

# Dawson & Hind

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# Dawson and Hind

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Unsolicited articles are welcome. Address all correspondence to:

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**Dawson and Hind** — recipient of:  
**AASLH Certificate of  
Commendation '78**  
**CMA Award of Merit '79**

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

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

<b>Association of Manitoba Museums</b>	1
<b>Editor's Forum</b>	2
<b>Concerning Work: Change in the Work Process in Canada 1850 - 2000</b> <i>Sharon Reilly</i>	5
<b>Isolated Floral Communities in the Pembina Hills</b> <i>H.H. Marshall</i>	10
<b>The Morden Museum Fossil Gallery</b> <i>David McInnes</i>	18
<b>Dugald Costume Museum</b> <i>Susan Shortill</i>	23
<b>Dramatic Interpretation: "The Foss-Pelly Scandal" at Lower Fort Garry</b> <i>Greg Thomas and Danny Thompson</i>	26
<b>Results of the Museums in Manitoba 1983 Survey</b> <i>Kevin Scott</i>	34
<b>Notes to Contributors</b>	46



**Cover:** Logos depicting various aspects of work used by the Manitoba Museum of Man and Nature in conjunction with its 13-month *Concerning Work* programme. **Designed by Red River Community College students Lori Wheeler and Terry Kuzina.**



# Association of Manitoba Museums

## EXECUTIVE COUNCIL

Tim Worth Macdonald House Museum Winnipeg, Manitoba	President
Henry Marshall Morden and District Museum Morden, Manitoba	First Vice-President
Terry Patterson Transcona Regional History Museum Winnipeg, Manitoba	Second Vice-President
Ann Wheatley Manitoba Museum of Man and Nature Winnipeg, Manitoba	Secretary
Don DeGrow Winnipeg Art Gallery Winnipeg, Manitoba	Treasurer

## AIMS OF THE ASSOCIATION

- Object**  
The advancement of museum services in Manitoba by:
- promoting the protection and preservation of objects, specimens, records and sites significant to the natural and human history of Manitoba
  - aiding in the improvement of museums in their role as educational institutions
  - acting as a clearing-house for information of special interest to museums
  - promoting the exchange of exhibition material and the arrangement of exhibitions
  - co-operating with other associations with similar aims
  - other methods as may from time to time be deemed appropriate

### Invitation To Membership

You are invited to join the Association of Manitoba Museums 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:

- 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
- a regularly updated list of museums in the Province, including their main fields of interest and a list of personnel
- conducting training seminars aimed at discussing problems of organization, financing, managing and exhibitions at an introductory level
- organizing travelling exhibits to tour Manitoba
- the completion of a provincial inventory to assist in preserving our cultural heritage

## COUNCILLORS

Joe Robertson Fort Dauphin Museum Dauphin, Manitoba	Manitoba North
Peter Goertzen Mennonite Village Museum Steinbach, Manitoba	Manitoba East
Eleanor O'Callaghan Miniota Municipal Museum Miniota, Manitoba	Manitoba West
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Victoria Shaw Treherne Museum Treherne, Manitoba	Manitoba Centre
Stefan Stefanson Gimli Historical Museum Gimli, Manitoba	Manitoba Interlake
Ms Kathleen Johnston 75 Acadia Bay Winnipeg, Manitoba R2T 3J1	Student Councillor
Mr. John Dubreuil c/o Swan Valley Museum P.O. Box 628 Swan River, Manitoba R0L 1Z0	Past President

## 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 - \$10.00

*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 - \$10.00

*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	\$ 15.00
1,001	20,000	25.00
20,001	40,000	35.00
40,001	80,000	50.00
80,001	160,000	75.00
160,001	and over	100.00

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

# Editor's Forum

**MARILYN DE VON FLINDT**

Editor

Dawson and Hind

An editorial has always been something someone else writes and I read. Being on this side of the desk is a little scary but it is also quite enjoyable being a part of the new support system for **Dawson and Hind**. This is a learning and getting acquainted time for me, the emphasis being more on the mechanics of the position than on making any profound judgments concerning the 'state' of museums in Manitoba.

The recent decision by the University of Winnipeg to discontinue the Museology programme may well, however, affect the future 'state' of Manitoba museums — and not for the better. The curriculum offered by Dr. George Lammers over the past twelve years has been a demanding one which emphasized philosophical as well as practical techniques in museology and provided the opportunity for developing specialized skills for those people intent in pursuing positions within the profession — paid or volunteer. The loss of this opportunity for local training and study is unfortunate at a time when the number of museums in Manitoba is at an all-time high and the contributions of knowledgeable people in the field could be most valuable.

Growth in the number of provincial museums over the past decade is reflected in the Museums of Manitoba 1983 Survey conducted this summer by Kevin Scott for the Advisory and Extension Services. The results published in this issue provide some interesting statistics which hopefully may be translated into useful information for individual community museums.

The Dugald Costume Museum was officially opened in June and is an impressive example of a new community museum offering beautifully exhibited artifacts and incorporating innovative display methods with carefully considered conservation techniques. Susan Shortill's article provides some insight into the development of the museum and its collection.

Equally outstanding is the Modern Museum Fossil Gallery which has evolved from a small number of fossils in the local history museum into one of the finest paleontology collections in North America. We are pleased to reprint David McInnes' critique of the museum which appeared in a recent edition of *MUSE*. Dr. Henry Marshall of the Morden Museum turns his attention from fossils to unique prairie flora in his most informative article "Isolated Floral Communities in the Pembina Hills". An article on the dramatic interpretation at Lower Fort Garry National Historic Park by Greg Thomas and Danny Thompson — "The Foss-Pelly Scandal" — offers an interesting and entertaining method of enlivening human history presentations.

Our cover story, "Concerning Work: Change in the Work Process in Canada 1850 - 2000" by Sharon Reilly, describes the extensive project developed over the past several years on a topic of importance to everyone — the past, present, and future issues associated with work. The programme concludes locally with the opening October 22 of a three-month exhibit in Alloway Hall at the Manitoba Museum of Man and Nature, after which the



**Museums in Manitoba Survey Project Coordinator  
Kevin Scott.**

exhibit begins a three-year nationwide tour. The designs on this issue's cover were created by Red River Community College Graphic Arts students Lori Wheeler and Terry Kuzina to be used on promotional material depicting various aspects of work.

**M.d.v.F.**

#### **UPDATE:**

##### **Annual Fall Seminar and General Meeting**

The Association of Manitoba Museums will host its twelfth Annual General Meeting and Fall Seminar at the Agricultural Extension Centre in Brandon, Manitoba from October 13 to 15, 1983. The conference will get underway Thursday evening with an opening reception and slide show.

Concurrent sessions on Friday and Saturday will cover such topics as the Cultural Property Import and Export Act, records keeping, graphic advertising, archaeology, marketing and security for community museums. Presentations will also be made by the Manitoba Genealogical Society, Inc. and Legal Aid of Manitoba.

Dr. Terrence Heath, the newly-appointed director of the Winnipeg Art Gallery, will address delegates at noon on Friday. In the evening, at the annual banquet, the Honourable Eugene Kostyra, Minister of Cultural Affairs and Historical Resources will be the Association's guest speaker.

Accommodation and meals will be available at the Centre. For further details contact the Association of Manitoba Museums, 190 Rupert Avenue, Winnipeg, Manitoba R3B 0N2 (telephone 956-2830, Ext. 171 or 172).

##### **Canadian Conservation Institute Mobile Laboratory Internships — 1984**

The Canadian Conservation Institute (CCI) is pleased to announce the availability of its Mobile Conservation Laboratory Internships for 1984.

These internships are twelve months in duration and are designed to give practical experience to graduates of conservation training programmes, conservators and conservation technicians with relevant prior experience.

Internships will encompass work and training in laboratories at the Canadian Conservation Institute's Headquarters in Ottawa as well as work among Canada's museums and galleries through tours of duty in the Institute's mobile laboratories.

The deadline for applying is October 31, 1983. Application forms and guidelines, as well as further information and assistance, may be obtained by contacting: Marie Williams, Coordinator, Mobile Conservation Laboratory Service, Canadian Conservation Institute, National Museums of Canada,

1030 Innes Road, Ottawa, Ontario K1A 0M8, (613) 998-3721.

##### **Manitoba Genealogical Society, Inc. Seminar '83 — "Tracing Trails"**

The Manitoba Genealogical Society will be holding its Annual Seminar at the University of Winnipeg from October 28 - 30th, 1983. Keynote speaker will be Anita Coderre, Genealogy Researcher, Public Archives of Canada.

To obtain further information, write to the Canadian Genealogical Society, Inc., P.O. Box 2066, Winnipeg, Manitoba R3C 3R4.

##### **WCAM Moves to New Quarters**

The Western Canada Aviation Museum is acquiring new quarters in an old CAE Aircraft complex at the Winnipeg International Airport. In order to purchase the complex, the Western Canada Aviation Museum raised \$600,000 through private contributions and by way of a grant from the Manitoba Jobs Fund. With the acquisition of this new facility, 25 new permanent jobs will be created. Once completed, this complex will include major display spaces, a restoration shop, an archives and library section, administration offices, an auditorium and a gift shop.

##### **Oseredok Library Publication**

Cultural Affairs and Historical Resources Minister Eugene Kostyra has announced that his department, in cooperation with the Ukrainian Cultural and Educational Centre (Oseredok), will offer the first joint publication of a portion of the library holdings of Oseredok. The catalogue will be distributed to rural public libraries throughout the province.

##### **Flin Flon Historical Project Gets Grant**

Cultural Affairs and Historical Resources Minister Eugene Kostyra and Housing Minister Jerry Storie have announced that a grant of \$2,300 has been awarded to the Manitoba Labour Education Centre to assist with research costs in the Flin Flon Oral History Project. The oral history will cover the initial period of mining development in Flin Flon (1927-1946) and the subsequent period (1948-1966) when the American Federation of Labour T.L.C. became established as representatives of Flin Flon's miners.

##### **Ukrainian Folk Art Council to Get \$500,000 Grant**

A \$500,000 grant under the Rural Destination Areas Program of Destination Manitoba has been announced by Senator Gildas Molgat, on behalf of Bill Rompkey, federal Minister of State (Small Business and Tourism), and by Muriel Smith,

Manitoba Minister of Economic Development and Tourism. The grant to the Ukrainian Folk Art Centre and Museum Inc. is being offered to assist in the construction of a \$3.2 million multi-purpose complex which will house Canada's National Ukrainian Festival and will allow for development of a Ukrainian Heritage Park. This project is the first of a four-phase development which will involve a total capital outlay of \$15 million.

#### **Destination Manitoba Grants**

A number of museums have received assistance from the cost-shared federal-provincial Destination Manitoba programme this summer including: \$2,900 to the Association of Manitoba Museums Inc. for promotion in conjunction with International Museum Day celebrations; \$120,000 to the Mennonite Village Museum in Steinbach to assist a \$200,000 expansion project; and \$95,085 to the Swan Valley Museum in Swan River to assist in a \$158,475 expansion project. The program, which

comes under the federal-provincial Destination Manitoba tourist agreement, is designed to help increase tourist activity in rural Manitoba.

The A.M.M. would like to publicly thank Destination Manitoba for their generous support.

#### **Winnipeg Art Gallery Appoints New Director**

The Winnipeg Art Gallery is pleased to announce the appointment of Dr. Terrence Heath as its new Director effective October 1, 1983.

Dr. Heath comes to Manitoba from Saskatchewan where he served as a gallery/museum consultant for several years. He has been the Chairman of the Saskatchewan Heritage Property Review Board since 1981. From 1977 to 1980, Dr. Heath was the Executive Director of the Western Development Museums.

A teacher, poet, curator, and writer, Dr. Heath's next publication "Uprooted: A Biography of Ernst Linder" will be released in October.

# Concerning Work: Change in the Work Process in Canada 1850 - 2000

**SHARON REILLY**

Curator of History and Technology  
Manitoba Museum of Man and Nature

Beginning in October 1983 a special exhibit produced by the Manitoba Museum of Man and Nature will be on display at the Museum in Alloway Hall. The exhibit is the final event in an unusual

public educational and cultural project sponsored by the Museum that has been underway in Winnipeg during the past year. Both the exhibit and the programme with which it is associated are



CNR Carmen on strike, circa 1914

*Foote Collection - Manitoba Archives*





**Bottling Olives**

*Public Archives Canada*

entitled "Concerning Work: Change in the Work Process in Canada 1850 - 2000".

Although work is a central dimension in the lives of most Canadians, it is a theme that has received little attention from museums in the past. Like historical writing, history museums either tend to focus on other subjects or, if they do discuss the topic of work, it is usually from a limited perspective. Colonial life may be depicted in a somewhat romanticized manner, with little attention paid to the ordinary people who were actually responsible for developing the country. Or, if the experiences of craftsmen, farmers, domestic workers or common labourers are mentioned, it is done in isolation with no reference to the upper stratum of society.

When the implements and products of work are exhibited, the focus is often on the technology itself rather than the impact of new machinery or commodities on the people who used them. Objects are divorced from the work process and the social

relations of production are ignored. Thus an incomplete, if not misleading, view of the past is presented.

In recent years, however, a new approach to the writing and presenting of our past has been in progress. The "Concerning Work" project of the Manitoba Museum of Man and Nature is a part of this movement toward creating a new social and material history of Canada. "Concerning Work" set out to explore the subject of work in Canada from an historical, contemporary, and futuristic perspective. The project selected the work process, including the social relations in the work place, as its focus to consider how the organization of work in our society has affected and will affect the lives of Canadian workers.

"Concerning Work" began, appropriately, on Labour Day in September 1982. The first stage of the project consisted of thirteen months of diverse activities and displays which were held at the Museum of Man and Nature and elsewhere



*E. Brown Collection — Provincial Archives of Alberta*

throughout Winnipeg.

Each month of the program was assigned a different sub-theme within which a wide array of topics could be explored. Considered in September 1982 was **Attitudes Toward Work** and included topics such as "The Work Ethic", "The Theology of Work", "Alienation From Work", and "Affirmative Action". October's program examined **Work in Early Canada** from fur trade society through to the emergence of industrial capitalism in the mid-19th century. Other monthly themes included **Work in Manitoba, Women at Work, The Canadian Labour Movement, Living Without Work, and The Future of Work.**

The "Concerning Work" program was carefully designed to include something of interest to all audiences. Both academic and more popularly oriented lectures and panel discussion were presented. Also included were theatrical and musical performances, workshops, work place tours, and commercial and non-commercial films. Special

exhibits and displays, including an ant colony as an illustration of the "physics of work", and a monthly book display were also featured. Two university courses, **Economic and Industrial Sociology** and **Labour Institutions** were offered at the Museum as a part of "Concerning Work" and the Museum co-sponsored a number of major conferences including **The Winnipeg General Strike Symposium** (University of Winnipeg, March 1983). This programming draws to a close with a conference on **The Future of Work** to be held at the University of Winnipeg in October. The conference will conclude on Saturday evening, October 22, with the opening of the "Concerning Work" exhibit.

Like the program preceding it, the "Concerning Work" exhibit explores the changing nature of work in Canada from the beginnings of industrialization through to the micro-chip revolution of the present day. As well as examining changes in the technology of the work place, the exhibit considers the



I.B.M. Time clock, Patent date 1917

economic, political, and social significance of these developments for Canadian workers.

The exhibit is organized into six chronologically ordered units which feature the artifacts of the work place including tools, machinery, and some of the products of work. Archival and contemporary photos and graphics are also used to illustrate various work environments and conditions of work.

The role of women in the work place, unemployment, and the emergence of the Canadian Labour Movement are some of the themes that run throughout the exhibit. While it would be impossible to tell the entire story of the transformation of work in Canada since 1850, the exhibit does investigate the major trends that affected workers lives during these years. It also raises some important questions about the direction in which today's new technology is taking us and about

possible future developments.

The exhibit is supplemented by a catalogue which features a brief essay as well as photographs of artifacts and images from the display. The catalogue is an important adjunct to the exhibit because it further develops themes that, due to space limitations, can only be mentioned briefly in the exhibit or referenced through the use of photos or artifacts.

The "Concerning Work" exhibit will be on display in Alloway Hall from October 22 to December 31, 1983. In the new year, it begins a three year national tour that starts in St. John's Newfoundland in March 1984.

"Concerning Work" was made possible by grants from the Special Activities Assistance Programme and the Exhibits Assistance Programme of the National Museums of Canada.

# Isolated Floral Communities in the Pembina Hills

H.H. MARSHALL

Morden and District Museum  
Morden, Manitoba

The prairies are a product of all that has happened here in the past, just as each of us is a product of what has happened to our ancestors and ourselves through time. We tend to think that land masses and features are everlasting but, in reality, change is the only continuing feature. Changes in the land occur more slowly than in our lives but change leaves its mark on both.

The ancient seas left the limestone, shale, and sandstone that form the base of the prairies. The gypsum, salt, and potash deposits show that seas were isolated in a hot dry climate for long ages. Huge reptile fossils tell of another time when the climate was warm and moist or covered by seas. The glacier came and changed the entire surface, creating new hills, lakes, and river systems. These changes occurred over many millions of years, yet

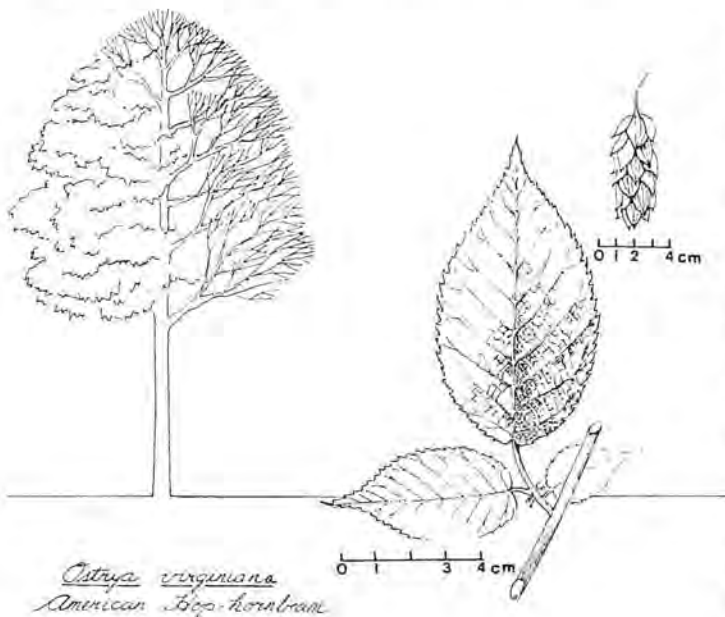
some signs of their passing remain.

Changes are occurring rapidly in the young valleys of the Manitoba escarpment which extends from beyond the U.S. border south of Morden to west of The Pas in Saskatchewan. This was one of the last areas to be freed of the effects of the ice age when Lake Agassiz drained away leaving, as fragments, the large Lakes Winnipeg, Manitoba, and Winnipegosis. This drop in water levels caused rapid erosion to deepen the valleys of all streams which flowed down the escarpment across the old lake beaches. The youth of these valleys is evident in their narrow steep-sided form, in the deep and changing stream beds, in the movement of blocks of soil on the hillsides, and in the silting of channels below the hills.

The steep-sided valleys have strong effects on the amount of precipitation received, on the incidence of sunlight, and on exposure to wind. These effects combine in areas with different exposures to produce a range of micro-climates which are the habitats for a more varied flora than is usual on the prairies.

The general vegetation of the Pembina Hills is that of the aspen parkland changing to boreal forest farther north on the escarpment. Islands of many other species characteristic of other nearby flora regions occur. Tree, shrub, and herb associations from the Great Lakes forest flora occur within a mile of short grass prairie groups or boreal forest associations.

Weeds and escaped crop plants are evidence of the activities of farmers and gardeners in the last 100 years and possibly a little longer. Do other species tell of happenings in more remote times? Obviously the tundra and boreal forest species must have followed the glaciers north as they receded. At their greatest extent, the glacier covered the whole of



Canada except for a few small areas and no plants grew on the prairies. All floral regions were displaced to the south. The slow recession of the glaciers and attendant cold toward the north allowed the displaced flora to advance to their present locations.

It is not surprising that some boreal species remain on cool north slopes and in bogs. Paper birch, soapberry, bunch berry, miterwort, and twin flower may be found as relics on north slopes of the Pembina Hills, while springs and bogs in the Spruce Woods are home for speckled alder, dwarf birch, tamarac, Hudson currant, Arctic raspberry, pitcher plant and others. The north slopes of hills are inclined away from the sun and, therefore, remain cooler. Frequent northerly winds during storms result in more precipitation on these slopes. Together these promote vigorous tree growth which further screens the sun. A thick layer of organic matter insulates the soil and increases its capacity to hold moisture. Springs and bogs are fed by cold water, keeping the soil temperature only a few degrees above freezing and providing a continuous supply of water. Some of the coolness of the north woods remains, providing a fit home for the species listed above.

If north slopes are cool and moist then south slopes should be warm and dry, for the conditions of exposure to sun, wind, and rain are reversed. Sunlight falls at a steep angle heating the soil while the slope away from the usual rain falling with a north wind receives a little less moisture. Organic matter does not accumulate because less is produced and this is destroyed more quickly by microorganisms in the warm soil. The slopes are raked by dry south winds and fires are more frequent than on the north slopes. Moisture is lost quickly in the warm sun and wind of the upper south slopes. The poor water retention of sand and gravel and the poor absorption and salt retained by heavy clay soils further accentuates the dryness.

Plants of the drier prairies are found on south-facing clay slopes. Trees and shrubs disappear along with less drought tolerant herbs and grasses. Those species that remain are incapable of competing among vigorously growing plants and are dependent on drought to restrict this competition. Long-leaf wormwood, broom-snakeroot, red false mallow, Missouri milk-vetch, Nuttall's violet, annual sunflower, *Musineon* wild onion, Nuttall's *Atriplex*, and even the fragile prickly pear are found in the driest sites and numerous other dry prairie species in slightly moister situations. A fairly complete list, prepared from collections at two of these sites by Anita M. Dyck, is appended (**Table 1**). These dry sites, all with similar species, are found isolated by a

few miles or less along the Pembina Hills and by long distances west but rarely east. The situation of dry sand sites is more complex because many species reach to great depths for water. Cottonwood and fountain birch are prominent among those that reach deep water sources and thus avoid rather than tolerate drought.

The valley floors and lower slopes received extra water from the upper slopes in run-off and occasional springs. Exposure to sunlight and rainfall are near normal while exposure to wind is greatly reduced so that both heat and moisture are retained well, producing a warm, moist microclimate. The vegetation here consists of trees, shrubs, vines, and shade-loving herbs as in the Great Lakes forest to the southeast. Several species reach their farthest northwest limit south of the Trans-Canada Highway. Some, such as bur oak and American elm, extend a bit farther north and west.



Table 1. Flora of Sites #1 and #3 — Dry Prairie Habitat. Species list is phylogenetic according to Family Names. Also included are Common Names and Origin of Plant.

FAMILY	SPECIFIC NAME	COMMON NAME	ORIGIN
Gramineae	<u>Andropogon scoparius</u>	Little Bluestem	Native
	<u>Avena fatua</u>	Wild Oat	Eurasian
	<u>Bouteloua gracilis</u>	Blue Grama	Native
	<u>Bromus inermis</u>	Awnless Brome	Eurasian
	<u>Hordeum jubatum</u>	Wild Barley	Native
	<u>Poa cusickii</u>	Early Bluegrass	Native
	<u>Poa sp.</u>	-	-
	<u>Setaria viridis</u>	Green Foxtail	Eurasian
	<u>Stipa viridula</u>	Green Needle Grass	Native
Cyperaceae	<u>Carex heliophila</u>	Sun-Loving Sedge	Native
Liliaceae	<u>Allium stellatum</u>	Pink-Flowered Onion	Native
	<u>Allium textile</u>	Prairie Onion	Native
Santalaceae	<u>Comandra richardsiana</u>	Richard's Comandra	Native
Polygonaceae	<u>Polygonum convolvulus</u>	Wild Buckwheat	European
	<u>Polygonum neglectum</u>	Narrow-Leaved Knotweed	European
Amaranthaceae	<u>Amaranthus retroflexus</u>	Red-Root Pigweed	Tropical American
Chenopodiaceae	<u>Atriplex nuttallii</u>	Nuttall's Atriplex	Native
	<u>Chenopodium fremontii</u>	Fremont's Goosefoot	Native
	<u>Chenopodium patericola</u>	Narrow-Leaved Goosefoot	Native
	<u>Monolepis nuttalliana</u>	Povertyweed	Native
Caryophyllaceae	<u>Cerastium arvense</u>	Field Chickweed	Native
Ranunculaceae	<u>Anemone patens</u> var. <u>leiocarpa</u>	Prairie Crocus	Native
Cruciferae	<u>Brassica kaber</u>	Wild Mustard	Eurasian
	<u>Descurainia sophia</u>	Flixweed	European
	<u>Draba nemorosa</u> var. <u>leiocarpa</u>	Yellow Whitlow-Grass	Native
	<u>Lepidium densiflorum</u>	Common Pepper-Grass	Native
	<u>Thlaspi arvense</u>	Stinkweed	European
Rosaceae	<u>Geum triflorum</u>	Three-Flowered Avens	Native
	<u>Potentilla pensylvanica</u>	Prairie Cinquefoil	Native
	<u>Rosa woodsii</u>	Wood's Rose	Native
	<u>Spirea alba</u>	Narrow-Leaved Meadowsweet	Native
Leguminosae	<u>Astragalus goniatus</u>	Purple Milk-Vetch	Native
	<u>Astragalus missouriensis</u>	Missouri Milk-Vetch	Native

Table 1. (continued) Flora of Sites #1 and #3 — Dry Prairie Habitat. Species list is phylogenetic according to Family Names. Also included are Common Names and Origin of Plant.

FAMILY	SPECIFIC NAME	COMMON NAME	ORIGIN
Euphorbiaceae	<u>Euphorbia glyptosperma</u>	Ridge-Seeded Spurge	Native
Malvaceae	<u>Malvastrum coccineum</u>	Scarlet Mallow	Native
Cataceae	<u>Opuntia fragilis</u>	Brittle Prickly-Pear	Native
Umbelliferae	<u>Lomatium foeniculaceum</u>	Hairy-Fruited Parsley	Native
	<u>Musineon divaricatum</u>	Leafy Musineon	Native
Scrophulariaceae	<u>Pentstemon gracilis</u>	Lilac-Flowered Beardtongue	Native
Rubiaceae	<u>Galium boreale</u>	Northern Bedstraw	Native
Caprifoliaceae	<u>Symphoricarpos occidentalis</u>	Western Snowberry	Native
Compositae	<u>Achillea lanulosa</u>	Yarrow	Native
	<u>Artemisia gnaphalodes</u>	Prairie Sage	Native
	<u>Artemisia frigida</u>	Pasture Sage	Native
	<u>Artemisia longifolia</u>	Long-Leaved Sage	Native
	<u>Aster Pansus</u>	Many-Flowered Aster	Native
	<u>Erigeron strigosus</u>	Daisy Fleabane	Native
	<u>Gutierrezia sarothrae</u>	Broomweed	Native

Families 20

Genera 41

Species 48

Unidentified 1



Table 2. Flora of Sites #2 and #4 — Moist Wooded Ravine. Species list is phylogenetic according to Family Names. Also included are Common Names and Origin of Plants.

FAMILY	SPECIFIC NAME	COMMON NAME	ORIGIN
Gramineae	<u>Bromus inermis</u>	Awnless Brome	Eurasian
	<u>Echinochloa crusgalli</u>	Barnyard Grass	Eurasian
	<u>Setaria glauca</u>	Yellow Foxtail	Eurasian
Liliaceae	<u>Maianthemum canadense</u> var. <u>interius</u>	Two-Leaved Solomon's Seal	Native
Betulaceae	<u>Corylus americana</u>	American Hazelnut	Native
	<u>Ostrya virginiana</u>	Ironwood	Native
Fagaceae	<u>Quercus macrocarpa</u>	Bur Oak	Native
Ulmaceae	<u>Ulmus americana</u>	American Elm	Native
Cannabinaceae	<u>Humulus lupulus</u>	Common Hop	Native
Urticaceae	<u>Urtica gracilis</u>	Common Nettle	Native
Aristolochiaceae	<u>Asarum canadense</u>	Wild-Ginger	Native
Polygonaceae	<u>Fagopyrum sagittatum</u>	Buckwheat	Asiatic
Chenopodiaceae	<u>Chenopodium hybridum</u>	Maple-Leaved Goosefoot	Native
Ranunculaceae	<u>Actaea rubra</u>	Red Baneberry	Native
	<u>Anemone canadensis</u>	Canada Anemone	Native
	<u>Aquilegia canadensis</u>	Wild Columbine	Native
	<u>Thalictrum dasycarpum</u>	Tall Meadow-Rue	Native
Papaveraceae	<u>Corydalis aurea</u>	Golden Corydalis	Native
Cruciferae	<u>Berteroa incana</u>	Hoary-Alyssum	European
Saxifragaceae	<u>Heuchera richardsonii</u>	Alumroot	Native
	<u>Ribes americanum</u>	Wild Black Currant	Native
	<u>Ribes hirtellum</u>	Low Wild Gooseberry	Native
Rosaceae	<u>Crataegus chrysocarpa</u>	Hawthorn	Native
	<u>Fragaria virginiana</u>	Wild Strawberry	Native
	<u>Geum aleppicum</u> var. <u>strictum</u>	Yellow Avens	Native
	<u>Prunus virginiana</u>	Choke-Cherry	Native
	<u>Rosa woodsii</u>	Wood's Rose	Native
Leguminosae	<u>Amphicarpa bracteata</u>	Hog-Peanut	Native
	<u>Melilotus officianalis</u>	Yellow Sweet-Clover	European
	<u>Trifolium hybridum</u>	Alsike Clover	European
	<u>Trifolium repens</u>	White Clover	European
	<u>Vicia americana</u>	American Vetch	Native

Table 2. (continued) Flora of Sites #2 and #4 — Moist Wooded Ravine. Species list is phylogenetic according to Family Names. Also included are Common Names and Origin of Plants.

FAMILY	SPECIFIC NAME	COMMON NAME	ORIGIN
Oxalidaceae	<u>Oxalis stricta</u> var. <u>piletocarpa</u>	Yellow Wood-Sorrel	Native
Euphorbiaceae	<u>Euphorbia esula</u>	Leafy Spurge	European
Anacardiaceae	<u>Rhus glabra</u>	Smooth Sumach	Native
	<u>Rhus radicans</u>	Poison-Ivy	Native
Aceraceae	<u>Acer negundo</u>	Manitoba Maple	Native
Vitaceae	<u>Parthenocissus inserta</u>	Large-Toothed Virginia Crpr.	Native
Tiliaceae	<u>Tilia americana</u>	Basswood	Native
Araliaceae	<u>Aralia nudicaulis</u>	Wild Sarsaparilla	Native
Umbelliferae	<u>Cicuta maculata</u>	Water Hemlock	Native
	<u>Sanicula marilandica</u>	Snakeroot	Native
	<u>Zizia aurea</u>	Golden Alexanders	Native
Cornaceae	<u>Cornus stolonifera</u>	Red-Osier Dogwood	Native
Oleaceae	<u>Fraxinus pennsylvanica</u>	Green Ash	Native
Labiatae	<u>Agastache foeniculum</u>	Blue Giant Hyssop	Native
	<u>Dracocephalum formosius</u>	False Dragonhead	Native
	<u>Mentha arvensis</u>	Wild Mint	Native
	<u>Scutellaria lateriflora</u>	Blue Skullcap	Native
	<u>Stachys palustris</u>	Marsh Hedge-Nettle	Native
Rubiaceae	<u>Galium boreale</u>	Northern Bedstraw	Native
	<u>Galium triflorum</u>	Sweet-Scented Bedstraw	Native
Caprifoliaceae	<u>Symphoricarpos albus</u>	Snowberry	Native
	<u>Viburnum lentago</u>	Nannyberry	Native
	<u>Viburnum rafinesquianum</u>	Downy Arrowwood	Native
	<u>Viburnum trilobum</u>	High-Bush Cranberry	Native
Cucurbitaceae	<u>Echinocystis lobata</u>	Wild Cucumber	Native
Campanulaceae	<u>Campanula rotundifolia</u>	Bluebell	Native
Compositae	<u>Achillea lanulosa</u>	Wooly Yarrow	Native
	<u>Artemisia biennis</u>	Biennial Wormwood	Native
	<u>Aster ciliolatus</u>	Lindley's Aster	Native
	<u>Aster laevis</u>	Smooth Aster	Native
	<u>Bidens frondosa</u>	Common Beggarticks	Native
	<u>Helianthus tuberosus</u>	Jerusalem Artichoke	Native
	<u>Solidago canadensis</u>	Goldenrod	Native
	<u>Solidago sp.</u>	Goldenrod	Native

Families 32  
Species 66

Genera 58  
Unidentified 3

Some species with southern connections are basswood, ironwood, grey dogwood, alternate-leaf dogwood, downy arrowwood, nanny berry, sumac, bellwort, lopseed, wild ginger, and blood root. The vines designed to climb on trees and shrubs are represented by bittersweet, Virginia creeper, wild grape, moonseed, and herbaceous species such as wild cucumber and hops. Again we find the disjunct distribution seen in the boreal forest and the dry prairie species. This time the forest community becomes common 200 miles southeast across the Red River Valley. Anita M. Dyck also collected at two of these sites and the list of plants she found is appended (**Table 2**).

A question now arises, "How did these plant communities arrive in their present location?". It is easy to understand how plants with winged seeds and possibly those with burs or seeds designed to pass a digestive tract might find their way to an isolated but suitable site. It is far more difficult to understand how a whole group of associated plants could make the same trip, particularly so when

some members of that community seem designed for short trips only.

Some examples of species which do not seem to have an effective system for long distance travel are wild ginger, blood root, bellwort, various violets, wild onion, leafy musineon, and scarlet mallow. All of these have moderately large seeds unlikely to blow more than a few feet. Running water could move them downstream but for some that would lead to an impossible habitat and for others the Pembina Hills are upstream from known sources. Wild ginger pods are hidden under the plants leaves and frequently under trash. Blood root pods are visible but the seeds are released during rainstorms. Both mature in early summer when birds and animals are nesting and therefore not travelling. In the dry prairie sites leafy musineon and prairie onion also mature and scatter seeds at the same time. Several species of violets, each characteristic of a certain habitat, produce seed over a fairly long season but the spring-loaded capsules disperse the seeds quickly and only for a short distance. Some violets and possibly blood root and wild ginger may be carried by ants but this seems a poor start for a long trip.

Habitat provides strong barriers to travel for many species. In the 48 species collected at two dry clay hillsides and 66 from two moist ravines by Anita M. Dyck, only four were common to both sites. These four very common species, one a major forage crop, would have little difficulty in spreading to new areas. Species with seeds adapted to dispersal by wind, animals, or birds also have an effective means for travel. This still leaves a few species with apparently poor adaptation for long distance travel that were present on all dry clay hillsides examined. Nuttall's violet was observed at only one site while Missouri milk-vetch was present at about half of the sites. Annual sunflower and fragile prickly pear were on or near steep hills or absent. Whatever the reason, the flora of all dry clay hillsides for 50 kilometres along the Pembina Hills was remarkably uniform even though the sites are presently isolated from each other, sometimes by a few kilometres of habitat that is unfavorable or hostile to some members of the community.

One mechanism which would permit all members of a floral association to reach any particular spot would be slow changes in climate. If rainfall for a few hundred years was similar to that of present drier years, changes toward dry prairie vegetation common to the southwest could be expected. The more easily dispersed species would arrive first but the slow moving members would not be excluded. Once established they might persist in suitable sites or move short distances to a currently



better site. There is support for a drier era in the extensive area of stabilized sand dunes along the Trans-Canada Highway. At present the Manitoba desert is a small area of active dunes between Carberry and Glenboro, but inactive dunes are found from Elm Creek and Roseisle to Shilo, Kemnay, Oak Lake, and Lauder.

Support for a moister era more favorable for forest species may exist but it is less conspicuous unless we are currently in that time. Flora of moist ravine sites examined were less uniform than from the dry sites. Eight species collected by the author in similar sites and listed in the text were not collected by A.M. Dyck at her two sites suggested by myself. Two of those collected are not found at all similar sites, namely ironwood and wild ginger. Some of these are also listed among those with apparently poor adaptation for long distance travel. The

scattered distribution of several moist woodland species resembles that of recently introduced weeds and may suggest that these species are fairly recent immigrants to Manitoba from the southeast.

The isolated floral communities of the Pembina Hills tell something of the recent climate of Manitoba. The boreal forest plants are from a time when the glacier had recently vacated Manitoba. The dry prairie plants arrived more recently when rainfall was less effective than at present. The moist woodland species were in the process of moving into favourable sites in the many ravines when interrupted by the white man's agriculture. Agriculture brought a further group of opportunist plants known as weeds by farmers and gardeners.

*Illustrations by Linda Fairfield*

# The Morden Museum Fossil Gallery

**DAVID McINNES**

Supervisor, Preparation and Exhibits  
Saskatchewan Museum of National History

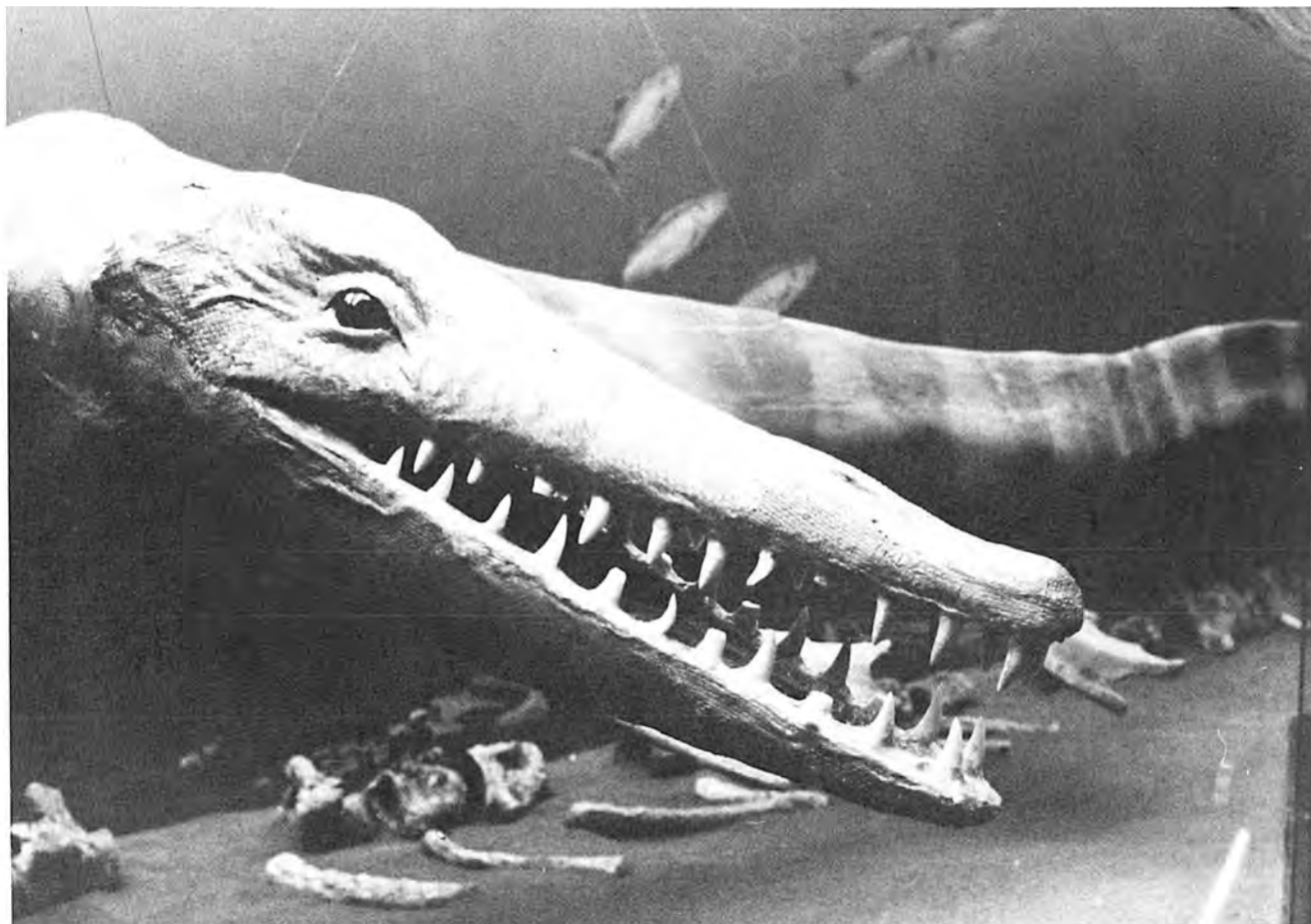
**Editor's Note:**

*The following article first appeared in Vol. 1, No. 2, Summer/July 1983 edition of MUSE and is reprinted with the kind permission of both the editor and author.*

People prefer fossils. A recent survey concluded that fossils rank higher in visitors' interests than most other subjects in natural and human history.<sup>1</sup>

If this is true, then the world will be beating a path to the door of one of Manitoba's community museums — Morden Museum's new building devotes its entire permanent exhibition space to the area's prehistoric past.

Most community museums in Western Canada concentrate on pioneer history. Morden is an



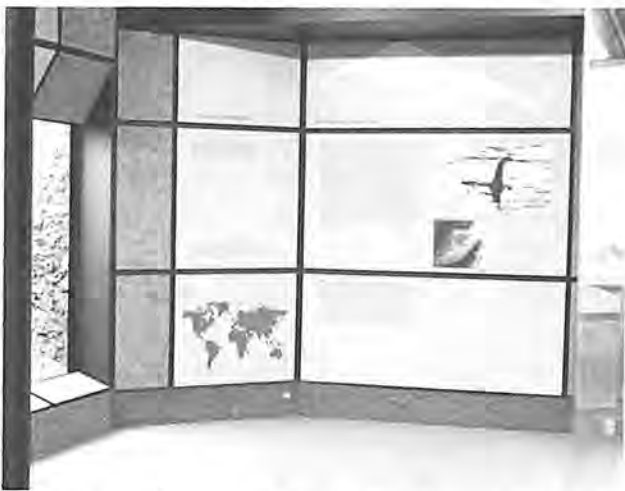
One of the highlights of the museum — a life-size replica of a Mosasaur

David McInnes



**A scale model of a Plesiosaur**

*David McInnes*



**Graphics and photos complement the text**

*David McInnes*

exception for several reasons, the main one being abundant local deposits of bentonite. Bentonite is a fine volcanic ash which was spread over the landscape towards the end of the age of Dinosaurs by eruptions in Montana. It is mined locally in small open pits and has a number of modern industrial applications in cosmetic manufacturing and oil drilling and refining. Morden's bentonite also happens to be loaded with fossils. These represent marine life present when a shallow sea covered most of what is now the Plains: they range from microscopic organisms to sharks, fish, flightless birds with teeth, giant squids, and the great sea-going reptiles — turtles, mosasaurs and plesiosaurs. The quality and quantity of fossil finds from these deposits is amazing. Dr. George Lammers at the Manitoba Museum of Man and Nature calls it "the most productive and significant marine fossil site in Canada."<sup>2</sup> Although other museums hold collections from these deposits, Morden has the lion's share, mainly due to the efforts of part-time curator/director Henry Isaak and his crews of

summer students.

Morden Museum's board knew it had something special in these collections. By capitalizing on a unique theme, they were able to attract local, provincial, and federal funding totalling \$400,000. With this, the museum was moved in 1978 from its quarters in the Old Post Office building to a 670 square metre (7,200 square feet) share of a new Town Recreation Complex. Total Gallery space is 390 square metres (4,200 square feet); the fossil exhibit takes up 297 square metres (3,200 square feet) and the remaining gallery space is used for temporary displays of local history. Cost of the fossil displays was \$200,000, and the project was planned and developed (on a part-time basis) over a three year period by the curator and a hired consultant.

Although a definite improvement over the old quarters, the new space did present some problems. It is in the basement, with access either by a narrow stairwell (the proposed main entrance) or by a long and equally narrow wheelchair ramp. The exhibit space is long and narrow (10 metres by 33 metres) with low ceilings. As unfinished space, the bare concrete walls provided the perfect atmosphere for an exhibit on tombs, but that wasn't what Morden had in mind.

The museum contracted Bill Little, from the Manitoba Museum of Man and Nature, to handle the design part of the new gallery. He suggested that the space could be an advantage as well as a difficulty. The underground atmosphere wasn't so bad because fossils are underground kinds of things and it would give some context to the exhibits. Also, if the space could be laid out in such a way as to give it an appearance of being open and airy (while still cramming in as many exhibits as possible), then it could work.

His first move was to change the wheelchair ramp into the main entrance, transforming it into one of the most appealing features of the museum. He eliminated an unnecessary wall and combined light colours and bright lighting to make the entrance seem spacious. Along one wall is a magnificent cast of a bentonite bed which parallels the ramp, reinforcing a feeling that one is indeed heading underground.

The fossil gallery itself starts from a small lobby. The storyline is divided into a series of connected topics which progress in a very logical fashion. Beginning with the origins of our solar system, exhibits discuss the beginnings of life, Darwin, and evolution. The reasons for Morden's place in the scheme of things are presented in exhibits on the area's geology and the story and importance of bentonite. A general discussion on fossils leads to a scale model of a hypothetical marine community of

that period (beautifully modelled by Betsy Thorsteinson). Beyond the model, the remaining space deals with specific examples of fossil finds, and it is here that the bulk of the fossils are displayed. The gallery comes to a spectacular finish with a life-sized model of a mosasaur (the work of Otakar Pavlik) swimming above the fossilized bones of the real thing.

These topics are dealt with in modular, octagonally-shaped bays chain-linked by connecting passageways. The bays were used because their shape provides a lot of display space in a limited floor area. The variety of ways in which the octagons are connected also produces a number of interesting "shapes", meeting the needs of both traffic flow and display.

Because of the low ceilings and small space, the designer wanted people to be "... able to see where they've come from and where they're going to..."<sup>3</sup> as a means of combatting that closed-in feeling. He solved the problem in two ways: first, the bays are connected in a way that makes it possible to see the bay in front of and behind you from the one you're in; second, some display cases are made "see-through-able" by glassing them in on two, three or four sides. Not only can displays be seen from more than one bay, but people can see through the displays to other bays, thus reinforcing a feeling of openness.

Carpet on the floor and suede-covered panels on the walls are used to provide soft textures in contrast to the hard textures of rocks and fossils. Text and graphics appear on panels covered in arborite, chosen for its crisp and clean surface and because it needs no special preparation for silk-screening. The panels are colour-keyed to topics and they are also

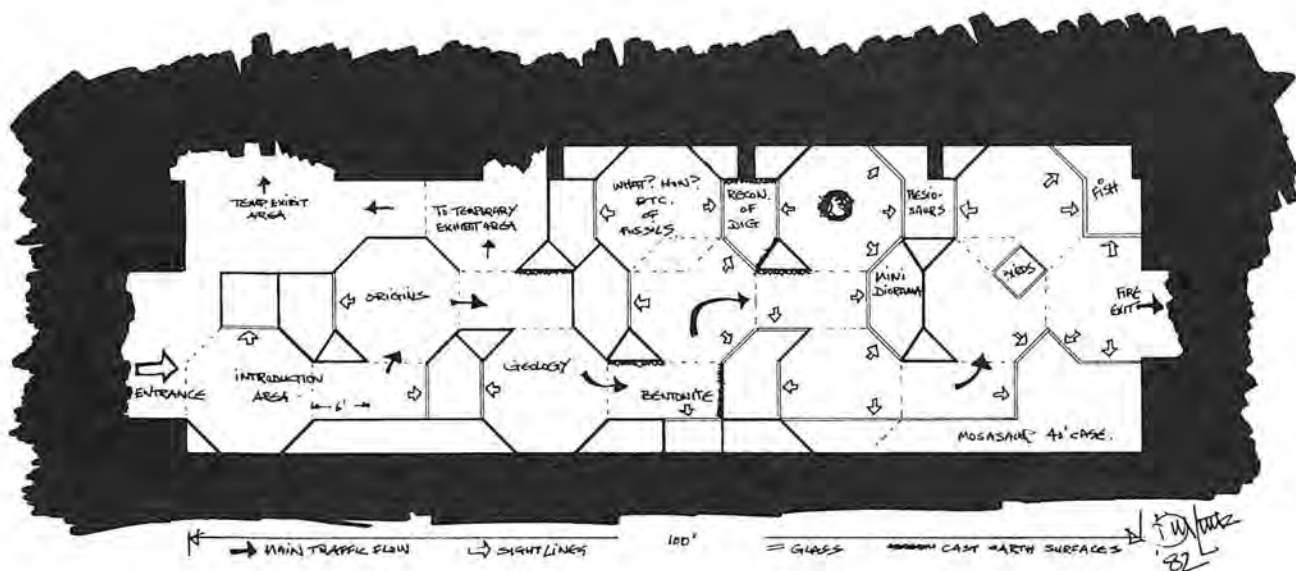
removable, which makes them easy to repair or change.

Little also felt that "... it was very important to get that feel of rock faces, earth faces, where fossils are found and people could touch..."<sup>4</sup> The idea of the bentonite cast at the entrance is extended in the gallery, with smaller panels at several points providing touchable surfaces and additionally linking the fossils more closely to their sources. Throughout the gallery there is a good selection of touchable stuff, fossils being a bit less delicate than most other museum-type objects.

Graphics are large but subdued in colour, and they complement the text and objects instead of competing with them. There are a number of good photographs, but they are neither overwhelming nor distracting. Most of them are relatively small, partly as a concession to the scale of the space, and partly because they will be cheap to replace or repair. I was a bit suspicious of one photograph of a tropical lizard — the nearby text deals with Darwin and the Galapagos, but I don't think the animal in the photo ever hailed from the Galapagos. If that is so, it would need an adjustment either to the text or the photo.

In general, the ideas applied to the space problem seemed to work well. The gallery layout, in fact, manages to contradict itself; it tells you that you are in a tunnel, but it is a very light and open tunnel. The winding path has a lot of walls, but you always know where you've been and where you're headed.

There is one place in the layout that has the potential for a log-jam (or visitor-jam, if you prefer). The scale model of the marine community is an impressive piece of work. Unfortunately, the best



place to view it seems to be right in the passageway and, had it been a busy day, I would have either not seen it to its best advantage or been roundly cursed by other visitors behind me for holding up traffic. Also, having wandered through the gallery several times, I did feel the need to sit for a moment, particularly at the end where the life-size mosasaur model is worth a second look. With space at a premium, seating may have been considered a luxury, but it would have been nice to have a small bench anyway.

The quality of the fossils is indisputable; this is some of the finest material of its kind. However, the design of the case interiors did not always compare well with the gallery design; in some instances, things were simply laid out on the case floor or hung on the back. Better use could have been made of the space and fossils available.

One of my "pet peeves" in most museums, label copy, is well handled here. As mentioned, the curator has put together a storyline with a well thought-out progression of topics; it also avoids those sidelines and irrelevancies that sometimes plague

museums which have more space than they need. The text is readable, interesting, and for the most part limited to short digestible chunks. Use of technical terms is almost unavoidable, given the subject matter.

My only real criticism is directed at a part of the storyline which deals with the origin of life and evolution. In it, the museum has tried to accommodate all its visitors by presenting a side-by-side summary of the major points of both evolution and creationism (a belief that life developed according to the Genesis account in the Bible). Religious interpretations are acceptable in their own context (the Manitoba Museum of Man and Nature has, at the entrance to its Earth History Gallery, an excellent wall mural which depicts a native American view of how the world began); here, such an interpretation is out of place because it attempts to provide a comparable alternative to evolution (which creationism is not) and because it does nothing to further a visitor's understanding of fossils.

This point aside, Morden has an exhibit of



**Fossilized Mosasaur skull on display at the Morden Museum. Curator Henry Isaak was instrumental in collecting, cataloguing and preparing for display a vast array of fossils.**



which it can be proud. In the community of museums, Morden would be considered "small", yet it has an exhibit which can rival the best in our provincial and national museums. The designer has taken some initial problems and turned them into solutions, and produced attractive structures which

complement the material. The curator has presented a clear and logical story and has provided some magnificent specimens to back it up.

Morden has very effectively made the point that bigger is not necessarily better.

### **CREDITS**

Design, artwork and project management:

Bill Little

Curation: Henry Isaak

Scientific Advisor: Dr. George Lammers

Construction: John Fehr (Pro Wood

Manufacturing)

Sculpting and casting: Otakar Pavlik

Modelling and murals: Betsy Thorsteinson

Silk-screening: Omniscreen

### **FOOTNOTES:**

1. Washburne, Randel F., and J. Alan Wagar, "Evaluating Visitor Response to Exhibit Content", *Curator*, Vol. 15, No. 3 (1972), p. 248-254.
2. Allan, Ted, "Morden finds excite fossil hobbyist", *Winnipeg Free Press*, August 17, 1982.
3. Ibid.
4. Ibid.

# Dugald Costume Museum

## SUSAN SHORTILL

Coordinator of Public Programmes  
Dugald Costume Museum

A friend informed me of a conversation overheard at a recent social gathering. One speaker, a gentleman loudly expounding his viewpoint, emphatically declared "Costume Museum! Who want to see leftovers from old plays? If I liked that sort of thing, I would have gone to see the original show!"

Although his premise was incorrect, the Dugald Costume Museum does have a tradition of fine "show-biz" style. A clever idea 30 years ago for an afternoon's entertainment, a fashion show contrasting past styles with modern, has resulted in one of the nation's finest costume collections and a new museum to house it. Amid blasts of steam from the Prairie Dog Central and the click of cameras focused on the special guests, Canada's only Costume Museum opened officially June 3, 1983.

The title of Costume Museum can be misleading. Webster's Dictionary includes a definition of costume as "fancy dress; dress for stage wear". Most people are accustomed to hearing the word costume in context with fancy dress balls and Halloween. The Dugald Costume Museum, however, subscribes to the first definition in Webster's: "dress in general; a particular style of dress". So when visiting the Dugald Costume Museum you will see a unique storehouse of history housing an extensive collection of men's, women's, and children's costumes and accessories dating from 1765.

Only a fraction of the more than 5,000-item collection is on display at any one time. Displays at the Museum are produced annually based on a central theme and presented in tableau style. This "living picture" display method allows people to gain an impression of a time period through viewing the costumes in appropriate situations and surroundings. The central theme unifies the costumes on exhibit, forming a storyline useful in school and public programming.

The current display, "The Way It Was — A 30th Anniversary Celebration", (in place until January, 1984) recreates the original Dugald Women's Institute fashion show of 1953, the nucleus of our collection today. Next year's exhibit, "Threads of a Century", will focus on family events typical of a particular (as yet unchosen) century.



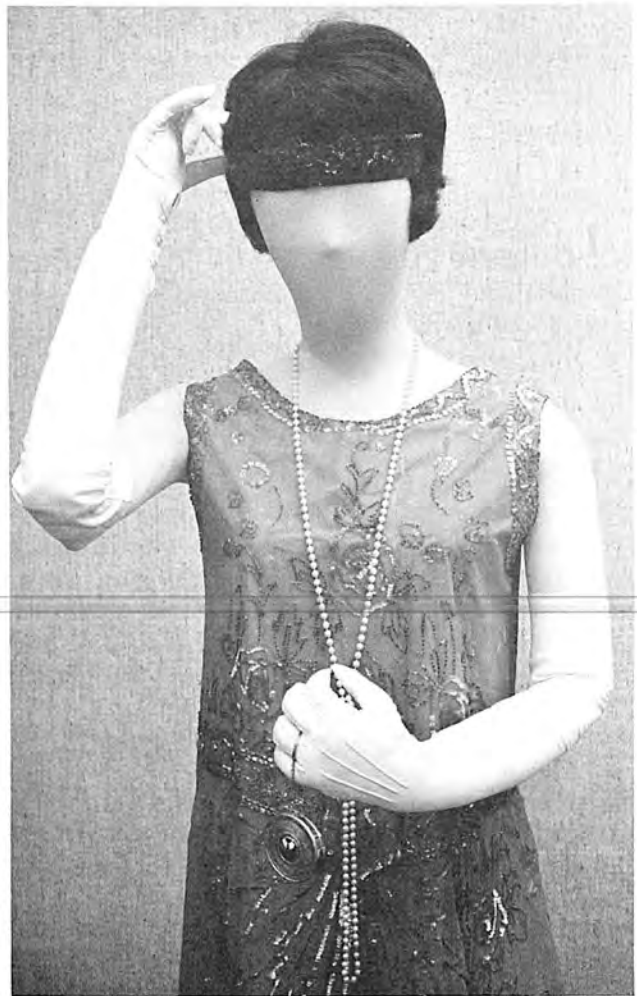
Originally from Ireland, this blue and white striped taffeta gown with woven flower pattern is dated circa 1765.

*Robert Barrow*



**Dolman jacket with black jet beading circa 1885. Christening gown and shawl circa 1865.**

*Robert Barrow*



**Flapper-style fuchsia dress adorned with sequins.**

*Robert Barrow*



*Robert Barrow*

Adjacent to the main display area is the Visual Storage Room which we are very proud to introduce to our visiting public. It is lined with cabinets and drawers full of "treasures" from the collection. Here we have the opportunity to display the variety of our collection, from clothing to the accessories and artifacts associated with it. Upon opening a drawer you might come across lethal looking hatpins; a gentleman's dress suit complete with starched collar, tie and gloves; baby announcement cards nestled in with a christening gown; or everything essential to properly complete a lady's toilette.

Within the collection policy of the Museum is the provision for the acquisition of items which, although not strictly costume, are closely associated

with it, such as a recently acquired pair of glove stretchers necessary for the proper care of the kid leather gloves displayed next to them. Items outside our collections policy used in exhibits to enhance the tableau effect will be displayed on a loan basis for the duration of the particular exhibit.

Articles in the Museum collection have been donated from across Canada. A 1765 dress reminiscent of Marie Antoinette, a housedress with a worn area at the hip, and reheeled shoes from the 1930's say much without words about our ancestors. Though the collection was once described as a perambulating costume museum, the Dugald Costume Museum has become a permanent and unique storehouse of our social history.

# Dramatic Interpretation: “The Foss-Pelly Scandal” at Lower Fort Garry

**GREG THOMAS**  
**DANNY THOMPSON**

Parks Canada  
Lower Fort Garry National Historic Park

## Introduction

*We are all familiar with lavishly produced dramatizations of historical events in movies and on television and we know how effective they can be in bringing the past to life. At Lower Fort Garry costumed animators assume the roles of actual historical characters to illustrate the lifestyle at a Hudson's Bay Company post in the 1850's. A further extension of this is a play performed for visitors based on the Foss-Pelly Scandal of 1850.*

*The play attempts to bring to life the very human faults, virtues, and motives of a bygone community and to show something of the values and standards of the society in the Red River in 1850. The aim of the dramatization is to impress on the visitor that the Fort was once populated by living human beings who faced situations very similar to ones we all face today.*

*Research for the background was done by Parks Canada Historian, Greg Thomas, and the script was written by animator, Danny Thompson. Props and staging are minimal. The “theatre” is the bare interior of the Warehouse Building and the audience sits on planks laid across barrels.*

*The script which follows shows that this form of live historical interpretation is not as difficult to stage as one might imagine. It is effective at Lower Fort Garry and could be equally effective at other museums, especially those housed in historic buildings where incidents from the lives of former occupants could be dramatized.*

*Dramatization as a way of interpreting past history is a useful tool for the museum curator and educator. How about giving it a try in your museum?*

**David Ross**  
Curator  
Lower Fort Garry

## Background of the Foss-Pelly Scandal

The Foss-Pelly Scandal of 1850 is worthy of investigation primarily because of the insights it provides into Red River Society of the mid-19th century. The scandal created a furor in the settlement and threatened to divide the community along racial lines — mixed blood versus white. It

portrays the evolving attitudes toward women and marriage in fur trade society.

The roots of the scandal can be traced to three factors: the community's penchant for gossip; the attempt by local Protestant clergy to impose the morality of Victorian society upon traditional fur trade culture; and the bitter struggle between mixed blood and white for social dominance in the elite of Red River.

Fur trade attitudes toward women and marriage had begun to evolve by the middle of the century. Previously, intermarriage between white traders and Indian women *à la façon du pays* (a liaison not officially sanctioned by the Church) was looked upon by the traders as a legitimate marriage and was initially seen as a method of solidifying trading relationships. These women were considered to be true wives entitled to the recognition and support a marriage relationship entailed. When the missionaries arrived, however, they insisted that only sanctioned Church marriages had any validity. Consequently, the resulting change of attitude in a society which had endeavoured to develop its own moral code by blending the very different mores of Indian and white society, allowed, in fact, the victimization of native women. A duplicitous attitude could now be detected among many of the fur traders, especially those in Red River which had become a community substantially different from any other in the Northwest.

Relationships with native and mixed blood women were seen by some to be no longer proper and many men chose, instead, to find wives in the old country. Governor Simpson had helped initiate this trend by “throwing over” a number of his

Indian wives and mistresses for a marriage to his cousin in England in 1830. From this point on, Simpson made a conscious effort to exclude English mixed bloods from the elite of Red River and confided to McTavish in 1831 that only two mixed blood women were even allowed to come near his wife, and these purely in a menial capacity.

The dominance of white women in the social hierarchy of Red River was not to be complete however, largely owing to the inability of white women to adapt themselves to life in the colony. After the departure of Lady Frances Simpson in the early 1830's much of the select circle around her collapsed and white women in the colony were forced to come to some accommodation with the aspirations of the English mixed blood women.

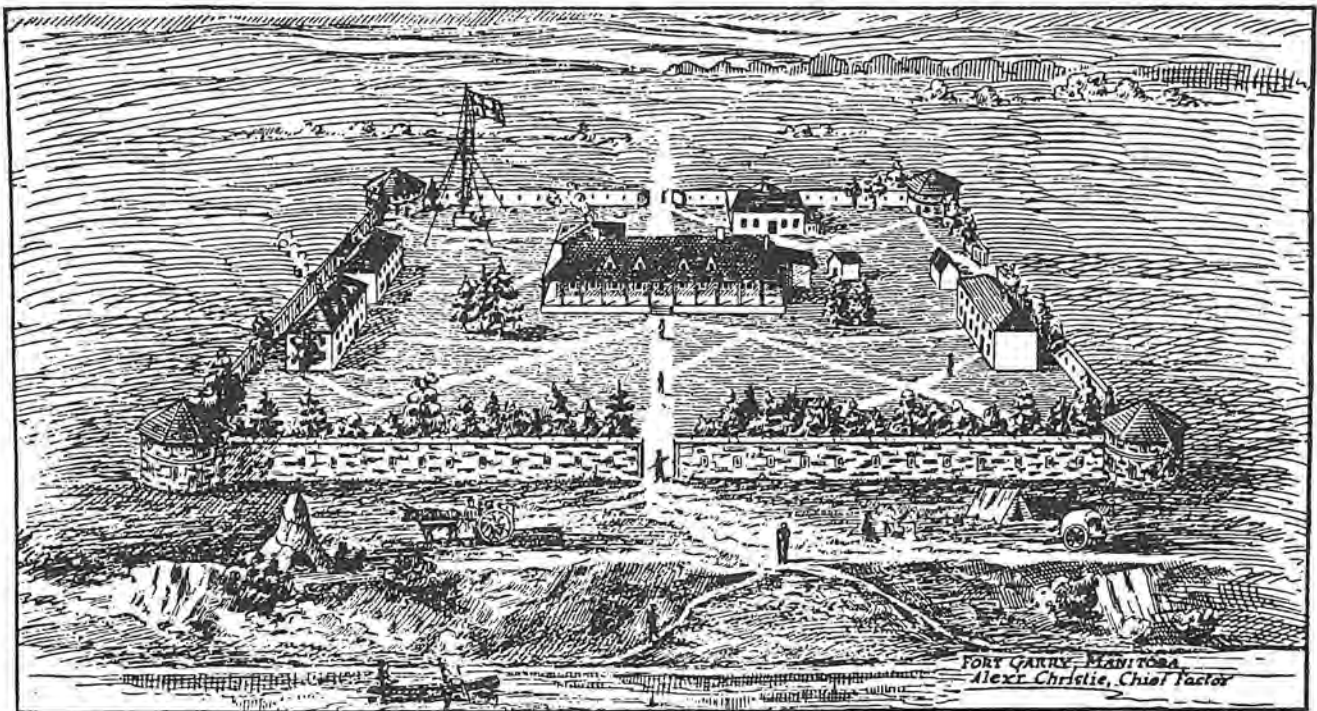
A social highlight in the affairs of Red River occurred in 1836 when the promising young Scottish clerk, John Ballenden, married Sarah McLeod, the beautiful mixed blood daughter of Chief Trader Alexander McLeod and his native wife. The young couple moved to Sault Ste. Marie in 1840 but returned to Red River in 1848. Sarah Ballenden's husband, John, was appointed Chief Factor at Red River that year and she eagerly anticipated an active involvement in the social affairs of the community as befitted the wife of such an esteemed Company officer.

Sarah presided over the mess at Upper Fort Garry and, by virtue of her charm and good looks,

attracted the attentions of the young officers, one of whom was A.E. Pelly, the fort accountant, whose advances she spurned. But if Pelly failed to make an impression, she proved to be more susceptible to the attentions of a young Irishman, Captain Christopher Foss, who had come out to Red River in 1848 as second in command of the Chelsea pensioners.

It appears that Sarah Ballenden's beauty and her prominent social position made her an object of envy, particularly among certain white women in Red River. When Pelly's new bride, Anne, arrived from England, she resented the fact that Sarah, a mixed blood, enjoyed a higher social standing than she. At the upper fort's mess table, which was regularly attended by Captain Foss, Mrs. Pelly's fastidious and fainting ways proved to be the object of ridicule and the Pellys ceased dining at the mess and shunned the Ballendens altogether.

In order to discredit Sarah Ballenden, the Pellys intimated to others that her friendship with Foss was actually a secret love affair and that such impropriety should not be tolerated in the community. A small group, composed primarily of the Pellys, John Black, Bishop Anderson and his sister, and the minister at St. Andrew's, William Cochran and his wife, allied against Sarah Ballenden, hoping to isolate her from contact with the elite of the settlement. Though they were partially successful, Mrs. Ballenden did have her supporters, notably her husband and Chief



The Fort as it used to appear in bygone days, from the original sketch by Chief Factor Alexander Christie, Governor of Assiniboia and officer in charge of the Red River District at the time of the building of the Fort, circa 1860.



*Adam Thom*

**Chief Recorder Adam Thom, circa 1850**

*Manitoba Archives*

Recorder Adam Thom.

In front of Governor Simpson, Black made charges of immorality against both Foss and Mrs. Ballenden, claiming to have a sworn deposition from the Ballenden's mess cook, John Davidson, and his wife, which implicated Sarah in a secret affair with Foss. Pelly also spread rumours, partially

because he had earlier been rebuffed by Mrs. Ballenden, but most importantly because he hated Foss, whom he felt had insulted his wife at the mess table and because Foss had relieved him of a considerable sum of money gambling the year before.

Foss sought redress and brought suit against the Pellys and Davidsons. A three day trial took place with Adam Thom acting as the presiding judge. The twelve man jury (made up entirely of mixed bloods or those married to mixed bloods) found the defendants guilty and Thom ordered them to pay a heavy fine — the Pellys £300 and the Davidsons £100.

The real significance of the trial lies in the racial animosities it engendered, resulting in the irrevocable splitting of Red River into two distinct and opposing factions that had been in the making since 1830. Racial bigotry had inflamed the issue, an issue which Robert Clouston called "a strife of blood". Those who supported Mrs. Ballenden were primarily mixed blood while those who opposed her included the clergy, the Blacks, the Pellys and Major Caldwell, the man in charge of the Pensioners regiment. The Ballenden supporters were in the numerical majority and even included most of the mixed blood elite, while her detractors had substantial influence in government and church circles, the centre of social power. The ruling class had been grossly embarrassed and thus weakened. The struggle for control of government and society began in deadly earnest. While these racial divisions were not rigid and absolute (there were degrees of hostility), it was becoming apparent that Red River society was consciously divided between whites and non-whites, and that the two halves were openly hostile.

## “The Foss-Pelly Scandal”

### Stage Directions:

- (1) *A short speech will give the audience background information on the theme of the play which is the social atmosphere at Red River. This will be read by a person in costume who will sit in the courtroom and act as a go-between, between the audience and the players.*
- (2) *After the evidence is presented, but before the verdict is handed down, the narrator will give the verdict which will make up for the jury we cannot have. The play then concludes with Mr. Thom handing down punishment.*

### Script:

- Mr. Thom:** Order please, order in the court.  
*(Pause and wait for the court to quiet down.)*  
Today in the year of our Lord, July 16, 1800 and 50, we have before the court a case of great importance to our community. Brought forth today on charges of slander are Augustus Edward Pelly and wife and John Davidson and wife; Captain Christopher Vaughan Foss is bringing these charges against the above mentioned parties. The accused are charged with the slandering of Captain Foss through their implication that the plaintiff was having an illicit affair with Mrs. Sarah Ballenden, wife of H.B.C. chief factor John Ballenden. The responsibility of cross-examination will be entrusted to Counsellors Andrew McDermot and James Bird. Each counsellor will call forward such witnesses as they see fit. If there are no objections, I would now like to ask Mr. McDermot to begin questioning of the first witness.
- Mr. Pelly:** Mr. Thom, I do have an objection to bring before the court.
- Mr. Thom:** What is the nature of your objection Mr. Pelly, and be quick about it.
- Mr. Pelly:** Your Honour, my objection concerns the legality of your position as Judge here today when you personally represent Mrs. Ballenden in matters related to this case. I say, sir, that there is a definite conflict of interest here and that you should retire your position on the bench for this trial to maintain the credibility of the legal system in Red River.
- Mr. Thom:** Mr. Pelly, Mrs. Ballenden is in no way directly related to the charges being brought forth today. For this reason, sir, your objection is over ruled. Please sit down Mr. Pelly. Mr. McDermot, continue.
- Mr. McDermot:** Thank you Your Honour. The first witness before the court is Major Caldwell, commanding officer of the Chelsea Pensioners and Governor of the Council of Assiniboia.  
*(Caldwell takes the stand.)*  
Major Caldwell, I understand you are very good friends with Mr. Pelly, one of the defendants in this case. Would you please tell the court the nature and origin of this friendship.
- Mr. Caldwell:** Yes sir, Mr. Pelly and I are very good friends. As for the origin and nature of our friendship, I first met Mr. Pelly in 1848 when, as you know, the Chelsea Pensioners arrived at the Red River Settlement. At that time Mr. Pelly, the chief accountant at Upper Fort Garry, helped me extensively in settling the pensioners on farm lands in the settlement as well as supplying us with needed provisions. Since that time it has been my great pleasure to meet with the man and his lovely wife, Ann, at many social occasions at Upper Fort Garry and the surrounding area.
- Mr. McDermot:** Mr. Caldwell, in previous conversations with me, you inferred that on several occasions you and Mr. Pelly had discussed the alleged affair between Captain Foss and Sarah Ballenden.
- Mr. Caldwell:** That is correct.
- Mr. McDermot:** Mr. Caldwell, could you repeat Mr. Pelly's statements at those times.
- Mr. Caldwell:** Mr. McDermot, Mr. Pelly stated specifically to me three events on which he based his belief about the scandalous affair between Captain Foss and Sarah Ballenden. On one occasion he told of a night when he and Mr. Lane, the Chief Clerk at Lower Fort Garry,



witnessed a women who they supposed to be Sarah Ballenden pass into Captain Foss's apartments.

*(Women in court gasp in disgust.)*

**Mr. Thom:** Order in the court. *(pause)* Continue Mr. Caldwell.

**Mr. Caldwell:** Mr. Pelly told me likewise that he was once in the room with Mrs. Ballenden when she put her hand on his thigh with a very significant look.

*(Women of audience gasp again.)*

**Mr. Thom:** Order in the court. *(pause — things quiet down in the gallery)* Major Caldwell, may I remind you that such derogatory references to the character of Mrs. Ballenden are totally uncalled for. Any further remarks like this, Major Caldwell, and I will be forced to hold you in contempt of court. *(pause)*

Continue, please, sir. *(looking towards Mr. Caldwell)*

**Mr. Caldwell:** On another occasion Mr. Pelly told me of stories he had heard about Mrs. Ballenden soliciting the help of her servant girl, Catherine Winegart, to help her dress in various disguises so she could rendezvous unnoticed with Captain Foss in his apartments.

**Mr. McDermot:** Thank you, sir. If the court pleases, I would now like to ask Major Caldwell the nature of his relationship with Captain Foss. The court is familiar with the fact that Captain Foss was second in command to Major Caldwell with the Chelsea Pensioners. What is of interest to the court is the reasons Major Caldwell had in dismissing Captain Foss from his position.

**Mr. Caldwell:** As you know, Mr. McDermot, when the Chelsea Pensioners came to Red River Colony they did not fit easily into Red River society. Captain Foss, in my belief, was a major instigator of such unmilitary conduct, for he encouraged the men on more than one occasion to disregard normal military conduct and engage in drunk and disorderly behaviour.

**Mr. McDermot:** Would you say that you have a strong dislike for Captain Foss?

**Mr. Caldwell:** Yes sir. My personal and military opinion of the man are very low.

**Mr. McDermot:** Thank you Major Caldwell. No further questions.

**Mr. Thom:** You may step down Major Caldwell.

*(Major Caldwell sits down.)*

*(Mr. James Bird rises.)*

**Mr. Bird:** Your Honour, the next witness I would like to call to the stand is Mrs. William Cochrane, wife of Church of England Reverend William Cochrane.

*(Mrs. Cochrane goes to the witness chair.)*

Mrs. Cochrane, I understand from conversations with local residents that you consider yourself to be a true Christian, a lady whose mission in life is to maintain proper moral standards and prevent the spread of impropriety here in Red River Settlement. Do you agree?

**Mrs. Cochrane:** Yes sir, I do consider myself responsible for maintaining high moral standards in the community. I do believe people like myself, Mrs. Pelly, Mrs. Caldwell, and Miss Anderson, because of our superior English heritage and upbringing, are more capable for the role of social and moral leadership in the community — much more than these half-breed women who use their loose moral standards and flaunting mannerisms to gain the cheap affection of many of the men of the area. Mrs. Ballenden is a perfect example of this in her marriage to Chief Factor John Ballenden, a marriage which has elevated her to a position of social leadership in the community ahead of a much more deserving lady, Mrs. Ann Pelly.

**Mr. Bird:** Mrs. Cochrane, do you believe that Mrs. Ballenden, a mixed blood woman, is guilty of impropriety in her actions at Red River Settlement?

**Mrs. Cochrane:** Yes, sir, the Pellys have on several occasions told me of the improper and highly immoral behaviour of Mrs. Ballenden in her relations with Captain Foss.

- Mr. Bird:** Could you enlighten the court with some of the rumours that the Pellys have been spreading about Mrs. Ballenden and Captain Foss?
- Mrs. Cochrane:** Of course sir, it is my duty to expose such goings on. *(pause)* Sir, in addition to the scandalous behaviour Major Caldwell has brought before the court, I have also been a party to other allegations related to the scandalous behaviour of that mixed blood lady, Mrs. Ballenden.  
On one occasion, in conversation with Mrs. Black, wife of Chief Trader John Black at Upper Fort Garry, it was brought to my attention that the last Ballenden child was in fact not the legitimate child of John Ballenden but an illegitimate son fathered by Captain Foss.  
*(Court begins to rumble violently.)*
- Mr. Thom:** Order please — order in the court! Any further outbursts and I will have to clear the court. Continue Mrs. Cochrane.
- Mrs. Cochrane:** My husband believed this to be such a grave moral incident that he wrote to Mrs. Ballenden's husband at Fort Alexander to inform him of her improprieties. On another occasion, sir, Mr. Pelly told me of a case where Captain Foss and Sarah Ballenden plotted to embarrass Mrs. Pelly at the officers' mess hall at the Upper Fort. They were, I was told, in the habit of casting mocking glances at one another as a means of ridiculing the behaviour of Mrs. Pelly, behaviour they described as fastidious and fainting. This ridicule became so severe that at one time Mrs. Pelly actually became sick at the dinner table and left the dining table at Upper Fort Garry for good. Mr. Caldwell, I assure you that the ways of Mrs. Pelly are hardly fastidious or fainting but, in my opinion and I am sure of the whole community, are those of a true lady, a lady who follows closely the teachings set down by God. She, Sir, and not that mixed blood flirt, Mrs. Ballenden, should be the head of the house at Upper Fort Garry, a position requiring a lady of quality.
- Mr. Bird:** Mrs. Cochrane, do you consider yourself a lady of quality and high moral standard?
- Mrs. Cochrane:** Yes, I do.
- Mr. Bird:** Mrs. Cochrane, could you then explain to the court the occupation you filled in England prior to your marriage to Reverend Cochrane and your arrival at the Red River?
- Mrs. Cochrane:** Mr. Bird, I don't see how this has any bearing on the matter in hand.
- Mr. Bird:** Mrs. Cochrane, is it not true that you were a dolly mop, a common scrubwoman?  
*(Gallery begins to gasp and talk frantically.)*  
*(Mrs. Cochrane begins to whimper.)*
- Mr. Pelly:** *(with anger in his voice)* Mr. Bird!! I demand you stop this line of questioning, you do not have the right to question the moral standards of this fine lady.
- Mr. Thom:** Mr. Pelly, would you please sit down and refrain from any further interruptions. *(pause)* Mr. Bird, you may continue.
- Mr. Bird:** Mrs. Cochrane, do you believe your former employment as a common scrubwoman prepares you for a position of moral leadership in the Red River and the right to criticize the character of a very honourable lady, Mrs. Sarah Ballenden?
- Mrs. Cochrane:** *(Mrs. Cochrane is whimpering.)* Please sir, I beg of you, I cannot continue, please stop!  
*(She completely breaks down in tears.)*
- Mr. Thom:** Mr. Bird, I think there is no need for continuing this line of questioning. You have proven your point.  
Mrs. Cochrane you may step down.  
*(Mrs. Cochrane steps down, helped by Mr. Pelly and Mr. Black.)*  
*(Mr. McDermot rises.)*
- Mr. McDermot:** Your Honour, if the court pleases, the next witness I would like to call to the stand is Dr. John Bunn.  
*(Dr. Bunn takes the stand.)*  
Dr. Bunn, in Mrs. Cochrane's testimony she mentioned the possibility that the Ballendens' last child was fathered by Captain Foss and not her husband, Chief Factor John

Ballenden. Do you think there is any truth to this assumption?

**Dr. Bunn:** No sir, I do not. I have been Mrs. Ballenden's doctor during her residence at Red River Settlement and I have delivered her children. Mrs. Ballenden's last child looks too much like her older brothers and sisters to be fathered by Captain Foss. Almost definitely Mr. Ballenden is the father of the child in question.

**Mr. McDermot:** Thank you for your expert opinion Dr. Bunn.  
*(Pause in thought.)*

Dr. Bunn, you are a well respected man in the settlement, a member of the council of Assiniboia and of mixed blood. Sir, do you believe the testimony given today by Major Caldwell and Mrs. Cochrane concerning the affair between Captain Foss and Sarah Ballenden to be true?

**Dr. Bunn:** No sir, I most certainly do not.

What we have seen today, sir, is an attempt to discredit a very fine lady, Mrs. Sarah Ballenden, not because she has committed some great moral wrong but because she is of Indian blood. Sir, I assure you I have four daughters of my own who are of mixed blood and in no way has this made them immoral and unchristian beings. In fact, sir, I think of these girls much more highly than these English ladies who have been party to this whole affair. At least my girls do not spend their lives imposing their moral values on other people, people who have been brought up with a much different set of standards. Sir, at least my girls do not resort to gossip, slander and faintly mannerisms to attain their social ambitions.

**Mr. McDermot:** Thank you very much Dr. Bunn. No questions.  
*(Mr. Bunn and Mr. McDermot sit down.) (Mr. Bird rises.)*

**Mr. Bird:** Your Honour, if the court pleases, I would like to take the opportunity to present two pieces of evidence that will completely destroy allegations made concerning the supposed rendezvous between Sarah Ballenden and Captain Foss in that man's apartments. If possible, Your Honour, I would like to call upon you, Adam Thom, to present a statement you obtained from Catherine Winegart, servant girl to Mrs. Sarah Ballenden, at the time these allegations were said to have taken place. This is necessary, Your Honour, because Miss Winegart has left Red River Settlement.

**Mr. Thom:** Yes, Mr. Bird, I agree to take the stand to present this statement.  
*(Mr. Thom goes to the witness's chair.)*

For the purpose of record, this statement is dated May 3rd, 1850. It reads: "I, Catherine Winegart, do hereby swear that in no way was Mrs. Sarah Ballenden to my knowledge involved with Captain Christopher Foss. On no occasion did Mrs. Ballenden disguise herself in order to secretly rendezvous with him or any other gentleman."

This statement is signed by Catherine Winegart.

Mr. Bird, if I may say a few words.

**Mr. Bird:** Of course.

**Mr. Thom:** During my investigation of this case, sir, I was able to obtain testimony from a Mrs. Magnus Brown, who testified that Catherine Winegart was the one to disguise herself in Mrs. Ballenden's clothing in order to rendezvous with Captain Foss. Based on this evidence, Mr. Bird, I believe Mrs. Ballenden to be innocent of any accusations of impropriety laid against her. *(pause)*

**Mr. Bird:** Thank you for your statement Mr. Thom. You may step down.  
*(Mr. Thom proceeds back to the bench.)*

Your Honour, in addition to the testimony given by Mrs. Magnus Brown, I was also able to obtain a sworn statement from Mr. William Lane, chief clerk at Lower Fort Garry. Mr. Lane was accompanying Mr. Pelly on the night of the supposed sighting of Mrs. Ballenden's rendezvous in the apartments of Captain Foss.

Mr. Lane specifically said, sir, that it was too cold and too dark to determine accurately who entered Captain Foss's apartment that night.

That is all I wish to say Your Honour, thank you.

*(Mr. Bird sits down.)*

*(Mr. McDermot rises.)*

**Mr. McDermot:** Your Honour, the next witness I would like to call to the stand is Chief Factor John Ballenden of the Hudson Bay Company and husband of Sarah Ballenden.

Mr. Ballenden, what sort of relationship, if any, does your wife have with Captain Foss?

**Mr. Ballenden:** Sir, I assure you, contrary to allegations made today, that my wife's relationship with Captain Foss is totally innocent. My wife and I know Captain Foss well and enjoy his company. In fact, on his dismissal from the Chelsea Pensioners, it was my wife and I who insisted that he remain with us at the mess at Upper Fort Garry. May I repeat, sir, on no occasion did I ever believe the relationship between my wife and Captain Foss to be more than mere friendship. I assure you that I am convinced of my wife's innocence, a woman who only two years ago nursed me back to health after being stricken down by a stroke, a recovery that could not have been made except with her love and care.

**Mr. McDermot:** Mr. Ballenden, are you aware of any sort of tension or disagreement between your wife, Captain Foss, and Mr. and Mrs. Pelly?

**Mr. Ballenden:** Yes sir, I am. As mentioned earlier, Captain Foss ate meals with us at the mess table at Upper Fort Garry, a table we also shared with Mr. and Mrs. Pelly. At that time I was definitely aware of tensions between Captain Foss, my wife, and the Pellys. This, sir, I believed to be due to the obvious struggle for social position that Mrs. Pelly was trying to wage with my wife, to the fact that Captain Foss had this winter relieved Mr. Pelly of a large win of money gambling, and also to the fact that prior to his marriage Mr. Pelly had made advances towards my wife (of which I knew not) and was rebuffed by her. This tension, sir, reached a climax when Mr. Pelly and his wife left the table one day in disgrace after some remarks made by Captain Foss. On the basis of this bad feeling I was forced to dismiss Mr. and Mrs. Pelly permanently from the mess table and send them elsewhere to take their meals.

**Mr. McDermot:** Thank you Mr. Ballenden. I have no further questions.

*(Mr. McDermot sits down and consults with Mr. Bird.)*

Your Honour, we have no further witnesses to call.

We would now like to rest our case.

**Mr. Thom:** Very well then, gentlemen, if there are no further witnesses the court is in recess until the jury reaches its verdict.

*(Mr. Thom hits table with gavel and lights dim.)*

*(Court stops all motions.)*

**Narrator:** After four hours of deliberation the jury, dominated by mixed bloods sympathetic to Sarah Ballenden's cause, finally returned with their verdict: the verdict was guilty. Mr. A.E. Pelly and wife and Mr. John Davidson and wife were found guilty of defamatory conspiracy. Now we will join the court for Judge Adam Thom's sentence and his views as to the nature of this case.

*(Motion begins again in court room.)*

**Mr. Thom:** With a unanimous vote of guilty, I have no choice but to pass sentence and a very heavy one: To Mr. Pelly and wife — I extend a fine of £300 for their part in the slander.

To Mr. Davidson and wife I extend a lesser fine of £100 due to humbler means and less active part in the spreading of this slander.

Before bringing this trial to an end I would like to say a few words. *(pause)*

Never before in my legal career, both as a lawyer and a judge, have I seen a case in which personal hatred, bigotry and personal greed have played such an important part. Not only has such a case discredited the legal system in general but it has slandered unjustly the name of Mrs. Sarah Ballenden, a lady whose only crime is her heritage. "Although Mrs. Ballenden might not have so much starch in her face, she has as much virtue in her heart as any white lady of Red River society."

This case is closed. Court dismissed.

*(Thom hits gavel and lights go out.)*

— The End —

# Results of the Museums in Manitoba 1983 Survey

## KEVIN SCOTT

Project Coordinator  
Manitoba Museum of Man and Nature

**Editor's Note:** *The following is a summary of the Museums in Manitoba 1983 Survey. A full report is available from the Advisory and Extension Services, Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba R3B 0N2.*

## INTRODUCTION

It has been ten years since a study was done to assess the situation that exists in community museums in Manitoba. At the time, David Ross did an extensive study covering a wide variety of museum issues. With time, and a changing community, this information no longer portrays an accurate picture of community museums in this province.

The 1983 study is an attempt on the part of the Advisory and Extension Services of the Manitoba Museum of Man and Nature, in cooperation with Planning and Development of the Department of Cultural Affairs and Historical Resources, to expand and update the base of information to give an accurate reflection of the museum situation in the province in the 1980's.

The people involved in the success of this community museum study included: Kevin Scott (Project Coordinator); Diane Skalenda (Head, Advisory and Extension Services, Manitoba Museum of Man and Nature); Kerry O'Shaughnessy (Planning and Development Branch, Department of Cultural Affairs and Historical Resources); Claire Zimmerman and Barry Hillman (Advisory and Extension Services); David Paton (Director, Planning and Development); John McFarland (Director, Historic Resources Branch); Tim Worth (President, A.M.M.). A special thank you to Sophia Kachor of the Ukrainian Cultural and Educational Centre and Jimmy King of the Historical Museum of St. James-Assiniboia for taking the time to examine the pre-test and provide their input. A

thank you is also extended to the people who typed and printed all the drafts and reports.

It should be noted that this study does not draw any conclusions about the state of community museums (although some personal comments will be put forth in the conclusion relating to impressions of the results). The study was not designed to single out good or bad examples of museum practices, but merely as a statement of what exists. The information is presented in a manner which enables the reader to draw his/her own conclusions. It will also let museums analyse their operations in comparison to others so that attempts can be made to strengthen the museum community.

## History of the Project

Surveys are a relatively new phenomenon in the museum field. One of the first museum surveys resulted in the Miers and Markam 'Directory of Museums and Art Galleries' in 1932. In that instance, a total of 119 museums and art galleries were acknowledged in Canada with only 14 listed for the entire prairie provinces. The growth of museums was gradual until the early 1960's when communities throughout the country geared up to celebrate Confederation. As the nation matured and proceeded into its second century, Canadians began to reflect on their heritage with a sense of curiosity, eagerness and pride. This resulted in a proliferation of museums across the country. By 1970, 34 museums were listed in the Manitoba Vacation Guide. In the 1983 edition of "Museums in Manitoba", 122 museums are listed as operating. In addition, there are several proposed museums in various stages of development.

Over the past ten years David Ross' "Museums in Manitoba: An Inventory of Resources" and

"Path for the Future", both commissioned by the Province and published in 1973, have been invaluable in assisting the Association of Manitoba Museums, the Historic Resources Branch, and the Advisory and Extension Services with an overview of the museum community.

The Advisory and Extension Services initially proposed the survey with the strong support of the Association of Manitoba Museums. The Historic Resources Branch endorsed the need for a review of this nature. This endorsement resulted in the application for funding, by the Advisory and Extension Services, under the Student Temporary Employment Programme to hire a researcher to design and implement the survey. Interviews were carried out and Kevin Scott was hired as the Project Coordinator. The project was carried out during the summer between May 16 and September 2. This 16 week period was the contract period for summer student employment and it was felt that the project could be successfully completed in the allotted time frame.

### **Project Methodology**

The project methodology was the process used to develop the study and complete all the necessary tasks up to the publishing of the final report.

The initial concern of the Project Coordinator was to read as much material as possible about museum operations to establish a solid base of knowledge from which to work. This included information on conservation, cataloguing, facility design and any other related topics. To also give more background to the study, a detailed examination was made of David Ross' 1973 study and surveys from Ontario, New Brunswick, Australia, and the United States.

Before the actual process began, it was necessary to review the process to ensure it was applicable. The process was one that is used by recreation professionals for needs assessment studies. It involves seven stages, beginning with problem identification. This is the most important part of the whole process because if you do not clearly understand what the problem is there is no way you can proceed to solve it. At this stage it is important to clearly define the problem in writing, identify what types of data are desired, what the potential sources are, and then proceed only after these have been done.

The second stage is developing a time-line. This gives an overall picture of what will happen, when it will happen, and by whom. It also ensures that all tasks are identified and deadlines are met.

The next stage (which took the most time) was developing the instrument. From an examination of

previous surveys, books on museums, personal experience and input from various persons, a number of questions were developed. Also at this stage the format for the questionnaire was decided upon. Five preliminary drafts were reviewed and a survey form was completed. This was sent out for pre-testing to two museums in the city for comments. From this pre-test revisions were made and a final form was drawn up.

The fourth stage in the process was selection of a sample and reproduction of the survey. The sample was all community museums in Manitoba.

Stage five was distribution and collection of the survey. This was accomplished through a mail-out/mail-in system.

Tabulation and analysis of the results followed. Here, each question was examined and the number of respondents recorded, the results tabulated and graphs drawn. Averages were determined and ranges of responses and comments were noted for each question of the survey.

The last stage was interpretation of the data and writing of the final report.

This process ensures that all tasks are completed and a comprehensive survey and final report are developed which portray an accurate view of the museum community.

### **Description of the Survey Questionnaire**

The survey was a mail-out booklet questionnaire. It consisted of ten pages of questions dealing with a variety of museum topics and issues. These topics were divided into eight sections which included: General Characteristics; Management and Operations; Financial Characteristics; Collections; Programs; Buildings/Facilities; Training/Skills; and Future Plans, Need, Priorities. There were 56 questions made up of a variety of check, fill-in the blanks, and written responses. The varying types of question formats were a result of the need to elicit different amounts of information on certain topics. It also makes things less monotonous for the respondent.

There were questions on the survey that were more critical than others and needed to be answered to give a definite picture of what exists in the museum community and in what direction it is going. These included: type of museum; year of establishment; legal status; formalized policies; number of staff; days open; attendance; types of visitors; the financial characteristics section; the main theme; programs offered; and the future plans, needs, priorities section. Questions one to four and number sixteen were personal information to be used by the Advisory and Extension Services staff for ease of contact. The rest of the questions were for

information purposes to give an accurate picture of each museum.

The survey progresses from simple to more complex opinion-type questions.

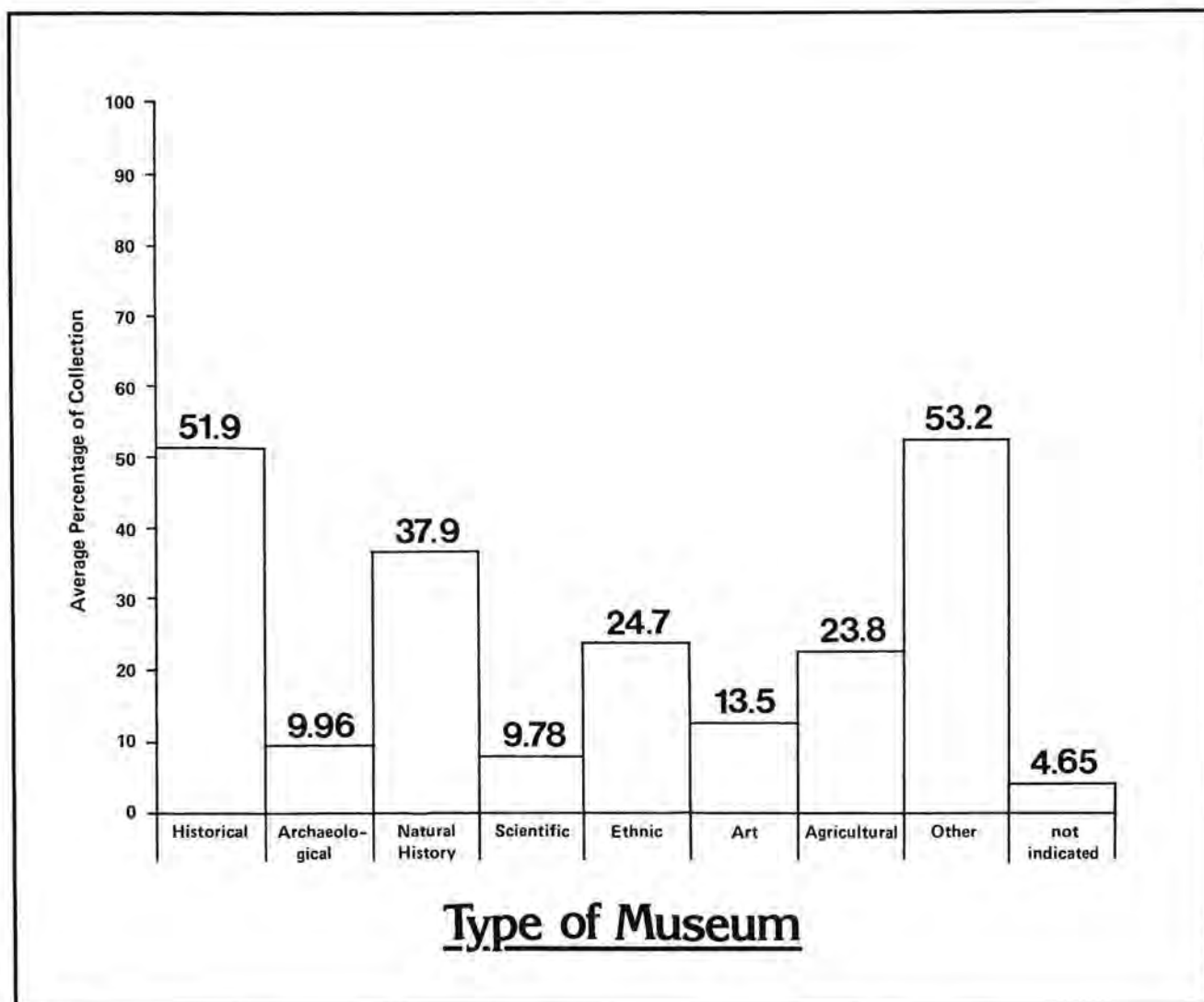
The survey was designed to gain as much detailed information as possible in the shortest space. The reason for the length, was that so much information was required to assist all concerned organizations and the fact that so much time had gone by since a similar study was done. Subsequent studies will not need to be as long. The survey was not easy to fill out but it covered the areas it had to.

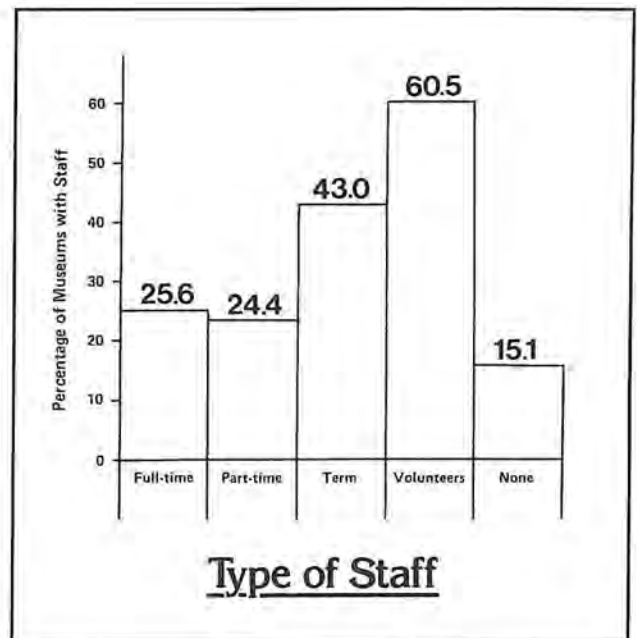
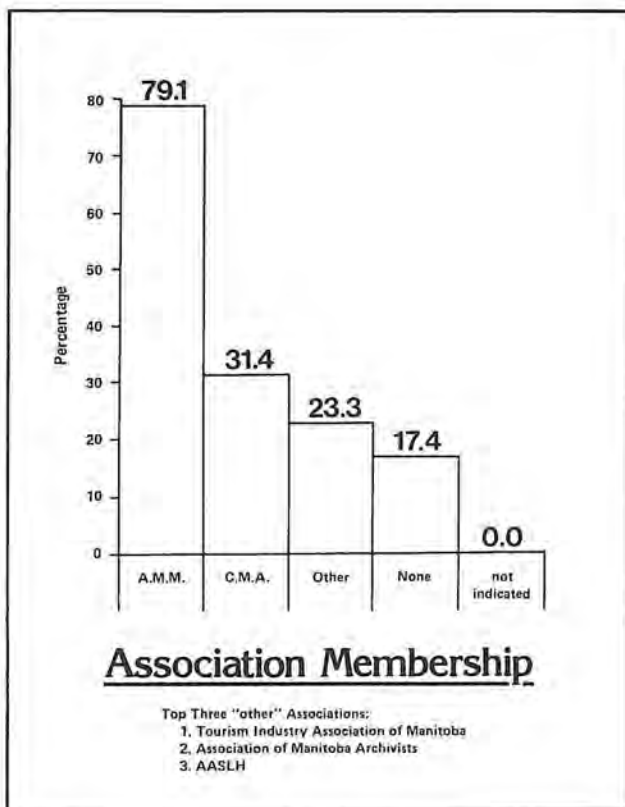
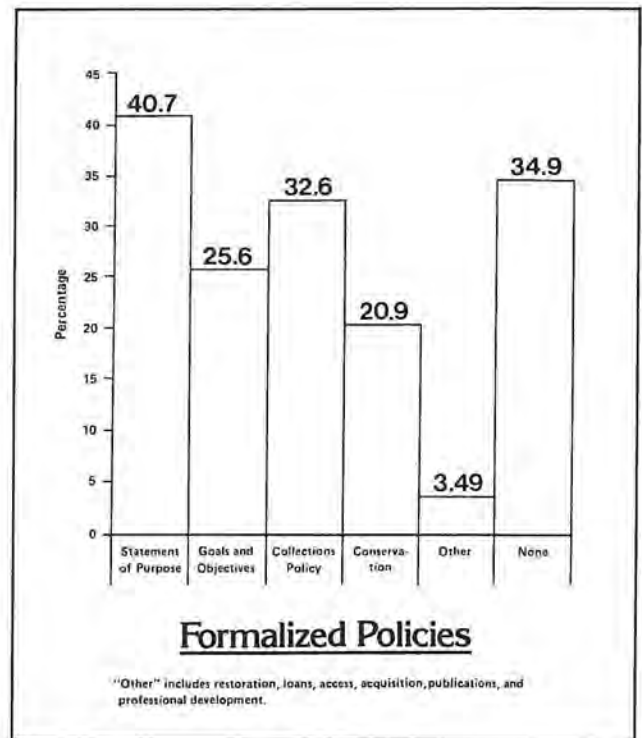
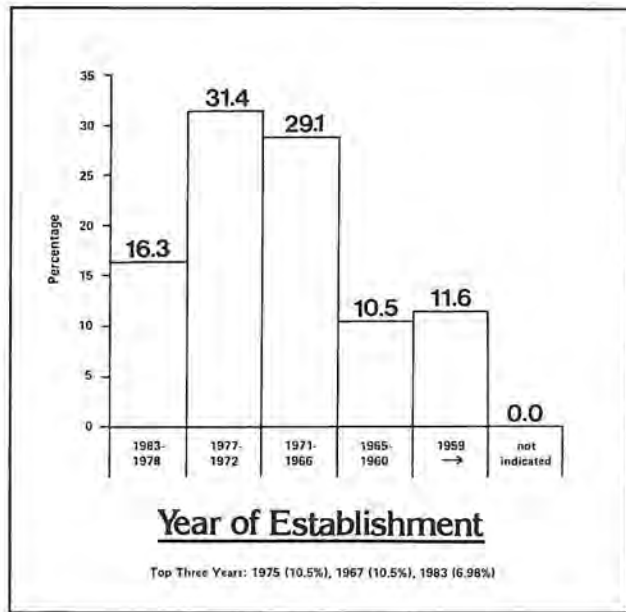
For reference to the survey please look in the appendix of the report.

### EXECUTIVE SUMMARY

This is a short description of the major highlights that resulted from an analysis of the survey responses.

- The majority of museums are historical, agricultural, and natural history. 75.6% indicated that part of their collection was historical and on average it made up 51.9% of the total collection. 47.7% indicated that part of their collection was agricultural and on average 23.8% of their total collection was this type. 34.9% of all museums indicated that on average 37.9% of their collection was natural history.
- Almost 50% of all museums were established between 1972 and 1983, predominantly in 1967, 1975 and 1983.
- 79.1% of all museums who responded belong to the Association of Manitoba Museums. The Canadian Museums Association has 31.4% of all museums as members, and 17.4% do not belong to any association.
- 40.7% of all museums have a statement of purpose while 34.9% have no formalized policies.



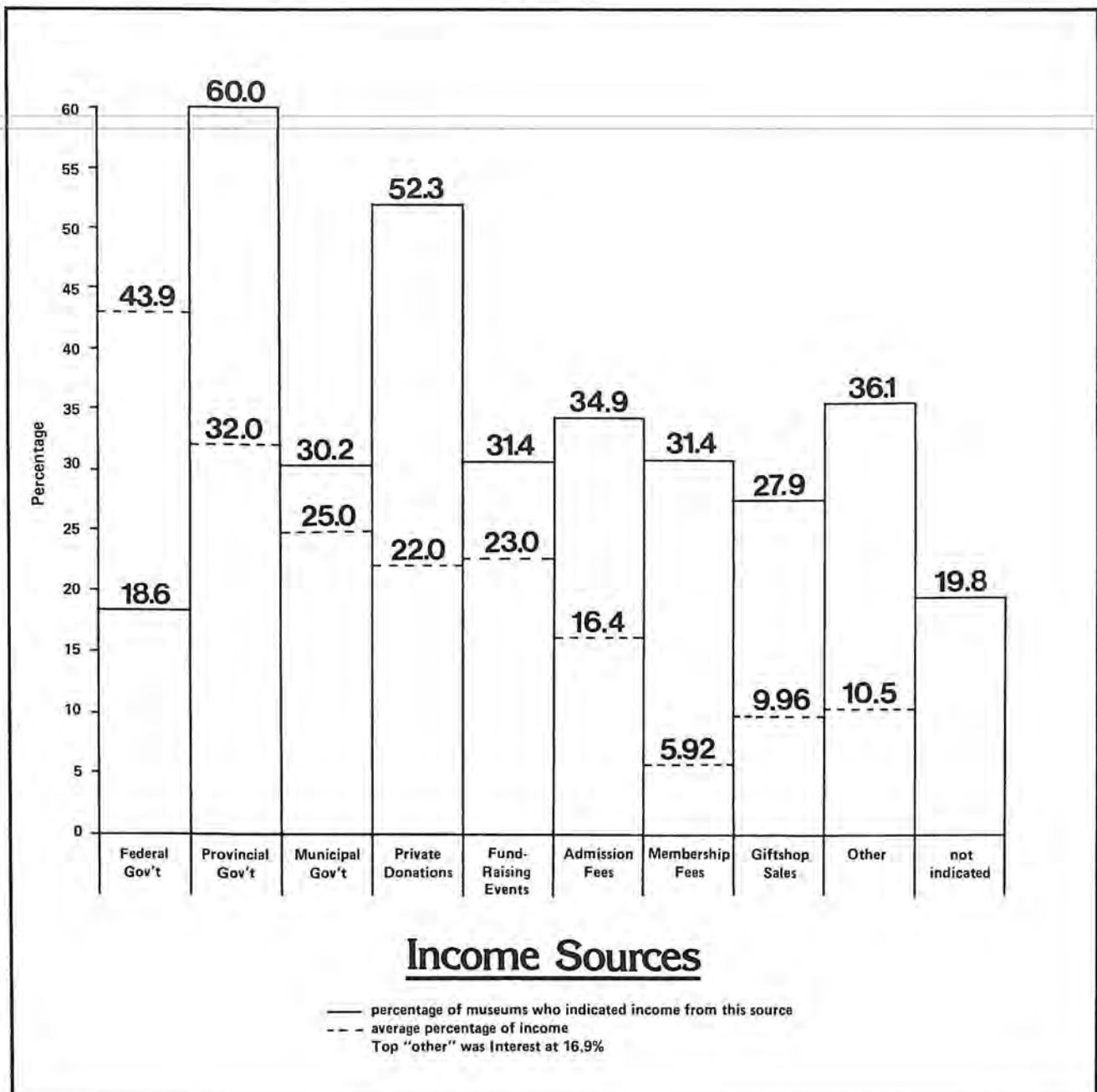


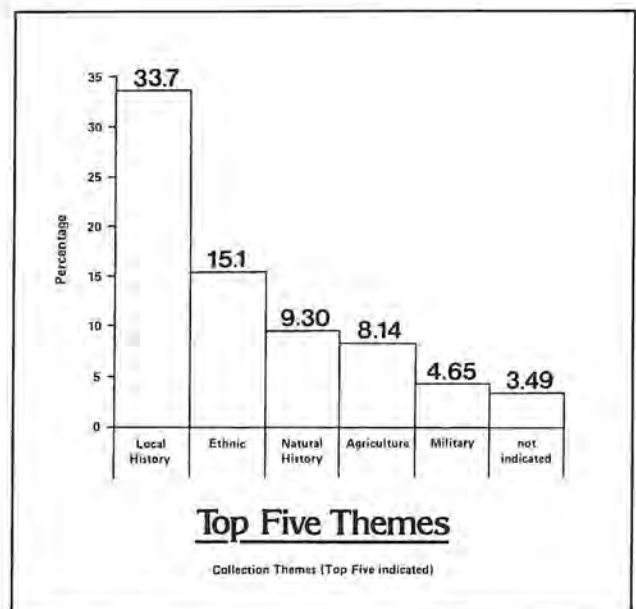
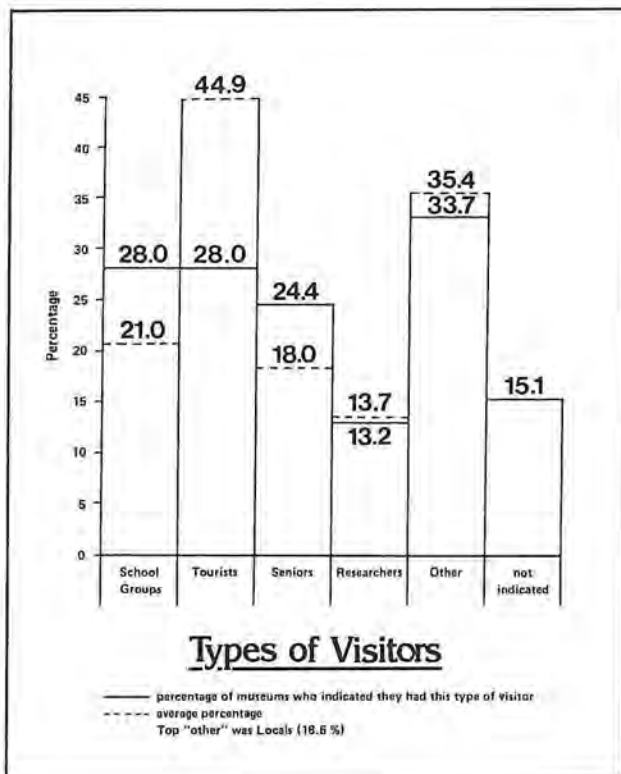
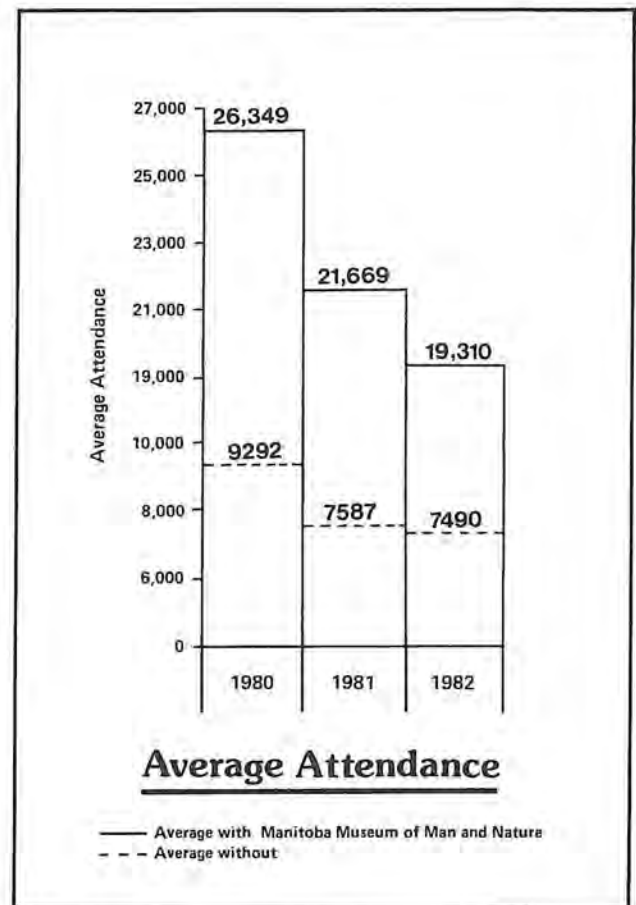
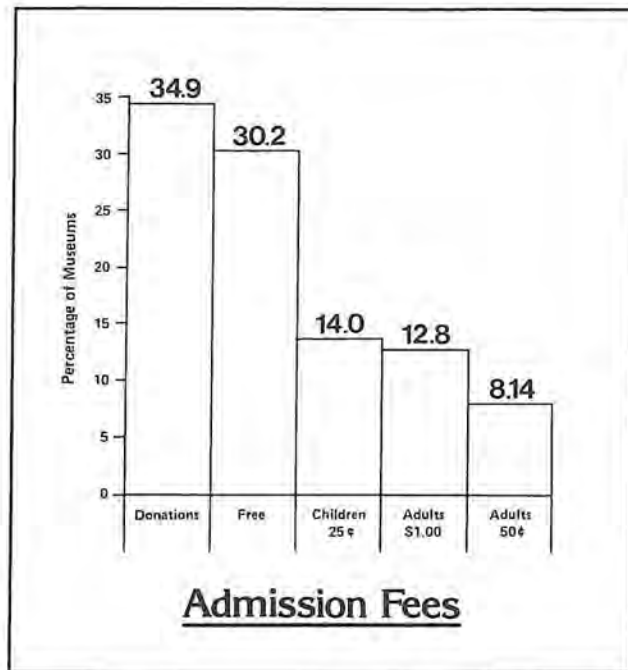


- On average 25.6% of all museums have full-time staff, 24.4% have part-time staff. 43% of all museums have term employees while 60.5% have volunteer staff.
- 65.1% of museums have no admission fees or only accept donations.
- The majority of visitors to museums are tourists, local citizens, and school groups with attendance decreasing on average.
- The top three income sources are: the provincial government which 60% of museums indicated

they obtained income from; private donations which 52.3% indicated income came from this source; and “other” which 36.1% of all museums had income from this source. On average the provincial government supplied 23% of museums’ income; private donations made up 22% of museums’ income; and “other” made up 10.5% (interest in investments being most significant).

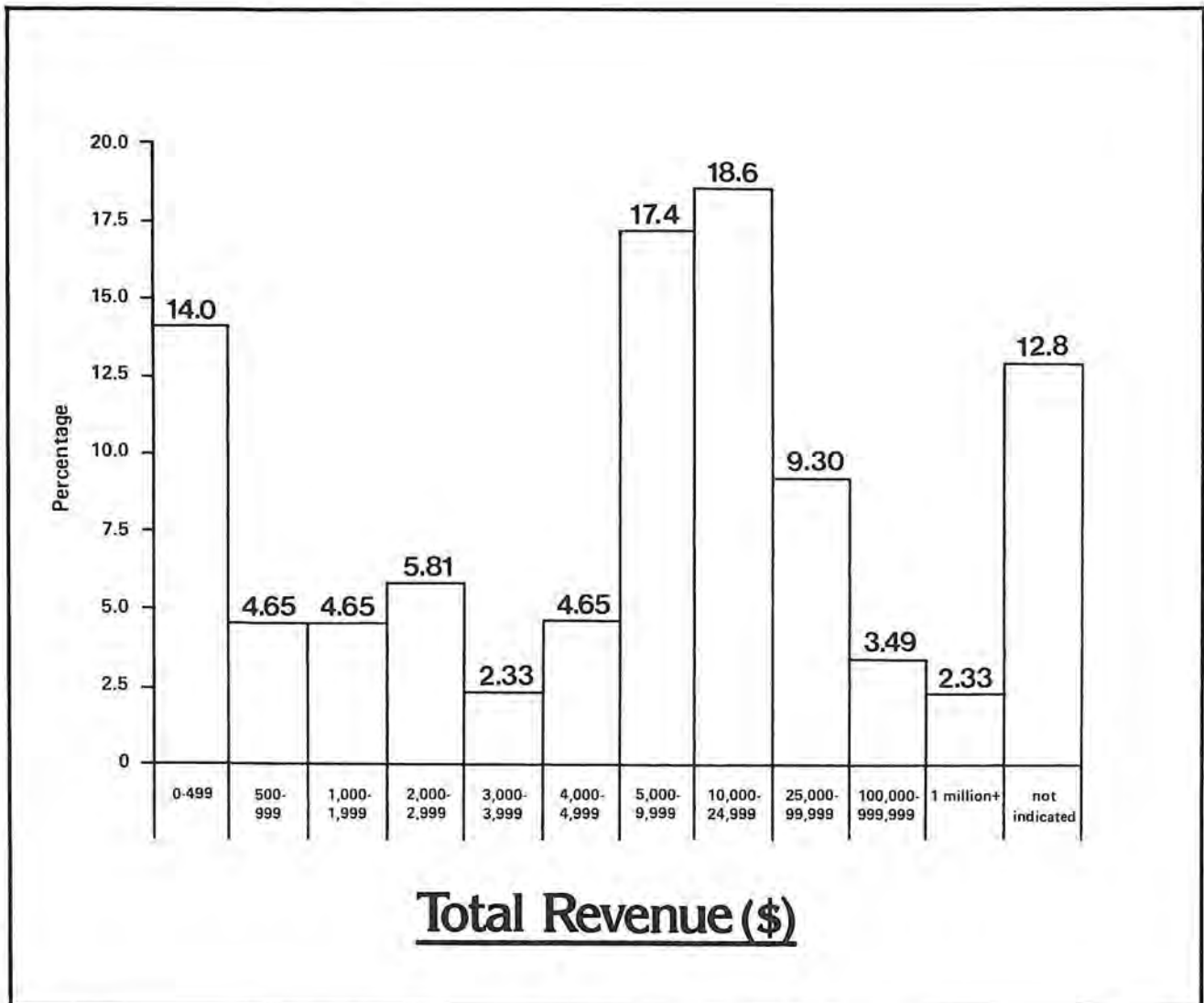
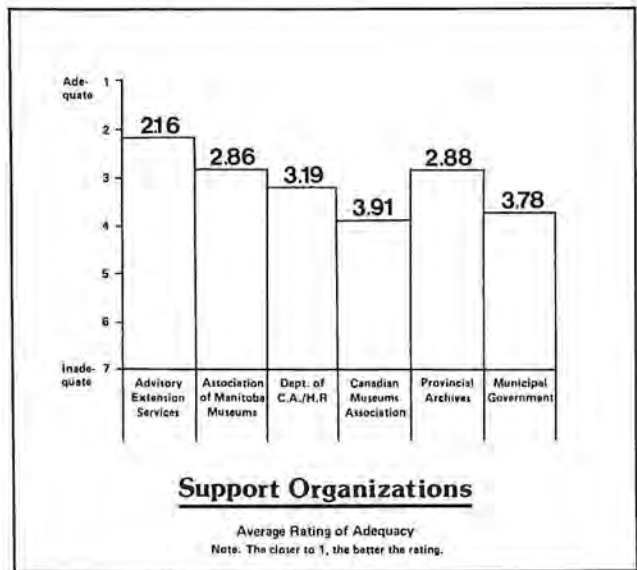
- 43.49% of all museums have a total revenue of under \$10,000. 14% are under \$500.

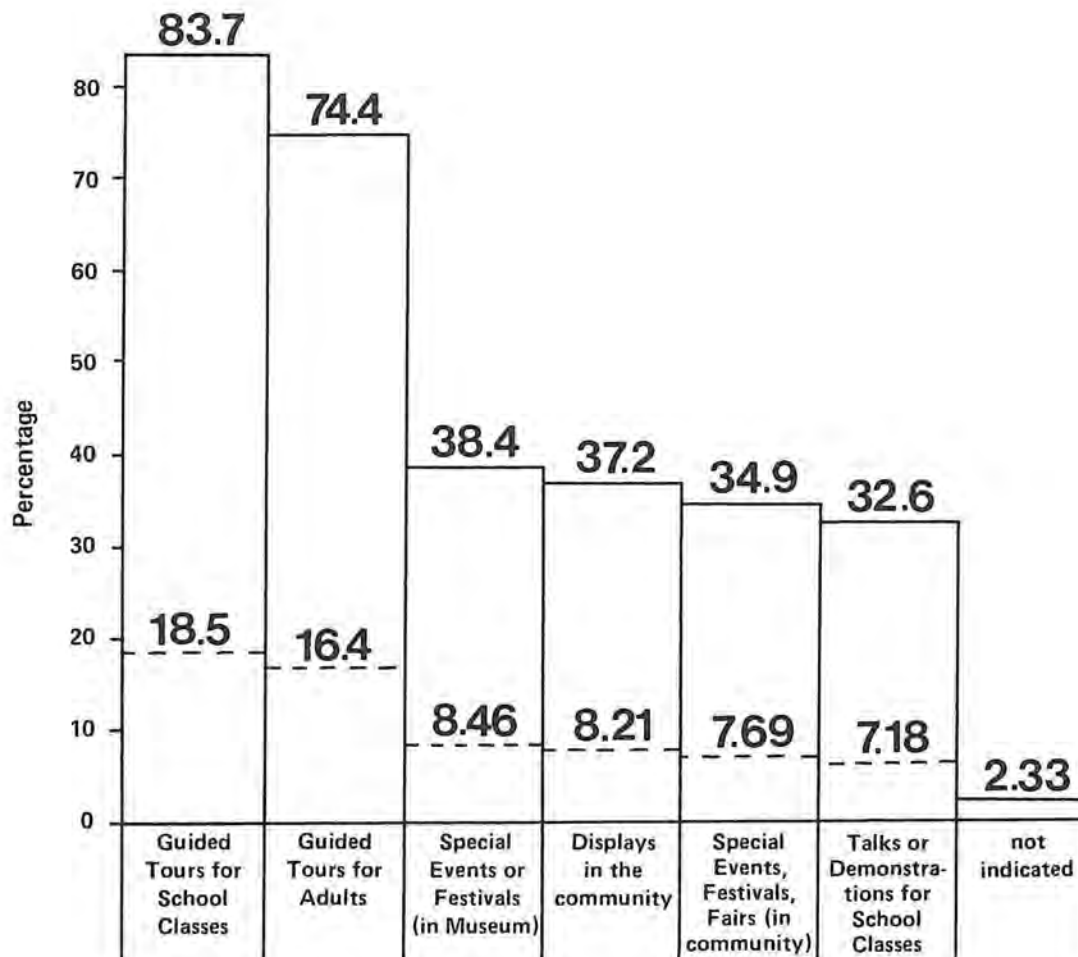




- The most popular themes relate to local history, ethnicity, natural history, agriculture or the military.
- The programs offered most often by museums are guided tours for school classes at 83.7% and guided tours for adults at 74.4%.
- The average rating of adequacy to meet the needs of community museums by the following organizations is as follows: (the closer to 1 the better the rating).

Advisory and Extension Services:	2.16
Association of Manitoba Museums:	2.86
Department of Cultural Affairs and Historical Resources:	3.19
Canadian Museums Association:	3.91
Provincial Archives:	2.88
Municipal Government:	3.78





## Public Programmes (top six)

— percentage of museums who offer program  
 - - - - percentage of all programs offered

- The roles that people identified for the different organizations are as follows:

**Advisory and Extension Services:** be a source of advice and guidance in a variety of areas.

**Association of Manitoba Museums:** one of coordination of and voice for the museums in the province.

**Department of Cultural Affairs and Historical Resources:** a source of funding and advice for museums.

**Canadian Museums Association:** liaison with the A.M.M. about federal legislation affecting Manitoba museums as well as a source of information for national issues.

**Provincial Archives:** a source of information, advice and technical expertise.

**Municipal Government:** a source of local financial support and other assistance.

- The most significant problems in the past for museums included a lack of funds, space, interest by the young, public support and publicity.

- Changes that would have the greatest influence on improving museum operations include more space, staff, public interest, assistance, and volunteer help.
- The top ten priorities as indicated by all museums are as follows:
  1. Renovation or upgrading of present building(s).
  2. Acquisition of more artifacts and/or buildings.
  3. Construction of a new building(s).
  4. Catalogue or recatalogue collection.
  5. Advertising (increase public awareness of museums).
  6. Landscaping the grounds.
  7. Install or upgrade the alarm/security system.
  8. Upgrade the environmental controls.
  9. Develop a statement of purpose, goals and objectives, etc.
  10. Develop new programmes and improve old ones.

## CONCLUSIONS

In developing the survey and from analysis of the results, I came away with some impressions of what is happening in the museum community.

I was very impressed with the number of responses and the distribution. The survey required a great deal of time and effort on the part of the respondents and all should be commended. The respondents ranged from some of the smallest museums to the largest. This should give interested people a good impression of the desire of museums to have things accomplished.

On the other hand there are some trends and characteristics I see that are not encouraging. I feel that the priorities of many museums are not realistic. When 35% of the museums have no formalized policies and only 40% have a statement of purpose, how is it possible for the museums to have a truly effective operation? The top priorities all related to buildings. If one-third do not know how many artifacts they have in their collection, should not that be a high priority?

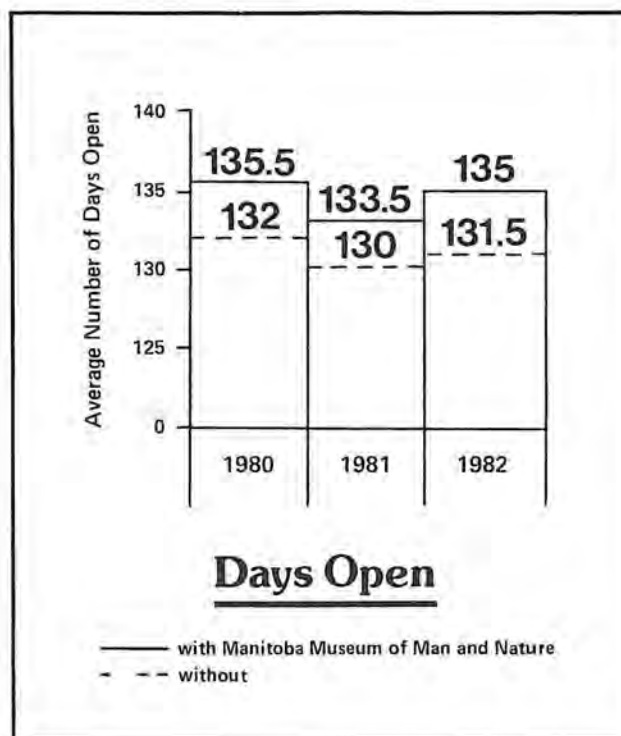
There also seems to be, in general, a very narrow view of the assistance that is available. People perceive governments as only a source of funds, while many have no idea what the Advisory and Extension Services has to offer. It is very important that these organizations are used. They are there to help and have the expertise to do the job.

The comments indicated that there appears to be a lack of interest by the youth of today and a general under utilization of museums. I would like

to pose the following questions: Are you sure that it is the problem of the young, or is it because there is nothing there to attract them? A detailed self-examination should occur to look into why the museums are not attracting visitors. I stress that you should not blame others for lack of interest if you have not made a conscious effort to make the museum attractive. Do not expect people to help just for the sake of helping. People want something in return whether it is recognition or just a feeling that they are contributing to something worthwhile.

The survey brought to light a number of observations:

1. As with the survey process, the first stage of anything should be to identify and clearly define objectives as well as problems. You cannot reach goals or solve problems until you know exactly what they are.
2. In this time of economic restraints, a conscious effort must be made to justify all operations and all expenditures.
3. Assistance is available for the asking from a number of sources such as the Advisory and Extension Services of the Manitoba Museum of Man and Nature, Provincial Archives, Association of Manitoba Museums, etc. Take advantage of these resources to the fullest as they are there to help you.
4. Before you consider establishing new buildings, etc., determine whether or not you have used



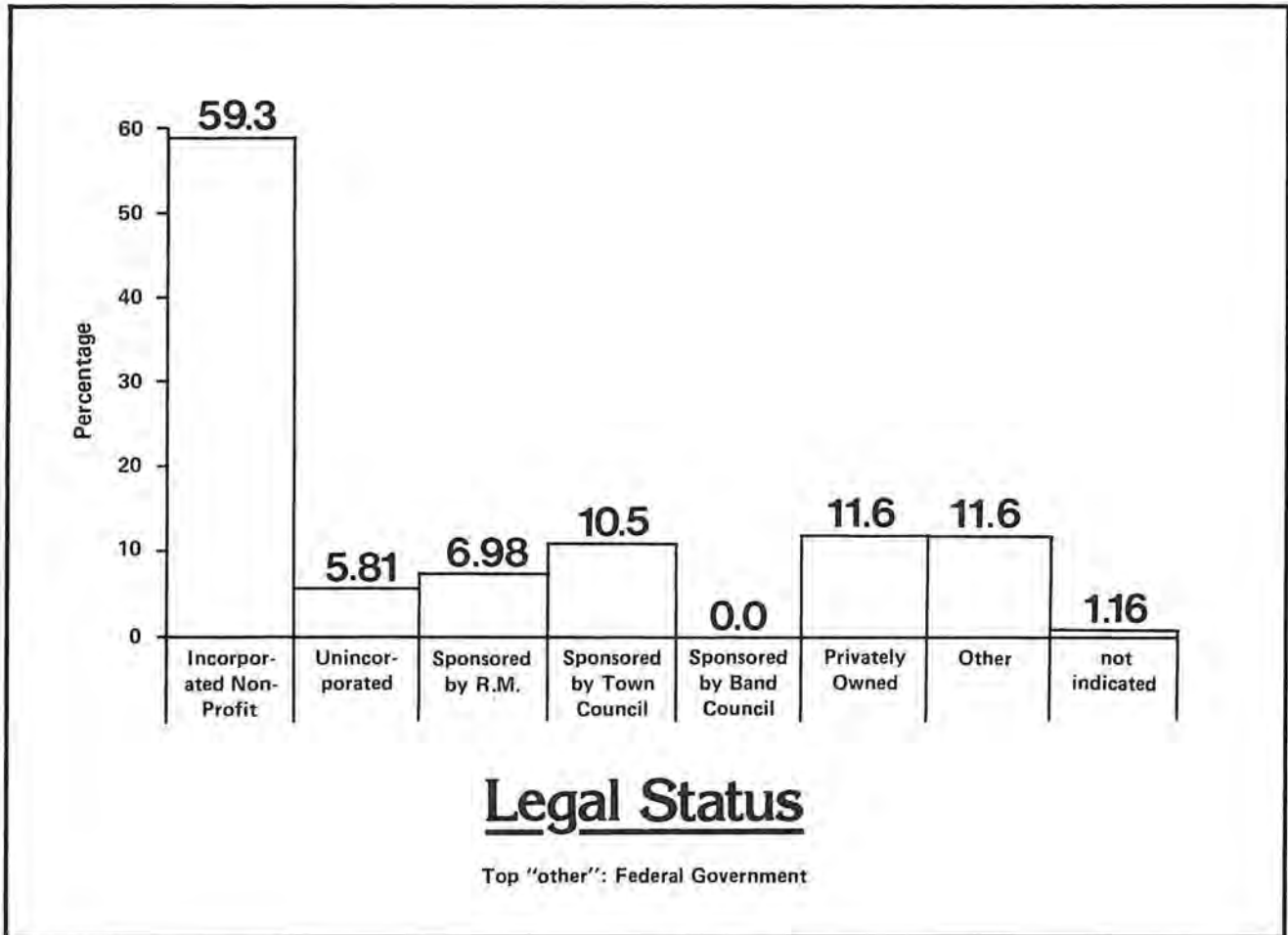
existing facilities to the best advantage. Is your collection being cared for to the best of your ability? If you added to the existing museum, could you continue to care for the expanded collection?

- The final point is to take chances, try new things, and be innovative. Step back and take a good look at your museum — is it being used to its fullest and best potential?

I hope this part of the report does not sound too negative. I am not in any way trying to put the

museums down, but merely attempting to raise some issues that would be examined and addressed.

On the one hand, there are negative aspects to many of our museums and a definite need for improvement in a great number of areas. There is, however, a positive side. Many of the museums are growing and developing into both excellent educational and recreational resources. They are protecting our heritage and promoting an awareness in our history that must be encouraged and supported by all Manitobans.



### List of Respondents

- |             |   |
|-------------|---|
| Arrow River | — R.E. Clegg Museum of Horsedrawn Vehicles      |
| Ashern      | — Ashern Pioneer Museum                         |
| Beausejour  | — Broken Beau Historical Society Museum Village |
| Brandon     | — B.J. Hales Museum of Natural History          |
| Brandon     | — Daly House Museum                             |
| Brandon     | — Commonwealth Air Training Plan Museum         |
| Brandon     | — 26th Field Artillery Regiment Museum          |
| Brandon     | — Chapman Museum (Rivers)                       |
| Carberry    | — Carberry Plains Museum                        |
| Carman      | — Dufferin Historical Museum                    |

Carman	— Heaman's Antique Autorama
Churchill	— Eskimo Museum
Cook's Creek	— Cook's Creek Heritage Museum
Dauphin	— Fort Dauphin Museum
Dufresne	— Aunt Margaret's Museum of Childhood
Dugald	— Dugald Costume Museum
Eddystone	— Village Site Museum
Elkhorn	— Manitoba Automobile Museum
Eriksdale	— Eriksdale Museum
Flin Flon	— Flin Flon Museum
Gardenton	— Ukrainian Museum, Park and Village
Gimli	— Gimli Historical Museum
Glenora	— Claude Crayston Museum
Grandview	— Watson Crossley Community Museum Inc.
Hadashville	— Forest Interpretive Centre
Hamiota	— Hamiota Pioneer Club Museum
Hartney	— Hart-Cam Museum
Killarney	— J.A.V. David Municipal Museum
Ladywood	— Atelier Ladywood
Leaf Rapids	— Leaf Rapids National Exhibition Centre
Lundar	— Lundar Museum
Melita	— Antler River Museum
Miami	— Miami Museum
Miniota	— Miniota Municipal Museum Inc.
Minnedosa	— Minnedosa and District Museum
Moosehorn	— Moosehorn Museum
Morden	— Morden and District Museum
Morris	— Morris and District Centennial Museum
Neepawa	— Beautiful Plains Museum
Portage la Prairie	— Fort La Reine Museum, Pioneer Village
Roblin	— Keystone Pioneer Museum
St. Anne	— Musee Point Des Chenes
St. Claude	— St. Claude Museum
St. Georges	— Le Musée St. Georges Museum
St. Joseph	— Musée St. Joseph Museum
Ste. Rose du Lac	— Musée Ste. Rose Museum
Selkirk	— Lower Fort Garry National Historic Park
Selkirk	— Marine Museum of Manitoba
Shilo	— Royal Canadian Artillery Museum
Shoal Lake	— Shoal Lake Historical Society Museum
Souris	— Hillcrest Museum
Souris	— Ross Cavers Museum
Steinbach	— Mennonite Village Museum
Strathclair	— Strathclair Museum
The Pas	— The Sam Waller Little Northern Museum
Treherne	— Treherne Museum
Victoria Beach	— The Ateah Museum
Virden	— Pioneer Home of Virden and Districts
Wasagaming	— Riding Mountain National Park Interpretive Centre
Waskada	— Waskada Museum
Whitemouth	— Whitemouth Municipal Museum
Whiteshell Provincial Park	— Whiteshell Natural History Museum
Winnipeg Beach	— Winnipeg Beach Ukrainian Homestead Inc.
Winkler	— Pembina Threshermen's Museum
Woodlands	— Woodlands Pioneer Museum
Winnipeg	— Aquatic Hall of Fame and Museum of Canada Inc.

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- Dalnavert-Macdonald House
- The Fort Garry Horse Museum and Archives
- Fort Whyte Nature Centre
- Grant's Old Mill
- Historical Museum of St. James-Assiniboia
- Ivan Franko Museum
- Jewish Historical Society of Western Canada
- Living Prairie Museum
- Manitoba Museum of Man and Nature
- Mennonite Geneology Inc.
- Mineralogy Museum
- Le Musée de Saint-Boniface
- Naval Museum H.M.C.S. Chippawa
- Riel House — National Historic Park
- Royal Winnipeg Rifles Museum
- Seven Oaks House Museum
- Stewart-Hay Memorial Museum
- Transcona Regional History Museum
- Ukrainian Academy of Arts and Sciences (UVAN)
- Ukrainian Cultural and Educational Centre
- Ukrainian Museum of Canada Manitoba Branch





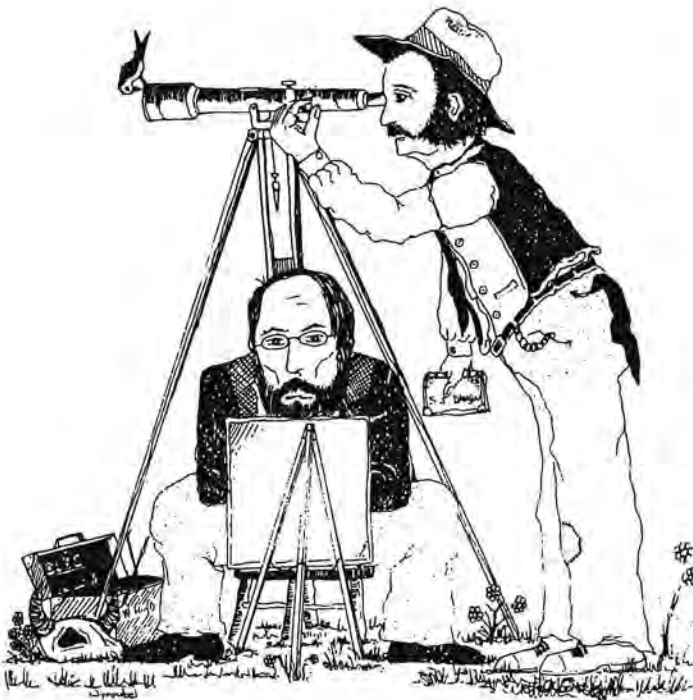
# Notes to Contributors

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

1. All articles should be **typewritten** and **double-spaced**. If this is not possible, 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. 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).
8. Submission deadlines for publication are December 15, April 15, and August 15.

Please address all articles and correspondence to:

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Winnipeg, Manitoba R3B 0N2



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