of community response do these programmes have?

GENERAL GOALS

Objectives:
- Do you have a general consensus within your group as to the direction in which the museum should develop?

Support:
- Is there sufficient community involvement to ensure that the museum will continue even if one or two specific individuals are no longer involved? (That is, is it a "one-man show"?)?
- Have you involved young people in the museum?

Future:
- How would you like your museum to develop in the next five years? In the next ten years?

Museum Memos

DAVID McINNES
Museums Advisory Service
Manitoba Museum of Man and Nature

This large display case was built by members of the Fort Dauphin Museum and it is constructed mainly of recycled storm windows.

Fort Dauphin had its official opening last September. Displays on the main floor and basement of the log building trace the history of the Dauphin area from the pre-contact era to the wave of European immigration at the turn of the century. Because the area was an important part of the fur trade hinterland, much of the exhibit material is concerned with the trading posts of the region, and their trade routes to Hudson Bay and Montreal. The original Fort Dauphin was owned and operated by the North West Company until 1821, when the company was taken over by the Hudson's Bay Company.

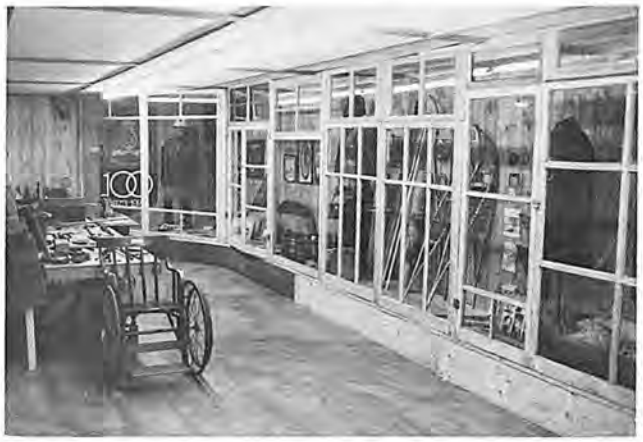
The display case illustrated above features an exhibit on York Factory, one of the earliest HBC posts on Hudson Bay. The case front is made of four storm windows which were stripped and sanded to the bare wood. Rough spruce boards in the back of the case match those lining the display area all of which ties in very well with a fur trade atmosphere. The entire case measures about eight feet long, two feet deep, and six feet high.

This summer, volunteers at the museum built a larger version of this case along one entire wall of the basement.

We're always looking for ideas like this to pass along to other museums. If you've built a display case, installed some lights, found a new way to do labels, or found a new way to do anything, we'd like to hear about it.

Hopefully, this column can become a regular feature of the **Dawson and Hind**, and provide an opportunity for museums across the province to exchange ideas.

Please send photos and a description of your idea to: Dawson and Hind, 190 Rupert Avenue, Winnipeg, Manitoba R3B ON2.



Notes to 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.

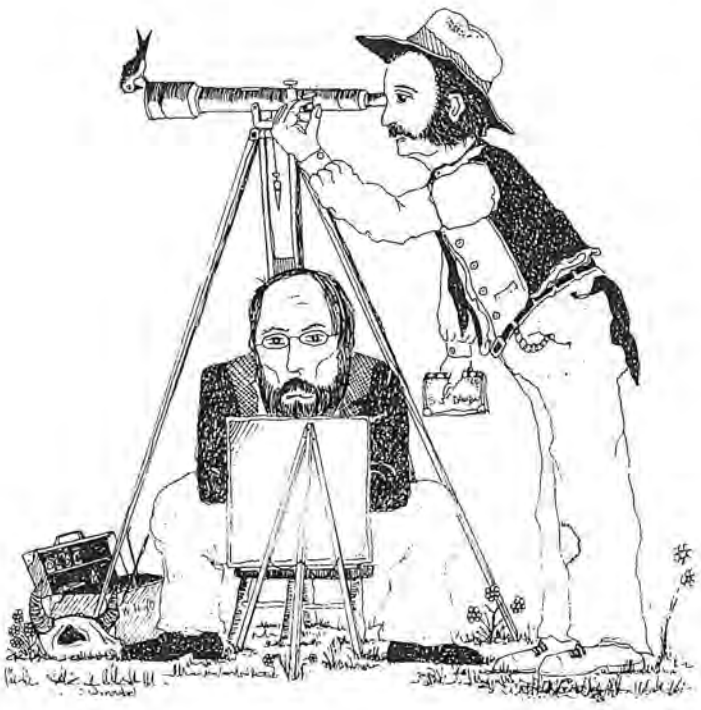
3. If possible and appropriate, we welcome photographs to complement articles. Black and white photographs are the most suitable for reproducing although colour photos can be used.

4. Please **do not cut or crop** photographs.

5. All photographs must be identified.

6. Photographs will not be returned unless 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).



S.J. Dawson and W.G.R. Hind

Please address all articles and correspondence to:

The Editor
Dawson and Hind
190 Rupert Avenue
Winnipeg, Manitoba R3B ON2