DAWSON AND HIND

VOLUME 8
NUMBER 1

INTERNATIONAL MUSEUM DAY

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dawson and hind

VOLUME 8, NUMBER 1

Dawson and Hind is published quarterly for the Association of Manitoba Museums by the Museums Advisory Service, with the co-operation of the Historic Resources Branch, Dept. of Tourism, Recreation and Cultural Affairs, Province of Manitoba.

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

Unsolicited articles are welcome. Address all correspondence to:

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

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

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

Association of Manitoba Museums

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AIMS OF THE ASSOCIATION

Object
The advancement of museum services in Manitoba by:

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

b) aiding in the improvement of museums in their role as educational institutions

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

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

e) co-operating with other associations with similar aims

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

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

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

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

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

c) conducting training seminars aimed at discussing problems of organization, financing, managing and exhibitions at an introductory level

d) organizing travelling exhibits to tour Manitoba

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

MEMBERSHIP CLASSIFICATIONS

Individual Membership - open to any resident of Manitoba who wishes to promote the aims of the Association, whether or not he or she is connected with a museum. Annual fee - $3.00

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

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

Annual Budget		Membership Fee
100	1,000	$10.
1,001	20,000	15.
20,001	40,000	20.
40,001	80,000	25.
80,001	160,000	30.
160,001	320.000	35.
320,000+		40.

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

Editor's Forum

DIANE SKALENDA
Museums Advisory Service
Manitoba Museum of Man and Nature

Are you just a bit surprised by this issue's cover? We must admit it is a departure from our usual cover photograph of a Manitoba museum. However, its purpose is two-fold: to celebrate International Museum Day on May 18th and to recognize this year as the International Year of the Child. At the time of writing, International Museum Day is six weeks away. We have received indications from museums throughout Manitoba that they will be participating in this year's event. We will have a report on the activities in our next issue of *Dawson and Hind.*

This issue should reach the museum community at the beginning of the 1979 tourist season. The spring regional mini-seminars will be over for another year. We hope the participants found them useful and that they will have an opportunity to utilize some of the information they received. The *Museums in Manitoba* brochure will be available once again this summer and we would appreciate your co-operation in distributing it.

After this cold and tedious winter, we hope all Manitobans enjoy a long and sun-filled summer. We certainly deserve one! Don't forget to make note of some of your museum's activities this summer. There is always room in this publication for an article about your museum.

B.D.S.

UPDATE:

Grant Information—Katimavik

Katimavik is a federally-funded programme which offers young people an opportunity to work on a variety of community projects.

Projects are developed throughout Canada in co-operation with local communities. Projects may involve: physical work to improve the environment, services through local organizations, or cultural and educational programmes. Community projects may involve up to 30 participants for a maximum of nine months. Local museums might be able to offer projects as part of an over-all community programme. For further information contact:

Katimavik, Prairie Regional Office
Ste. 605, 245-3rd Avenue, S.
Saskatoon, Saskatchewan S7K 1M4
Telephone: (306) 652-5200.

Canadian Clock Survey

Last year a survey was taken regarding clock collections in the country. Results of this survey are now available in table form and can be obtained from Mrs. Jane Varkaris, 2153 Beaumont Road, Ottawa, Ontario K1H 5V2.

Award Programmes

The following organizations have announced they are accepting nominations for their annual awards. Detailed information for all awards can be obtained from the Museums Advisory Service, 190 Rupert Avenue, Winnipeg, Manitoba R3B ON2.

Heritage Canada Awards

Heritage Canada awards are designed to recognize the efforts of individuals and heritage groups or companies who have made outstanding contributions to heritage conservation.

This year, along with the Awards of Honour, Community Service Awards and Communications Awards, a new award has been made available. The Gabrielle Léger Medal is intended to recognize an individual's life-long efforts in heritage conservation, and requires the sponsorship of a heritage organization and/or an elected government official.

A.A.S.L.H. Awards Programme 1979

The American Association for State and Local History has once again announced its Awards Programme which endeavours to establish and to encourage increasingly higher standards of excellence within the historical agency field in the United States and Canada. The programme includes Certificates of Commendation, Awards of Merit, Awards of Distinction, and the Albert B. Corey Award. The deadline for nominations is May 1st, 1979.

1979 Sainte-Marie Prize

The Government of Ontario through Sainte-Marie among the Hurons (1639-1649) of the Ministry of Culture and Recreation, is once again offering a cash award of $1,649 and associated publishing programme. The award is granted for a manuscript of 20,000 words or more and excelling in original research and interpretation of 17th century Canadian history. The deadline for submissions is December 31st, 1979.

Museum Studies Programmes in Canada

The Canadian Museums Association has recently published the 1979 edition of *Museum Studies Programmes in Canada.* This 24 page brochure contains the most up-to-date listing of museum training opportunities in Canada, with a short section on courses offered in the United States and abroad. A brief description of the programmes in universities and colleges, on-the-job and internship opportunities, seminars, workshops and correspondence courses is included, along with the appropriate addresses, phone numbers and people to contact. This brochure is available by writing Mary-Lou Brown, Co-ordinator of Training and Standards, Canadian Museums Association, 400-331 Cooper Street, Ottawa, Ontario K2P OG5.

Conservation Comment

The Manitoba Department of Mines, Natural Resources and Environment recently published a *Conservation Comment* dealing with the White Whales of Manitoba. Lorraine Brandson of the Eskimo Museum in Churchill contributed to this interesting publication. If you wish to obtain a copy, write to the Department of Mines, Natural Resources and Environment, 1495 St. James St., Box 22, Winnipeg, Manitoba R3H OW9.

New Books

The Manitoba Agricultural Museum—25 Years of Progress is a new book published to commemorate the silver anniversary of the museum. This special volume is a limited edition and is available for $18 from the Manitoba Agricultural Museum, Inc., Box 10, Austin, Manitoba ROH OCO.

The Mennonite Heritage Centre recently published two books entitled *Mennonite Memories: Settling in Western Canada* and *Just When We Were.* Memoirs, diaries, anecdotes, and reflections from Mennonite communities in the prairie provinces are contained in *Mennonite Memories.* This 340 page hardcover book, with 140 photos, charts, and maps, is available for $15 plus $1 for postage and handling. *Just When We Were* includes graphic glimpses from the story of the Conference of Mennonites in Canada, 1903-1978. It includes photos, excerpts from annual minutes, documents, letters, and interpretive comments. This 62 page paperback is available for $6 plus 50 cents for postage and handling. Both books may be obtained from the Mennonite Heritage Centre, 600 Shaftesbury Blvd., Winnipeg, Manitoba R3P OM4.

Letters

March 30th, 1979

Ms. Diane Skalenda
Editor
Dawson and Hind
190 Rupert Avenue
Winnipeg, Manitoba R3B ON2

Dear Diane:

One of the Manitoba Museum of Man and Nature's current projects is to research and document this province's many varieties of local trade tokens. Our collection already comprises almost 500 different tokens, and every year new types come to light.

Accordingly, we would appreciate the assistance of community museums in this project. If any of your readers have tokens in their museums, we would like to hear from them. One safe way of reproducing the coin's design is to place a piece of paper over the token and rub carefully with a soft lead pencil as illustrated.

Upon receipt of such rubbings, we will return any information we have on the token if the variety is already known. If the token is a new variety, we would like to make arrangements to photograph it for future reference.

I look forward to hearing from your readers.

Sincerely,

Philip Eyler

Philip Eyler
Assistant Curator of Historical Geography

EDITOR'S NOTE: An article on trade tokens by Mr. Eyler appears on page 39 of this issue. To contact him, write the Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba R3B ON2.

International Museum Day

ANN HITCHCOCK
Coordinator of Curatorial Services
Manitoba Museum of Man and Nature

A year ago the Government of Manitoba declared May 18th **Museum Day**. That same day around the world governors, presidents, parliaments, and national committees recognized **International Museum Day**: Museums were celebrating their "raison d'etre".

Why all the fuss, you ask?

In 1977 at the triennial conference of the International Council of Museums (ICOM) in Moscow, a resolution was passed declaring May 18th International Museum Day. It recognized museums as an important means of cultural exchange and promotion of international peace and understanding. In their Resolution No. 5, the delegates stated the following:

"Noting the ever-growing role of museums of many countries among institutions of science, culture and technology, in line with deep-seated processes in the development of the aspirations and progressive actions of people throughout the world seeking ways to intensify communion and mutual understanding among peoples;

Considers it expedient, with the aim of further unifying the creative aspirations and efforts of museums and drawing the attention of the world public to their activity, to take a decision on the annual holding of an International Museum Day. This day to be held using the slogan: *Museums are an important means of cultural exchange, enrichment of cultures and development of mutual understanding, co-operation and peace among peoples;*

Recommends that the *International Museum Day should be held annually on 18 May, starting in 1978,* and accompanied by the opening of new museums and exhibitions, meetings with visitors, acquaintance of the public with the aims and tasks and practical activity of the International Council of Museums and its national organizations, publication of materials on this subject in the press and also by the organization of exchange exhibitions and international forums to discuss major problems of the theory and practice of the museum profession;

Expresses confidence that the annual International Museum Day will help to increase the role *played by the museum which uses the universal language of the original object in order to develop international understanding."*[1]

As a result, many museums opened their doors free of charge; inaugurated new buildings and new exhibitions; held conferences; published special books; ran special articles in their local newspapers; produced television shows; and did other scholarly, and even zany, things to celebrate May 18th.

Below are examples of how some of our colleagues spent International Museum Day 1978.[2]

France

The Director of French Museums asked museums to waive entrance fees. Several museums had special exhibitions and museums were publicized widely in the media.

Finland

The Finnish National Committee of ICOM published 2000 copies of a poster and 34 newspapers published articles on the Day in addition to television and radio coverage.

Rumania

Rumania took an introspective approach with a national symposium on "The role of museums in the formation of the socialist consciousness", and other debates and conferences.

Spain

The National Museums offered free admission.

1 *ICOM News,* Vol. 30, No. 1, p. 20, 1977
2 de Valence, Sabine, "International Museum Day", *ICOM News,* Vol. 31, Nos. 1-4, pp. 58-61, 1978

Receiving the Proclamation declaring May 18, 1978 Museum Day in Manitoba from the Honourable R.D. Banman, former Minister of Tourism, Recreation and Cultural Affairs are Dr. F.A.L. Mathewson, Ann Hitchcock and Dr. David Hemphill of the Manitoba Museum of Man and Nature. Ann is holding a model of a marsh marigold to be featured in the Boreal Forest Gallery at the Museum of Man and Nature

Provincial Information Services

Many museums opened new exhibitions and presented special audio-visual shows. The Barcelona museums mounted a travelling exhibition on "The museum in the street and in the neighbourhood".

United Kingdom

Celebrations were held from May 18-24 with special exhibitions, lectures on the role of museums, and open houses in numerous museums throughout the country.

United States

Several states officially recognized International Museum Day and museums throughout the country offered special programmes.

Soviet Union

In the USSR free entry was granted by all museums. In addition, the professionals took a scholarly approach by holding scientific conferences. The Day also received publicity on television.

Canada

Closer to home things were just as busy from St. John's to Victoria. Laurier House in Ottawa held an open house, the Museum of Indian Archaeology organized film programmes, and museums from the London area presented "discovery displays". The Musee d'art contemporain in Montreal featured a special audio-visual presentation.

In Manitoba many of the community museums opened for the season on International Museum Day. The Fort Dauphin Museum held a Mother's Day Tea and Bake Sale, the Pioneer Home of Virden and Districts held an open house for businessmen, and the Keystone Pioneer Museum held an open house and flour gristing event. The Swan Valley Museum held an open house and inaugurated some of their new historic buildings; they also offered craft demonstrations and films. The Western Canada Aviation Museum set up special displays to celebrate both International Museum Day and the 50th Anniversary of the Winnipeg International Airport. The Manitoba Museum of Man and Nature presented an open house, ethnic arts and crafts demonstrations, short films, ethnic dancers, and free admission.

As yet the celebration of International Museum Day is in its infancy, but with a grass roots effort and some coordination and promotion by the central ICOM office in Paris, it can become a widely recognized annual event.

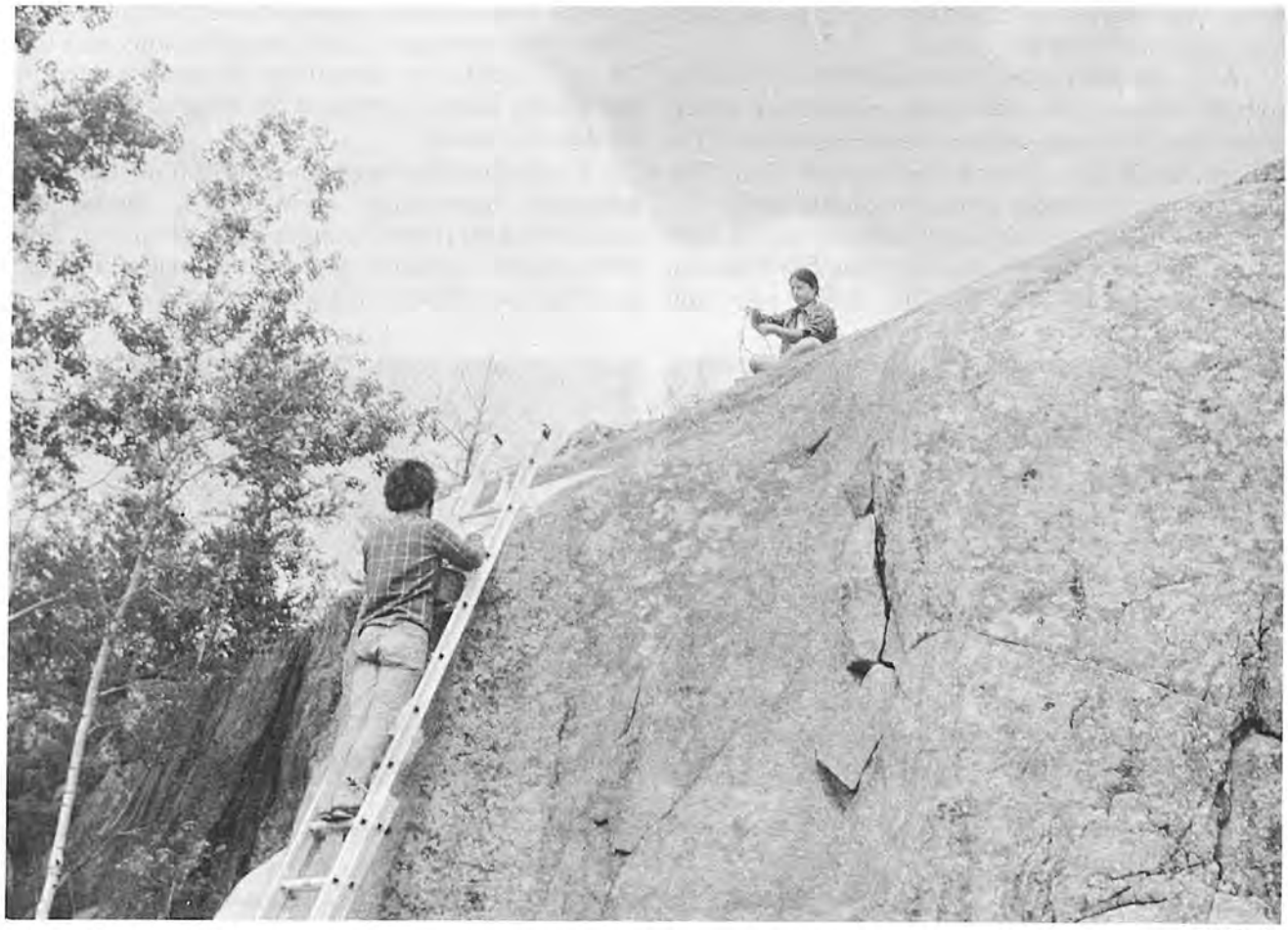
As the world becomes "smaller", areas of common ground and international cooperation become more important. The language of preservation—of natural and cultural heritage—is a language spoken in many parts of the world. In years to come international exchange in the cultural world of museums may be critical to our future. We all need to be internationally minded. Please celebrate with the world's museums on May 18th—International Museum Day.

The Challenge: from Forest to Gallery

RICHARD OSEN
Museum Technician
Manitoba Museum of Man and Nature

Editor's Note: *The Manitoba Museum of Man and Nature will open its Boreal Forest Gallery in 1980. One of the most interesting features of this gallery will be an actual reproduction of a cliff from the Lac du Bonnet area of Manitoba. Richard Osen of the museum's exhibition division explains the process involved in casting a granite cliff.*

The project of making fiberglass copies of a portion of Manitoba's Pre-cambrian Shield began in the spring of 1976 by searching the boreal forest for a suitable site. Eighteen miles west of Lac du Bonnet on provincial highway 313 an area containing a variety of massive rock forms was selected with access to water and road. The following spring a camp was set up with trailer, tents, work shelter, storage shed, and outhouse, and a driveway was installed. Tools were gathered and drums of latex rubber, polyester resin, fiberglass, plaster, and



Ted Luba

buckets were brought in. The setting complete, a crew of carpenters, sculptors, museum volunteers, and high school students was recruited. The addition of a local farmer's wife as a cook completed the crew.

"I thought we'd be painting little rocks, you know, like the ones found in gift shops", stated one high school student, disappointed that her "paint-by-number" brush technique would be useless when handling a house paint brush atop a 24-foot ladder.

Hardly a "paint-by-number" technique, the process began by marking the boundaries of the selected rock area. Moss, ferns, and any loose debris were brushed off before applying the eight to ten coats of latex rubber. Each coat was allowed to dry before the next coat was applied. A layer of chopped fiberglass was adhered with rubber latex for strength before the final coat.

Making the plaster mold was the second step. Brushing liquid soap over the dried latex rubber prevented the plaster from sticking to the rubber. The first layer of plaster was applied with a spatula. The second layer was reinforced with burlap and a third layer applied with strips of one-by-three inch wood to strengthen the shell. The sections were marked so that they could be reassembled once moved to the ground.

After the plaster shell was reassembled and supported with boards, the latex rubber was pulled away from the rock sections removing most of the lichens, small bits of rock, and surface film. The rubber was then placed inside the plaster mold.

The third and final step in the process of casting replicas of rock formations was fiberglassing. Much care was taken so that the rock copy would be as authentic as possible. Just as mica is found in the actual granite surface, it was collected from the area and sprinkled into the mold. This mica adhered to the first layer of polyester resin mixed with granite which had been crushed, washed, and screened. This mixture was then tinted with the appropriate dyes and thickened to a putty-like consistency and smoothed into the mold. A layer of fiberglass and polyester resin was quickly applied and brushed into the mold.

After allowing this layer to cure, wooden strips of one-by-three inches were fiberglassed to the back for additional strength. Once thoroughly dried the latex rubber was peeled off the replica just as it was peeled off the original rock. The resin acts as a glue, however, transferring the lichens, small bits of rocks and surface film from the latex onto the copy of the rock.

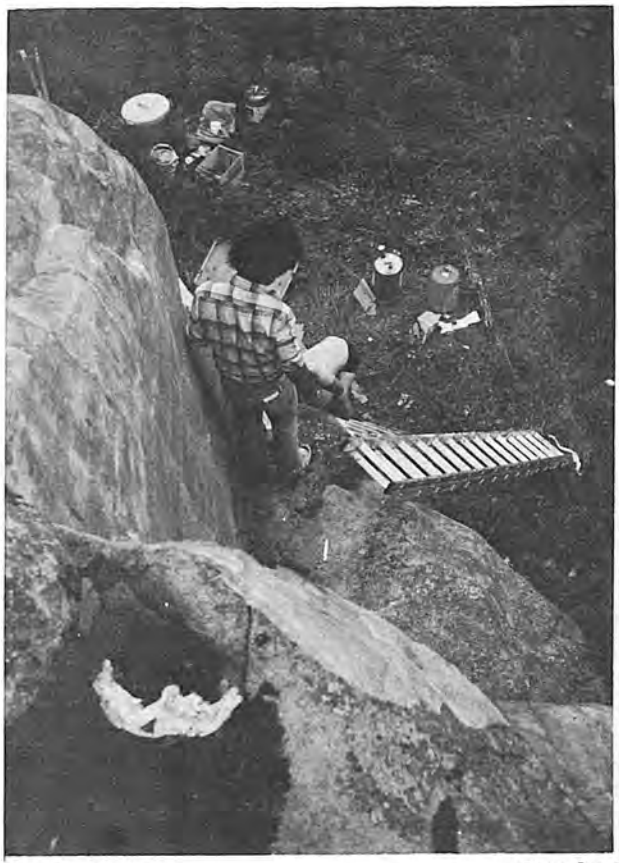
This was not a complicated process when working on small sections. However, large 12 foot by 12 foot sections cast from 24 foot cliffs posed problems. Scaffolding was required as were safety belts. Water had to be hauled farther than the usual two miles and the plaster was pulled up the ladders in buckets. Once cast, the rock sections were transported back to the museum in Winnipeg.

The many willing hands of the volunteers and work crews overcame these complications and the 70 by 23 foot rock formations are now located in the Boreal Forest Gallery at the Manitoba Museum of Man and Nature.

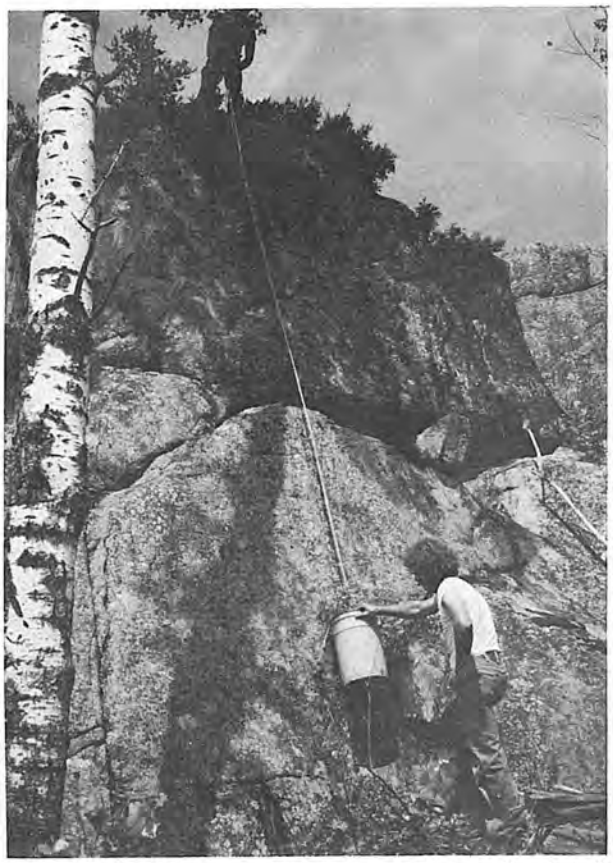
This gallery has been generously funded by the Provincial Government of Manitoba, The Gladys and Merrill Muttart Foundation, Edmonton, The International Nickel Company of Canada Limited, and the Great-West Assurance Company.

Applying the first coat of latex to the rock *Ed Barker*

Eight layers of latex on two sections *Ted Luba*



View from the top *Doug Smaill*



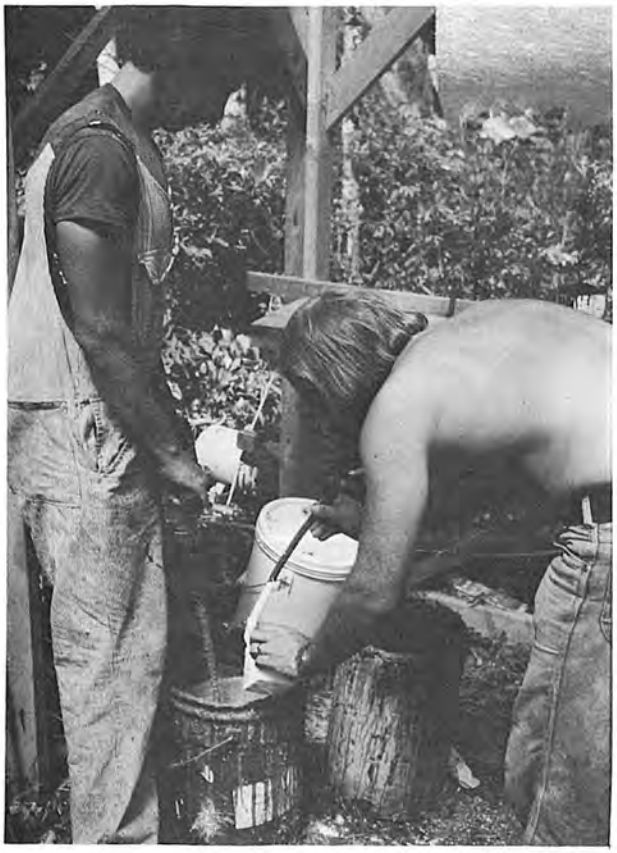
Hauling water for plaster *Doug Smaill*

Plaster sections completed and marked *Ted Luba*

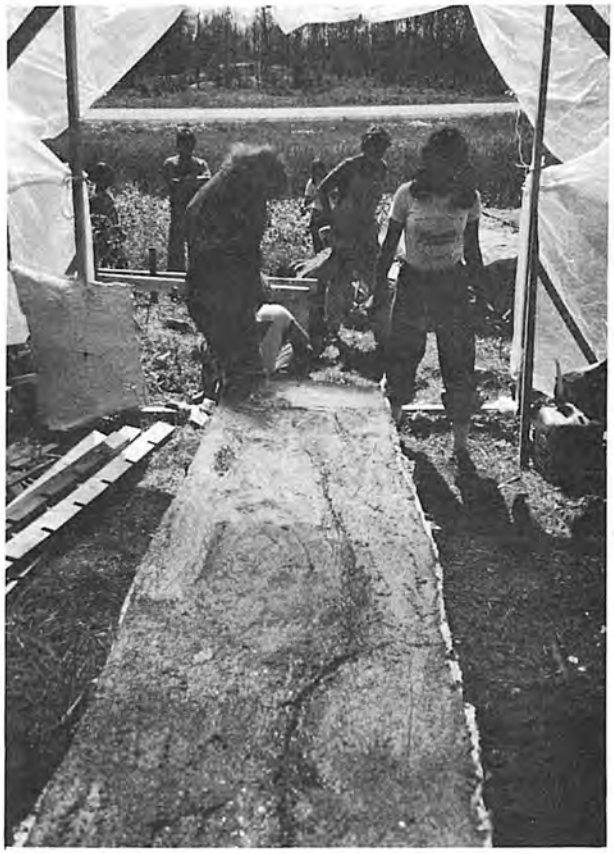
Removing plaster mold A11 *Doug Smaill*

Removing latex from the rock *Doug Smaill*

Nailing wood supports under the mold *Ed Barker*



Tinting granite–resin mixture *Ed Barker*



Granite–resin coating in mold *Ed Barker*

Applying fiberglass *Ed Barker*

Removing latex from rock copy *Ed Barker*

Rock copy *Richard Osen*

Rock copy loaded for transporting back to Winnipeg *R. Osen*

Quilting in Canada's West

MARY M. CONROY
Editor
Canada Quilts

The settlement of Western Canada was rapid in comparison to Eastern Canada. Technological advances had greatly telescoped the process of settlement. Added to this was the ethnic and cultural variety of the people who settled the west. Waves of immigrants arrived from Europe, the United States and Eastern Canada during the last quarter of the 19th century in response to the government's offer of free land for those who would homestead it. The building of the Canadian Pacific Railway was another catalyst in the process of opening the West and thousands of settlers headed west along the new rail lines after the 1880's.

The pattern of settlement was fairly standard; a tent was often the first home, followed by a "soddie" in treeless areas, or a log tent. Life was hard for pioneer women; when it rained on a soddie, as one pioneer lady put it, "a three-day rain outside meant a five-day rain inside!".

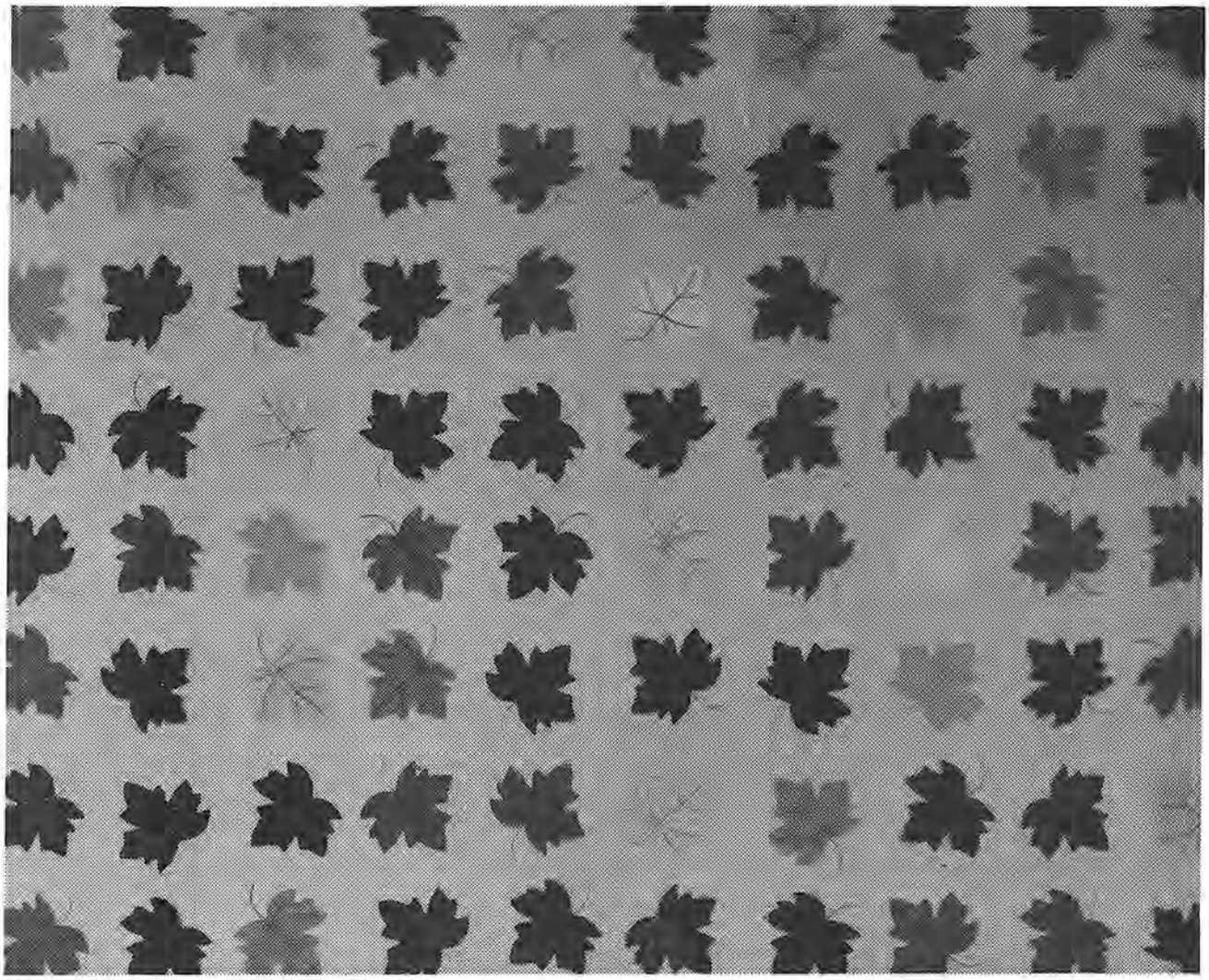
Quilts played an important role in the household accoutrements of the western pioneer family. European immigrants travelled to Canada on steamships, then boarded special immigrant trains at Quebec that had planks for berths. These they covered with their own quilts or feather beds. After four days of train travel, the immigrant family had to find their own transportation to their homestead. This was often by means of wagons or Red River carts made comfortable by quilts or *duvets*, a kind of feather bed. Contemporary accounts of homesteading refer to the use of quilts as sleeping bags, curtains, doors, padding and screens to provide privacy.

The immigrants were British, Russian, Galician, German, Polish, Czechoslovakian, Hungarian, Ukrainian, Mennonite, Hebrew, Greek, Finnish, Icelandic, Danish, Swedish, Norwegian, French and Dutch as well as others. In addition, one of the companies which built the CPR through the west was American and many workmen stayed on to homestead. Each of these national groups brought arts and crafts with them which enhanced the quality of Canadian life.

Feather ticks, feather beds and feather "quilts" used by many of these groups were tied rather than quilted. The cases or outer removable covers were often made of crazy patchwork—the most economical covering. Mennonite women brought with them a strong tradition of making wool-stuffed quilts with removable outer covers. Many of these covers were patchwork of cotton or silk and often decorated with embroidery.

The English were the largest single group to colonize the prairie provinces. Patchwork quilts, especially of the hexagonal one-patch variety were popular with them. They frequently wore quilted garments, reviving an ancient British tradition of quilted petticoats as they felt the cold severely.

The documented history of one quilt donated by Mrs. P.E. Baker of Calgary to the Glenbow-Alberta Institute illustrates the mobility of our forefathers, that we sometimes forget. Nearly all of the antique quilts extant in the West could relate a similar tale. The quilt was hand-sewn by Mrs. A.C. Baker in Sawyerville, Quebec in 1872, a *Grandmother's Flower Garden,* a pattern very popular at that time. The pattern she used had been brought to Canada in 1792 by her great-grandmother, Lucy Har, a United Empire Loyalist. When she married, she lived in Colchester, Blenhein, Walkerton and Sarnia, Ontario, all between 1877 and 1884. From Sarnia they went back to Sawyerville where Mrs. Baker died in 1901. The quilt was put into storage while Mr. Baker lived with his daughter in Sarnia and then Wallaceburg. He moved to Palmyra and then to Fullerton, Ontario. In 1910 Mr. Baker joined his son homesteading in Alberta and their quilts were stored in Sawyerville. The quilts went

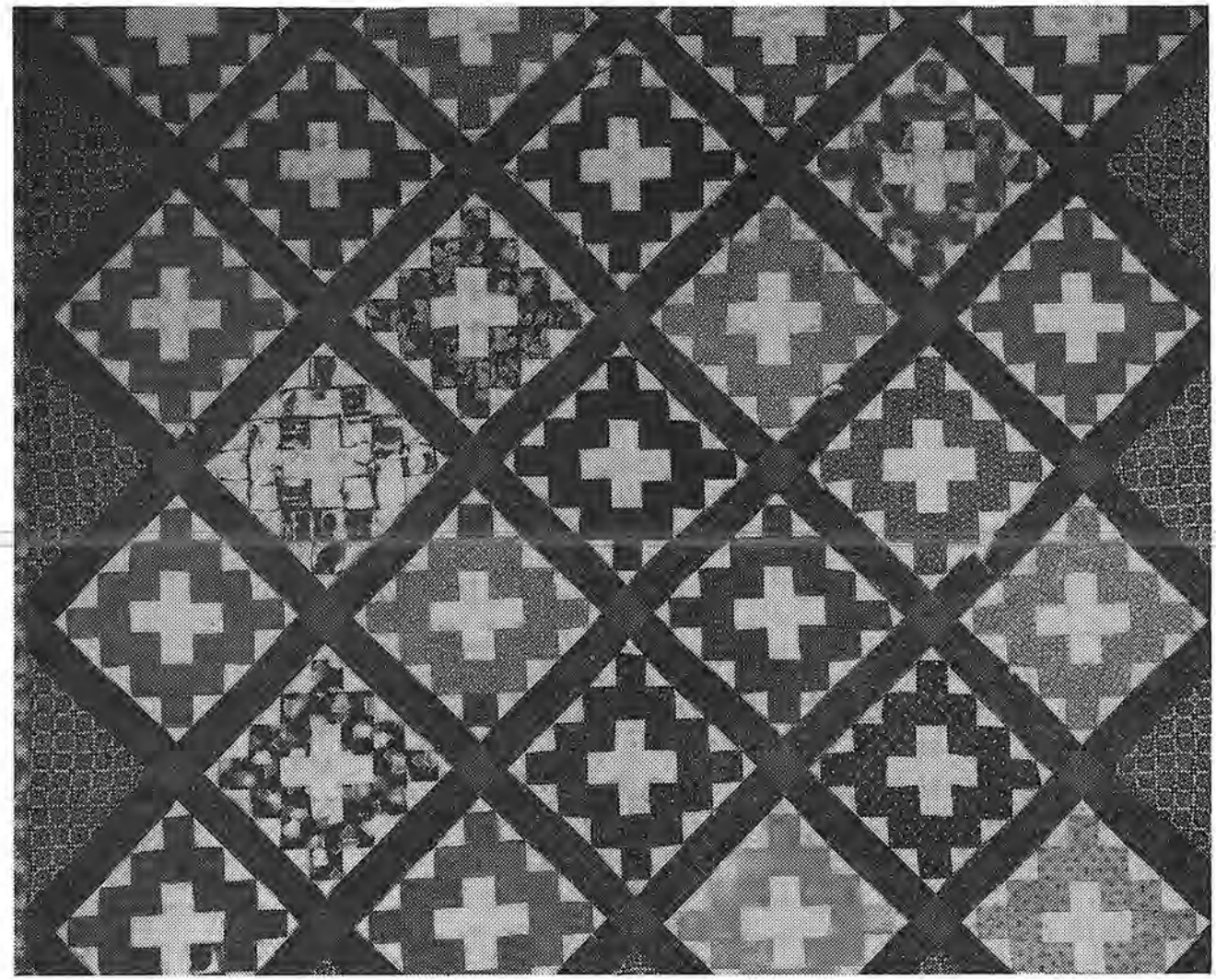


MAPLE LEAF QUILT
Made by Mrs. Lou Warnica of Miami, Manitoba, this multi-coloured maple leaf quilt is a popular pattern but the artist has given it fresh impetus by setting the leaves at various angles. All of the materials are plain colours.

with his daughter to Anstead, West Virgina as part of her trousseau and later to Brownsburg, Virgina, and finally to Calgary, Alberta. After she was widowed, the quilt went with her to Vancouver until her death and was then sent back to Calgary. They were donated to the Glenbow-Alberta Museum in 1970. Quite an odyssey!

As in Eastern Canada, there quickly developed divergent social strata during successive periods of frontier development in the West. In the thriving towns of Calgary, Winnipeg, and Regina, women married to prosperous businessmen would be making silk and satin coverlets in fashionable Victorian silk and satin crazy patchwork while a few miles away an immigrant woman would sit in her primitive cabin and hurriedly stitch a warm wool Log Cabin quilt for her family for the winter. Economic factors and social class were two of the determining factors in the type of quilt a woman made and used. The quilts the earlier settlers brought with them reflected the types of quilts that were being made in other parts of Canada, United States and Europe at that time. The kinds of quilts that were made in the west during the early years of settlement ranged from the extremely practical and simple wool-tied comforters to elaborate and showy crazy quilt throws which were used mainly as a vehicle to display the needle skills of the maker. It was traditional to display at least 100 different embroidery stitches on each quilt or the maker was not much of a needlewoman.

About 1890 in Ontario, Cemontha Bechtel



CHRISTIAN CROSS CALICO QUILT
This quilt was made in the late 1800's by Cemontha Bechtel White and her mother of Breslau, Ontario. The predominant colours are green, red, purple and white. The materials are typical of the wash dress goods of the day. It is now in the collection of The Glenbow Museum.

(later Mrs. Harry White of Calgary) and her mother made a number of quilts for Cemontha's hope chest. One of these was a wool utility quilt in predominating colours of deep rose, buff, cream, brown and green. A wide green border at one side and a narrow black and white plaid wool serge border at the other side are tied, as is the body of the quilt. It is padded with cotton batting which was readily available at that time.

Averil Colby, an English quilting authority, writing in her book *Patchwork*, says of this type of quilt, "A type of patchwork which has grown up in Ontario is one made of scraps of handspun, home-dyed and hand-woven checked, plain and striped woolens. They are very utilitarian and very simple in arrangements of blocks of cloth but are gay and decorative in colouring". However, Cemontha and her mother made more elaborate pieced quilts as well. One, in a pattern called *Christian Cross* with names hand-written in black Indian ink in the centre of the creamy-white cross in each block of pink, is in the Glenbow-Alberta Institute along with another, equally pretty. The names were those of her friends and it was likely given to her at a party in her honour before departing for the West.

Sometimes only tantalizing snippets of information have been recorded in the files of museums or family diaries and with the passage of time, these fragmented stories are impossible to document. One of the most unusual is that of a quilt now in the Glenbow-Alberta Institute in Calgary. The

strikingly beautiful silk quilt is made in a series of borders. It was made by Sarah Maillou, the Irish wife of a French army officer who had been cashiered for striking a senior officer. He became a winetaster at Buckingham Palace and later turned up in Canada working for Dewar's Distillery. Later she became the personal tailor to Mr. and Mrs. Sanger of the famous Sanger's Circus and made all the ring, riding and clown costumes. Snips of materials from these are found in the quilt along with pieces of tie silk. No one knows how it got to Calgary, Alberta.

In the collection of the City of Edmonton Recreation Department, which is responsible for the restoration of Fort Edmonton, there are several interesting quilts. One highly unusual quilt was donated to the Department in a collection known as the Danner Collection. Nothing seems to be known of the maker of the quilt, the subsequent owners, or Mr. Danner. Two-inch squares of material were folded diagonally twice to make a triangle. These triangles were then arranged in circles on a foundation fabric of cotton to give a sunburst effect. The only other two quilts made in this fashion that this author has seen were American and it seems safe to assume that this came to Canada from the USA or was made here by an American immigrant.

The Americans were one of the largest groups to settle in the Canadian west. Some came with the construction gangs for the CPR, others were Mormons from Utah who came in the 1880's. Geographically, northwestern USA and Canada west are much closer than eastern Canada and intermarriage between Americans and Canadians was common.

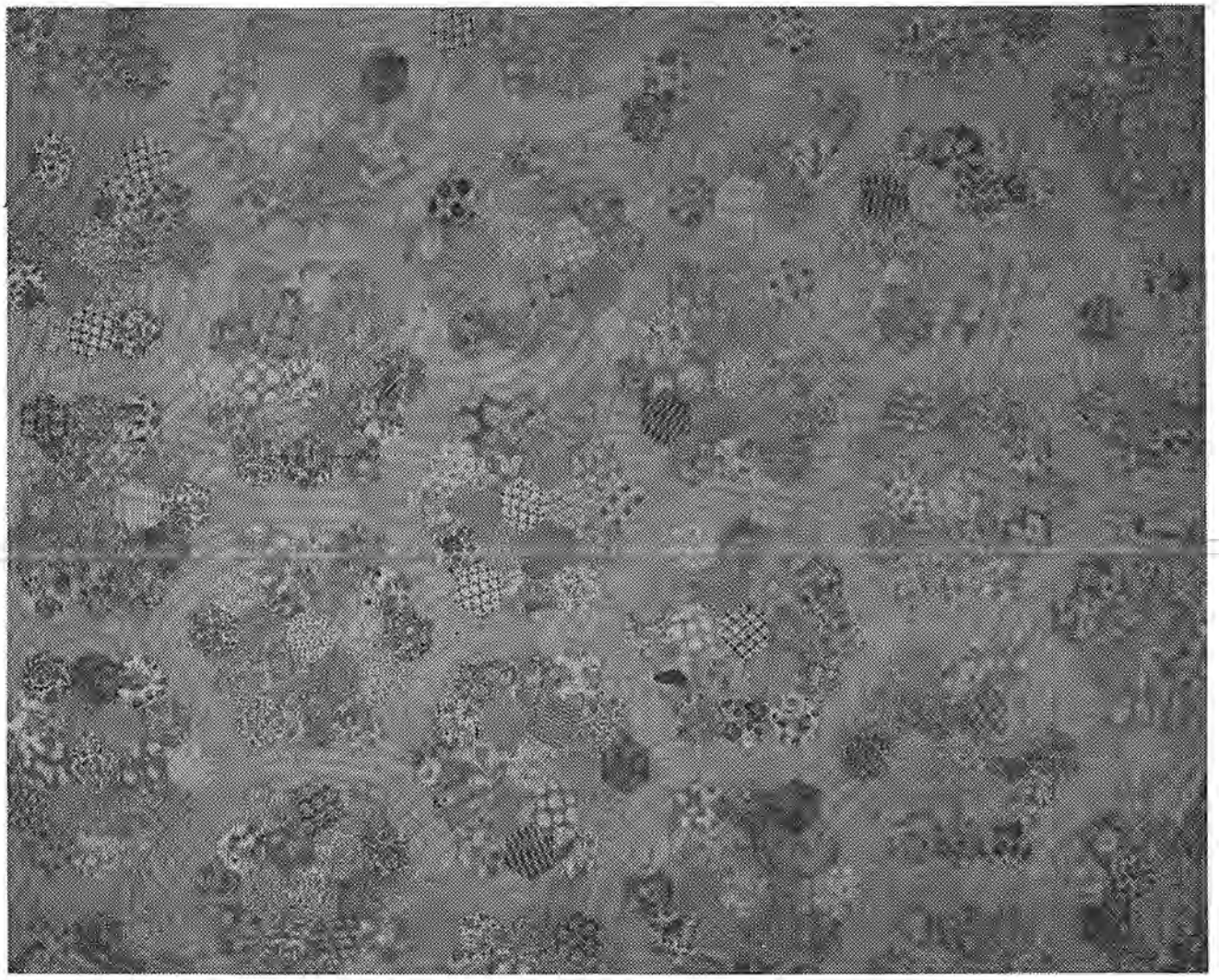
In the Manitoba Museum of Man and Nature in Winnipeg is a quilt with a history that illustrates the inter-marriage between Americans and Canadians. It is an elaborate crazy quilt made by Emma Martha Ruland MacMillan. She was born in 1865 in Minnesota. She taught in country schools near Austin and Rose Creek, Minnesota. According to a letter from her daughter, Emma was gifted in music and "a genius with needle and thread". Part of her salary was free room and board with various pupils. She started her "crazy work" in 1885 at the age of twenty. "The quilt became the interest of the entire community and beautiful materials were given to her—silks, satins, velvets, plush, silk ties and brocades". Many were cuttings from wedding dresses. She finished the quilt in 1890 and married William MacMillan of Glengarry, Ontario. They made their home at Cartwright, Manitoba. Margaret Grace MacMillan, oldest daughter and one of two surviving children, says, "Mother's beautiful quilt was one of the joys of our childhood. Visitors would ask to see it again and again. We became real friends with the designs and were even able to name the donors of many of the pieces.".

British Columbia was settled much later than the other western provinces, partly due to the barrier of the Rocky Mountains. The gold rush in the Caribou region in the mid-19th century was the impetus that sparked real settlement of the province. As in other areas of Canada during the initial period colonization, the early settlers favoured woolen clothing, and woolen material was used in the making of quilts with uncarded wool being the favourite padding.

The quilts that the earliest settlers brought with them reflected the kinds that were being made elsewhere and relatively few of these have survived the rigorous wear of pioneer life. Fort Langley National Historic Park was an important trading post and the museum there has a number of historic quilts. A pieced *Grandmother's Flower Garden* (an old colonial quilt with strong British overtones) is among these and a Victorian crazy quilt in dress silks and other materials with a wide dark brown velvet border.

One of the most beautiful of the old quilts which has come to light in British Columbia is now owned by Mrs. Audrey Gillis Chamberlin of Courtenay, B.C. It was made in Pennsylvania in 1876 by her maternal grandmother, Mrs. Sophia Smith Martin and passed to Mrs. Martin's youngest daughter, aunt of the present owner, Mrs. Delphia Martin Lewis. The quilt was given to Mrs. Gillis who passed it to her daughter in 1969. The quilt is called *Rising Sun* by the family. This pattern is more familiarly known as *Blazing Star* in Canada and is made up of alternating pieced and quilted blocks. There is one complete star in the centre. The quilting is so fine and close that it has a "blistered" effect sometimes called *thimble quilting* as the areas unquilted are about the size of the top of a thimble. The colours are as brillant today as when the quilt was made 101 years ago; a brillant orange-yellow, orange, gold and royal blue with white.

One of the most historically valuable quilts in British Columbia at this time was located with the assistance of Dr. F.M. Mealing of the Anthropology Institute for Doukhobor Studies in Castelgar, B.C. The quilt is presently owned by Fred and Annie Makartoff of Crescent Valley and is considered a major heirloom. The quilt was originally made in Russia and given to Peter Gospodnie "Lordly" Verigin by his predecessor Lukeria Kolmikoff. The stain on the right end of the quilt is said to have been left by the dubbin on Verigin's boots when he rested before changing at the end of a day's work.



GRANDMOTHER'S FLOWER GARDEN QUILT
Made of cotton, the plain patches between the "flowerbeds" are medium blue. The hexagonal patches forming the flowers are multi-coloured dress prints. The wadding is cotton, the backing is blue and white printed cotton as is the narrow binding. The quilting is done in an *Allover Ocean Wave* motif. *British Columbia Provincial Archives*

Verigin was the spiritual leader of the Doukhobors at the time it was given. Doukhobor quilts are traditionally given by the bride's mother to the couple at their wedding. It is made of printed dark silk of Russian origin. A darker border, highlighted by symmetrical coloured silk flowers embroidered on the seam line at regular intervals, is sewn all around the quilt. It is padded with down. The quilting pattern is elaborate with leaf-life motifs, chevron quilting and geometric designs.

The *Log Cabin* quilt and all its variations has never gone out of favour with quiltmakers. One particularly interesting one is in the Glenbow-Alberta Institute. In the variation known as *Barn-raising* it was made by a homesteading pioneer woman from the fine wool and silk clothing in her trousseau which she doubtless found none too practical for the prairies. The centre of each of the blocks is white rather than the traditional red; other colours are navy, rusty-gold, brown, red and grey. The pattern is a popular North American one but the maker is believed to have come to the west from the Ukraine.

The pieced and/or appliqued signature quilt was a great favourite in the West. One particularly excellent quilt of this type is in the possession of the Mission and District Historical Society, Mission, British Columbia. It was made by the ladies of the Mission Methodist Church in 1910 and people paid ten cents to write their names on the squares. These were then embroidered, set together and quilted. It was subsequently auctioned off. In Canada the combination of red and white in a signature quilt is often seen during this period and several such quilts seen by the author have had a central panel with an embroidered church, school or some other building

for which the funds were intended. Another such quilt is now in the Glenbow-Alberta Institute. It was made by the ladies of the Heath Baptist Church in Calgary in 1917. In the tiny municipal museum at Milden, Saskatchewan there is one such quilt on which each of the blocks is embroidered, in red, a droll dancing prairie chicken with the names arranged like a border around it.

Crazy patchwork in exotic fabrics, generally referred to as Victorian crazy patchwork, became very popular in the west of Canada during the late 19th and early 20th century. In the Manitoba Museum of Man and Nature there are two examples of this type from this period. One, made by Mrs. C.R. Kitching of Winnipeg is in good condition but has never been lined and bound. It was worked in blocks about 15 inches square and contains embroidered initials as well as a wide variety of decorative stitches. The other, made about 1913, is the work of Mrs. Edythe Stewart of Winnipeg. It contains many names and initials as it was usual for the maker of such a "quilt" to identify, either with names or initials, the different pieces of materials which she had secured from friends, relatives and neighbours.

French-Canadian families spread all over Canada and one which settled in Saskatchewan was the Gervais family. In the early 1900's the mother and grandmother of Julia Boutin Gervais started a Victorian crazy quilt entirely in velvets. Known as *pointe folle* (crazy stitch), there are twelve blocks of equal size. The mother and grandmother encouraged the girls to work on the quilt and they embroidered leaves and flowers as their fancy dictated on many of the patches in multi-coloured wools using a single featherstitch. Mrs. Julia Gervais completed the quilt while her husband was in the army in 1942.

When reading histories of quilts, one finds reference time and again to the fact that the quilt was made during a time of stress in the maker's life; a husband away in the army, a new bride in a strange town, a pastime for someone confined to bed. There is a saying amongst quilters today "A needle in the hand is worth two in another place!". Our ancestors were instinctively aware of this therapeutic value.

Falling generally into the category of a "throw" and not really a crazy quilt as it has no embroidery on it is the all-satin quilt made by Lucia Nadeau while still a young girl. She made the quilt for her hope chest in the early 1900's in Quebec. In 1916 she married a widower, Eugene Gervais of Alida, Saskatchewan and much of her beautiful handiwork was donated to the museum that her stepson started in Alida.

A most interesting quilt that was made during the early portion of the 20th century has come to light. At one time flannelette flags were enclosed as premiums in tobacco tins. The ones used in this quilt had bright colours such as magenta, lime green, electric blue, red, brown, black and white. The flags included those of Denmark, Brazil, Russia, South Africa, Bulgaria, Portugal, Turkey, Greece, Austria-Hungary, Sweden, Spain, Italy, Ireland, Persia, China, Japan, Serbia, Cuba and many others. There are 91 squares bordered by a 12 inch strip of pink cotton fabric. The whole work is rather coarse, attesting to the fact that generally the fine art of stitching was in sad decline. It was tied, rather than quilted. It is the padding, however, that is of interest in this quilt. A trainload of raw silk was being shipped to the eastern part of Canada by the CNR when one car left the tracks in the Fraser Canyon in the vicinity of Hell's Gate. The car broke open and tumbled into the river. The raw silk was carried downstream and eventually caught on branches and bushes along the banks. When the river level dropped the local people gathered the silk, washed and teased it and used it for filling in quilts and comforters. The filling in this one is very light and soft. It was made by Mr. and Mrs. Lars Petersen of Pokum, B.C., who collected the silk and patches and constructed the quilt.

During the years between 1910 and 1925 many tobacco companies placed silk and satin polychrome inserts in cigarette and tobacco packages as a sales incentive. The patches, usually about three by four inches, included such subjects as animals, birds, flags, club insignias, sports insignias, uniforms and portraits of the famous military leaders of the day. Other patches were of plush, velvet or felt and looked either like miniature Persian rugs or Indian blankets. Examples of quilts, comforters and throws made from these can be found in the West today.

In the Western Development Museum in Saskatoon there are two hangings made of polychrome silk patches. They appear to have been recently mounted on cotton backings, and this recent work is not well done. One of the hangings shows attractive, buxom ladies dressed in costumes depicting England, France, Scotland, Ireland, Canada and the United States. Interspersed with these are patches showing coats of arms and floral emblems of these countries. The trading of patches done to acquire the variety necessary to make the attractive piece must have been considerable.

The twenties and early thirties were low periods in the art of quilting in the West, as elsewhere. Quilts were still made, however, and two outstanding ones discovered were a signature quilt and an

historically valuable crazy quilt. In 1919 a school teacher and daughter of one of the first families to settle in the Verdant Valley—Rain District of Alberta, Miss Memina Ewing, made an interesting autograph quilt. The background is white cotton and the areas marked off on it are the homesteads, pre-emptions and acquired lands of the families who settled that area from 1908 to 1920. The names of the male members of each family are hand embroidered in blue and those of the female members in pink on the parcel of land on which they lived. The quilt is preserved today in the Homestead Museum at Drumheller.

During the early twenties women in Canada were engaged in the long and colourful effort to be recognized as "persons under the law" and to be enfranchised. One of the main characters in this epic was Nellie McClung. It was largely through her efforts that Manitoba became the first province to give women the vote. When her husband transferred his business to Edmonton, she became a member of the legislature there. Her most remarkable achievement was her part in erasing from the statute books of Canada an old law which stated in effect "Women are persons in matters of pains and penalties but are not persons in matters of rights and privileges". Nellie was first encouraged to write and take part in political activities by her mother-in-law, Annie McClung. A crazy quilt started in 1883 by Annie McClung and continued in the making for many years shows typical dress fabrics of the times and years previous to it. The quilt is a family history in itself and contains pieces from the clothing of family members. In 1928 Annie McClung gave the quilt to Nellie's daughter Florence. It bears the embroidered inscription: "To Florence from Grandma, 1928". This was the year in which Nellie and her colleagues succeeded in having the offending statute removed. Florence, now Mrs. Florence Atkinson of Vancouver, subsequently gave the quilt to the Western Development Museum in Saskatoon where it may be seen today.

During the Depression the people of the West were severely affected. Quilting made a strong comeback as an economic necessity, an inexpensive pastime and a cheap means of sociability. Most daily and weekly newspapers carried quilting columns and readers could order patterns for as little as three cents! Many women of the west preferred to design their own. A pattern called *Marion's Stripes and Squares* was designed in this era by Marion Macdonald Nielson in Saskatchewan. It used the tiniest cuttings left from sewing or the smallest usable part from a worn garment and was a prize-winner years later in a quilt design contest.

Because of the previous decade's downswing in popularity of quilting and needlework in general, much of the homemaker's skill with her needle had been lost. Lady Tweedsmuir, wife of the Governor-General at that time, suggested that Women's Institutes could build up a collection of handicrafts of good quality to encourage better craftsmanship. The first one was started in Manitoba as an experiment and included quilts. The scheme was most successful and continues all over Canada today under the sponsorship of the Federated Women's Institutes of Canada and there is now a separate collection for quilts.

With the advent of World War 11 many women went to work in essential industries. Quilting was usually restricted to quickly-done utilitarian quilts except for the occasional elaborate quilt, usually with a patriotic theme, that was auctioned or raffled off to buy War Bonds. These are known as *Victory Quilts*. The utilitarian quilts were turned out by the thousands by the women in Canada. The Federated Women's Institute's book, **A Heritage of Canadian Handicrafts**, notes that an "astronomical number of quilts...were made by Institute members; the Birtle District (Manitoba) for one, provided a total of 292 quilts".

The art of quilting declined further during the post-war years as a generation of women became homemakers who had missed the "apprenticeship period" of quilting during their teens. One of the few significant events in Canadian quilting during that time was the establishment of the Pacific National Exhibition in 1947 in British Columbia which placed strong emphasis on the quilts entered. In Winnipeg in 1945, a group of women in the embroidery group of the Manitoba branch of the Canadian Handicrafts Guild began a quilt depicting the Red River settlement. It was designed by Mrs. M.S. Osborne and the needlework was done by members of the Guild.

In 1956 the **Toronto Star Weekly** held a Canadian Quilt-making Contest. Nearly 600 quilts were entered from every part of Canada except the Northwest Territories and Newfoundland. British Columbia was second highest with number of entries, after Ontario. Among the Alberta, Saskatchewan and Manitoba quilts were some of the old-type comforter quilts and these showed the variety of ethnic backgrounds in the west.

Centennial Year, 1967, inspired many Canadians to make a quilt. The West Saskatoon Women's Institute made a striking quilt of vivid red with fine quilting showing the RCMP officer on his horse in the centre.

By 1972 quilts were regarded not just as a cot-

tage craft but were moving into the realm of art. In that year the Winnipeg Art Gallery mounted an exhibition of quilts and ceramics. It was immensely successful. By 1973 the Canada Council Explorations programme recognized the value of quilting as a contemporary Canadian folk art and granted an award to Mrs. Dorothea Dean of Ivermere, B.C. to adapt traditional Indian and Inuit patterns to quilted articles. This resulted in a travelling exhibition with patterns derived from patterns traditional to the Blackfoot, Blood, Stoney and Sioux tribes as well as the work of contemporary Indian and Eskimo artists.

Also in 1973, the National Gallery of Canada sponsored a travelling exhibit called "Manitoba Mainstream" which contained 97 pieces of people's art, among them many quilts. The show at the Winnipeg Art Gallery broke all previous attendance records.

Quilting continues to be popular today as a means of creative self-expression. No doubt much of today's work will find its place in the museum collections of tomorrow.

Note

Mary M. Conroy is the editor of *Canada Quilts* in Sudbury, Ontario. She has published a book entitled *300 Years of Canada's Quilts* published by Griffin House in Toronto, 1976.

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CMA — Accredited Membership Proposal

CANADIAN MUSEUMS ASSOCIATION
400-331 Cooper Street
Ottawa, Ontario K2P OG5

Programme Objective

To contribute to the development of professional standards in museum work in Canada and to promote a greater knowledge and understanding of museum studies.

Notes: Accreditation offers individuals the chance to expand and test their knowledge of museum studies and to make a personal commitment that will have the respect of both peers and employers. Accreditation is aimed at being valuable on a personal level, at raising the standards of the museum profession in Canada, and at defining more clearly the responsibilities of all museum workers and the training necessary for them to carry these out.

Eligibility

Candidates for individual accreditation must be voting members of the Canadian Museums Association, domiciled in Canada. They must have accumulated 36 months of service in a museum or related institution acceptable for membership in the CMA.

Administration

The accreditation programme will be administered by the staff of the Association through a National Accreditation Board, appointed by and reporting to the Council.

Notes: As soon as practicable, a system of Regional Boards made up of accredited members will be introduced for the Atlantic, Quebec, Ontario, the Prairies and North West Territories, and British Columbia and the Yukon regions of Canada. Initially, however, a National Accreditation Board with a high degree of credibility will be easier to appoint, and will provide for greater consistency in judgement and ease of administration.

Procedure

Applications will be submitted on the form provided to the Co-ordinator of Training and Standards at the CMA office, where they will be checked for eligibility and completeness.

Eligible candidates will then be required to pass both a written and oral examination.

The written examination will be a national one based on the CMA museum studies curriculum, which is available from the Association. A reading list keyed to the curriculum will be provided by the CMA. The examination will be designed to test the candidate's knowledge of museum studies gained through training, education and work experience. It will be given on a regional basis twice annually (or as required) under the direction of a Chief Examiner, appointed by Council, who will also be responsible for grading all papers. Two months prior to each examination the eligible candidates will receive a copy of a majority of the questions to be asked so that they may direct their final reading and study. At the time of writing, however, a number of questions unknown to the candidate will also have to be answered.

The oral examination which will be conducted by the National Accreditation Board (Regional Boards as soon as possible) will take place after the candidate has passed the written examination. The Examining Board will refer to the application form submitted by the candidate, to any references received and to a report on the candidate's examination performance submitted by the Chief Examiner.

The recommendations of the National Accreditation Board (Regional Boards) will be forwarded to their staff member responsible for the administration of the programme for final processing for Council's approval. Successful candidates will be notified by letter of their accredited member status

and certificates will be awarded at the next Annual Meeting or in absentia.

A fee of $75. will be charged each candidate to help defray the costs of the accreditation process. An initial payment of $25. will be required upon submission of a completed application form to the Co-ordinator of Training and Standards. The balance will be required when the candidate sits the examination. A second examination, if necessary, may be taken by a candidate within one year at no extra cost.

Unsuccessful candidates may direct an appeal to a Review Board appointed by the Council of the Association.

Notes: Questions on the written examination will focus on museum studies and in answering candidates will be encouraged, wherever possible, to apply their experience and disciplinary background.

In the oral examination session, candidates will be encouraged to present examples of their work (e.g. publications, exhibit designs, reports or studies, programme initiatives).

It will be the responsibility of all candidates to present themselves at the designated location for both written and oral examinations. The Association will do everything possible in administering the programme to avoid undue expense or inconvenience on the part of any candidate.

Revocation of Accredited Member Status

Accredited member status can be revoked by Council upon a proven breach of the terms of the agreement outlined in the application form. These state that the individual must be a voting member of the Association and agree to abide by the Association's code of *Ethnical Behaviour for Museum Professionals*. Reinstatement of accredited member status will be at the discretion of Council.

Confidentiality

All details pertaining to the processing of an applicant's request for accredited membership will be treated as confidential.

Notes: Substitution of numbers for names on examination papers will be made for the purpose of impartiality. It will be the responsibility of the staff involved with the programme to process the Chief Examiner's comments on a candidate's paper for presentation to the National Accreditation Board (Regional Boards).

Programme Starting Date

Assuming membership endorsement of the programme in May 1979, applications for accredited membership will be received beginning August 1st, 1979. The first written examination would take place before December 31st, and the oral examinations prior to a Council meeting in February or March 1980.

CMA Accreditation~sample application form

Application Form for Accredited Membership in the CMA

CONFIDENTIAL

In completing this form, please feel free to attach more information as necessary.

Name_____

Address_____

_____

Telephone: Home_____ Business_____

CAREER PROFILE

1. Starting date of museum career_____
2. Length of museum service (in months)_____
3. Present Position_____
4. Name of Institution_____
5. Previous museum experience

_____

_____

_____

_____

_____

6. Other pertinent experience

_____

_____

_____

7. Principal museum accomplishments (e.g. programme, publication, exhibit, research). Please enclose any relevant materials (printed or visual) which might be of assistance in supporting your application.

8. Memberships and affiliations

9. Other relevant comments about your interest or work in the museum field.

EDUCATION AND TRAINING

1. Formal education: academic and/or technical.

2. Scholarships, awards, grants and other forms of recognition.

3. Specific training related to museum work (e.g. seminars/internships/university or college courses) with subject details.

REFERENCES

Please give the names and addresses of three people from whom detailed assessments may be requested by the Accreditation Board.

a.

b.

c.

CMA Accreditation ~ sample

REQUEST FOR A LETTER OF REFERENCE

Dear_____

_____of_____has applied for accredited member status in the Canadian Museums Association. The conditions of acceptance are the successful completion of a written examination in museum studies and an oral evaluation by a peer group. As part of the criteria for acceptance, an applicant must supply three references and _____has named you one of these.

We would appreciate a response to this request at your earliest convenience, and would ask you to make as detailed and objective an evaluation as possible. In addition to any general description of duties and responsibilities, please include in your assessment comments on the following:

1. Respect and regard for the collections of the museum.

2. Sensitivity to the various roles that a public museum must play within society.

3. Interest in, and contribution to, the development and strengthening of the museum community in Canada.

4. Ability to work constructively with fellow staff members.

5. Dependability, judgement and resourcefulness.

We would also like to know in what capacity you have known and/or worked with this person.

Thank you very much for your time and co-operation.

Yours sincerely,

CMA Accreditation ~ sample exam questions

The questions that follow are samples of a type which a candidate might be asked to choose from in the written examination in museum studies. Please note that there will be a wide choice of questions in each section. They are based upon the CMA museum studies curriculum, available from the Association since January 1979, and are grouped according to its six major subdivisions. A reading list based on the curriculum is presently being compiled by the staff of the CMA Documentation Centre.

I. Introduction to Museum Studies: the history and nature of museums and museum work

a) "Inevitably the museum has taken on many of the negative characteristics of the metropolis: its random acquisitiveness, its tendency to over-expansion and disorganization, its habit of gauging its success by the number of people who pass through its gates." (Lewis Mumford: The City in History, 1961).

Discuss with reference to Canadian museum development since World War II.

b) Discuss the differences, if any, that you might expect to find between the roles of two museums situated in contrasting locations. Select your example from *one of the following pairs of locations:*

—urban area/rural area
—established town/new town
—under-developed community/ industrialized community

c) Referring to the state of museums and galleries in Canada as outlined in the **Report of the Royal Commission on National Development in the Arts, Letters and Services (1951)**, describe the principal changes that have taken place in the museum community over the last 25 years.

II. Collections

a) Prior to the development of public museums during the 19th century, collections were in private hands and were open daily for viewing by friends of the owner.

Discuss the motivations for collecting by groups or individuals and describe some of the circumstances in which 'private' collections became 'public'.

b) Acquisitions have long been a central concern of museums. Review the trends in attitudes about acquisitions with particular attention to recent developments in the area of legality and ethics.

c) Prepare an outline for the management of one of the following collections:

—an herbarium of flowering plants
—a vertebrate osteological collection
—a spirit collection of invertebrates

III. Conservation

a) Discuss in some detail the conservation problems connected with:

either water colours and prints
or textiles
or furniture

b) "Fine and decorative art objects are exposed to many types of damage in a museum environment."

Discuss this statement and suggest ways in which such damage might be mitigated.

c) Taking into consideration the problems of deterioration caused by natural and artificial agents and the potential damage in travel, what are the precautions you would take in preparing a temporary exhibition of ethnographic objects composed of different materials?

IV. Presentation: Exhibitions

a) "The museum is a medium of communication... It is primarily...concerned with the visual communication of objects of cultural and scientific

IV. Presentation: Exhibitions

a) "The museum is a medium of communication... It is primarily...concerned with the visual communication of objects of cultural and scientific interest...Unless the museum is able to fulfill this task it is failing its purpose." (Michael Browne, **The New Museum: Architecture and Display**).

Discuss.

b) Analyze the trend towards the "environmental" approach in recent natural history exhibits.

c) "Presentation/design techniques are less relevant in art museums than in other types of institutions, as works of art are intended to communicate by themselves".

Discuss.

d) Museum display designers must take many factors into account which are not purely of a visual nature, though they might affect the appearance of an exhibit.

Review some of these factors.

V. Presentation: the Public

a) Suggest ways in which museums might play a more positive role in adult education.

b) The formal layout of displays in many older museum galleries made them an inefficient means of communication.

Discuss this statement and comment on the relative success or failure of new display techniques in the last 15 years.

c) Provide a critical analysis of the methodology and results of some recent surveys involving the museum visitor.

VI. Organization and Management

a) The larger the museum, the greater the tendency toward departmentalization.

Discuss the advantages and disadvantages of this trend and suggest ways of maximizing the former and minimizing the latter.

b) "The architect is the servant of the museum, not its master".

Can this really be true?

c) Assuming you are the director/curator of a small museum, what steps would you take to raise funds for the museum's building programme, from sources inside and outside your community?

d) What are the security problems affecting public access to a furnished house? What implications do these have on display and interpretative programming?

Métis Decorative Art and Its Inspiration

JAN MORIER
On-Job Trainee
Manitoba Museum of Man and Nature

Ethnologists marvel at the very ancient forms of Indian decorative art, and much study has been devoted to its interpretation and methodology. We tend to regard the more recent styles of floral embroidery as commercialized, and unfortunately, its origins have not been considered important enough for intense research.

A closer look at this beautiful art in its earliest forms reveals an incorporation of rich European designs of the 18th and 19th centuries applied in the traditional method of using quills and beads on rawhide. This fusion of Native and European cultures also defines the Métis, and in this study, the origins of floral embroidery are attributed to them.

The Métis were a people torn between two heritages. They could claim neither culture as their own, and had to carve their own niche in the developing society. Those who grew up near the trading posts followed the trail of the trapper or took positions as company clerks. Those who enjoyed the nomadic ways of their native relatives wandered after the buffalo herds. Others settled into homesteads in the Red River area.

By 1812 several families of Métis settled near the forks of the Red and the Assiniboine. They were beginning to feel their strength as a people, especially after the series of events involving Cuthbert Grant, the Northwest Trading Company and the Seven Oaks Massacre.

On behalf of the troubled colony, Jean-Baptiste Lagimodiere appealed to Lord Selkirk for Christian missionaries to be sent from Montreal. Selkirk agreed that religion and education would help stabilize this young settlement. With the cooperation of the Bishop of Montreal, three men were chosen to bring the Word of God to the people of the Red River.

"Father Provencher left Kamouraska on the 16th of April (1818)...Provencher and his companion who had just joined him...prepared for the journey. They were received by Lord Selkirk, who took an enthusiastic interest in their safety and the success of their enterprise. Lady Selkirk especially, paid much attention to the priests. She offered them a Holy Chalice, church ornaments and religious vestments."[1]

Bishop Provencher in a floral embroidered stole

July 16, 1818 witnessed the arrival of the first missionaries to the forks of the Red and Assiniboine. This coming had been greatly anticipated by the French Canadian settlers, who hungered for a renewal of spiritual guidance. The Métis had been influenced extensively by their French fathers, and took these "Men of God" to be their salvation. The Indians along the banks were somewhat superstitious, yet held the priests in awe and reverence. There was an air of holy celebration as Father Provencher, Father Dumoulin and Mr. Edge stepped onto Red River soil. These men were to inspire the people greatly in the ensuing years, in respect to religion and morals, education and trades and, very likely, the decorative arts.

Quite a perceptible change was observed in the traditional art forms after 1800. Geometric and symbolic designs gradually made way for intricate and colourful patterns of flowers, tendrils, hearts and stars.

The Saint-Boniface Museum houses many remnants from the early missionaries. One of the stored crates contains several religious vestments said to have belonged to Bishops Provencher and Tache. These vestments suffered water damage before they were rescued from the tragic Cathedral fire of 1968, and unfortunately, any accompanying documentation was destroyed. The present writer suspects, however, that some of these vestments might be the ones donated by Lady Selkirk. It can, therefore, be assumed that Father Provencher brought the first samples of floral design to the Red River area in 1818.

One cannot overlook the beautiful manner in which the old robes have been decorated. It is not beyond reason to imagine how the Métis women who attended mass must have admired the colourful and intricate designs, possibly enough to attempt copies with the materials available at the time.

A reinforcement of this theory lies in the arrival of the Grey Nuns to the Red River colony in 1844. Provencher observed the increasing numbers of the settlement, and realized the need for assistance. He was developing a concern for the homelife of his parishioners, and a desire to reach those in more remote areas. He appealed to the order of the Sisters of Charity (the "Grey Nuns") at their Superior House in Montréal, and they promptly chose four sisters to undertake the mission. After a long and tedious journey by canoe, Sisters Valade, Lagrave, Saint-Joseph and Lafrance arrived at the forks on June 21st, 1844.

One of their first duties involved the organization of a school for the Métis and Indian girls of the Red River area. They continued the girls' education in catechism, reading and mathematics, but they also found the time to instruct domestic duties, such as cooking, health care and sewing. While Sister Valade prepared these classes, Sister Lagrave occupied herself with work for the church. In a letter to the Superior House in Montréal, dated July 11th, 1844, Sister Valade says of her companion:

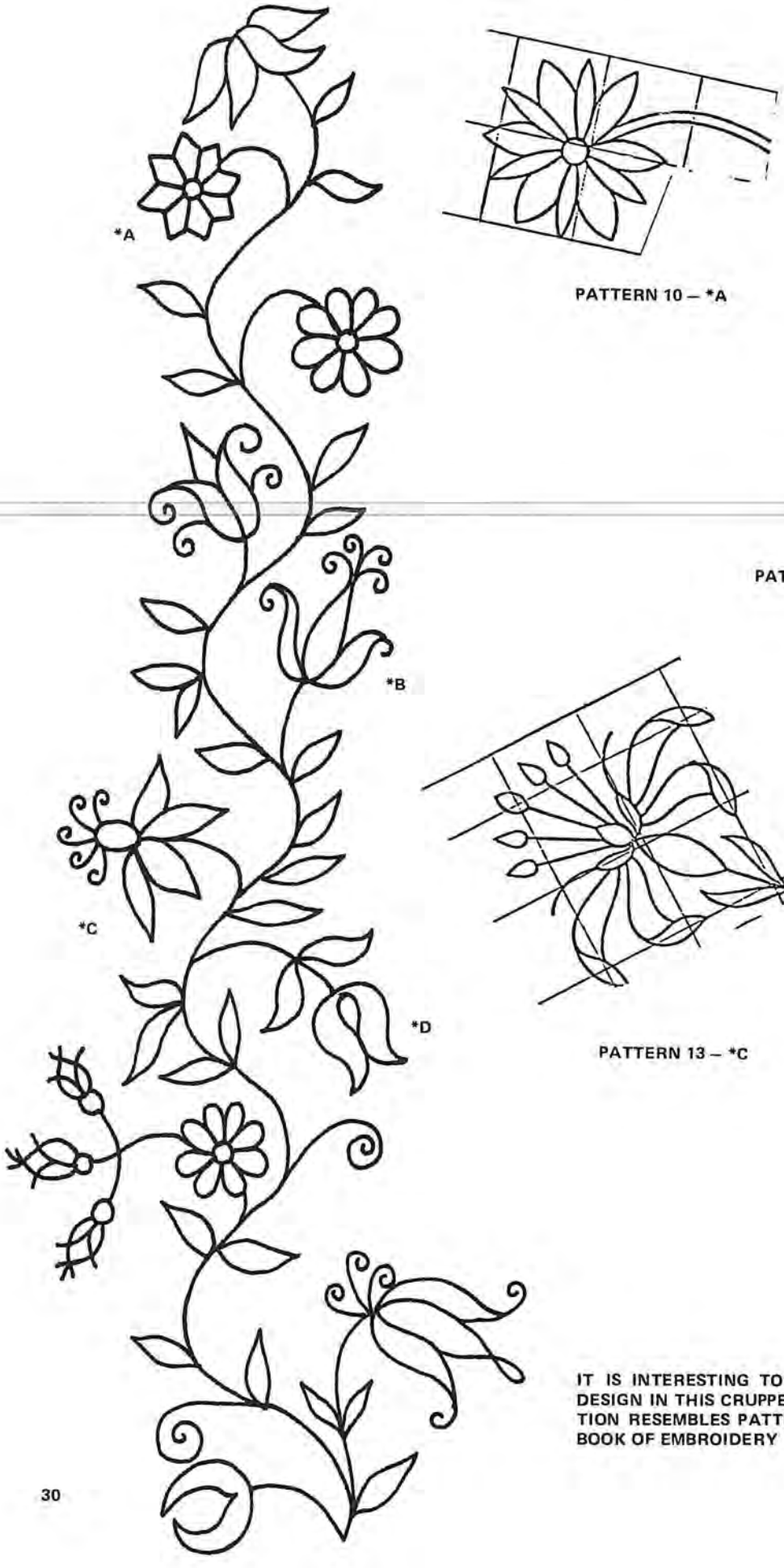
"What services the good Sister rends! The needle glides with agility under her fingers. Every evening, amazing amounts of work are completed to perfection. These pieces include church ornaments and altar cloths, not only for the Cathedral, but for the distant missions. She also busies herself with repairing the Bishop's and priests' vestments. She sews, patches and embroiders as it is required." 2

Sister Lagrave was the obvious choice for sewing instructor for the new school.

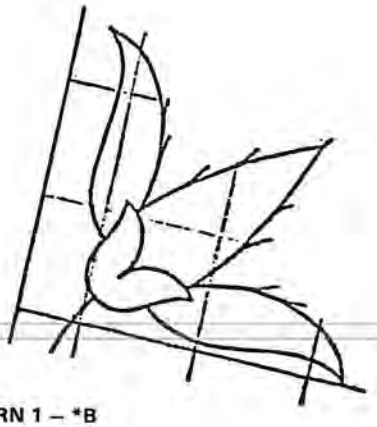
Many of the Grey Nuns' souvenirs are housed at the Saint-Boniface Museum, which was the ori-

Mere Therese Genevieve Coutlee (a Grey Nun busy with embroidery)
Oil on canvas, c. 1800 *Soeurs Grises de Montreal*

COMPARISON STUDY



PATTERN 10 – *A



PATTERN 1 – *B

PATTERN 13 – *C

PATTERN 7 – *D

IT IS INTERESTING TO NOTE THAT THE QUILL-WORKED DESIGN IN THIS CRUPPER FROM THE PAUL KANE COLLECTION RESEMBLES PATTERNS FOUND IN THE GREY NUNS' BOOK OF EMBROIDERY

From the collection of Musée de Saint-Boniface *Jan Morier*

ginal convent. Among their artifacts was discovered a book of embroidery patterns used to instruct the girls. A close study of these Parisian patterns revealed many similarities to the Indian decorative art style of the day. This book originated in France, and was no doubt purchased by the Sisters in Montreal and dispatched to the Red River area, along with other supplies. Although there is no date on this book, its age and great use is apparent. Some of the patterns have been matched to hand-made religious vestments dating over a hundred years.

The change from the traditional style of embroidery was a gradual one. The Métis women experimented with flowers, tendrils and hearts, which they no doubt admired from afar on the religious vestments worn at the celebration of mass. As the opportunity presented itself for direct contact with the Grey Nuns, the women developed this beautiful style of floral embroidery under the instruction of Sister Lagrave. An excerpt from the Mother Superior's journal of 1851 tells of the decoration of the new Cathedral:

"...our dear Sister Lagrave was called from St.-Francois-Xavier for her talents, this good sister having exquisite taste in decoration. As soon as the workers had abandoned their scaffolds, the agile sister and some helpers climbed them. Over each column, their brushes created urns of various flowers, and from one column to the next was painted garlands of vividly coloured roses...The native women, who enjoy silk-thread, bead and quill embroidery, came to copy these designs from the Cathedral."[3]

I believe the importance of the Roman Catholic missions has been overlooked by ethnologists wishing to trace the origins of floral embroidery. The Métis as well have not been given enough credit for their great contribution to this beautiful art form. As the theories begin to connect, researchers will find that many of their clues have been claimed by the Cathedral fire of 1968. Early samples of quill and beadwork embroidery created by the Métis students at the convent have been destroyed.

More comparison studies could have been made exploring the floral art style. The colours and the sewing material used remain to be examined. Certainly, the influence of other religious orders would have produced further clues. In the centre of it all were the Métis, *The Flower Beadwork People*, and their guiding lights—the missionaries.

The Roman Catholic missionaries continued their charitable work in the Red River area, contributing a great deal more than they realized. During the 19th century, they expanded northward and westward establishing schools and churches for the benefit of the natives.

Accordingly, if the researcher traced the line of early missions in the east, the same floral influence might be found among the Huron and Iroquois art forms.

More research is required to substantiate the origin of floral embroidery among the natives of North America.

Notes

1 Donatien Frémont, *Monseigneur Provencher et son Temps*, Editions de la Liberté, Winnipeg, 1935. p. 43 (translation).

2 *Chroniques des Soeurs Grises, Vol. 1*, Archives des Soeurs Grises de Saint-Boniface, 1844, p. 112 (translation).

3 Ibid. p. 245 (translation).

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Tender Loving Care for Collections

RICHARD WILCOX
Curator of Local Museums
Nova Scotia Museum

The following article is reprinted from the journal for Nova Scotia museums, **The Occasional,** *Vol. 5, No. 2, and appears with the permission of both the editor and author.*

How healthy is your museum collection? Are you pretty sure that most items are in at least as good condition now as when they were acquired—or do you have the nagging suspicion that some of them may have suffered just a bit since they were taken from the snug attic where they spent the last 50 years in relative safety? Do you, perhaps, have the odd "casualty" on your conscience?

Probably there is no museum that can answer "No" to those last two questions. Accidents happen and decay goes on even in the wealthiest and most professional institutions. It remains one of the most important functions of any museum, whatever its size, to minimize that decay as much as its resources will allow.

It is ironic, perhaps, that most deterioration in museum collections comes about because the objects are not scrutinized frequently by someone who really has their welfare at heart—they don't receive the sort of tender loving care that their original owner once gave them. In too many cases, once an object becomes the property of everyone—it then "belongs" to no one and often no one takes any particular care of it. Even in large institutions it is rare to find a curator who has the time and facilities to provide the care that he would wish, to a large collection. In the community museum the situation is different—there may not be a trained curator—nor even a full-time custodian; responsibility for the safety of the collection is divided among several volunteer or part-time staff, who change from year to year. No one individual really gets to know the collection well enough to be aware of deterioration or feel the proprietary responsibility for the objects that would make him or her act to prevent it.

This is not a situation that is likely to change very much in the foreseeable future. We already experience in Nova Scotia a degree of provincial government assistance to community museums that is unique in the country and it is unlikely that financial assistance from this source will increase to the extent that would make full-time staff available to every small museum. At the same time, there appears to be no reduction in the rate at which communities are moving to establish museum collections—on the contrary.

But money, or lack of it, may not be the most important factor. The great majority of community museums will probably always be of a size where personal enthusiasm and dedication of one or a few volunteers contributes as much or more to the success of the operation as does government subsidy.

From the collection of the Manitoba Museum of Man and Nature

Luckily, a great deal of damage commonly found in small museums can be prevented without money or elaborate equipment. What is needed is recognition that the problem is there, a basic knowledge of what to look for and a willingness to keep records from year to year.

Accession No.:		Object Name:
Date	Initials	Condition

The first step is to take a close look at the state of health of the collection. I want to propose here a simple system of regular inspection for artifacts that can be carried on from year to year by volunteers, or paid attendants, depending on who is available. The system pre-supposes an accession record and a collection with accession numbers on the objects.

The Condition Record

The only equipment required is a pencil and a batch of lined file cards (3 x 5 suggested) equal in number to the number of objects in your collection. If you want to get fancy you may add a set of dividers for the cards and a box or drawer to keep everything in.

The procedure is simply to work your way through your collection, item by item, filling out a card for each object. The layout of the card is up to you (a suggested format is shown below) but it should have the following essential information for each artifact:

1) Accession number
2) Object name
3) Date of inspection
4) Initials of the person doing the inspection
5) An indication of the condition of the item

Some objects will also need a space for

6) Treatment or repairs carried out, with date

Most items will not need (6) unless you are very ambitious, so use the back of the card to record this information.

Keep the report simple and brief. The aim, at first, is to work through the whole collection with at least a cursory check once, and preferably twice, a year (say, spring and fall) and to establish this as a regular feature of museum operation. Do not make the report so detailed that it becomes an intolerable chore that is dropped halfway through.

Much time will be saved by grouping the cards according to the physical location of the objects in the museum, whether on display or in storage—this way card and object can be brought together quickly at inspection time.

The Collection Checklist

First some general considerations:

1) Make it a habit to check the state of the accession number on the object.Is it correct, intact, legible and in an inconspicious place? Remove all labels that are applied with glue or sticky tape and put the number directly on the subject. If written information in addition to the number is desired, write it on cloth or paper tags attached with string or stainless steel wire.

2) Anything organic—i.e. wood, paper, leather, rawhide, parchment, fur, feathers, horn, bone, ivory, hair and most textiles—can be a target for insects, fungus and even mice, rats, and squirrels. So watch for bore holes, chewing, droppings and toothmarks. Try to distinquish active attack from old damage and segregate the item under attack from healthy items made of similar materials so as not to infect the whole collection.

3) Note the presence, or absence, of any unattached parts of an item. If it is not convenient or appropriate to fasten them together to prevent loss, then put the object's accession number on each part. Make note of any new replacement parts that were added after the item became part of the museum's collection.

4) Pay special attention to objects that are handled by visitors. Books and devices with moving parts are particularly liable to damage from this sort of wear and tear. Objects with complicated internal mechanisms such as phonographs should not be demonstrated freqently to visitors, much less handled by them, unless you regard the objects as expendable. Much handling also leads to damage from dirt, oils and the salt in human sweat.

5) The checklist below is divided by material, but in fact most objects in museum collections are made of more than one material. Decay of one part may damage another, as when corroded metal buttons on a fabric or leather garment produce permanent stains.

6) The minimum requirement in treatment of an incoming object is removal of superficial dirt.

If your condition report does no more, at first, than bring to light cases where this elementary cleaning may have been overlooked, it will at least have eliminated a few sources of possible damage.

Some things to look for:

Textiles:

1) Stains and dirt
2) Fading of colours in bright sunlight
3) Insect attack (especially woolens)
4) General fragility and brittleness (especially silks)
5) Rust spots from pins, tacks, hooks
6) Stretching and creasing from sharp hangers or nails
7) Tears, holes, missing buttons
8) Patches and darns

Wood:

1) Warping, splitting, cracking, loss of knots due to drying
2) Buckled veneer, loosened inlay, often due to swelling
3) Insect attack. Look for bore holes and wood dust. Unusually light objects may be nothing but pulp below the surface.
4) Dry rot
5) Surface wear due to normal use—usually concentrated in one place. Signs of weathering and general abuse usually more general or random
6) Repairs, replacement parts, recent painting
7) Loosened glue joints, torn upholstery, missing fastenings and hardware
8) Superficial dirt, especially agricultural tools

Leather:

1) Loss of shape and flexibility due to drying (especially footwear, harness)
2) Weak and brittle leather subject to tearing and cracking
3) Stains
4) Greenish dusty deposits of mildew
5) Shrinking and hardness in untanned hide, parchment, gut

Iron and Steel:

1) Surface corrosion on polished or blued surfaces, fingerprints
2) Overall light oxidation, sometimes quite stable (especially wrought iron)
3) Unstable, active rusting—dust and flakes fall off readily (especially items recovered from salt water in which case rusting cannot be arrested by ordinary methods)
4) Rust progressing beneath a surface treatment of paint or lacquer or tinplate

Oil Paintings on Canvas:

1) Cracks, tears, punctures
2) Missing paint
3) Canvas loose on stretcher
4) Dirt, fly specks

Copper, Brass, etc.

1) Lacquer or varnished surfaces that may have been applied to stop corrosion
2) Dark brown or greenish black oxidation usually stable
3) Active corrosion in the form of green or blue powdery deposits
4) Staining from corrosion on other parts of the artifact (e.g. wood or leather)
5) Cracks and splits in thin areas. Soldered or riveted repairs
6) Surface scratches and gouges

Ceramics and Glass:

1) Hairline cracks that may mean the object is about to break—you get a dull click instead of a sharp clear note if you strike the object lightly
2) Unsightly or insecure former repairs
3) Colour changes in glass exposed to strong sunlight
4) Chips, breaks, web of fine cracks in glaze
5) Leaded glass windows—bowed out of the flat—glass loose in the leads through missing cement

Paper Materials:

1) Brittleness, broken areas from excessive drying and acid content
2) Stains, dust
3) Musty smell from mold growth
4) "Foxing"—brown spots (fungus)
5) Insect attack
6) Yellowing or fading of colors from sunlight
7) Stains from scotch tape or the like, rusty pins, clips or staples

The time needed to make a condition check might be no more than a few days in the case of a seasonal museum with a collection of a few hundred items and would fit well with the cleaning and unpacking that often accompanies the opening and closing each year. In a larger year-round museum it is a much bigger job and is probably best stretched out over a year or two in manageable chunks—so many objects per month.

If you plan to go to the trouble of making a regular condition check of your collection, it might be wise to go one step further and read more about what conditions to look for than I have been able to give in this article. The Canadian Museums Association has published a booklet by Elizabeth Phillimore called *A Glossary of Terms Useful in Conservation.* In it is a section on "Reporting the Condition of Antiquities" that is very well organized and succinct. I have also used for reference Per E. Guldbeck's book, *The Care of Historical Collections,* published by the American Association for State and Local History—a "must" for any museum. Both of these publications may be purchased from the Canadian Museum Association or it may be possible to arrange an interlibrary loan through your local regional library.

Seven Oaks House Museum

CAROL MALMGREN
Public Relations Assistant
Continental Public Relations

Anyone who visits Seven Oaks House Museum in West Kildonan is immediately struck by its warm, lived-in atmosphere. When the Sweet William and pansies bloom on the riverside and the fragrant odor of hot rolls seems to haunt the kitchen, visitors have a shivery sensation that John Inkster, the original owner, may invite them in for tea and a friendly chat.

Little has changed about Seven Oaks House since it was built in 1851 by John Inkster, an early settler and stone mason. The main difference is that today the house is a museum.

The community of West Kildonan considers it important to retain the authenticity and old charm of Seven Oaks. The stone walls have been scraped down to their original colour, woodwork repaired, and plaster restored; otherwise the house remains as it was in the late 1800's. Original furnishings and personal belongings of the Inkster family are quaintly arranged in lifelike displays complete with mannequins. Here, twentieth century visitors can experience the nostalgic charm of the early pioneer days inside Manitoba's oldest habitable home.

Located on Rupertsland Avenue in West Kildonan, Seven Oaks House is set amidst thick oak trees and colourful gardens, on the second rise back from the Red River. Seven Oaks House (named after a nearby creek located in what is now

The gracious parlour of Seven Oaks House Museum *W. Clearwater*

The master bedroom in the Inkster home *W. Clearwater*

Kildonan Park) was lived in until 1954. The last Inkster to inhabit the house was Colin Inkster, High Sheriff of Manitoba, who lived there from 1942 to 1948.

The sturdy architecture of Seven Oaks House is a remarkable example of the innovative pioneer spirit of our early Manitoba settlers. John Inkster, one of our enterprising pioneers, built the stone foundation and the spacious stone-lined cellar—which are both in good condition after the lapse of more than a century.

Contemporary contractors would shudder at the arduous task of erecting such a finely crafted home in the pioneer days of limited technology. Oak logs had to be rafted down the river for the walls of the house, and were then hewn to seven inches square. Between the logs and a two-inch layer of plaster was a lining of buffalo fur. Amazingly the house, built entirely of wood, had no iron nails in its construction. Instead, wooden pins secure the structure.

The large nine-room house consists of an entrance hall, front-and-back parlour, dining room, breakfast room, four bedrooms, and a small bathroom. Perhaps the most interesting room is the kitchen, a curious contradiction to the remainder of the house with its rough-hewn logs and lower, stained oak floor. It is believed to have been the original home of the Inkster family, later converted to the kitchen of the "new" house, built twenty-five years later.

There is a curious story told about "the Captain's room". The room was occupied by Captain Colin Sinclair, a sailor and brother-in-law to John Inkster. The man spent most of his life at sea, but when he retired he came to Manitoba to live at Seven Oaks. Having grown so accustomed to his seaman's hammock, he refused to sleep in a bed. Thereafter, he stubbornly slept in his Seven Oaks hammock, suspended from the ceiling of his little room, until he died in 1901. Today the original hammock can be seen, as well as a delightful collection of odds and ends—spectacles, an old watch, and a gold poke (a leather pouch for storing gold nuggets).

Inside each of the rooms is an antique lover's paradise. Some of the original Inkster furniture remains, but suitable contemporary pieces replace those that have been scattered through the years. A lovely old lady's sofa, a heavy wood kitchen table, and a linen chest with black iron strap hinges are among the original pieces. Part of the first dinner service is displayed, as well as several pieces of the green and white Copeland breakfast set. The children's room has a delightful display of century old toys and child-sized furniture.

With such a collection of family heirlooms, you might wonder if Seven Oaks has been vandalized. There were two breakins: once when the unsuccessful vandals became stuck in the trap door leading into the Captain's room and had to leave, and the other time when a very strange item was stolen. A 500-pound buffalo head, securely attached to the outside of the house, was miraculously lifted down and carted away under the nose of the resident caretaker.

Today Seven Oaks House Museum attracts visitors from across Canada as well as 22 other countries. No matter where they go in the museum, visitors encounter the nostalgia and charm of a house dedicated to the preservation of early Manitoba architecture. Older people are wistfully reminiscent of days gone by;younger ones are incredulous, gazing at the old wooden churn or the strange china object under the bed.

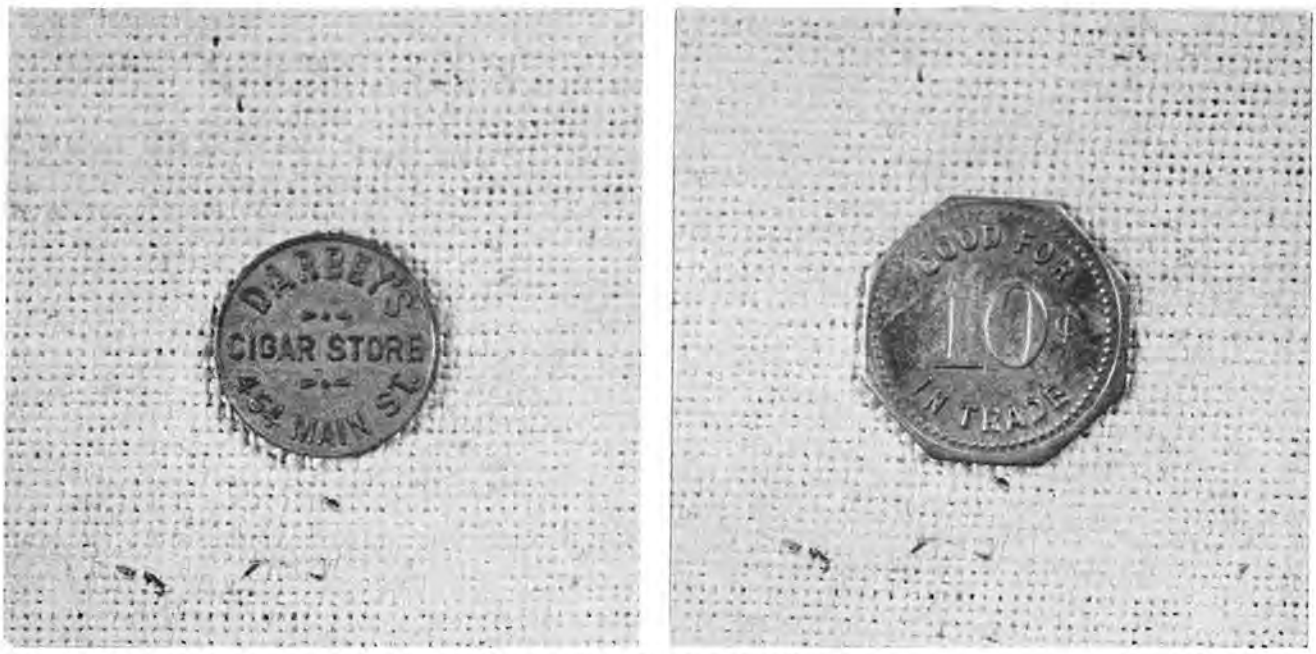
The museum is open May until September, when tours are conducted through the house, and the beautiful flower garden is in bloom.

Manitoba Trade Tokens

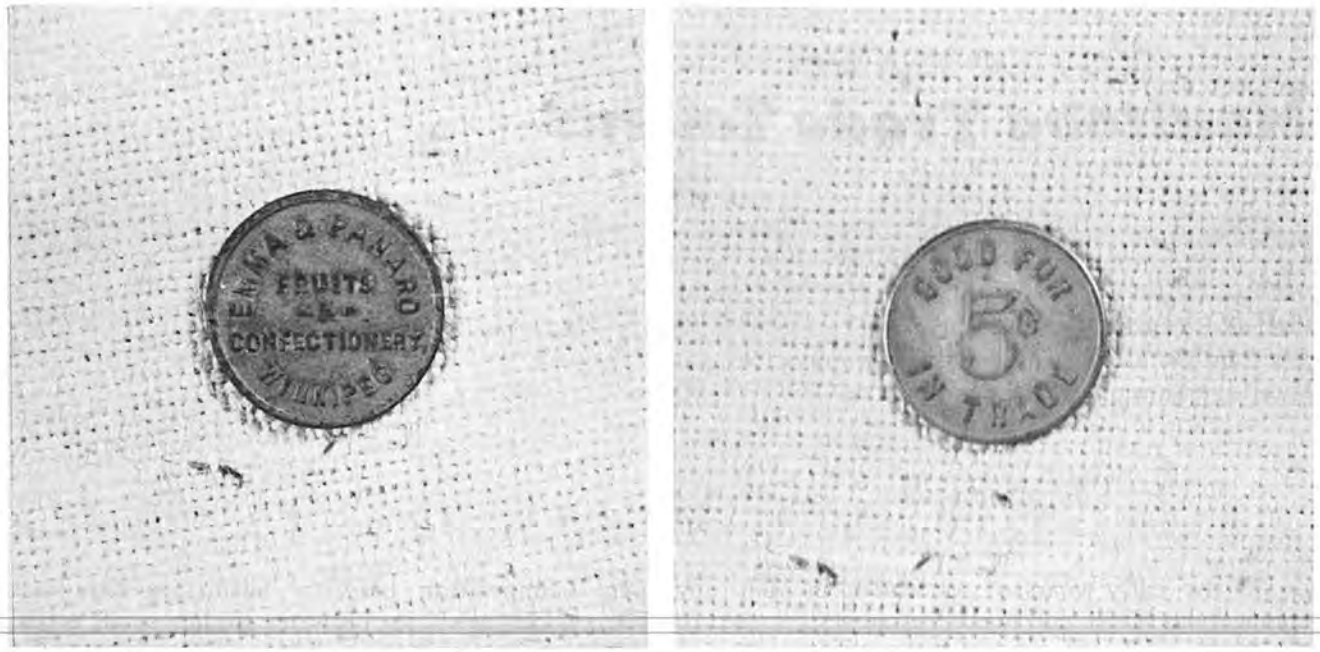
PHILIP EYLER
Assistant Curator of Historical Geography
Manitoba Museum of Man and Nature

In the early years of settlement in Manitoba coinage was scarce and many businesses resorted to the use of trade tokens to fill the gap in currency. Trade tokens of various shapes, sizes, and metals were issued by local businessmen, sometimes as a claim for a specific item such as a shave or a loaf of bread, but often as a substitute for real money worth anywhere from five cents to $5 in trade at the issuer's store. Early tokens were usually struck in copper, silver, or nickel alloys. By the turn of the century, however, the new wonder-metal aluminum became popular, and by far the majority of Manitoba's trade tokens are of this metal. Perhaps it is because aluminum was such a novelty that so many trade tokens have been saved.

Winnipeg, of course, was the hub of western commerce, and Main Street was the hub of Winnipeg. Competition between businesses here was fierce; local rivalries between similar small establishments existed throughout the length of the Main Street business district. The issue of trade tokens was one way to keep a steady clientele. Not only did tokens ease the shortage of coins, but they could also be sold in quantity at a discount or given in change. The penny arcades were particularly concerned with maintaining a supply of money, and tokens filled this need while facilitating competition between neighbours. The Edisonia Arcade and Coin Novelty Company of 608 Main Street, the Western Amusement Company of 609 Main, and the Winnipeg Amusement Company located at 615 Main all issued tokens for use in their machines. Other local competitors issuing trade tokens included the rivalry between Emma and



DARBEY'S CIGAR STORE, 454 MAIN STREET – GOOD FOR TEN CENTS IN TRADE

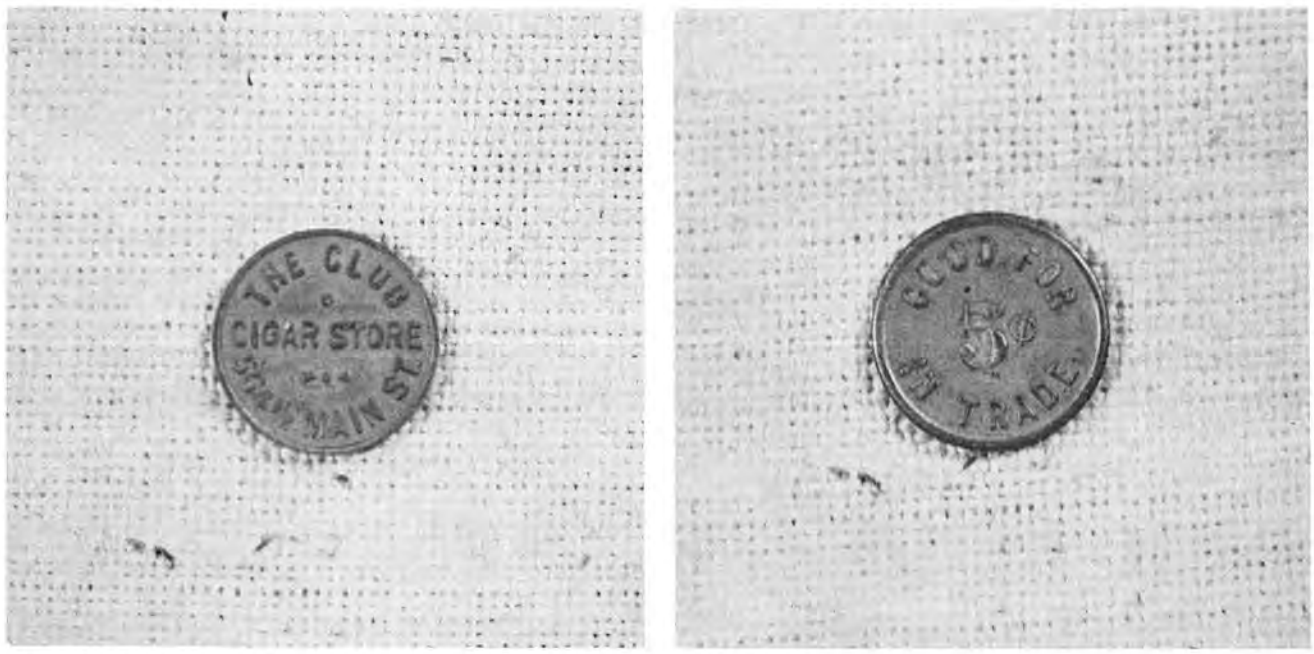


EMMA & PANARO FRUITS & CONFECTIONERY, WINNIPEG – GOOD FOR FIVE CENTS IN TRADE

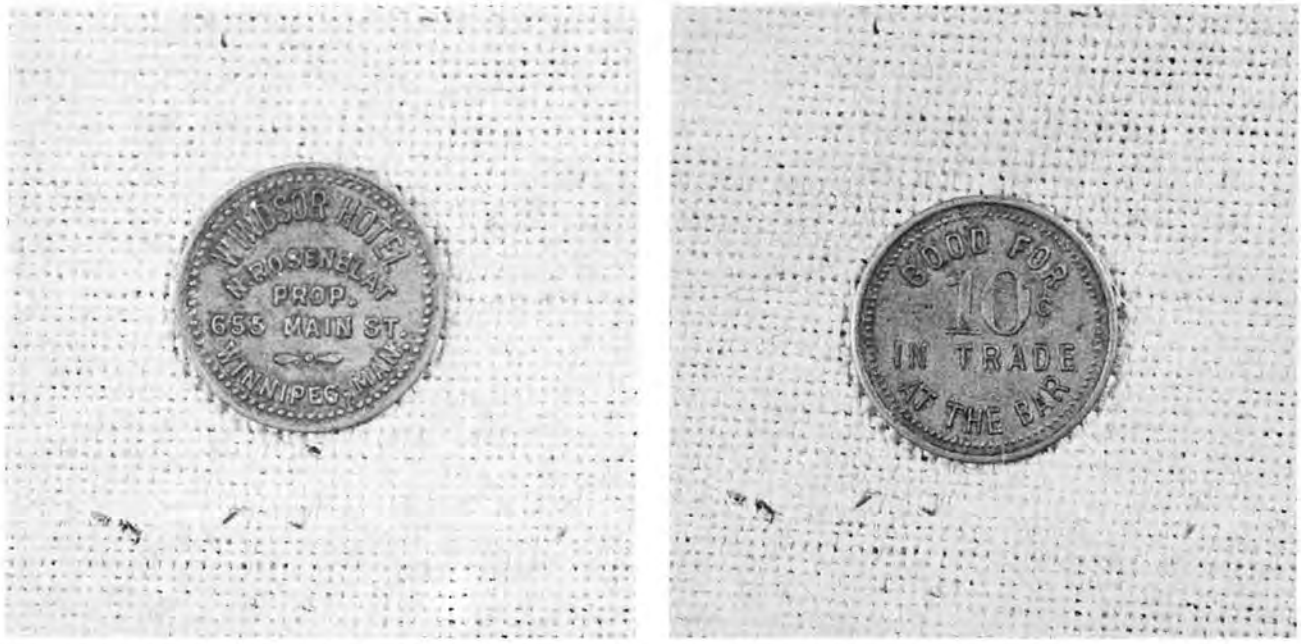
Panaro's fruit store at 415 Main and Benedetta Persichini's fruit store at 423 Main. John Erzinger's Tobacco Shop at 418 Main, Darbey's Cigar Store at 438 Main and the Club Cigar Store located at 564½ Main were all in close competition. But the most competitive and prolific in terms of tokens of the Main Street businesses were the hotels.

Winnipeg was a wide-open drinking town. In the early years of the twentieth century the city attracted an increasingly large percentage of immigrants from eastern Europe, people from societies where heavy drinking did not suffer from the social stigma imposed by the middle-class Victorian British. A limited manufacturing sector also emerged from which evolved a working class fond of drink. In addition Winnipeg attracted a large transient population—immigrants stopping over on their way west, farmers on brief trips to the big city, and bored salesmen.

The hotel business was potentially lucrative, but extremely competitive. Location was of extreme importance. Main Street was the link between the Canadian Pacific and Canadian Northern Railway stations; North Main was in the heart of the working class and immigrant district. Transients and workers alike frequented these hotels. At



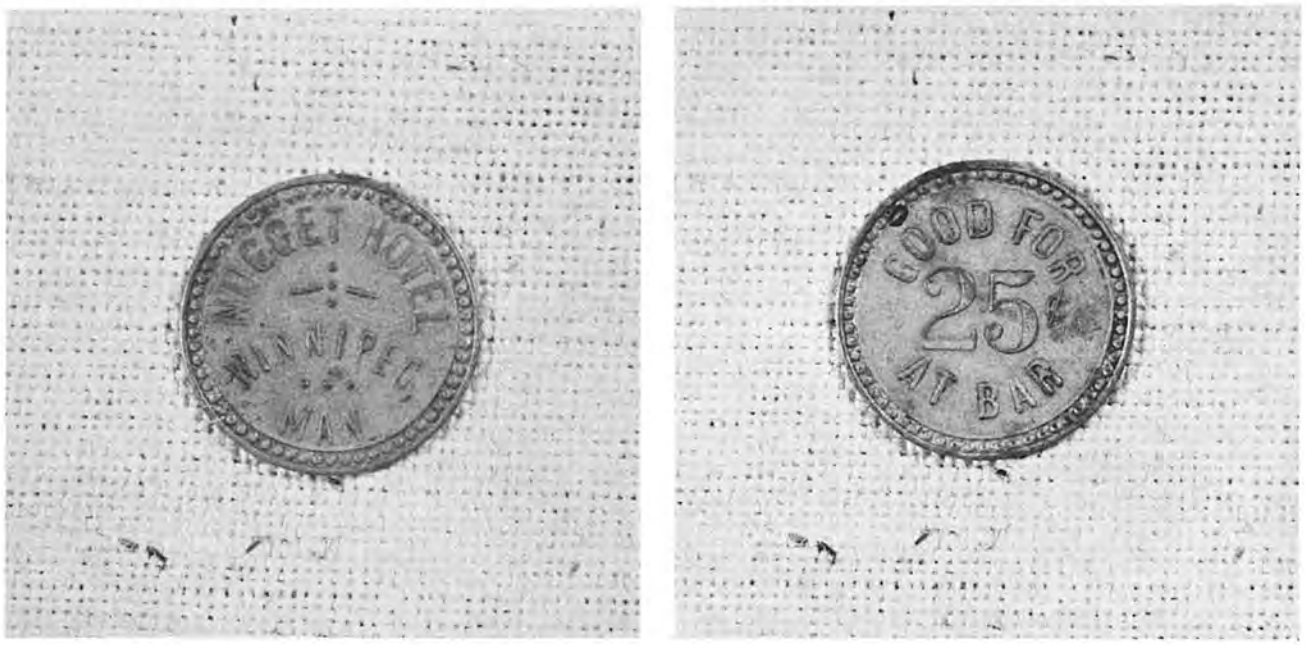
THE CLUB CIGAR STORE, 564½ MAIN ST. – GOOD FOR FIVE CENTS IN TRADE



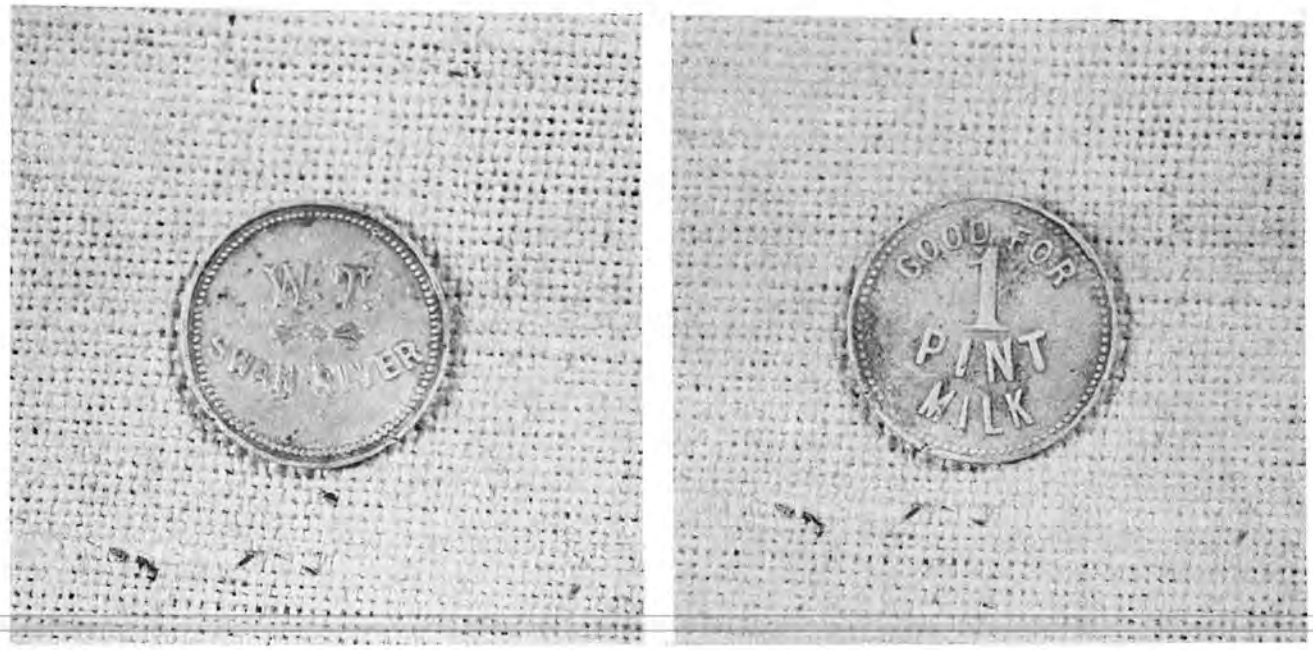
WINDSOR HOTEL, N. ROSENBLAT PROP., 655 MAIN ST., WINNIPEG – GOOD FOR TEN CENTS IN TRADE AT THE BAR

least seven issued tokens specifically for their bars. Many were designed to be of a size and weight which allowed their use as substitute coins in house slot machines. Occasionally bar tokens were given as prizes in dice games. And, of course, for the henpecked husband tokens offered an ideal opportunity for buying his week's drinks in advance before the wife confiscated what remained of his pay. Significantly, the hotels issuing bar tokens were not of the better sort, for coinage was scarcest among the working class. The heyday of the bar token ended, however, with World War I. All good things must come to an end, and for hotel keepers and many of their patrons, that end came in 1914. Prohibition came to Manitoba in that year, partly as the outcome of persistent moral reform movements and partly as a war austerity measure.

The bar token was almost unique to Winnipeg. Except for a few larger towns, none of the rural centres of Manitoba issued this type of token. However, in other respects, the rural issues mirrored urban tokens. Barber shop, bakery, and dairy tokens are among the most common trade tokens both in Winnipeg and in the rest of the province. Trade tokens in the rural areas were more important as coin substitutes than as advertising or competitive de-



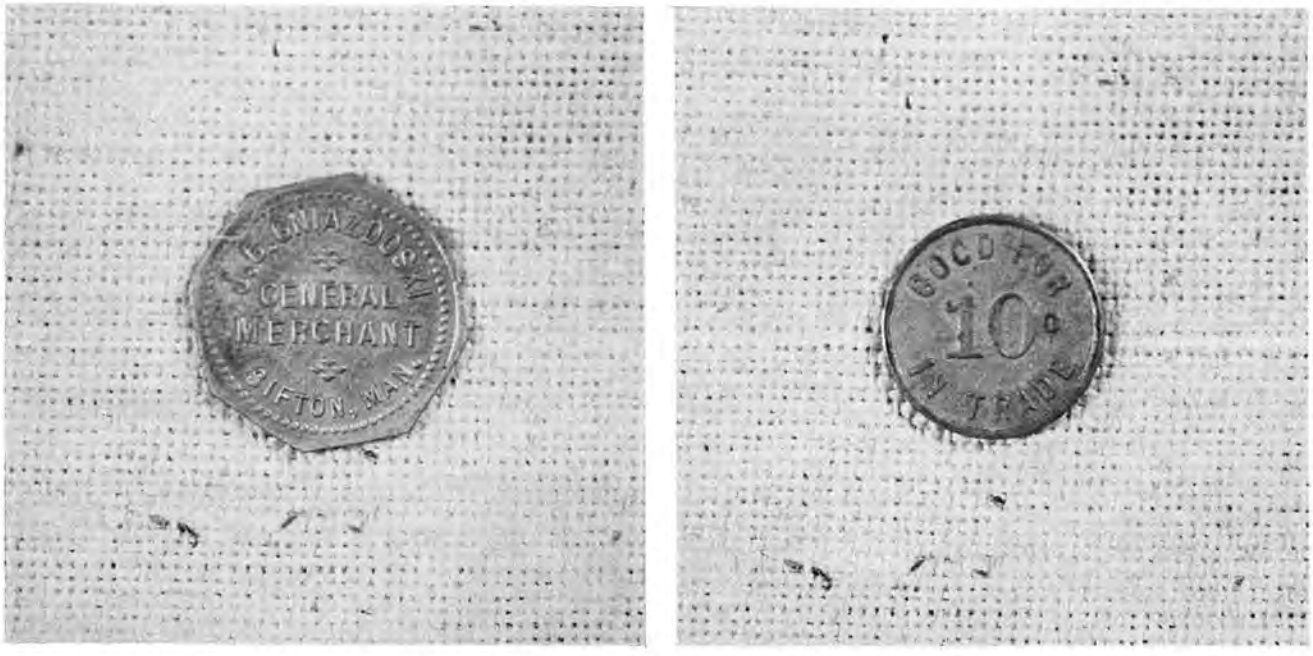
NUGGET HOTEL, WINNIPEG, MAN. – GOOD FOR 25 CENTS AT BAR



W.T., SWAN RIVER – GOOD FOR 1 PINT MILK

vices. Agriculture was not a wage-earning proposition; payday came only once a year and currency and coins were scarce most of the time. General merchants in particular felt this shortage and trade tokens were issued not only as a coin substitute, but also as a replacement for paper money. Hence, general store tokens worth $1, $2 and $5 are fairly common in rural areas.

Geographically, trade tokens are not distributed evenly throughout the agricultural areas of Manitoba. Except for Steinbach, none were issued east of the Red River. Very few were issued in the Interlake, almost none between Lake Manitoba and Riding Mountain. North of Riding Mountain, only Dauphin and Sifton had a notable circulation. Elsewhere there are significant clusters. The Mennonite area of southern Manitoba had the highest concentration of rural trade tokens; at least 27 businesses in Altona, Morden, Gretna, Plum Coulee, Rosenfeld, and Winkler used tokens. Other regional centres such as Brandon, Portage, and Virden also found tokens convenient. Most of the remaining issuers were strung out along the CPR line south of Riding Mountain from Gladstone to Minnedosa and along other east-west lines to the south. Trade tokens in the agricultural areas of Manitoba, therefore, tend to be located in the more affluent areas.



J.G. GNIAZDOSKI, GENERAL MERCHANT, SIFTON, MANITOBA – GOOD FOR TEN CENTS IN TRADE

Photo Credits—Warren Clearwater

While the general stores of the prairie farm towns were entirely sales oriented, the general merchants on the resource frontier were equally concerned with the purchase of local products. Helgi Einarson, who arrived from Iceland in 1887, spent his first winter fishing at The Narrows of Lake Manitoba. An Icelandic settlement grew up there over the next few years, and in 1902 Einarson set up a general store. In addition to selling all the requirements of the local population, he began to buy the local fish catch and farm produce for marketing in the south. A second store was soon opened 35 miles further north at the Fairford Indian Reserve where fur and seneca root were also purchased. Rather than barter for goods, a paper money as well as token issue was introduced.

Trade tokens were first introduced in Manitoba in the 1880's. Their use increased to a peak at the turn of the century. Tokens were still common in the 1920's and 1930's, but they virtually disappeared by World War II. About 350 businesses are known to have issued trade tokens in Manitoba; about half were in rural areas. However, every year new varieties are coming to light, and a comprehensive listing has yet to be established.

News from the Glenbow Museum

The Glenbow-Alberta Institute, Calgary's combined museum, art gallery, library and archives, recently received a donation of major collections and supporting financial assistance from the Devonian Group and the Alberta Government. Conservatively estimated at $20,000,000, these gifts make Glenbow one of the most important museums in Canada.

The announcement was made jointly by the Devonian Group of Charitable Foundations, the Province of Alberta, and the Glenbow-Alberta Institute. Premier Lougheed described the event as a "major step forward in the development of cultural resources in western Canada."

The Glenbow-Alberta Institute, commonly known as the Glenbow Museum, will now receive all the collections of the Devonian Group. These collections have been accumulated over the last decade to complement the original gift of the Glenbow Foundation collections to the people of Alberta. The original Glenbow Foundation collections were assembled by the late Eric L. Harvie of Calgary from 1954 to 1966, at which time the Glenbow-Alberta Institute was created by provincial legislation with endowments of $5,000,000 each from the Harvie family and the Provincial Government.

In the early 1970's the Province additionally provided an $8.6 million, eight storey facility adjoining the Calgary Convention Centre to house the Glenbow collection, which was opened to the general public in September 1976.

The present gift of the Devonian Group to the Province of Alberta consists of some 100,000 items acquired since 1967 including paintings, sculpture, ethnographic specimens and other museum collections. By transferring this collection to the Glenbow-Alberta Institute, the Province has ensured that the integration of the Glenbow and Devonian collections will create in western Canada a museum that maintains a Western Canadian emphasis while having rich international dimensions.

Although the Devonian Group has undertaken many and varied projects over the last ten years, ranging from historic preservation, public parks and the support of a variety of research activities, the Chairman of the Devonian Group, Mr. Donald Harvie, described the gift of the complete collection as the largest single project to date. Donald Harvie, the son of the late Eric L. Harvie, said that he felt it was important and his father's original intention that the collections, assembled from around the world, remain in Alberta.

Premier Lougheed, on behalf of the citizens of Alberta, expressed his thanks to the Harvie family for their generous gift.

The Government of Alberta has agreed to accept the gift which will be transferred immediately to Glenbow and has accepted responsibility for the necessary increased financial support of the Glenbow Museum in expanding its facilities and underwriting the increased operating costs of the museum. The collections of the museum, by this donation from the Devonian Group, have increased by about 70%. Mrs. Glen E. Edwards, Chairman of the Board of Governors of the Glenbow, says that the Devonian gift is not only a milestone in Glenbow's history, but provides Albertans and Western Canadians with a museum resource unequalled in the West. "A museum of this stature could not have been created without the vision and foresight of the late Mr. Eric L. Harvie and the generosity of Mr. Donald Harvie and the Devonian Group."

In addition to the gift of the collections, the Devonian Group is prepared to provide up to $2 million to Glenbow if the collections are made accessible to the public through visible storage displays. This implies that collections conventionally held in research areas, inaccessible to the public,

are presented in such a way that the museum visitor can see the bulk of the museum's holdings, within practical limitations, in addition to the customary selected exhibits which present examples of the museum's holdings without revealing the true depth of the collection.

Premier Lougheed added that the gift to the Province and thence to Glenbow was timely in light of the city's plan for the development of a Civic Centre, including performing arts and other cultural resources, which will be adjacent to the Glenbow Centre.

Duncan Cameron, Director of the Glenbow-Alberta Institute, commented that the expanded Glenbow Museum, integrated into a cultural complex in the city core, would make Calgary the envy of other major cities across the continent.

Although the joint announcement by the Provincial Government, the Devonian Group and Glenbow was made in mid-January, the agreement is retroactive to January 1st of this year. A task force of Glenbow Board members and staff working in cooperation with the Devonian Group and the Alberta Government has already begun work on the plans for expansion, integration and public presentation. Reinstallation of displays at the Glenbow Museum is expected to take several years.

The Devonian gift is probably the most important single contribution to Canadian museum resources in the nation's history. Mayor Ross Alger of Calgary, has sent his congratulations to the government, the Devonian Group and to Glenbow. He commented that "the growth of Calgary's cultural resources must be considered equally as important as our economic and urban growth if Calgary is to become the great city towards which all of us are working".

A pair of Chinese ivory figurines—Emperor and Empress. These items were part of a collection of 14 pieces which consisted of bronze, jade and ivory art works. They were acquired by Eric L. Harvie in 1973 *The Glenbow Museum*

Ex Libris

DIANE SKALENDA
Museums Advisory Service
Manitoba Museum of Man and Nature

THE PIONEER YEARS 1895-1914, by Barry Broadfoot, Doubleday Canada Ltd., 1976, 403 p., illust., Paperback $5.95, Hardcover $12.50.

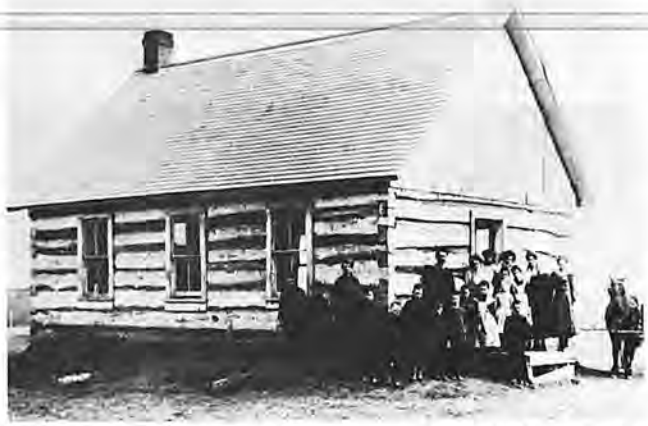
The oral history interview has come into its own in the past decade as a legitimate way to record history. Barry Broadfoot employed this technique to compile the data for his book *The Pioneer Years 1895-1914*. It was the technique he used so successfully in his previous books, *Ten Lost Years 1929-1939* and *Six War Years 1939-1945*.

In *The Pioneer Years 1895-1914* Mr. Broadfoot manages to capture the spirit of the Canadian West as well as the courage and tenacity of its people. He did so by travelling across the West several times covering approximately 10,000 miles. He interviewed people from all walks of life who had one thing in common—they lived through the formative years of the West's settlement.

In most cases the pioneers arrived on the prairies from Eastern Canada, England and Europe as children or young adults, not knowing what to expect. And they did experience the unexpected—prairie fires, winter blizzards, grasshopper infestations, hail and dust storms, and drought. Their dream, or the dream of their parents, was to make their 160-acre homestead productive in a few years. But they often ran into one obstacle after another.

We learn of their first homes—tents, log cabins and "soddies" and the influence of the railway on their way of life. There are also stories of courageous women who, until arriving on the prairies, led genteel lives. These same women, some having as many as ten children, managed to make comfortable, if modest, homes for their families on the bald prairie, while their husbands worked the land.

One cannot help but get the impression from the book that the pioneer years were indeed difficult. It was a time of constant struggle not only to make ends meet but to survive. However, in spite of the hardships, they appeared to be happy years, filled with disappointments but at the same time with optimism for the future.



At one time the school was the centre of the settlers' community
Provincial Archives of Alberta, E. Brown Collection

For the researcher wanting to obtain a feeling for any aspect of pioneer life on the prairies, this book is invaluable. However, I am somewhat surprised it has been so popular with the general public. Frankly I found it a bit tedious—not because of the content, but in the way it is presented. The book is divided into 19 chapters each dealing with a particular subject. For example, one chapter has 14 accounts referring to the prairie climate—interviews entitled *Lost in a Blizzard, Imprisoned in the Snow,* and *Do You Know What 40 Below Is?* After three or four reminiscences, they all tend to sound the same.

I also found it disturbing that, at the outset of each recollection, the subjects are not identified nor is a date established. It is difficult to ascertain whether the subject is young or old, male or female,

Part of the vast immigrant flood, these Welsh Patagonians left Liverpool with dreams of prosperity in the Canadian West
Public Archives of Canada, B 4588

and in what year the event took place. There were times I still did not know even after reading the account. I found this particularly annoying when many of the accounts were only two or three paragraphs long. Without this advance information, it is difficult to put your thoughts into a particular time frame before going on to the next account.

These criticisms, however, are minor. I do not think there is a museum in Western Canada which would not benefit by having a copy of *The Pioneer Years 1895-1914* for research purposes. Broadfoot chronicles and edits close to 200 interviews and there is a good selection of archival photographs.

There is constant disagreement amongst academics who question the credibility of oral history interviews. Some argue that reminiscences become distorted over the years and that people only remember what they want to remember. However, even allowing for the occasional omission or slight distortion, I think in this instance we obtain a very good overview of this period in our history.

Barry Broadfoot was born in Winnipeg, graduated from the University of Manitoba, and for many years was a journalist for the *Vancouver Sun*. He does not claim to be an historian but rather a "chronicler, a gatherer of stories, a collector of reminiscences—before it is too late". We should be grateful to him for doing just that.

Notes to Contributors

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

1. We would prefer all articles to be **typewritten** and **double-spaced.** We realize this is not always possible; and under such circumstances we will accept handwritten articles only if they are legible and double-spaced.

2. As a rule of thumb, articles should be a **minimum** of four double-spaced pages; or a **maximum** of 20 double-spaced pages.

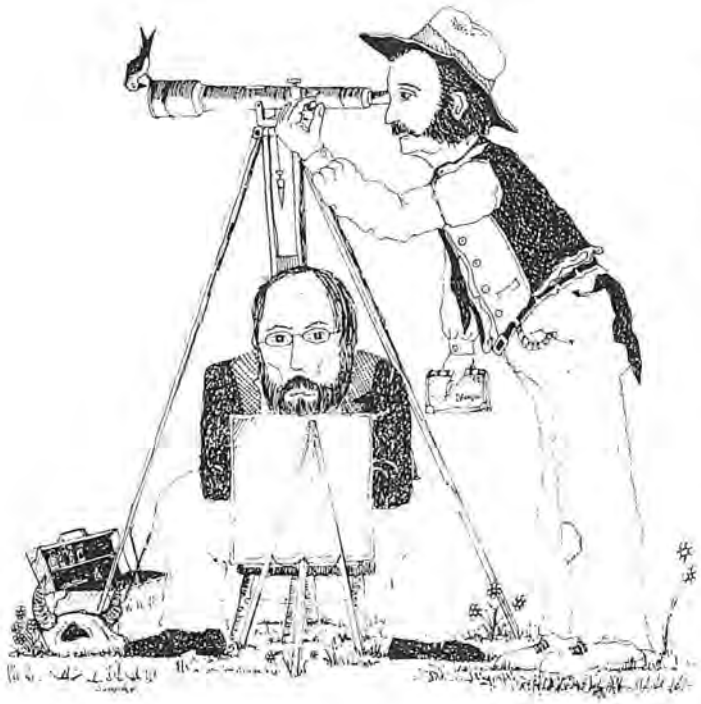
3. If possible and appropriate, we welcome photographs to complement articles. Black and white photographs are the most suitable for reproducing although colour photos can be used.

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

5. All photographs must be identified.

6. Photographs will not be returned unless requested, in writing, by the contributor.

7. Should an article include a bibliography, please list author, title, publisher, location and date of publication (as well as name of journal, if applicable).



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

Please address all articles and correspondence to:

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