

DAWSON AND HIND

**VOLUME 7
NUMBER 4**



PROVINCIAL ARCHIVES OF MANITOBA

a quarterly publication of the association of manitoba museums

dawson and hind

VOLUME 7, NUMBER 4

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.

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Unsolicited articles are welcome. Address all correspondence to:

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

EDITORIAL COMMITTEE

Editor B. Diane Skalenda
Assistant Editors Warren Clearwater
David McInnes
Tim Worth

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

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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

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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.

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.

Further information may be obtained by writing to the Secretary-Treasurer, Association of Manitoba Museums, 190 Rupert Avenue, Winnipeg, Manitoba R3B 0N2.

Editor's Forum

DIANE SKALENDA

Museums Advisory Service
Manitoba Museum of Man and Nature

Much has happened since you received the last issue of **Dawson and Hind**. The Seventh Annual Fall Seminar and General Meeting is now a thing of the past and, at the risk of sounding premature, preliminary plans are already underway for next year's meeting. Over 70 delegates from all over Manitoba participated in the two-day seminar at St. Benedict's Educational Centre at Middlechurch. The workshops were well received, a new executive was elected, and the delegates had an opportunity to tour either St. Boniface Museum or Dalnavert-Macdonald House, as well as the research tower and production areas of the Manitoba Museum of Man and Nature.

The highlight of the seminar was the fashion show featuring replicas and duplicates from the Dugald Costume Collection. It was the first event on the agenda and set the tone for the entire seminar as the collection certainly is representative of Manitoba's heritage.

Shortly following the seminar, both Watson Crossley of Grandview, and **Dawson and Hind**, were awarded a Certificate of Commendation from the American Association for State and Local History. Alan Artibise, a former Manitoban and member of the Association of Manitoba Museums, was awarded an Award of Merit for his book *Winnipeg: An Illustrated History*.

Mr. Crossley's reputation and dedication to the museum community in Manitoba is well known. This award, citing his "contributions to preserving Manitoba's heritage, both locally and provincially" certainly is well deserved.

We are extremely pleased that **Dawson and Hind** is also the recipient of an award. The American Association for State and Local History is a non-profit, educational organization dedicated to advancing knowledge, understanding, and apprecia-

tion for localized history in the United States and Canada. Its publications, awards and educational programmes are designed to help members work more effectively in the museum profession. Many of the workshops sponsored by the AMM over the years have evolved from information obtained from the AASLH's series of technical leaflets. We have great respect for the work they do to improve museum practices, not only in the United States but also in Canada, and we are honoured to receive this recognition from them.

B.D.S.

UPDATE:

International Museums Day

The International Congress on Museums has designated May 18th, 1979 as International Museums Day. This concept is again being supported by ICOM Canada and the C.M.A. Community museums are urged to begin planning events for their museum. Further information regarding this year's celebration will be published in our next issue.

Fund-raising Opportunity

If your museum is interested in raising extra funds, the Manitoba Museum of Man and Nature is looking for organizations to sell books of their Travel Into Nature lottery tickets. A commission of \$2. is paid to ticket sellers for each book sold.

An article, giving full details of the lottery, is published in this issue. If you are interested in participating, please contact Lynn Burgess at 956-2830, ext. 167.

Western Development Museum

The Western Development Museum is sponsoring two training seminars on basic wheelwrighting techniques early in 1979. Each seminar will be conducted over a two-week period, excluding weekends. The first will be held from February 19 to March 2nd, 1979; the second from March 5th to March 16th, 1979. For further information about the course, write:

Introduction to Wheelwrighting Techniques
Western Development Museum
PO Box 1910, 2610 Lorne Avenue, South
Saskatoon, Saskatchewan S7K 3S5

The 24th Wedgwood Seminar

This seminar will be meeting in Toronto from April 25th to 28th, 1979 and will be hosted by the Royal Ontario Museum. Participants will visit historical sites and potteries in the Toronto/Hamilton area. The theme of the Seminar is "Wedgwood in Canada" and the speakers are all Canadian.

For further information, write to the Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario M5S 2C6.

Museums Advisory Service Newsletter

Starting in early 1979, the Museums Advisory Service periodically will be publishing a newsletter entitled *The Advisory*. Hopefully it will act as a channel of communication between the Advisory Service and the community museums. It will contain the latest information on upcoming seminars, community museum events, grant programmes, and resource material. If your museum wishes to bring something to the attention of the museum community through *The Advisory*, please write to Diane Skalenda, Museums Advisory Service, Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba R3B ON2.

AMM Council Highlights

The following information was omitted from the Council Highlights which appear in this issue:

Council assistance was requested in the distribution of National Inventory Programme survey forms regarding input to this programme by Manitoba museums. The questionnaire was returned by 41 museums, of which 39 will be participating.

From the President

December 1st, 1978

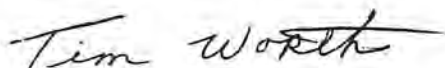
Dear Members:

It has recently been announced that Miss Diane Skalenda, as editor of the *Dawson and Hind*, will be receiving a Certificate of Commendation from the American Association for State and Local History, "for leadership and encouragement to Manitoba museums and historical societies." As president of the Association of Manitoba Museums, those who have benefited most by the *Dawson and Hind* and Diane's endeavours, I would like to extend our congratulations.

At the same time it was announced that a long-time member and ardent supporter of the AMM, Mr. Watson Crossley, will be receiving a similar Certificate of Commendation from the A.A.S.L.H. To Watson I extend a most hearty congratulations on the winning of this award.

Sincerely yours,

ASSOCIATION OF MANITOBA MUSEUMS



Tim Worth
President

Provincial Archives of Manitoba

BARRY HYMAN

Assistant Provincial Archivist
Provincial Archives of Manitoba

Professor T.H.B. Symons in his *Report of The Commission on Canadian Studies*, stated that "Canadian archives are the foundation of Canadian studies and indeed, of Canadian nationhood". Without the resources of our archives, original research on the development of our society, institutions and culture would be impossible. Sir Arthur Doughty, a former Dominion Archivist, wrote that "Of all national assets archives are the most precious; they are the gift of one generation to another and the extent of our care of them marks the extent of our civilization".

The Provincial Archives is a Branch of the Department of Tourism and Cultural Affairs. It is located in the Manitoba Archives Building at 200 Vaughan Street. It shares most of the building with the Legislative Library, which is the repository for printed records such as books, magazines, newspapers, etc.

What is an archives? What is its mandate? What does it collect? What does it do with the items it collects?

The Provincial Archives of Manitoba collects, preserves and makes available historical records relating to the history of Manitoba. These historical records can be maps, paintings, photographs, newsletters, pamphlets, minute books, correspondence, video tapes, tape recordings, motion picture films, etc. In fact, anything which man has used or uses on which to record his actions or impressions is an historical record which an archives is interested in preserving.

The foundation of the collections of the Provincial Archives were laid in 1885 when Manitoba's first Legislative Librarian Mr. J.P. Robertson, began to acquire the surviving records of the Council of Assiniboia and documents related to the history of the Red River Settlement. In 1946 a part-time archivist was employed and in 1952 the province's

first full-time professional archivist was added to the staff of the Legislative Library. In 1971 the Provincial Archives achieved the status of a separate branch within the department. In 1975 the Provincial Archives moved out of the Legislative Building and into the renovated Civic Auditorium which was renamed the Manitoba Archives Building. The new building provided much needed space to house the collections; improved working conditions for both staff and researcher; is air-conditioned and the stack area is temperature and humidity controlled.

The holdings of the archives are divided into five categories by type of record—manuscripts, public records, pictures and photographs, maps and audio-visual. In the manuscript collection one will find correspondence, diaries, minutes, annual reports and other written material of individuals, families, business firms and associations. Included are the papers of the province's lieutenant-governors, premiers, politicians and prominent individuals, and the papers of over 150 associations that existed or continue to play an important role in the social, cultural, medical, agricultural, educational, trade union, sports, performing arts and public service activities taking place in Manitoba.

The public records include administrative and court records of the Council of Assiniboia from 1835 to 1869, documents from the courts include those resulting from the Winnipeg General Strike trials, and departmental records of the Government of Manitoba since 1879.

The photograph collection contains approximately 70,000 catalogued items and the picture collection contains a number of water-colours, portraits and cartoons dating from the 1820's to the present, from Peter Rindisbacher to contemporary cartoonists. The map collection includes the first surveys of the Red River Settlement as well as early provincial plans. There is also a small collection of motion picture film and sound recordings.



Stack area of the Hudson's Bay Company Archives

Film and Photo Library, Dept. of Consumer and Corporate Affairs

The Hudson's Bay Company Archives is the largest "Special Collection" in the custody of the Provincial Archives. The collection consists of material accumulated in the company's headquarters in London, England, since 1671. In 1974 the Honourable Company transferred these records, weighing 120 tons and occupying more than 4700 lineal feet of shelving, to the Manitoba Archives Building where they are managed by the staff of the Provincial Archives although legal ownership of the material is retained by the Company. Other notable collections on deposit with the Provincial Archives include the archival collection of the Ecclesiastical Province of Rupert's Land and the archives of Canadian Airways Limited.

The holdings of the Provincial Archives described above are available to all bona-fide researchers, for use at the archives. Upon request photostatic reproduction of documents can be made if the condition of the document warrants such handling. Photographic prints are made available for a small reproduction fee. Other services to the public include closed carrels equipped with electrical outlets for typewriters and recording machines.

The Research Room at the archives is open from 8 a.m. to 5 p.m. from Monday to Friday throughout the year except for statutory holidays. From October to April the Research Room is open Wednesday evenings from 7 p.m. to 10 p.m. to registered researchers. The picture and map collections are open from 10 a.m. to 5 p.m. Monday to Friday, except for statutory holidays.

In 1977 over 5600 research visits were made to the Provincial Archives by university students, authors, publishers, genealogists and others interested in their family history or the history of Manitoba. The archives arranges tours for small groups of students, librarians, teachers, historical societies and local archives committees interested in the organization or archives in general or in the contents and operations of the Provincial Archives in particular.

You can assist the Provincial Archives in fulfilling its mandate by advising them of the existence of records which you think may be of relevance to the history of Manitoba. These records can be placed in the Provincial Archives for safe-keeping or loaned for copying.



Exterior view of the Manitoba Archives Building

Film and Photo Library, Dept. of Consumer and Corporate Affairs

'White Ribands are not Saleable'

LORRIE STORR

On-Job Trainee

Manitoba Museum of Man and Nature

A survey of the York Factory indents for textiles used in the fur trade produced unexpected results through comments listed by the factors.

The survey of indents was done from 1800 to 1860 at approximately five-year intervals. 1800 was chosen as the starting date as this was when the textile industry was being revolutionized with the introduction of economic steam looms. The spinning mule was already in use. The comments in the indents were generally directed towards the quality and quantity of goods received. In one instance they indicate a method used in gauging quality. Other comments suggest variations from the standard product desired to meet the consumers' tastes.

A wide range of terminology was in use to determine the quality of the product desired. "S'fine, fine, second, and inferior" were used as general definitions. These could be supported with "stout, thick, durable, superior, plain, extra..., handsome, showy" and so forth. Sizes were given by: a numerical system; small, medium and large; or man, woman, youth, and child. Lengths were generally listed in yards. Widths were listed in inches, ells, and a numerical system. Examples are:

"Various colors of good strong second 6/4 cloth in 20 yard ends and 6/4 wide. No cloths under 6/4 required." (Order for 1825 outfit).

"40 pieces 7/8 fine furniture chintz of handsom shewy patterns, Deep blue grounds preferred." (Order for 1837 outfit).

"120 Youths com blue striped cotton shirts." (Order for 1837 outfit).

What was received in terms of quality at times appears to have been great enough on many occasions to warrant complaint or a request for better service.

"What we have now received is of the worst quality seen here—Strips too faint." This complaint was placed with a new order for red, blue, and yellow duffle in the 1805 indent. Again in 1824, the materials received led to requests for attention to quality ordered:

"The silk hand'fs this year; Importation are very poor and flimsy, it is requested that more attention be paid to the quality now indented for."

"10 doz. mens plain colored worsted Hole Caps of a better quality than those sent this year."

The indent for 1815 notes variation even within single shipments and the use of a gauge for judging the quality of what was being shipped.

"The pattern Bale No. 159 has been compared with articles of the same description in Bales No. 153, 4, 5, 6, 7 & 8 and find that all agree in point of quality except the kersey drawers of which those in the Bales are much inferior to the pattern. The Ginghams are a cheap article that the Taylors in the Country could not make them into shirts..."

On further examination of Bale No. 159 the striped cotton shirts are found to be much inferior to the pattern and nineteen of them so small a size they are only fit for boys of 12 years of age."

And again in 1830 for the 1831 outfit quality was not meeting York Factory's requirements.

"It is requested that this selection of handk'fs should be attended to both as respects size and quality."

"160 yds. good strong silk green gauze. The Gauze sent is far to flimsy for our purpose."

"We are disappointed in the large Hkfs. sent this year. They look very poor indeed."

Considerations for cost were also noted in the indents giving cost ranges and limits as a method of controlling quality.

In addition to quality, colour was also an occasional source of trouble.

"It is requested that orders should be given respecting the Dye of Red Strouds both HB and Com. being of brighter blue. And that the qualities should be better attended to, the com. strouds of late are very much complained of."

"Assorted colors cotton Hkfs chiefly light and dark blue grounds with white spots and things—No chocolate or brown grounds required." (Order for 1851 outfit).

This request for no chocolate and brown grounds was reiterated in the order for 1856 and 1861.

"The ribands received this season are generally of excellent quality, but their colors are in some instances not in accordance with the indents. White ribands are not saleable to the natives." (Order for 1851 outfit).

One other problem noted in 1850 was of receiving orders short of what was requested.

"Additional to replace goods cut out of the York Factory Indents for shipments 1849 & 50 which has been taken into calculations on framing the above requisition."

"Only half of our indent for 8^d riband/ shipment 1850 has been sent out this season."

Apparently this was not a recent development as in the order for the 1825 outfit there is an indication of short orders or the mismanagement of orders.

"The fine cloth ought to be numbered and the Nos. noted in invoice."

Often a certain style of product was required to meet the desires of the consumer. In 1824 it was requested that the next shipment of common red, broad bar, three point blankets be *"rather larger than those sent this year."*

"10 pieces Fine Embossed Strouds 36" wide in large blanket patterns. Yellow Ground and Red Flowers 23 yds. each. This article is in very General Demand and if it is possibly can be procured would sell immediately." (Order for 1831 outfit)
"The blue bar in the 2½ and 3 pt. Blankets is particularly requested to be fully 6" from the ends of the blankets." (Order for 1856 outfit)

And on occasion the group of consumers is indicated. The indent for 1805 requested to know the rate per yard for green crape, an item thought to be saleable to the Company servants. And again in 1850:

"The following clothes are requested to be of good materials fashionably cut and well served; being intended for sale to the officers of the service."

As previously noted, in 1850 it was mentioned that natives did not purchase white ribbons. The order for the 1815 outfit states:

"The cloth patterns are we think not preferable to the cloth to which the natives are accustomed, being narrow would not suit the Indian mode of Dress."

The factors' comments in the indents emphasize style and quality. They may point out what was a problem between York Factory and London in terms of determining what was saleable in Rupertsland. However, the majority of the comments in regards to quality were in or prior to the *Order for Importation 1830 for Outfit 1831 Northern Dept. Requisition*. Although this may be a reflection on the concerns of the factors, or improvements in communication, it may indicate initial problems in developing standard products or reliable dealers during the industrialization of the textile industry. This possibility is reaffirmed as after 1830 comments do continue in regards to style and ordering but do not on the quality of the of the textiles received.

According to standards developed in Rupertsland, the products were not always of the style or quality desired. Yet, whether quality or style was a matter of consideration, the comments indicate there was feedback between consumer and retailer.

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HBC B 239n 28-1835
HBC B 239n 32-1840
HBC B 239n 37-1845
HBC B 239n 42-1850
HBC B 239n 74-1855
HBC B 239n 73-1850-60

Museum—Static Display or Living Experience?

DAVID HARRIS

President

Midwestern Rail Association Inc.

In today's world the old dictionary definition of a museum seems to be inadequate. In recent years, the old style, staid, totally enclosed and separated displays contained in rows of glass cabinets, are being replaced by display formats which allow more personal involvement by the museum visitor. Thus it would be logical for any current group dedicated to the preservation and promotion of heritage to step beyond the restraints of a structure or specific display area by providing living tributes to heritage. They should, of course, be of such a character that as many participants as possible can become involved.

In that vein, the Midwestern Rail Association decided to recognize the Centennial of an event that dramatically influenced development and settlement of the Canadian Northwest.

OCTOBER 9TH, 1877 — A LADY ARRIVES

At an early hour this morning, wild, unearthly shrieks, from up the river, announced the coming of the steamer 'Selkirk', with the first locomotive ever brought into Manitoba; and about nine o'clock the boat steamed past the Assiniboine. A large crowd of people collected on the river banks, and as the steamer swept down past the city the mill-whistles blew furiously, and the bells rang out to welcome the arrival of the Iron Horse.

This was the description published in the October 9th, 1877 edition of the *Manitoba Free Press*. The arrival of the 'Iron Horse'—*The Countess of Dufferin*—signalled the demise of the riverboat traffic on the Red and Assiniboine Rivers and led to the rapid settlement and development of Western Canada. This was the event that the Midwestern Rail Association proposed to honour 100 years later. As the Association lacks a suitable display structure, it was proposed that some function,

other than the usual banquet, be promoted to permit the maximum number of individuals to participate. It was decided that no matter what form the celebrations took, the events should occur on October 9th, 1977. The major problem was that this date coincided with an annual family celebration — Thanksgiving.

While a variety of proposals were being reviewed, the Provincial Government announced its intention to construct a major office complex on Main Street in Winnipeg. This construction meant removing the *Countess* from her Main Street display site.

The owners of the locomotive, the City of Winnipeg, had previously agreed that this prime artifact of the West's rail heritage should be available for display in a rail heritage museum complex proposed by Midwestern Rail. The Association, therefore, informed the Minister of Public Works of the progress toward providing permanent display housing for the *Countess* and other rail artifacts. The Minister agreed to fund the cost of movement, storage and insurance providing the Association arranged suit-



Arrival of the *Countess* on October 9th, 1877

CPR

able temporary housing pending development of the museum complex. The Association approached officers of Canadian Pacific, who, with their usual sense of corporate citizenship, agreed to provide a suitable enclosed and security-patrolled area. Meanwhile, unknown to the Association, the Department of Tourism, Recreation and Cultural Affairs had designated the *Countess* as an artifact of Provincial significance. Plans had been prepared to install a bronze plaque at the display site on Main Street. Indirectly, this action reinforced the Association's position, and the Department approved the Association's proposal, and provided the necessary permits. Needless to say, installation of the plaque is in abeyance pending the return of the locomotive to public display.

As it did not appear that any form of plaque unveiling would be practical, attention was redirected to other proposals. One of these was the suggestion that a *Rail Heritage 100* tour be organized. Initially, it was planned that participants of the tour would be transported down the Red River from Winnipeg to Selkirk, past the historic Lower Fort Garry, to visit the Marine Museum of Manitoba. This portion of the tour would symbolize the arrival of the *Iron Horse* by boat and the demise of the riverboat trade. Following the museum tour, participants would return to Winnipeg by train. This portion of the tour, particularly if a steam locomotive and vintage equipment could be used, would symbolize the start of railroading in the Northwest. Incidentally, the first contract let by the Federal Government, for the railway that was to cross the West to British Columbia as a condition of that province's entry into Confederation, was known as Contract Number 5. This was for a section of track that initially was to run from Emerson to St. Boniface but was later extended to Selkirk. The St. Boniface to Selkirk route lay on the East side of the Red River. The route to be taken by the tour paralleled the original route but ran on the West Side of the Red River. On arrival at the CP station on Higgins Avenue the tour participants would be transported back to their riverside embarkation point by bus. This would represent the effect of the automobile and road transport on today's rail passenger services.

As the date on which it was necessary to remove the *Countess* from her display compound would be very close to the centennial date of her arrival, discussions were held with the City and Provincial governments as to the feasibility of incorporating the move of the locomotive in the Centennial celebrations. As the occasion warranted some form of official recognition by the City of Winnipeg, Mayor Stephen Juba proclaimed October 3rd through October 9th, 1977 as *Countess of Dufferin Week*.

Escalation of the proposed events soon made the Association aware that their resources would be

stretched. It became necessary to solicit help from many sources. The Manitoba Historical Society, as senior heritage group in the Province, was the first to be contacted. The proposition was enthusiastically received. The Marine Museum of Manitoba agreed to make their facilities available for the tour and provide organizational help in conjunction with the town of Selkirk. Another organization that provided significant input was the staff of the Museums Advisory Service of the Manitoba Museum of Man and Nature.

With a positive response from all groups, it was decided that the Rail Heritage Tour 100 was feasible. The first need was for suitable river transport, and the 'Paddlewheel Queen' was chartered. Due to the length of the tour, a buffet lunch was planned aboard the 'Paddlewheel Queen'. Next, the Association approached Canadian Pacific for permission to operate a train over their trackage from Selkirk to Winnipeg. Favourable response to this request was immediate. The Association then contacted the Vintage Locomotive Society and chartered the vintage locomotive and passenger cars that would provide the nostalgia of early rail travel. Double decker buses were chartered for the last leg of the tour.

It was the intention of the Association that the cost of the proposed events would be kept as low as possible. This, it was hoped, would permit participation by a broad range of people. However, estimates came in well above what was expected and the Association was faced with the two usual options — quit or find an alternative. Through the courtesy of the owners of the boat and buses, and their personal interest in the venture, much pencil sharpening occurred. A leading railway organization made a grant available to assist the tour's operation. Even with this assistance, it was soon apparent that two simultaneous tours would have to be arranged. One tour would follow the historic sequence of boat/train and the other in reverse — train/boat. This arrangement reduced the operating costs to \$18.77 per person. It was pure coincidence that the cost per person matched the year the *Countess* arrived.

Planning now included the movement of the *Countess*, a rail heritage tour and a banquet. Things were getting interesting. While negotiations had been progressing, the Association obtained some 14 acres of land from the City of Winnipeg on which to develop the Museum of Western Canadian Railway Heritage and Technology. This site is located at Waverley Street and Wilkes Avenue, immediately adjacent to the original right of way of the Winnipeg to Portage la Prairie branch of the Red River Valley Railway. It was suggested that some form of symbolic sod turning be incorporated in the celebrations. As a week was to be devoted to the Province's rail heritage, it seemed ap-

appropriate to include this event. It was not far from the museum site that Premier Norquay and Mayor Jones of Winnipeg turned the first sod for the Red River Valley Railway on July 2nd, 1887. We wondered what form this event should take. The answer was not hard to find – reproduce the scene of the first sod turning in 1887. The development board of Miami, Manitoba made a team of mules available; the Manitoba Agricultural Museum at Austin provided a piece of period construction equipment (a slush scraper); and a representative of Mayor Juba agreed to drive them.

Arrangements for the banquet included a speaker who not only knew the rail heritage of Western Canada, but who also took a significant part in this phase of Canada's development. Such a person is Mr. N.R. 'Buck' Crump who rose from a position of labourer to become Chairman of the Board of Canadian Pacific. Further arrangements were made to have representation from all levels of Government and railway interests. As Manitoba has such strong rail heritage links with the United States, a U.S. representative also was invited.

Another twist to the events was arranged with the co-operation of the City of Winnipeg. It was agreed that the *Countess* would be placed on display for the period from October 7th to October 11th, 1977 on its trailers adjacent to the Hotel Fort Garry. This was fortunate as the banquet was to be held at this hotel. This arrangement would, however, necessitate 24 hour security provisions to protect the locomotive against vandalism and so-called "rail fan" collectors. What more fitting security for the occasion than that of uniformed railway police agents. A request for such personnel was promptly approved by both Canadian Pacific and Canadian National Railways.

COUNTESS OF DUFFERIN WEEK

October 3rd, 1977 – The Start

The celebration started in a small and comparatively quiet way when the Association opened a small visual display at Eatons. A series of railway films were shown daily in the lounge of the *Countess of Dufferin* restaurant in the Winnipeg Convention Centre. Local radio and television stations carried promotional and rail heritage highlights throughout the week. The newspapers carried a variety of related items.

October 7th, 1977 – The Move

The fence surrounding the locomotive was removed the previous day. The *Countess* sat rather disconsolately bereft of her smokestack, lantern,

cowcatcher and ashpan. The weather over the previous few days had turned cold and cloudy with the threat of snow. The night watchman guarding the exposed locomotive was glad when workcrews of Litz cranes arrived, allowing him to retire to warm up again. Litz were well prepared for this move and had the experience of moving the old lady of the rails twice in the past. Two cranes arrived in company with two lowbed heavy-duty trailer units. The cranes moved into position and the crew installed the lifting cables on the tender. All connections were removed and the tender was lifted slightly off the ground. After a quick check of the cables and spreaders the foreman signalled the crane to lift the tender high enough to permit a lowbed to be backed under. The tender was slowly lowered onto the lowbed and secured. After another check the lowbed was pulled away to a nearby street and the cranes moved to a new position alongside the locomotive.

A small crowd braved the chilly wind to watch as television cameras and tape recorders recorded the occasion. After a new set of slings and spreaders were placed, the cranes took up the strain. The *Countess* was then lifted a few inches off the display track and held while the work crew removed



Lifting the *Countess* onto her lowbed

D. McInnes



The Countess being transported to the grounds of the Hotel Fort Garry

Gordon McBean

the rails and ties. When the last tie had been pulled aside, the second trailer was backed up to the locomotive. The cranes lifted it just high enough to clear the lowbed. The trailer was moved back under and the locomotive was lowered on to a prepared position on the lowbed. The Minister of Public Works, who was present during the lifting operation, climbed onto the locomotive for a personal inspection. The cowcatcher, smokestack, lamp and ashpan were secured on the flatbed.

The tractor unit, preceded by a police escort and clearance truck, moved south down Main Street and eventually came to a halt a few yards from the south entrance to the Hotel Fort Garry. The trailer with the tender shortly joined the locomotive just a few steps away from the Fort Garry gate. Here, the *Countess* sat quietly resting in the shadow of Winnipeg's only remaining original railway company hotel, under the watchful eye of the railway agents.

October 8th, 1977 – Rail Heritage 100 Tour

The crew of old Hydro Number 3 arrived to service the locomotive and vintage cars in the East Yard of Canadian National. The locomotive and

cars were cleared by the Dispatcher and moved to the Canadian Pacific Depot in time to make a *meet* with Canadian Pacific's *Canadian Number Two*.

While the train was loading, other tour members were boarding the 'Paddlewheel Queen'. Participants of both tours wondered what the weather had in store for the day. Both train and boat were scheduled to depart at the same time. To boost spirits, the sun began to break through the cloud cover more and more as the tours moved north.

The train arrived, as scheduled, one hour ahead of the boat. The passengers detrained and were guided by Selkirk Sea Cadets to the Marine Museum where the Selkirk Pipe Band provided a stirring musical background. The tour of the museum was completed in time for tour members to meet the incoming paddlewheel and greet their opposite numbers in the presence of the pipeband. As soon as the boat passengers were disembarked, the train group boarded and were homeward bound. The remaining tour of the museum was completed and the return passengers boarded the vintage train. The train, while sitting on the "Y" at Selkirk had been provided with the essential liquid refreshment by the Selkirk Fire Department.



Hydro No. 3 and the Canadian No. 2 at the CPR Depot

Nick Andrusiak

On leaving Selkirk the train was turned in the "Y" under the watchful eye of Canadian Pacific brakemen and supervisors.

The train arrived back at the Canadian Pacific depot a few minutes early, thereby providing a needed rest period. The buses arrived on cue and returned to the boat dock in time to greet the return of the paddlewheel. With the departure of the last busload of passengers returning to the depot, the clouds again covered the sun. It was a great day's outing.

October 9th, 1977 – Sod Turning

A bright sun shone even though a chill wind swept down from the North. People collected at a clearing in the brush at the site of the future rail museum. Standing patiently to one side was Gorgeous George, Champion Canadian Mule, and his partner coupled to the traces and lines of a turn-of-the-century slush scraper. After the usual introductions, Councillor Don Gerrie, representing Mayor Stephen Juba, took handles in hand. The

mules took the strain and moved forward. The sod was turned and the cameras clicked. Miami, home of the mules, is also the home of the Association's 1889 vintage ex-Northern Pacific and Manitoba Railway station that has been refurbished by the Association and dedicated to the life and times of the rural station agent.

October 9th, 1977 – The Banquet

At 5:30 p.m., guests gathered at the Hotel Fort Garry for the *Countess of Dufferin Banquet*. Following a reception, the head table guests moved through the Provencher Room and took their place. Seated beside the honoured speaker, N.R. Crump, and the presidents of the Manitoba Historical Society and Midwestern Rail Association, were the Honourable Joseph Guay, Minister of National Revenue, representing the Federal Government; T. Hutson, Consul General of the United States; J. McFarland, representing the Minister of Tourism, Recreation and Cultural Affairs on behalf of the Province of Manitoba; Councillor D.I. Gerrie representing the Mayor of Winnipeg; F.S. Burbidge,



Sod turning by Councillor D.I. Gerrie

Nick Andrusiak

President of Canadian Pacific; L.H.B. Gooding representing Canadian National Railways; J. Lowry representing the Burlington Northern Railroad, and E.H. Shute, Vice President of Via Rail Canada. Being Thanksgiving Sunday, there was only one appropriate menu—the traditional turkey dinner with all the trimmings. After the dinner was finished, Mr. Crump was introduced. As he faced the as-



N.R. "Buck" Crump, former Chairman of the Board of the CPR
Gordon McBean

sembled guests that included rail veterans, rail buffs, history fans and members of the general public, he did what was expected of him — the unexpected. His presentation started with a review of rail development in the West and his own participation over the years, but concluded with a strong statement on the necessity of maintaining what the rails across the West first tied together with the completion of the Canadian Pacific—National Unity. After the banquet the head table guests and representatives of participating organizations gathered as guests of the Manitoba Historical Society at the beautifully restored residence of Sir Hugh Macdonald — Dalnavert.

October 11th, 1977 — A Lady Rests Again

Early in the morning work crews arrived at the Hotel Fort Garry and prepared the *Countess* for her next move. In short order the trailers were connected to the tractor units and rapidly transported her ladyship to her next resting place. On arrival at the storage building cranes lifted the tender and locomotive from their trailers in turn and placed the units on a work track. Shop workers slowly pushed the *Countess* into the building that is her temporary resting place. Once in place Canadian Pacific tradesmen removed all brass fittings that could be damaged or removed despite security precautions. These components were delivered to representatives of Midwestern Rail, who in turn delivered them to the vaults of the Manitoba Archives for safe storage.

So ended *Countess of Dufferin Week* and this portion of the ongoing saga of the *Countess*. What happens to the *Countess* now? The Association is raising funds for the construction of a roundhouse-format display structure on its Waverley Street site to house the *Countess* and other railway equipment, artifacts and archival material relevant to the rich rail heritage of the Canadian Northwest. The funds for the bulk of this project must of necessity be raised through individual donations. Without the personal input of individuals in this project it would not really represent a true acknowledgement of the part that railways have played in everyone's life. As well as the materials of railroading, the museum will tell the story of the people of the railway. As soon as adequate funds are available the silence of the storage area will be broken by the sounds of the workmen once more repairing the damage of weather and vandal. The location of the storage building and the museum site are so located that the movement of the *Countess* can be made in



The Countess on display at the Hotel Fort Garry Gordon McBean

tory of this unique locomotive many facts would not have come to light; to the late Richard Deane Waugh who, in June of 1909, accidentally rediscovered the *Countess* in a cannibalized state spread all over the yard of the Columbia River Lumber Company at Golden, British Columbia, and understood her importance; to Sir William McKenzie, owner of the lumber company who gave the locomotive to the City of Winnipeg; to Sir Thomas Shaughnessy, President of the Canadian Pacific who arranged to bring the parts of the *Countess* back to Winnipeg to be reassembled by Canadian Pacific tradesmen; to Mr. George Richardson who, as a Canadian Centennial project, provided the necessary funds for an overhaul of the *Countess*; to the executive officers and people of Canadian Pacific who have taken a great deal of time and effort to help ensure the future of this fine old lady of the rails.

her own environment, on her own wheels, without the indignity of being trussed up for road travel. This will be a well-publicized event. When it will occur will depend on the generosity of the public. It is hoped that not too long a period will pass before future, as well as present, generations can visit the *Countess* in an appropriate setting and remark "They crossed the Rockies in that?"

The Association owes a debt of gratitude to a great number of individuals and corporations who helped the Centennial to be such a success. From the members of the news media, officers of the various railway organizations, government representatives, and workmen who played their part so carefully, the Association extends its thanks. In particular, however, tribute should be made to Peter Abel, without whose ongoing research into the his-

To return to the original premise. A museum, although necessary for the protection, display and maintenance of a variety of material things, does not necessarily have to be restricted to the rigid restraints of permanency. It can also be a living thing, if only for a short time, but be just as effective in telling the story of our heritage. As members of the Museum Association, what event can you develop in your own community to enlarge and extend the scope of your museum? The only real limit to such events is a group's imagination and determination. With today's economic restraints such projects should, in the main, be self-supporting, thereby leaving what funding is available for establishing permanent displays.

A Success Story

OLYA MARKO

Ukrainian Cultural and Educational Centre
Winnipeg, Manitoba

For the third straight year, the Ukrainian Cultural and Educational Centre (*Oseredok*) has co-ordinated and held Ukrainian Easter Egg workshops in Winnipeg schools. A total of 2,607 children were introduced to the art of creating *pysanky*. The workshops were held from February 20th to March 23rd, 1978.

The greatest consideration in holding these workshops was to ensure the permanency of the cultural life of this art. The *pysanka* (Ukrainian Easter Egg) is symbolic of many traditions, past and present, to the Ukrainian people. Strengthening the foundation of yesterday's culture is a determining factor in the preservation, growth and development of Ukrainian culture in Canada today.



Easter Egg Workshop at Happy Thought School in Selkirk, Manitoba

This year, more than others, is an important year in the growth of *Oseredok*. It is undergoing extensive renovations both on the exterior and interior. This has naturally curtailed most programmes, that is, museum displays, art gallery displays and library circulation. The visible activities consist of projects such as the Easter Egg workshops and other extension projects. It is these visible activities that help make people aware of our presence despite the fact that our centre is presently closed to the public.

The planning stage of the *pysanka* workshops was no small task. Bulletins were drawn up and sent to schools in Winnipeg. Working on a first-come, first-serve, basis, we co-ordinated our schedule. A task of primary importance was the gathering of volunteers to act as instructors and helpers during the class sessions.

Step three involved ordering and preparing the necessary materials and supplies:

Ordering:

- beeswax
- hundreds of *kistky* (writing tools)
- hundreds of candles
- scores of nine-inch foil plates on which the candles were placed to guard against a fire hazard
- thousands of medium, grade A, white eggs

Preparation:

- gallons of various dyes were mixed
- beeswax was melted down into hundreds of small pieces
- scores of candle stick holders were made by banging a tiny nail into a 1½" x 1½" x ¼" piece of plywood

Supplementary materials included an excellent film, *Pysanka*, by Slavko Nowytski, and sheets of paper showing various designs.

The actual presentation started by showing the film which explained explicitly the technique of creating *pysanky*. All supplies were then distributed to the children. The instructor gave a small introduction and the activity began. Despite the film, the children found the initial strokes difficult to make, but once started their imagination and originality is a phenomenon to behold. Each child could make two *pysanky* not including those broken. Nothing is more heartbreaking than a child dropping an almost completed *pysanka*. Never mind, a new egg is started and the disaster is soon forgotten.

One of the most important aspects during these workshops is adequate supervision. Since the child-

ren are dealing with fire an abundance of instructors and parents is required. We found that children in Grade 4 and over were handled with the least amount of problems and worry.

It is extremely fascinating to watch the child's handling of a delicate, raw egg and the realization of its potential. It is never a disappointment. Who, after all, would not be overwhelmed by the magic of a white egg being transformed into a precise rainbow of colours.

The success of this programme has exceeded all expectation. The children produce beautiful, usually non-traditional, eggs beaming with bright colours and eccentric designs. Instructors do, however, stress the significance of symbolism and tradition during these sessions. Enthusiasm and diligence rank at par. What a splendid way to use three hours!



Instructor Motria Kydon conducting Easter Egg Workshop at Happy Thought School in Selkirk, Manitoba

Travel into Nature Lottery

LYNN BURGESS

Fund Raising/Membership Officer
Manitoba Museum of Man and Nature

A \$30,000 1979 Winnebago Motor Home is the latest *exhibit* at the Manitoba Museum of Man and Nature. On display on the site of the future Parklands Gallery, the luxury vehicle is to be the grand prize awarded in the Museum's **Travel into Nature** Lottery.

The Lottery is the first of the Museum's fund raising events. The Museum, which just recently established a Fund Raising Department, is hoping to raise approximately \$70,000 to help overcome the financial difficulties brought on by a severe cut-back in funding, rising costs and a drop in the tourist trade.



C. D. Small

Museums and other cultural organizations wishing to raise funds for their own activities are invited to sell books of tickets. A commission of \$2.00 will be paid for each fully sold book of 12 tickets. Individual tickets, priced at \$1.00 are now on sale in most provincial drug stores, through members of the Recreational Vehicle Dealers Association, The Happy Outdoorsman and most universities and community colleges in the province.

The **Travel into Nature** Lottery was officially launched Thursday, December 7th, 1978 when Norma Price, Minister of Tourism and Cultural Affairs purchased the first \$1 ticket from Mr. Scott Neal, Chairman of the Museum's Board of Governors. The kickoff ceremony was part of a Wine and Cheese Membership Rally held in the Parklands Gallery.

An added attraction at the ceremony was the presence of artist Hans Osted, a name well-known in Manitoba art circles. Mr. Osted will be painting a mural on the sides of the Winnebago, based on the Museum's "Man and Nature" theme, and was on hand to paint the first brush strokes. In the following weeks, the public will be able to watch Mr. Osted at work each weekend in the Parklands Gallery. The art work is expected to take several weekends to complete.

An Early Bird Draw prize of a trip for two to Hawaii will be awarded on February 14th, 1979, with the final draw taking place at the Museum on May 18th, 1979, International Museums Day. In

addition to the 23 foot Winnebago, three prizes of a week's use of a similar Motor Home, a 17 foot Coleman canoe, a seven by eight foot Gerry Fort-night tent, and a seller's prize of a trip for two to Las Vegas will be given away.

In addition to the lottery, the Planetarium, part of the Manitoba Museum of Man and Nature, will be producing an Eclipse Visor through which the February 26th solar eclipse may be viewed.

The visors, which will be sold for 75 cents, make use of a special aluminized mylar film, unavailable in Canada. This metal and plastic material, most often used in astronomical equipment, has been tested and approved for use in solar viewing by the National Research Council.

According to Planetarium Director, Robert Ballantyne, "We have researched various materials and found this one to be safe, lightweight and inexpensive. The eclipse visors will come with clear instructions and eclipse information to help Manitobans enjoy this rare spectacle fully and safely."

The visors will be available at all Champs Chicken and Grubees outlets, as well as at the Museum Gift Shop, during the month of February.

For further information regarding either of these fund-raising projects, please contact the Fund-Raising Department, Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba R3B 0N2, telephone—956-2830.

Pioneer Week at the Ashern Museum

MARLIENE LUTZ

Curator

Ashern Pioneer Museum

Thanks to a sixteen-week Winter Work's Grant, the Ashern Museum was able to hire a curator to collect and catalogue artifacts for its collection. This programme got underway on January 9, 1978 and before its deadline date of April 28, 1978, well over 300 items had been donated to the museum on a permanent basis. Since the museum was not heated during the winter months, the primary school made office space available for the project. As soon as artifacts were brought in and recorded they were displayed to the primary students both in their classrooms and in hall exhibits. However, students in the 4th to 12th grades had little opportunity to see many of these items and for that reason it was decided to set up a *Pioneer Week* at the Central School with a complete display of most artifacts collected as well as daily demonstrations of early crafts. A classroom was made available for the entire week and was open to the students as well as the public each morning.

The agenda for the week was as follows:

Monday — Sigga Thorlacius, a local lady, brought in her carders and spinning wheel to show the children how she prepared the fleece of washed sheep wool for spinning and then proceeded to spin it into yarn for them. It was fascinating to watch her nimble fingers work the carders back and forth and turn a matted fleece into a neat pile of fluff that could be fed evenly and smoothly into her tiny green wheel. The spinning wheel she uses originally came from Iceland some 60-65 years ago and she had no idea how old it actually is. Its age and usefulness is quite apparent from the many wires and tapes that hold the wheel together. She also illustrated how a twist was put on the yarn whereby two strands of yarn are twisted together to produce two-ply knitting wool. This can be done by putting it through the bobbin the opposite way or by using a *Hala Snoelda* (tail bobbin). This is simply a mushroom-shaped wooden head with an

18 inch long cone shaped tail attached to the middle of the underside. By attaching two strands of the yarn to a bent nail in the centre of the top and rolling the device down her leg the strands would be twisted together and then wound onto the *tail* below until there was enough yarn to be rewound into a ball. Apparently, the older ladies felt that a good spinning wheel could be ruined by using it in reverse to twist the yarn and so the hand method was generally employed even though it was much slower. This was often the children's job in the evenings and provided them with entertainment during the long winter. Mrs. Thorlacius went on to explain how she knitted as many as 50 pairs of mitts throughout the winter in addition to all the socks, sweaters and other items she makes from her homespun yarn.

Tuesday — Florence Charbonneau is another local lady who has taken up quilting as a hobby in the last few years. She brought in several completed quilts as well as many block samples of some she had done in the past. Her *Log House* and *Dresden Plate* patterns were quite exciting and the choice of colours made them particularly attractive.

Her superior hand stitching was very evident in the *Odds 'n Ends* quilt which was literally hundreds of tiny pieces of scrap fabric joined together to form petals, leaves and a wide border band on a white background. Most of Mrs. Carbonneau's quilts are both hand and machine sewn with all the quilting lines done by hand. She explained the construction of a quilt from A to Z, telling why she used interfill for some and not for others, how much of a seam allowance to leave when cutting out pieces, and how to work thread ends in so they are not visible in the completed quilt. She had her sewing machine along and constructed part of her *Knits and Nylons* quilt while observers watched. This was a comparatively simple pattern made up of squares and triangles of knit material sewn into long strips. Each square was stuffed with a piece of

old nylon and then the next added on. The completed strips are then joined by hand. It appeared so simple but the colours had to be alternated in a pattern. That alone required much forethought. The home economics classes in particular enjoyed the quilting demonstration.

Wednesday — A spry 78 year old, Ralph Kerntoph, was Ashern's iceman from 1918 until 1940, and he was most willing to come in and tell the classes about his work during that time. Hydro did not reach this area until 1949, but for some years prior to that the town's needs were supplied (somewhat unreliably) by a generating plant in the creamery. As for the years before that, local merchants depended on ice boxes to keep their produce fresh. It was Mr. Kerntoph's job to supply the ice for this from the nearby lakes eight to nine miles to the west of Ashern. He would go out each morning with his team of horses and sleigh, cut as much ice as he could haul to a nearby farm yard that same day and stockpile it there until he had enough to almost fill the icehouse in town back of the butcher shop. The 18 inch by 24 inch blocks would again be skidded onto the sleigh and treked into town where they were unloaded into a huge old barn and well packed between layers of sawdust. This would be repeated, layer upon layer, until 50 tons were stored away. He recalled being paid \$3. per ton which he considered a fair wage at that time. His work generally got underway in December and ended in January, depending on the weather each year. Apparently, the ice formed during that time was much longer-lasting than any that froze later one. Most years, some of that ice would still be intact when freeze-up rolled around once more.



Iceman Ralph Kerntoph explaining his trade to a grade seven class

The children also had many questions to throw at him about life in general 50-60 years ago, and Mr. Kerntoph supplied the answers, often with a generous measure of humour!

Thursday — Shirley Jonsson knits Icelandic mitts by an automatic knitting machine and she was most willing to demonstrate how it works. It was

fascinating to observe with what speed and ease a pair of mitts could be whipped up on her machine. She completed a mitt, except for the hand sewing at the thumb and along the back in approximately 15 minutes and explained that easily a dozen pair a day could be produced. When finished, a mitt is almost a foot long but by repeatedly washing them in hot, soapy water, they are shrunk down and made almost watertight. She sells them in local stores where they are much in demand by farmers, fishermen, and snowmobile enthusiasts. The machine she uses is no longer produced and Shirley has been having problems getting replacement parts for it so you can be certain no one but herself is allowed to touch it. Otherwise, many of the boys would have tried to operate this interesting automatic device! This day's activities provided quite a contrast to the slow, painstaking work of the hand crafts demonstrated.

Friday — Frank Wartak took up the hobby of rug-hooking during the 1930's as a means of entertainment at a time when finances were very low. He devised his own hook, cut up all available scrap material into narrow strips, picked up a jute bag lying around the farm and set to work. He and his wife Jenny have lost count of the number of rugs he has made since then but most friends and relatives are proud owners of Frank's *one-of-the-kind* hooked masterpieces. When he sees a pattern or design that interests him, Frank transfers it to paper in the size that he wants his completed rug to be. Sometimes, he designs the pattern as he hooks depending on the colours he happens to have at hand. The local Goodwill Store is a source of material to him these days as they have many old fine-knit sweaters which are ideal for his purpose. He ties his jute backing, cut about three inches larger than the finished rug, to the wooden frame and begins drawing in the pattern with a felt marker. Now he is ready to start the actual hooking. He begins with the border edge and pulls the first strip through from the top (to avoid unravelling) and then continues to pull loop after loop up through each row of weaving in the jute. Each new strip of fabric is joined on in the same manner and the raw ends trimmed off even with the loops. The hem is folded back and woven in with the outside rows of weaving so that the mat is virtually reversible when completed. The Wartaks now have retired to an apartment in town and the results of his excellent craftsmanship are evident in the many wall hangings and mats scattered about. By continuing with this hobby, Mr. Wartak feels he is aiding in the fight against pollution by recycling old clothing that would not otherwise be used as well as satisfying his artistic needs.

The entire week's programme was enthusiastically enjoyed by both students and teachers. Hopefully, it made today's generation more aware of the lifestyle their parents and grandparents lived.

Contemporary Relevance of Museums

STEVE PRYSTUPA

Curator of History
Manitoba Museum of Man and Nature

The modern museum incorporates several unique features which can clearly distinguish it from other major public institutions such as the university, the school, the library, the art gallery and the mass media. It has broadened its historic role as a repository of cultural and scientific materials by collecting artifacts from all sectors of human activity, past and present. Moreover, with the increasing importance of interpretation as a basic function, it has begun to collect and/or document a broad range of other materials—oral history tapes, photos, etc.— which can be used to complement artifacts. As a result the museum has become a broadly-based material resource centre.

The materials are held in trust for posterity as an end in itself. In addition they are used in both research and public interpretation to reconstruct an integrated, multi-sensory image of reality. This broad approach to human and natural phenomena is also facilitated by the focus of the museum on specific regions, people, periods, and problems in its interpretive programme. For this reason museum research and interpretation is inherently more interdisciplinary and ecological in character, and complements, rather than competes with, specialized academic research.

Although they are broader in scope the functions of a museum as a material resource centre and an interdisciplinary research institution, more or less correspond to the functions of a library and a university respectively. Beyond this, of course, the university provides formal education to a fairly specific sector of the public. The museum, in contrast, caters to all sectors of the public—all age levels, social classes and cultural groups. Its material resources can be used on an individual basis, like those of the library, but it also projects a programme to the public at large like the mass media. In doing so, the museum uses its material resources as media but also has access to mass media techno-

logy and expertise. In addition it can indirectly convey many of its programmes to the public through other mass media outlets.

By actively involving different sectors of the public more directly in the gathering of material resources and the preparation of interpretive programmes, the museum can create an effective three-way communication between (a) various types of traditional, scientific and technological expertise, (b) the mass media and (c) the general public. The museum can thus become a unique social space, a resource centre and a media facility for learning, creativity and interaction between all sectors of the public. As such the modern museum holds out the promise of spearheading the development of educational systems of the future.

As the Austrian futurist, Erich Jantsch observes:

"...the learning processes in school and in real life have to become identical, they have to be experienced themselves in order to become part of human experience. Whether the instrumental form in which this can be achieved best will be called a school or a university or something else, and whether it will even faintly resemble contemporary educational instrumentalities, is of secondary importance."

This is where the museum may have a unique educational role to play. In a highly complex, rapidly changing and hierarchically centralized modern society, information as such is super-abundant. Unfortunately little of it relates specifically to the identity, aspirations and needs of people in a given region or situation. Therefore the crux of the problem is to generate such information and to relate it to the technical and scientific expertise and knowledge that is available.

In order to understand the present and deal effectively with rapid change in contemporary society, a long view is necessary which will provide the perspectives of both hindsight and foresight. The present situation has to be related to the traditions, values and historical experience of the past as well as to the projections and ideals of the future.

This is important because, as Marshall McLuhan points out, modern communication technology has a "flat" or horizontal bias. By this he means that the electronic media provides instant and direct information on a global scale but does not reflect the long-range historical view. It inhibits communication between different generations of people.

Modern educationalists cannot succumb to this present-oriented view of reality. With feet planted firmly in the present they must seek out relevant experience from the past and provide a mental map for the future.

Structurally the museum appears to be especially suited to providing such vital cultural communication and local articulation. Regrettably, in its rush towards bigness, it has not taken the time or the trouble to evaluate its own unique qualities and its institutional relationships. Perhaps the escalating economic costs of bigness and the close of the era of easy government funding will bring about a more coherent and balanced view of the role of the museum. It may even be more economical to operate.

These theoretical principles are relatively easy to enunciate; the real challenge comes in giving practical effect to them. I can relate this problem to my own personal involvement with the museum. When I first began my work with the Manitoba Museum, strong emphasis was being placed on meaning and relevance as basic objectives of research and interpretation. In practice, however, this only led to academic explanation of certain phenomena. It seemed to me that there should be a better rationale for museum research than simply more academic research — universities were already doing this. The special advantages of using diverse historic materials as a data base and an interdisciplinary approach provided one line of justification. Another was the community or regional focus of the museum. In dealing with this special subject area the research could go beyond merely studying the area to involving the community in the process.

This could impart a special relevance to museum research and interpretation alike.

The value of this approach to museum research can be placed in historical and regional perspective. It has been said that the prairie region is, "*a region of the mind*". In a large measure this regional consciousness has been based on common experiences and similarities but it has also been prompted by a feeling of dependence on outside forces, alienation and deprivation. Of late the urban crises, environmental concerns and the like have brought a new kind of appeal to the social settings and open spaces of the west. There is a new appreciation for the *real people* that artists like Joe Fafard and Russell Yuristy portray. In the past such distinctive features went unnoticed in the prairie stereotype or were given a derogatory connotation. Urban and urbane images from outside were allowed to dominate the west's own view of reality and its feeling of self-worth. Artists for the most part utilized external modes of expression. Historians wrote about the expansion of Canada into the west and the "*immigration problem*" rather than studying the west in its own right and capturing the experience of the diverse people who came to live there.

I, therefore, feel that the museum's research and interpretation programme should not simply follow conventional academic lines. Instead it should aim to articulate the character and aspirations of the region. This involves working more closely with community-based organizations such as the Manitoba Historical Society, the Museum Association, the Natural History Society, and the Folk Arts Council. Ongoing contact with such bodies could be complemented by periodic co-operation with specific ethnic and community organizations and small museums. Co-operation could also be extended to agencies that are connected with the arts and the film industry as well as major media and education institutions. The community colleges and cablevision are prime examples. Liaison with such diverse individuals and bodies would greatly broaden the resource base of the museum, provide additional outlets for work that is already being done by the museum and reinforce the efforts of outside agencies in parallel areas. Within such organizational framework, the museum's research programme would provide a strong focus for regional articulation and seek out its own measure of relevance through a broader network of outside contacts and more direct feedback of the results to the community.

Turning an Idea into a Display

LINDA SEARS

On-Job Trainee

Manitoba Museum of Man and Nature

Most museum exhibits are created for the purpose of displaying artifacts which are relevant to a given time period, or which represent a diachronic view of cultures or the natural world. Generally, artifacts exist in the collection and are displayed after a unifying theme for the exhibit has been developed. Alternately, a theme comes to mind first and artifacts must be selected to emphasize the theme. If artifacts are unavailable, the idea is stored away until suitable ones are obtained or borrowed; often the theme is never developed into an exhibit.

Recently the writer and Lorrie Storr, a fellow trainee, encountered a situation wherein the idea existed, but artifacts suitable for display did not. In addition, the exhibit theme we were considering was difficult to present because of its nebulous nature. Nonetheless, we persevered and produced an exhibit entitled *Natural Dyes and Butterflies* which was on display in the foyer of the Manitoba Museum of Man and Nature. A large, double-flat case contained butterflies, moths, and tufts of nature-dyed wool fleece arranged on hand-painted illustrations of various plants common in the province **photo 1**. Aside from providing viewers with samples of the flora *plants and trees* and fauna *butterflies and moths* of Manitoba, the display emphasized the theme of plant-derived colours.

The idea for the exhibit stemmed from separate research projects on natural dyes and butterflies of Manitoba. When comparing research notes, we noticed that many plants used as dye sources also served as larval foodplants for butterflies. Further investigation revealed that there was an interesting correlation between the dye colours produced by plants, and the colours in both the upper and underwings of butterflies which feed on them. Similarities existed in colour hues as well as in the strength of the colours. Plants reported to yield strong dye colours were frequented by butterflies and moths

with vibrant colouration; plants which produced muted dye colours were associated with less vividly coloured species.

We then attempted to determine whether such a correlation had been dealt with in either botanical or entomological literature. The curators of Botany and Entomology at the museum were approached with the problem, but as they had never heard of such a correlation, our hypothesis seemed less viable. However, research revealed that carotene, a chemical present in some plants, is a



pigment producing element which has been noted previously by scientists, and that the idea of butterflies deriving some of their colouring from plants ingested during the larval stage was, if not provable, worth considering.

Although we were intrigued with the idea that colouration in butterflies and moths is due in part to some substances ingested during the larval or feeding stage, there is no scientific evidence as yet to allow the concept to be presented as an established fact. We decided to create a display which would draw attention to the similarity in colours between butterfly species which eat a plant and the colours that plant produces in the dyepot, and, in so doing, point out to observers the *possibility* of plant chemical influence.

Having decided to proceed with the display, we then had to find artifacts/specimens to convey the theme. The museum's extensive butterfly collection became the source of butterflies and moths. Because of the extreme fragility of the specimens, those which were lacking in all or part of the necessary data were chosen. Although they were not totally expendable, damage was less critical than it would have been with well-documented specimens. (Despite careful handling, a few legs and antennae were broken in the process of dismantling and moving the display).

The problem remained of where to obtain samples of wool dyed with the plants under study. Inquiries were made of local weavers who had many skeins of nature-dyed wools but none dyed with the plants were needed. Leaves and fresh twigs are generally used in dyeing, but as the exhibit was prepared in the dead of winter, they were of course unobtainable. Barks are also a dye source and we reasoned that the inner bark would contain the same plant chemicals as leaves and twigs, so a bark-gathering expedition was made to brush piles in city parks and outlying regions **photo 2**. Wool fleece was dyed with the barks, after treatment with various mordants, and most of the colours required for the display were obtained. Results were encouraging; the similarity between freshly-dyed wool and butterfly wing colours was strong enough to support the theory behind the exhibit. Wool samples representing the flowering plants were approximated; using shades described in the dye literature as a guide, samples were selected from our own wool supplies (wool had been dyed with plants native to the western provinces).

The illustrations used in the exhibit were drawn and painted on heavy card stock, using several botanical reference books as sources. The most recognizable portion of the plants — bark, leaf, flower or fruit — was chosen for illustration. Drawings were

painted to provide colour interest in the display, not because the plant colours in themselves were relevant. Colour and tactile appeal in the display were provided by the natural objects themselves.

Several weeks of layout planning, Letrasetting of label copy, and silkscreening of the title panel were required before the display was finally assembled. The cost for the exhibit was minimal — card stock, paint, Letraset, and wood panels. The emphasis on local, *i.e. provincial*, subjects meant that butterfly specimens were readily available, as were the dye sources. Wools and mordants were provided by us from our own supplies.

In summary, the exhibit was produced with relative ease. What began as a rather remote hypothesis turned into an exercise in resourcefulness, and culminated in a colourful and educational display. The foregoing may perhaps serve as a reminder that all exhibits need not be centered around artifacts; a viable concept can be prepared with the aid of *found* objects and still be informative.

After the exhibit was dismantled and removed from the museum foyer, it was rearranged in plexiglass-topped cases to be used as a travelling exhibit. At the present time, it is being distributed by the Extension Department of the Manitoba Museum of Man and Nature.



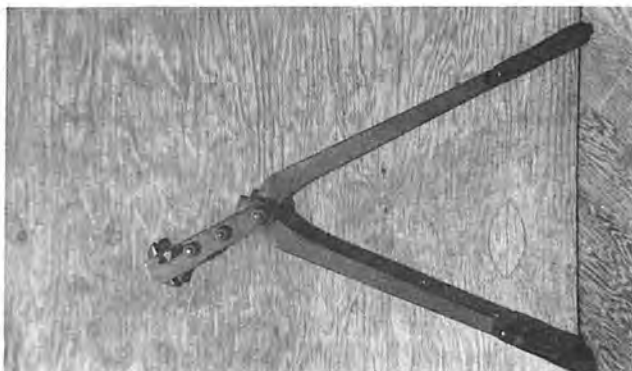
Whatsit?

DAVID L. BRADDELL
The Reston Historical Museum
Reston, Manitoba

The following items were brought to our attention in the hope one of our readers will be able to give us information on their identity and use:

Item No. 1:

This strange tool owned by James Donald, Sr., of Reston, is 26¼ inches long, the handle making up 19½ inches of the length. Across the head, one way, measures 2¾ inches, and the other way, 1¼ inches. Apparently the tool is of drop-forged steel and is in good working condition.

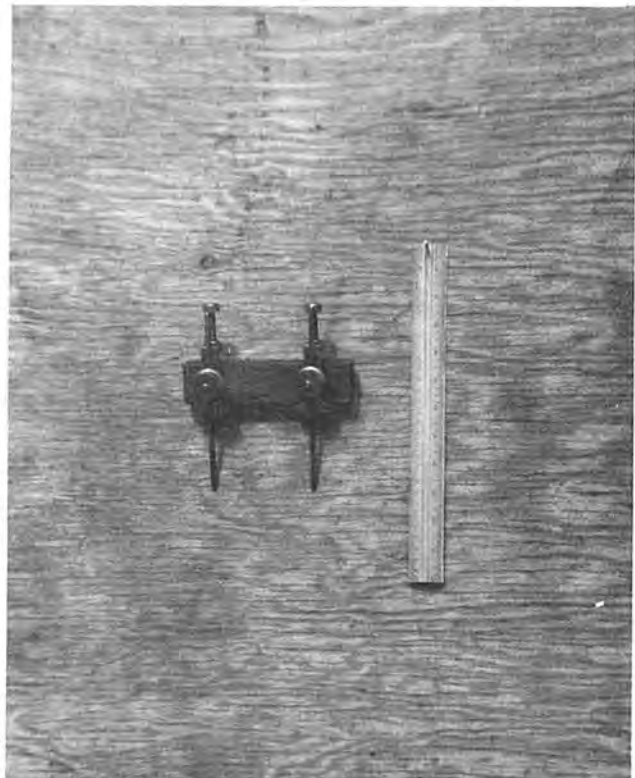


Item No. 2:

This device, also owned by Mr. Donald, is known as a trammel. Mr. Donald is interested in knowing how and where this tool was used. A foot rule shows the approximate size of the trammel.

If you have information on either of these items, drop a line to:

David L. Braddell
Box 304
Reston, Manitoba ROM 1X0



Annual General Meeting and Seminar

WARREN CLEARWATER

Museums Advisor
Manitoba Museum of Man and Nature

St. Benedict's Educational Centre, located in Middlechurch, Manitoba, was the scene of this year's Seventh Annual Fall Seminar and General Meeting from October 25th to 27th, 1978. The crisp autumn weather lent itself to this year's theme of a bountiful harvest.

Participants had little trouble locating St. Benedict's due to a detailed map of the Winnipeg area mailed at an earlier date. Large directional signs prepared by the members of the on-job training programme, were also placed along the route at one kilometer intervals. Registration of participants began on Wednesday night at 7 p.m. Because most of the participants registered by mail, it merely involved the handing out of pre-packaged seminar kits and, in some instances, assigning rooms to those boarding at St. Benedict's.

A reception followed and participants helped themselves to a well-furnished table of various wines and cheeses, appropriately decorated with coloured autumn leaves, wheat and gourds.

Mrs. Wyn Van Slyck and the ladies of the Dugald area brought back many memories to all those in attendance with their well-known Dugald Fashion Review. Approximately three dozen costumes (all duplicates or replicas) covering the last 100 years gave us an idea of what the fashionable woman wore at evening parties, weddings, the beach, to bed, and at work. Displays in the hall and in the registration area were courtesy of the Extension Services Division of the Manitoba Museum of Man and Nature and the Transcona Regional History Museum.

First on Thursday's agenda was an address by Mrs. Helen Hayles, Director of the Winnipeg Volunteer Centre. Mrs. Hayles discussed the philosophy of volunteerism and suggested that perhaps some of the larger rural communities throughout

Manitoba should have their own volunteer bureaus from which the various organizations could use as a resource centre.

Coffee was followed by an open discussion with the AMM Councillors. Participants had the opportunity to talk with their regional councillor as well as with other members of the Council to get some answers to problems which may have been on their minds.



St. Benedict's Educational Centre

Barry Curtis

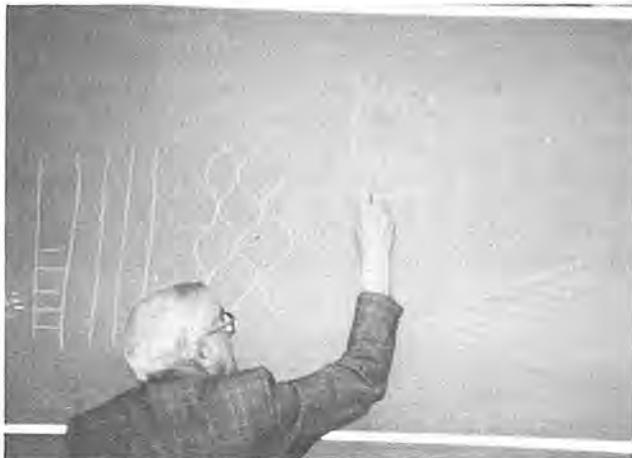
After lunch it was back to the business of the Association's Annual Meeting. One of the more important points of the meeting was the confirmation that Tim Worth replaced Peter Winter as president following Mr. Winter's resignation in August. He will serve as president until the annual meeting next October. For further details please see the minutes which are also published in this issue.

Several participants expressed regret about being able to attend but one of the four workshops held simultaneously later that afternoon. There



Mrs. Wyn Van Slyck in a costume from the Dugald Collection
Janice Reid

was something to appeal to everyone. The workshops offered included *Caring for Historic Costume Collections* by Mrs. Peggy Tyrchniewicz, an assistant professor with the School of Home Economics, University of Manitoba and *Identification of Old and Collectable Glass* by Marge Bourgois, former Museum of Man and Nature and National Museums field collector. If your interests did not lie with



Professor Edward Leith lecturing on fossils
Barry Curtis

conservation or collectables, there were also lectures on *Setting Up a Photographic Darkroom* by Barry Hillman of the Manitoba Museum of Man and Nature; as well as one of a *Fossil Module* by Professor Edward Leith of the Department of Earth Sciences, University of Manitoba.

The final day of the Seminar may be well remembered as *tour day*. At 9:30 a.m., participants were welcomed at the Manitoba Museum of Man and Nature by its Director, Dr. David Hemphill. Following the greetings and coffee, five separate groups were formed, each with its own guide, and the groups were taken on a "behind-the-scenes" tour of the Museum's research tower and production department. A short time was available for meeting and talking with various curators as well as getting a glimpse at the Boreal Forest Gallery presently under construction.



A glimpse of the Boreal Forest Gallery
Barry Curtis

The bus departed from the Museum of Man and Nature at noon and headed for the Winnipeg Art Gallery. Here participants were cordially greeted by the gallery's Director, Roger Selby, and served a lovely meal of Chicken Cordon Bleu. Unfortunately, due to a slight delay in the schedule, the planned tour of the Gallery was reduced to one half hour from the originally planned hour.

At 2:00 p.m. participants had the choice of boarding the bus again to tour either Dalnavert-Macdonald House Museum or the St. Boniface Museum. Both museums proved to be of great interest to the delegates. The one group enjoyed the anglo-saxon elegance of Macdonald House and a lunch of coffee and dainties; while the other group experienced the flavour of early French-Canadian settlement in the area. The coffee break at St. Boniface Museum included fresh bannock, butter and jam.

ASSOCIATION OF MANITOBA MUSEUMS 7 TH ANNUAL MEETING OCT 1978



Open discussion with AMM Councillors

Barry Curtis

Participants were again picked up by the bus at 4:30 p.m. and returned to St. Benedict's. Good-byes were exchanged and another successful Annual Seminar came to an end.

Such a successful Seminar could not have taken place without many hours of planning and organizing by all those involved. Although we cannot mention every name and thank everyone personally, we would like to thank the following who played major roles in the 1978 Seminar.

First of all the Seminar lecturers Mrs. Helen Hayles, Mrs. Peggy Tyrchniewicz, Mrs. Margery Bourgeois, Professor Edward Leith and Mr. Barry Hillman must be complimented. Thanks are also

due to Sister Roberta and the staff of the St. Benedict's Educational Centre for the use of their fine facilities, Dr. David Hemphill and the staff of the Manitoba Museum of Man and Nature, and Mr. Roger Selby and his staff at the Winnipeg Art Gallery. Of course the staff of both Dalnavert and the St. Boniface Museum must also be highly commended for their fine hospitality. Thanks indeed must also go to Mrs. Van Slyck and the ladies of the Dugald Fashion Review for a most entertaining evening. Much of the footwork and labour were aptly carried out by this year's group of on-the-job trainees—to all a big thanks. To use the old cliché, last but not least, a vote of thanks to fellow advisors David McInnes and Diane Skalenda who were instrumental in organizing the entire Seminar.

MINUTES OF THE SEVENTH ANNUAL MEETING OF THE ASSOCIATION OF MANITOBA MUSEUMS, HELD AT ST. BENEDICT'S EDUCATIONAL CENTRE, WINNIPEG, 26 OCTOBER '78.

The 1978 Annual General Meeting of the Association of Manitoba Museums was called to order at 1:20 p.m. by the President, Tim Worth.

Minutes of the previous annual meeting were read as printed. A typographical error was pointed out, which was not present in the file copies.

Moved by Paul Sigurdson, seconded by Mark Sherman, that the minutes be adopted as circulated and amended.

MOTION CARRIED

President's Report

Tim Worth gave a comprehensive report on the activities of the council throughout the year. Since the illness and recent resignation of Peter Winter, this position is quite new to him, though he ably carried the load of responsibilities for most of the year.

The request for preservation of the Empire Hotel, an investigation into Hydro rates for museums, office space for the AMM, input into the Museum Development Report, survey for the National Inventory Program, International Museums Day, response to the Federal budget cutbacks in the National Museums programmes, and a report on training needs in Manitoba were expanded upon, to give the members some idea of council's action on their behalf. Also mentioned were the four regional mini seminars (one in co-operation with Northwestern Ontario), receipt of a Provincial grant, liaison with the Western Canada Art Association, a new membership secretary, and publication of a membership brochure.

Considerable work on the revision of regional boundaries by the president has resulted in the following changes: Red River East becomes Manitoba East, Northern Region becomes Manitoba North, Midwest becomes Manitoba Central, Southwest Region becomes Manitoba West, Winnipeg City becomes one region, and other portions of Red River West are included in Manitoba Central. This should clarify areas for all concerned. A map showing the changes will be distributed to the councillors, and be printed in *Dawson and Hind*.

Adoption of the report was moved by Tim Worth, seconded by David McInnes.

MOTION CARRIED

Treasurer's Report

Members' attention was drawn to the reports as printed. Clarification was requested on several items. Treasurer Cornell Wynnobel was complimented on his excellent bookkeeping. Tom Nickle was thanked heartily on behalf of the AMM for auditing the books *gratis*.

Moved by Paul Sigurdson, seconded by Susan Moffatt that the treasurer's report be accepted.

MOTION CARRIED

Election of Officers

A report from the nominating committee was read, and further nominations requested from the floor. The following officers were elected for a two year term:

First Vice President	Hugh Fox
Councillor—Manitoba East	Jean Dupont
Councillor—Manitoba Central	Henry Marshall
Councillor—Winnipeg	Henry Letourneau
Councillors-at-large—	David McInnes Peter Winter

Officers retaining positions for the coming year:

President	Tim Worth
Second Vice President	Ruth Craik
Secretary	Terry Patterson
Treasurer	Cornell Wynnobel
Councillor—Manitoba North	Hugh Fox
Councillor—Manitoba West	Ruth Stewart
Councillor-at-large	Susan Moffatt
Past President	John Dubreuil

Presentation of Resolutions

a) **Notice of Motion was given by Tim Worth, seconded by Hugh Fox,** regarding revision of By-law 17 which states "The members shall, annually or more often as may be required, elect a President, First Vice President, Second Vice-President, a Secretary, and a Treasurer.", recommending that "annually or more.....required" be deleted and the words "as often as may be required" be substituted. This will be presented to next year's meeting. At the last revision of by-laws regarding election of officers for a two-year period, this one was overlooked, and needs to be updated.

b) Maurice Prince thanked the Association for its action regarding the Empire Hotel, and presented the following resolution, seconded by Tom Nickle: ".....that the AMM recommend to the Environment Committee of the City of Winnipeg to protect all buildings and sites of historical, architectural, and aesthetic value, by amending a recent by-law passed by the Council of the City of Winnipeg, which bylaw concerns only a small section of the City of Winnipeg, omitting some of the most important buildings and sites within the communities forming the City of Winnipeg.....". After some discussion, it was recommended that council meet, study, and act upon the resolution prior to the next meeting of the Environment Committee.

MOTION CARRIED IN PRINCIPLE

Other Business

a) The gratitude of the Council and the Association was expressed to Diane Skalenda for the work she put into the planning and implementation of this Fall Seminar. This was heartily endorsed by the meeting.

b) Henry Marshall moved that a vote of thanks be extended to St. Benedict's, Manitoba Museum of Man and Nature, Dalnavert, St. Boniface Museum, Winnipeg Art Gallery, On-Job-Trainees, Museums Advisors, and all others concerned, for the work that was put into the preparation for this meeting.

Unanimously approved

c) Frank Armstrong moved, seconded by David McInnes, that the AMM give moral support to the appeal from the Dugald Costume Collection to the National Museums Capital Assistance Grants Programme, for maintenance of their period costume collection.

MOTION CARRIED

d) A discussion re municipal taxes levied on museums resulted in a general consensus that this must be worked out by each museum, due to the great variation in circumstances.

e) David McInnes conveyed information regarding CMA plans for the forthcoming year. Brenda Birks was introduced as the Manitoba membership committee member. Information on their programmes and publications can be obtained from Brenda, or Dr. George Lammers, at the Manitoba Museum of Man and Nature.



President Tim Worth contemplating the annual meeting's agenda
Barry Curtis

f) Regional Project Officer, Jan Armstrong of National Museums Canada, was introduced to the meeting, and gave a brief outline of her job, and how they can assist museums.

g) Attention was drawn to the proposed purchase of ultra-violet filters for fluorescent lights. Museums were requested to complete the available forms if they wished to participate.

h) Ann Hitchcock discussed the National Inventory Programme, need for documentation within this system, and the report prepared by David Jenkins. She recommended that a second survey be undertaken in five years to show progress in this area.

i) Discussion arose on the Provincial Museum Advisory Committee, and past briefs regarding its formation. An update was given on Council's action in this matter, as well as the report currently being submitted on Museum Development which includes recommendations in this field.

Moved by Ina Simonis that the 1978 Annual General Meeting be adjourned.

Meeting adjourned at 2:50 p.m.

ASSOCIATION OF MANITOBA MUSEUMS

Statement of Revenue and Expenses
October 12th, 1977 to September 30th, 1978

Revenue

Membership Fees	1,473.00
Province of Manitoba Grant	2,000.00
Seminar Revenue*	381.35

TOTAL REVENUE **\$3,854.35**

Expenses

Seminar Expenses	1,942.55
Travelling Expenses	800.73
Postage and Xerox	227.99
Lawyers Fees	406.61
Printing	781.19
Typing Services	150.00
Advertising	93.52
Memberships	55.00
Stationery	16.33
Miscellaneous	103.71

TOTAL EXPENSES **4,577.63**

Net Loss **\$ 723.28**

**Seminar registrations for 1977 Seminar in Shilo in the amount of \$1,590.00 were included in the previous Statement of Revenue and Expenditures for the period January 1st, 1977 to October 11th, 1977*

Statement presented to the Annual General Meeting – October 26th, 1978

A.M.M. Council Highlights — 1977-78

TERRY PATTERSON

Secretary
Association of Manitoba Museums

Following the 1977 Annual Meeting at Canadian Forces Base Shilo, a short council meeting was held to discuss business, and plan the next meeting. During the year the remaining five meetings were held in Winnipeg, with an average attendance of eight councillors and the average length of the meetings two hours. The major topics, in order of discussion, are listed below:

Museum Grants Advisory Committee

A new committee was formed to investigate the progress of briefs submitted to the Provincial Government in previous years. A meeting in April with J. McFarland of the Historic Resources Branch discussed AMM participation in the formation of such a committee. A previous brief, recommending its formation, within a proposal for community museum development, was rewritten by Mr. John McFarland. One copy was given to each councillor for study and recommendations, then a final report was prepared and submitted in June to the Deputy Minister's office.

A Museum Survey was outlined by the committee, and preliminary work done on a grant application for a student to carry this out as a job creation project. Pressure of other work did not allow completion of the application before the deadline. Council suggested that an application be submitted next year.

Cost of Utilities

As a result of a request at the 1977 annual meeting, an investigation was launched into ways and means of reducing rates for museums. A lengthy report, submitted by A. Filuk, covered various Hydro ratings plus information on operating grants. In general, these could not apply to museums, but the information was distributed to each councillor to follow up if applicable.

Winnipeg Office for the AMM

Rental of space in the Manitoba Museum of Man and Nature was requested, on a part-time basis. As the new policy of the Museum requires full-time use of office space, this matter was left in abeyance.

Incorporation

Having sufficient funds, the overdue fees for incorporation were paid, and the seal of the AMM delivered into the custody of the secretary. Signed copies of the minutes of each meeting from the formation were required for the lawyer's file. This has been completed, and we are now formally incorporated. Minutes of each annual meeting must be signed by the president and the secretary, and placed on file with the lawyer.

Accreditation of Museums

Other provinces were consulted on their methods of accreditation. The museum survey was



AMM Secretary, Terry Patterson, preparing for the annual meeting

planned as a preliminary step, and formation of a Museums Grant Advisory Committee would enable this to be carried out. Rating and methods were under discussion throughout the year.

Councillor Midwest

The original nominee was unable to accept the position, and several months passed before Mrs. Ann Futros of the Manitoba Agricultural Museum at Austin was contacted as a replacement. Originally listed as in the Midwest area, Killarney is closer to the Southwest area, and Mrs. Ruth Stewart had been elected to fill the Southwest position. This misunderstanding demonstrated the need for revision of the original regional divisions.

Relocation of Regional Project Officers — National Museums Canada

A study of regional boundaries and possible relocation of officers was undertaken by National Museums Canada, early in the year. Council sent a letter to the committee, supporting relocation of project officers into their regions, depending upon other requirements of the job.

Tape Recorder

The need and uses of an oral record of meetings was discussed, and a tape recorder purchased. Recorded meetings will be placed on file with the secretary, along with the written record.

Spring Regional Mini-Seminars

A proposed joint seminar between Northwest Ontario and Red River East was among a number of successful seminars held this spring.

Southwest Region

Twenty-eight people attended the Southwest Regional Mini Seminar which was held in Brandon on May 11th. Topics included Paper Conservation by Maurice Mann and Ruth Craik; Natural History Specimens by Barbara Robinson; and Archives by Sally Cunningham. In addition, there was also a round-table discussion.

Midwest Region

Carman was the site of this seminar on Thursday, May 25th, with close to 40 people in attendance. Topics centered on display techniques with workshops on Use of Historic Photographs by Warren Clearwater; Labelling by David McInnes; and Colour and Props by Diane Skalenda.

Northern Region

Saturday, June 17th was the date of this seminar which was held in Dauphin. Approximately 30 people were in attendance. Topics discussed: Role of the Board by Warren Clearwater; Use of Audio-Visual Materials by Barry Hillman and John Mitchell; and Labelling by David McInnes. There was also a question and answer session.

Red River East/Northwest Ontario

A new precedent was set in Kenora, Ontario on June 22nd and 23rd, when the first joint seminar between the two provinces was held. The entire two-day session dealt with publicity. Instructors on this occasion were Judith John of the Ontario Museums Association and David McInnes of the Manitoba Museums Advisory Service. There was also a Media Relations Panel with P. Jobb of the *Kenora and Miner News* and Pat Zanger, formerly with *The Winnipeg Free Press*.

Museums in Manitoba Brochure

Due to a surplus in previous years, fewer brochures were printed in 1978. Brochures were sent directly to outlets, plus an initial amount of 25 to each museum with more available on request.

AMM Membership Brochure

This brochure was written and designed by the Museums Advisory Service, and Council authorized the printing of 1,000 copies. These are made available at seminars, etc., and provide information on the background and membership of the AMM.

CMA Nomination

Peter Winter was chosen as the 1978 AMM "Association nominee" for the CMA council. A resume of his qualifications was requested from CFB Shilo staff. Although it was prepared by them, it arrived too late to meet the deadline.

Library Extension Services

The Librarian at the Manitoba Museum of Man and Nature proposed five areas of assistance to community museums, dependant upon acceptance by the Museum's Board of Directors. Council heartily endorsed the proposal, passed a motion to underwrite mailing costs of books sent out, on a one-year trial basis, and sent a letter of support. Unfortunately, however, this plan was later curtailed due to financial restraints at the Museum of Man and Nature. Their staff, however, is willing to assist museums as time and personnel are available.

National Inventory Programme

Council assistance was requested in the distribution of survey forms regarding input to this programme by Manitoba museums. The questionnaire was returned by 41 museums, of which 39 will be participating.

International Museums Day

May 18th was chosen for the annual observance of International Museums Day. The CMA requested that special activities and events be planned at museums throughout the country. In celebration of the 1st International Museums Day, the AMM placed ads in both Winnipeg daily newspapers urging support of local museums. About six museums held special events, with no promotional assistance (as earlier expected) from the CMA or National Museums. Plans should begin this fall for a co-ordinated observance by Manitoba Museums in 1979.

CMA Annual Meeting

Tim Worth attended the CMA Annual Meeting in Fredericton this year as the AMM's representative. His report on the conference appeared in the last issue of *Dawson and Hind*, Volume 7, Nos. 2 and 3.

Membership Secretary

The membership roll has become too large for the Museums Advisors to handle in available time. As a result, the AMM was requested to fill the position by September 1st. Council approved payment of an honorarium, and Cecile Clearwater accepted the job. Records and mailing will still be handled through the Advisory office.

Annual Meeting

Planning for the 1978 Annual Meeting was undertaken by Tim Worth and the Museum Advisors. They arranged for St. Benedict's Educational Centre as a site, and completed all preparations. In mid-September threat of a postal strike endangered the registration procedure, and council passed a motion to underwrite the cost of collect calls to confirm registrations if necessary.

Resignation of the President

President Peter Winter resigned on August 4th, 1978, due to health problems. The First Vice-President, Tim Worth, assumed his position and duties with council's approval.

Institutional Membership Certificates

Membership certificates are complete except

for the placing of names on each certificate. This should be completed by spring.

Operational Grant

A provincial grant for operational assistance was received, enabling the AMM to carry out a number of plans, including assisting in meeting seminar and other operating expenses.

Resignation of Councillor

Councillor-at-large, Claire Simpson, resigned on August 4th as she was leaving the province. Susan Moffatt was recommended as a replacement for the remainder of the term, and approved by council.

Federal Cutbacks

A telegram was received from the CMA in August regarding imminent Federal cutbacks in the cultural sector. Our new president responded with a telegram to the Prime Minister and Secretary of State expressing our concern. He also wrote to all councillors urging similar action.

Membership Exchange

An exchange of memberships with the Western Canada Art Association was proposed.

Training Resources in Manitoba

This paper was compiled by a committee formed in October 1977 to investigate basic training and professional development. Councillors read and discussed the paper, passed a motion to underwrite costs of its publication in order to place one copy in each Manitoba museum. Future training plans were discussed, comparing those in other provinces, plus:

- proposed Canadian Conservation Institute seminar on Basic Conservation
- Canadian Museums Association training curriculum as a Canadian standard
- Ontario Museums Association certificate training course being prepared
- Manitoba accreditation and the role of the Association of Manitoba Museums

Regional Boundary Changes

In order to resolve confusion in the areas near Winnipeg, new boundary changes were proposed, and accepted. The new regions will be called Manitoba North, Manitoba East, Manitoba Central, Manitoba West, and Winnipeg.

Dawson and Hind

There were only three issues of *Dawson and Hind* this year due to provincial budget restraints.

Museum Focus

Archibald Historical Museum

La Riviere

There has been lots of activity at the Archibald Historical Museum this summer.

In the spring of 1977 a large house, the back part built in 1880 and the front part built in 1908, was moved onto the museum grounds. It was originally stuccoed and then later the outside was covered with metal as the stucco began to deteriorate. The interior walls and ceiling of the living room are covered with designed metal. Visitors have been shown through although renovating and furnishing this house has been ongoing throughout the summer.

A huge storage shed was built to provide protection for some of the many tractors and other farm machinery. Shale was hauled in and spread in place to better display the surplus machinery in the yard.

This summer has seen about a 50 per cent increase in visitors to the museum. School groups and Senior Citizens' groups have also toured. All in all, the summer has been busy.

Wm. R. Wallcraft

The Brandon Allied Arts Centre

The Brandon Allied Arts Centre was the scene of a number of exhibitions, classes and workshops this summer.

EXHIBITIONS

Early Canadian Photographs

Photography buffs enjoyed this exhibit circulated by the Photographers' Gallery of Saskatoon. The original five by seven inch glass negatives were found in a barn near Duck Lake, Saskatchewan by members of the Provincial Archives in Saskatoon and were loaned to the Photographers' Gallery for the exhibit. New prints were made from them. The Arts Centre exhibited the 46 black and white photographs. The images are consecutively numbered and are assumed to be the work of one man—a Montrealer of the 1890's. His name is unknown but he may have worked for the Notman

Archives which was a well-known photography company at that time.

Oskar Laske: Etchings and Lithographs

This exhibit was circulated by the Winnipeg Art Gallery. It included 18 lithographs and etchings in a narrative, witty style by the Austrian artist, Oskar Laske (1874-1951).

Exhibition of Children's Art

An exhibition of 30 temperas, crayon drawings, watercolours, collages, pencil and charcoal works from the two children's art classes (ages 6-9 and 10 and up) held at the Centre this summer. These classes were instructed by Royden Josephson.

Recent Works from the Melita Art Club

Each summer the Arts Centre displays the works of one or more local Arts Clubs from the southwestern Manitoba region. This year we were pleased to present a display from Melita and surrounding area. The works shown were 33 oils, acrylics and charcoals chosen from those displayed at the Annual Art Show held in Melita in May.

Walter Piehl, Jr. Exhibition

An exhibition of 20 works by Walter Piehl, Assistant Professor of Art, Minot State College, Minot, North Dakota in conjunction with his workshop in design concepts given at the Centre. The exhibition included collage, mixed media, and watercolours.

CLASSES AND WORKSHOPS

- *Principles of Landscape Drawing (with some outdoor work)*. Instructor Jan Brancewicz
- *Art for Children*. Two classes. One for children six to nine years of age; another for children 10 years of age and older. Instructor for both courses was Royden Josephson
- *Clay for Children*. Two classes. One for children five to nine years of age; another for children 10 years of age and older. Instructor for both courses was Judy Marchand.

- *Pottery for Adults*. Instructor Judy Marchand.
- *Tye N' Dye Your Own T-Shirt*. This course was instructed by Marilyn Schick.
- *Design Concepts for Painters*. Walter J. Piehl, Jr. Assistant Professor of Art, Minot State College, was the instructor for this course.

Approximately 500 people visited the Brandon Allied Arts Centre during the months of June, July and August of this year.

Conservation Training Area Museum Hadashville

The Manitoba Forestry Association, a non-government, public service organization, operates numerous programmes with the Province in an effort to educate the public towards the wise use and management of all the natural renewable resources of forest, soil, water and wildlife. Many of our activities are directed towards youth and are undertaken through the schools. One such project is the Conservation Training Area, 60 miles east of Winnipeg, near Hadashville.

The Conservation Area was open for fall classes from September 18th until October 20th, 1978. We had three resident instructors providing courses in tree growth, forest production and identification. Approximately 100 students from Winnipeg and rural communities attended each school day during this period, with all arrangements for the trip made by their teachers through our Winnipeg office. These classes at the Area introduce our young visitors to, and encourage their appreciation of, the complex and intriguing world of the outdoors. We are fortunate in having nearly every species of tree native to Manitoba on our site (305 acres of forested land), as well as many of the plants and animals. The picturesque Whitemouth River wends its way past the Area buildings, and one of the few suspension bridges in Manitoba spans its width and leads the way to one of three nature trails. There is no charge to those participating in this programme, though transportation is the responsibility of the individual schools.

A special fund-raising project on Saturday, September 16th, 1978, called "A Day in the Pines" offered an opportunity to those purchasing tickets to travel by bus to the Conservation Training Area.

Although heavy rains that morning proved frustrating for organizers and participants alike, the sky cleared about noon and the programme proceeded smoothly. The Hadashville Women's Institute served a delicious, typically Ukrainian, meal

with perogies, cabbage rolls, meat balls and cole slaw, and several musicians, who donated their time and talent, entertained the guests during the meal and later in the afternoon for dancing. There were horse-drawn buggy rides for the children and a trip to Pineland Forest Nursery by haywagon. Visitors to the Nursery were given a guided tour of the facilities where millions of tiny trees are grown each year.

Taking full advantage of the natural surroundings at the Area (over 300 acres of forest), nature trail walks were organized, and guests were also encouraged to tour the museum, tree planting car, tree identification building, miniature fire tower and suspension bridge.

Everyone participating in the day seemed to find it an enjoyable experience, and in addition the Manitoba Forestry Association was able to raise \$3,000 in much needed revenue to assist in carrying on their programmes in conservation education. The day could not have been successful without the help and dedication of numerous people, and the Association is naturally indebted to them for their efforts.

For further information on the Association's activities, write to 6-725 Corydon Avenue, Winnipeg, Manitoba R3M 0W4.

Dianne Beaven

Dalnavert-Macdonald House Museum Winnipeg

This year saw the formation of a *Dalnavert Guild* for those individuals who are interested in supporting the House. In return for their membership fee, the members are entitled to free admission to the museum, a reduction on the items purchased at the sales desk and on the cost of special lectures, an invitation to special events, a Dalnavert Newsletter and use of the reference library which is being established.

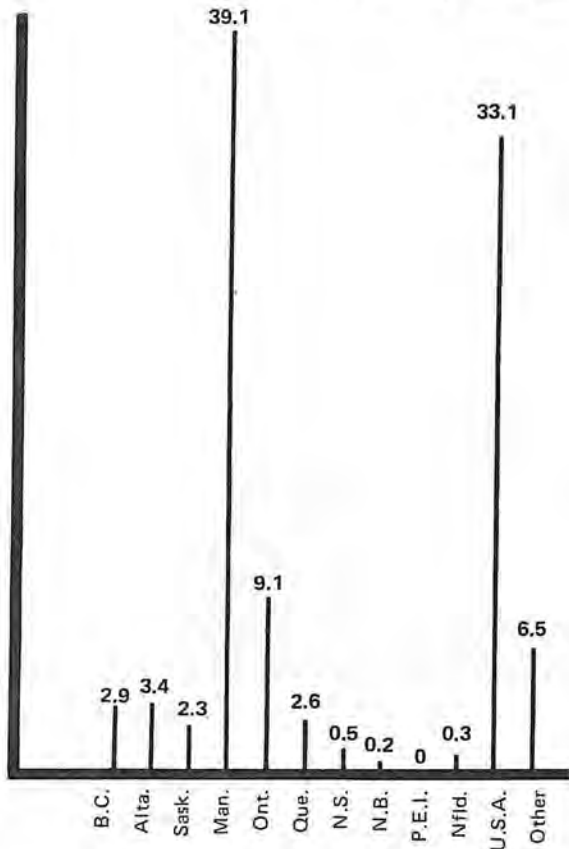
During the summer there were four students guiding visitors through the museum (one of whom recently was crowned "Miss Canada"). Although there was a drop in attendance from the United States, the overall attendance was pretty much the same as last year. Again our registry book showed visitors from around the world—Iceland, England, Germany, Switzerland, Russia, Australia, Zambia, etc. The accompanying graph provides a clearer picture of where our visitors predominately came from during July and August.

With the summer over, we are looking forward to a busy winter. Included in the list of fall acti-

vities were a Lecture Series, a Consignment Sale of Gifts and Collectibles, and our annual children's Christmas programme.

DALNAVERT — WHERE OUR VISITORS COME FROM

Percentage Breakdown



Dalnavert is open throughout the year with guided tours. Summer hours (June–Sept. 1), are 10 am to 6 pm. Winter hours, noon to 5 pm. The house is closed every Monday and Friday and the last tour of the day is one half hour before closing. Group tours by appointment.

Tim Worth

Keystone Pioneer Museum

Roblin

This year the annual *Keystone Pioneer Museum Days* were held on July 8th, 9th, and 10th. During the three days there were demonstrations of lumber sawing and planing, grain threshing, and flour gristing, as well as horse-shoe competitions and old time music. On the second day of the event there was a lengthy parade of antique steam engines, threshing machines, tractors, cars, and a large contingent of horses and riders. A very successful gymkana also was held on the final day of the three-day event.



Sawing lumber at Keystone Pioneer Days

David McInnes

Attendance on the Sunday was extremely good, with smaller crowds on the Saturday and Monday of the event.

Heather Fisher

Manitoba Agricultural Hall of Fame

Austin

The Manitoba Agricultural Hall of Fame, Inc. is an organization established in 1976 to recognize the outstanding contributions made by men and women towards the betterment of agriculture and rural living. On July 26th, 1978 the Manitoba Agricultural Hall of Fame, Inc. held for the first time in its short history a Dedication Ceremony to honour the pioneer agriculturists of our province. Sixteen portraits and citations were unveiled for public viewing in the Heritage Building of the Manitoba Agricultural Museum, Inc., the future home of the Hall of Fame Gallery.

Among those honoured at this ceremony were John G. Barron; S.A. Bedford, Paul F. Bredt, Colin H. Burnell, Norman Criddle, E. Cora Hind, Samuel Larcombe, Wilfrid McGregor, William James Parker, Henry L. Patmore, Herbert Rowland Shipley, Frank L. Skinner, Eric Stefanson, Milton John Tinline, and Grant MacEwan (the only living person elected to the Hall of Fame to date). A special tribute was also paid to the Pioneer Women of Manitoba.

The Dedication Address was delivered by the Honourable F.L. Jobin, Lieutenant-Governor for Manitoba. Other honoured guests included the Minister of Agriculture, James Downey; Craig Stewart, M.P. for Marquette Constituency; D.L. Campbell, former Premier of Manitoba; Jim Ferguson, M.L.A. for Gladstone Constituency; Helgi Austman, Assistant Deputy Minister of Agriculture, Morris Deveson, Superintendent of Agricultural

Societies; J.D. Truscotte, Associate Dean of Agriculture from the University of Manitoba; and Jim Duncan, Reeve of North Norfolk Municipality.

Family and friends of those individuals honoured travelled long distances to attend this ceremony. Representatives of each family were presented with velvet copies of the portraits and citations as a remembrance of this auspicious occasion.

The Board of Directors of the Manitoba Agricultural Hall of Fame, Inc. anticipate having a Dedication Ceremony each year, as additional persons are inducted into the Hall of Fame.

The Hall of Fame will accept nominations at anytime throughout the year. Information regarding the criteria and procedures for nominating persons to the Hall of Fame is available by writing to: Colleen Lamb, Secretary-Treasurer, Manitoba Agricultural Hall of Fame, Inc., P.O. Box 257, Austin, Manitoba ROH OCO.

Colleen Lamb

Manitoba Agricultural Museum

Austin

The Manitoba Threshermen's Reunion and Stampede has another success story to write for posterity.

Starting on Wednesday, July 26th, 1978, Mother Nature did her part painting the sky in its purest blue, with white, lazy clouds floating overhead; sunlight dancing on all who walked below. Demonstrating once again that without her help, and the help of many wonderful people who come forward every year to "pitch in", we indeed would be handicapped.

This much-appreciated labour compliments all the many hours and days put in by directors and employees who make this success story possible.

Visitors entering our gates during the Reunion are greeted by the sights and sounds related to pioneer days. Watching the machines of the past performing as they had when they were in their prime certainly gets more exciting each year.

People of all ages enjoy events of this kind and are becoming interested in the restoring and running of this type of machine.

There is fierce pride as threshing crews compete against one another and spectators are guaranteed the best show in the country.

The evening Stampede was again full of colour and excitement. Young and old thrilled to com-



Steam engine demonstration at Austin

Warren Clearwater

petitions between man and beast; along with the antics of the clowns. We are sure nobody went home disappointed.

This year record crowds witnessed these events. The 1979 Annual Threshermen's Reunion and Stampede is expected to be even more exciting and fun filled. Keep the dates marked on your calendar — July 25th through 28th. It will be our Silver Jubilee so be sure to come and celebrate with us.

Elaine Walker

Manitoba Museum of Man and Nature

Winnipeg

Image and Life: 50,000 Years of Japanese Prehistory, an exhibition of over 200 artifacts ranging from earliest prehistory to about 600 A.D. when the first Japanese state rose to power, was on display in Alloway Hall at the Manitoba Museum of Man and Nature from October 31 to November 20, 1978. Contributed by more than 30 Japanese museums, universities and private collections, the specimens included the oldest pottery in the world.

Collections of Japanese archaeological objects in North America are notably rare, and this exhibi-



Image and Life: 50,000 Years of Japanese Prehistory C. D. Smail

tion gives the broadest systematic view of early Japan yet shown. Image and Life demonstrates both that Japan had its own culture before contact with the Asian mainland, and that pottery was probably invented in Eastern Asia thousands of years before Near Eastern cultures produced it.

Image and Life was organized as the first major Japanese-Canadian activity since the signing of the joint cultural agreement between Japan and Canada by Prime Minister Trudeau in October of 1976. In the planning stage since 1974, it includes 13 of what are known in Japan as Important Cultural Properties, artifacts so precious that they are rarely permitted to leave the country and rank just below the designation of National Treasure (which never leave Japan). A Japanese curator, Mr. Tatsuo Kobayashi, was present to supervise the installation of the exhibition in Winnipeg.

Image and Life: 50,000 Years of Japanese Prehistory was jointly sponsored by the UBC Museum of Anthropology, the Centre for Japanese Studies at the University of Michigan, the Japan Foundation, the Museums Assistance Programme of the National Museums of Canada, the Museums and Historical Organization Programme of the United States National Endowment for the Humanities,

the Association for Asian Studies at Ann Arbor, Michigan, and the Leon and Thea Koerner Foundation. Support has also been received from the Canadian Department of External Affairs to commemorate the 50th anniversary of the establishment of diplomatic ties between Canada and Japan.

Educational programmes, film showings and multi-cultural activities were featured as part of a special three week Japanese theme at the Museum. From the Manitoba Museum of Man and Nature, the exhibition continued its two year tour with a final Canadian stop at Ottawa's National Museum of Man. It will then tour the United States.

Morden and District Museum

Construction of the new Morden and District Museum began in November 1977 and has proceeded at a steady pace. The finishing touches are being added and we can safely say we are in the final stages of the project. Actually the structure will not be finished in the finest sense of the word. It will be many months before all the facilities for displays are complete. This can only be done with time and money. Regretably we will not be able to open to the public this year.

The museum area is quite impressive. The display room is a carpeted area 80 ft. by 30 ft. provided with flexible lights. This area can be enlarged for special showings by opening a wide sliding door to adjoin a spacious classroom. It will also provide growth flexibility for displays. The older generation will be pleased with the wheelchair ramp which was not eliminated when the committee was paring down the costs of the tender. It will, no doubt, increase the popularity of the museum.

The storage area is about as large as the display area. Let us give you an idea of the amount of work our curator, Mr. Henry Isaak, and his crew have already done just in the classification of storing fossils. Eight modules have been built, each module containing 36 shallow drawers each about two feet wide and three inches deep. There are a total of 288 drawers most of which are already filled with fossil specimens which have been cleaned, classified, and identified. These will provide the visiting scholars with plenty of scope for study. For the major displays, however, the real bones of the (more or less) complete mosasaurs, plesiosaurs, tylosaurs, etc. will be assembled.

As most of you know, funding has been a big concern. We must continue to make a concentrated effort to solicit donations from a wide range. This year we sent out requests to 800 Canadian companies. We also requested aid from high schools

and received support. We have received assistance from all parts of Canada.

So far the largest portion has come from Morden clubs, organizations and generous citizens. We have been quietly making requests for \$1,000 special patrons whose names will be permanently engraved on a suitable plaque which will remain in the museum. We are also encouraging families to join together and raise \$1,000 and make the contribution in the name of the family or someone of their choice. We are confident that the government of Manitoba will contribute its share recognizing the museum's value not only as a source of learning, but also as a showpiece for tourists. The response of the town and district is very encouraging. It shows their growing awareness of the value of our museum.

Our curator, Henry Isaak, and his crew of five worked all summer in the Bentonite pits unearthing more fossils and hauling them back to the museum. The latest most interesting find is a very large Plesiosaur, so far the largest they have found is about 40 feet. No one knows the number of fossils which exist in the bentonite, but it is considerable.

To keep pace with our development, we have had to increase the number of our executive from seven to 20. Our membership has increased to 183 members. We have 73 life members and 11 Honorary Life Members. Numerous others help keep us viable in many ways, supervising the museum, helping with meetings, brochures and so on. We are grateful to all.

A lot of work in setting up displays has yet to be done. We hope to open in May 1979. Meanwhile don't give up on us. We need your good will and your continued financial help. Bear in mind that we will eventually have a museum we can be proud of, and one which will no doubt be internationally known in the future.

Paul A. Sigurdson

Rapid City Museum

More trees and flowers were planted and machinery and stairways painted at the Rapid City Museum this year. In May the town was blitzed for a membership drive. We received a valuable collection of watches, clocks, china and silver—a donation from the Cundy family. A project of the local Wildlife Association was to set up a natural science corner at the museum, consisting of mounted animals, birds and fish, complete with a backdrop mural, painted by three local artists. The old telephone office building was donated to the town, by the Manitoba Telephone System. The town subsequently turned the office over to the museum

board, and it now is on the museum grounds. Negotiations are underway to obtain the stone mill office, a landmark in Rapid City.

This season there was a good sale of souvenirs and close to a 1,000 people visited our museum.



Rapid City Museum

Diane Skalenda

Reston and District Historical Museum

Another active season has come to an end for the Reston and District Historical Museum.

With the aid of a Provincial Student Employment Programme Grant, under which salaries are subsidized to about 40%, Colleen Mayert, a local high school student, worked in the Museum from 1 to 6 p.m., three days per week, for six weeks. She supervised, labelled artifacts, and typed up a complete alphabetical card index of the several hundred artifacts in the building.

The Museum was open to the public also on weekends and holidays, when supervision was alternately handled by Mrs. Gladys Patmore and David L. Braddell.

Thanks to contributors, the Museum has benefitted already this year by at least 15 acquisitions of about 50 artifacts, including stereoscopic cards with which to demonstrate the old parlour viewers, photos of pioneer scenes, and a few tools. A recent acquisition was a set of wood-frame harrows that must be around 100 years old.

More old discarded books were collected and put on sale in the Museum at a low, nominal price.

Five Museum Memos were published in the *Reston Recorder*, informing the public of Museum policy, developments, programmes, needs and problems.

Through July, August and September, the Museum sponsored a What Is It? contest that was conducted weekly in the *Reston Recorder*. A silver dollar was the weekly prize to the person who correctly identified, by name or use, the museum artifact displayed in the paper. This has proved to be a rather popular feature that, hopefully, will stimulate local interest in the museum.

In September, Reston Museum received notice of approval of a Federal Works Project grant. It will provide for local labour towards contribution of a washroom adjacent to the Museum, and service area and office construction within the museum building.

On September 29th the Museum sponsored a display of artifacts and a guessing game (e.g. Guess the combined age of the members of the Museum Board of Directors) in the Annual Fun Fair conducted by the Reston Hospital Aid.

David L. Braddell

Treherne Museum

The Treherne Museum was open on a regular basis for the first time this summer, from July 1st until September 4th, 1978. Over 700 people signed the guest book during that period.

After the initial heroic clean-up done by the custodians, the main problem was to let people know about the museum. The custodians and cataloguer, dressed as the area's first inhabitants, entered a float in the local Summer Festival Parade. The museum also had a column in the local newspaper, describing a different section of the museum each week. Both PR efforts were very well received.

A cataloguing system was set up, and the task of cataloguing an entire museum begun.

Special tours included a School Day in September, and a visit earlier in the summer from the local

Personal Care Home residents. The older people really enjoyed themselves.

Treherne Museum will remember the summer of 1978 not only as its first summer, but also as a successful summer.

Nancy Turnbull

Watson Crossley Community Museum Grandview

The Watson Crossley Community Museum, Inc. opened for the 1978 summer season July 15th and closed on the September Labour Day weekend. In checking our guest register, 1,600 visitors signed from various parts of Canada and the United States, as well as from as far away as Singapore.

The interest and enthusiasm is much in evidence as museums become more publicized. Our museum has gained a reputation of being outstanding in the preservation of historical facts of the settlers of the area. Displays vary and there are numerous artifacts as well as many types of utensils and antique furniture. Many artifacts no doubt came with settlers by team and wagon before the turn of the century.

Being a multi-cultural community the Anglo-Saxon and Ukrainian displays show two different modes of living. In addition, another display depicts the lifestyle of the native.

The volunteer museum attendants greatly assist with the operation and maintenance of the museum. An official index is kept of all artifacts received as a gift or loan to the museum.

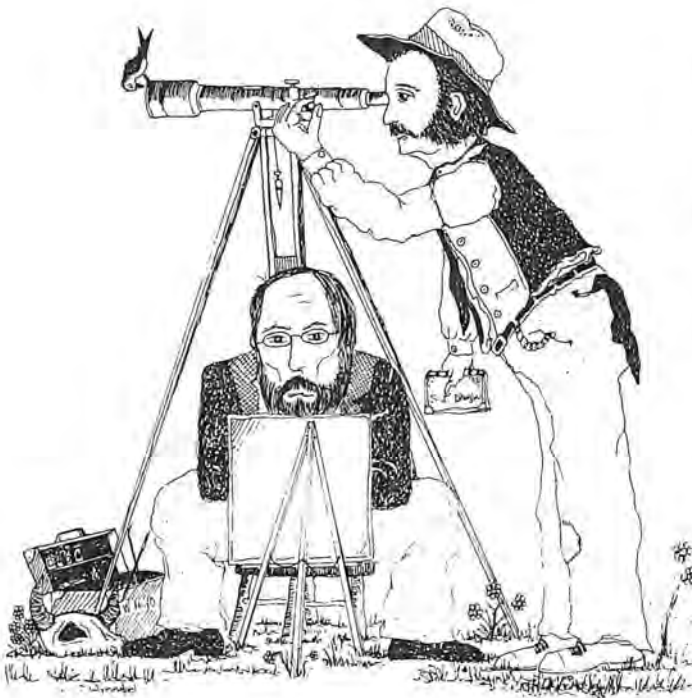
The addition of the Antique Car Club to the museum has been of interest to the community and to visitors. The Board are concerned about further expansion and it is our hope the railway station may be available for museum use in the near future.

Vivian Grexton

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 0N2