DAWSON AND HIND

VOLUME 9
NUMBER 1

THE JEWISH HISTORICAL SOCIETY

"Journey Into Our Heritage"

a quarterly publication of the association of manitoba museums

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dawson and hind

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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:

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Dawson and Hind
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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 courtesy The Jewish Historical Society

Association of Manitoba Museums

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AIMS OF THE ASSOCIATION

Object
The advancement of museum services in Manitoba by:

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

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

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

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

e) co-operating with other associations with similar aims

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

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

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

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

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

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

d) organizing travelling exhibits to tour Manitoba

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

MEMBERSHIP CLASSIFICATIONS

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

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

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

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

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

of lectures/demonstrations supplemented by audio-visual presentations. A major portion of time will be devoted to actual audience participation where participants will handle artifacts, environmental control instruments, etc.

Travel and Accommodation

Participants' travel expenses to Winnipeg will be covered based upon the present cost of a round-trip bus ticket. Accommodation will be supplied at one of Winnipeg's apartment-hotels based on a double room occupancy for 13 nights. Participants will be responsible for their own meals and any extra expenses incurred during the seminar period.

Application

To apply, submit (1) letter of application, (2) personal resume, and (3) a statement describing your goals and how participation in one of the seminars will contribute to the achievement of these goals. For further information, please write or contact: The Museums Advisory Service, Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba

CCI Mobile Laboratory Service

The Museums Advisory Service has recently received a copy of the CCI Mobile Laboratory Service schedule for Manitoba. Unfortunately, due to a lack of time, the Mobile Lab is unable to visit all of the community museums who sent request applications. An open house will be held for those interested in each of the museums that are being visited by the laboratory. The Museums Advisory Service will notify all museums, archives, libraries, etc. of the exact dates of the open houses in the appropriate localities.

The 1980 schedule of planned visits of the laboratory are as follows:

September 17 (p.m.)
September 18 (a.m.)
Swan Valley Museum—Swan River

September 19, 22, 23, 24, 25
Little Northern Museum—The Pas

September 29
Miniota and Virden Museums

October 1, 2, 3
October 6 (a.m.)
J.A.V. David Museum—Killarney

October 7
Morden and District Museum

October 8 (p.m.)
October 9, 10
Treherne Museum

October 15 (p.m.)
October 16
Carberry Plains Museum

October 17 (p.m.)
October 20
Beautiful Plains Museum—Neepawa

October 22 and 23
Ukrainian Museum—Winnipeg

October 24 and 27
Transcona Regional History Museum—Winnipeg

October 28
Aquatic Hall of Fame—Winnipeg

October 29 and 30
Dalnavert-Macdonald House—Winnipeg

October 31
Provincial Archives of Manitoba—Winnipeg

November 3 (p.m.)
November 4, 5, 6, 7 and 10
Mennonite Village Museum—Steinbach

November 11 and 12
St. Georges Museum

A.M.M. Annual Fall Seminar and General Meeting

The Brandon Agricultural Extension Centre will once again be the site of the Annual Fall Seminar and General Meeting of the Association of Manitoba Museums.

This year the seminar will be held on a Friday and Saturday with the opening reception and registration on Thursday evening (October 16, 17, 18, 1980).

If you have not received your seminar material by mid-September, contact the Seminar Planning Committee, Association of Manitoba Museums, 190 Rupert Avenue, Winnipeg, Manitoba R3B ON2.

Regional Spring Seminars

The regional spring seminars proved to be very popular this year with 143 participants representing 40 museums in attendance. Host museums at Swan River, Miniota, Treherne and Winnipeg, and Coordinator Warren Clearwater of the Museums Advisory Service, are to be congratulated on planning well-organized and interesting sessions.

Journey Into Our Heritage

HARRY GUTKIN
President
Jewish Historical Society of Western Canada, Inc.

The Jewish Historical Society of Western Canada was founded in Winnipeg in May 1968 under the auspices of the Archives and Research Committee of the Canadian Jewish Congress, Western Region. Its formation was inspired by the 1967 exhibit **Ninety Years of Jewish Life in Western Canada**, co-sponsored by Congress and the YMHA as a Canadian centennial project.

In 1972 the first **Journey Into Our Heritage** was co-sponsored with the Museum of Man and Nature in Alloway Hall. It was funded by a very modest multi-cultural grant from the Secretary of State. Open to the public from October 1972 to March 1973, it was seen by over sixty thousand people. Because of the success of this effort, we were invited by the National Museums of Canada to submit plans for a travelling exhibit.

The design had to be modular, so that it could be set up with ease by resource people in various museums. It had to be flexible, in order to fit into almost any space limitation and shape of area (from 1,200 square feet to an ideal 2,000 square feet.) It had to be produced for a budget that would include the cost of research, design, assembly of material, production and transportation. Funds from the National Museums of Canada were to cover the various stages of production, but proved to be inadequate and had to be augmented by private subscription.

This exhibit was the result of many years of intensive collecting, sorting and cataloguing of material on the Jewish experience by the various Jewish Historical groups across western Canada. This rich storehouse of information was made possible through the courtesy of individuals and families who had a sense of the history surrounding the passports, photographs, documents and memorabilia stored in their private family treasure troves.

Moses Hoffer, pioneer-founder of Hoffer, Saskatchewan

The storyline was written, and the project planned and co-ordinated, by its chairman and president of the society – ably assisted by Mrs. Dorothy Hershfield, Executive Director of the society and Mrs. Esther Nisenholt, Archivist. The work of many others, whose contribution was no less important, is acknowledged, for many individuals and organizations had a hand in the preliminary work that produced the material for this vast visual essay.

As the shape of this exhibit began to form in our minds and on paper, we conducted an extensive campaign to acquaint the Western Jewish community with our plans. We began to ingather photographs, documents, memorabilia, and artifacts, and started the painstaking task of sorting and cataloguing this historical data item by item.

In addition to individuals and families, we made contact with museums on this continent and in Europe, thereby tracking down valuable religious artifacts acquired by synagogues and community institutions. Gradually what started out as a few photos here, and a few documents there, grew until we were literally deluged with the rich heritage that had been stored in other centres and in family attics and well-thumbed albums for many decades. It is on the basis of these documents, photographs, memorabilia, and artifacts, that we developed our exhibit. The organization, label copy, supervision, and co-ordination was handled by the Jewish Historical Society, and the fabrication was carried out by Daly Display Ltd.

The story we tell starts and stops at no geographic boundaries. We portray the successive

The Latner Family, 1904, in Kiev, prior to immigration to Canada

Bender, Manitoba – a Jewish farm settlement in the Interlake area

phases in the coming of the Jews from eastern Europe as they fled from poverty and persecution to settlement and growth in western Canada. We cover the arrival of the Jewish settlers to the Canadian West divided into three major periods: from 1882, when the first mass immigration from eastern Europe began in earnest after World War I and the Russian Revolution; from 1920 to the end of World War II; and from 1945 onwards. The story of the early Jewish farm colonies in Moosomin, Wapella, Hirsch and other settlements in the west is told. The fascinating story of the adventurous Jews of British Columbia is developed, and its decline as a Jewish enclave, with the eventual shift to Vancouver as a primary Pacific Jewish community.

The exhibit moves across the prairies, covering 100 years of Jewish life. In text and photos we bring to life the development of individuals and their organizations in small towns and larger cities – their religious institutions, their customs, the Jewish holidays, weddings and celebrations. We trace their cultural values and development – their newspapers and periodicals, as well as their involvement in sports and politics.

The move of the Jews into the modern era and on to the national scene is delineated, and the development of Jewish national organizations and the various influences that unified the isolated western Jewish communities is examined. The drama of the great depression, the rise of Fascism in Europe, the Jewish participation in two world wars, their involvement in war relief, and the rescue of their brethren from a shattered Europe, is recorded. The plight of the survivors of the Holocaust is graphically told, and how they rebuilt their lives in western Canada is recounted.

We have tried to convey the involved complexity and the boundless energy of the Jewish immigrant, and show the indomitable spirit of a people whose captive hopes and abilities were suddenly released in a country in which their dreams became a realtiy.

Physically **Journey Into Our Heritage** is a vast panorama, some twenty-two panels with forty-four viewing sides. There are eleven lecterns bearing volumes filled with supplementary material, seven showcases of documents and artifacts, and three viewer-activated audio-video units. Thus over two thousand historical images perform on a total of

sixty-five tightly-packed units. It was over two years in the preparation, design, fabrication, and cost $110,000. It was featured in seven major museums in the west in 1976-77: Vancouver, Victoria, Calgary, Edmonton, Saskatoon, Regina, and Winnipeg. It was seen by 69,000 people in the city of Edmonton alone and over 200,000 people in the west. This figure is meaningless unless you place it alongside this fact: the city of Edmonton has only 3,000 Jews. In all of western Canada there are only 40,000 Jews between Winnipeg and Victoria. The interest in the subject went far beyond a single community.

In September of 1978 it began its eastern tour opening in the rotunda of the Toronto City Hall. From there, it was featured at the Baycrest Terrace in October. **Journey** opened in Ottawa at the Public Archives of Canada in April of 1979, went on to London, Ontario in May, and back to Toronto for the third time at the North York Centre in June and July. It opened again in Winnipeg from August 12 to September 22nd at the YMHA.

After an invitation from, and extensive negotiations with Beth Hatefutsoth, The Museum of the Jewish Diaspora in Tel Aviv, the exhibit will be featured in Israel for four months in the fall of 1980.

Lizzie Brownstone and Annie Swartzman

Kayla Lavitt, Bender, Manitoba c. 1920

In the spring of 1979 I mailed copies of our attractive exhibit catalogue to three Canadian publishers, asking them if they thought the exhibit might form the basis for a book. One publisher replied with more than a casual interest. A year and a half after my first contact, and after I invested some five thousand hours of additional research and writing, a large hardbound book will be published by Lester and Orpen Dennys Ltd., of Toronto for national distribution this spring. **Journey Into Our Heritage**, is the story of the Jews in the Canadian West and contains over 400 selected photos.

I would not want the success of **Journey** to dwarf or minimize the other many achievements of our Society. Its daily role as a research and resource centre for countless students, scholars, organizations and the media is well known. The Society has since its inception produced: three 16mm films; five slide sound films; issued many publications; sponsored over fifty program and lecture meetings.

The Society has an archival collection of over 4,500 photographs and negatives with 15,000 cross-index classification cards. It possesses 116

lineal feet of documents with over 67,000 pages; 200 tapes of oral history interviews, with transcriptions; it has records of many Jewish community organizations, with finding aids for the entire collection. The Society has sponsored many successful events including a yiddish film festival. We recently co-sponsored, with the Museum of Man and Nature, the world-renowned photographic exhibit **Image Before My Eyes** — based on Jewish life in Poland, 1864 to 1939.

The Society has a paid-up membership of some 600 people (300 families) and holds professional memberships in many Canadian and American archival and historical societies.

The Jews that began coming to Manitoba in the 1870's and at an accelerated pace in 1882, 1892, 1903, 1905 and into our time, and after the Holocaust, came to escape the cauldron of unhappiness that was Europe, to find peace and well-being here. In a little over one hundred years in Manitoba, they have become a community of 20,000; have gone on to build magnificent educational, religious and cultural institutions, in a province that encouraged its ethnic peoples to retain their own cultural patterns, while welcoming their participation in the historic growth of Manitoba.

As we stand on the threshold of the eighties, we look back on a known past, and we gaze hopefully towards an unknown future.

Harvesting at Sonnerfeld, a Jewish farm colony in Saskatchewan

History in Buildings

GRAYCE M. HEGION
Secretary
Pioneer Home Museum of Virden and Districts

While watching the demolition of a fine old brick building in the Town of Virden some years ago, I was saddened that this "artifact" could not be preserved in some way. From a pile of rubble, I held in my hands a cream coloured brick, still firm and whole, with the raised lettering on it spelling VIRDEN. Yes, of course, demolition is inevitable, especially of those building condemned and crumbling. But the next best thing, I reasoned, would be photographs which could be preserved and displayed for the present and for the future. Thus began the slowly-turning wheels of motion which culminated in our *History in Buildings* display.

For the next three years the museum Curator and the writer spent many a fine day during spring, summer, fall and winter months, photographing in colour, the historic buildings in Virden and surrounding districts of Cromer, Elkhorn, McAuley, Oak Lake, Pipestone, Reston, Routledge, Sinclair and others. Throughout the months that followed, and as the films were developed, a filing system was established, with each photograph in a file of its own. All the information which could be gleaned about the building — date of construction, builder, type of construction, etc. was kept with the photographs. Information was culled from the many local history books, such as "The Virden Story" by Ida Clingan. As well, we talked to people who knew the history of the buildings and this provided a good source of information. When all of the accompanying information had been obtained about a picture, the next step was to print a caption. Captions must be brief but informative and must be easily read by the viewer. We were grateful to Goulter School in Virden for the loan of a typewriter with large primary type, and by using a good quality paper, we produced captions, keeping in mind that our subject was *History in Buildings,* and keeping the wording to a minimum. These were filed with their accompanying pictures.

The files were then divided into the following classifications to include town and country buildings:

Introduction - telling the story of the wood and canvas buildings which served as the first homes on the banks of Gopher Creek. This section contains reprints of many old black and white photographs. Then, in order of their evolution:

Frame Construction Homes

Fieldstone Construction Homes

Brick Construction Homes

Cement Block Construction Homes

Stations, Hotels

Frame House in Virden, 1891 *Ruth Craik*

Fieldstone house, built by Lord Elphinstone in Virden, 1881, demolished 1974 *Ruth Craik*

Hospitals, Firehalls, Post Office & Municipal Buildings

Banks, Elevators, Commerical Buildings

Churches and Schools

Farm Buildings

Since our aim was to have a *Portable* display, our next search was for a suitable display stand. While shopping in Doig's of Brandon at the time of the change in their store, I spied a discarded display rack which had been used for holding floor covering samples. We are grateful to Mr. Mike Doig for coming to our rescue by donating this item. It held 22 large "pages" framed in black metal, each of which locked into a slot in the stand. With some upgrading and repair, it has proven the ideal display stand to hold our exhibit, which to date holds some 250 photographs.

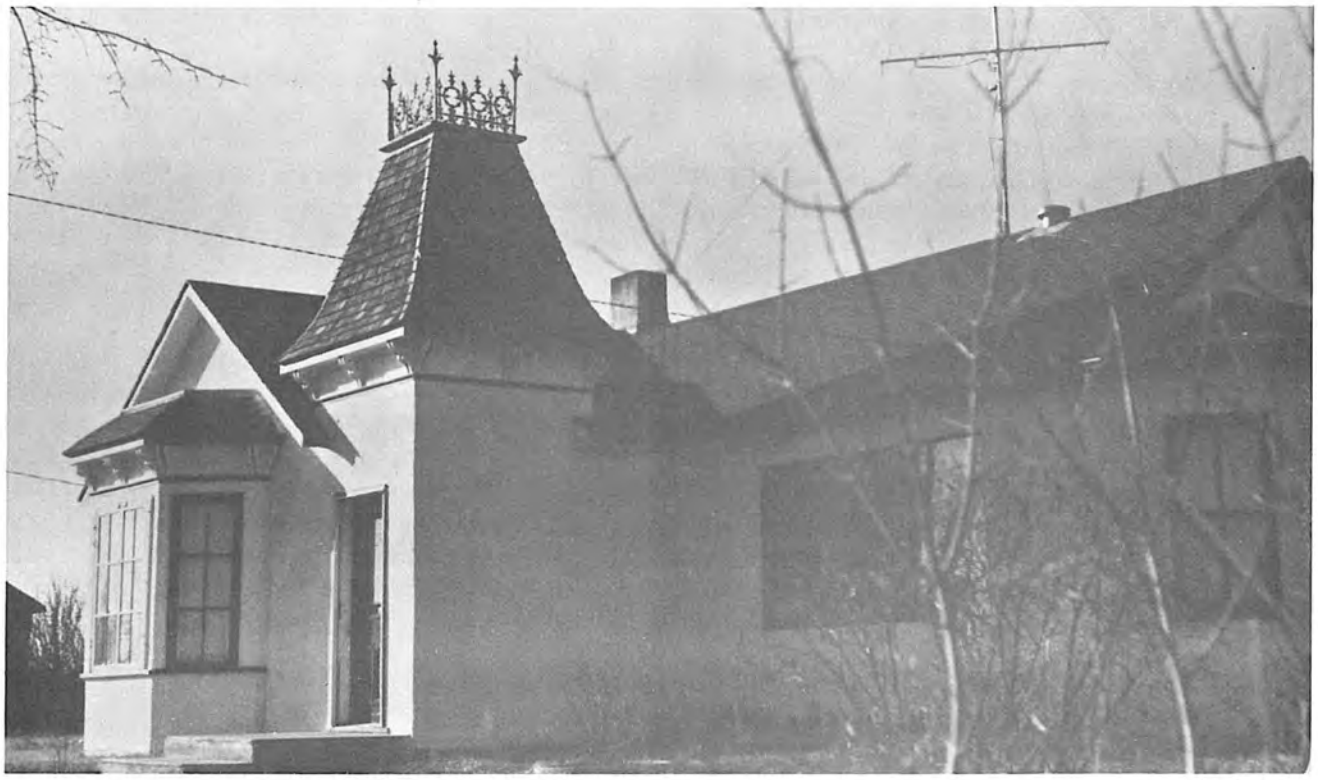
Another search was now ahead of us. Each "page" measures 18 inches by 18 inches and each needed a filler of some kind, not too heavy, but of material to which we could bond our photographs and captions permanently. On contacting several Winnipeg paper companies, we were pleased to hear from Jervis Industries of St. Norbert. Mrs. Pat Jervis (nee Tapp) showed a special interest in our project as she spent the early part of her life in the Hargrave-Virden area. We were grateful for her Company's donation of the 22 squares of cardboard, perfectly cut to fit and slide into the metal frame of each "page". These were numbered for ease of assembly and give us 44 display areas.

Then began the massive job of affixing photos and captions, keeping in mind the telling of a fascinating story through photographs. For the pasting we used LePage's Mucilage for Paper which has proven the best for this type of work. The captions, in primary type, were glued in to accompany each photo, and since this display is viewed often in senior citizen's homes, they tell us the large type is much appreciated.

As a finishing touch, we used a ruler and a fine black felt tip pen and "framed" each picture with its caption. Amongst the Kodacolor photos throughout, are reprints of old photographs, some dating back to 1888. We were indebted to the late Mr. Burt Strange of Kenton for his interest and for his donated time and talent in reproducing some of these historic views. Many of these photos show a building in its construction stage, so that with today's Kodacolor photos, the display very often gives "before" and "after" versions of a building.

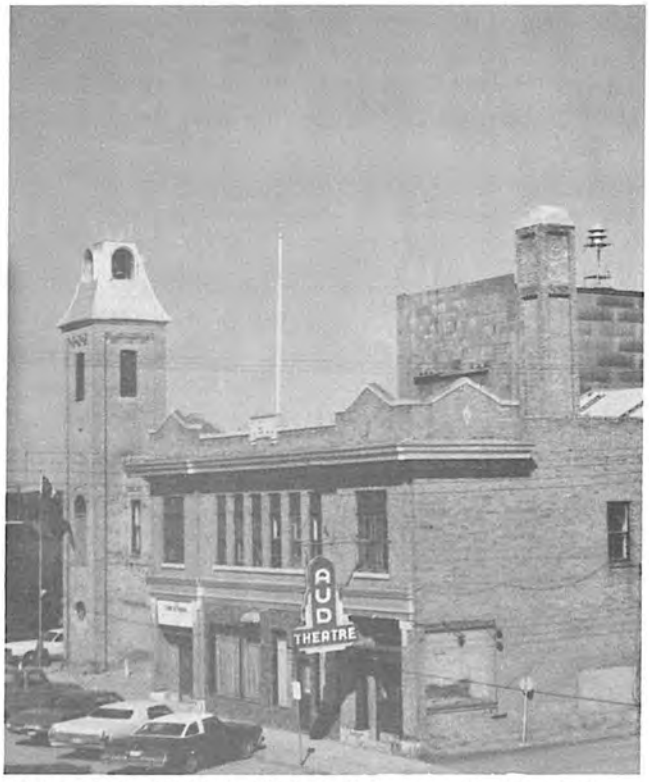
Finally, each leaf of the "book" was given a protective sheet of clear vinyl on each side. As a result, this display has all the qualities necessary for a portable display – ease of assembly, ease of carrying, and durability.

We needed something spectacular for our cover "page" and found a marvelous colour postcard, circa late 1950's. The fine print told us that it had been taken by Mr. Jim Reichert of United Specialties Limited of Saskatoon. Once again, we are grateful to a person who took special interest



Frame construction house in Pipestone, Manitoba, c. 1895 *Ruth Craik*

Oak Lake telephone office of brick *Ruth Craik*



Virden firehall built in 1891, and theatre added in 1912 *Ruth Craik*

in our project and donated a 8 inch by 10 inch colour photograph, taken from the old postcard. This was the cover picture we had been looking for – an aerial view of Virden.

Upon completion, an itinerary was drawn up for this travelling exhibit, to include schools, libraries, senior citizens's homes, lodges, club rooms and special events such as summer fairs. It enjoyed popularity as it was launched during the Goulter School Spring Folklorama. It spent three days in the Elkhorn Library when that town held a nostalgic July reunion prior to their old school being demolished. When the Brandon Shopper's Mall featured a display of anitque cars, our *History in Buildings* display was on exhibit there, and proved popular with the viewers. On the last "page" we have made available a pencil, firmly anchored with cord, and a sheet whereon we encourage the viewer to add suggestions and comments. This has proven invaluable and has led us to continue seeking out the historic buildings which we missed, as there is still space within the display for additions. This travelling exhibit is available for display and a phone call to our curator, Mrs. Ruth Craik, will establish a time and place.

For museums who wish to attempt this type of project, it might be noted that, had it not been for the kindly donations as mentioned in this story, and for the volunteer hours spent, our *History in Buildings* display might have been a costly one. Our expenses, in approximate, figures were

Repairs to display frame:	$ 4
Film and developing of pictures to date	50
Vinyl plastic covers	20
Mucilage, pens, etc.	3
	$77
(not including Curator's wages)	

The Pioneer Home Museum of Virden and District is located at 390 King St. W., in Virden. For further information regarding this display, call the curator, Mrs. Ruth Craik, at 748-1659 or 748-2740.

A 'Bank' barn, of fieldstone, built in 1898, frame construction added in 1907, Virden *Ruth Craik*

The *History in Buildings* exhibit with author Grayce Hegion, left and Curator, Ruth Craik, far right

Future of Natural History Collections

DR. BRIAN McKILLOP
Curator of Invertebrates
Manitoba Museum of Man and Nature

Editor's Note: *This paper was originally presented at the Plenary Session of the 1977 Annual Meeting of the CMA and subsequently published in the CMA Gazette[1] and in an abbreviated version in the ICOM Newsletter[2]. In this "update" Dr. McKillop includes an addendum to his original publication.*

Any extrapolation, particularly one through time, is difficult when the preceeding baseline data has such a high variation as that of the many natural history collections scattered across the country. These collections are as individualistic in character as are the many museums and their curators. Here I portray a variety of thoughts on the future of collections, their role in the museum and their relationship to the curator by discussing such topics as the following: collections, collecting, funding, personnel, taxonomic problems, centralization, the National Inventory, the entomological survey, decentralization, and future use of collections.

Collections are the basis of any museum. In fact some authors have used the words museum and collections interchangeably. Hence, in effect we are discussing the future of natural history museums and their guardians – the curators. The situation is complex since the priorities of the curators, directors, boards of governors and the basic mandates are varied and unique to each institution. One unifying factor is the overall role that museums have in society – to collect, preserve interpret and display specimens of our natural history. Curators have the responsiblity to ensure that specimens are available for meaningful representation of our natural history. If this is not forthcoming, it is probably a result of a lack of funds or problems within the museum.

Natural history collections can be divided into three, or in some larger museums, four or more types. These include:

1. **the permanent collection** – catalogued and used for research and reference;
2. **the teaching collection** – used in education;
3. **the display collection** – used in displays.

Some museums have:

4. **the exchange collection** – used for trade and thus represents an additional source of specimens other than field collecting.

As new acquisitions are made, these can be integrated into one of these collections. Obviously acquisition priorities will vary among institutions, depending on the needs of the particular curator, collection, or institution. These priorities might be the following:

1. to strengthen collection areas in which the museum has a current specialization and recognized interest, for example specimens from areas that are threatened by resource development.
2. to broaden the reference base of the permanent collection;
3. to strengthen the teaching collection;
4. to strengthen a certain area of the display collection.

Most of us realize that a great amount of time and effort has gone into a natural history collection. Obviously, then, clearly defined conservation, accession, deaccession and loan policies must be developed and efforts made to maintain the integrity of the collections. As a passing comment I might mention that repatriation of collections or specimens is another story, as is that of lending specimens. It is unfortunate, but curators are finding that loan specimens are not returned – or in some cases are damaged – and hence, they

1. McKillop, W.B., *"The Future of Natural History Collections"*. Gazette, Volume 11, No. 2: 24-27, 1978.
2. McKillop, W.B., *"The Future of Natural History Collections"*. ICOM Newsletter, No. 2: 1-2, Museum of Natural History. Wroclaw, Poland, 1978.

Dr. Brian McKillop, Curator of Invertebrates, Manitoba Museum of Man and Nature *D. Smaill*

are becoming more hesitant to lend specimens.

As part of the discussion, let us consider new conservation or collecting techniques and how these methods relate to what we know as standard methods. For example, will low temperature "cryogenic" storage or perhaps storage in inert gas compartments replace current techniques; and secondly, can such new collecting techniques as scuba diving be developed or can more representative samples be collected. Considering the latter, it is obvious that a great amount of thought would have to go into experimental design to ensure that the sampling procedure would in fact provide the required data.

It is obvious that new specimens must be collected since many specimens, particularly those in the teaching or display collections, have a finite and often short-term age expectancy. Collection of new specimens must parallel our efforts in maintenance and restoration. The development of a uniform national collecting policy should be considered desirable if not essential. The crux of the matter is that all too often, funds for collecting are minimal. Additional monies must be forth-

coming to support natural history or ecological programmes involving collecting, or we may find our museums mere shells containing only lean looking dermestids.

On the other side of the coin, curators must avoid excessive collecting. The crunch is this: what is excessive collecting and how does this balance with the need for building adequate collections. Obviously government control is required to protect endangered species. In addition, it has been suggested that some control be made on museum curators who gain support from federal funds and use these for collecting "exotic" specimens at the expense of curators who may wish to collect in areas where gaps exist in Canadian materials, as in the Arctic.

It is apparent that museum research is gaining a disproportionately small amount of funds compared to that given universities or other government institutions. Certainly it is reassuring to know that government agencies such as the various environmental departments are carrying out ecological investigations. But, I am increasingly concerned that much of this research is bound up in confidential or restricted reports. I believe that science must rest on the premise that freedom is justified not only for the sake of freedom, but also on the evidence that free science plays a particularly important role in furthering human knowledge. It is imperative that an open exchange of ideas be passed through scientific papers and discussion groups.

An alternate method of gaining funds may be to re-direct a portion of the funds provided by the National Museums of Canada, Museum Assistance Programmes — presently allotted for education and extension — toward field collecting and collections. Otherwise, there will be no specimens available for teaching and display collections in the not too distant future. Furthermore, the trading of specimens with other museums and amateur collectors should not be overlooked.

An untapped source of additional personnel may be the many recent university graduates, some holding advanced degrees. Recently some of these people approached me for employment. Unfortunately, we do not have the required funds but we are hopeful that some support from government sponsored summer works programmes will be forthcoming. I have suggested that they act as volunteers and surprisingly a couple have contributed substantially to our programme. I am not implying that this is an answer to the financial problems that face the future of collections, but it is one way of lessening the problem.

I also feel that we should be prepared to take advantage of the increase in spare time that more and more people are gaining. The four day work week may result in a greater number of people interested in volunteering for museum work. Perhaps we should push the "be part of the museum image" to a greater degree than at present. There is little doubt that informed amateurs and natural history groups could help greatly in fulfilling collecting requirements. We should advertise our needs and concurrently those of the museums. Unfortunately the public may need flashing lights to be drawn to the museums. On the other hand, through appropriate advertising we may gain a sizeable number of volunteers.

There is good evidence that collections develop in areas of interest to the individual curator while the other areas of collections may be merely maintained. In theory, as a turnover in curators occurs, various parts of the collections are studied in detail so that in time, a reasonably uniform or balanced collection results. I wonder if this is in fact the case in most museums and if this "trend" will continue as the employment scene tightens up. No doubt curators will wish to continue to carry out research in their particular areas of interest; otherwise, it may become difficult to attract specialists into the museum community. Short-term curatorial positions may become the norm in future, thereby rounding out many of the collections.

Curatorial appointments are generally based on scientific expertise demonstrated by extensive field studies related through scientific publications. Interestingly, advancement in museum circles parallels that found in universities where the rule of thumb has been "to publish or perish". However, it is becoming increasingly important for university professors to demonstrate good teaching ability, i.e. advancement is not based solely on research publications. I would expect this to become the pattern in museums. Curators must make every effort to maintain their credibility and that of the museum, and develop relationships with government institutions and universities. A further possibility is that of cross appointments with universities, leading to the development of more advanced graduate studies in museology where the student's research centres on collection interpretation. Perhaps it is here that many curators find themselves today. Are the days of the research-oriented curator limited with more emphasis being placed on contribution to education, exhibits and extension?

Taxonomy is another major stumbling block to the future of natural history collections. Although it may be possible to use current taxonomy to

identify most specimens, if one considers the invertebrates, the situation is much more complex. Taxonomy is in constant revision and many new species are described yearly. It is almost impossible for the individual curator to stay abreast in even a few groups let alone the complete spectrum of invertebrate systematics. Certainly the taxonomy of some groups is more difficult than that of others and it may therefore be necessary to merely maintain these at this time. There are alternatives. One method of gaining identifications is to approach specialists, requesting that they identify your specimen. However, the workload of these people is frequently backlogged many years. A second possibility is to forward specimens to government identification centres which have been developed during the past few years. Although suffering from lack of personnel and funding, they do a remarkable job. These institutions recognize the importance of specimen collection and often request that a portion of a collection be retained in the nation's interest.

This leads to the question of centralization. Although this may not be desirable in all areas of natural history, there is reason to believe that functionally, it might be wise to centralize the entomological collections since it is here that taxonomic problems are frequently encountered. On the other hand, a museum requires a reference collection and most provincial museums wish to retain these collections. Here, the problem appears to be: "At what level do we centralize?" Are research collections forwarded to Ottawa from provincial museums with only a portion maintained locally for reference? Secondly, are municipal or smaller collections centralized in provincial museums? Besides these questions there are the problems of storing collections if centralized, requirements of additional personnel and lastly funding.

Obviously these questions must first be answered and then if centralization were to occur, it would be imperative that each museum selected as a regional repository meet prescribed standards to become accredited. A great amount of money would be required to make this shuffle.

Turning now to the National Inventory Programme, this programme, may move along reasonable well in areas where the collections have been worked up and where the taxonomy is relatively stable, But, in such areas as entomology, where constant taxonomic revision is occuring and where many specimens are probably unidentified or misidentified, complications will develop. As we have heard, the Entomological Society of Canada has recently begun a pilot study for a Biological Survey of the Insects of Canada. This may clarify the situation considering the entomological collections in Canadian museums, thereby lessening the problems with computerization and the National Inventory. In time, computerization will show the location and composition of natural history collections across Canada. Accessibility, and thus the value of the collections will increase. Computerization will also serve as a method for finding errors in systemmatics and distribution data. This will, in the long run, clarify the situation and in itself allow decentralized collections to persist. I might suggest that type specimens be maintained in Ottawa, while additional well researched and correctly idenified specimens are returned to, and remain in, the provincial museums.

In this event we might foresee the day when specialists move among the various museums reviewing groups under a taxonomic revision. Such a programme would allow local curators time to spend developing other research interest, or additional time in the areas of interpretation, extension and education depending on the particular curator and museum.

Apparently the use of collections is increasing. Besides the usual enquiries, our museum has had representatives from various consulting firms request background information for the development of environmental impact statements. In some natural history areas, they gained valuable information from the collections; yet in other areas, specimens were not available and somewhat more extensive field collecting programmes were required. This exemplifies the type of use or pressure that the collections and their curators will face in future. Furthermore, this experience has indicated that it is imperative that funds be made available to museums to collect in areas where there are gaps in their natural history collections. An additional possibility is the development of provincial interdisciplinary environmental institutions to provide environmental impact studies. It would be fitting that museum curators take a prominent role. I feel that the National Museum of Natural Sciences should fund special collecting expeditions within Canada. It appears to me that the various provincial museums as well as the National Museum of Natural Sciences should make it known to their respective departments of environment that gaps do exist in our collections and that we must obtain collections before massive environmental alteration has occurred. Consulting firms should be required by government to collect and deposit representative collections from areas that are under study.

During the coming decade, museums will undergo some fundamental changes. To keep pace

with demands it will be necessary to continually assess the role that museums are to play in their communities. This, together with funding, will ultimately regulate museum evolution. It will become obvious that museums cannot be all-encompassing, and priorities will have to be adjusted accordingly. Concurrently, curators must analyse and adjust their roles in their institutions.

New conservation techniques may help in the maintenance of collections be reducing attrition. Equally important is the need for clarified and relatively uniform policies (legislation) requiring that specimens collected in connection with environmental impact studies, be deposited in attributed repositories. Measures such as these, aimed at strengthening our natural history collections, should be considered essential.

The possibility cannot be overlooked that museums may be required to provide rigidly structured educational courses in the very near future. It is highly probable that many museums will be intergrated into provincial departments of education. Both curator and museum will be under the "productivity gun" and will be required to make efficient and "meaningful" use of the natural history collections. Unlike that of some countries, the elementary education facet of the museum has gained a position equal or superior to that of research oriented studies. A mixture of necessity, lack of funds and the public's rather "provincial" attitude toward museums will probably ensure an evolution away from research orientated programmes.

Volunteer Paul Klassen assisting with the Natural History collections at the Manitoba Museum of Man and Nature

M. Flewelling

ADDENDUM

Since the above presentation was prepared some four years ago we Canadians were not concerned with the rising price of oil, the Iranian crisis, Afganistan or the world's next problem area: probably Yemen. Now we find our nation on the verge of a plunge into economic and social depression. We must soon pay for our indepetedness and tardiness. It is going to hurt.

Not all of the futuristic goals set forth in the original paper will be realized in the near future. Nevertheless some progress has been made in a number of areas. Noteworthy is the assistance the Manitoba Museum of Man and Nature has gained from the National Museums of Canada for an exhibit scheduled this summer entitled: "Collecting Manitoba's Natural Heritage". In addition the Young Canada Works Programme supported an interpretive programme for the Natural History Division of the Museum in 1979 and we are hopeful for continued support this year. Further afield, the National Inventory Programme has moved steadily forward and this year a task force has been established for the Invertebrates. During the same period the Entomological Society of Canada completed the Biological Survey of the Insects of Canada and effort continues here. Lastly yet most significant is the interest expressed by Dr. Rydzewski from the Museum of Natural History in Wroclaw to reprint my original paper in the ICOM Newsletter. The future of natural history collections looked bright indeed but now we are about to find that the future of natural history collections, museums and our country is more profoundly influenced by events external to these institutions than that occurring internally. This is comparable to saying that world religion, social and economic conditions may exert more influence on museums and their collections than will curators or museum directors.

I believe we can expect some rather interesting and exciting times in the next few years, certainly during the decade of the 80's. I list some of these below:

- the public will demand greater accountability from the many Federal and Provincial government-run scientific institutions, forcing these centres to establish informational outlets or to use such current media as Museums or Interpretive Centres. Thus contractual work may increase for some of the larger museums.

- with Canada's termination of socio-economic growth, people will not be able to afford expensive entertainment, and museum programmes may be able to penetrate this market and gain greater citizen response.

- certainly, parallelling the increased cost of transport and rapid urbanization, many small museums may suffer a lack of support.

- within the larger museums, expensive, frivolous and flowery programmes, together with their perpetrators, will fall by the wayside and the trend will be toward traditional exhibition based on fact.

- to an extent, productivity will direct museum evolution, but most effective will be solid definitive direction from administrative powers coupled with a cooperative synthesis of the various divisons of labour within institutions.

CONCLUSION

This addition to my original paper is probably not very appealing. It does little to describe the future of natural history collections and does not contain any new collection-oriented information. My advice is that it be viewed by museum professionals as an update to the original paper, and that students preparing for careers in museology consider carefully not only the future of natural history collections but also the future of museums.

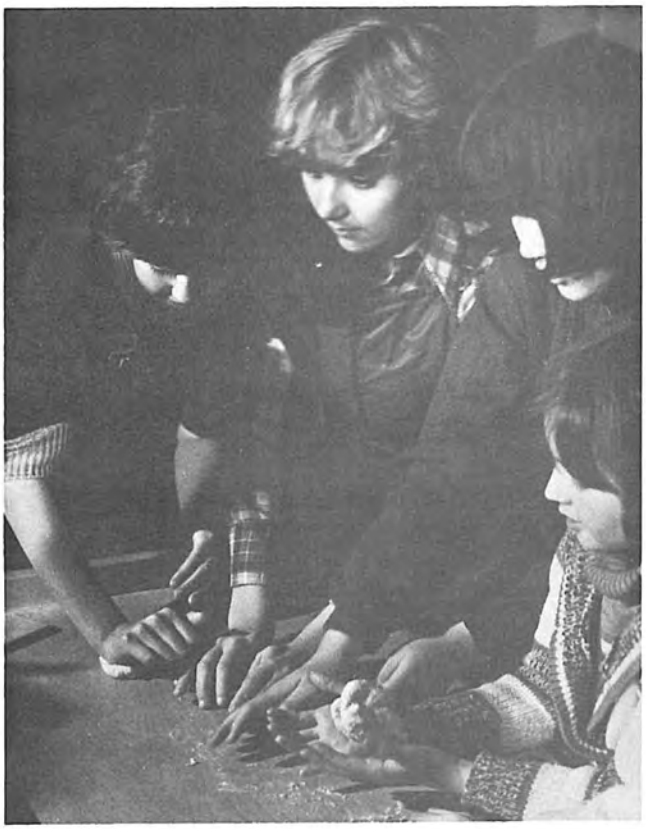
A Unique National Historic Park

Return to the 1850's to relive history and experience first hand the life of the fur trader and Red River settler at Lower Fort Garry National Historic Park. The Winter Interpretive Program is devoted to heritage interpretation to foster awareness and appreciation of Canada's history. A day in the program captures the imagination and essence of what life was really like in the days of our forefathers.

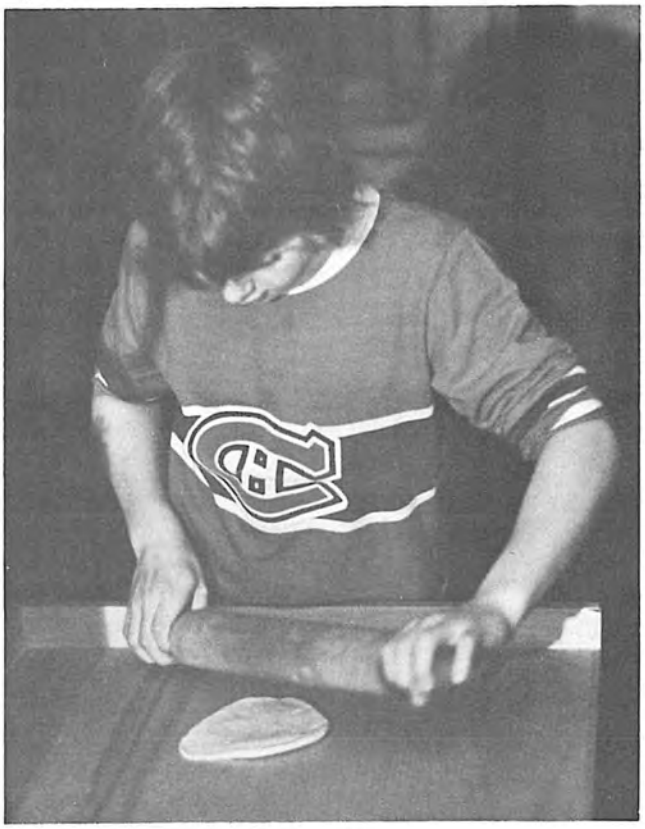
Inquiries may be directed to:
Superintendent,
Lower Fort Garry National Historic Park,
Box 7, Group 342,
R.R. 3,
Selkirk, Manitoba
R1A 2A8
949-3600 (Winnipeg)
482-6843 (Selkirk)

Teamwork helps to get the tallow into the mould

..... and later, three perfect candles

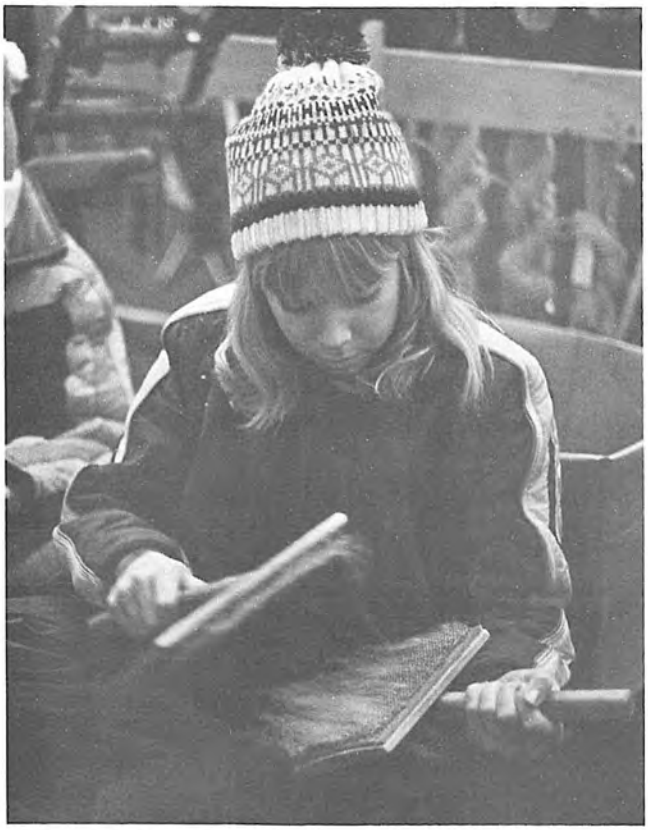


More hands make less work when kneading bannock dough

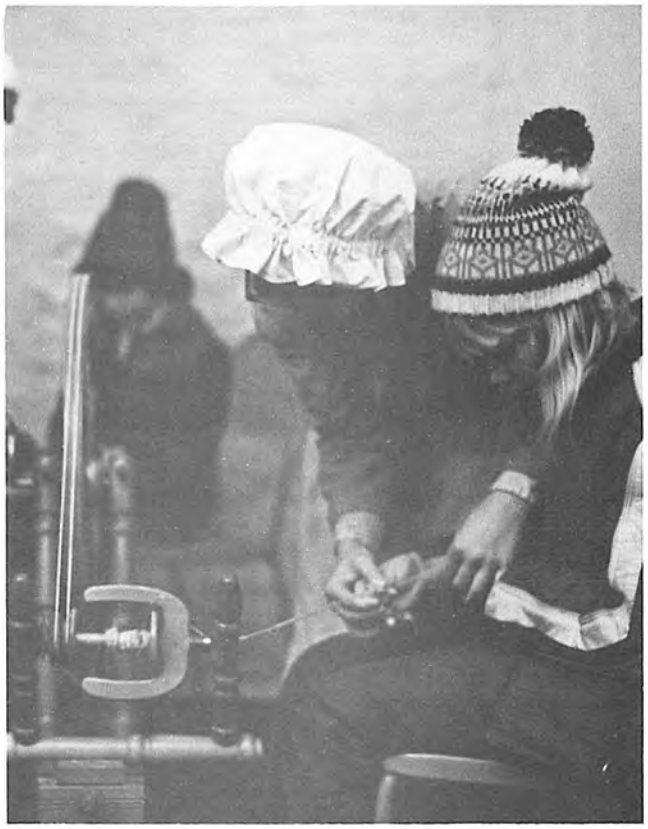


Everyone rolls his own bannock

Will it be as good as that of a hundred and fifty years ago? Cooking bannock over hot coals required a subtle touch



Carding wool needs a strong arm and concentration



Appreciating the difficulties of spinning

A Hudson's Bay Company clerk's method of sealing a note

A Hudson's Bay Company clerk and the basics of fur grading

The trapper cautions, "Watch your fingers around a trap!"

A short snowshoe trip both highlights and ends a day's activities at Lower Fort Garry National Historic Park
Lower Fort Garry National Historic Park

J. A. Victor David Museum

TOM WILKINS
J.A.V. David Museum
Killarney, Manitoba

Visitors to the J.A. Victor David Museum in Killarney, whether as first timers or on a repeat visit, are in for a surprise.

Due to the efforts of the two attendants, Glen Jones and Dora Pugh with major assistance from volunteer workers, Barry and Judy Danard, the Museum has taken on a new look.

Glen and Dora were employed during the summer months under a Young Canada Works project through the Lakeland Library. When necessary girls working in the Library under the same project gave assistance. One of those days was held during the past week when the Museum was open for daily visitors. Billed as Museum Week when visitors were invited to view the major changes which had taken place, the attendants served coffee and dainties to their visitors.

Sitting room c. 1906 *Tom Wilkins*

The initial change in the museum was made with the establishment of a sitting room circa 1906 complete with organ easy (?) chairs and a tea table set for the traditional four o'clock tea.

On entering the museum the first artifacts to greet the eye are mementos of the last three major conflicts, World War I, World War II and if it can be included in that category, the Boer War. Included in the military display is the uniform of a member of a highland regiment, loaned by a local veteran of World War I.

Initially the major artifacts in the main room had been mounted birds and a few animals, a large number of oil paintings of various qualities and categories. These have been replaced in part in this area by artistry produced by local amateur painters.

Also displayed in this room are cases containing early pieces of china and dinnerware; a display of silver trophies extolling the feats of early day cyclists, curlers, marksmen and poultry fanciers. If you are a little squeamish at the thought of having dental work done, pity the early settler who was required to use the white enamel chair or suffer the pains caused when some of the dental instruments were put to use. Included in the case of dental tools are the working tools of an early nurse of the district and equipment formerly used in the practice of optometry.

Clothing worn by milady in the late 1800's and early 1900's is prominently exhibited in the second room of the museum, as well as samples of crocheting, knitting, etc. Also ready for use is an old sad iron resting on it wooden ironing board while nearby is the old spinning wheel.

Music has a place in one area of the museum with a case containing two old violins, one hand made, while nearby stands a recent acquisition, an old family organ complete with lamp brackets and lamps. Sharing this room is a case containing a

Organ, complete with lamp brackets and lamps *D. McInnes*

small collection of Indian artifacts and memorabilia.

Left for next season's enthusiastic workers is a room replete with artifacts ranging from ancient woodworking tools, kitchen gadgets of days gone by, a few items used in local grocery stores and a couple of very modern, in their time, cash registers. Not forgotten is the old railway station pot bellied stove in the corner.

The building itself was constructed before the turn of the century made of local brick and was used as Killarney's post office for many years, the postal department being located in the ground floor front, while the Charles Bate family occupied the rear part of the building and the second floor.

The second floor of the museum shows the affects of change during the summer. As previously mentioned the sitting room occupies one of the rooms. En route to the second floor and a small room at the top of the stairs are displayed pictures of the past relating to local activities, including sports, drama, bands, schools and various groups, religious, political and social.

Wildlife on the prairies in the way of products preserved by the taxidermist occupy one of the larger front rooms on the second floor. It was here that the handiwork of the Danards is most evident in the manner in which the mounted birds are displayed. Charlie Havelock, who, as one of Killarney's former school principals and a better than amateur taxidermist would be proud to see his handiwork so well displayed. Actually it was Mr. Havelock who spearheaded the museum artifacts in 1934 in what was then Killarney Collegiate.

Not forgetting the work of Barry and Judy Danard, in addition to arranging the displays they wielded paint brushes and papered walls, with the assistance of the two staff members who were also seen sometimes smothered in paint.

One room that attracts the photographer whether he be an avid shutter bug or just a run-of-the-mill picture taker is the camera display in what is known as the Edwards Room. Cameras dating back to the time when P.C. Edwards opened his photo studio in Killarney in 1904 to the more modern share the spotlight with old studio cameras used by him and his son John Edwards, who is carrying on the tradition.

Mention has been made of numerous oil paintings some of which are displayed in most of the rooms. It was through the efforts of the late H.H. Elliott who donated through Mr. David a large number of oil paintings. Total value of the paintings housed in the museum is said to be in the thousands of dollars. Unfortunately there is not sufficient space to properly display all those owned by the Museum. In recognition of the contribution of Mr. Elliott, a number of his paintings are hung in a small area where they may be seen by the visitor.

Natural history exhibit of prairie wildlife *Tom Wilkins*

Cameras belonging to early local photographer, P.C. Edwards *Tom Wilkins*

The museum is supported by the Town of Killarney and the R.M. of Turtle Mountain, but depends mainly on the contributions of the visitors during the summer months when it is open, and on a government subsidy.

Considerably more interest has been shown toward the museum during this season with well over 1200 having signed the register, along with the many who failed to do so.

Groups of young people of all ages have enjoyed visiting and on a recent day the count was over 80 children in three groups. It is only through displays such as they see in the museums like the J.A. Victor David Museum that they will be able to find out much of their heritage.

Mention was previously made of the Museum's start in Killarney Collegiate. When the Turtle Mountain School Division was formed some 20 years ago, space was needed for an office. The only space available was that being occupied by the fledging museum in the high school. In order that it not be lost to posterity, the Mayor, J.A. Victor David and Reeve Alex Cochrane arranged to store the items in the back room of the building which it now occupies, but which was being prepared and used as a library.

Before the transfer of the library to it present larger quarters the museum artifacts were crowded on the second floor of the building and only frequently visited.

With the present changes which have taken place, it is hoped that the Museum will expand in its usefulness and interest of everyone.

Winnipeg Spice Milling & Packaging

BETTY ROMANOWSKI
Assistant Curator of Collections
Manitoba Museum of Man and Nature

A major cultural artifact produced this century, at least in terms of volume, is the packaging used for processed food stuffs. Documenting the history of these old containers can be a fascinating but, frustrating endeavor.

Rarely do food processors or container manufacturers maintain records useful for tracking down changes in packaging styles, date of usage, or even the early history of the producing company. However, working with sources such as grocery wholesale catalogues, newspaper and magazine advertising of the period, published works on the packaging business and interviews, it is possible to piece together some information on old containers that were once common items on grocery shelves.

Perhaps because spices are not quickly consumed, a number of examples of early and mid-20th century containers have avoided the garbage to end up in museum collections.

Spices have been an important article of commerce for centuries. In the past one hundred years, increased consumer demand and better transportation methods have brought a wider range of spices than ever before into the lives and cooking of the average household.

The growth of the processed food industry and the commerical demand for spices lead to the growth of the spice refining and milling industry. The housewife also began to want processed and packaged spices. As a result, along with the modern processing plant, the need for suitable containers for home use arose. At the same time spice millers helped to create demand for their products and marketed them under specific brand name labels.

For centuries spices had been sold at the market and buyers provided their own containers. It was probably in late 18th century Europe that raw spices were first packaged in small paper "pacquets" put together by some enterprising market vendor from his bulk supply.

By the end of the 19th century the British firm Crosse and Blackwell packaged dry herbs and possibly pure ground spices in glass vials. Their brand name curry powder was packaged in bottles and exported to Canada around the turn of the century.

In Winnipeg the beginning of spice milling and packaging reflects the establishment and growth of the food processing business. Winnipeg at the turn of the century was becoming a metropolitan economy and was expanding, not just as a city, but also as the centre of a distribution network that reached across the prairies.

As the city's population increased from 38,500 in 1895 to 115,000 in 1907, the boom created demand for all sorts of goods that could not be effectively met by the more established firms of eastern Canada. As a result, food processing and food wholesaling industries were started in the city. Besides processing wheat and other local products, Winnipeg soon became the prairie centre for the refining and milling of raw spices imported from all parts of the globe.

The need developed for proper containers. Some local Winnipeg firms were established to meet the need. In later years, however, the more established eastern firms regained some competitive advantage and tended to dominate the container market.

During the 19th century there was a great trend to packaging activity in every form. By the turn of the century, the packaging business was well developed in eastern Canada. Machine-made metal boxes were being produced by 1875. At the same time, a process for printing on metal boxes made it possible to produce labels directly on the containers. Canadian firms kept up with all the advancements.

Changes in packaging styles used by Empire Spice Mills of Winnipeg. Left, 1940's; centre 1950's-60's; right 1970's

These fancy glass containers are typical of the packaging of the late 1940's to early 1950's

By the 1880's Cadbury Co. in Ontario was using a machine that would measure out 12,000 packets of cocoa a day. Also in the 1880's the cardboard industry was developed. A little later tin plate came into use.

Packaging technology was readily available when the first spice milling operation opened in Winnipeg. Winnipeg companies such as the Hudson's Bay Company, and later on the T. Eaton Company, offered their customers their own label brand of packaged spice produced in the east. But others were quick to see the advantage and competitive potential to be gained by processing and packaging spices in Winnipeg.

Brand name identification was also a top priority of new firms. It was in 1889 that Thomas Lipton had made his first purchase of tea direct from the growers and paraded tea through the streets of Glasgow with elephants and a brass band to bring brand name awareness to his customers. Lipton was a millionaire at forty. This lesson in the importance of brand name identification was not lost on Winnipeg's business community.

Changes in Blue Ribbon packaging style. Left, c. 1900; right, late 1920's-30's

When the wholesale grocery firm of G.F. & Galt decided to mill coffee and spices in Winnipeg, they immediately adopted the trade name "Blue Ribbon" for their line of products. The grinding mill and packaging plant was opened on Elgin Avenue in Winnipeg in 1897. The plant had formerly been a packing house, but was refitted with the most modern equipment available. J.D. Roberts was brought in from Toronto to manage the new plant. He was apparently well experienced in the process of obtaining raw materials as well as overseeing the production.

Raw spices from all over the world were kept in storage baskets and bins on the top floor of the building. There the spices were sifted and cleaned before being sent down the hoppers to the next floor where the machinery for grinding was located. After the spices were ground, they were automatically carried by elevator to a sifter and the finished product spouted out into a collection vessel. Anything not ground completely the first time was automatically sent through the stone grinding mill.

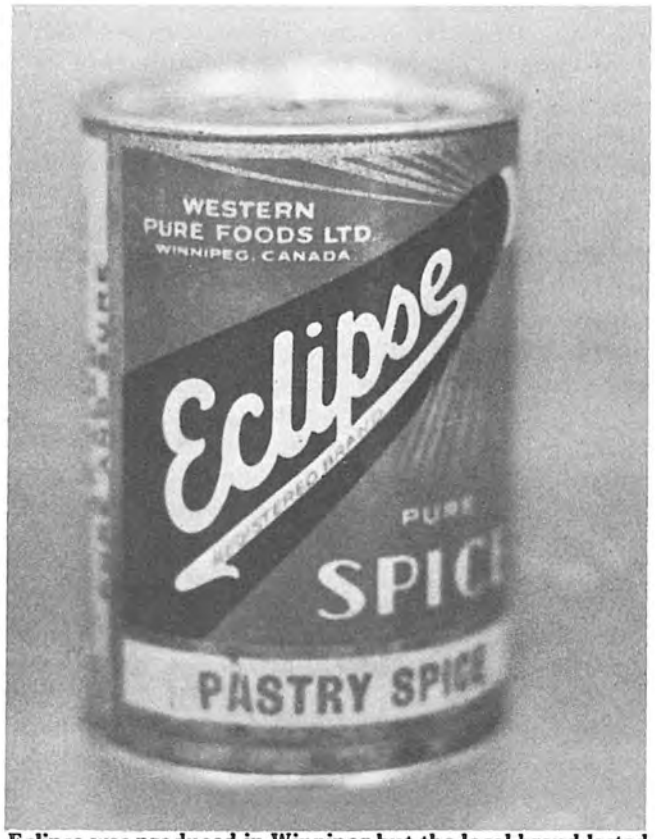
The machinery was run by an electric motor, but the goods were packaged by hand in a packing room where spices were placed in cans and packages of various sizes and labeled. Tins used for the packing in those early years were obtained from Ed. Guilbault's tin box factory in St. Boniface.

Other local firms provided paper labels and lithographing services. The picture of a blue ribbon tied in a bow was adopted as the company trademark and still appears on products today. Over the years the company changed the colours of the package, the blue hue of the ribbon, and changed the size, style and materials used for the containers. Like other firms, the packaging used at Blue Ribbon was more than just a whim, it reflects external factors such as the two world wars and the resulting shortages of material for packaging purposes.

Spice packaging as well as milling also became a sideline for another Winnipeg grocery wholesaler. J.J. Codville arrived in Winnipeg in 1888 and started the Codville Company. He started with a partner but soon bought him out. Before 1904 he had established spice milling as a sideline to the wholesale business. He adopted the brand name "Gold Standard" and the "Spade Guinea" gold seal decorated containers as the brand trade mark. Products were distributed through the Codville Company wholesale business to retail grocers.

In 1904 the company moved into a building on Portage Avenue and Victoria Street. Their products included baking powder and coffee as well as spices. The distribution system was primitive compared to today, but the Gold Standard line was profitable and the company prospered. By 1912 they had annual sales of more the 5½ million dollars. At one time the products were distributed from Western Ontario to the Canadian Rockies. In later years from the 1940's until 1958 when the company discontinued production, Gold Strandard products were distributed mainly in Manitoba and Saskatchewan.

In 1920, coffee and spice production in Winnipeg was the city's tenth ranked industry in terms of the value of the products produced — amounting to $3,432,400. The production business of Blue Ribbon and Gold Standard employed most of the 198 people in the industry.



Eclipse was produced in Winnipeg but the local brand lasted for only a few years after 1938

A plug at the bottom was used in the days when containers were filled by hand

Glass container used by Blue Ribbon in the late 1940's

Slide dredge container, late 1920's-30's

Gold Standard used the 'Spade Guinea' trade mark on their early tins, c. 1910, (right). Fibre-bodied containers were used during World War II (left).

Not all grocery wholesalers got into the spice milling business themselves. Some Winnipeg firms promoted a brand name spice produced elsewhere in Canada. American firms, especially W.T. Rawleigh Company, sold their spice products on the prairie markets of Canada.

Originally all wholesalers had bought in bulk and they sold smaller bulk packages to grocers. The grocers would then have clerks measure spice into small containers (most likely sacks) as the need arose.

To maintain contact with the grocery retailers, wholesalers began to send out illustrated catalogues of their inventory. They also included information on world markets, price fluctuations and other factors that affected the supply of imported goods like spices. The Winnipeg firm G. McLean Company Ltd., wholesalers at the corner of Market and Louise, produced some of these catalogues. They document the change in packaging style of a brand they carried, but more important they give an indication of the problems of importation and packaging that must have affected Blue Ribbon and Gold Standard during the war years.

After 1914, events abroad affected not only the imports of raw spices but the containers available for packaging as well. Metal tins had probably been the major form of packaging used for spices before 1915; although there was apparently some use of glass and paper containers as well.

During the war years the fibre-bodied can was developed to bridge the gap between the paper carton and tin box. A need had existed that was not completely filled by either industry.

Partly because of shortages of metal, as well as the desire for new attractive rigid containers, the fibre-bodied can with tin ends took the place of old-style metal boxes. These new containers were economical and capable of protecting dry products like spices from contamination, deterioration or spoilage. They were considered to look more attractive to the consumer than a soft bag or carton. During World War I and well into the 1920's fibre-bodied cans were used by some companies. The revolving dredge top was the usual method for opening and closing round spice containers with tin top and bottom. Paper labels for the fibre-bodied cans were produced separately and applied to the container.

But packaging during the war years was little problem compared to the shortages that developed when wartime diminished imported supplies of raw spices. All imports felt the pinch. In Canada there were no rationing or formal restrictions, but shortages led to skyrocketing prices. To keep up with demand and maintain profits, adulteration of spices became common. In 1919, G. McLean Company comments: "Everyday merchants are being fined for selling spices which prove to be adulterated when tested by the government."

One way of coping with the problem was to redefine old products and create new ones. In 1918 when good quality Ceylon cinnamon was difficult to obtain, grocers were told that Cassia was actually a special type of cinnamon from French Cochin-China that should be preferred. Cassia was promoted and seemed to catch on with the homemaker of the day.

A new product introduced around 1918 in response to wartime shortages was pastry spice. This is a mixture of allspice, nutmeg, cassia and cinnamon. The product was to be a convenience for the housewife, but the spice mixture also meant that cinnamon, the most widely used spice, would go further and the blended product cost less.

During the late 1920's and into the 1930's, the tin box seemed to have come back into style as the most common packaging form for spices. Although one Winnipegger remembers Blue Ribbon spices in small paper boxes being sold in the city door to door during that period. At the same time Gold Standard spices were sold in tall metal tins.

In 1938, another spice milling firm was opened in Winnipeg to compete with a market dominated by Blue Ribbons and Gold Standard brands. Western grocers put out Eclipse brand – apparently some time before 1938. The brand showing an eclipse of the sun was suppose to have been launched with great fanfare. However, it did not catch on in the market and soon faded away.

In 1938 Vancouver spice producer Joe Diamond decided that a branch of his Singapore

Revolving dredge (left); slide dredge (middle); shaker (right)

Spice Company should begin production in Winnipeg. Mr. Diamond met Jack Goodman in Vancouver and the two decided to start the business together in Winnipeg. Mr. Goodman was the son of a Jewish family who came to Canada from Poland in 1921. He went to school in Saskatchewan and after working at odd jobs he managed a general store in Melville, Saskatchewan. After going through the depression years on the prairies, he went to Vancouver to make a new start and ended up coming to Winnipeg instead.

Singapore Spice Company began production in Winnipeg in 1938. The containers used were rectangular tin boxes with a revolving dredge top. They were produced by General Steel of Toronto, which also did the metal lithography for the label.

Singapore Spice was to be a short lived brand. In 1939, Joe Diamond quit the business and left Jack Goodman to continue with the company on his own. Mr. Goodman was determined to develop the business with food processors and, therefore, concentrated on providing better quality spices for the same price as Blue Ribbon and Gold Standard.

In 1940 he changed the name of the company to Empire Spice Mills and the brand name to Empire's Best. By that time World War II had begun to affect supplies and again metal for containers was more difficult to obtain.

With the change to Empire's Best, spices were packaged in round fibre-bodies cans similar to those used in the years of the First World War. The fibre body and tin ends came from a company in Ontario, but the labels were made in Winnipeg by Bulman Brothers Ltd. These tins had a small plug in the botton that was hammered into place after the tin was filled. The tops had a revolving dredge opener with small holes for sprinkling and a larger hole for pouring.

A similar style was used by Gold Standard during the same period. But those fibre-bodied cans used by Blue Ribbon during the Second World War years do not have the removable plug in the bottom, an indication that the filling of the tins was automatic and did not require the same manpower needed by Empire. Before automation was introduced it took twenty people to do the work that was later done by a machine operated by only

two people. Empire Spice was first located at 173 McDermot Street, but in later years moved to 75 Martha Street.

During the war years, the importation of goods was again affected, until the Canadian government took over the job of shipping goods. Whatever spices could be brought into the country were divided up on a quota system so that every spice miller got some of what was available.

With government approval in the early 1940's adulterated spices again became common. Only now, to meet government approval, they needed to be clearly labeled as imitation products. In those years imitation cinnamon was common as was imitation pepper – the two most widely used spices. The imitation cinnamon was produced by using ground cocoa, cereal and dextrose, coloured and flavoured with cinnamon oil. The pepper was stretched with the additions of cereal and sometimes a bit of ginger.

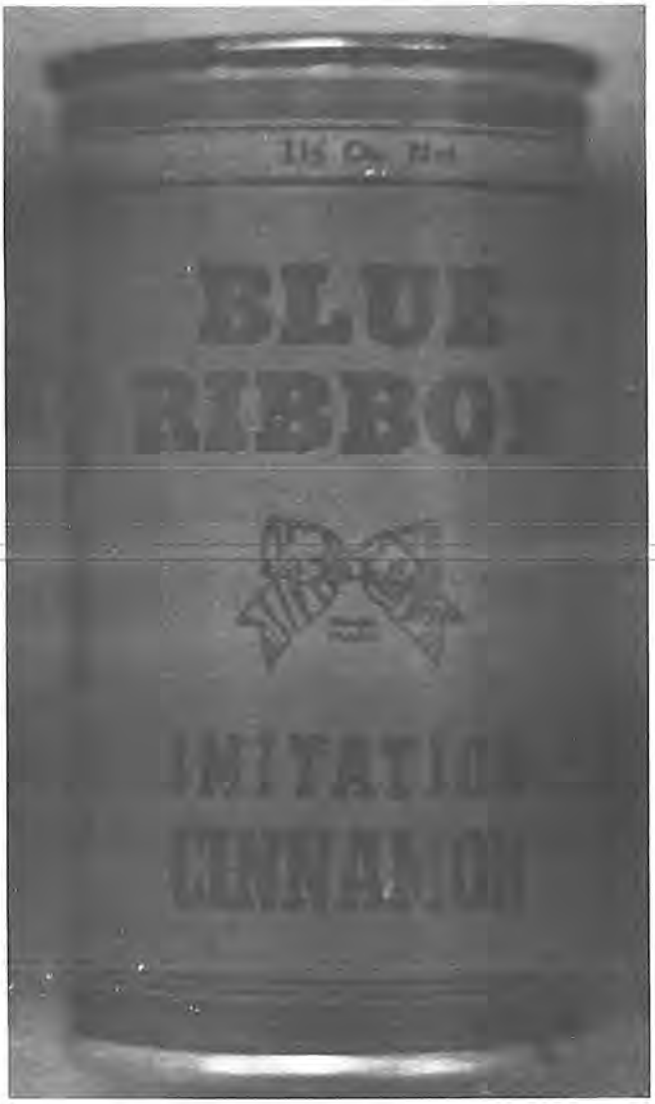
The biggest change in the spice business was in the development of blends, not just as a wartime measure, but as a convenience to customers. Spice blends were first supplied to the commerical food processors – the sausage makers, bakers, canners and others.

Slowly spice blends began to catch on with home consumers. Garlic powder was available in 1938, but there was little demand for it because most people were used to using fresh garlic in their cooking.

After World War II, there was a new trend in packaging. Metal tins came back into use again. A short square style of tin replaced the taller thinner tins that had been used in the 1930's. Once again this was a time of experimentation with glass containers. Empire Spice Mills brought out both glass and a tin packaging style in the late forties and early fifties. Today glass and short square tins remain the favoured packaging styles for spices.

A good variety of spices were probably available in Winnipeg and nearby towns soon after the railroads made the shipment of goods to the prairies easier. English settler, Percy Criddle, wrote that he used curry powder to flavour rabbit stew in 1883. In the same year he mentions buying pepper and caraway seeds at the Brandon grocery.

In 1904 The Hudson's Bay Company, who claimed their grocery supplies were unrivalled in Western Canada, carried three brands of curry powder. They also carried pepper, cayenne, allspice, cloves, cassia, cinnamon, ginger, mace, nutmeg and a variety of dry herbs. By World War II turmeric and paprika were commonly known and used. After the war an even greater variety of spices was made available to customers as cardamon, cumin, anise and others became common items on grocers shelves.



Imitation cinnamon was a popular substitute during the shortages of World War II

Approximate Chronology of Spice Packaging Styles

1890-1914
Metal box container with simple push off top.

1914-1925
Fibre-bodied tube, metal bottom with plug, revolving metal dredge top, paper label.

1925-1938
Tall metal containers with push-slide dredge top. Also some use of paper cartons.

1939-1946
Fibre-bodied tube (cans) with metal plug in bottom of some styles, revolving metal dredge top and paper label.

1946-1960
Glass of various shapes, short square type metal tins with revolving dredge top.

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Good Housekeeping

Photos: Warren Clearwater

The Roach Headdress

SID KROKER
Cataloguer
Manitoba Museum of Man and Nature

The roach is a familiar part of the costume worn by native dancers (Fig. 1). It is known to anyone who has observed or participated in Indian festivals as, today, nearly every dancer wears a roach. Originally, however, the roach headdress was reserved for those who had earned the honour by performing heroic deeds in battle. The changes in meaning of the headdress during the past century parallel those of the Grass Dance, with which it is primarily associated.

The origin of the roach headdress is unknown, but I shall indulge in some speculation.

The Omaha are known to have worn it by the time they moved onto the prairies. They migrated west of the Mississippi River at least 300 years ago (Fletcher & La Flesche,1911:72, 80). Omaha legends and oral history indicate an Eastern Woodlands culture. In fact, one tradition speaks of an early home in the East "near a great body of water" (Fletcher & La Flesche, 1911:70). This could have been one of the Great Lakes or even the Atlantic. Some elements of Omaha material culture have similarities with Iroquois and Huron artifacts. Their war club (Fletcher & La Flesche, 1911:449) is extremely like those of the Eastern tribes (cf. Flint Institute of Arts, 1973; Peterson, 1971). Another indication of Eastern origins may be seen in the specific haircuts of young boys for certain clans. Dorsery (1884:244) notes that the Tesinde clan shaved the skull of their young boys leaving only a central row of hair. However, Fletcher & La Flesche (1911:175) describe a different style. Both agree that the lads of the Honga clan had their hair cut in this "Mohawk" style. While the current explanation is that the cut "represents the line of the buffalo's back as seen against the sky (or) the appearance of growing corn viewed in the same way" (Fletcher & La Flesche, 1911:155), alternatively this hair style of the acknowledged oldest clan of the Omaha (Fletcher & La Flesche, 1911:40, 153; Dorsey 1884:233) can be seen as a very traditional practice to which a new meaning had been added in accordance with an altered life style.

Fig. 1 – Lakota Grass Dancers about 1900
Smithsonian Institution, Bureau of American Ethnology

Extrapolating from this point, one can speculate that the roach headdress is a symbolic representation of an ancient style of a warrior wearing his hair. Evidence to support this speculation is minimal, but it can be acknowledged that behavioral traditions tend to be retained within a culture long after the reason for their evolution has disappeared.

The original Omaha roach was a badge of honour accorded to warriors who had earned first, second or third grade war honours. These were ob-

tained by striking an enemy with a bow on the empty hand, (Fletcher & La Flesche, 1911:437; Dorsey, 1884:329). The recipients of these honours were allowed to wear eagle feathers and the roach during specific ceremonies, the most notable being the Hethushka (Thunder Dance). Members of the Hethushka society had to have been publicly accorded war honours, (Fletcher & La Flesche, 1911: 460). The dance of this society, which Laubin & Laubin hypothesize originated with the Pawnee (1977:442), has spread far beyond the Omaha. The Yankton and Lakota branches of the Sioux already purchased the dance before 1867 (Laubin & Laubin, 1977:438).

The dance is known among most groups as the 'Omaha Dance', acknowledging the origin, or the 'Grass Dance'; Other names are Hot Dance (Crow, Hidatsa), Wolf Dance (Arapaho), Dream Dance (Great Lakes tribes), and Turkey Dance (Utes) (Laubin & Laubin:1977:442). The spread of the dance is poorly documented and research would provide an interesting study of diffusion. Sketches and paintings of roaches as wearing apparel may be useful in this project, although Paul Kane painted a portrait of a Sioux and the Assiniboine chief, Mah-Min, in 1846 and 1847, and depicted them wearing a roach (Harper, 1971:Fig. 109, plate XV). As the Sioux and Assiniboine are not known to have possessed the Grass Dance at this date, introduction of the headdress may not always be coincident with the time a group became familiar with the dance.

The name 'Grass Dance' was applied because of the custom of tying bunches of grass to the dancer's belt. Originally, the braided bunches of grass symbolized scalps taken in battle (Fletcher & La Flesche, 1911:461), but when the dance passed to other groups (Pawnee, Blackfoot, Saulteaux, etc.) the meaning of the apparel was lost. Similarly, the privileged aspect of the roach has been eroded so that now it is "the standard headdress of all members of the Grass Dance Society" (Laubin & Laubin, 1977:441). However, dancers do not presume to wear the attendant eagle feathers and instead use hawk feathers or exotic plumes (Laubin & Laubin, 1977:456, 461, 499).

The Omaha roach was "made of the deer's tail and the tuft of coarse hair from the neck of the turkey. The deer's tail was dyed red; the turkey's hair was used in its natural colour of black" (Fletcher & La Flesche, 1911:439, Fig. 98). Examination of the Kane portrait (Harper, 1971: Fig. 109) suggests the headdress is made from deer hair. Most roaches from the Northern Plains have used deer and porcupine hair for the upright fringe. Recently, many roaches are being made of sisal fibre (Laubin & Laubin, 1977:461-2) but the techniques of construction remain constant.

Fig. 2 – Deer and porcupine hair roach (MMMN H4.0.229)
D. Smaill

A roach has a flat inner core and an upright spreading outer fringe (Fig. 2). The core was originally composed of deer hair bunched and knotted with sinew. The maker would take small bunches of hair, fold it over the sinew and cinch it in place with a second strand of sinew by using half-hitches or loops around the upper part of the hair (Fig. 3). The hair was then cut to a length of about 1 cm. This 'rope' of hair was coiled around itself to form a circular head and elongated tail (much like a tadpole outline). The coils at the head were sewn together with sinew extremely tightly so that the centre bulged and would cause the outer edges to splay. The upright fringes have the same technique of construction although the hair is left uncut. These fringes occur in ranks, and specimens observed at the Manitoba Museum of Man and Nature have had from two to five.

The outer fringe is invariably deer hair (about 6 to 10 cm long) and is usually a single row, although one specimen had a double row. The medial row (usually one but occasionally double) is of porcupine hair (15 to 20 cm long). Many specimens have an inner row of uncut deer hair but some artifacts lack this aspect.

As noted, the deer hair on the Omaha roach was dyed red and "the Sioux call all roaches *wapesa* meaning a red-hair headdress, even through they have been made in many colours for a long

Close-up of roach showing construction techniques *D. Smaill*

time". (Laubin & Laubin, 1977:441). The porcupine hair is rarely dyed although the introduction of sisal fibre resulted in the production of three ranks of different colours depending on the maker's inclination. The core is often made from tightly twisted stands of cotton or wool cloth or wool yarn, which is easier to obtain and to work with than the original deer hair stands. As the Grass Dance costume has changed, additional ornamentation has been added to the roach; silk ribbons to the tail, ornate beaded headbands and even "fluffly plumes attached to thin coiled springs from automobile chokes and wrapped with ribbon or beadwork." (Laubin & Laubin, 1977:461).

At one point, the roaches were dyed in many colours and "then (especially in Oklahoma) gave way almost entirely to great crests of artificially lengthened stripped feathers with perhaps purple, green or magenta fluffies at their tips". (Laubin & Laubin, 1977:461). These feather crests were disparagingly referred to as "Zulu hats", particularly by northern dancers.

However, with the re-affirmation of traditional crafts, many modern roaches are being made in the original style. This is a long and tedious process but the appearance of the final result, as in Fig.2, is well worth the effort.

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Volunteers at Fort Steele

CHARLES MAIER
Education & Information Officer
Fort Steele Historic Park

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INTRODUCTION

Located in the Canadian Rockies, about 250 km south of the popular resort town of Banff, Fort Steele Historic Park is operated by the British Columbia Ministry of Lands, Parks and Housing. The site comprises about forty restored and reconstructed buildings, as well as a museum where the history of the south-eastern corner of the Province is presented to the 250,000 visitors who tour the site annually.

Fort Steele includes structures dating back to the gold rush that swept through the area in the 1860's. This was followed by a brief period of native unrest, and a restored barracks recalls the North West Mounted Police post established for one year at Fort Steele in 1887-88. A sizeable town grew up at the site in the 1890's, development moved elsewhere, so that when restoration began in the 1960's, Fort Steele was virtually a derelict ghost town.

During the past fifteen years, work at Fort Steele has mainly focussed on structural restoration, and is fully furnished with period artifacts. In order to enhance interpretive services at the site and increase the opportunities for personal contacts, the Park's Education and Information Officer, Charles Maier, was directed to enlist the services of volunteers to open and animate the various buildings. This experiment was an unqualified success, and Mr. Maier relates his experiences in the following article.

Struan Robertson,
District Superintendent,
Fort Steele Historic Park

Over the years there have been critics who alleged that Fort Steele Historic Park lacked warmth and life. Certainly, the argument ran, visitors enjoyed touring the Park and admired its forty restored and reconstructed buildings; but they ran up against a wall of frustration on finding that, in most cases, they could get no closer to most of the items on display than to press their noses against the very unhistoric wire mesh doors guarding the entrances to the homes, shops and hotels that constitute the site.

Budgetary restrictions have made it impossible for the Park to consider hiring forty museum guard interpreters who could facilitate access to buildings and protect the artifacts on display. However, in 1978, I was asked to see if there might be some way volunteers could be used to help liven up the Park and make our displays more meaningful to visitors. The experiment did this and very much more.

Certainly there was nothing new about volunteers helping out at Fort Steele. Since its inception, the dedication and hard work of many local citizens has proven crucial to the Park's success. Yet, no concentrated effort had been made to organize, recruit, and assist volunteers until last year.

VOLUNTEER PLANNING

Once the decision was made to commit Fort Steele to a volunteer programme, we endeavoured to establish just what it was that the Park expected to obtain from these people. The corollary of this was to spell out the various ways in which Fort Steele was prepared to use its resources to foster volunteerism. The purpose of this whole exercise was to make sure that after recruitment had commenced, an "expectation gap" would not appear between the aspirations of volunteers and the objectives of Park administrators. The following lists of responsibilities were drawn up and shown to all who expressed an interest in volunteering:

Volunteers' Responsibilities

1. Undergo Park orientation.
2. Register what days available and be reliable.
3. Appear for work suitably dress.
4. Protect artifacts.
5. Be pleasant with public.

Park Responsibilities

1. Arrange transportation.
2. Provide period costumes.
3. Provide training and supervision.
4. Provide meals while on duty.
5. Sponser a reception at the end of the season.

The next stage in the planning process was to try and get quite specific about identifying jobs that volunteers could do around the Park. Meetings were held with staff in the construction, museum, and horse operations. It was necessary to develop criteria that identified what constituted a paid job as opposed to a volunteer job. Brief position descriptions were drawn up identifying jobs suitable for volunteers. This process of open discussion and consultation with staff proved very useful in laying to rest any possible fears that volunteers were going to be taking over the jobs of paid employees.

RECRUITMENT

The Park was then able to embark on its drive to recruit volunteers. Handbills, radio and newspaper advertising were used to encourage people to attend a "Volunteers' Day" at Fort Steele. The Park also set up a display in a local shopping mall. This display was manned certain evenings so that the public could obtain information about volunteering. I also spoke to various women's groups and Senior Citizen's Clubs, and in so doing recruited some excellent workers. In general, I found the most successful way to recruit was by personal contact. People seemed to like to be asked individually to give up their time for this type of work.

When a person indicated a clear desire to become a volunteer, he filled in a form to help me place him in a job that could provide maximum satisfaction. It was at this stage that advance planning paid off. Many persons came forward with no clear idea of what they wanted to do; all they knew was that they wanted to help at Fort Steele. I had a list of clearly defined jobs, and once I had determined where a person's interest lay, I was able to suggest specific tasks that I knew would contribute to the Park's operation. I sensed that persons contemplating becoming volunteers could be persuaded to commit themselves if they could be convinced there was a job they could do that would make an important contribution.

VOLUNTEER POSITIONS

Work for volunteers was identified in various areas of the Park as follows:

Curatorial

Here it was decided that the regular work of collecting, identifying, conserving and displaying artifacts should continue to be performed by paid staff. Special projects that staff were unable to perform were, however, identified. This included the organization of certain archival collections, and the documentation of specific classes of artifacts.

Horse Operation

It was determined that the regular work of caring for the horses and driving passenger-carrying vehicles should be left to Park Staff. However, there were special jobs related to the exercising and grooming of horses that volunteers could assist with. Thus volunteers were able to help staff in breaking horses, and also drove wagons around the Park that would otherwise not have been used.
(**Editor's Note:** *Some of our readers will be unaware that Fort Steele houses a group of handsome Clydesdale horses. These magnificant animals are used in the Park, and are also a familiar sight at parades in the East Kootenay region of the Province, where they are much admired.*)

Constuction Maintenance

After careful consideration it was decided that there were no jobs in this area suitable for volunteers.

Information – Education

This was an area where volunteers were able to make a very impressive contribution. Volunteers were trained in interpretation techniques, dressed in costume, and were assigned to display buildings where they cooked, sewed, quilted, ground flour, played pianos or painted in water colours. Paid staff continued to take responsibility for visiting school groups, but without volunteer assistance, their jobs would have been much more difficult. At last our wire mesh doors were opening, warm and friendly conversations were taking place, and Fort Steele was enjoying a rebirth.

TRAINING AND SUPERVISION

From the outset it was decided that the same level of performance required of Park employees should be expected of volunteers. To this end, volunteers underwent the same orientation given to new seasonal Park staff. This involved attending a full day training course that covered the history of the area, safety and fire protection, care of artifacts, interpretation techniques, and training to deal with visitor enquiries.

The other factor affecting volunteer performance was supervision. Every attempt was made to provide volunteers with the same level of super-

vision extended to Park employees performing similar work. Volunteers assisting in the barn, for example, were under the direction of the Head Horseman. Those helping with museum work were supervised by the Curator. Volunteers doing interpretive work in Park display buildings received supervision from me, and I tried to see them at least twice a day in order to hear their ideas, help solve their problems, and encourage them in every possible way.

ADMINISTRATION

The technical administration of this program worked itself out during the course of the summer, and the following procedure developed:

1. A new volunteer was asked to sign a Contract registering that person as a volunteer worker. This committed the volunteer to attend a training course. It also committed the volunteer to wear a suitable period costume. It committed the Park to arrange transportation or pay travel expenses, and to provide a meal while on duty. It was also intended that by placing the volunteer in a contractual relationship with the Crown, the Crown was committed to providing Worker's Compensation coverage in case the volunteer was injured while on duty.
   Worker's Compensation coverage proved one of the most difficult problems associated with this programme, and it remains an area in need of some clarification. In fact, for legal reasons, it should have been easier for Fort Steele, as a Provincial agency, to obtain Worker's Compensation Board coverage for its volunteers than would be the case with a municipal museum for example. Even so, solicitors were not unanimous in their verdict as to whether volunteers in British Columbia can be fully covered under this programme. It would seem that private insurance policies offer the best possible means of providing injury and liability protection to volunteers in most museums, in British Columbia at any rate.
2. Volunteers were encouraged to have lunch in the Fort Steele Tea Room. The concessionnaire kept a record of the cost of these meals, for which volunteers signed, and invoiced the Park twice a month.
3. Volunteers were requested to keep a time card on which they recorded the hours they put in each day. Those claiming travel expenses marked on their cards the number of kilometres driven, and at the end of each month signed expense claim forms. Cheques were sent out monthly to repay travel expenses incurred.
4. The only other major source of expense was the provision of supplies such as loaf pans, flour, butter, and baking powder, used by volunteers to bake buns, etc.... for free distribution to Park visitors.

ASSESSMENT

More than fifty people expressed an interest in becoming involved in the Fort Steele volunteer programme. Forty of these became actively involved, volunteering anywhere from six to one hundred and eighteen hours during the course of the summer. The average volunteer put in about forty-eight hours at Fort Steele. In total, volunteers contributed 1,900 hours, or fifty-four man weeks to the operation of the Park.

The cost of this programme, including travel, meals, interpretive cooking ingredients and the colunteers' reception, amounted to less than $2,500, working out to around $1.30 per hour.

Fort Steele was extremely fortunate in having the Lieutenant Governor of British Columbia and Mrs. Bell-Irving agree to be present at a year-end reception to honour Park volunteers. The kind and laudatory remarks of the Queen's representative in the Province helped volunteers appreciate in what high regard their efforts were held.

The benefits of a volunteer programme are hard to describe to a person unfamiliar with this type of work. Calculations of dollars, hours or number of interpretive contacts do not begin to provide an accurate picture of the beneficial impact volunteers can have on a museum operation. From a surrounding population of about 25,000, Fort Steele gained several qualified teachers, an experienced archaeolgist, a farmer who helped with the horses, a trained librarian to work with archival materials, and many more warm and sincere individuals whose first concern was to help.

At Fort Steele we found our volunteers added a rich, happy, human dimension of caring and dedication. This was greatly appreciated by visitors, and it provided a source of inspiration and encouragement to our regular employees. The wire mesh doors are open now, and in their places are smiles.

President's Page

TIM WORTH
President
Association of Manitoba Museums

By now all of us have heard some aspects of the Report made by the Cultural Policy Review Committee. This Committee was established by the provincial government last June "to develop a statement of principles underlying government support of culture; on the basis of these principles, to examine the present grant structure, criteria and terms of eligibility, methods of processing applications, evaluating programs and providing accountability for the use of public funds." Although it was the end of December 1979 that the report was submitted, few of us understand the form which the Committee's recommendations will take on when the government begins to redevelop the cultural policy system. Certainly if the government were to put into effect all 44 recommendations made in the report, the cultural scene in Manitoba would be markedly changed. Whether this change would be for the better or for the worse will have to depend upon a matter of individual choice and position, however each of us on the community museum level will have to keep a vigilant eye on government action, to ensure that the potential derived from the Committee's report is carried through to fulfillment.

To deal with the report in its entirety is impossible within this short page, however one is able to highlight those aspects of the report which will have the most affect on the museum community of Manitoba. Two of the recommendations which would affect the whole realm of cultural organizations would see an increase in funding from the present 36% to a level of 50%, and furthermore this funding would be shifted from the present lottery base to one of a tax base.

Recommendations which would have a direct affect on the museum community were headed by the proposal that a Manitoba Heritage Council be formed. This committee would fulfill the same role for museums as the Manitoba Arts Council does for the arts. The Heritage Council would be composed of a 12 member committee "who are responsive to the needs of preserving our cultural heritage." Those organizations which would be represented by the Heritage Council include the Manitoba Museum of Man and Nature, the community museums, the Association of Manitoba Museums, historical societies, and the Historic Sites Advisory Board. In a somewhat different approach to galleries, the report recommends their separation from their usual companions – museums. Galleries, more specifically the Winnipeg Art Gallery, would come under the responsibility of the Manitoba Arts Council. This would be a significant shift in orientation, for galleries are usually dealt with on the same basis as museums.

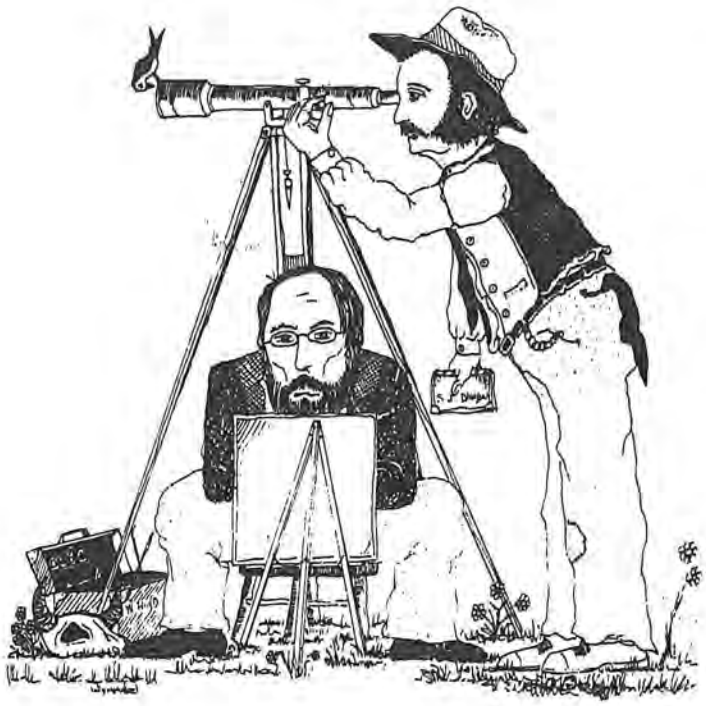
Although it is recommended that the basic funding should no longer rely on lottery funds, the Cultural Policy Review Committee considered the lotteries to still be maintained as an important source of funding. However in this instance the lotteries would be used to encourage the establishment of endowment funds, with matching support up to a maximum of $50,000 per year for any one organization.

Certainly there are other recommendations which would affect the community museums in some way, but for now that is all they are – just recommendations. And certainly there were facets of our society which the Committee missed dealing with, but hopefully when the government commences enactment of the recommendations these shortfalls can be rectified.

Already it would appear that the government has not heeded the recommendations of the Cultural Policy Review Committee. Within the recently released 1980-81 spending estimates of the government, there is an indication of a shift of museum grants funding, to be entirely covered by the lotteries program. This action does not bode well for the other recommendations.

T.W.

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).

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