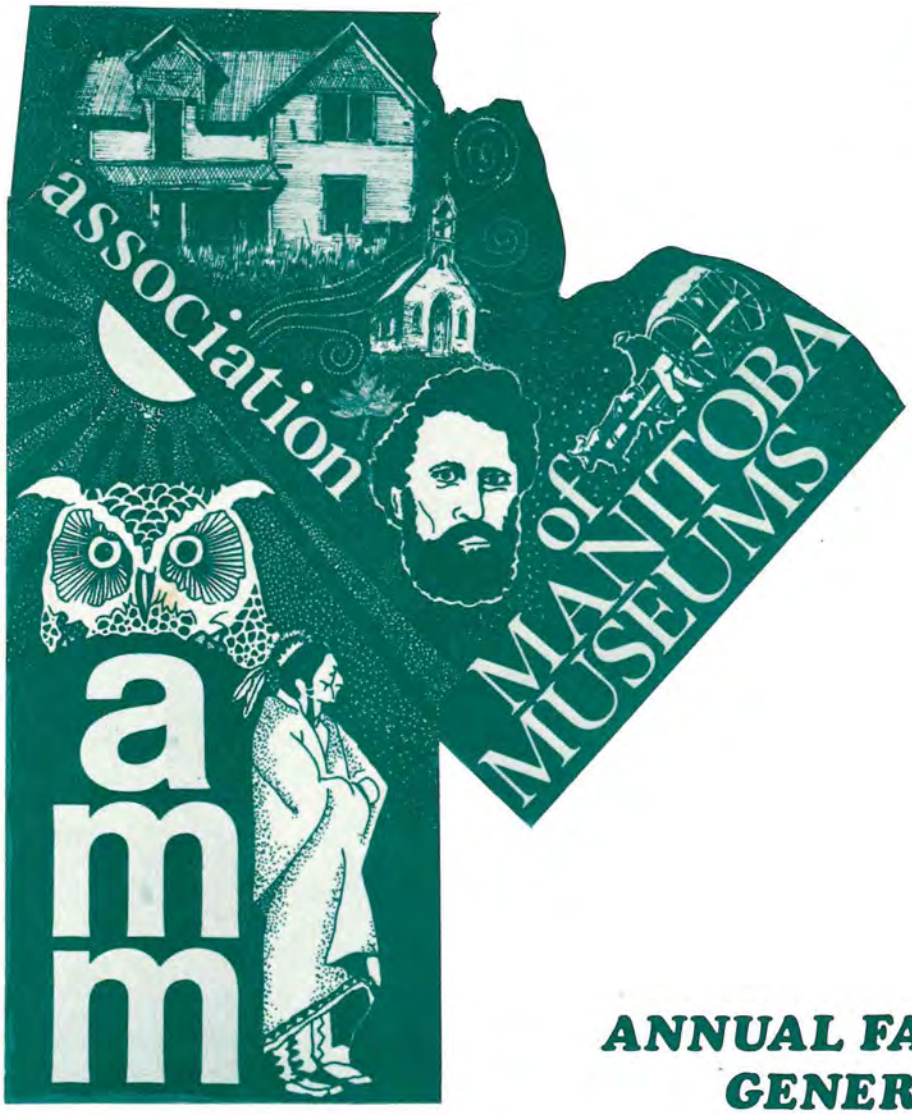
DAWSON AND HIND

VOLUME 8
NUMBER 4



SPECIAL EDITION

ANNUAL FALL SEMINAR
GENERAL MEETING
Brandon 1979

a quarterly publication of the association of manitoba museums

ISSN 0703-6507

dawson and hind

VOLUME 8
NUMBER 4

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

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

Unsolicited articles are welcome. Address all correspondence to:

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

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

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

Cover Design: Cornell Wynnobel

Association of Manitoba Museums

EXECUTIVE COUNCIL

Tim Worth Dalnavert–Macdonald House Winnipeg, Manitoba	President
Hugh Fox Fort Dauphin Museum Dauphin, Manitoba	1st Vice-President
Henry Marshall Morden and District Museum Morden, Manitoba	2nd Vice-President
Terry Patterson Transcona Regional History Museum Winnipeg, Manitoba	Secretary
Cornell Wynnobel Parks Canada Winnipeg, Manitoba	Treasurer
Councillors	
Henri Letourneau St. Boniface Museum Winnipeg, Manitoba	Winnipeg
Jean Dupont St. Georges Museum St. Georges, Manitoba	Manitoba East
Ruth Stewart J.A. Victor David Museum Killarney, Manitoba	Manitoba West
Henry Marshall Morden and District Museum Morden, Manitoba	Manitoba Central
Elwood McQueen Watson Crossley Community Museum Grandview, Manitoba	Manitoba North
Diane Skalenda Manitoba Museum of Man and Nature Winnipeg, Manitoba	Councillor-at-large
Susan Moffatt Winnipeg Art Gallery Winnipeg, Manitoba	Councillor-at-large
Peter Winter Daly House Museum Brandon, Manitoba	Councillor-at-large
John Dubreuil Swan Valley Museum Swan River, Manitoba	Past President

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 Advisor
Manitoba Museum of Man and Nature

It is obvious by the cover that this issue of Dawson and Hind is dedicated to the 8th Annual Fall Seminar and General Meeting of the Association of Manitoba Museums which was held from October 10th to 12th, 1979 at the Brandon Agricultural Extension Centre. The conference was a great success and we thought it important that all our members, whether or not they actually attended the meeting, benefit from the excellent workshops and proceedings. All the workshops are published in this edition, with the exception of the lectures by Denis Alsford of the National Museum of Man and Murray Frost of the Canadian Conservation Institute. Hopefully, we will be able to publish their lectures at a later date.

This issue also includes the minutes from the annual meeting, financial statements of the Association, and council highlights from 1978-79. We also thought it appropriate at this time to publish a brief history of the Association.

We also are fortunate to have for publication the address presented at the annual banquet by the Honourable (Mrs.) Norma L. Price, Minister of Cultural Affairs.

Brandon, the site of the annual meeting, is the home of three fine museums—an historical restoration, an arts centre, and a natural history museum. Articles on the Daly House Museum and Brandon Allied Arts Centre reflect the Wheat City's concern for its cultural heritage. A beautiful article entitled "Reflections on Birds and Birding" by Barbara Robinson of the B.J. Hales Museum of Natural History, demonstrates that the natural environment is also appreciated in the Brandon area.

With each annual meeting it becomes more and more apparent that the Association of Manitoba Museums is maturing. It is truly becoming the voice of Manitoba's museums,and is gaining respect throughout the cultural community.

I would like to thank Margo Flewelling, a trainee in the Museum Technician Training Programme at the Manitoba Museum of Man and Nature for her help in laying out this rather sizeable issue. Her assistance, and constant smile, were much appreciated.

If you were at the 1979 Annual Meeting, we hope you enjoyed it as much as we did. If you were not, we hope you enjoy it vicariously through the pages of **Dawson and Hind.**

B.D.S.

UPDATE:

CCI Mobile Laboratory Service

On January 2nd, 1980, the Canadian Conservation Institute sent a letter to all museums informing them of the new CCI Mobile Laboratory Service. The mobile laboratories are intended to provide basic conservation treatment and advice to cultural institutions across Canada. It hopes to operate a mobile laboratory in each of the country's five major regions for between four and six months in 1980.

The mobile laboratories are 14 feet long, 8 feet wide, by 7 feet high. They are air conditioned and equipped with benches, sink and other equipment necessary to carry out basic conservation treatments. One conservator and one intern will travel in the mobile laboratory. As well as carrying out basic conservation treatments, they will be able to advise on care of collections, storage, preventative conservation and will have equipment available to monitor light and humidity levels. The CCI anticipates the average length of stay at each institution will be four days. The deadline for requesting this service was February 11th, 1980. We hope many Manitoba museums applied to take advantage of this service.

New Publication

Trails to Rails to Highways: A History of the Rural Municipality of Whitemouth is now available from the Whitemouth Munipal Museum Society. This work encompasses the history of the municipality from the earliest paleo-Indians through to the present. The emphasis is on the last 100 years as 1980 is Whitemouth's centennial year. This attractive hard cover book is over 250 pages long and contains over 300 photographs. If you would like a copy, please send a cheque or money order for $17.50 plus postage, payable to the Whitemouth Museum Municipal Society, to Mr. Jim Thompson, Box 190, Whitemouth, Manitoba ROE 2GO.

Dalnavert Macdonald House Museum

The winner of the first Annual Christmas Cake Contest sponsored by Dalnavert Macdonald House was Mrs. E. Soloman of Winnipeg. She captured the prize with her delectable cake recipe "Mother's Christmas Cake". Apparently the recipe originated in the book "The Winnipeg Bride" which was published around 1920.

International Museum Day 1980

Incredible as it may seem, International Museum Day on May 18th is just around the corner once again. Why not plan to kick off your summer season with a special event in celebration of the day? Museums that participated last year reported great success and most of them plan to do something special again this year. The Museums Advisory Service will be happy to help you publicize your event.

Parks Canada Appointment

Cornell Wynnobel, Treasurer of the AMM and former Curator of Collections and Conservation at Lower Fort Garry National Historic Park, has been appointed Acting Chief of Historic Resources and Conservation for Parks Canada–Prairie Region. His new duties include being responsible for the new Parks Canada Prairie Regional Conservation Laboratory which recently opened on St. Mary's Road in Winnipeg. The Prairie Region includes Manitoba, Saskatchewan, Northwest Territories, as well as the Yukon. Cornell replaces Maurice Salmon who was appointed Chief of Historic Resources and Conservation, Parks Canada, Ottawa.

Miscellaneous Seminars

The following seminars will be held out of province within the next few months:

American Association for State and Local History
- Museum Interpretation for Special Audiences
  Science Museum of Minnesota
  May 18-22nd, 1980.

The Banff Centre;
- Arts and the Law
  April 13-18th, 1980
- Financial Management and Control
  May 25-30th, 1980
- Management Development for Arts Administrators–August 10-30th, 1980

Smithsonian Institution
- Label Writing and Editing
  April 8-9th, 1980
- Volunteers in Museums
  April 15-19th, 1980

Cultural Conservation Programme, University of British Columbia
- The Wonderful World of Exhibits
  March 24-28th, 1980
- Seminar in Military Artifacts
  April 26th, 1980
- Conservation for Curators
  June 4-24th, 1980

For further information regarding the above seminars, contact the Museums Advisory Service, 190 Rupert Avenue, Winnipeg R3B ON2.

News from the Canadian Museums Association

Delegates planning to attend the 1980 Joint CMA/AAM Conference in Boston June 8 to 13th can look forward to significantly lower costs as a result of a number of recent developments. For further information regarding the 1980 Joint Conference, contact the Canadian Museums Association, 400-331 Cooper Street, Ottawa K2P OG5.

Letters

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

Dear Diane:

I would like to address the members of the museum community through the "Letters to the Editor" column and suggest a project for the Museum Boards of Manitoba's museums.

Why not consider writing up the trials and tribulations of getting your museum planned, financed, and finally underway. Research it well as to names, dates, events, etc. and submit it to the Secretary, Association of Manitoba Museums, 190 Rupert Avenue, Winnipeg, Manitoba R3B ON2.

During Centennial Year, there was tremendous growth in the number of Manitoba museums—mostly due to Centennial grants from the government.

At present, possibly 90-95% of the personnel responsible for these museums are still with us. Give a year or two, and this percentage is going to drop to maybe 65% and we all know that the percentage won't get any better.

The time to do it is now! With winter upon us and most museums closed for the season there is time, so why not make it a winter project?

These write ups will have historical importance in the future and will form the archives of your Association.

Museums started before and after Centennial year are also urged to let us have their history of growth.

Sincerely,

Hugh E. Fox
First Vice-President
Association of Manitoba Museums

President's Page

TIM WORTH
President
Association of Manitoba Museums

It has been several months since the last publication of **Dawson and Hind** and in the interim another successful annual conference has come and gone. For those in attendance at the 1979 seminar and meetings, there were a couple of entertaining evenings and educational days. The workshops proved to be highly successful, but always one is unable to attend all the lectures that one would like to attend. Therefore, to benefit those who missed a lecture which they would have liked to have attended, and for those who missed the entire conference, every attempt will be made to publish the proceedings of the conference.

The Honourable (Mrs.) Norma Price brought encouraging words from the Province, indicating their continued support of cultural organizations such as those represented by museums. Following this, the ever popular auction proved as successful as its predecessors by raising over $600 for the Association of Manitoba Museums.

Among the issues that arose during the conference, perhaps the most disturbing was the lack of communication that exists within some community museums. During discussions it became evident that some workers were not being kept aware by their parent organizations of the activities of the Association. In my last address to the membership through this forum I suggested that strength of the Association depends "on the involvement of single community museums and individual members of the Association". This I still hold to be true. However, if communications break down on the local level, then how can we hope to have a strong provincial voice? How can this situation be improved? Every museum worker, volunteer or paid, must be prepared to be vocal when communications begin to break down.

One aspect of continuous concern has been the fact that mail is going misdirected, that is, material designed for the active museum worker is not getting to its intended goal. Whether addresses are wrong or certain individuals are no longer involved in a particular museum, the executive of the Association cannot control such factors and thus solutions must ultimately be made on the local level. One solution proposed at the annual meeting and strongly urged by the executive is that all museums should rent a postal box under the museum's name, and thus a change in the museum personnel would not affect the mailing address and thus greatly reduce the chance of mail going astray.

The winter season is generally a slack period for most community museums. However, despite the noticeable lack of attendance, there is much that can be done in the way of planning for the next season. In fact, we should all begin to think about the celebration of International Museum Day 1980. A lot of credit must be given to those institutions that had specific programmes in last year's celebration. In this coming year, the Council once again will be supporting any programmes devised by community museums. If anyone asks as to why anything should be considered, they should know that the more visible one's operation is within a community, the more viable it becomes as public support comes easier.

The **Dawson and Hind** is the publication of the Association of Manitoba Museums and thus is open for use by the membership as a forum for their views. I encourage anyone and everyone to make use of this opportunity.

T.W.

Where Were You October 10-12, 1979?

MARGO FLEWELLING
MAUREEN MATTHEW
SUSANNE SUTHERLAND
Museum Technician Training Programme
Manitoba Museum of Man and Nature

Where were you October 10-12th, 1979? You should have been at the 8th Annual Fall Seminar and General Meeting of the Association of Manitoba Museums. Were you there at the Agricultural Extension Centre in Brandon, Manitoba?

You were absent! Well, let us tell you what you missed.

You missed three active, informative and fun days. You missed meeting close to 80 colleaques; the opportunity to participate in lively discussions; the chance of attending four of eight workshops; the annual meeting; a wine and cheese reception; the annual banquet; a lively auction; free coffee; plus some late night parties!

The seminar began officially on Wednesday, October 10th, at the get-acquainted wine and cheese reception featuring a performance by Brandon University's splendid medieval musical group "Colleguim Musicum". Previously during the day, registration, an AMM council meeting and special interest meetings were held.

Precisely at 9 a.m. on Thursday, October 11, Betty Boyd, Brandon's Mayoral Representative, extended greetings to all seminar participants and suggested "patience and persistence" as the motto for all museum personnel.

Following the opening remarks came a session of introduction to the services and programmes of various organizations.

Executive Director of the Canadian Museums Association, Lynn Ogden, proceeded to describe the CMA programmes available for people working in museums—both CMA members and non-members:

- Correspondence Training Centre
- Bursary Programme
- CMA Book List—books available at a discount for members
- Museum Documentation Centre

He explained that CMA members receive a quarterly magazine *Gazette* and a monthly newsletter *Museogramme*.

For further information regarding the CMA, contact Manitoba's provincial representative, Brenda Birks, at the Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba R3B ON2.

Comments from other organizations included a description of the functions of the Museums Advisory Service by Ann Hitchcock, Curatorial Services Coordinator, Manitoba Museum of Man and Nature. Founded in 1972, the Museums Advisory Service has two main focal points for community museums; workshops and consultation, and publicity. Warren Clearwater arranges and adminsters workshops, spring seminars and consultations. He is now preparing a comprehensive list

President Tim Worth welcoming delegates at the AMM Eighth Annual Seminar in Brandon *M.J. Matthew*

Renewing acquaintances at a pre-conference reception *M.J. Matthew*

of resource people for a "Speaker's Bureau". Hopefully these people will be available for workshops and seminars.

Publicity is managed by Diane Skalenda in areas of:

- production of the annual *Museums in Manitoba* brochure
- AMM publication—*Dawson and Hind*
- publication of technical information through *Advisory Notes*
- *The Advisory* — a newsletter containing current events in the museum field
- assistance with news releases and community museums publicity
- developing museum brochures

Rosemary Malaher represented both Heritage Canada and the Manitoba Historical Society. She described highlights of the Heritage Canada conference, the benefits of membership to the Manitoba Historical Society, forthcoming publications, and a school children's historical essay contest.

Interpretation Canada was represented by Brenda Birks, Extension Coordinator, Manitoba Museum of Man and Nature, who reported on the Interpretation Canada workshops held in Winnipeg in May 1979. This was the beginning of an organized chapter intended to promote further communication among interpreters in the central region of Canada. Interpreters who are involved in promoting natural and local history by interpretation as a means of understanding and education.

Murray Frost, a conservator at the Canadian Conservation Institute, illustrated the history of the CCI and its mandate with a slide show. He traced the process involved when an artifact is sent from a museum to CCI where treatment is recommended and performed at no expense (transport charges to and from CCI are the responsibility of the museum). Museums may look forward to future mobile conservation labs with facilities to treat artifacts on location rather than at the CCI office in Ottawa.

Following this wide range of topics and interesting speakers was an open discussion with eleven AMM councillors.

President, Tim Worth, stressed the importance of regional strength for the betterment of AMM members. Historically, the AMM was formed in 1972 for the purpose of helping each other start new museums. The councillors stated that members should involve themselves with the Association, "we are not spirits, we are here".

The afternoon provided three simultaneous and informative workshops:

1. Environmental Concerns: Light, Temperature and Relative Humidity.
2. Plant Uses by Native Peoples—Collection, Documentation and Interpretation.
3. Rural Archives

Papers on these workshops are published in this edition.

Regional meetings of AMM councillors and members proceeded the Annual Meeting.

Delegates were royally entertained by a medieval musical group—"Colleguim Musicum" *Hugh Fox*

Dr. Henry Marshall of Morden and Mrs. Eva Barclay of Souris taking time off for a coffee break *M.J. Matthew*

Guest speaker at the banquet dinner was The Honourable Norma Price, Minister of Tourism and Cultural Affairs for the Province of Manitoba.

The last event on Thursday, but not the least forgotten, was 'the' auction. The seminar would not have been complete without this popular event. Two rowdy auctioneers, Tom Nickle and Cornell Wynnobel proceeded to cajole and shame their unwitting audience into acquiring various items and surplus museum props for vast sums of money. Even the Agricultural Centre staff placed bids! Would anyone believe a bag of Manitoba peas could sell for a mere $10 and an original AMM silkscreened T-shirt for $14 (bought by a wild-bidding CMA Director). Grand total, which was credited to the AMM budget, was over $500 thanks to auction jogger, Denis Alsford, who made sure everyone paid.

Friday, October 12th began with a vivacious speaker, Denis Alsford, Chief Curator of Ethnology Services, National Museum of Man, attired in a coordinated brown jogging suit, accessorized with a bold white stripe and accompanied with his security log. His lively talk, entitled *Collections Care*, illustrated problems of storage, environment, and architecture using as examples the British Museum, Smithsonian, B.C. Centennial Museum, and the Museum of Anthropology at the University of British Columbia. "Biggest does not mean best" stated Alsford. Homemade environment devices and compromise are often solutions to ensuring the longevity of a museum's collections if definite problems are known.

A seminar of special interest to historical museums and sites was on the topic *Care and Conservation of Machinery*. Murray Frost, a Canadian Conservation Institute conservator, spoke on the theory of conservation of metals, with a slide show demonstrating in practical and realistic terms how a museum could protect, perserve and restore machinery in its collection.

A choice of three simultaneous afternoon workshops, which are also published in this edition, concluded the seminar:

1. Budget Preparation
2. Natural History Interpreting
3. Case Study in a Small Inexpensive Museum

The 8th Annual Fall Seminar and General Meeting was a success even with you missing! See you next year?

MINUTES OF THE EIGHTH ANNUAL MEETING OF THE ASSOCIATION OF MANITOBA MUSEUMS, HELD AT THE BRANDON AGRICULTURAL EXTENSION CENTRE, BRANDON, 11 OCTOBER 1979

The 1979 Annual General Meeting of the Association of Manitoba Museums was called to order at 3:10 p.m. by the President, Tim Worth.

Minutes of the previous annual meeting were read and declared adopted as printed.

President's Report

Tim Worth reported that the executive and council held six meetings through the year. Main items of interest were as follows:

Empire Hotel:

Acting upon a resolution passed by the membership last year, council recommended to the City of Winnipeg that their Bylaw No. 2032/78 be extended to cover preservation of sites of historic and aesthetic value. Letters were exchanged with the City of Winnipeg Historic Buildings Advisory Committee, and the matter was brought before the Environment Committee.

Closure of the CCI Regional Labs:

A letter was sent expressing concern over the closure of the CCI regional labs, and requesting that future plans for conservation needs consider the entire national scene rather than regions.

Museums Training Resources Booklet:

A committee, headed by Ann Hitchcock, studied the needs and opportunities for museum training, compiling the booklet as a result. The AMM has published this booklet, with 400 copies printed. Most of these have been distributed to museums in Manitoba plus other interested associations across Canada. If the demand warrants, a second printing will be ordered.

Cultural Policy Review Committee:

Formed by the Provincial Government early in June, they called for submissions by the end of June. Time did not permit drafting of a report, so the 1978 proposal for community museum development was sent, as the community museum situation had not changed drastically since it was first prepared. No response has been received.

CMA Accreditation Programme:

Council informed CMA that it was not in favour of this plan. In May, however, it was passed at the annual meeting of the CMA. The programme will be voluntary, and nobody will be pressured to participate.

Institutional Membership Certificates:

After a number of delays, these have been completed and mailed. Attached to each certificate were seals indicating the years for which institutional membership dues were paid. These seals will be issued yearly on payment of dues.

International Museum Day:

Many special events were planned, making this year's observance more successful than 1978, and possibly the best in Canada. Ads in the *Winnipeg Free Press, Winnipeg Tribune,* and *Brandon Sun* urged support of local museums on International Museum Day, May 18th. Some councillors were involved with radio interviews and television programmes. It is hoped that next year even more museums will participate in planning events around this date.

Poster:

Council approved the printing and distribution of a poster designed to help community museums advertise at a local level.

Regional Seminars:

Three regional seminars were held through the province this spring: Manitoba North at Eddystone on April 28th with 28 participants; Manitoba Central at Miami on May 10th with 14 participants; and Manitoba West at Melita on May 17th with 40 participants. Response is encouraging, and we look forward to future growth.

Moved by Peter Winter, seconded by Ruth Craik, that this report be adopted as filed.

MOTION CARRIED

Treasurer's Report

The Treasurer's Report was printed in detail and distributed in the conference kit and further explained by Treasurer Cornell Wynnobel.

Moved by Cornell Wynnobel, seconded by Peter Winter, that the Auditor's Report be adopted as circulated.

MOTION CARRIED

Election of Officers

The list of nominees was read by Tim Worth, who then turned the chair over to the First Vice-President, Hugh Fox.

George Lammers moved, seconded by Peter Winter, that one of the councillors-at-large represent museology students. Discussion over the point brought out the fact that one nominee is a student and a second plans to return to school next fall, thus there will be some student representation. The motion was deemed out of order, but the principle will be carried out.

Nominations were requested from the floor prior to voting on each position. The slate of officers for 1979-80 is as follows:

Elected for a two-year term:

President	Tim Worth
Second Vice-President	Henry Marshall
Secretary	Terry Patterson
Treasurer	Cornell Wynnobel
Councillor—Manitoba North	Elwood McQueen
Councillor—Manitoba West	Ruth Stewart
Councillors-at-large	Susan Moffatt
	Diane Skalenda

Officers retaining positions for the coming year:

First Vice-President	Hugh Fox
Councillor—Manitoba East	Jean Dupont
Councillor—Manitoba Central	Henry Marshall
Councillor—Winnipeg	Henri Letourneau
Councillor-at-large	Peter Winter
Past President	John Dubreuil

Councillors were introduced, then the chair was handed back to President Tim Worth.

Presentation of Resolutions

Bylaw 17 required revision to correspond with previous revisions to bylaws, extending council terms of office to two years. This resolution was printed in the conference kit.

Moved by Steven Magnacca, seconded by Hugh Fox, that we concur with the resolution.

MOTION CARRIED

Bylaw 17 now reads "The members shall, as often as may be required, elect a President, First Vice-President, Second Vice-President, and a Secretary-Treasurer."

New Business

Minutes of Meetings:

Moved by Margaret Switzer, seconded by Raldo Hadley, that the minutes of the executive meetings of the Association of Manitoba Museums be distributed to Manitoba museums after each executive meeting.

Discussion over the motion resulted in a proposed amendment. **Moved by Henry Marshall, seconded by Ann Hitchcock, that this be amended to read "Institutional Members".**

MOTION CARRIED

Amended motion reads "That the minutes of the executive meetings of the Association of Manitoba Museums be distributed to Institutional Members of Manitoba museums after each executive meeting."

MOTION CARRIED

Thanks:

Susan Moffatt thanked Diane Skalenda and the on-job trainees on behalf of the AMM for their work in making the seminar a success.

Peter Winter thanked the staff of the Agricultural Extension Centre for their cooperation and facilities.

Tim Worth thanked Ruth Craik, retiring council member, and welcomed new councillors Elwood McQueen and Diane Skalenda.

Film:

The Assiniboine Historical Society prepared a film several years ago on the early history of the area (1880's and on). This film has been shown in many places, including the National Film Board in Ottawa. It is available for a $5 handling fee to museums, historical societies, and other groups. For arrangements, contact the custodian of the film, Mrs. P.A. McPhail, 62 Clement Drive, Brandon, Manitoba R7A 1X6.

Proposed Site for 1980 Annual Meeting

Suggestions were requested from the members for a possible location for next year's meeting. Some areas mentioned were the Whiteshell, Gimli, Neepawa, Portage la Prairie, and Morden. Council will investigate further.

A Motion of Adjournment was proposed by Raldo Hadley. Meeting adjourned at 4 p.m.

ASSOCIATION OF MANITOBA MUSEUMS

Statement of Revenue and Expenses
October 1st, 1978 to September 30th, 1979

Revenue		
Province of Manitoba Grant	$1,854.00	
Membership Fees	1,551.00	
Seminar Revenue	2,011.97	
TOTAL REVENUE		$5,416.97
Expenses		
Seminar Expenses	$2,332.23	
Travelling Expenses	432.60	
Postage and Xerox	484.96	
Secretarial Service	250.00	
Advertising	128.87	
Dawson and Hind Covers	329.61	
IBM Composer Supplies	250.00	
Poster Costs	328.06	
Printing–*Museums Training Resources*	304.50	
Telephone Expenses	46.27	
Memberships	30.00	
Miscellaneous	60.96	
TOTAL EXPENSES		4,978.96
Net Profit		$ 438.91

Statement presented at the Annual General Meeting–October 11th, 1979

AMM Council Highlights—1978-79

TERRY PATTERSON
Secretary
Association of Manitoba Museums

Through the year, the Council of the Association of the Manitoba Museums held six meetings averaging two and one-half hours in length. Meeting locations varied—Daly House Museum in Brandon, Lower Fort Garry, Morden and District Museum and Dalnavert in Winnipeg. This year's work can be divided into several categories—accomplishments, decisions, and recommendations.

Accomplishments

CMA Award of Merit:

Council nominees for recognition of service to Manitoba museums were Watson Crossley, Frank Armstrong, Warren Clearwater, David McInnes and Diane Skalenda. Of the nine recipients across Canada, Watson Crossley and Diane Skalenda were included. In January, these two were also honoured by the American Association for State and Local History for their service to museums. The AMM is proud to have these dedicated people, and others like them, working with and for the Association.

Institutional Certificates:

These have been completed and mailed, with seals to indicate each year of membership in the AMM. Dated seals now will be mailed yearly upon receipt of dues.

International Museum Day:

D. Skalenda submitted a proposal for events early in the year, several of these were followed up. Posters intended for IMD were delayed, but became useful summer advertising for museums. Radio interviews, newspaper ads, and one television film gave good coverage. Over thirty museums used her "media kit" to promote events in their area, with excellent publicity. This was possibily one of the best celebrations in Canada.

Handbook for Councillors:

These were prepared by Warren Clearwater of the Museums Advisory Service to assist AMM council members. Each book remains the property of the AMM and is passed on to a new councillor after elections.

CMA Annual Meeting in Vancouver:

This meeting was attended by Hugh Fox, First Vice-President, who wrote an excellent account in the last issue of **Dawson and Hind** (Vol. 8, No. 2/3). His report to the CMA was countered with a number of in-depth questions, whose answers are being compiled into a secondary report by the secretary.

8th Annual Meeting:

Investigation of several suggested sites showed the Brandon Agricultural Extension Centre to be the most favourable re facilities and cost. A planning committee worked with the Museums Advisors to complete preparations. Considerable work by the President, and excellent cooperation from all involved, made this a very successful event.

Decisions

Museums Training Resources in Manitoba:

This report was compiled by a committee studying Manitoba's training needs and resources. Feeling this to be a valuable source of information, council decided to underwrite the printing costs, in order to place a copy in every museum in the province. Initial response has

been encouraging, and a second printing may be necessary.

CMA Proposal for Individual Accreditation:

This was discussed in length, and was not endorsed by the council, who felt the programme as outlined would only benefit career people, and tend to eliminate volunteers, who are the mainstay of community museums. This proposal, however, passed at the CMA annual meeting.

Regional Contact:

Councillors were asked to represent the President at all museum functions in their region, to request write-ups about activities, and submit regular reports for **Dawson and Hind.** Travel costs and telephone bills for AMM business will be reimbursed. It is hoped that enough articles will be forthcoming to feature one region per issue.

Deliquent Memberships:

Concern was expressed over unpaid dues, with various plans of action suggested. A letter was prepared as a follow-up of renewal notices. Once membership lapses, the new application must be approved by council.

Correct Meeting Procedures:

Some investigation was done into training sessions in this subject, and a copy of **Roberts Rules of Order** purchased. When a condensed version was found, a number of copies were purchased for future use.

Recommendations

1. A resolution regarding the protection of buildings and sites in the City of Winnipeg of "historical, architectural, and aesthetic value" was investigated and submitted to the City of Winnipeg Historic Buildings Advisory Committee, who agreed in principle and forwarded the proposal to the Environment Committee.

2. Community Museums Development Paper did not progress as hoped. In April, we heard that the National Museums of Canada and the Government of Manitoba requested inclusion of the visual and performing arts in the proposal. The original proposal was forwarded in June to a meeting of the Manitoba Cultural Policy Review Committee. By the annual meeting, no further word had been received from any of these bodies.

Other items discussed during the year included regional mini-seminars, the Western Canada Pictorial Index, and the ethics of museums selling antiques.

This has been a most interesting and productive year for council. During next year, minutes of council meetings will be mailed to all Institutional members. It is hoped this will help all members be more informed and participate in the activities of the council. We welcome visitors—check with your regional councillor for details of the next executive meeting.

A Brief History of the AMM

TERRY PATTERSON
Secretary
Associaton of Manitoba Museums

In May 1971, while attending the Canadian Museums Association Annual Meeting in Saskatoon, several Manitobans discussed the possibility of forming a provincial association. A meeting was held on June 7th, 1971, with 12 persons present, to further discuss formation of "The Association of Manitoba Museums", a constitution, and membership. Acting Secretary, J. Stanton, contacted other provincial associations, requesting sample copies of their constitutions, and these were compared by the committee, to formulate a provisional constitution and bylaws.

All known museums in Manitoba were invited to attend the organizational meeting on the 18th of September 1971. Twenty-seven persons, representing 15 museums, responded. The interim constitution and bylaws were accepted to provide an operational framework, and the following executive was elected for one year:

President	M. Benoist
First Vice-President	W. Crossley
Second Vice-President	J. Rozumnyj
Secretary-Treasurer	J. Stanton

This executive was instructed to solicit members and initiate a constitution. They met in Grandview on October 12th, 1971, outlining types of memberships and fees, and asked the following to be regional councillors for the year:

Red River East	E. Derksen
Red River West	Miss M. Johnson
Midwest	E. Russenholt
North	J. Dubreuil
Southwest	Mrs. B. Saunderson

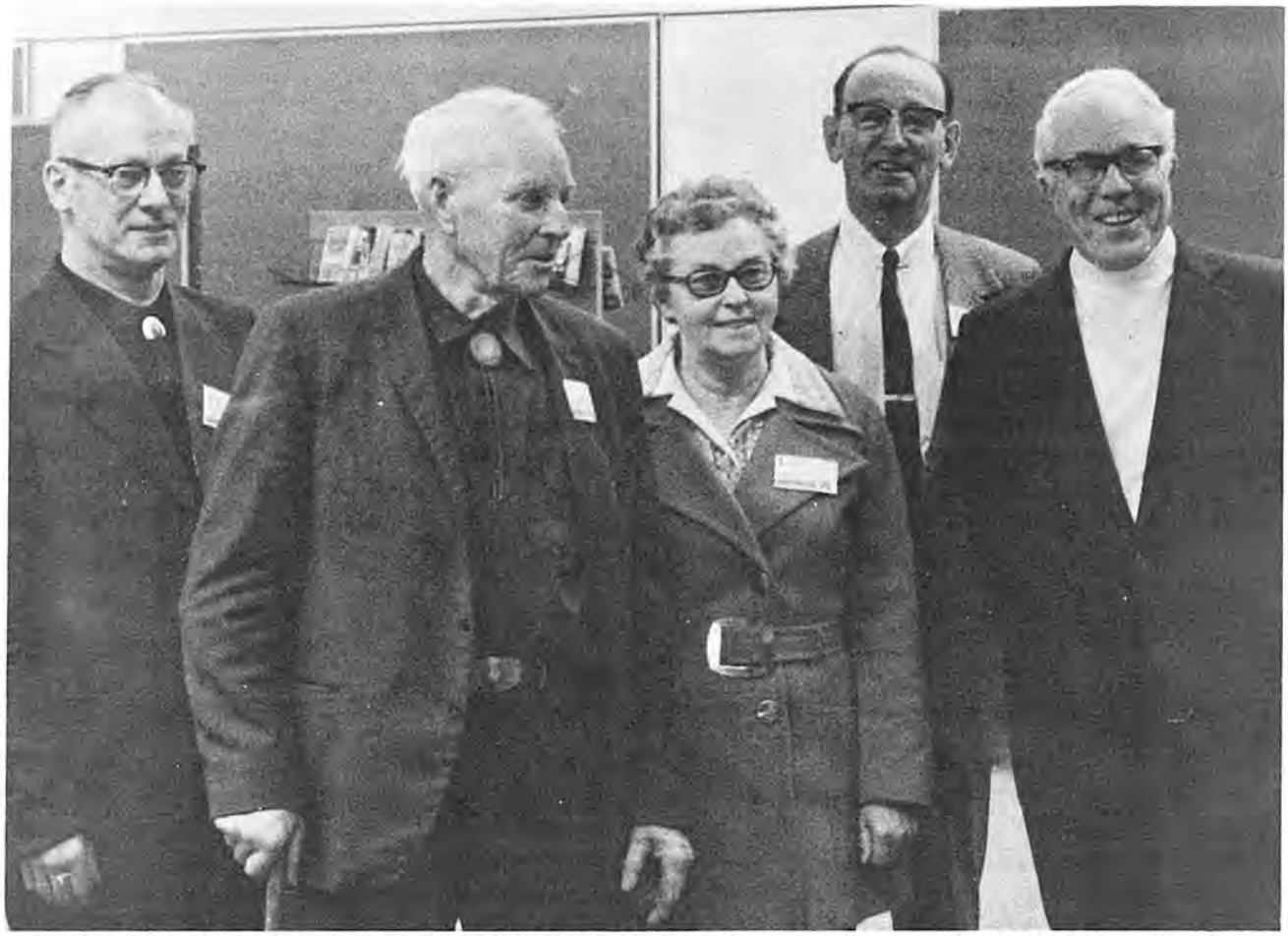
During that fall, W. Crossley travelled the entire western portion of the province, visiting at least 24 museums and inviting them to become members of the new association. As the existence of other museums became known, they were sent informational letters regarding the association.

The first edition of *The Grande New Dawson and Hind Quarterly Epistle* was published in December 1971 with the assistance of the Parks Branch, promising to be a quarterly publication of interest and information for the museum community in Manitoba.

Furthering the objectives of the Association (to promote the protection and preservation of objects.....), a Collections Care Seminar was jointly sponsored by the AMM and CMA in January 1972. Twenty-three registrants attended the three-day session at the Museum of Man and Nature.

The provisional executive and councillors resigned at the first annual meeting of the Association of Manitoba Museums (1972) Inc., in order to correctly elect new officers. Letters of Patent dated 20 September 1972 incorporated the Association, and the constitution and bylaws were duly passed. Concern was felt over the slow rate of growth, and the need for more members. In conjunction with the annual meeting, a training seminar was held on a variety of topics. Another jointly-sponsored training workshop (AMM/CMA) was held in February 1973 at Brandon.

October 1973 saw the second annual meeting take place in Winnipeg. During the year, the first *Museums in Manitoba* brochure was published. Some concerns voiced at the annual meeting were the sale of artifacts to collectors, insurance requirements for museums, rating and classification of museums. Interest was shown in more specialized workshops. With the new president, Bishop O. Robidoux, living in Churchill, a Business Manager was appointed to council from the Winnipeg members. Once again a training seminar was held—



Former councillor Mrs. B. Saunderson of Souris flanked by four AMM past presidents—Bishop O. Robidoux, W. Crossley, J. Dubreuil and Rev. F.Armstrong *Warren Clearwater*

this time for two days following the annual meeting.

At a council meeting held in February 1974, W. Crossley inquired about the possibility of community seminars being conducted by the Museums Advisory Service. Group discussion sessions on the various roles of the museums were a new approach to the spring training seminar. This was again jointly sponsored by AMM/CMA and held in Brandon from April 17 to 19, 1974. Council discussed bus tours of the museums in Manitoba. Grandview and Roblin planned a one-day seminar in mid-June. The Museums Advisory Service began visiting museums on request, and helped plan and conduct both provincial seminars.

Swan River was the location of the Third Fall Seminar and Annual Meeting from October 25 to 27, 1974. A bus was chartered to leave Winnipeg and travel a circuitous route to Swan River, stopping at pre-arranged points to pick up registrants. The trip took about eight hours from Winnipeg, with the round trip fare calculated on a sliding scale, dependent upon the number of passengers. During the annual meeting, a planning committee composed of two executive and five other members was proposed, to plan future annual meetings. This committee met February 1975, and suggested that spring seminars be on a one-day regional basis, with the fall seminar province-wide. All councillors were requested to write each museum in their region regarding future seminars, in order to form planning committees from the replies. This resulted in two mini-seminars that spring—in Grandview and Boissevain.

The Business Manager was reappointed as the new President lived in Grandview. In March, the President and Business Manager were requested to approach the provincial government regarding representation on the proposed Museums Advisory Committee. A meeting was finally held with the Minister of Tourism and Recreation, and a brief submitted. This brief was pursued through several changes of Ministers with little success.

Virden was host of the Fourth Annual Meeting from October 24 to 26, 1975. By this time, membership had grown to 75 Institutional,

Mary Sparling, Director of Mount Saint Vincent University Art Gallery, was the guest speaker at the annual banquet in October 1973 *Warren Clearwater*

Sophia Kachor, Alice Filuk, and Terry Patterson assembling a display at the 1975 annual meeting in Virden *Warren Clearwater*

94 Individual and 25 Associate. However, concern was felt over the poor attendance at the meeting. A study group was set up on provincial government funding, to assist our future representatives on the Museums Advisory Committee. Though a need was expressed for revising the constitution, a council committee found that extensive study proved it quite workable. To counteract poor attendance at the annual meetings, councillors were requested to survey their regions on alternate plans. This showed most members in favour of the regional mini-seminars, thus three were held in the spring of 1976—one each in Swan River, Steinbach, and Souris.

Concern was expressed over the lack of visits or communication with National Museums Regional Project Officers, and council forwarded a recommendation accordingly. By June, despite an air strike, a number of museums were visited by our regional project officer. Another recommendation was sent to the Provincial Attorney-General regarding vandalism in museums, schools, and churches. This was also well-received. The necessary forms were completed to enable the AMM to issue tax receipts as a charitable organization.

Our quarterly publication had been called *Dawson and Hind* for some time, so the name was formally changed. The size and format of the magazine had improved considerably since the first issue.

In March 1976, David Ross left for New Brunswick. He had been of invaluable assistance in the formative years of the Association and his move was felt keenly in museums throughout the province. Since that time, David McInnes has been expanding the scope of the Museums Advisory Service, and all three staff members have become well-known and respected throughout Manitoba as they assist at, or conduct, regional seminars, localized workshops, the on-job-training programme, and scores of other jobs which can best be described under "Museums Advisors for Manitoba".

The Fifth Annual Meeting took place at the Canadian Forces Base in Shilo, Manitoba from October 20 to 22, 1976. Though 80 registered for the seminar, only 45 stayed for the annual meeting. Honourary Life Memberships in the AMM were awarded to David Ross and Watson Crossley. An extensive report was received from the committee on funding, part of which recommended an increase in institutional membership fees plus issuance of institutional membership certificates. The certificates were printed, and several delays followed while appropriate yearly endorsements were devised. This, and the printing of names on the certificates, was completed through spring 1979, and they were mailed shortly afterwards. Through 1977, an operating grant was received from the provincial government.

Canadian Forces Base Shilo was also the scene of the Sixth Annual Fall Seminar and General Meeting from October 12 to 14, 1977. Attendance at the annual meeting increased to 70 out of 80 registrants. Bylaws were amended, elect-

John McFarland addresses delegates at the Annual Fall Seminar held at the Manitoba Museum of Man and Nature in October 1973 *Warren Clearwater*

Lorraine Brandson and Rev. Frank Armstrong discussing security systems at the 1975 Annual Fall Seminar and General Meeting held in Virden *Warren Clearwater*

ing officers and councillors for a two-year period. Council was requested to investigate utility rates for museums, recommend the preservation of the Empire Hotel (Winnipeg), and support the travel expenses of a representative to attend the CMA Annual Meeting in Fredericton. These items were followed through the year. An operational grant was again received from the provincial government. During this year, the lawyers found that incorporation fees had never been paid, and this was attended to during the year, with the seal of the Association being delivered to the secretary.

A committee investigated the progress of previous briefs regarding the Museums Advisory Committee proposed by the provincial government. A proposal for community museum development, including the above, was prepared and submitted by John McFarland, with input from council. A museum survey was planned, but left to be undertaken later with grant assistance. Office space in the Manitoba Museum of Man and Nature was investigated, but found out of reach of our current budget. A tape recorder was purchased, and an oral file of AMM meetings is being maintained. In May, International Museum Day was observed, with the Association placing ads in both Winnipeg daily newspapers. Four regional seminars were held, one being jointly run with Northwestern Ontario. Locations of the regional seminars were Brandon, Carman, Dauphin, and Kenora with a total attendance of 122 persons. New membership brochures were designed and printed. Council recommended that National Museum Regional Project Officers be relocated in their regions if feasible. A new membership secretary was found, and council approved payment of a small honorarium for the heavy workload. Telegrams were sent to the Prime Minister and Secretary of State expressing our concern following announcements of Federal-cutbacks in the cultural sector. A training resources paper, plus future training plans, were discussed, and a proposal made to print the paper in booklet form. Regional boundaries and names were revised to Manitoba East, Manitoba West, Manitoba North, Manitoba Central, and Winnipeg. A survey regarding future input into the National Inventory Programme was answered favourably by approximately 40% of Manitoba's museums, who are now coordinating their records to fit into the system. Only three issues of *Dawson and Hind* were printed due to cutbacks in funding.

Update 1978-79

The Seventh Annual Fall Seminar and General Meeting was held at St. Benedict's Educational Centre near Winnipeg from October 25 to 27, 1978 and attended by 77 persons. One of the highlights of the event was an appearance by the Dugald Fashion Review. This parade of clothing styles represented 100 years in ladies fashion.

The *Museums Training Resources in Manitoba* booklet was printed and a copy sent to every museum in Manitoba. The *Dawson and Hind* was again limited to three issues in 1979. In order to

keep museums abreast of current information, and in touch with one another, the Museums Advisory Service is publishing a newsletter between issues of *Dawson and Hind.*

Through the year, council discussed the CMA accreditation plan, and refused to endorse it, feeling that it would have a detrimental effect on volunteers, and few benefits for career people. Council recommended Watson Crossley, Frank Armstrong, Warren Clearwater, David McInnes and Diane Skalenda for the CMA Award of Merit with Mr. Crossley and Diane Skalenda receiving same. January 1979 also saw these two presented with awards from the American Association for State and Local History in recognition of their contributions to the museum community in Manitoba.

The Community Museum Development Paper has been with various levels of government since its submission in June 1978, with no progress report available. This paper was submitted to a provincial "Cultural Policy Review Committee" in June 1979, to represent the Association's views on the needs of our museums. A resolution regarding the preservation of sites having historic or aesthetic value in the City of Winnipeg was presented to several levels of government and the Environment Committee of the City of Winnipeg.

International Museum Day 1979 saw participation by close to 30 museums in Manitoba. Publicity kits were prepared by Diane Skalenda, with excellent response from the media. Ads were inserted in both Winnipeg daily newspapers plus the *Brandon Sun.* A poster planned for the event met with several delays, so was eventually printed for general use.

Spring regional seminars were held in three regions (Eddystone, Melita and Miami) with over 112 participants. A fourth was held in conjunction with the formative meeting of Interpretation Canada (Central) in Winnipeg. This was attended by 110 people associated both with parks and museums.

Warren Clearwater of the Museums Advisory Service prepared handbooks for councillors, to accompany each position on the AMM council. They are intended to be of assistance to regional councillors to help them meet the needs of their areas.

David McInnes left the Museums Advisory Service in June to work at the Museum of Natural History in Regina. Once again, Diane and Warren are sharing the additional workload and assisting the AMM. With their help, a planning committee completed preparations for the Eighth Annual Fall Seminar and General Meeting.

Growth of the Association, from the organizational meeting in 1971 with 27 members from 15 museums, to our present standing of over 300 members, has been due to the continuing efforts of the early council members and the Museums Advisory Service. Representing over 73% of Manitoba's museums, we have an obligation and responsibility to be the voice of the museums in our province and to continue to uphold the aims of the Association as outlined in our constitution. This can be accomplished only with the help of each member by sharing ideas, concerns, and progress through regional councillors and with the Association as a whole.

The Minister's Address

HON. NORMA L. PRICE
Minister of Cultural Affairs
Province of Manitoba

Editor's Note:
We were pleased to have the Honourable Norma Price, Minister of Cultural Affairs (formerly Minister of Tourism and Cultural Affairs), as the guest speaker at the Annual Banquet on October 11th, 1979. The following is the text of Mrs. Price's address to the delegates of the 8th Annual Fall Seminar and General Meeting of the Association of Manitoba Museums.

The Honourable Norma L. Price
Provincial Information Services

Thank you for inviting me to be with you this evening on the occasion of your Annual Meeting. I bring you warm greetings on behalf of Premier Sterling Lyon, my Cabinet colleaques and all Manitobans.

I am particularly pleased to be with you this evening as this is the first opportunity that I have had to formally address the members of the Association of Manitoba Museums.

In my capacity as Minister of Tourism and Cultural Affairs, I frequently travel to many different parts of Manitoba.During these travels,I meet many people and I am continually impressed by the dedication, the enthusiasm, the talent and the leadership of organizations such as yours and I commend you for your efforts.

As I travel, I am also continually impressed by the wide range of vacation opportunities and attractions in our province. The festivals, parks, lakes and wilderness areas lure tourists from many parts to Manitoba.

Museums are, of course, one of the important attractions to be found in Manitoba. All of Canada owes a great deal to Manitoba's early explorers and pioneers who opened up the West for settlement, and we, as Manitobans, can be truly proud of our heritage as well as our cultural and artistic achievements.

Manitoba's museums are guardians of our past. We must ensure that future generations will recognize their value. We must also acknowledge that strong support of what you are striving to achieve will go a long way in guaranteeing a safe future for your museum projects. But we must proceed carefully. We must develop policies which will be in the best interests of present as well as future generations.

In the United States during the 1960's and early 70's, ambitious urban renewal projects literally destroyed the hearts of several American cities.

It was all done with good intentions—to make those core areas more "livable" for their inhabitants. The tragic result was a disoriented population whose very roots had been cut out from under them.

Our heritage not only involves our family history, but also our environment. It plays a large part in shaping our traditions, identity and collective legacy to future generations. It is difficult for many of us to articulate exactly how we feel about a birthplace, a street or a neighbourhood, but when they are lost to us forever, it is painfully easy to feel our profound sense of loss.

I believe that you people can "hear" what so many others want to express—their feelings about a way of life, a set of values, a point of view that is slipping away with every passing year. So much of it is intangible, and yet sometimes a salvaged token from the past—a country schoolhouse, an antique wedding dress or an exquisite piece of Indian beadwork—can evoke an era in a single moment.

Several years ago, at a symposium held in Ottawa on preserving the Canadian heritage, a keynote speaker was Sir John Pope-Hennessy, Director of the British Museum. He put his finger, I believe, on the very heart of the dilemma we so often have to resolve when the subject of preservation arises.

As he acknowledged, you work in a field where the *principle* of preservation should not even be discussed because one of the functions of museums is *to preserve*. You know that nothing of decent antiquity should be allowed to disappear. Objects in museums, however, are objects that have now withdrawn from life, while our heritage is a living entity. When we discuss preserving that heritage, we must maintain an equilibrium between our duty to the past and our duty to the future, between our duty to develop and our duty to preserve. When these contradictions are not resolved, a city, a town or a village loses an irreplaceable part of itself forever.

Although Canadian cities have also suffered occasionally from over-zealous programmes,more and more city planners are striving to conserve and recycle historic buildings and neighbourhoods.

This is an economically feasible alternative to more drastic measures. It increases employment, often for specialized craftsmen who are called upon to meticulously restore and renovate these buildings. It is also a way to subtly enlighten the average man, woman or child, who is often more aware of, and receptive to, historic landmarks when they have been put to practical use.

Another happy result of this current interest in rescuing entire neighbourhoods is that they attract tourists in droves. Witness Gastown in Vancouver, Old Montreal and our own highly successful Old Market Square district in Winnipeg. Visitors are initially attracted by the "quaint" setting and end up staying to shop and have lunch. That keeps everyone from historians to merchants happy, and those for whom all this was originally conceived, come away more enriched than they would be after spending an afternoon visiting a more "average" tourist attraction.

This is one glowing example of how historic sites can co-exist with—and actually be a part of—an economic venture. There is surely room for more of this kind of successful "partnership". Although Manitoba has long been popular for its fine fishing and scenic resort areas, it is also becoming well-known for its rich cultural mix. Europeans are inquiring about Pow-Wows, Americans are beginning to ask for directions to the Ukrainian Cultural Centre, and many of them make a point of coming up each year to take in the Folklorama festivities. Families who have arrived for a camping holiday are thrilled when they find themselves in the middle of a lively small town festival. Museums are an integral part of dozens of communities—just look at the listings in the **Vacation Guide**—and they are enjoying a surge of popularity. There is a trend toward nostalgia today from which we can cultivate a genuine interest in our past. Manitobans, fellow Canadian visitors and our American tourists are becoming more and more enchanted with our Province's heritage and capitalizing on that trend can only heighten our awareness of that of which we can be so proud.

There is a very human need to know and take pride in our past. Bitterness, hatred and discrimination cast a long shadow over our affluent society. It is time to examine what we have to offer each other. We can only enrich our fabric of life if we reach out and try to understand the groups, individuals, places and events that have shaped Manitoba. It is particularly time to engender a new respect and attitude toward the accomplishments of our Native citizens.

One does not have to travel far to experience culture shock—it happens every day right here in Manitoba. Imagine that you are sent by the Department of Indian Affairs as a Resident Administrator of an Indian Reserve. How do you handle it? On the other side of the coin, a 14 year old Indian boy is flown south to Winnipeg to continue his schooling. He has never been in a plane before and when he lands he sees more cars and tall buildings in one hour than he has seen in all his 14 years. Surely we have a duty to prepare that child for that moment, and more importantly, to educate others to accept him for who he is and what he has to offer.

Education is the key word. It is vital to shape attitudes from the earliest years, not only to make humanity more accepting of each other, but—as Sir John Pope-Hennessy has repeatedly stressed—in order to ensure the future of preservation as a popular and socially valuable movement. After all, we have seen this concept work in Winnipeg's turn-of-the-century banks and office buildings, which are still in use today, or which have been given new life as shops and restaurants. As customers line up at a teller's cage, or browse through a modern boutique, they "ooh" and "ahh" over the original high ceilings and beautifully preserved brass and woodwork by which they are surrounded. These people are acknowledging, appreciating and enjoying an historical building effortlessly.

I would like to comment for a few moments on the Museum Grants Programme. The Provincial Government instituted the programme in late 1970. The staff of the Museum of Man and Nature, the Historic Resources Branch and the Cultural Review Committee are re-examining the Museum Grants Programme, and I expect to receive a number of proposals from them to consider. Chief among these will probably be recommendations to reinforce viable existing institutions that have local support, significant collections and adequate facilities. I will welcome your advice on these important matters.

I am looking forward to working closely with you, for I believe we hold a number of the same principles to be true. We would agree, I think—along with eminent historians the world over—that it is important for people to have a sense of national and historical identity. They should have some sense of contact with the past, and of the values by which past societies have been inspired.

However, as I said earlier, you work in a field where the principle of preservation is not even discussed because it is a matter of fact. I walk a finer line between theory and reality and I am not in a position to assume anything. But we all know that true progress builds on what went before rather than repeatedly starting over again. Let us keep in touch and work together with that in mind.

Environmental Concerns: Light, Temperature, Relative Humidity

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

Ann Hitchcock demonstrating how to monitor environmental conditions *M.J. Matthew*

From the time an object is made it begins to deteriorate. Control of its "natural" environment—that is temperature, relative humidity, light, air quality, and factors of biological deterioration—will extend its life expectancy.

However, control of the natural environment is often neglected in museums because the deleterious effects of improper conditions sometimes are not readily noticeable. In addition, control can be costly and difficult to achieve. Nevertheless, it behooves museums to examine the environmental conditions in their storage and exhibit areas. In considering environmental control, it is essential first to understand what damage can be done by lack of controls, second to measure and assess existing environmental conditions, and third to take steps to control the environment. Rarely does one environmental factor singly affect an object. Damage is usually a result of the combined efforts of several factors. Correction of a problem depends on the identification, monitoring and control of each factor. This paper will discuss damage which can be caused by temperature, relative humidity, and light, and the instruments used in monitoring these three factors.

Temperature

Though extreme temperatures can cause severe damage to objects, temperature alone is one of the less frequent environmental problems in museums. However, in combination with other factors, such as relative humidity, it can become one of the most common and serious problems, as will be discussed in the following section.

The literature generally recommends that museums maintain a standard temperature between 18°C and 22°C (65°—72°F). This is generally acceptable for most museum objects, though some metals, furs, textiles and leather survive better at lower temperatures.

Excessively high temperatures may be damaging to a variety of substances. Organic materials may lose moisture, crack and warp. Waxes, resins, and some metals may soften. Chemical alteration of organic and resinous materials (especially adhesives) may occur.

The exhibit area is one place where excessive temperature commonly becomes a problem. Heat generated by lighting systems in exhibit cases can rapidly deteriorate specimens. The ballast units associated with fluorescent lighting and incandes-

cent (tungsten) lights which give off infrared radiation, both produce intense heat and should always be placed outside of an exhibit case to reduce heat build-up. All light, whether visible or invisible (ultra-violet or infrared), is converted into heat when absorbed, but infrared light sources pose the greatest heat problems (Lusk, 1975, 23; Thomson 1974). Additional points on the deteriorating effects of light and their control are discussed under **Lighting.**

Though excessively low temperatures are not usually a problem inside a museum, they may be of concern for outside storage and display, and for museums which close and turn off the heat during winter. Moisture-containing objects are likely to be adversely affected by freezing temperatures. When the water freezes, it expands, causing stresses in the object. It is common to see porous stone and ceramic objects breaking up as a result of this action.

Fluctuations in temperature are particularly stressful to objects and should be avoided. Even a slightly high or low temperature is better than constant fluctuation.

Thermometers may be used to measure the temperature, and a high-low thermometer is useful for measuring fluctuation. Continuously recording thermographs are also available. Control may be achieved through heating and cooling systems and in conjunction with air-conditioning units. Instruments commonly used by museums for measuring temperature are further described in **Technical Bulletin** 3 available free from the Canadian Conservation Institute (CCI), (Lafontaine 1978; see Notes page 26).

Relative Humidity

Relative humidity (RH), which is expressed as a percentage, represents a ratio between the amount of moisture present in a given volume of air at a given temperature and pressure, and the amount of moisture needed for saturation of that air. Relative humidity varies inversely with temperature.

An excessively low relative humidity can cause moisture loss, embrittlement, and distortion of hygroscopic (moisture-absorbing) materials. The most commonly affected are organic substances. An excessively high relative humidity can encourage mold and pest infestation, and metallic corrosion. It can cause salts to leach out of stone and pottery and dimensional changes in hygroscopic materials. It may also weaken some adhesives (Brommelle 1968: 297-8).

The definition of excessively low or high relative humidity depends on the type of specimen, its history, and the material under consideration. For example, in temperate climates a relative humidity below 50% is considered low for most organic materials. Above 68% RH is high for organics, but above 40% RH may activate corrosion on metals. Most stone and pottery does not seem to be affected by low relative humidity, but salts are activated above 68% RH (Plenderleith and Werner 1974:10).

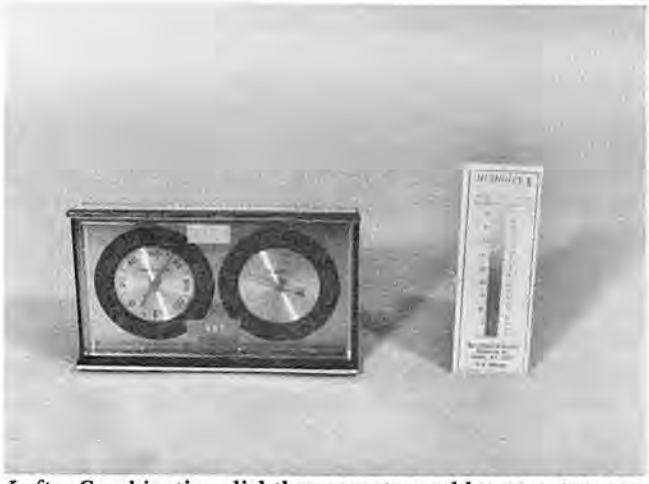
Recommendations are often given for ideal relative humidity conditions for certain types of materials. However, the best level for any given object depends not only on the type of material but also on the past history of that object and the relative humidity at which it has stabilized. A relative humidity of 65% (within the temperature range of 18°C–22°C) may be set as an upper limit because of probable fungal growth at higher levels (Plenderleith and Werner 1974:10; Brommelle 1968:298). But there is no absolute lower limit for relative humidity. The optimum lower limit should be individually determined for specific objects and collections.

It must be stressed that sudden fluctuations in either temperature or humidity are particularly damaging to objects. Change which must occur, should occur slowly, allowing the object to physically adapt to its new environment. Constant seasonal and daily fluctuations cause severe stress to the object. Fluctuation in exhibit cases due to changes in temperature are very damaging. Attention must also be given to changes brought on when an object is transported from one location and environment to another.

The measurement and monitoring of relative humidity must be done carefully. The selection and maintenance of measuring equipment, the time and place of measurement, and the keeping of accurate records are of paramount importance.

There are several types of instruments used to measure relative humidity. Some of the instruments most commonly recommended for use in museums are the psychrometer (sling and aspirated types), dial hygrometers, recording hair hygrometers and thermohygrographs, and the Beckman *Humi-chek*. In order to make accurate measurements it is important to know the operational principles, limitations and proper care for these instruments. Each instrument is pictured and described along with the instructions for its use, in **CCI Technical Bulletin 3.** In addition, CCI has a Field Kit which contains a *Humi-chek* and a psychrometer. This kit is available on loan to museums without charge. (See Notes p. 26).

Various instruments will be appropriate for different situations, e.g. a small (pocket-watch size) dial hygrometer may be ideal for use in a closed ex-



Left: **Combination dial thermometer and hygrometer measures temperature and relative humidity**
Right: **Paper hygrometer changes colour with respect to relative humidity. Inexpensive but performs with a low degree of accuracy (15% RH).** *W. Clearwater*

hibit case, whereas a recording thermohygrograph (recording temperature and relative humidity) might be useful for monitoring a room. In addition to choosing the right instrument for the job, it is important to select a recording station which will give a true representation of the conditions to be measured, i.e. a station by a door where new air is constantly introduced would give misleading information on the general conditions of the room. The problem of determining times and frequencies of recordings can be solved by using a continuously recording instrument. Since relative humidity varies during different hours of the day and different seasons of the year it may be necessary to take recordings throughout a year in order to establish complete data on a museum microclimate. The CCI **Technical Bulletin** 3 suggests a format for recording data.

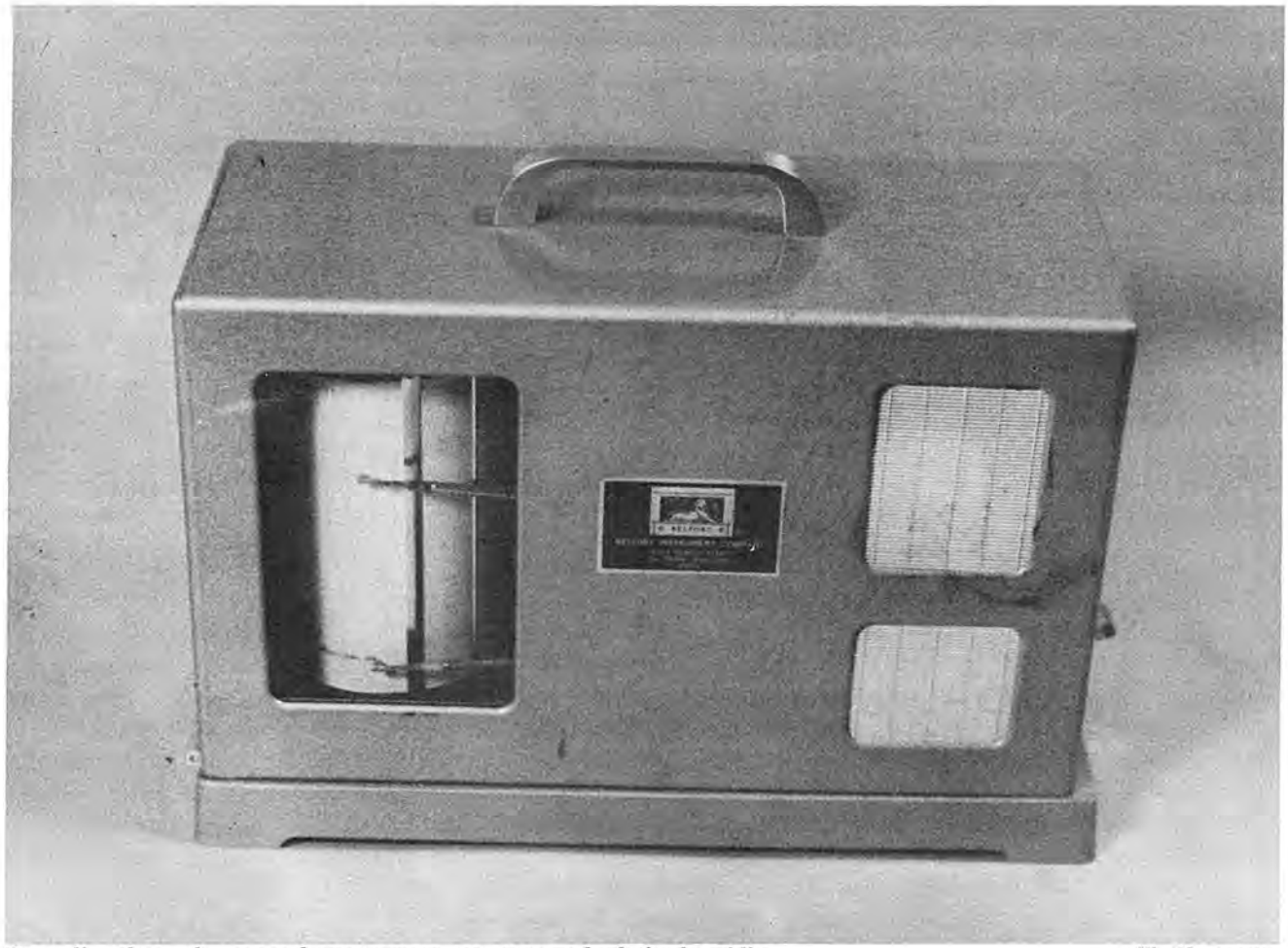
Once the relative humidity measurements for various storage and exhibit areas have been established, humidifying or dehumidifying controls may be installed. Humidifiers are of two types, atomizing and evaporative. Dehumidifiers are based on either refrigeration or absorption principles.Thomson gives a useful summary of humidifying, dehumidifying and air conditioning equipment (1978:93-lll).

Desiccating agents, such as silica gel are an inexpensive means for dehumidifying small areas. Silica gel may be purchased containing a colour indicator which turns when the desiccant is exhausted. In addition to its use in reducing relative humidity, silica gel may be preconditioned to both give off and absorb moisture, thus maintaining a particular relative humidity (Stolow 1966:49). Limited control in small areas such as exhibit cases may also be achieved through the use of a hygroscopic material (i.e. wood) in the construction of the case. The wood acts as a buffer against normal fluctuations in relative humidity (Stolow 1966:47).

Although small humidifiers and dehumidifiers may be purchased at relatively little expense, they are hard to control and cannot be used for large areas. Central air conditioning and individual control units for cases and storage areas may be the best means for control but this solution is often expensive for the small museum. Installation of humidifiers, dehumidifiers and centralized air-conditioning systems should be done only after consultation with a conservator and building engineer.

Recording thermohygrograph opened to show instrumentation. Sensors on right activate pens which record temperature and relative humidity on graph. *W. Clearwater*

Beckman "Humichek". Sensors in head allow relative humidity to be read directly by rotating graduated dial with thumb. *W. Clearwater*



Recording thermohygrograph measures temperature and relative humidity. *W. Clearwater*

Light

Light causes photochemical and thermal damage to objects. All light is harmful, but the invisible parts of the spectrum, ultraviolet and infrared, are the most injurious. In the museum, daylight and fluorescent lights are the most common sources for ultraviolet radiation, with daylight being the predominant source. Ultraviolet light causes fading of dyed and treated (e.g. bleached, sized) organic materials, fading of watercolours and some oil pigments, bleaching or darkening of untreated cellulose and protein materials, and chemical alteration of some organic materials and synthetic resins.

Daylight and incandescent (tungsten) lighting emit large quantities of heat producing infrared radiation which can soften some metals and resins, and cause moisture loss, cracking and warping and some chemical change in organic materials. In general, objects especially sensitive to changes in humidity and temperature are also extra-sensitive to light. It should be noted that moisture increases the rate of photo-chemical deterioration (Feller 1968: 96-97; Brommelle 1968: 291-296).

In order to determine the extent to which light may be affecting museum collections, it is necessary to monitor both the type and intensity of light. The presence of ultraviolet (UV) light may be measured with an instrument such as the Crawford UV Monitor. The intensity of light falling on an object may be checked using a luxmeter.[1] Both of these instruments are illustrated, and their use is discussed, in **Technical Bulletin** 3. As with the relative humidity monitor, these instruments are also available for loan to museums in the CCI Field Kit. (See Notes, p. 26).

Once a museum is aware of damaging radiation through instrument monitoring, steps may be taken to eliminate or reduce the source. Ultraviolet filter sleeves may be used on fluorescent tubes. Special films adhered to windows serve to reduce ultraviolet radiation from natural light. Selection of a product which is rated to be highly effective and fre-

1 *Lux is a unit used in measuring the illuminance. It is equivalent to .0920 foot-candle.*

Crawford UV monitor measures proportion of ultraviolet radiation in the light falling on an object. *W. Clearwater*

Luxmeter measures illuminance (illumination levels). *W. Clearwater*

quent change of the filtering materials are important. (Thomson 1974; Feller 1964; Keck 1972; Lafontaine and Macleod 1976). After installation of filters, it is necessary to periodically check their effectiveness since they usually start to deteriorate at three to four years. (Lists of suppliers are available from CCI; see Notes below).

With incandescent lighting the reduction of heat producing infrared light is important, especially for lights at close range when the heat is concentrated. The negative effects of incandescent lighting are most pronounced in spotlighting, exhibit case lighting, and in photography lighting. Dichroic reflector lamps, which direct the heat producing infrared radiation out the back of the lamp, can be used to reduce the effects of infrared radiation providing that the bulb is positioned to allow the heat to escape from the vicinity of the object.

The reduction of light levels in exhibit and storage areas is important for sensitive materials. For display, objects such as dyed or treated organic materials, and watercolours, should have a maximum light level of 50 lux. Untreated cellulose such as wood, untreated protein materials such as horn, and oil and tempera paintings, should have a maximum level of 150 lux. Other objects are relatively insensitive to light levels and may have illumination levels of 300 lux except where heat may be a problem. (Feller 1968: 89; Lafontaine and Macleod 1976:41; Thomson 1968; Feller 1968:47).

In storage areas, lighting should be arranged so that objects are never lit unnecessarily. Lighting of individual aisles, rather than an entire room, and storage cases which eliminate light, are ideal.

Summary

Museum personnel should be aware of the various effects which the natural environment may have on collections. Steps should be taken to assess, monitor and control that environment in order to minimize the deleterious effects and provide optimum conditions. When this is done then a museum may truly claim that it is contributing to the preservation of cultural heritage and providing good management of the public trust.

NOTES

Technical Bulletins, lists of suppliers, and the Field Kit described below may be obtained free of charge from:

Canadian Conservation Institute
National Museums Canada
Ottawa, Ontario
K1A OM8

Technical Bulletins

Technical Bulletin 1–Relative Humidity: Its Importance, Measurement and Control in Museums (1975).

Technical Bulletin 2–Museum Lighting (1975).

Technical Bulletin 3–Recommended Environmental Monitors for Museums, Archives and Art Galleries (revised 1978).

Field Kit

The CCI's Environment and Deterioration Research Division has developed an Environmental Monitoring Field Kit using equipment tested at the Institute. The following parameters may be measured with this kit: illuminance (in lux); ultraviolet radiation; relative humidity (two methods); and temperature.

The kit is available on loan from CCI. Instructions with the kit are written so that untrained personnel can obtain accurate and meaningful readings.

REFERENCES

Brommelle, N.S., *Lighting, Air-conditioning, Exhibition Storage, Handling and Packing,* The Conservation of Cultural Property, Museums and Monuments Series, 11:291-301, UNESCO, Paris. 1968.

Feller, Robert L., *Control of Deteriorating Effects of Light Upon Museum Objects,* Museum, 17:2. 1964.

Feller, Robert L., *Control of Deteriorating Effects of Light on Museum Objects. Heating Effects of Illumination by Incandescent Lamps,* Museum News, Technical Supplement. 46:9:39-47. 1968.

Keck, Caroline, *On Conservation,* Museum News, 50:7:13. 1972.

Lafontaine, R.H., Technical Bulletin 3: Recommended Environmental Monitors for Museums, Archives and Art Galleries, Canadian Conservation Institute, July, (revised). 1978.

Lafontaine, R.H. and Macleod, K.J. *A Statistical Survey of Lighting Conditions and Use of Ultraviolet Filters in Canadian Museums, Archives and Galleries,* Journal of Canadian Conservation Institute, 1:40-44. 1976.

Lusk, Carroll B., *The Invisible Danger of Visible Light,* Museum News, 53:7:22-23. 1975.

Plenderleith, H.J. and Werner, A.E.A., The Conservation of Antiquities and Works of Art: Treatment, Repair and Restoration, Oxford University Press, London. 1974.

Stolow, Nathan, *Fundamental Case Design for Humidity Sensitive Museum Collections,* Museum News, 44:6:45-52. 1966.

Thomson, Garry, *Conservation and Museum Lighting,* Museums Association Information Sheet, 6:1-6, London. 1974.

Thomson, Garry, The Museum Environment, The Butterworth Series on Conservation in the Arts, Archaeology and Architecture, Butterworths, London. 1978.

Editor's Note: At the 1979 AMM Fall Seminar the instruments mentioned in this paper were demonstrated by the author. Assistance in monitoring museum environments may be obtained by contacting the Museums Advisory Service, Manitoba Musuem of Man and Nature.

A Case Study in a Small Museum

KATHIE SAMMONS
Seasonal Park Interpreter
Glenboro, Manitoba

The following case study focuses on the construction of a small inexpensive museum located within the Interpretive Centre at Spruce Woods Provincial Natural Park. Access to the park is by Provincial Road 258 south from the Trans-Canada at Carberry and Provincial Road 258 north from Highway 2 at Glenboro, Manitoba.

Research, design and production were completed in three months at a materials cost of just under $500. The theme of the museum is winter in Spruce Woods Provincial Park and features displays on the physical aspects of snow, winter ecology, winter recreation and survival.

Kathie Sammons explaining how her museum created an inexpensive, but interesting, exhibit *M.J. Matthew*

The Interpretive Centre functions as the administrative and working focal point for the park's Interpretive programmes. It provides a meeting place where park visitors can obtain first-hand information on regular programmes, special events and general park resource information. In winter months the office also functions as the park's central emergency station. To promote the positive aspects of Manitoba's winter environment and the park's winter recreational features, the museum housing summer displays was redesigned along a winter theme.

The building housing the Interpretive museum and office is an old military barracks inherited by the Parks Branch after an archaeology project was completed at Pine Fort. Basically, the building has no foundation but rests on skid logs. A team of trained people could dismantle and reconstruct the entirety within hours as the side panels are held together with long connecting rods. Inherent with its age and design, the roof is prone to leak and the ceiling's paint is peeling in places. Spaces exist where sunlight streams inward.

Although it is insulated, the sole heating source in the museum is a newly-purchased wood burning stove. This adds tremendous aesthetic appeal but is limited in its capacity for heat output when unattended overnight. Fires started in the morning by the first employee to arrive created 15-20°C conditions by afternoon. Many mornings the room's initial temperature approximated that of the outside.

The heat problem influenced the choice of materials and methods which would prove suitable to the extreme conditions of temperature and humidity. Paint, lettering, photographic materials, adhesives and board displays were all carefully elected.

The main concern in planning the floor layout of the museum was having to work within existing

confines. The summer exhibits were positioned within fixed recesses in wood paneling. Winter display locations were therefore governed by the pre-existing sites. The wall recesses were deep enough to accommodate overlaying new exhibits, thus eliminating summer display storage elsewhere. Therefore seasonal displays could easily be interchanged.

The placement of the wood-burning stove in the middle of the room for heat conduction influenced exhibit construction and human traffic flow. The latter was orderless during the summer exhibits so a channelization and systematic flow of people was instituted. Room dimensions approximated 38 feet by 50 feet.

The Provincial Fire Code Regulations prohibited flammable objects within three feet of the stove. A layer of bricks and an asbestos pad were laid under the stove. A metal railing was erected around the stove to prevent injury. It is essential that wood burning stoves be properly installed, operated and maintained.

Three large archaeology display cases had to be stored in the museum until an alternate home was established. As the storage was more or less long-term, the cases were used in a physical manner. False fronts were constructed to protect them, and also used as a basis for three separate exhibits.

Actual materials and methods were chosen to be easily maintained and do-it-yourself in nature. The display boards were of quarter-inch hardboard material and were painted with two coats of outdoor flat latex paint. A cool powder blue colour was chosen to portray the winter mood.Advantages of latex are threefold:

– it dries quickly
– is water-soluble for easy clean up
– leaves a highly washable surface

To date, temperature extremes have had no visible effects on the paint or hardboard.

The title and subtitle lettering on the boards involved two different methods. The large white block letters of the titles were made from half-inch foam core which is like pressed styrofoam with a paper backing. Outlined 2½" stencilled letters were cut out using an X-acto knife.The paper backings were removed before the individual letters were glued onto the board with white Lepages glue. The titles thus appeared to be carved from snow.
Note of Caution: Foam core material melts if painted or glued with products containing chemicals such as acetone or toluene.

The subtitle lettering involved a system called **Permatype**. These sheets of plastic self-adhesive letters come in many styles and sizes and are available from Fraser Art Supplies in Winnipeg. A royal blue, 60 point size, in Helvetica style, was used to contrast with the powder blue of the background. Although not nearly as available as Letraset, Perma-

Interior view of the Interpretive Centre at Spruce Woods Provincial Park *Warren Clearwater*

type is easier to use, leaves a wide margin for error, and is less expensive.

The plastic Permatype letters lift off backings and are placed on a grided silicone-surfaced board (which is an additional purchase). An entire sentence or paragraph can be edited on the silicone board because the letters can be moved around or replaced. The final text can be lifted off as one unit by overlaying a clear release sheet which has an adhesive on one side. The text transfer to the actual display board is facilitated by carefully smoothing down the release sheet with the letters now attaching themselves to the board. The letters should be on securely after carefully removing the sticky release sheet, but check by firmly pressing each letter. Celluloid tape works effectively for short phrases as a substitute for the more expensive adhesive release sheet.

Photographs were carefully glued with contact cement onto five inch by seven inch rectangles of extra hardboard. Kodak's Photo Mounting Tissue failed to endure the very cold overnight temperatures. Trail photographs bubbled on the surface where the Kodak material had contracted underneath. Contact cement, although messy and toxic, acted well both in lower temperatures and in hot, humid summer conditions.

Written information for each exhibit was typed onto four inch by six inch pale blue filing cards. A rented typewriter, with extra large type size, eliminated the need for costly typesetting or silk screening processes. The type had to be large enough to be easily read from a comfortable distance and each card was limited to no more than fifty words. The cards were glued with contact cement onto four inch by six inch hardboard rectangles. They also adhered to the display board with this glue.

The romanticism of a rustic log cabin was recreated through the inexpensive use of discarded spruce bark slabs attached to a two by four studded shell. It was built into one corner of the museum and has an entrance and exit. To constitute the look of chinking, and also to provide a warm, textured, musty interior, the inside walls were covered with burlap from unused sand bags. The illusion of greater than actual space was accomplished by an open-beamed ceiling, allowing both light and air flow. The cabin was lit inside with a pre-existing fluorescent light fixture. Actual inside dimensions measured eight feet by nine feet.

The Survival Hut, as the cabin was titled, included displays on winter survival and a photographic collage on winter recreational activities. Shelving under the exhibit boards facilitated display of a survival kit, emergency first-aid kit, handouts, pamphlets and maps. Summer survival and recreational exhibits could be easily interchanged. A guest book invited comments and suggestions.

In addition to the construction of a log cabin, a molded snow wall was erected at the entrance to the museum to set the mood. Shaped chicken wire covered with burlap was stapled to the wall. The burlap was painted with a flat white latex. A final covering of canned spray snow gives the appearance of real snow.

In conclusion, I am hopeful this article will inspire and stimulate those involved in small local museums. Practical, common sense materials and methods can be applied in small museums and yield professional results. Key points to remember are adequate planning, proper design and sincerity.

Special thanks to David McInnes, formerly of the Museums Advisory Service, R.W. Fedorowich, Western Regional Interpreter, and the Park Staff of Spruce Woods Provincial Natural Park.

Natural History Interpreting

CHERYL PENNY
Assistant Park Naturalist
Riding Mountain National Park

Interpretation is a communication process designed to reveal meanings and relationships of our cultural and natural heritage to the public through first-hand involvement with an object, artifact, landscape or site *(Peart 1977)*.

I have been involved in interpretation for the past two and one-half years. Two of those were at the Manitoba Museum of Man and Nature as the natural history programme interpreter, and now I am an assistant naturalist at Riding Mountain National Park. While at the museum, I created travelling kits and temporary displays on many topics ranging from mammals, edible and useful plants, to wild bird's eggs. These I either put together from scratch or pulled together from existing materials to make a new whole. While I have just started working at Riding Mountain, I already have been in contact with many hundreds of people and involved with creating and presenting many programmes on topics from glaciation to herons. I hope we can share some of the love I feel for the natural environment and some of the enthusiasm I have for getting people more aware of the world around them through interpretation.

Now I have a specific question to ask you concerning your views on a museum. A national park is a living museum of nature preserved for all generations. Is a museum just a holding tank for things that people have valued sentimentally in the past and are now unwilling to throw out and/or is it an area where the reasons that people are sentimental about these articles becomes a living, meaningful reality to those who now view them? The former makes us a collector, the latter makes us a more useful conveyor of historical material whether it is of human or natural origin. The creation of this meaningful reality is the function of interpretation. It is the connecting link between a crowd of unrelated objects that fits them into our family of related experiences.

Natural History Interpreter Cheryl Penny *M.J. Matthew*

Why should you use interpretation in your natural history displays and presentations? There are many places and reasons for which I have found it helpful:

- it makes people stop and become involved. Nobody will remember something they walk by. People will remember and relate to something they have stopped at, looked at, and read about—something in which they have participated.
- it serves to create meaningful relationships between what they see and themselves.
- interpretation implies change, it implies new messages and ideas. So you get people to come back and hopefully bring other people. You can revitalize interest by reusing existing artifacts in a new way.
- by discovering and discussing what you have in your museum, you perk up yourself and your workers. You become more involved in your museum and thus become a more interested and interesting individual in that context.

If I put a little stuffed bird on the table most people would say "so what!" or "it's cute". But if there is a note saying "Have you ever heard a panther scream in the night? The eerie call that made all the hair on the back of your neck stand straight was probably made by this little Screech Owl." Even though people might never have heard a panther scream, you are provoking them to imagine it and thus to remember a little owl that screeches in the night, and to fit it into how it relates to their world.

These are some of the main principles of interpretation mentioned by Freeman Tilden, one of the fathers of interpretation:

- to **provoke** the attention or curiosity of your audience.
- to **relate** your message to the everyday life of your audience.
- to **reveal** the essence of your subject through a unique viewpoint.
- to **address the whole**, that is, show the logical significance of an object to a higher level concept or storyline.
- to **strive for message unity**, that is, use a sufficient but varied repetition of cues to create and accentuate a particular mood, theme, aura, or atmosphere. *(Veverka and Poneleit).*

I would like to present some examples of interpretation which I am now involved with at Riding Mountain National Park to give you a broader awareness of the scope of interpretation.Here interpretation includes many things: the live presentation of programmes such as walks through beauty and devastation, talks on rocks and bears, and specials on anything under the sun or stars. Interpretation does not always have to involve presenters, but does have to involve people. For example, within this park are many means of interpretation which people encounter completely on their own in the form of signs and brochures. We now have an Interpretive Centre that includes a museum, information service, temporary exhibits area and a theatre for presentation, all under one roof. Our "Museum", as it was earlier called, has evolved quite rapidly within the last 15 years–first into the "Interpretive Centre", a title which more adequately explains our role, and then the whole design changed to allow for increased awareness of things we do have in the park.

In some instances we had a sizable amount of money for renovations, and in other instances we had almost no budget at all. As well, very low budget temporary exhibits are continually changing within the centre itself (13 this summer). The last two were carried out primarily by the interpretive staff and attendants.

The creation of a small inexpensive temporary, yet active, exhibit or the revamping of an existing exhibit, is a very strenuous operation, but there are a number of short cuts that you can employ. By utilizing the following worksheet you can avoid a lot of extra work and dead ends while still increasing its interpretive content.

CONCLUSION

This workshop was created to introduce a straight forward technique for developing an interpretive display. It will have been successful if you now use these techniques to create your own display.

Interpretation is *provocation* not instruction. It involves people in *first-hand* participation with original objects. It increases people's participation, it creates meaningful relationships, it can revitalize public and personal interest in your own area of involvement (museum). I now hope that you will be able to use this new knowledge and revitalize interest to put together your own interpretive display or presentation.

REFERENCES

Barkley, Bill, *An Approach to Designing Display Areas and Displays,* **Interpretation Canada,** Vol. 4, No. 4, Winter 1977.

Edwards, Yorke, *Interpretation in Your Museum,* **Interpretation Canada,** Vol. 4, No. 2, Summer 1977.

Sharpe, Grant W., **Interpreting the Environment,** John Wiley & Sons, New York.

INTERPRETIVE DISPLAY WORKSHEET

INTERPRETER_____

DISPLAY_____ DATE_____

Why are you creating this display? How does it contribute to the overall impact of your museum? List what you hope to accomplish with this display (objectives).

_____

_____

_____

Have you completely thought out your message? You may have some research to do. Jot down the main points you hope to make.

_____

_____

Good label copy has a theme, is meaningful, is short, to the point, and yet interesting. Briefly outline what you would like to include in your copy.

_____

_____

Do you know your audience? In setting up your display have you thought about their interests, background attitudes, etc.? What are the keys to success in reaching them? Outline your audiences' characteristics and your "key" to reaching them.

Characteristic Key

_____

_____

_____

Now that you know what you want to communicate and who you are going to communicate with, you must now decide how you are going to get your message across. What media are you going to use: 2-D, 3-D, artifacts, sketches, movement, participation, colours, textures and what other non-verbals? List some:

_____

_____

_____

How are you going to set up your display? What materials are you going to use? What eye levels are you using? Be creative! Try to think up new ways to display old materials. Briefly describe or sketch your approach. When do you want it done by_____. Where in your building are you going to place your display?_____.

How are you going to decide if your display is a success? Consider guest books, a questionnaire or just noting people's reactions. Mark down your feedback mechanisms, and any thoughts to improve this and any future displays.

Rural Archives

SALLY CUNNINGHAM
Rural Archives
Brandon University

Editor's Note: *The following is a summary of the workshop on "Rural Archives" presented by Sally Cunningham at the AMM Annual Seminar in October. Mrs. Cunningham was assisted in her presentation by Col. S. Magnacca, Mrs. P. Hallett and Miss B. Pettypiece.*

If you were to ask the man in the street "What is an Archives?" and "What is an archival institution?", you would probably be answered with a shrug and "Who cares?". However, interest in archival collections is growing and this discussion is designed to provide you with some information on the establishment of archive collections in rural communities. I will speak briefly on archival collections in general and the Rural Archives at Brandon University in particular. Mr. Steven Magnacca will then discuss archives as part of a museum collection and Mrs. Phyllis Hallett and Miss Bernice Pettypiece will discuss archives as part of a library collection.

Canada's Centennial in 1967 and Manitoba's Centennial in 1970 appear to have provided an excellent opportunity for local historians to begin the task of preserving the history of their communities for future generations. Various projects were considered ranging from oral history collections to the restoration of an historical building.

One of the most popular projects was the writing of community history books. In the process of researching the material for the books, vast quantities of historical documents were discovered in basements, attics, and garages. After the books were completed, the question arose "What do we do with these documents?". Some of the communities decided to return all the materials to the original owners. This may have insured that many of the documents would eventually be lost. In some cases the material was stored away "somewhere" and forgotten. Others stored it away until they could find adequate space and funding to begin a community archive collection while others turned the material over to established archives such as the Manitoba Provincial Archives in Winnipeg.

The Rural Archives at Brandon University now offers an alternative to the Provincial Archives although we are not in competition. We prefer to look upon it as co-operation. If we feel that the documents offered to the Rural Archives should be in the Provincial Archives we will put the donor in touch with the Provincial Archivist. However, some of our western Manitobans feel that Winnipeg is too far away so they prefer to have the valuable documents stored closer to home.

Sally Cunningham at work at the Archives

The Rural Archives began with a grant from the Manitoba Pool Elevators to Brandon University on the event of the Pool's 50th Anniversary in 1975. The purpose of the archives is to collect the Manitoba Pool documents dating back to 1925 thus providing a comprehensive historical record of this very important agri-business. At the same time the Pool realized that many important historical documents were being lost so they suggested that the collection be expanded to include any document which would depict the growth and development of Manitoba. Today the collection has grown to include the following:

- the **Manitoba Pool Collection** containing the records of 120 local associations and the material is still arriving in great quantity.
- the **Local History Book Collection** which has grown to contain over 150 books about Manitoba communities and pioneer families.
- the **Hall Commission Records** which were donated by Reg Forbes, a member of the Commission.
- **Genealogical Reference Library** which contains a number of reference books and source materials to assist family history researchers.
- **Weekly Newspaper Collection** contains papers from rural communities. These are filed for future use by researchers.
- the **Rural Collection** containing material from rural communities which are not able to finance their own facilities. This material is identified as being donated and contains items such as records of school districts, diaries, photographs, etc.

Now, specifically, what does an archivist do? An archivist is not a "dead file" clerk jealously guarding a musty, fading scrap of paper from destruction by "those people out there". Archives are records kept for research or administrative use after they have met the need for which they were created. The archivist selects those documents which he/she feels will be of interest to man in the future. The age of the document is not important. Indeed, many problems arise in attempting to preserve contemporary documents because of confidentially. Primary concern is with old documents because they are scarce and in danger of destruction. Remember that any document is valuable if it provides an account of hopes and disappointments, successes and failures, of the past. I am sure that all of you have a small archives of your own which relates to the important happenings in your life—newspaper clippings, wedding invitations, birth certificates, scrapbooks, and photo albums. Have you thought about what you are going to do with that material?

Establishing an archives brings to mind problems similar to those you must have encountered in beginning your museum. You must think about funding, adequate space, security, staffing, staff training, conservation of the documents, and how to promote your collection once it's in place. Like a museum, an archives requires financing and once you begin you find out very quickly that there is only a limited amount of money available in the form of grants. Grants are a good way to begin a project but once begun, it must be maintained. Community support is vital because without funding from your town council, municipal council, and population at large, you will have difficulties in maintaining your archive collection.

Once you decide to embark upon an archive collection project, you will have to develop a system of operation. Time does not permit me to go into details but you will have to develop a system of accessioning, organizing the collection, sorting, arranging, cataloguing, storing, and user control. It involves a great deal of work but, if you are involved in a museum operation, you can't be afraid of work.

We at the Rural Archives are very willing to help you in any way we can. We have a Rural Collection section in which we will place any documents of historical importance which you may wish to donate. I must stress that we are not raiding local archive collections. We are only concerned with ensuring that the greatest number of important historical documents survive for use by future generations.

I have asked Mr. S. Magnacca of the Brandon Historical Research Centre, and Mrs. P. Hallett and Miss Bernice Pettypiece of The Boissevain Archives to share with you their experiences in establishing archive collections in their communities.

BRANDON HISTORICAL RESEARCH CENTRE

Mr. S. Magnacca

In the years I was the Mayor of the city of Brandon, it became very evident to me that it was most difficult to research our past history because of the lack of documentary material. Outside of a few books which were written by Brandon authors, there was very little information available.

From 1962 to 1969 I concentrated on collecting books, old photographs, old newspapers, manuscripts, family histories, and other information of

Brandon. I pledged that should I live long enough, I would start a local research centre and donate much of my collection to it. I did this when we started the Brandon Museum where the third floor has been reserved for the Research Centre.

In 1977 we were fortunate to receive a Provincial Grant of approximately $3,600. Two girls were hired for a period of 16 weeks. They began to work on clipping newspapers dated 1882 to 1950, and to start family files of wedding, anniversaries, obituaries and individual articles on each family. We now have 700 files on local families. The girls also sorted out several hundred old pictures and about 300 history books. The Museum became alive with the local history of its early citizens. The public became interested and this led to many enquiries about events, buildings, and citizens. In most cases, we were able to supply the required information.

In 1978 we were not able to get any assistance from the provincial or federal governments so we did not accomplish a great deal.

In 1979 we were successful in obtaining a Federal Grant of $6,700 which was to employ three students as well as to buy files and supplies. The students were employed for 16 weeks and they did an outstanding job. They completed the following under supervision of Mr. R.J. Coates, Mrs. E. Chapman and myself.

A great deal of work was completed in 1979. Newspapers from 1950 to 1979 were clipped while watching for news of our pioneers, wedding anniversaries, obituaries and special articles on senior citizens and new citizens.

The staff was also kept busy with the arrival of old pictures, magazines, newspapers and history books. Everything that was received was catalogued, numbered and acknowledgement was sent to the donors. Some of the items are on loan to the Centre until they are recalled by the owner.

Our Research Department supplies items and materials on loan to schools, colleges and the University and to citizens of Brandon and the surrounding area.

Our present collection includes:

- over 2200 pictures dating from 1881 to the present date
- this year the staff, photographed nearly 100 old buildings and homes of Brandon
- a record of all our churches from early days to the present including a list of the ministers in charge
- nearly 3000 files on our citizens
- almost 1000 books in our library
- hundreds of complete issues of special newspaper EXTRAS and a newspaper collection dating back from 1882 to 1979
- library of The Schubert Choir intact
- several drawers on the activities of Brandon City Council
- drawer on medical material
- drawer on our local, provincial, and federal police work
- drawer on Manitoba history
- drawer on Canadian history
- drawer on rural towns and villages and Manitoba history
- part drawer of manuscripts written by citizens of Brandon
- part drawer of family trees
- a library of Brandon Henderson Directories

We hope to expand our activities annually. We have the full co-operation of our City Council to the extent that they refer most of the inquiries received at the City Hall to our Centre. The Chamber of Commerce also makes referrals to the Centre.

Observations:

Involvement—Older citizens are involved on a scheduled basis but younger people are not interested unless they are paid.

Space—Our space is ample at the present time but we would prefer to be located on the main floor.

Funds—The Brandon Museum Inc. assists us and we do receive private donations. We will continue to apply for government grants.

Staff—Our staff is made up of unpaid volunteers.

If we do not keep our history alive our grandchildren or their children will not know what our history is all about.

We encourage our citizens to prepare their family tree and family histories and to send in copies of manuscripts to the Centre. If necessary we will pay for copying.

Our Heritage is also your Heritage. Let us preserve as much as is humanly possible so that future generations will find it easier to look back on their local history.

THE BOISSEVAIN ARCHIVES

Mrs. Phyllis Hallett
Miss Betty Pettypiece

Mrs. Hallett: Prairie history has long been an area of keen interest and concern to many of our communities. Yet, until recently, historic documents and records, family histories, and accounts of all

aspects of the life of the people have lain unused, gathering dust in drawers and attics; or, worse yet, some of the valuable material has been lost or destroyed.

In 1976, the staff of Boissevain and Morton Regional Library decided that some effort should be made to preserve these records of our community's activities. The library had already been entrusted with documents from several people and this material was used as a starting point. A L.I.P. grant was obtained which took care of the initial funding. A staff of six was set up and the project was underway. Now the Library Board sets aside a small portion of its budget to provide a minimum staff to look after archive affairs.

Miss Pettypiece: The materials of a collection are valuable only if they are well organized and readily accessible. It is necessary that the staff be composed of people who are respected and trusted, who would treat the material carefully, and insure the confidentiality which is necessary.

We used the following methods of informing the area residents about the project:

- Newspaper articles were a regular feature in the local paper.These articles told of the purpose and content of the collection we hoped to assemble.
- Announcements and reports were aired on the radio station and some radio interviews were conducted.
- The staff went out among the people to explain the project.

The work then began. The staff conducted interviews on tape with business people and old timers in the community. Family histories, photographs, and documents began to arrive. Newspaper clippings provided information about past social life, economic progress, and growth of the area. Sports of the past brought a good response. The staff photographed the present businesses in the town as well as their employees. This activity will be repeated at intervals to provide an on-going photographic record of the town.

A sophisticated system of cataloguing was not necessary. However, Mrs. Diehl, our Librarian, spent some time at the Provincial Archives learning about their system. We adapted their system to suit our needs. As a result our system is not too different from that of the Provincial Archives. The similarity helps researchers.

We have an accession book in which we record all the documents as they arrive. The card catalogue records the material in a shelf list, main entry, and a subject record. As Mrs. Hallett continues her work, she will improve upon our subject headings.

The collection has been used by local people, as well as university students from Brandon and Winnipeg.

Mrs. Hallett: We have an established order of procedure used by researchers. A sheet of rules and regulations, adapted from the Provincial Archives, is prominently displayed and researchers are given a copy to read. An application for research is completed to give us an idea of the kind of information a person is seeking. It also gives us a record of who uses the archives. Researchers may look through the card catalogue but only a staff member can remove material from the files. This safeguards the material and insures that it is returned to its proper place when it is no longer needed.

We have found that having the archives located in the library has worked very well. The offices of the town and the R.M. of Morton, the library, and the archives are all in one building. Thus the information from all these sources is readily available.

Miss Pettypiece: We have emphasised that every community has its own treasure house of history. We have found this collection most valuable and useful for our district. We urge other rural areas to gather together their resources and preserve the history of their community. Being aware of its roots gives an identity to a community. Much has been lost. Now is the time to preserve what is left. Today's happenings become tomorrow's history.

Budget Preparation

TOM NICKLE
Administrative Director
Manitoba Museum of Man and Nature

First of all, it is important to define what a budget is and what it represents. A budget, in simplest terms, is a plan of action for a particular organization and it represents, in monetary terms, the organization's blueprint for a specific period of time in the future. An organization must have certain objectives and an understanding of them before the budget process can begin. A budget then plans the uses of the organization's personnel, facilities and resources, in trying to meet these objectives and provides a bench mark for progress of the organization during the period it is in effect. Therefore, the primary function of a budget is to record, in monetary terms, what the realistic objectives are of an organization, usually for a year at a time. Secondly,it provides a tool to monitor the financial activities of the organization throughout the year.

Budget preparation for museums is very different from that employed by private enterprise. The main objective is to make sure that anticipated expenditures meet expected revenues as no net profit is planned for at all.

Tom Nickle—"Budget Preparation" *Maureen Matthew*

Responsibility for the preparation of a budget must be defined clearly before the actual preparation takes place. Ideally responsibility for budget preparation should extend as far down the organization as is feasible because the more staff are aware of the budget constraints placed upon them the more likely they are to live within the budgeted figures. But most small museums in Manitoba are run by volunteers or very little paid staff, therefore, the responsibility for budget preparation would be assumed by the chairman of the board and his executive. If the museum is fortunate to have an operating manager, he would most probably coordinate the budget preparation with the chairman and the executive.

There are numerous types of budgets museums can prepare – i.e. operating, cash, capital expenditure, and special projects budgets. For almost all organizations, the most important budget is the operating budget because it represents the overall financial plan for the entire organization. It is always the initial budget prepared by any organization. As the organization grows, its objectives and scope of operation expand and budgets such as capital expenditure and cash are required and become more necessary.

Once objectives and the responsibility for budget preparation are defined, you can get down to preparing an operating budget. Because most museums are generally limited in the amount of revenue they can generate, fund-raising is the most critical task in budgeting and should be dealt with first. It is very important to keep your estimates realistic when you are preparing a revenue budget.

If revenue estimates are significantly underestimated, no matter how well you control expenditures, you will be in a very unfavourable financial position at the end of the year. The best approach when budgeting for revenues is to lean to conservative estimates and use a step approach where increased expenditures will be permitted if actual revenue exceeds budgeted revenues.

Each revenue area must be considered and analyzed separately in preparing a revenue budget. An organization should first deal with the revenue it can expect from the local, municipal, provincial or federal governments. These revenues are fairly easy to estimate, based on what has been received from them in the past and what the general feeling members of your organization have received in recent meetings with these levels of government. The next area to deal with should be revenue received from admissions, sales and rentals. If revenue is received from these sources,past attendance and sales should be analyzed carefully in predicting what will happen in the upcoming year. It is usually inadvisable to budget for significant increases in this area because it would be purely speculative and not a good base on which to plan expenditures. Two other major areas of revenue to small museums should be membership fees and fund-raising. Membership fees should be fairly easy to estimate because a fee structure should be already established and a current membership list maintained. It is just a matter of mathematics to come up with an estimate for membership fees. In fund-raising the organization must define specific projects, with support information, that will project realistic revenues to be used as basis for the revenue budget. The above are the major revenue sources for most museums but each organization may have numerous other small sources of revenue which also must be analysed and an estimate prepared for inclusion in the revenue budget.

During this revenue budget process the organization must analyze very carefully the admissions, sales, rentals and membership fee areas to see if a price hike is necessary and prudent at this time. If fees are not charged, consideration should be given to instituting them at this time. It is very important that an organization try and maximize the realistic revenue it can expect during the year. This is necessary because the amount of revenue you receive places a ceiling on the expenditures which may be budgeted which is directly related to the programmes offered.

Finally, any major gifts, bequests and corporation donations should not be included in a revenue budget unless they are financially assured because often they are very unsure and cannot be counted on at best. It would be very foolish administratively to plan programmes that possibly might not have revenue to cover them.

Once you have arrived at a realistic expected revenue figure for the budgeted period, you then turn to the expenditure area. The first item you must deal with would be fixed expenditures. These are expenditures that will be incurred, usually monthly, and often a fixed amount. They are expenses that are usually contractual in nature. Items that would come under this heading are: building rent, mortgage payments, utilities, security costs, taxes, insurance, contractual arrangements, etc. Each individual area must be analyzed and costs associated to appropriate expenditures incurred. These areas are fairly easy to budget for because they are usually a fixed amount and determined ahead of their incurrence.

Next, all the objectives or programmes must be put in monetary terms. Therefore, each programme must be outlined in specific detail as to what is required in personnel, facilities and resources and costs associated with these areas. The main areas where costs must be considered and assigned when budgeting for programmes are:

Salaries — salaries of required staff plus the museum's costs of fringe benefits such as UIC, CPP, Workmen's Compensation, pension plans, etc.

Travel — accommodation, transportation, etc.

Supplies — stationery, cataloguing forms, film, maintenance supplies, etc.

Services — film developing, rental of equipment, advertising promotion, etc.

Collections — acquisitions for the collection

Miscellaneous — purchase of new equipment and building improvements

After each programme has been thoroughly examined and costs assigned in the above mentioned areas, they should be added up and a total cost assigned for each programme. Finally, expenditures are incurred in the administration of a museum and these costs will vary depending upon size. Administration costs should be analyzed the same as programme costs and a total cost for administration calculated.

After all the expenditures have been estimated for all phases of the operation (administration, programmes, and fixed expenditures), they should be added up to arrive at the total expenditures required for the operation in the next year. Then the expenditures required to achieve the objectives should be compared to the expected revenue. Often the anticipated expenditures will exceed the expected revenue. Therefore, the persons responsible for budget preparation must carefully review the budget making many value judgements to try and balance revenue and expenditures.

When expenditures exceed revenue it is not advisable to analyze the revenue budget in order to raise revenues to meet expenditures because there should be very little variability in expected revenues if you budgeted properly in the first place. The only way to significantly raise revenues would be to identify new revenue sources which should have been identified in the initial process anyway. Therefore, the managers must turn to the expenditures area to delete the necessary amount to balance the budget.

Trying to reduce the anticipated expenditures to match the expected revenue is a very difficult and sometimes very painful exercise. The first step would be to analyse the budgets for all the various areas and try to reduce the expected expenditures in those areas, but still maintain a level of expenditures that will allow you to meet the objective of the museum. If after trimming expenditures you have not matched revenue and expenditures, you must now priorize your objectives in order to decide what objective or programmes will be deleted to balance the budget. Once this priorization has been completed, you drop the expenditures for the programmes at the bottom of your priority list until you have eliminated enough expenditures to balance your budget. It is also very important to make sure you know what affect, if any, these deleted programmes had on revenues. If they did affect revenues, adjustments should be made accordingly to revenue.

After you have completed this part of the exercise you now should have a balanced budget that blueprints the objectives of your museum for the coming year in monetary terms.

At this time it is important to point out that during all phases there has to be reliability in all revenue and expenditure estimates. The more detail, back-up, and description you can give to each item, the easier it is understood and to determine the reliability of the estimates. If enough time or care is not spent on budget preparation, the chances are great errors are going to be made on estimates which will almost always adversely affect the museum financially. Further, when the budget is presented for ratification, the ratifying body will have a better understanding of the proposals and the selling of the acceptance of the budget will be that much easier.

Once the balanced budget has been assembled and properly detailed, it will be submitted to the appropriate body for ratification. This part of the exercise should not be treated as just a formality, but should be carefully presented to the ratifying body so that once they have ratified the budget they will be firmly committed to the resulting plan of action.

Once the budget has been prepared and ratified, the plan of action must be carried out.

Plant Uses by the Cree and Ojibwa

KATHERINE PETTIPAS
Curator of Native Ethnology
Manitoba Museum of Man and Nature

Preface

The primary objective of this paper is to offer some new dimensions to the interpretation of Native plant utilization. It is not my intent to discuss specific field methods through the use of oral history, film, and written documentation, but rather to introduce you to a wider range of concepts involving Native views of the plant world than exists in most museum exhibits. This discussion is illustrated with a number of artifacts from the collections at the Museum of Man and Nature. For purposes of organization, artifacts which were discussed during the oral presentation of this talk have been listed at the end of this paper.

Introduction

Upon surveying the literature dealing with the utilization of natural resources by the Cree and Ojibwa residing in the Boreal Forest region of Manitoba, it is apparent that researchers have given relatively little attention to plant resources. Indeed, the gathering of plants is generally listed as supplemental to exploitative activities such as hunting, fishing, and trapping. This tendency to underestimate the economic value of plant resources may have been due to the fact that early observers lacked botanical knowledge; were male and therefore tended to primarily record male economic pursuits; or were simply not privy to certain aspects of plant use such as those used for medicinal purposes. Furthermore, when gathering plants is described, generally only those which were harvested seasonally on a communal basis, e.g. collection of maple sugar and birchbark in the spring or wild rice in the late fall, are emphasized. Although use of vegetal substances was indeed often restricted by seasonal availability, their use did not always end with any particular season. In fact, most plant materials, through conversion into useful utensils, foods, or storage, were accessible during all seasons.

Katherine Pettipas, Curator of Native Ethnology, Manitoba Museum of Man and Nature, discussing Native Plant Use: Documentation, Collection and Interpretation

M.J. Matthew

This paper, therefore, addresses itself to the world of plants as viewed by Native peoples, plant uses, and problems involving ethnographic documentation and interpretation. As a case in point, I will discuss the interpretive range of themes which could be used in exhibiting Native uses of one specific plant, the birch tree, during the latter part of this presentation.

Documentation and Collection

The documentation of Native plant exploitation is an overwhelming task for the ethnographer. In published materials, one can generally find information regarding details involving artifact construction (e.g. canoes, snowshoes, and containers) or details of gathering major plant foods such as wild rice and maple sap. However, there are many areas which need further research. For Manitoba, we still do not have lists of plant foods or medicinal remedies. Thus, for interpretive materials, we are forced to draw analogies from nearby groups such as the Chippewa to the southeast for whom there is good documentation. The only way to remedy this unfortunate situation is to initiate more ethnology salvage programmes in the form of oral history and active field work. Community museums can play a large role in the retrieval of this type of information with their "grass roots" approach to the cultural heritage of their areas.

Problems involved in the interpretation of Native plant use are often directly related to the complexities of documentation. These same problems may be experienced when dealing with non-Native groups as well. In most cases, we are relying upon "memory culture", that is, what a person recalls about the details of how he or she *used* to manufacture an item or, in most cases, recall *seeing* the item being made. Thus, in documentation, we have a variable limitation in human recall affecting the accuracy of detail. Several other documentary problems evolve from the world view of Native peoples towards the plant world:

1. For complete ethnographic documentation, the sacred nature of plants should be recorded when possible. Other than through the use of mythology, much of this information is not accessible to the ordinary researcher because of its sacred nature. Thus, for example, songs, prayers and ceremonies connected with plant use are often unrecorded.

2. Ideally, the Native name for a plant should be recorded. Densmore (1974:297) discovered that among the Chippewa several plants may bear the same name, one plant may have more than one name, or individuals may have their own names for plants. For instance, the names of plants reflected a variety of characteristics:
   - a name which indicates where the plants grow: "prairie sturgeon plant"
   - a name describing the appearance: "squirrel tail" or "plump root"
   - a name describing taste: "bitter root"
   - a name indicating part used: "crow leaf"
   - a name indicating use: "head medicine"
   - a name indicating origin of remedy: "Winnabajo remedy"
   - a name indicating power of remedy: "chief medicine"

3. In instances where medicinal plants are the subjects of documentation, the plant may be shown, but the name not given.

4. If field specimens are being collected for exhibits, it is essential that the appropriate part of the plant be collected during the correct season. Vegetable remedies were generally gathered in late summer or early fall from the mature plant; however, spring roots and flowers were also used. While birchbark was gathered in the spring while the sap was running, roots intended for use as medicines were dug in the spring before the sap flowed or after it had stopped in the fall. Although it may be aesthetically desirable to display the whole plant, the seasonality of the specimen must be accurate and the specific parts utilized should be clearly indicated.

5. Whenever possible, the technique of plant conversion into functional items also should be documented. This documentation can be presented in an exhibit format and may range from discussions on the manufacture of canoes, snowshoes, food, or medicines. In dealing with medicinal plants, there are several particular problems in documenting conversion of raw plants to active remedies. Although one plant is generally a primary component for a cure, most remedies consist of compounds involving the mixtures of several plants. Methods of preparation and dosages are often individualistic in nature and not widely shared with other members of the community.If recipes are given in an exhibit, it is a good policy to warn against indiscriminate consumption.

INTERPRETATION

In the following section of the paper, I will be discussing the place of the plant world in the cosmology of the Cree and Ojibwa peoples, and some major categories of plant utilization, i.e.food, utensils, decoration, medicines and ceremonial role. While a more holistic approach to an exhibit of plant conversion would involve all of these categories, generally this is not possible due to the limitations of space in most museums. Consequently, most displays will deal with only one or two of these categories, or feature a particular aspect

from a single area, such as an exhibit devoted to illustrating construction of a birchbark canoe, basket-making, or medicinal plant use.

Plants and the Native World View

For the northern Algonkian, the primacy of plants is reflected in the four orders of creation. According to the elders, the Creator established the world in a certain order—first, the physical world of the sun, moon, earth and stars; second, the plant world; third, the animal beings; and fourth and most dependent of all orders – man (Johnston 1976: 32). Thus, members of the plant world were created prior to animal and human beings and could exist independently of these latter creations.

It is the belief that each plant possessed a spiritual quality or *soul-spirit*. According to Basil Johnston (1976:33-4):

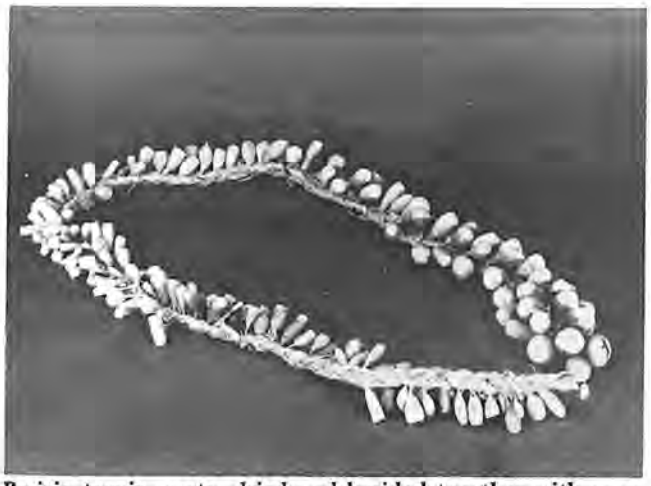
It was the vitalizing substance that gave to its physical form, growth and self-healing. This inner substance had a further power. It could conjoin with other members of its own species to form a corporate spirit.

Each valley or any other earth form—a meadow, a bay, a grove, a hill—possess a mood which reflects the state of being of that place. Whatever the mood, happy, peaceful, turbulent, or melancholy, it is the tone of that soul-spirit.

While some Native peoples believed that the *soul-spirit* of a plant was unique unto itself, others believed that this *soul-spirit* "...was that of a being, not admitted into the Land of Souls, but returned to earth to complete its term of being and existence and to attain internal peace"(Johnston 1976: 34). Cree and Ojibwa mythology are filled with stories of tormented souls, such as the creation of Strawberry, "Mandamin" (Corn), Water-Lily, (who, torn between two lovers, died in misery), or Lady Slipper, who brought medicines to her dying people by travelling in winter to a nearby village in her bare feet. As Johnston (1976:39) so beautifully relates, the latter was found by her kinsmen,

...lying in the snow, her feet swollen and bleeding from frost bite, but the medicines in her bundle...The men carried her back to her lodge and wrapped her feet in thick warm deer skins.

For her sacrifice to her husband and devotion to her people, she was named thereafter Wah-on-nay. On her death her foot wrappings became little flowers of yellow, called by Wah-on-nay moccasinum; by others, Koo-Koo-Lee Moccasinum. They are also known as Lady's Slippers.



Prairie turnip roots, dried and braided together with grass for storage *D. Smaill*

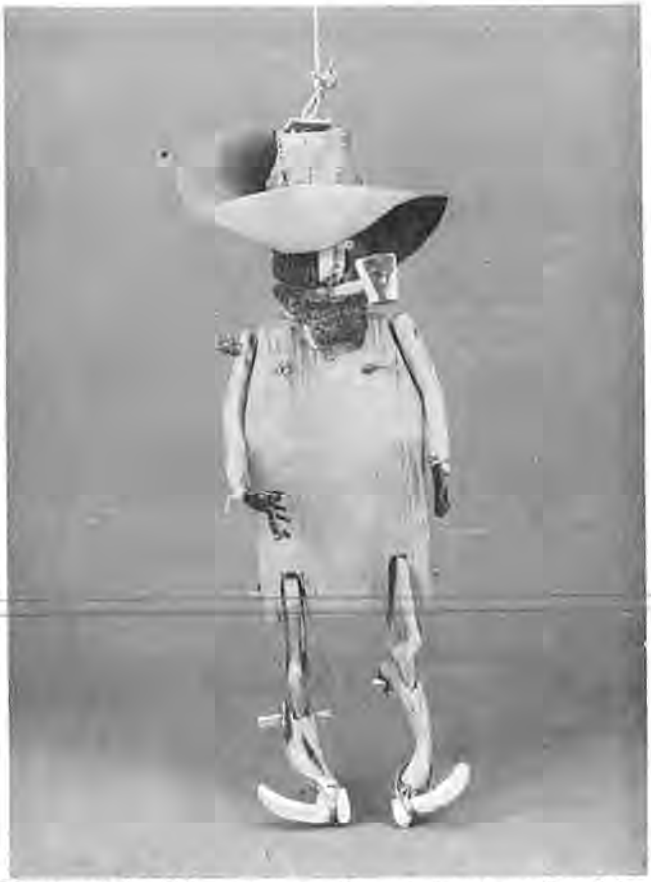
Use of Plants

Food

One of the most obvious uses of plants was, of course, as food. The exploitation of plant resources generally varied according to seasonal availability. For example, maple sugar was collected and processed in the spring and wild rice was harvested in the fall. The products of these two food gathering activities were stored for year-round use and for intertribal trade.In addition, numerous berries were gathered throughout the summer and fall as they ripened. Some were dried and used with meat and fish in pemmican. Certain leaves and twigs were also gathered for beverages. These included the leaf from Labrador tea, as well as twigs from the red raspberry, chokecherry, and wild cherry. One informant, reported by ethnographer Francis Densmore, had up to twenty varieties of pulverized plants such as wild ginger, mountain mint, and bear berry that were converted into seasonings and cooked with meat. The tubular roots of the arrowhead, roots from bullrushes, and stewed flowers from the milkweed were utilized as vegetable foods.

Utensils

Numerous utensils, too many to list in this presentation, were manufactured from plant materials. This category includes birchbark containers, wooden spoons, woven rush and bark mats, and fibre bags. Bark was used for lodge coverings and canoe bodies; ash for snowshoe frames, canoe ribbings, and sleds; willow for baskets and willow bark for tobacco; spruce roots for sewing utensils; and gum for manufacturing pitch. I will be dealing with this category later in the paper when the uses of birchbark are discussed.



Movement in this spruce wood puppet was produced by suspending it from a hand drum while it was being played
D. Smaill

Decoration

Certain plants were also used to enhance the handiwork of Native artisans, giving life and symbolic meaning to functional items through the use of designs and colours. For example, while spruce root functioned to close seams, it was dyed and stitched into floral and faunal figures as well as geometric designs. Numerous plants were combined to produce the desired colours. For instance, Densmore (1974:373-4) recorded seven different recipes to produce various hues of yellow; the inner bark of sumac, the root of bloodroot, the inner bark of the wild plum were boiled with water to produce a dark yellow. In many cases, the problem of documentation of these dyes lies in the fact that proportions were not recorded in many publications. In some cases, Densmore does attempt to define proportions in the terms of the elders, such as "by the handfuls". In one instance, the recipe for red dye, measurements are more complicated:

Boil the barks (white birch, inner and outer bark of dogwood, oak) in the hot water. Prepare the ashes by burning about an armful of scraps of cedar bark.This should make about 2 cups of ashes, which is the correct quantity for about 2 gallons of dye. Sift the ashes through a piece of cheesecloth. Put them into the dye after it has boiled a while, then let it boil up again, and then put it in the material to be colored. Do not let a man or any outsider look into the dye (Densmore 1974:371)

Other plants such as sweetgrass were used to decorate various items.

The influence of the plant world was all prevasive in the art of the craftsmen. This is exemplified in the fact that plants were often chosen as subjects for the embellishment of wearing apparel, bags, and utensils.

Medicines

To the hunters and gatherers of the Boreal Forest, longevity and mental and physical well-being were highly valued. In reviewing the ethnographical and historical accounts of the Cree and Ojibwa, the massive pharmacoepia which was accumulated by these peoples is overwhelming. The Cree in particular were well known historically as traders of powerful medicines.

Although all individuals possessed a general knowledge of cures for common ailments, the majority of remedies were not personally accessible to all. For example, among the Ojibwa, it was "...the herbalist, or Mashki-kike-winini, who acquired an understanding of the curing properties of herbs, roots, and berries and offered his or her services to other members of society for a fee" (Pettipas 1977:12). This type of knowledge, received through a dream, apprenticeship, or sometimes payment, resided in the membership of Midewiwin or Mide Society which consisted of a number of "Mide", or shamans. Even amongst this select group, remedies were often individual, not general in nature. When ethnographer Francis Densmore was questioning herbalists concerning medicinal properties of plants, she recorded that an individual would usually reply: "...I can tell you about my own medicines. I do not know about other peoples' medicines nor their uses of the same plants" (Densmore 1974:323).

Medicinal use of plants has been handed down for many generations through such societies as the Midewiwin. Teachings relate that members follow the "bear path" in progressing from a lower to higher degree of power, and it is believed that some of the stronger cures were given by the bear. As Densmore (1974:324) points out, one of the most powerful medicines is "bear medicine", or *Apocynum sp.* (dog bane). For after all, it was the bear which was considered to be the closest animal to humans:

Medicinal root from Sweet Flag used for headaches, toothaches, and stomach disorders *D. Smaill*

Corms from Jack-in-the-Pulpit used to produce an eye wash *D. Smaill*

The bear is quick-tempered and is fierce in many ways, and yet he pays attention to herbs which no other animal notices at all. The bear digs these for his own use. The bear is the only animal which eats roots from the earth and is especially fond of acorns, June berries and cherries. These three are frequently compounded with other herbs in making medicine, and if a person is fond of cherries we say he is like a bear (Siyaka, a Sioux medicine man quoted in Densmore 1974:324).

It should be emphasized that traditionally the gathering of herbal remedies was a holy occupation. Often when digging roots, prayers would be offered to the gift of a plant, and Mide members would place a small offering of tobacco in a small hole dug beside the plant. As Johnston (1974:83) has so aptly stated, "every plant had a place and purpose; every plant had a time. For every plant being there was a prayer and song".

Charms

It was believed that plants had innate powers which acted independently of man's control. However, Native prayers were often necessary to activate these powers. In our culture, we often classify these types of plants as "charms". All such substances or combinations thereof were referred to as "medicines", reflecting a faith in their supernatural powers. Such medicines were utilized to produce such effects as:

- safety on a journey or war party
- to perpetrate the loss of a race or to win one
- to locate lost articles
- to injure enemies
- to induce love relationships
- to attract game into traps or hunting grounds

Specific examples of plants used as charms were: i) *Townsendia* used to revive a tired horse; ii) *dogwood* whose root was placed in muskrat traps; iii) *seneca* which insured safety on a journey, and iv) *wild pea* which was employed to overcome anxieties in stressful situations to facilitate successful outcomes.

Religious and Ceremonial Uses

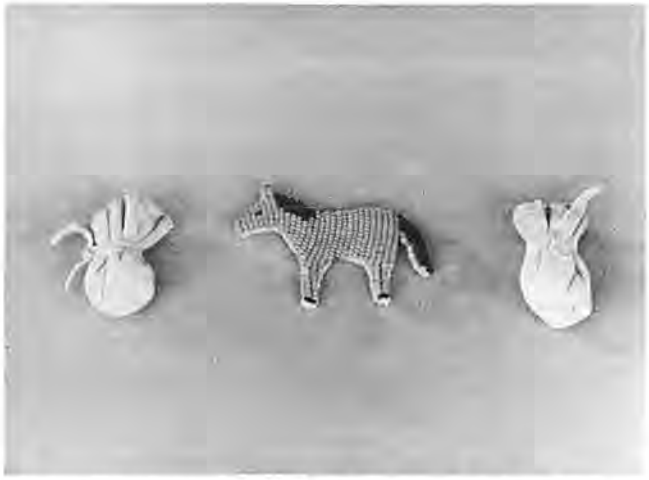
The role of plants in the religious and ceremonial life of the Ojibwa and Cree was generally *preparatory* in nature. That is,

...the ritualistic use of plants [was] to help place a person (or groups, such as a tribal society) in a condition to receive power from the sacred realm....The preparatory role of plants was essentially that of purification (Hellson and Gadd 1974:4).

According to Hellson and Gadd (1974:4), man had to symbolically rid himself of the everyday world prior to communication with the spiritual world. This was accomplished through purification in the use of a willow-frame sweat lodge, sage for cleansing, and aromatic smudges made from sweetgrass.

In their ceremonial roles, we have an excellent illustration of the primacy of the plant beings. As Hellson and Gadd suggest, one of man's limitations was his scent as a human:

This was in keeping with a culture based on the hunt. Odor was of paramount importance; it was always the part of a man that travelled ahead of his presence, alerting the animals and determining in a large part his success in supplying the necessities of life. Man's scent—so real in its immediate effects and at the same time intangible, pervading the



The medicinal pouches in this charm were tied to the mane of a horse to insure success in horse racing *D. Smaill*

Medicine bundle containing chalcedony flints, sucking tube, and packet of herbs, used to relieve headaches *D. Smaill*

earth in all directions and moving without his control—was the perfect symbol of the relationship between the mortal and immortal realm. It followed that in order to transcend his finite nature walk into the supernatural world, where he might gain help, he had first to lose his scent (Hellson and Gadd 1974:7).

Certain plant substances functioned as mediators between human beings and the other three orders of creation. The Pipe Ceremony, which involved the sacred act of smoking tobacco symbolized this role of the plant world. The act of smoking,

considered in its totality...represented man's relationships to his maker, to the world, to the plants, to the animals, and to his fellow men;...it was a petition and a thanksgiving....

The substance used—tobacco—was the sacrificial victim, incense, and offering, all at the same time. In the immolation of the leaf, was the tangible demonstration and evidence of creation and destruction, life and death, and the change of form of all substances....

By the first act, the offering of a whiff of vapour toward the sun, the Anishnakeg did posit the existence and being of a Master of Life, Kitche Manitou (Johnston 1976:135).

Because of the sacred nature of medicinal plant use, particularly by the Midewiwin and the complexities of cermonialism, the interpretation of these aspects of all cultures is most difficult. Furthermore, the exhibit of sacred materials in museums is generally limited due to cultural sensitivity. Many of the medicine bundles and sacred objects used by Native peoples were not viewed or handled by the total membership of a community. The onus of handling such materials with respect and discouraging misrepresentation or their exhibit out of cultural context rests with the curators who have been entrusted with their care.

Case Study: The Birch Tree

Museum exhibit interpretation of Native plant uses can take several forms. One could deal thematically with any single category of plant utilization in a single culture, i.e. food, utensils, medicines, toys, transportation, etc. Or, one could also choose to exhibit a wide range of plant uses, focussing upon one culture or employing a cross-cultural approach. In this case study, I will briefly discuss the interpretive range of themes which could be used in exhibiting the use of the birch tree. These items could be treated in isolation or in combination for a more holistic approach.

The birch tree was extensively exploited by both the Cree and Ojibwa when it was available, and its being permeated nearly every aspect of life—from the beginning of time in Creation mythology. Its use spanned the lifetime of the individual—from birth, when bark was used as cradle cover, to death, when the body was wrapped in bark for burial. As a vehicle to transmit the sacred rites, songs, and stories it preserved the cultural heritage of these peoples throughout the ages.

To the Northern Algonkian in Manitoba, and to many other Native and non-Native cultures, the birch tree was sacred. It was a gift from the Creator through the culture hero Winabojo. At the beginning of time, a hollow birch tree had protected him from the wrath of the thunderbirds . In return for its service, this tree was blessed with unique properties for the benefit of all mankind.

In general, the birch tree had numerous practical uses. Healing beverages were brewed from leaves

and twigs, its wood was converted into utensils, and its bark was employed for lodge coverings, canoes, and containers. The bracket fungus, *Fomis fomentarius,* is parasitic to the birch and provided valuable tinder.

But the origins of its sacredness may have a deeper mystical basis, as hypothesized by Alika Webber (1978:57):

...the true reason for elevating this tree above all others is in the bright red, white-spotted mushroom Amanita muscaria, the fly agaric, the Fruit of the Tree of Life, which grows in mycorrhizal relationship among the birch's twisted roots. This mushroom, dried in the sun and eaten, frees the shaman's spirit, and in ecstatic trance, sends it flying past fearful ghosts and devouring demons, through the terrors of the clashing rocks, and up through the branches, the hierarchies of heaven, or down to the roots, penetrating the Underworld, accompanied by the rythmic chanting and the hypnotic beat of the drum.

In the work, **Windigo and Other Tales of the Ojibwa**, there is a story entitled "The Magic Mushrooms" which was related to the Ojibwa people by their elders. Through an account of the physical and psychological misadventures of two brothers, Swift Current and Silver Cloud, who experimented with the Mushroom, the Ojibwa "...even to this day...are afraid to eat mushrooms" Schwarz (1972:28).

The articles manufactured from the birch are believed to be "the children of the birch". Archaeological evidence of its utilization has been documented for the past 2000 years, and in early historic cultures, over 100 items reflecting the exploitation of the birch have been documented.

There are several physical properties of birch bark which made it an integral part of the economy of the Cree and Ojibwa. These can be listed as follows:

1. The bark could be harvested in varying degrees of thickness. Taken from mature trees, the heavier bark comprised six to nine layers and was used for manufacturing the shells of canoes. In contrast, the thinnest bark was tissue-like and yet strong enough to store herbs.
2. Birch bark is durable and preserves its contents. Edibles such as rice and maple syrup were stored in bark containers. Heavier bark was utilized to wrap the bones of sacred animals and the bodies of the dead.
3. While the bark was extremely inflammable.and was used for tinder or torches, bark containers served as cooking vessels.
4. Depending upon local environmental conditions (fire, disease, etc.), birch bark stands were accessible and seasonally exploited year after year. Temporary items such as scoops to hold sap or berries were easily manufactured on the spot where the bark was collected.
5. The lifetime of birch bark items was extended without difficulty through patching with spruce root stitches or spruce and balsam gum.
6. Harvested birch bark could be stored for long periods of time in rolls or packs about 24 inches wide with up to 100 bark sheets per pack. When needed, its pliability was revived by exposure to heat.

Bark was generally harvested in early summer (June-early July) when the bark was easily stripped from the trees. For items intended for decoration, the winter bark, available in late winter or early spring, was preferable due to the darker coating on its inner surface. Harvesting birch groves was generally a communal affair, camps being established at the edges of forest groves. Furthermore, the sacred nature of the trees was acknowledged by simple ceremonies. Francis Densmore (1974:386) recorded the following activities of such a gathering:

A gathering was held,at which a venerable man, speaking for the entire company, expressed gratitude to the spirit of the trees and of the woods, saying they had come to gather a supply which they needed, and asking permission to do this together with protection and strength for their work. He also asked the protection and goodwill of the thunderbirds so that no harm would come from them. The reason he asked the protection of the spirit of the woods was that sometimes people were careless and cut trees thoughtlessly, and the trees fell and hurt them. The speaker then offered tobacco to the cardinal points, the sky, and the earth, murmuring petitions as he did so.

He then put the tobacco in the ground at the foot of the tree. Filling a pipe, he offered it as he had the tobacco, again murmuring petitions. He then lit and smoked the pipe, while tobacco was distributed among the company, who smoked for a time. This simple ceremony was followed by a feast. The next day the company divided into small groups and proceeded to cut the trees and remove the bark.

Special techniques of procuring bark were developed, some of which were used to conserve the grove for future use. If care was taken in stripping the bark, the same tree could be harvested more than once. If the whole tree was felled, it was cut so that it rested on its own stump, thus avoiding the risk of the bark being damaged as the tree hit the ground.

Birchbark container sewn with dyed spruce root, illustrating positive scraping decorative technique *D. Smaill*

The conversion of birch bark and wood into functional items offers a wide range of documentary, interpretive, and exhibit themes. Many of these uses have been recorded in ethnographies, but there were probably numerous other ways in which the bark was used which still remain to be discovered. Some of this information is still available through the elders or in historical documents which still need research. For example, to what degree did this lack of birch bark affect seasonal rounds? Answers to this type of question will help us understand the relative role of plants and animals in determining the exploitative seasonal rounds of the Cree and Ojibwa.

In summary, the wide variety of plant resources utilized by Native peoples such as the Cree and Ojibwa is indicative of the magnitude of their understanding of the intricacies of their natural environment. In Manitoba, this is a field of research which remains largely unexplored. With the passing of the elders and the onset of technological changes in our society, much of this information will be lost forever. For those of you who are interested in pursuing the study of ethnobotany, I would encourage you to do so. You will not only become familiar with a unique and fascinating area of technology connected with plant conversion, but also be privileged to acquire an insight into the world view of Native peoples and other cultures.

ACKNOWLEDGEMENTS

There are several people who contributed significantly to the presentation of this workshop. I would like to thank David McInnes for his encouragement to present this paper and to the Association of Manitoba Museums for inviting me to participate in this workshop. I am indebted to my colleague Dr. Karen Johnson for guiding me through plant taxonomies, to the elders of the Saskatoon Cultural College for sharing their world with me,

and to Basil Johnston who, in his work, *Ojibwa Heritage*, teaches us the true meaning of Anishinabeg. A special thanks to Susan Chapman for converting written lecture notes into a typed format and to my husband, Leo, for his helpful critique.

FOOTNOTES

1. Although I am dealing primarily with the Cree and Ojibwa cultures in this presentation, the same conceptural framework can be used to document and exhibit plant exploitation cross-culturally.
2. No explanation for the latter condition of this recipe was given by Francis Densmore. The secrecy may have been partially due to competition in handiwork among artisans.
3. An herbalist had a variety of means for administering herbs and identifying packets of medicines. One man whom Densmore documented, identified his herbs by the knot in the string in which the bundle was tied. Indeed, there are recorded cases where Mide members have brought on their own deaths by confusing their packets of herbs.
4. Many ethnographers, in documenting problems encountered while attempting to retrieve information are not as candid as Francis Densmore. In her study, entitled *How Indians Use Wild Plants for Food, Medicines, and Crafts* (Reprint, 1974), she supplies us with much insight into Chippewa (Ojibwa) world view by documenting the attitudes of Native people towards her as an anthropologist and their reactions to her questions.
5. Evidence of this story can be seen today on the bird-like markings which occur on the bark of the birch tree. These are considered to be the markings of the thunderbirds.
6. In Appendix I there are two sample copies of an ethnobotany form presently being used for data entry by the Native Ethnology Department at the Manitoba Museum of Man and Nature..

REFERENCES

Brayshaw, T., **Plant Collecting for the Amateur**, The Friends of the Provincial Museum, Victoria, 1976.

Densmore, F., **How Indians Use Wild Plants for Food, Medicines and Crafts**. General Publishing Company, Toronto, Reprint, 1974.

Fieber, F. and B. Merasty, **Personal Communication**, Denore Beach, Saskatchewan, 1976.

Hallowell, A., *Ojibwa World View and Disease* in **Contributions to Anthropology**. University of Chicago Press, Chicago, pp. 391-448.

Hellson, J. and M. Gadd, **Ethnobotany of the Blackfoot Indians**. National Museum of Man Mercury Series, Canadian Ethnology Service Paper No. 19, National Museums of Canada, Ottawa, 1974.

Hoffman, W., *The Midiwiwin or 'Grand Medicine Society' of the Ojibwa*. **Seventh Annual Report of the Bureau of Ethnology**, p.. 143-304.

Jackson, S. and L. Prine, **Wild Plants of Central North America for Food and Medicine**. Peguis Publishers Limited, Winnipeg, 1978.

Johnston, B., **Ojibwa Heritage**. McClelland and Stewart Limited, Toronto, 1976.

Kerik, J., **Living with the Land: Use of Plants by the Native People of Alberta**. Provincial Museum of Alberta, Edmonton, n.d.

Knap, A., **Wilderness Harvest**. Pagurian Press Limited, Toronto, 1979.

Leach, Brother F., O.M.I., **Collection of Native Indian Medicinal Recipes**. Department of Welfare, Winnipeg, 1965, p.p. 1-12.

Lyford, C., **Ojibwa Crafts**. Bureau of Indian Affairs, Washington, 1943.

Pettipas, K., *Ojibwa Pharmacopeoia*, **Manitoba Nature**, Autumn, 1977, pp. 12-19.

Schwarz, H., **Windigo and Other Tales of the Ojibways**. McClelland and Stewart, Toronto, Reprint, 1972.

Tait, E., **Personal Communication**, Swan Lake Reserve, 197 .

Webber, A., *Wigwamatew, Old Birch Bark Containers*, **American Indian Art Magazine**, Winter, 1978, pp. 56-61.

Vogel, V., **American Indian Medicine**. University of Oklahoma Press, Oklahoma, 1970.

ETHNOBOTANY DATA FORM: MEDICINES

BOTANICAL NAME: Rubus Strigosus Michx
COMMON NAME: Red raspberry

NATIVE NAME: Mis'kominaga'wunj
TRANSLATION: having redding berries (Oj.)

LOCALE:

FUNCTION/APPLICATION:
Disease of eye; Cataract
Externally

PARTS UTILIZED:
Inner bark of root

MANUFACTURE OR PREPARATION:
This remedy is used, following a treatment of a remedy made from Rose (Rosa). The second layer of the root is scrapped and put in a bit of cloth. This is soaked in warm water and squeezed over the eye, letting some of the liquid run into the eye.This is done three times a day.

REMARKS:

REFERENCES:
Densmore, F., *How Indians Use Wild Plants*
Dover Publications, N.Y., 1974, p. 360-361.

ETHNOBOTANY DATA FORM: UTILITY

BOTANICAL NAME: Typha latifolia L.
COMMON NAME: Cat-tail

NATIVE NAME: abukew'skwe
TRANSLATION: wigwam cover, that is, the plant leaves (Oj.)

LOCALE:

FUNCTION/APPLICATION:
Utility. Mats. Fillings for mattresses and sleeping bags

PARTS UTILIZED:
1. Leaves
2. Fuzz or seed of the cat-tail (bebamasu'n—it flies around)

MANUFACTURE OR PREPARATION:
1. The leaves are used to make wind and rain-proof mats to be placed on the sides of the medicine lodge or any temporary wigwam or sweat lodge. They are sewn with a bone needle & nettle or basswood fiber with a hidden stitch, and bind the edges securely with their sewing cord. These mats are quite large to cover the wigwams and are rolled and carried around with them. As they are not quite water-proof, birchbark rolls are also used.
2. Boil the heads, dry them and then strip the fuzz to make a mattress which is as soft as feathers. They also make a quilt, and from a quilt, a sleeping bag.

REMARKS:

REFERENCES:
Smith, Huron H., *Ethnobotany of the Ojibwa Indians*
(Museum of Milwaukee, 1932), p. 423.

APPENDIX I

APPENDIX II

For purposes of this paper, the following is a list of artifacts from the collections at the Manitoba Museum of Man and Nature which were used to illustrate this presentation.

Uses of Birch:

Containers formed a large part of the birchbark industry. They varied from those which served a temporary purpose such as a piece of bark folded into a scoop to gather spruce gum to the traditional mocock used to store food. If the seams on containers were gummed, they could be used for boiling food; this was done by placing heated stones into the container. The shape and size of the container varied according to function. For example, tall, cylindrical shaped containers held water while small, shallow containers served as food dishes. Birchbark containers were generally decorated in several ways. The following artifacts illustrate the relationship of function to form and common methods of decorative techniques.

H4.11.33
Birchbark container, with lid sewn on "permanently". Filled with maple sugar, this container is undecorated and was used for long-term storage.

H4.12.156
Birchbark container, used for storing small items. This piece illustrates two types of decorative techniques, i.e., the use of bark applique on the lid and dyed spruce root stitching.

H4.12.189
Birchbark container, which is a good example of the multi-petaled floral pattern in construction technique. The petals were raised vertically from the base and form the sides of the container. This container was used to store berries.

H4.0.240
Birchbark container, illustrating the use of a splayed animal hide pattern as a construction technique. There are two classic styles of decorative techniques on the walls of this container, i.e., the scraping away of the darker bark to produce positive and negative images.

Other Uses of Birch:

H4.12.141
Birchbark spoon used for mixing and serving broths.

H4.12.128
Piece of *Fomes fomentarius* or "punk" which was utilized as tinder.

H4.0.196
Moose call, manufactured from birchbark and dyed spruce root.

H4.21.137
Birchbark Biting, which was produced by folding a piece of thin bark several times and puncturing floral or faunal designs into it with the incisors. These were made for pleasure as well as for blueprints for beadwork.

Plants as Medicines:

H4.0.21
Medicinal root from Sweet Flag *(Acorus Calamus)*. Its use was multi-purpose ranging from headaches, tooth aches, colds, to stomach disorders.

H4.0.22
Inner bark of White Pine *(Pinus Strobus)*. Bark was chewed and applied as a poultice to cuts and infection.

H4.0.24
Corms from Jack-in-the-Pulpit *(Arisaema Triphyllum)*. These were used to produce an eye wash.

H4.3.14
Medicinal root, Toyohaski (unidentified). Root was used to cure tuberculosis.

H4.0.140
Medicine Bundle, containing chalecodony flints, sucking tube, and packet of medicines. The contents of this bundle were used to relieve headaches.

Plants as Food:

H4.4.132
Chokecherries, crushed with stone and dried into patties for future use.

H4.45.11
Prairie turnip roots, peeled and braided together for drying and storage. Roots were ground into a flower and used in soups.

H4.11.33
Maple sugar, stored in birchbark container.

Plants as Charms:

H4.42.53a-c
Beaded horse figure and two small medicine pouches; contents unidentified. Pouches were tied to the mane of a horse to insure success in horse racing.

H4.0.126
Beaded amulet; contents unidentified. Amulet was suspended on the hoop of a cradleboard to protect the child from harm.

Other Examples of Plant Use:

H4.0.89
Willow basket made by weaving willow branches. Bark is sometimes scraped off to produce designs.

H4.31.190
Wooden netting needle, used to weave twine into fishing nets.

H4.32.2
Fishing net, made by shredding bark and converting it into a twine-like material.

H4.1.26
Crooked knife, showing combination of trade blade with traditional carved wooden handle. This was one of the primary woodworking tools of the Cree and Ojibwa.

H4.12.146
Spruce gum sieve, manufactured from split spruce and woven willow bark. The sieve was pushed through a mass of heated bark and spruce gum to separate the bark from the gum.

H4.42.54
Woman's gambling game, consisting of wooden dice, sweetgrass, and a cloth wrapping. Traditionally, preliminary ceremonies were held prior to game playing and the presence of the braid of sweetgrass attests to the sacred nature of gaming.

H4.11.45
Small mat, made from birchbark, sweetgrass, and dyed porcupine quills. This was a typical tourist item in the 1960's.

Brandon Allied Arts Centre

History of the Brandon Allied Arts Council

The Brandon Allied Arts Council evolved from the Brandon Art Club, formed in 1907 by a coterie of individuals dedicated to the belief that the fine arts were an essential part of the life of their community. The long history of the Brandon Art Club records the exhibitions and speakers sponsored by its members. History also records the classes in painting, pottery, dance, weaving, and other arts begun by the Brandon Art Club that were held at then Brandon College—classes sponsored, in part, by the Extension Department of the University of Manitoba and Brandon College. In April 1959, the Brandon Allied Arts Council was formed with the objective of acquiring space to provide for the needs of artists and craftsmen, photographers, dance students, and the several organizations which needed space to meet and provide for the interests of their members.

Interior of the Brandon Allied Arts Centre *David McInnes*

The house built by Hunter Smith in 1902 as a family home later became the property of the City of Brandon and, in 1960, was leased to the Brandon Arts Council by the City. Through this Arts Centre, members of the Brandon Allied Arts Council continue to provide classes and workshops in the fine arts and crafts, present exhibitions of the works of local, regional, provincial and national artists, and conduct classes in ballet and dance instructed by teachers from the Royal Winnipeg Ballet. Organizations, such as the Brandon Camera Club and Horizons Unlimited, continue to use the Centre's facilities for organizational activities at a nominal rent.

What is the Brandon Allied Arts Council?

The Brandon Allied Arts Council is an incorporated (as of July 1979), non-profit organization dedicated to fostering and enhancing the cultural life of the residents of Brandon and Western Manitoba. Arts Council membership is drawn from area residents representing many interests and points of view.

The Brandon Allied Arts Council, in keeping with the purposes set out in its Constitution, continues to meet the needs of its large constituency and the varied interest of community and area residents. The Arts Council strives to sponsor programmes that include a wide range of cultural interests—from classes in Advanced Ballet to Jazz and Modern Dance; from the delightfully varied Art in the Yard for children, to demanding classes in drawing, painting, pottery and weaving; from workshops for area artists and craftsmen to live theatre. Last June, young audiences in city and rural schools attended, participated in, and enjoyed, four days of dance, theatre, music, mime and puppetry—"the greatest little travelling supershow for Young People". This unique programme, funded by the Touring Office of the Canada Council and the Manitoba Arts Council, was sponsored

in this city by the Brandon Allied Arts Council. More than 1,200 children each day for four days laughed at, sang with, listened to, and watched, artists in the several performing arts.

In the coming year the scope and variety of classes and programmes provided and sponsored by the Brandon Allied Arts Council will continue to grow, in keeping with the needs of its members and its obligation to the communities it serves.

Who Can Belong?

Both individual and organization memberships are available. And now, for the first time, with the receipt of our new Charitable Organizations tax number from Revenue Canada, membership fees and contributions are tax-deductible.

What are the Advantages of Council Membership?

Most important of all is knowing that you are contributing to the cultural life of the community within which you live. Your membership assists in, and assures the continuance of, classes and programmes for residents of all ages. Equally important, membership encourages the financial support of outside funding agencies who seek to be assured that their assistance to a community arts organization is buttressed by local commitment. Grants received from the Manitoba Arts Council, while gratefully received, do not of themselves provide for complete financial support of a given programme, or all of the programmes of the Arts Council.

Membership support means that the Brandon Allied Arts Council can continue presenting major programming in the visual and performing arts at a fraction of the price you would pay in a major urban centre. School children enjoyed the nationally acclaimed Sharon, Lois, and Bram company, and the Manitoba Theatre Centre, for example, for only 50 cents admission—less than the price of two chocolate bars!

Only members of the Brandon Allied Arts Council are able to take advantage of the long-established picture rental service of the Arts Council. Members also receive a bulletin keeping them informed of arts classes and activities in the community. Invitations to specific exhibition openings also are the privilege of membership.

What are the Programmes for Next Year?

- Classes in ballet, jazz, modern dance—for all ages, instructed by teaching staff from the highly regarded Royal Winnipeg Ballet and the Royal Academy of Dance
- Classes in drawing and painting—for all ages, taught by qualified teachers
- Classes in pottery, weaving, sculpture—also taught by well-qualified instructors
- Classes and workshops in yoga, glaze techniques, weaving, and doll-making, for example
- Bi-monthly art rental services
- More than 11 exhibitions featuring the works of local, regional, provincial and national artists
- The Canadian Brass in Concert
- David Kemp—writer, teacher and dramatist
- Sharon, Lois and Bram—residency and performances
- Artists in the Schools/Artists in the Community programmes
- The Royal Winnipeg Ballet

The Brandon Allied Arts Centre, located at 1036 Louise Avenue in Brandon, houses the activities of the Council. For further information regarding their programmes or membership, write to the above address or telephone (204) 727-1036.

Reflections on Birds and Birding

BARBARA ROBINSON
B.J. Hales Museum of Natural History
Brandon University

What a wonderful collection of birds are on display in the B.J. Hales Museum of Natural History at Brandon University. And what a marvelous place to come for identification.

Sitting here I look around. Most of the birds are familiar. At one time or another, I have observed practically all of them while camping, canoeing, hiking, but best of all, wandering. I go out, park the car, and ramble. Quite often I never reach my destination. Somewhere along the way I stop, and find so much of interest, that I never get any farther.

Looking at the Hawk case, I spot the Prairie Falcon. My lone sighting in Manitoba found me roaming the prairie. A strong wind was blowing, making observation difficult. All at once, I was aware that a bird was flying towards me at lightening speed, at about head height. Or so it seemed! So swiftly did it come that until it passed I did not recognize it for what it was. Such speed! Such agility! Oh, to be a bird!

B.J. Hales Museum of Natural History

The Marsh Hawk—the early male migrants of spring. They are almost gull-like in appearance, with pearl-gray back, white underparts, wing tips "dipped in ink", and piercing yellow eyes. Beautiful beyond description, they course the field for prey, gliding with the air currents, swooping and soaring. I once saw one dive for its prey, and after some moments take wing with a small rodent clutched in its talons. And again, I watched one pluck a Blackbird out of the air and descend to the field to make its meal.

A walk through a pine woods brought a pair of Cooper's Hawks about my head with a cackling Kek! Kek! Kek! The female, noticeably larger than the male, fearlessly dived at me. I moved off a bit in order not to alarm them, had a good look, and went on my way. No doubt they had a nest nearby.

My finding of a Goshawk's nest had amusing overtones, which I did not appreciate until later. As I walked along the forested trail, I spotted a large nest. Drawing nearer, a hawk with a baleful red eye was looking at me over the rim of the nest. Wanting to make sure of its identity, I smartly rapped the tree trunk. It stood up and screamed at me, leaving no doubt in my mind. I went on my way with alacrity, and later read that breeding Goshawks are very fierce in defense of their nests, and have on many occasions been known to attack in a most savage manner.

Ah yes! Hawks are marvelous birds—soaring almost out of sight. If you take your eyes off them for a moment, you lose them in the "wild blue yonder".

Seen on the prairies in spring and fall, the Sandhill Crane never seems to get very far, very fast. With a far-carrying call of gar-oo-ooo, a flock will stay within sight for some time, circling and circling, before carrying on in the general direction of migration. The thrill of hearing Sandhill Cranes

in early spring is unmatched even by the caw of the Crows.

Their laughing cries drifting down from somewhere in the sky, makes me realize that spring is here and gulls are passing high overhead. Beautiful birds and superb flyers, the Herring Gulls, the Ring-billed and Franklin's Gulls, are all to be found in our province. The Terns, smaller than their near relatives the gulls, have pointed narrow wings, forked tails and pointed bills. Many times I have watched a flock of Black Terns fly erratically over a pond, and listened to their rather harsh discordant cry. A sudden plunge into the water is rewarded, more often than not, by some tasty aquatic morsel.

When I look at Eagles, I am reminded of the Bible verse "they shall mount up with wings like eagles". No doubt people in ancient times were as impressed by them as we are today, with their noble aspect and powerful flight. The Bald Eagle is frequently seen in Manitoba. These wonderful birds can be found nesting in Riding Mountain National Park. Eaters of fish and robbers of the prey of the Osprey, the Bald Eagle builds its nest close to water. Three of us had gone canoeing purposely to see a nesting pair, of which we had been told. The water was like glass—the paddling easy. And what a thrill as we progressed along the shore, to see not one, but two, majestic adult Bald Eagles. The female was on the nest and the male nearby was guarding his territory. Shining white heads and tails, yellow-hooked bills and piercing eyes—we could see every detail. Memories like that are worth cherishing.

The same lake on another occasion produced a further thrilling experience. On towards dusk we had started out in the canoe, with the intention of circling the lake. Long before we returned darkness had descended. It was a calm, windless night. From across the lake we could hear the rattle of stove lids from the camp kitchen. And then near at hand, a pair of Loons started to call. What a thrill! Their laughing tremolo continued for several minutes as they called to each other—the echoes drifting back from the surrounding heights.

Owls! The owl case at B.J. Hales Museum has thirteen species, twelve of which can be found in Manitoba. Owls are some of my favourite birds. Most are nocturnal, but not all. Day flying owls include the Snowy Owl, the Hawk Owl, the Burrowing Owl (day and night), the Great Gray Owl (frequently forages in daylight) and the Short-eared Owl. Even nocturnal species have excellent sight in daylight. Of the nocturnal species, my favourite is the Great Horned Owl. This is a fierce and powerful bird and caution should be exercised when observing them during the nesting season. A pair of Great Horned Owls will usually remain for their lifetime on the same territory, barring accidents or loss of habitat. Knowing the whereabouts of a pair of Great Horned Owls, I take pleasure in going out just before sunset (spring and fall are best), listening for them to "tune up". After dozing the daylight hours away, they usually start with a preliminary "Hoo! Hoo!", increasing the number and vol-

Young Hawk Owl *Herb Copland*

Great Gray Owl *Herb Copland*

ume as darkness comes on. Male and female seemingly call back and forth, the male in a lower key. After a while all is quiet and I presume they have gone off hunting.

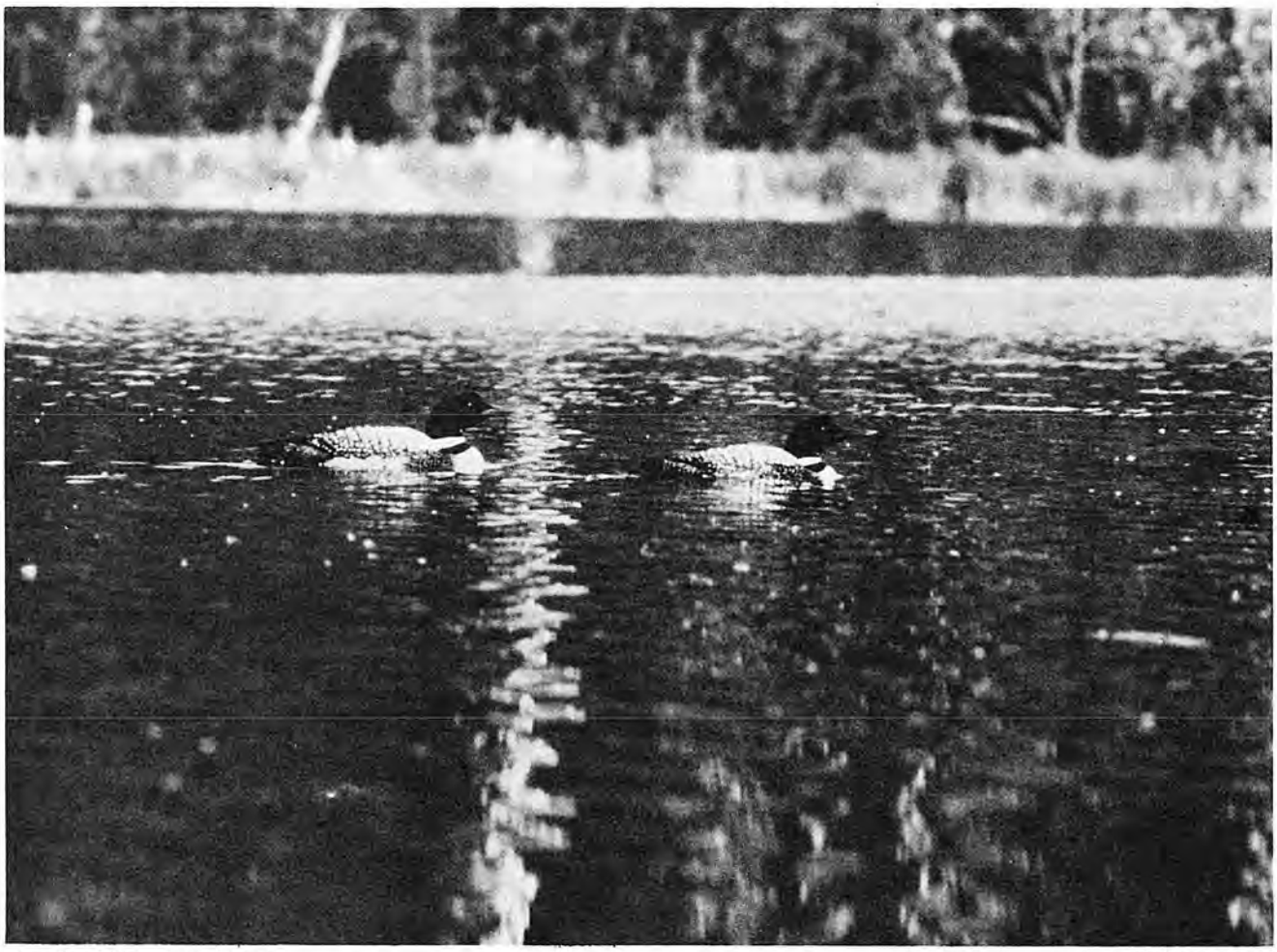
Another nocturnal owl is the Barred Owl which I was not familiar with until two years ago. We discovered we had a pair in the vicinity of our cabin. Early in spring during the breeding season they are very noisy characters. Sometimes right outside the window, and then again far off in the swamp, the pair converses with emphatic hoots.

Ducks—ducks—ducks! The waterfowl case displays all the ducks commonly found in Manitoba. At one time I had a great deal of trouble distinguishing the various females, but with years of practice and museum viewing, I am now tolerably accurate. Seeing a raft of Golden-eyes on the river in spring does a lot to throw off the winter blues. Once I watched a Mallard riding the river current down stream. It appeared to be going at an incredible rate. Do you suppose it was playing games and having fun? This spring I noticed gulls on the river doing much the same thing. The river was in flood, the current very fast and the gulls riding the waves down stream at a great rate. After a bit, I would watch some others fly upstream, land on the water and repeat the performance. Who says birds don't enjoy a frolic?

But to return to the waterfowl. The Wood Duck is quite the most beautiful of ducks. With graceful crest and colourful plumage, it could be a ceramic model. Watching them swim is an insight into a distinctive characteristic. As they paddle along they have a peculiar forward and backward motion particularly affecting the head. Sometimes, even though I cannot distinguish field marks, I can identify the Wood Duck simply from its movements. Once while sitting quietly on shore, a Wood Duck flew into the little bay not fifteen feet away. Don't breathe! Don't move a muscle!

My glance takes in the oldest bird in our collection—a Brant Goose. Still in excellent condition, this particular specimen is a young 90 years old. Collected in 1889, there is no reason why it could not be around to celebrate its centennary.

Even though Loons (Common Loon) are very



A pair of Common Loons *Herb Copland*

wary, I think they are curious too. On more than one occasion I have had Loons come in very close to shore where I was sitting, and I could distinguish every feature, and note the difference in size between male and female. Sitting on the shore of a woodland lake with my four-footed companion, a pair of loons were quite far off on the other side. But then they started to move closer – very gradually, almost imperceptibly. I kept still, although Bowser moved about and splashed in the water. Very slowly they drifted closer until they were no more than ten feet away, screened somewhat by the rushes. After a few minutes, they reversed the procedure and very slowly started to drift away, until once again they were back where they started. I'm sure they came to inspect us. People watching?

Pelicans are fascinating to watch. A memorable experience was sighting a flock coming towards us just at sunset, all flapping their wings together, all gliding together. In flight they compare with a squadron of planes, executing a series of coordinated manoeuvres. On the water they resemble ungainly ships, but are a study in symmetry when airborne.

And then my glance takes in the case at the Museum with all the members of the Corvidae family—the Jays, Magpie, Raven and Crow. I cannot help but think that the Raven is my favourite bird. Although I am so fond of all birds that it's hard to play favourites. I think heaven would be freedom to bird-watch all day, every day, and night too. Ravens are largely scavengers, frequenting garbage dumps where their territory overlaps settled country. If you are out in the north woods and hear a strange wooden "kwawk", you are hearing a Raven. Their variety of calls are what endears them to me. They converse as they fly over in early morning, and are quite noisy when returning at sundown to their home territory. They can soar like hawks, and I once observed one performing "barrel-rolls"—a series of rolling movements in a descending flight pattern. Fascinating to say the least.

Gray Jays are an ingratiating type. Found in coniferous or mixed woodland, their soft liquid notes and whistled "wheeoo", are a clue to their identity. Their cousin the Blue Jay, a beautiful, crested, turquoise blue, is a noisy creature by comparison, screaming a warning to all the denizens of the forest community.

And so my glance comes around to the long continuity case, displaying a cross section of all the birds according to the A.O.U.[1] checklist, except the waterfowl.

Here we have many small birds, popularly known as the song birds. Grouped together all

A Mountain Bluebird *Herb Copland*

our native sparrows, the most endearing of which is the White-throated. Nesting in coniferous and mixed woodland, the song of the male on territory is sometimes paraphrased as "I-love-Canada, Canada, Canada". At just before dark on a summer's night, when all else is quiet, its song of surpassing sweetness coming from the forest floor sounds like the voice of a spirit being, and brings great pleasure to the listener.

While the Vesper Sparrow sings at all hours of the day, its song in the hush of twilight sounds especially sweet. Along with the other singers of the prairie grassland—Horned Larks, Meadowlarks, and Chestnut-collared Longspurs, they create an evening chorale. From high overhead, as it circles almost out of sight, the tinkling melody of the Sprague's Pipit descends to earth to join in the harmony.

Here also the Red-eyed Vireo, that incessant singer of the woodlands, whose song would be missed very much. Another beautiful songster, the Rose-breasted Grosbeak, is found in mature deciduous woods. The song of the Indigo Bunting—the male a small brilliant blue bird—somewhat resembles that of the Gold Finch.

Those incredible sky-blue birds, the Mountain Bluebirds, are increasing in numbers due to the positive influence of man-made nesting boxes. At one time very rare, both Mountain and Eastern Bluebirds are making a comeback. Ask any "Friend of the Bluebirds" and he/she will tell you it is time well spent maintaining a Bluebird trail. Besides, there are no end to the sightings and experiences when checking the boxes. Who wouldn't thrill to the sight and sound of Snow Geese and Sandhill Cranes, to the soaring flight of Hawks, to the "booming" of Night Hawks and the "wheeping" of Crested Flycathers—not to mention the chance of seeing many species of Warbler during their spring migration.

1 American Ornithologists' Union

American Bittern *Herb Copland*

Not too often do you see the ruby crown of the male Ruby-crowned Kinglet; but on two occasions I have seen a wonderful display. I had poked my way into some rather dense trees and brush, where I could see a bird hopping about. Not sure of its identity, I wanted to investigate further. Imagine my surprise when I spotted two Ruby-crowned Kinglets, one a female, one a male, with the male's ruby crest flashing like a traffic light. Another time I watched one in some currant bushes close to the kitchen window. Again a wonderful display of the ruby crown.

As I progress along the case at the Museum, I see the members of the Nuthatches, Swallow and Flycatches families. The Nuthatches are those quaint little birds that progress *down* the tree when foraging for food. I also see the endearing little Black-capped Chickadee, with its quick cheery repetition of its name. I note the Horned Lark, the first spring migrant, arriving in flocks while the snow is still deep on the fields. Next to attract my attention, the Woodpeckers, that family of birds which do man a great service by digging out wood-boring insects from trees. A quiet walk through the winter woods will often be rewarded by a rat-a-tat-tat. A search with binoculars will locate and identify the avian drummer. More often than not, it will turn out to be a Hairy or Downy Woodpecker—those "look alikes" except for size.

The smallest of all North American birds are the Hummingbirds. Here in Manitoba we have one species—the Ruby-throated. Feeding on the nectar of flowers and the tiny insects found in them, its darting, hovering flight, on rapidly beating wings, produces the characteristic humming sound. Occasionally I have seen one perch on a branch, but they are never still for long.

The shore birds come to my attention next. They are slender-legged wading birds, many with slender bills as well, for probing the mud for food. The shore birds are the Sandpipers and Plovers, and are rather hard to identify. The little Spotted Sandpiper, with its black-spotted breast and characteristic "peet-weet" runs along the margins of lakes and streams. Everyone knows the Killdeer, with its call of "Killdee, Killdee". In spring and fall the Sanderling can be seen along sandy beaches. They appear to be playing tag as they follow the receding wave, and then skillfully evade the foaming water as it rushes back. This practice enables them to snatch morsels of food from the sand, constantly covered and uncovered, as the waves advance and retreat. Another favourite is the Upland Sandpiper. This bird prefers dry prairie to mud flats and marshy shores, and has a fascinating song. The description I will quote from "Life Histories of North American Birds" by A.C. Bent, because it is put so aptly. "First there are a few notes sounding like water gurgling from a large bottle, then comes the loud whip-whee-ee-you, long drawn out and weirdly thrilling". A favourite spot for this bird to alight is a fence post, where it will stand for a moment with wings extended straight up, showing the black and white barring, before lowering and folding them.

The Willet is another shorebird with that same trait, holding its wings extended and displaying the beautiful black and white striped pattern. At rest it is a non-descript grey, but in flight or with raised wings the colour pattern is unique and dazzling.

Most people say "Isn't it ugly?", as they view the Turkey Vulture. Close up it isn't exactly handsome. But the Turkey Vulture is a marvelous flyer and takes advantage of the warm air thermals, and climbs and soars on these upward moving air currents. Its graceful gliding and sailing can be sustained for long periods of time. I have watched as many as six wheeling high in the sky, and thought how perfectly splendid they were.

A long string of dark birds, flying low over the waters of Lake Winnipeg just off Hecla Island,

Marbled Godwit *Herb Copland*

A young Barred Owl *Herb Copland*

brought binoculars into play. Double-crested Cormorants were what we were observing. We could see their orange-yellow throat pouches as they passed by. "Fish ducks", as they are sometimes called, have a characteristic "snaky" look to head and neck. They swim low in the water with tail submerged and bill pointed upward at an angle. An interesting experience was watching a combined nesting colony of Double-crested Cormorants and Great Blue Herons on a small lake island.

Great Blue Herons are stately birds, four feet tall, with blue-gray plumage. A nesting colony that I once found was a revelation in strange sounds and sights. Walking through the woods, I heard weird noises emanating from a spot a short distance away. Altering my course and following a cattle path, I came to the edge of a Marsh; and up in the trees was the cause of the ruckus. A Heron rookery with numerous offspring is particularly noisy at feeding time. The squeals and barks and other weird sounds went on almost continuously.

The American Bittern, which is sometimes called Thunder-pumper, is another marsh bird. Heard on its breeding grounds in spring, the Bittern sounds like an old-fashioned wooden pump. With emphasis on the first syllable, it gives forth with a "pump-er-lunk", "pump-er-lunk" repeated three or four times. It will stand amongst the cattails, and with head and beak pointed skyward, will so resemble its surroundings, that it is hard to find.

As my eyes follow the cases around the length of the Museum, I note the Blackbird family. People are surprised to learn that the Meadowlark, that lively songster of the prairies, and the beautiful Northern (Baltimore) Oriole, are members of the Blackbird family. The Cowbird belongs to this group. At one time the Cowbird followed the herds of bison and as a consequence evolved the habit of laying its eggs in the nests of other birds. By this act of parasitism, it neither brooded nor reared its own young, leaving it free to roam. And it still does. Only now it is found near domestic cattle, where it eats the insects stirred up by the activity of the grazing herd. I once saw a Least Flycatcher feeding a baby Cowbird, the young bird being thrice the size of the foster parent. Another surprise is the fact that the female Red-winged Blackbird is so unlike the male. She is brownish and sparrow-like in appearance while he is black with scarlet epaulettes. During the nesting season, the more somber colours of the female blend in with its surrounding habitat, thus making a motionless bird difficult to detect.

And then lastly the Warbler case—that family of small, active birds, often foraging in the treetops, making identification doubly difficult. The members of this group do not return in spring until such time as the weather has moderated, producing an abundance of insects. Sadly enough the spring of 1979 saw an extension of cold, frigid weather. It was distressing to see the little Yellow-rumped Warblers far out on the ice picking up insects in their fight for survival. And if I may digress, the Swallows, also insect dependent, were flying over the patches of open water, "hawking" for insects, the wet snow falling and the cold wind blowing. How many people, I wonder, would survive under such conditions?

But now autumn is here, and most of the birds are scurrying south. The yard is full of Harris' Sparrows, Yellow-rumped Warblers, Juncos, and young White-throats singing their juvenile song. Vee's of Snow Geese and skeins of ducks pass overhead.

Most of the birds on Manitoba's checklist can be found in the B.J. Hales Museum. Drop in sometime for a pleasant experience and learn to identify the birds.

The Daly House Museum

PETER WINTER
Board of Directors
Brandon Museum Inc.

THE INSTANT CITY

What quirks of fate change history?
Perhaps we'll never understand.
But there seems to be no mystery,
Of how they chose this land.

The railroad pushing westward in eighteen eighty-one,
The Grand Valley Settlement, seems the favoured spot.
But McVicar tells old Rosser, "It's not yet done",
He'll have to up the ante, to get this railway plot.

Off goes Col. Rosser, all seems to be a mess,
Across the Assiniboine, the fast flowing stream.
So Adamson's land and shanty is bought for somewhat less,
And then and there is ended, Grand Valley's shining dream.

Events moved in a thundering hurry,
The new Townsite grew and grew.
And amid the bustle and the flurry,
BRANDON! The "INSTANT CITY" by eighteen eighty-two.

Peter Winter

This is a recorded fact. Brandon never has been a village, nor was it ever a town. The simply breath-taking rapidity with which it mushroomed and grew made it simply that—always a city.

Into this hustle and bustle came a young lawyer from Stratford, West Canada (Ontario). Born in Stratford in 1852, his father was Mayor of that city and a member of Parliament for Perth.

Thomas Mayne Daly II, the second son of Thomas Mayne Daly and Helen McLaren Daly, arrived in Brandon in 1881. T. Mayne Daly II built a law office in Brandon which had a population of about one hundred at that time. In 1882 the railway arrived and Brandon's population sprung to three thousand.Daly was present when all the problems of rapid growth appeared. His expertise was

The Daly House Museum

needed as he had an established law practice and had been a public school trustee in Stratford. In fact, he was Chairman of the Board of Trustees. He also had been a municipal councillor and a member of the Stratford Finance Committee.

Thomas Mayne Daly II was the obvious choice as the first Mayor of the newly-incorporated city of Brandon. He was sworn into office on July 3rd, 1882. He served for a six-month term (as he had declared he would when he had first been approached). He felt he had to return to his growing business which needed his unremitting attention. He was re-elected to the office in 1884 for a one-year term. Further details of his brilliant career in Manitoba and Ottawa can be read in a pamphlet which is published by the Province and available at Daly House Museum.

Daly House was built for Mayor Daly in 1882 and remained his until his partner, G.R. Caldwell, took over the house and grounds when Daly moved to Winnipeg. G.R. Caldwell was Manitoba's Minister of Education for years. Many people recall the social events which were held in the house and on the grounds in the summer.

In 1930 the house, like so many of that era and during the depression, became the property of the City. It was used by the Children's Aid Society as a home for children. It was well suited as it consisted of 21 rooms. In 1950 an addition was made to the rear, and it was remodelled again in 1961. (At the present time, only the original part has been refurbished). Due to the ravages of time and the demand for better accommodation for the children, the house was once again left vacant. At that point, City Hall seriously considered demolishing the house and clearing this valuable property.

These discussions came to the attention of the Assiniboine Historical Society. A meeting was convened and a committee struck. The Committee consisted of Col. S.A. Magnacca, himself a former Mayor of Brandon, Glen Sutherland, a prominent Brandon businessman, and Garth Stouffer, author and newspaperman. These three gentlemen inspected the house at 122-18th Street in March of 1975. They found it suitable for restoration as a Museum home. On their recommendations, a Museum Committee was established.

There were, of course, the usual financial difficulties. Finally the City of Brandon granted permission for the building to be used for Museum purposes and agreed to alleviate the taxes and allocate an annual grant for maintenance.

In April of 1976, twelve "Charter" members were elected. These members were recognized by

a plaque in the main hallway of the house which was donated by Mr. and Mrs. Roy Brown. These members were elected from the Assiniboine Historical Society to form the nucleus of Brandon Museum Incorporated.

The original Board consisted of:

President	Col. S.A. Magnacca
Vice-President	Mr. G.P. Sutherland
	Mrs. P.A. McPhail
Secretary	Mr. P.J. Coates
Treasurer	Mr. A.E. Shuttleworth
Directors	Mr. E. Garth Stouffer
	Dr. N.W. Burmeister
	Mrs. C.W. Disher
	Mr. John McGregor
	Mr. R.W. Brown
	Mrs. F.J. Heeney
	Mr. Nick Auriti

The Charter for Brandon Museum Incorporated was received in June of 1976.

The roof and outside walls, etc. were repaired by the City. In the spring of 1977, I was invited to be a part of the team effort. I was taken on a tour of the premises. It was truly heart rendering. Like many old houses that have been left to slowly crumble into oblivion, Daly House was almost in complete shambles. An endless list of repairs required attention—broken windows, plumbing, walls, plaster, floors, furnace, paper and painting. A simply Herculean task had begun. Colonel "Steve" Magnacca was again a strong influence in obtaining as a foreman Mr. "Tap" Fawcett. What a truly dedicated and hard-working choice it proved to be.

Slowly the old plaster fell, and the new plaster and plaster board took its place. The ladies chose the wallpaper, and I do not believe a better choice could have been made. The metamorphosis had begun. The woodwork was cleaned and restained and the floors, dint of hard labour, were once again restored to excellent condition. The furnace was once again ready to do its part (since then it has needed a couple of major operations, but it still carries on). By the end of the summer things began to look good. A second grant was received later that year and the interior renovation is now considered complete (although other projects always turn up). There was also the constant effort by the Committee to furnish the house with the help of some terrific donations and loans. The period furniture certainly reflects the era. We surely thank everyone for their generosity and shall pledge to keep up the effort. We are always on the lookout for authenticated artifacts once belonging to the Daly family. If anyone knows of any, we would be very thrilled to learn of them.

Effie McPhail plays the pump organ, as Dorothy Disher, left and Alderman Margaret Workman listen *The Brandon Sun*

The Ladies Auxilliary of more than 55 strong, under Mrs. McPhail, is doing a marvelous job for the Brandon Museum Inc. and deserve a hearty vote of thanks. They help us keep the museum open during visiting hours, and catalogue and maintain the artifacts.

On the Museum grounds, Chief Whitecloud's log cabin from the Sioux Valley Reserve has been placed in the northwest corner of the lawn. It also has been restored and will later house Indian artifacts.

The top floor of the museum houses an archival section. It contains material relating to Brandon citizens, houses, businesses and events. This is another of Col. Magnacca's projects. A group of university students, under a summer work project, actively worked on the archival material this past summer.

Brandon Museum Inc., the Mayor and the citizens of Brandon cordially invite you to visit the museum. A verbal description can in no way do justice to the story we are attempting to interpret, and to this labour of love.

The Daly House Museum will be of particular importance in 1982 when we will celebrate our

first century. The "Instant City" will be one hundred years old.

The Daly House also houses other pieces of Brandon memorabilia, artifacts from Mutter Bros. store on Rosser Avenue and many other pioneer businesses. These will remain here until a more suitable location is found for them.

Part of the second floor of the house has been dedicated to recreating the original council chambers of the old City Hall. This area includes the Mayor's desk and chair and many pictures.

The Daly House received further recognition and a great moral boost when a plaque to honour Thomas Mayne Daly II was placed on the grounds by the Historic Sites Advisory Board of Manitoba. This plaque is in official recognition of T. Mayne Daly's distinquished career and his contributions to Brandon; Manitoba; and Canada.

In closing I would like to thank you for your indulgence and once again invite you to "Come and Share the History".

THOMAS MAYNE DALY
1852-1911

In 1881 Thomas Mayne Daly arrived in Manitoba from his native town of Stratford, Ontario and began his distinguished legal and political career in Brandon. Elected the first Mayor of Brandon in 1882, Daly actively promoted civic development in the young and expanding community. As Conservative Member of Parliament for the constituency of Selkirk from 1887-1896, Daly championed western settlement and economic development. He was appointed Minister of the Interior and Superintendent-General of Indian Affairs in 1892, becoming the first federal Cabinet Minister from Manitoba.

Daly retired from federal politics in 1896 and was appointed Police Magistrate of Winnipeg in 1903. His efforts to establish separate legal jurisdiction for the young culminated in his appointment as Judge of the first Juvenile Court in Canada in 1909.

THE HISTORIC SITES ADVISORY BOARD OF MANITOBA

Former Brandon mayor, Steve Magnacca and his wife Grace, greet a couple of visitors at the opening of Daly House
The Brandon Sun

Whatsit?

WARREN CLEARWATER
Museums Advisory Service
Manitoba Museum of Man and Nature

The following non-identified object was brought to our attention in the hope that one of our readers will be able to identify it.

The overall length of the object is 6¾ inches. It has a wooden handle 4 inches long with a heavy, concave steel roller with ball bearings making the roller very easy to move. It has the number "23" stamped into each end of the roller.

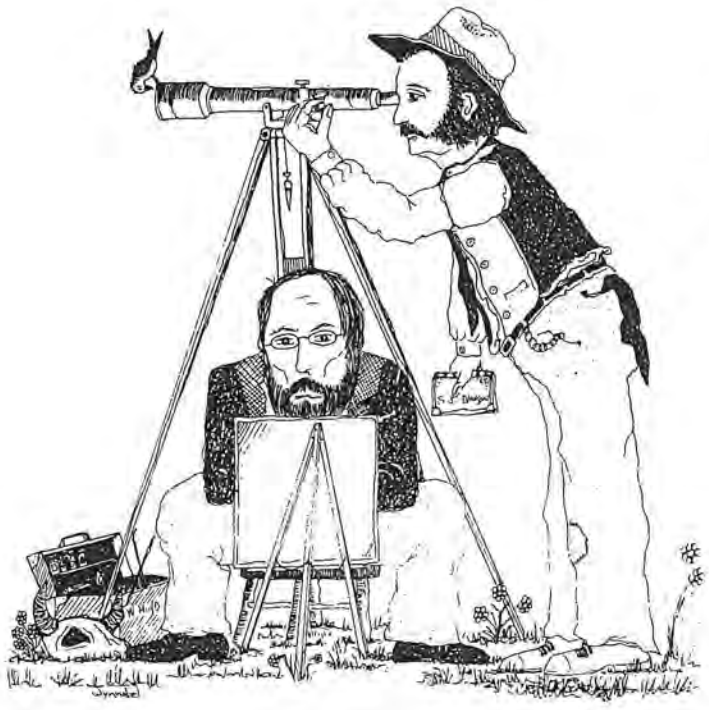
If you can identify this object, or if your museum has an object you would like identified, please write to:

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

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

Photos: Warren Clearwater

Notes to Contributors



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

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).

Please address all articles and correspondence to:

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