

Dawson & Hind

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Dawson and Hind

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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.

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Cover: Captain Sidney Barnett, circa 1863 - 65, wearing the 1856 - 68 pattern full dress infantry officers' uniform. Photograph courtesy of Grant Tyler.

Association of Manitoba Museums

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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

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

A note from Paul Thistle, curator of The Sam Waller Little Northern Museum in The Pas, along with a book review, prompted us to take action on something we had been considering for some time — namely, re-establishing a Book Review section in **Dawson and Hind**. And to do that, we need some action from you. If you are interested in contributing your analysis of a recent publication relevant to museum work, perhaps pertaining to your area of expertise or special interest, send us your review in 300 - 500 words, together with publication details, i.e., title, author, publisher, price, and we will be pleased to consider it for future publication.

Books are one of many categories of 'records' discussed by Gordon Dodds in *Records Keepers*, based on his presentation to the A.M.M. General Meeting in Brandon, October 1983. Mr. Dodds suggests considering a new community approach to the present separate management of these public and private resources by archives, libraries, museums, and galleries.

The importance of preserving additional types of resources was discussed in two other A.M.M. presentations. In *The Role of Community Museums in Manitoba Archaeology*, Leo Pettipas points out concerns regarding the loss of provincial archaeological artifacts, the need to recognize them as resources, and to encourage their preservation, both publicly and privately. Ruth Breckman has provided an entertaining account of her research into her family history in *Artifacts and the Family Historian*. She stresses the importance of preserving that knowledge as well as the anecdotal material that makes it special for future generations.

Success, for the public and the museum or gallery, in presenting such resources for exhibition requires, among many things, a well-planned advertising strategy. In her article *Graphic Advertising*, also presented at the A.M.M. General Meeting, Lee Newton Kinrade offers a 'how-to' of

promotional advertising, with the emphasis on individualized planning to attain the greatest value for your dollar.

Grant Tyler, a recent graduate of the Museum Technician Training Programme, has an extensive private collection of Canadian military uniforms. Our cover story, *Identification of Canadian Infantry Officers Uniforms 1855-1902*, by Mr. Tyler will be of particular interest to museums with such artifacts in their collections.

M.d.v.F.

UPDATE:

Museum Technician Training Programme

The Manitoba Museum of Man and Nature is pleased to announce it is accepting applications for its 1984-85 training programme.

The programme is an opportunity for paid or volunteer museum personnel to acquire new skills related to specific career goals. Through consultation with the Programme Coordinator and staff at the Manitoba Museum of Man and Nature, each trainee develops a programme to meet his/her professional goals. This one-year programme is designed to provide a breadth of experience plus specialization in chosen areas.

The training consists of on-job experience, lectures, demonstrations, reading assignments and special projects.

The Museum Technician Training Programme is offered with the support of the National Institutional Training Programme and the National Museum of Canada. **The deadline to apply is March 30, 1984.**

To obtain an informational brochure, contact the Museum Technician Training Programme, Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba R3B 0N2 — (204) 956-2830.

Portrait of Manitoba

An exhibition, *Portrait of Manitoba*, is available to tour Manitoba communities. Much of the illustrated heritage of Manitoba is to be found in some 100 museums operating in this province.

In this exhibition, a selection of photographs from various museums records the changing profile of Manitoba, as seen by the camera over 100 years. All of these photographs are recorded and preserved through the efforts of volunteer historical researchers dedicated to preserving the story of Manitoba.

There are eight photos mounted on styrofoam that interlock into one pillar. *Portrait of Manitoba* includes ten pillars — a total of 80 photographs. This display was arranged by the Western Canadian Pictorial Index of the University of Winnipeg, sponsored by the Manitoba Department of Culture, Heritage and Recreation.

The cost to borrow this exhibit is \$25. plus shipping (eg. shipping cost from Winnipeg to Brandon is under \$10.). Additional \$10./week for a maximum of three weeks.

For further information or to book this exhibit, contact Thora Cooke, The Western Canada Pictorial Index, University of Winnipeg, 515 Portage Avenue, Winnipeg, Manitoba R3B 2E9 — 786-7811, ext. 571.

Hannibal Named New Cultural Director

Culture, Heritage and Recreation Minister Eugene Kostyra recently announced the appointment of Dr. Emmett Hannibal as Director of the Cultural Resources Branch. Dr. Hannibal was until this appointment Chief of Public Programmes at the Manitoba Museum of Man and Nature. He also served as Head of Public Programmes and Supervisor of Education at the Winnipeg Art Gallery from 1975-79. His appointment was effective January 4, 1984.

Congratulations to . . .

Lee Newton Kinrade, Head of the Design Department for The Winnipeg Art Gallery, who was recently honoured with an Award of Excellence from The Art Museum Association for the design of the *Don Reichert, Paintings from the Landscape* catalogue.

The award of excellence acknowledges the leadership role Lee Newton Kinrade and the design department of the art gallery have taken in producing quality productions for the international art museum and gallery community.

Discovery of Manitoba's Oldest Site Confirmed

Culture, Heritage and Recreation Minister

Eugene Kostyra reports that archaeologists in his department have confirmed the discovery of the oldest dated evidence of prehistoric human occupation in the province. The site, located on the banks of the Winnipeg River near Lac du Bonnet, is believed to be 8,000 years old and is at least 1,680 years older than what was previously considered the oldest dated site in the province. Minute fragments of bone discovered at the site were subjected to radiocarbon acceleration tests to place them at 6080 B.C. The site was discovered in the late 1970's by a local resident and the Historic Resources Branch conducted site excavations in 1980 and 1982.

Ukrainian Heritage Centre Gets \$1.7 Million Grant

Premier Howard Pawley presented a \$768,400 Jobs Fund start-up cheque last November to the Ukrainian Folk Arts Council and Museum board of directors as part of the fund's \$1.7 million grant for the first phase of operations. In all, the total cost of the centre, which will occupy a 144-acre tract 12 km south of Dauphin, will be \$20 million. Phase one, scheduled for completion next June, includes creation of a multi-purpose building, outdoor amphitheatre, stage with bandshell, paved sidewalks, children's play area, landscaping, wash-rooms, roadways, water and sewage engineering and electrical infrastructure. The first phase will cost about \$3.5 million, with funding from the Jobs Fund (\$1.7M), federal government (\$573,000), sponsor contribution (\$714,000), and the federal-provincial Destination Manitoba programme (\$500,000). Phase one will provide one hundred jobs.

Plan a Heritage Project for 1985

The Centennial of the national parks system will be celebrated in 1985. Its goal is to make the public aware of Canada's magnificent historic and natural heritage, and to encourage Canadians to preserve that legacy for future generations. Canadians are encouraged to celebrate the Centennial by participating in heritage projects, contributing financially to the programme, visiting existing national parks and historic sites, or working to protect threatened historic heritage sites.

The federal government has designated July 1, 1985 as Heritage Day. The Minister of the Environment has appointed provincial and territorial representatives to form the National Parks Centennial Citizens' Committee. The mandate of the Committee is to make Canadians aware of their heritage and to encourage them to preserve it. The Committee's task is to identify worthwhile heritage projects and to solicit funds from the private sector

to finance these projects.

If your museum is considering a heritage project for 1985 and requires financial assistance, grant application forms are now available through the

Advisory and Extension Services Department of the Manitoba Museum of Man and Nature. For more information about this programme, please contact Brenda Birks at 956-2830, ext. 171.

Identification of Canadian Infantry Officers' Uniforms 1855 - 1902

GRANT TYLER

Queen's Own Cameron Highlanders Museum
Winnipeg, Manitoba

The problem of accurately dating and identifying artifacts is a common concern which must be addressed before any item can be properly catalogued for further use. Identification of military uniforms to determine period, branch of service, rank, and type of dress can be accomplished by considering characteristics which include overall cut of the uniform, colour, cuff pattern, type of collar, type of lace, and positioning of rank insignia. Since Canadian uniforms closely followed patterns of the British army, the following guide will be of assistance in identifying and cataloguing Canadian and British uniforms — specifically infantry line officers' uniforms from 1855 to 1900.

Full Dress 1855 - 1856

By the mid 1850's the snug fitting coatee, a tailed coat, cut to the waist in front, had fallen into disfavour. The impracticalities of this full dress garment had become all too evident during the Crimean War, and in 1855 the coatee was abolished in favour of a double-breasted tunic.

Tunic	Scarlet cloth, edged with white cloth around top of collar and down leading edge.
Collar	Standing, rounded in front, in regimental facing colour.
Cuffs	Round, with a slashed panel, in regimental facing colour, edged in white, three buttons on panel surrounded by lace.
Shoulder Cord	Twisted cord of crimson silk on left shoulder.
Rear of Skirt	Two slashed panels, each with three buttons.
Lace	Gold - subaltern - around top of collar and cuff. Field Officer -

around top and bottom of collar, two bands around the cuff. Panels on cuff and skirt rear also edged with lace.

Rank Insignia	Worn on collar. Rank indicated by combinations of stars and crowns, embroidered in silver wire thread.
Buttons	Gilt, bearing the regimental number, two rows down front, eight or nine per row, 9" apart at top, narrowing to 4" at bottom.
Trousers	Blue cloth with ¼" scarlet seam stripe down leg.
Headress	Second pattern Albert Shako. (Introduced 1855).
Sword	Infantry officer, pattern 1845. Gothic half basket guard in brass, formed of three major bars and lined with black patent leather. Slightly curved blade.
Scabbard	Brass - Field Officer Steel - Adjutants Leather - Subalterns
Sword Knot	Crimson and gold riband with gold bullion tassel.
Sword Belt	Enamelled white leather 1½" wide. Slings ¾" wide. Gilt belt plate with regimental number lettering on outer circle at centre. Regimental title in silver.

Full Dress 1856 - 1868 *(cover)*

The double-breasted tunic of 1855 was discontinued the following year and replaced by a similar single-breasted version with shorter skirts. The details of this uniform remained basically the

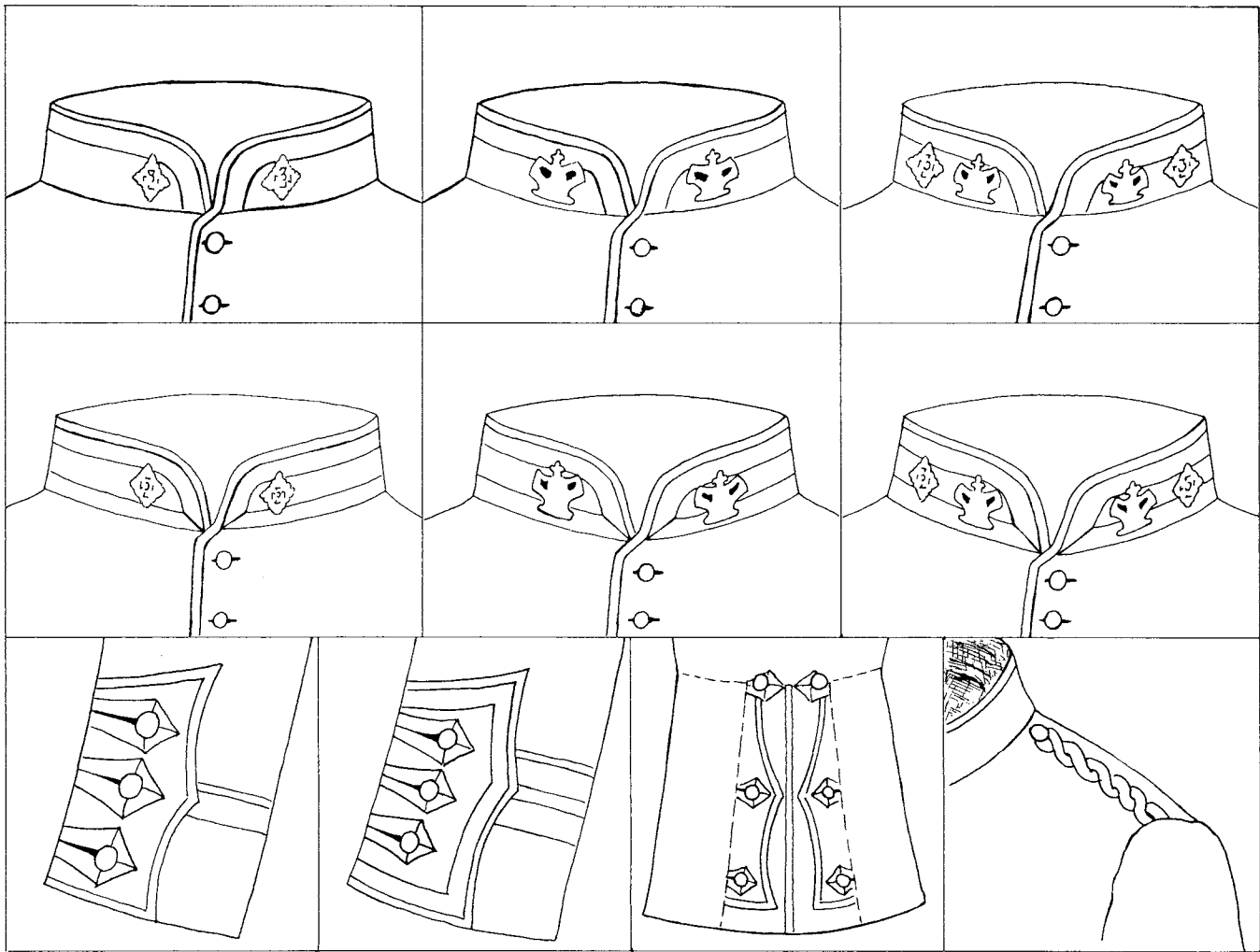


Figure 1 - (top) Collars - 1855-74 - Ensign/Sub Lieutenant; Lieutenant; Captain. (middle) Major; Lieutenant Colonel; Colonel. (bottom) Cuffs - 1855-68 - Subaltern/Captain; Field Officer; Skirt rear; Shoulder cord.

same (*figure 1*). Militia General Order of 7 February 1856, headquarters Toronto, stated that, “the full dress uniform of officers of the Sedentary Militia to be the same as that worn by officers of Infantry of the line in the regular forces . . . The lace and buttons worn on all militia uniforms to be silver.”

Buttons British - gilt with regimental number.
Canadian - silver, bearing the Royal Cypher of Queen Victoria (VR), surmounted by a crown, the whole within a circle inscribed “Volunteer Militia, Canada.” Tunic fastened with eight buttons.

Headdress Second pattern Albert Shako until 1860, quilted pattern thereafter.

Scabbard Steel scabbard replaces black leather for subalterns in 1866.

Sword Knot Britain - Gold and crimson riband.

Canada - Silver and crimson riband. Bullion tassel replaced by an acorn in 1857.

Full Dress 1868 - 1874 (*photo 1*)

Further modifications to the full dress uniform occurred in 1868. The collar decoration and badges of rank remained unchanged but the cuff was altered to a pointed style, laced and braided according to rank (*figure 2*).

Collar and Cuffs Canada - Blue for infantry clothed in scarlet.
Britain - in the regimental facing colour.

Shoulder Cords Metallic doubled cord of square cross section, worn on both shoulders fastened by small buttons (*figure 2*).



Photo 1: Full Dress Tunic, Captain 1868-74. Undress Forrage Cap 1856-78. Shoulder Sash 1855-1904. Sword pattern 1845.



Photo 2: Full Dress Tunic, Captain 1874-80. Helmet 1878, Home Pattern, worn to 1886 in Canada. Full Dress Sash and Belt 1868-1903.

Rear of Skirt

Two buttons, 3" apart at the waist - 1/4" vertical lines of white cloth run from the buttons to the hem (*figure 2*).

Buttons

Canada - A beaver at the centre within a circlet inscribed "Canada Militia," surmounted by a crown, in silver. Tunic fastened with eight buttons.

NOTE: Examples of Canadian tunics from this period exist which incorporate characteristics from the previous period. These include the single crimson shoulder cord and the slashed panel on the skirt rear.

Also in 1868 came the introduction of the full dress sword belt, sash and trousers. These items were to be worn at balls, levees, drawing rooms, and on State occasions, in place of the white belt, crimson sash, and trousers with the scarlet seam stripe.

Full Dress Trousers

Dark blue. Silver seam stripe 1 1/8" wide with a 1/8 central, crimson-light.

Britain - Gold replaces silver.

Headdress

"Quilted" pattern shako to 1869. Thereafter one based upon the contemporary French pattern.

NOTE: In 1871 the rank of Ensign was changed to sublieutenant.

Full Dress 1874 - 1880 (photo 2)

The uniform of this period was almost identical to the pre-1874 pattern, the major difference being the decoration of the collar.

Collar

Field Officers - Edged around top with lace; bottom with Russia Braid. A row of braid loops in the light.

Subalterns

As for Field Officers but without

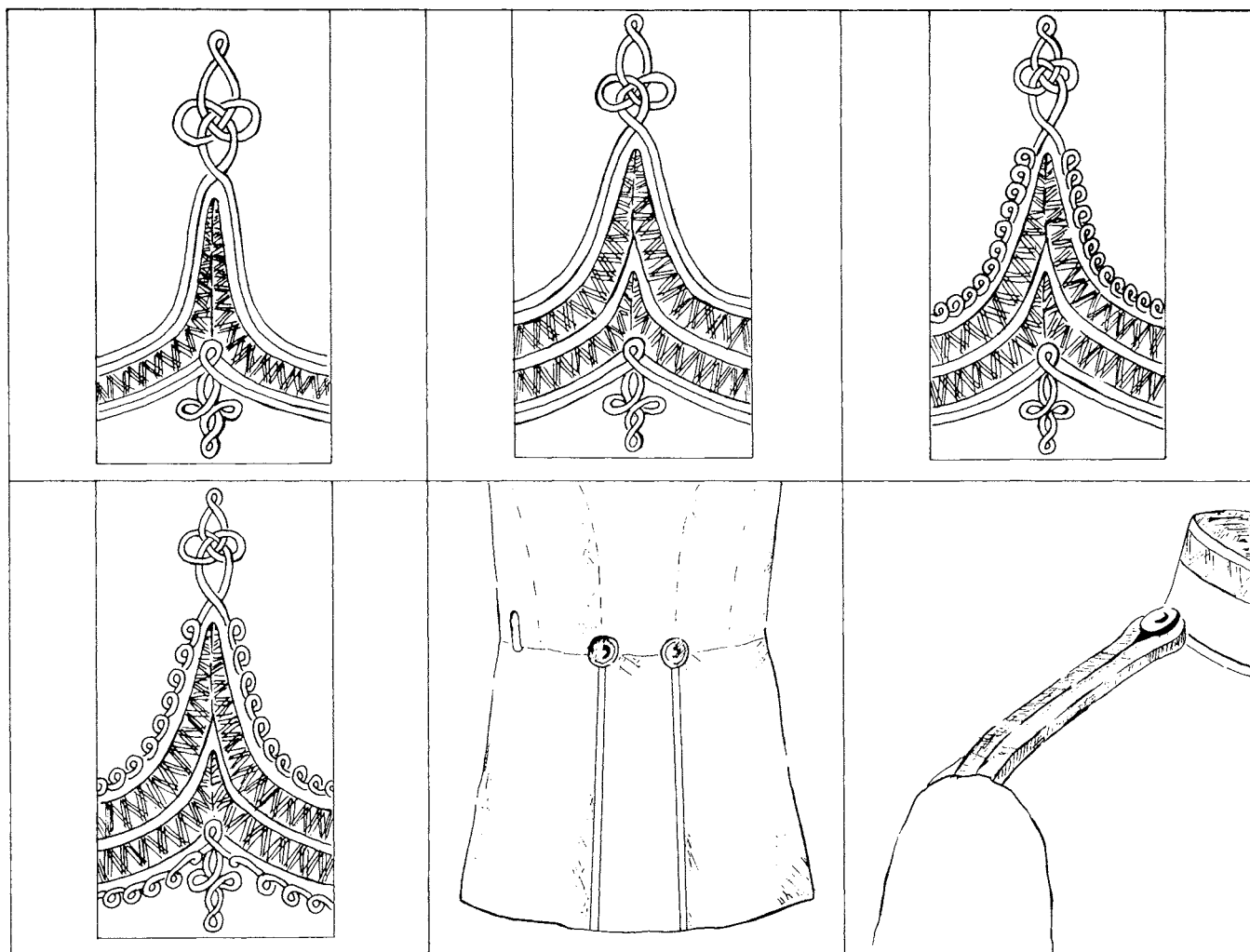


Figure 2 - (top) Cuffs - 1868-1902 - Ensign/ Sub/2nd Lieutenant and Lieutenant, all Officers after 1902; Captain; Major. (bottom) Lieutenant Colonel/ Colonel; Skirt rear 1868-1902; Shoulder cord 1868-1880.

- Sword Knot** 1874 - White buff leather undress sword knot introduced, previous pattern retained for dress occasions.
- Sword** 1874 - Black patent leather guard lining is discontinued in British Army but is still specified in Canadian Dress Regulation as late as 1886; probably remained in use until the introduction of the 1892 pattern sword.
- Headdress** 1877 - Universal (Foreign Service) Helmet introduced; cork, covered in white cloth.

NOTE: 1876 - Rank of Sublieutenant changed to 2nd Lieutenant. 6th Fusiliers, Canadian Militia, given permission to wear gold lace in place of silver.

Full Dress 1880 - 1902 (photo 3)

Collar 1880 - Standing, squared in front, fastened with two hooks and eyes; replaces collar with rounded front fastened with one hook and eye. Rank badges transferred from collar to shoulder cords (figure 4).

During the period 1880 - 1886 Canadian Officers continued to use the collar rank system but the grouping of insignias was changed to conform with those worn on the shoulder cords in the British Army, i.e., 2nd Lieutenant - no insignia on collar; Lieutenant - one star; Captain - two stars. From 1886, rank insignia of Canadian officers followed British patterns.

Shoulder Cords Universal pattern of twisted triple round gold cord lined with scarlet, worn on both shoulders

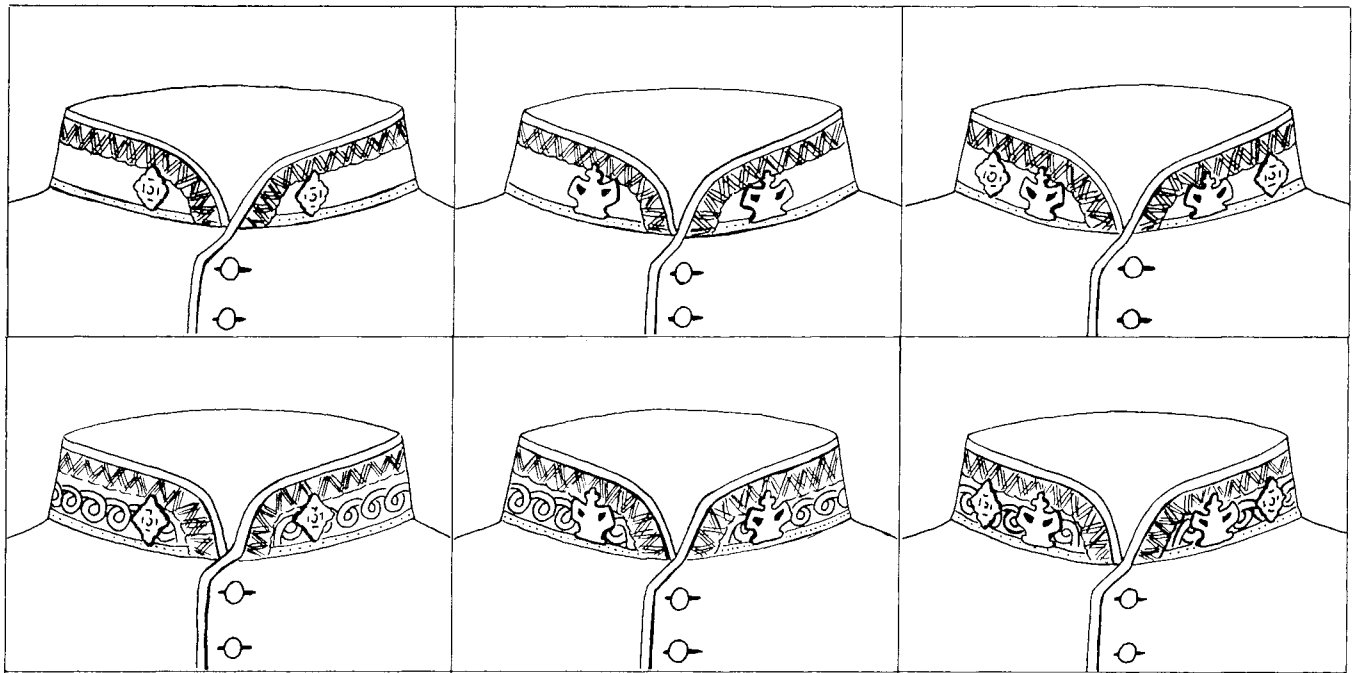


Figure 3 - (top) Collars - 1874-1880 - Sub and 2nd Lieutenant; Lieutenant; Captain. (bottom) Major; Lieutenant Colonel; Colonel.

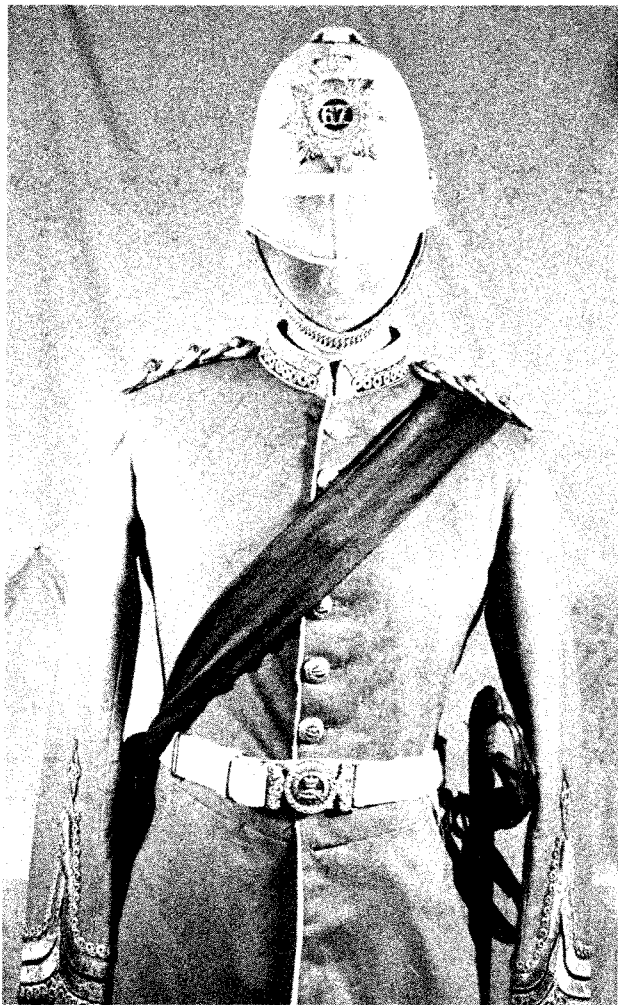


Photo 3: Full Dress Tunic, Lieutenant Colonel 1880-1902. Helmet 1877, Universal (Foreign Service) Pattern.

(figure 4). Badges of rank displayed on shoulder cords.

As a result of the Cardwell reforms, the system of numbering British Infantry Regiments was discontinued in 1881, necessitating the use of belt plates, buttons, and badges, etc., without regimental numbers on them. Regimental titles and devices were used in their place.

As an economy measure, the facing colours of British Regiments (cloth covering of the collar and cuff, usually a different colour than the tunic) were standardized in the same year. In previous times they varied greatly between Regiments, creating difficulty in maintaining stocks of the various colours. Lace patterns were also standardized.

Regiments	Facing Colour	Lace Pattern
English/Welsh	White	Rose
Irish	Green	Shamrock
Scottish	Yellow	Thistle
Royal (Foot Guards)	Blue	Regimental
Royal (other)	Blue	Rose, Shamrock or Thistle

Canadian regiments continued to wear blue facings and by 1886 were authorized to wear gold lace of maple leaf pattern.

1886 Headdress Blue home pattern helmet is discontinued in Canada. Replaced by white Universal (Foreign Service) helmet.

NOTE: The only recorded instance of the blue helmet being

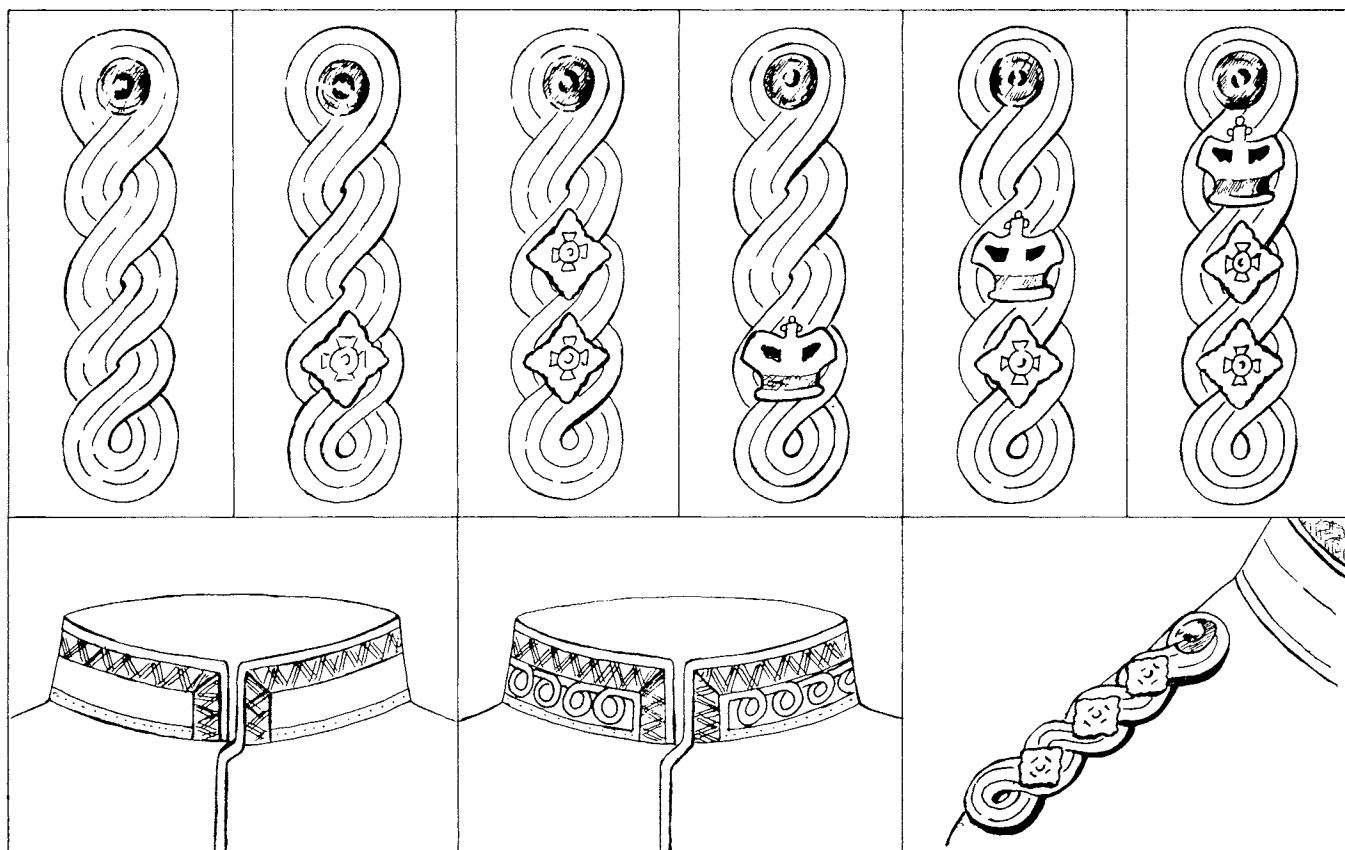


Figure 4 - (top) Shoulder Cords from 1880 - 2nd Lieutenant 1880-1902; Lieutenant 1880-1902 and 2nd Lieutenant from 1902; Captain 1880-1902 and Lieutenant from 1902; Major; Lieutenant Colonel; Colonel. (bottom) Collars from 1880 - Subaltern and Captain 1880-1902 and all officers from 1902; Field officer 1880-1902. Shoulder Cord - Captain from 1902.

used on active service was by the Canadian Militia during the Riel Rebellion of 1885.

Sword

1892 - New pattern, which had been in use since 1891, officially recognized. Straight blade replaced curved blade of previous pattern.

1895 Sword - Infantry officer pattern 1895 with nickel plated scabbard and sheet steel guard.

1897 - Inner portion of guard lapped to prevent wear on the uniform.

NOTE: By 1900 some British Regiments had returned to their original facing colours.

Full Dress from 1902 (photo 4)

As a further economy measure all officers were ordered to wear the collar and cuffs of a lieutenant, as specified for 1880, (figure 4) in 1902. The badges of rank on the shoulder cords were the only means of distinguishing the rank of an officer from this date. These badges were altered as follows: 2nd Lieutenant - one star; Lieutenant - two stars;

Captain - three stars; Field Officers - no change (figure 4). The reintroduction of slashed panels on the rear of the skirt also occurred at this time.

The aforementioned changes were carried out in Canada in 1903. In addition, the crows foot knot on the lower portion of the cuff was discontinued (figure 5) as were the full dress belt and sash. The full dress uniform was virtually unused during World War I but reappeared in limited use thereafter. Variations of the 1902-03 pattern uniform are still in use today.

1904 Crimson sash worn diagonally across the left shoulder was discontinued and replaced by a crimson waist sash.

1911 White Wolsely helmet introduced in Canada. Replaced white Universal (Foreign Service) helmet.

NOTE: 1898 - Khaki Wolsely helmet first worn by British officers during the reconquest of the Sudan. c. 1902 - Khaki Wolsely helmet became regulation headdress for British troops on Foreign Service. 1905 - White Wolsely helmet introduced in British Army and gradually replaced blue home pattern helmet in full dress.

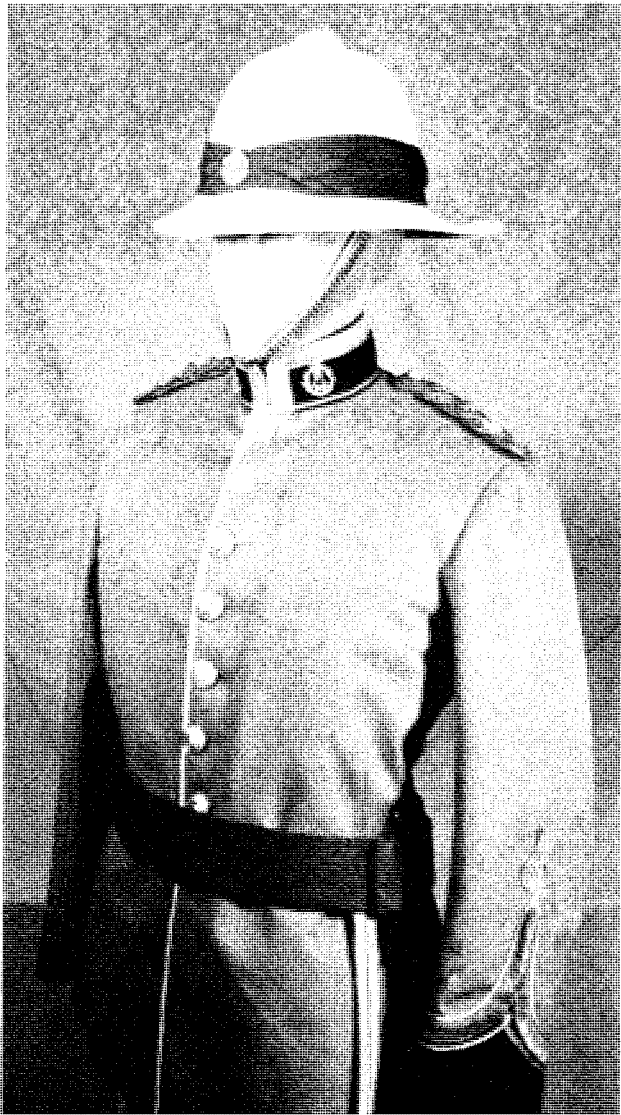


Photo 4: Full Dress Tunic, Canada 1903. Wolsely Helmet, worn from 1910 in Canada. Waist Sash from 1904.



Photo 5: Undress Patrol Jacket 1866-80. Rank on collar, no shoulder straps. 1889-96 rank on shoulder straps. Undress Forrage Cap pattern 1878-1902.

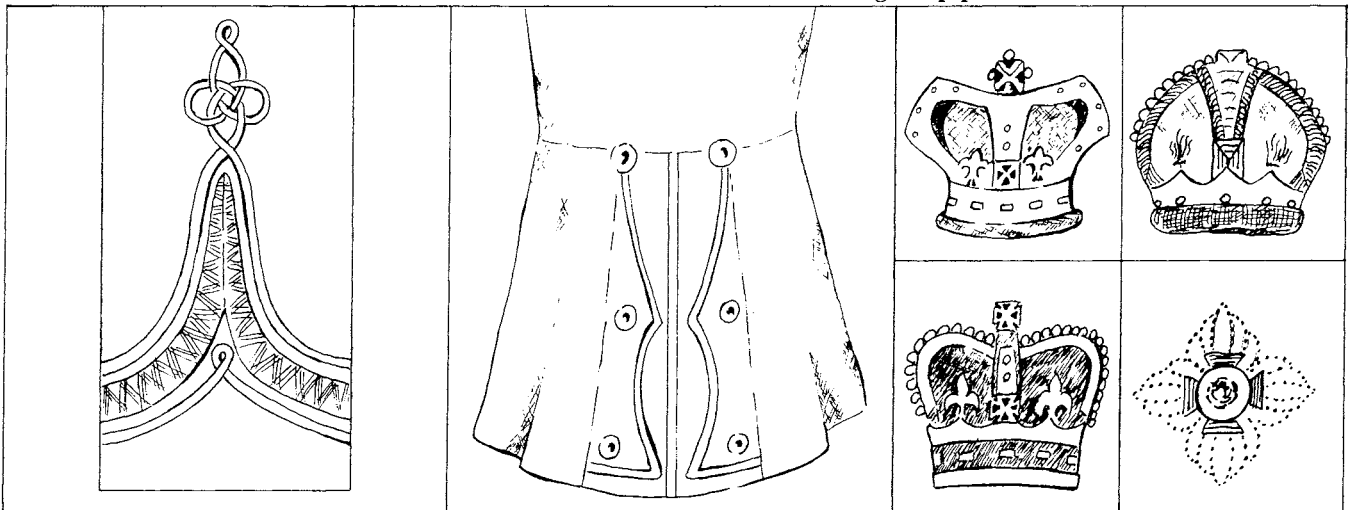


Figure 5 - Cuff from 1903 - all officers - Canada; Skirt Rear from 1902. Crowns and Star Patterns - (top) Saint Edwards - Victorian pattern 1837-1901; Imperial or Tudor - 1901-1952; (bottom) Saint Edwards - current pattern since 1952; Star - Order of the Bath.

1920 The system of numbering Canadian infantry regiments was discontinued, resulting in the gradual withdrawal of belt plates, buttons, badges, etc., with regimental numbers, and their replacement with those bearing regimental titles and devices.

Undress Uniforms from 1856

The undress uniform was a less conspicuous alternate to the elaborate full dress worn by officers. Of dark blue material with little decoration, undress served as a working and combat uniform.

In 1856 the single-breasted undress frock coat, which had been in use since 1838, was replaced by a double-breasted version. This frock coat was succeeded by a blue patrol jacket in 1866, which in turn was replaced by a much simplified undress frock tunic in 1896. Variations of this tunic have remained in use since that time.

Undress Uniform 1856 - 1866

Frock Coat Blue cloth
Collar Blue, standing, rounded in front.
Cuffs Blue, round cuff with a slashed panel, three buttons on the panel.
Rank Badges Worn on collar by Field Officers. British - silver. Canadian - gold.
Buttons British - gilt. Canadian - silver. Two rows, nine buttons per row, evenly spaced.
Trousers Autumn and Winter - Oxford mixture, dark blue, Summer - white linen.
Headdress Undress Forrage cap - Horizontal peak. Sash, shoulder cord, sword, sword belt, and sword knot as for Full Dress.

Undress Uniform 1866 - 1896 (photo 5)

Jacket Blue cloth, edged around top of collar, down front, and around hem with 1" wide black mohair lace. Front decorated with four double drop loops of ¼" flat plait, eyes in the center of each loop. Jackets fastened with four netted olivets; also has hooks and eyes. Rear-on back seams: Double flat plait terminating in crow's foot knots top and bottom, with two double eyes at equal distances. Vents at the sides in 1" black mohair lace.
Collar Blue, standing, rounded in front



Photo 6: Mess Dress. Shell Jacket and Waistcoat 1874-c. 1896. Undress Forrage Cap 1878-1902.

before 1880, squared thereafter. Edged with 1" mohair lace.
Cuffs Decorated with an Austrian knot of ¼" flat plait, 7" high.
Shoulder straps Before 1880 - none. After 1880 - Blue cloth edged in black mohair lace, with rank badges (From 1886 in Canada).
Rank Badges Worn on collar by field officers until 1880, on shoulder straps thereafter.
Trousers Blue with ¼" scarlet seam stride.
Headdress Undress forrage cap with horizontal peak to 1878; with peak set at 45° angle from 1878.
Sword Belt Worn under jacket.
Undress Uniform 1896
Frock Blue angora or serge. Patch breast pockets 6¼" wide, 6½"

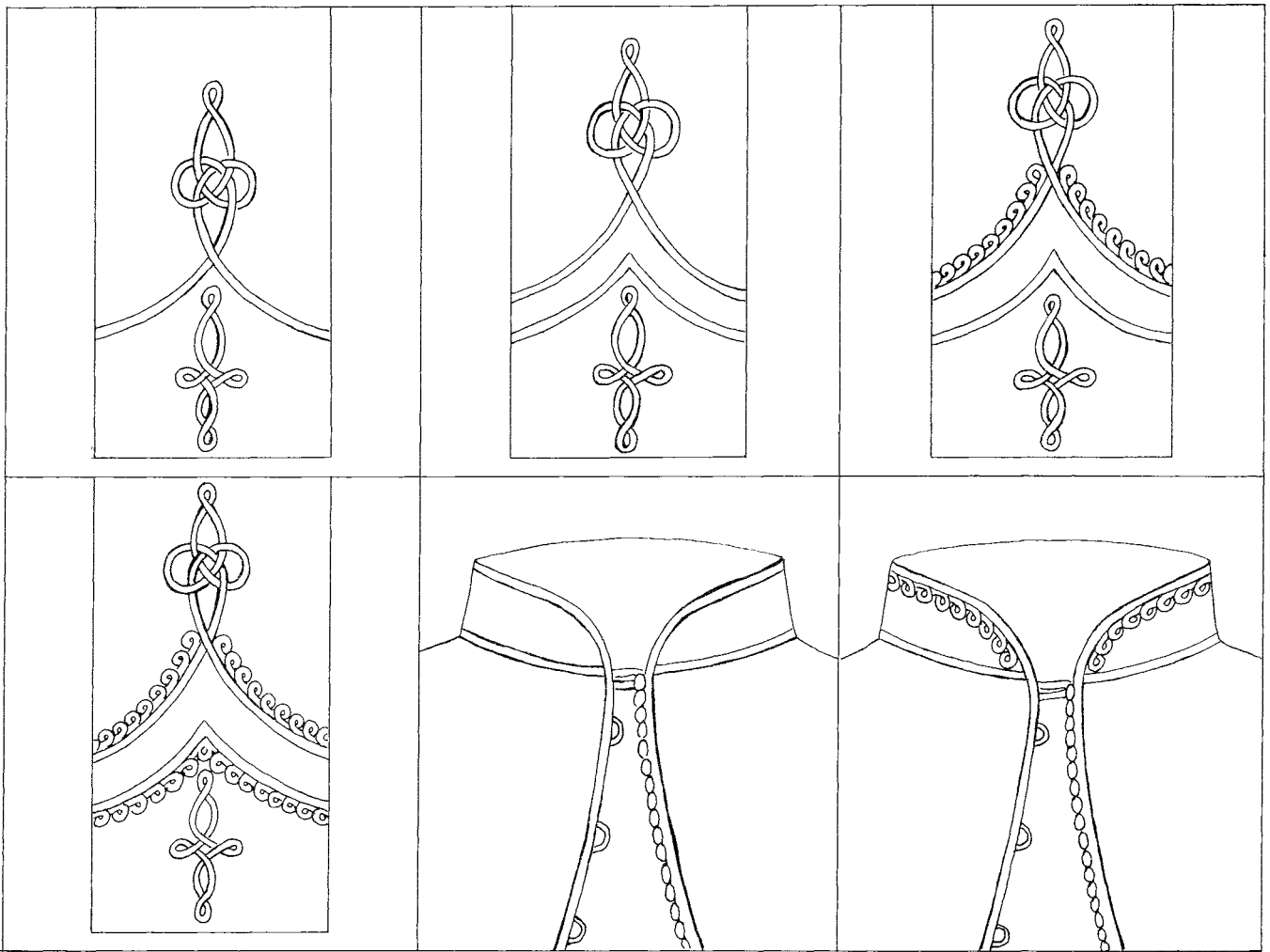


Figure 6 - (top) Cuffs - Mess Jacket - 1874-c. 1896 - Lieutenant; Captain; Major. (bottom) - Lieutenant Colonel/Colonel. Collars - Mess Jacket - Subaltern and Captain; Field Officer.

Collar

Cuffs

Shoulder straps

Rank Badges

Buttons

Trousers

Headdress

Mess Dress

In 1872 a mess dress uniform for officers was

deep, with three pointed flaps, fastened by small size buttons. Pocket flaps on skirt front, vents at the sides.

Blue, standing, squared in front.

Blue, pointed, 5" deep, fastened with two buttons each.

Blue, fastened by small size buttons.

Worn on the shoulder straps in gilt metal.

Brass, of Regimental pattern, five down front of frock.

Blue with ¼" seam stripe.

Undress forage cap to 1902, "Naval" or staff pattern forage cap thereafter.

formally established. This was an adaptation of the infantry shell jacket c. 1826. Mess dress was to be worn at balls, dances, and "other local evening entertainments, such as concerts and theatricals etc.", as well as at mess.

Mess Dress 1874 - c. 1896 (photo 6)

Shell Jacket

Scarlet cloth, waist length; edged around collar, down front opening, and around the hem with ⅛" Russia Braid. A row of studs down the front, fastened with hooks and eyes. A braid loop at the front of the collar to fasten across the neck.

Collar

In regimental facing colour, rounded in front before 1880, squared after 1880, braided according to rank (figure 6).

Cuffs

Pointed, in the regimental facing colour, braided according to



Photo 7: Mess Dress. Shell Jacket and Waistcoat, late 19th century and 20th century.

rank (*figure 6*).

As for full dress.

**Shoulder
Cords**

**Braids and
Studs**

Rank Badges

Britain - gold.
Canada - silver, gold after 1886.
Worn on collar by field officers before 1880. After 1880 worn on shoulder cords by all officers. (1886 in Canada).

**Mess Waist
Coat**

Waist length, sleeveless. Worn under the shell jacket. Cloth in the regimental facing colour. Edged all around with Russia Braid. Pocket openings at front, edged in braid forming crow's foot knots at the end, and eyes top and bottom. A row of studs

down the front. Fastened with hooks and eyes.

Trousers

Blue with ¼" seam stripe or full dress trousers for balls and dances.

Headdress

Undress forage cap.

This style of mess uniform remained in use until about 1896.

Another style of shell jacket appeared in the late 19th century (*photo 7*) with the same basic cut as the jacket previously described but differed in that it had a roll collar on which the regimental collar badges could be worn. The collar, pointed cuffs, and cloth shoulder straps were in the regimental facing colour with ¼" white cloth edging. The shoulder straps were sewn down, having no button at the top, and carried the rank badges in wire embroidery or metal. The previously described waist coat was worn with this jacket by some regiments while others wore one which fastened with four buttons.

Another pattern of shell jacket in use by 1900 was similar to that just described except that a standing collar replaced the roll collar. It fastened down the front with ten buttons.

Illustrations by Doug Glen

GLOSSARY

- Adjutant** — The Senior Staff Officer of a Regiment; usually a Captain.
- Austrian Knot** — Decorative knot used to decorate the upper portion of cuffs on Infantry Officers tunics.
- Braid** — Three dimensional gold or silver cord.
- Crow's Foot** — Knot, of trefoil shape used to decorate lower portion of cuff on Infantry full dress tunic and mess jacket.
- Eyes** — Braid formed into loops, used to decorate officers collars and cuffs.
- Facings** — Cloth coverings of the collar and cuffs; facing colours varied between Regiments.
- Field Officer** — A Major, Lieutenant Colonel, or Colonel.
- Lace** — Flat woven ribbon of gold or silver wire thread; used to decorate collar and cuffs of tunic.
- Light** — Line of contrasting colour between two stripes of another material.
- Olivets** — Cylindrical toggle fastenings.
- Russia Braid** — Braid incorporating a Chevron pattern, usually ⅛" wide.
- Scabbard** — Sheath for a sword blade; made of leather or metal.

- Shako** — Generic name for full dress Infantry headgear, worn from 1800 to 1878 in various forms.
- Skirt** — That part of a tunic below the waist seam.
- Slings** — Straps which attach the scabbard to the sword belt.
- Subaltern** — A 2nd Lieutenant or Lieutenant.
- Sword Knot** — A leather strap, often embroidered with wire thread, which is attached to the hilt of the sword and then slipped over the wrist. Originally used to prevent loss and allow quick recovery of the sword in battle. Later served a purely decorative function.

Graphic Advertising For Museums

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Editor's Note: *The following article was presented at the Annual Fall Seminar and General Meeting of the A.M.M. in Brandon, October 1983.*

When you are working in advertising, plugging along, trying to satisfy the client departments, the Gallery, the public, and your own personal expectations, Graphic Advertising doesn't seem very glamorous. There are temperamental artists to please, deadlines to meet, last-minute changes to make, and the inevitable mistakes to correct. But it's never boring! You may feel exhausted now and then as you burn the midnight oil trying to get an art catalogue completed in time for an opening, but when it's delivered, sometimes merely hours before, a certain euphoria takes over. When the job turns out well, and the response is good, your interest in the profession is reinforced.

At The Winnipeg Art Gallery, we have an extremely busy 4-person Design Studio. In the past month, among other things, we have produced two art catalogues, an issue of our monthly magazine, a school tours promotion kit, a brochure on our art classes, a film poster, T.V. graphics to promote two art shows, tickets and programmes for a music concert, and buttons and promotional material for our "Paint the Town Red!" fundraiser, including a lifesize soft-sculpture painter. So preparing this talk was an interesting exercise to take the time to assess what we do and why.

Promoting the services and programmes of an art gallery may be more subtle than selling a hard product but the basic advertising principles remain the same. The importance of your graphic advertising should not be underestimated. Think of all the potential consumers who do not know your museum personally. How are they going to form an opinion or make a judgement? By the image we convey in our advertising — what we say about ourselves and how we say it.

There are two equal and complimentary

objectives of advertising. One is to promote a particular event. The second is to create an overall Gallery image or personality which, while not producing an immediate benefit, may over the long term have a greater value. A successful promotion leaves a vivid impression that lasts long after the event has ended. And as new promotions are introduced at regular intervals, such impressions are compounded until it seems there is always something going on at The Gallery.

Consumer Reports recently estimated that the average person is subjected to some 1,500 advertisements every day! Our daily newspaper takes approximately 8 hours to read thoroughly, and yet the average person spends only half an hour on his daily paper. This means that your advertising must capture the reader's attention immediately or you lose him.

Quality Advertising

Quality advertising can be described as a message that is well-designed and delivered, and communicates rather than confuses. The message should be short and concise, the image should accurately mirror the message, and above and beyond that, it should have audience appeal.

The following areas should be considered when designing printed material:

1. Determining your target market.
2. Budget/Costs.
3. Developing your message.
4. Production consideration.
5. Looking at the results.

Determining Your Target Market

It is important to determine "to whom" you are directing your advertising — so spend some time researching your target market. This will involve looking at the people who are now making use of

your facility. Some trends should be obvious. Try to find out what has prompted these people to use your services. Was it advertising you have done in the past, word-of-mouth, or simply impulse? This information will serve as a constant reminder of the people to whom your message should be directed. It will give your advertising a focus and your advertising dollars will be spent more efficiently.

Budget/Costs

People do not realize that it is not so much money as imagination and effort that are the chief ingredients in the success of your advertising. However, while imagination is a major factor, and energy and organization are important, the role of money cannot be discounted. But whether your annual budget is \$1,000 or \$100,000, it is the mileage you get from each dollar that's important.

Publicity is promotion that is achieved at little or no cost to The Gallery, such as a newspaper story. Advertising, on the other hand, is promotion that is paid for dearly inch by inch, minute by minute. Both are important if one's aim is to achieve "saturation" coverage. Paid advertising is expensive, yet many advertisers exert little effort and even less imagination when it comes to creating an advertising campaign. The phrase "Let's run some ads", sounds deceptively simple. A great deal of thought should go into your advertising to ensure your money is well spent.

Most budgets cover a one year period. Your advertising dollar should correspond to peak periods. Determine when is the best time to do your advertising and for how long. If, for example, you are preparing a series of brochures promoting your programs try to determine which will have a broader appeal. It makes sense to spend more money on these.

Get quotations from two or three printers. Prices may vary depending on how busy a printer is at a particular time. Many small printers do excellent one and two-colour work. So, for these jobs, they are usually more economical than a large shop with higher overhead costs. When asking for quotations, ask for costs on additional 500's or 1,000's. You may find your per-unit cost reduced substantially.

Developing Your Message

In developing your message, remember that you want to command attention, arouse interest, and finally to be remembered. Keep these points in mind when preparing copy and artwork. The manner in which ideas can be converted into advertisements is unlimited. Approaches used in creating graphics constantly change as people and

times change. Become aware of what the ad agencies are producing. Keep a file as you come across an idea, make a note of it and put it into the file for consideration later. Always be on the lookout for ideas which will appeal to the specific group to whom you are directing your message. Learn from what other museums are producing. Observe. But don't imitate.

One very successful way of generating interest in your programs is to educate the public about them. To "sell" is to say something is good, to educate is to show "why" and "how" it is good. Make a list of all the positive aspects of your museum, such as programs, services, location, hours, free admission, whatever . . .

Copy

Your message starts with the copy. There is an occupational disease that affects some copywriters — the urge to make things cute and upbeat, forcing rhymes and slapping chains of adjectives together. They share a common belief that people need to be talked to in a forced and contrived manner when you are speaking via the media. Communicate clearly. Good copywriting involves taking in the data, digesting it, organizing it, and laying it out in a totally appropriate manner. Concentrate on an easy natural approach. Involve the reader in the message. Keep it simple. This does not mean that clear communication has to be dull and totally formulated. Your advertising can entertain, amaze, reassure, convince, and still communicate clearly.

Understand what you are promoting, then list all the data the ad must contain — date, time, place, etc. . . . Next, decide what is the most important fact about the event you are promoting. Then think about how you would like to introduce your overall message. This will be your headline. It should make a loud, clear, short statement. Shorter headlines (nine words or less) seem to work best. Headlines should not be over-designed. The reader should pay attention to the message, not the type. Over-designed type can be distracting. The headline is the first part of the "team" appeal that the ad should create.

Try to keep your bodycopy as short and to the point as possible. Too much copy is intimidating and most people will not be bothered to read it. The most common mistake is to cram too much information into too small a space. The human brain likes to take in just so much data at a time. Ads, for example, are scanned quickly and the data is picked up almost unconsciously. If your copy has to be lengthy, try using bold-faced captions every few paragraphs. This helps to break up the type, lets the reader zero in on key points, and provides easy reference for re-reading. The type you choose for

your bodycopy should be compatible with your headline type. Consider the size of the type. Generally, 11 or 12 point is advisable for bodycopy. Two point leading, or the space between lines, assists readability. The length of a line of type should also be considered. Columns that are too wide are difficult to read.

Finally, ask the following questions of your copy:

1. Does it convey the message clearly?
2. Does it read naturally? In other words, do people you deal with communicate like this?
3. Is it interesting?

Visuals

Graphic illustrations or photos should convey the general feeling of your advertising. In the case of photos, do not be afraid to crop. Being able to edit — to choose the strongest photographic image or crop takes a good eye and practise. Place two 90° cardboard angles over the photo and adjust them until you decide on the best area to use. Do not be afraid to “flop” a photo if it will enhance your layout. Photographs can be converted to line shots or posterizations. These options may give you a stronger visual, plus the printing costs are lessened as you are printing straight line rather than a halftone. Line shots are particularly good for newspaper ads because of the poor printing quality.

Pulling the ad together

When combining visuals and copy, remember to allow a good balance of white space. The eye needs light and contrast to read easily.

Rough up a couple of your ideas for the layout. Show them to your staff or associates. Get their reactions. Then go with the concept you feel will have the most influence.

Remember, less is more in design. Simplicity is a misnomer. To design in a clear simple manner is a complex discipline, exercising judgement of both restraints and releases. An over-designed busy poster, for example, can be distracting and confusing. A successful graphic is one in which the simplicity of composition and overall-design allow nothing to get in the way of the idea you wish to convey.

If you are preparing several similar brochures with a common theme you will increase identification and memorability. This campaign approach to your printed products is very important in developing an image that your public will learn to identify with. “Image transfer” takes place as your

audience subconsciously relates different parts of your print campaign. Especially if your organization has a limited advertising budget, this campaign approach is a means of reaping greater recognition. Also, once the idea for an overall campaign is adopted, it becomes easier to create advertisements, brochures, etc., following the same basic platform.

Production Considerations

Get to know your printers. Printers are super people — they will help you in endless ways. Visit your printer’s shop. Look over his operation. Observe how printing is actually done. It will give you a better understanding in preparing your camera-ready art.

Printing costs have climbed steadily in the past couple of years so it is worth looking at ways to save time and money.

1. Check your camera-ready copy very carefully. Read for concept, continuity, and typographical errors. As a double-check have someone else proofread as well. Any changes after the printer has shot the negatives are very costly.

2. If you are having typesetting done by a printer or typesetting house, be sure to supply them with clean, typed, double-spaced copy. Otherwise you will be charged to have your copy typed before it is typeset.

In buying ad space, remember that the right-hand outside location is best in a newspaper. Strongest locations in a magazine are inside front and back covers and the centre two pages (double truck).

Printing methods vary. Silk-screening might be more economical if you are printing only 100 two-colour posters. But 500 would make offset printing a better buy.

Looking at the results

The job of advertising does not end with the newspaper ad, poster, or television spot. It ends with the results — the attendance record at an event or the cash register. Try to constantly analyze the results of your designs. Are people picking up the brochures? Are they utilizing the facilities? If not, try to determine why. If so, you know you are on the right track. But never stop trying to improve on your past designs. If a promotion worked well, your records and observations will point the way to continued successful advertising. Well executed promotions contribute to the long-term worth of your efforts. You will develop an eye, a feel, a sensitivity to design.

The Role of Community Museums in Manitoba Archaeological Resource Conservation

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Editor's Note: *The following commentary is based on Dr. Pettipas' presentation at the Annual Fall Seminar and General Meeting of the A.M.M. in Brandon in October 1983.*

Archaeologists have confirmed that Manitoba has been occupied by human beings for almost 12,000 years. Efforts are now underway to learn how these ancient Manitobans lived their lives and how their lifeways changed over those many centuries.

The ancient people did not possess a tradition of writing and so no written records have been left behind for us to decipher. Thus our only means of learning of Manitoba's ancient history is through the study of the material evidence left behind by our predecessors. To do the job effectively, archaeologists have developed a whole set of field and laboratory techniques. But in order to apply these techniques, the archaeologists must have material to study in the first place. Herein lies a major crisis in Manitoba's search for its ancient past.

Archaeologists draw the information they require from "sites" where ancient people lived and, in the process, left evidence of their presence. Usually the evidence takes the form of lost or discarded tools and implements, or "artifacts", and food remains (animal bones, charred plant seeds). Ideally these sites should be undisturbed, that is, they should be just as they were when they were abandoned by the ancients. By applying the techniques available to him, the archaeologist can recreate the setting as it was so many years ago.

Unfortunately most sites that have been discovered to date have been disturbed by natural or man-made causes and much of the information we might have gained from them is forever lost.

However a certain amount of that information was gathered up by local people who collected the artifacts. For a while then, at least some fragments of this ancient heritage were preserved. In many cases, however, even these have disappeared.

The reasons for their disappearance are several.



Illustration of a Paleo-Indian Hunter by Larry Jamieson

When their collector passed away, the heirs of his estate saw little value in the artifacts and discarded them or gave them away. Or else the collections, in whole or in part, were sold either through auction or through direct sale. Either way, if persons from outside the province were the purchasers the result was usually the loss of the information to posterity. A most distracting and discouraging fact is that it is still going on, according to archaeologists who are familiar with the situation in the province. With our knowledge of the past being imperfect at the present time, this can only mean that it will be more and more difficult and, in the long run, impossible to learn of the past if the information we need continues to diminish.

What can be done to ensure that the information will be available in the future when the opportunity arises to study it? In particular, what role can local museums play in preserving and protecting these fragments of the past? Certainly the first order of business is to prevent the artifacts from leaving the province. How might this be done?

To begin with, it must be recognized that prehistory is not a familiar topic to most Manitobans. The study of prehistory is a relatively recent phenomenon in the province and as a consequence we have not yet had the opportunity to process, interpret, and disseminate a great deal of information about it. Understandably it does not figure prominently in the school curricula, and it comes as no surprise that prehistoric artifacts often receive casual or indifferent attention by the public at large. Certainly they are rarely looked upon as heritage "resources".

This leads us to a major function that local museums can perform, namely, education. If there were greater emphasis on the display and interpretation of such artifacts locally, a correspondingly greater understanding and appreciation of them as **heritage resources** might be developed in the minds of many visitors. What were once curios of passing interest may be taken more seriously when their heritage and historical value are clearly displayed. To assist community museum personnel in setting up archaeological displays, Dr. E. Leigh Syms' article in Vol. 10, No. 4 of **Dawson and**

Hind is highly recommended. Story lines and label copy can be drawn from the information provided in the book *Introducing Manitoba Prehistory*, published by the Manitoba Historic Resources Branch and available free of charge from that source. In addition, copies of activity scenes, such as the illustration in this article, can be obtained from the Branch as well. For technical assistance in setting up displays, there is the Advisory and Extension Services of the Manitoba Museum of Man and Nature. A familiarity of Manitoba archaeology as a science can be gained from the book *Introducing Manitoba Archaeology*, also available free of charge from the Historic Resources Branch.

Another way that community museum people can help save our archaeological resources is through direct contact with persons having collections of such items. As local representatives of the heritage conservation movement, you can encourage your neighbours to catalogue and maintain their collections in an orderly scientific fashion, and to make provisions for keeping the collections in the province in the long run, either by donating their collections to the local museum or to the Province, the Manitoba Museum of Man and Nature, or one of the universities. In this way the heritage value of these findings will be preserved. Then when the opportunity arises to incorporate the information into our ever-expanding knowledge of Manitoba's ancient past, the necessary data will be available to us. But time is running out. We will have to move very soon if we are to retain this irreplaceable heritage resource. We encourage everyone interested in this most valuable work to contact the Historic Resources Branch, 177 Lombard Avenue, Winnipeg, Manitoba R3B 0W5, or the Archaeology Division, Manitoba Museum of Man and Nature, for any direction or advice they might need.

CREDITS

Illustration published in **Discovering the Past**, by David Riddle, Popular Series No. 5, Papers in Manitoba Archaeology, Department of Culture, Heritage and Recreation, 1983.

Records Keepers

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Editor's Note: *The following commentary is based on a presentation made to the Annual Fall Seminar and General Meeting of the Association of Manitoba Museums in Brandon, October 1983.*

I will guarantee that everyone in this room, this building, this city, this province, and this country is a records keeper of one sort or another. I will go further and say that not only does everyone keep records, they create records, buy records, distribute records, and destroy records. We speak without inhibition of the official record, of putting something on record or preparing it for the record, of making sure that opinions are sometimes given off the record, of noting that an event or fact is of record, of lawyers dealing with case records, of disc jockeys playing 'hit' records or broadcasters making sound recordings. There are other connotations too, on a broader front, which reveal a need to anchor our lives as firmly as we can in social and environmental contexts that appear to be rapidly fading or altering beyond our recognition. Thus, a preserved landscape or streetscape becomes a permanent record much as a restored building interior. Paintings, drawings, books, even sculpture and various handicrafts may because of their style or subject matter express qualities which we recognize to be memorable as an evocation of our human past. They also acquire the characteristic of a record.

Clearly however, the keeping of what seems to be a wide and confusing array of records has not, in our society at least, been left to ourselves as individuals. Like so many other aspects of our daily lives, we have been prepared to allow and have authorized both governments and voluntary organizations to keep records on our behalf — either for bringing order to our lives in a complex social mix or for enriching our lives with the touchstone of memory.

The fear lying behind the awesome cry of "lest we forget" gnaws at each person and, by extension, to virtually all societies. And it has always been so,

since the dawn of civilization — whenever, we might argue, that began. We have consistently demonstrated our need, as both individuals and as members of society, for preservation of evidence (in legal terms) and information (in cultural terms) as to our actions and habits. Thus, in pre-literate medieval England the conveyance of a piece of turf in a land transaction might perpetuate the memory of the deed or as in certain Moslem states today the severance of a right hand as punishment is deemed to impress upon the thief and upon members of his society the weight of his deed. So too, over the years, have registrars, clerks, and secretaries recorded in literate formats the proceedings and transactions of trade, law-making and law-enforcement, justice, health care, education, food and material production, and of warfare, recreation, and religion. The keepers of this evidence and, increasingly, of broader information related to it have performed the job identifiable today as that belonging to the archivist.

Where then do you as curators and administrators of yet another dimension of records keeping see your role in society? Your museums form a social record — often in a very intimate, localized sense. You select materials of lasting value, care for them as best you can, and make them available for study and for display so that they can contribute to an understanding of life. What of your colleagues in art galleries who acquire works in various media? They too care for, prepare exhibitions on many themes, and promote study of creative works of art — not simply for aesthetic or technical appreciation, but often because such works provide significant interpretations or expression of happenings, attitudes, topography, weather, structures, and perceptions. And, further yet, where stands the keeper of published records, the venerable librarians of various ilk and responsibility? Surely books, tapes, film, and discs are records also. They may be

diffused across the world in large quantities for public consumption in many copies and yet each copy bears a record of thought, imagination, and opinion which may or may not be of interest or use to someone.

Archives, museums, galleries and libraries are seen by society to have similar objectives, methods and roles. Indeed, the materials or records which they acquire and prepare for various uses are invariably held in common. Archives hold recorded information in any medium from lead tallies to electronic blips, they always have publications of many kinds, most have graphic records typical of any gallery and invariably house objects more suitable for the museum. Similarly, museums and libraries (especially regional and local ventures) are rarely without archival records of some description, either stored or brought into use in displays and exhibitions. Photographs are a prime example of the peripatetic record. They pop up, sometimes in astonishing and overwhelming abundance, in all four curatorial institutions, although it is fair to say that galleries exercise considerable discrimination in what they will take. It must be noted too that all four institutions have similarities in their internal administrative framework and the separations acknowledged between professional, technical, and clerical support staff. All four are constantly in desperate need of laboratories, processes, and expert conservators to arrest, delay, or stop the inexorable destruction eating away at the record of memory — wrought by natural and man-made erosion whether it be acid rain on bricks, tides on shore-lines, molds on paper, heat on film, light on paint, insects, rodents, human perspiration and so on. Where uniqueness is present, the urgency is critical.

If there is so much in common and so much overlapping, you may well be prompted to ask why records keepers have developed institutionally into four separate professions of archivist, museum curator, gallery curator, and librarian. It is a good question but not an easy one to answer. Much of the background lies in the status conferred by society on those who were custodians of evidence (archivists by that and other titles) and of the routes to knowledge (librarians, teachers, clerics). The most ancient functionary was the archivist who preserved the legal basis of government, property ownership, personal identity, mutual rights and obligations, precedent, ritual, and judicial decision. Though such an official invariably reported, and for that matter most still do, by whatever standard, a public onus. In contrast, the librarian emerged from more private origins within a powerful family or religious organization where books were purchased or written or made. Libraries were of course rare in Europe until the later medieval period and writings

at all, for legal or administrative purposes or for religious and moral reflection, were slight in quantity. Indeed, archives and libraries or divisions between documents and books perhaps are a relatively modern phenomenon. Certainly in late Middle Ages documents (archival), books (library), and symbolic objectives like saints' relics and jewelry (museum) were mingled together as precious records, to be violated or questioned as to validity on pain of the wrath of heaven. The distinctions between physical records long preceded the professional separation of archivist and librarian, a step which in North America especially marked the advancement of public education and industrial philanthropy more than it had the much earlier spread of printing. The rapid growth of public libraries and university colleges within the last century in response to widespread educational provision overwhelmed, and veritably eclipsed for many years, the more bureaucratically attached archival functionary. The public role of the librarian as a diffuser of recorded knowledge, as distinct from recorded information, became in the most local circumstances well-recognized and usually appreciated.

The curators of museums and galleries derive professionally from both private and, very much later, public roots. Initial impulses to the acquisition of the contents of collections ultimately to find their way to museums and galleries, privately or publicly created or maintained, were undoubtedly the greed and self-aggrandisement of rich, powerful European oligarchies and proprietors. Patronage of artists and craftsmen, extravagant taste, plundering wars, and increased trading and travel between states encouraged the growth and the collecting of objects (furniture, machinery, tools, clothing) and objets d'art (decoration, paintings, ceramics, jewelry). Such items, even when hung or tabled in corridors and boudoirs, needed ultimate supervision and perfunctory care. Yet again, it was the movement of collections to institutional status in both Europe and America, fuelled often or not by private philanthropy but also by a sense of public educational value, that gave impetus to the growth of specialized custodianship. And, I believe, it is fair to say that in the most generalized terms it has been a very recent acknowledgement (perhaps no more than twenty-five years at most in Canada, for example) that the museum and gallery at the local town and community level has a major role to play in social development. In attending not to the output of world craftsmen and artists but to the objects and objets d'art of local everyday life, the community museums and, to a lesser extent, the galleries have begun to nurture identities in a more realistic sense. That challenge, more difficult for the

local curator than for the local librarian given the relatively organized and well-entrenched means of the library system and profession, is still to be realized.

You will, I am sure, have seen how the four records keepers as I have broadly identified them are represented in Canada at the national level. Ottawa, inevitably, is the focal point of our national museums, gallery, library, and archives — all separately housed, operated, and staffed. Under provincial jurisdiction across the country a similar array and separation has been in existence for much longer than the federal institutions. Major cities and towns have set up and usually operated with public monies an identical local government equivalent, though most have been reluctant to establish archival functions of any significance. And at the community level of local government, where most of you hail from — quite often in a non-urban society, most of the emphasis and interest in records keeping beyond the current needs of business and social organization has been traditionally placed on public libraries and museums. In some instances the public library has paralleled the arena as a natural focus of community attention and, among other things, has begun to act as a gallery for creative arts or more rarely as a keeper of local documentary materials in collections dubbed as archives. Equally, various local museums have become either the grateful recipients of local documents to be used as display items or have attempted in a small way to obtain and make available for study certain archival records.

I want, at this point, to return to the archival records keeper, with whose tenets and habits I am most familiar. Though I have suggested to you that, according to one's preferred interpretation of the common term "records", there may be many keepers, I would be misleading you if I were to say that most people think of records in such a varied fashion. On the contrary, archives and records are generally spoken of in the same voice. Without going into details, I shall merely confirm that records of enduring value lead to archives from both public and private sources and that most archives worth their salt, whether in the public or private sector, look directly to the records of the jurisdiction of which they are a part. Thus, while a museum for instance may collect many of the kinds of records held by an archives (correspondence, photographs, sound recordings, commercial ledgers, paintings, and so forth) it does so for purposes which are normally quite un-archival and with little regard for the context and custody in which they were created, received, and held. In short, while the museum or gallery curator tends to concentrate on the item or object for its intrinsic interest as a

representative record, the archivist tends to the record as related documentation which has less value in itself when severed from the function which created it. The librarian, for example, has evolved elaborate intellectual classifications in which to embed the published record of their care — by author and by subject. The archivist will have nothing to do with such 'artificial' arrangements for records because they would then be fixed in an arbitrary order, virtually inaccessible and impenetrable to any query other than the fixed subject description. The archival record also is generally unique. It is associated in its original form, at least, with a particular action or transaction, not a specific subject on an item basis. Many subjects thrive within archival records and it is the archivist's job to arrange these in a fashion which mirrors as closely as possible the way in which they were originally created and maintained for the simple reason that they should be always accessible and penetrable by anyone, without disturbing their order. Again, while the gallery curator may collect watercolours for various reasons and explore the techniques or lives of artists, the archivist acquires such records for their documentary value — the extent of their instructiveness about the times in which they were created.

I mention these matters purely to point up the importance of the continuing thread of records generation and use which is critical to the purpose and shape of archives. Without this recognition, records do not become archives when passing from current to historical status — they merely become disconnected items similar in value to the representative artifact, at its best. The records of action and transaction which fall within the care of the archival records keeper bear specific information on the exact manner of our specific lives, likened to a mirror reflecting an image. Hence, it must be said, the popularity of the photographic record, though its imagery may often be distorted and deceitful. To ensure that the mirror's reflection is as sharp and as rich as can be secured, the archivist has deliberately become involved in the whole life cycle of records, in the management of their course from cradle to grave as it were. Thus, the archivist does not wait upon government or corporation or organization to throw their record waste upon the dump and sift through the debris to discover the 'good stuff'. The archivist is literally an element in the internal workings of the operation, especially in the field of government, or an heir (by legal agreement) to the operation, when acting on behalf of the private sector. Canadian archives are customarily responsible for both sectors of society, in a modification of the European tradition which preserved strict separation in the custodial

responsibility for public and private records. Archives in Canada have learned how to keep them apart within the same institution.

With these notions in mind, consider now the state of records keeping in Manitoba. True to national form, the province has a public archives, a public museum, a public gallery, and a public library system. Each in their fashion, separately housed, operated, and staffed, attend to the record of Manitoba society — the archives and museum perhaps being most specifically derived from and focussed on life in Manitoba *per se*. The gallery and the library system may be more generally geared to enriching Manitoba from the world at large, but by no means to the exclusion of Manitoba-derived records. Out and beyond the immediate responsibility of the provincial government institutions, but linked by professional and some financial connections, are the scores of community level or municipally based libraries, museums, and cultural centres of varying description. In a sense, there is a not unnatural tendency to emulate at the community level the separations visible at national and provincial levels. For example, the library is generally seen as different from the museum. The question I would like to put to you is: do you also see the necessity or desirability for the developing of the archival records keeper at the community level? If you do, how would you see it being set up — given both the purpose and mechanics of archival operations and the current organization of records keeping between libraries and museums at the local level?

I raise this issue for two reasons. First, the Provincial Archives has begun to direct special attention to the importance of local records from both the public and private sectors. This springs partly from its responsibilities under the Municipal Act but also from quite natural concern that it is upon the records affecting the lives of people in provincial communities that the strongest identities are upheld. Sometimes these records are created by provincial government agencies and sometimes by local government, sometimes by large private companies and organizations, most often by small. You should know, however, that the Provincial Archives is not mounting raiding parties upon unsuspecting localities but is, on the contrary, anxious to work for the preservation of local records. This cooperative instinct is not only highly desirable in terms of wise spending of limited resources but is in accordance with a fundamental tenet of archival

development, namely, that wherever possible archival records should be held and cared for within the locale or milieu in which they originated. Where this is not possible other agreements can be struck, some of which may involve the use of micrographics technology.

A second reason for bringing records keeping to your attention is that, within the last three or four years in Manitoba, several archives have been set up or extended in both public and private sectors. In particular, there have been one or two community level stirrings from within the library area which have resulted in the declared formation of “community archives”. None of these, to date, actually concern themselves with the public records of local government but rather tap the private records of a local catchment area. None of these, to date, are able to support archivists or persons with very much archival contact and all of them have become a slight extension of another kind of records keeping. And yet it is becoming clear that need and desirability are being expressed. How is it to be answered, if archival records keeping at the community level is to be economically and effectively undertaken, not just in terms of odd collections in libraries and museums, but as an ongoing and dynamic local information resource?

It seems to me that some discussion on such matters should be started and through such organizations as your own, those of archivists (of course), and of librarians. The Provincial Archives can provide experience in assessing feasibility, costs, and mechanisms. Further, conversations could begin with municipal councils and community organizations to find out the extent of local interest and commitment, and to explore routes of funding. I personally find the whole notion of a Community Archives, erected as the keeper of local government records and those of private individuals, organizations, businesses, churches, associations and so on a most exciting prospect for Manitoba. I am convinced, however, that the basis for this development will rest upon the existing library and museum facilities in a community, for the most part, and that what is needed primarily is an exploration of the ways and means by which all the records keepers can work together. It makes no sense in my mind to promote the separation of archives, library, museum, and gallery when careful planning can handle mutual coexistence in an imaginative and resourceful fashion. I look forward to your views and suggestions on records keeping at the local level.

Artifacts and the Family Historian

RUTH BRECKMAN

President

Manitoba Genealogical Society Inc.

Editor's Note: *This paper was presented at the Annual Fall Seminar and General Meeting of the Association of Manitoba Museums, October 1983.*

Genealogy is an account of the descent of each generation in a particular family line. In the search for interesting aspects in the lives of family members, family historians often acquire valued heirlooms and mementos to be cherished and passed along to like-minded kinfolk. These artifacts may be appreciated for the feelings they convey as well as being examples of art and workmanship.

The Manitoba Genealogical Society was formed in 1976 so that people with the common interest of genealogical and family history research could share their knowledge. We encourage the systematic preservation of family histories which is important to us now before material is lost and particularly important to help future generations understand their Manitoba cultural heritage.

To meet the challenge of an increasing interest in genealogical and family history research our volunteers are adding to the Society's resources daily. The library has volumes of Manitoba community and family histories, sources in other countries, exchanges journals with other related societies, and books on methods of researching. There are files containing over 60,000 names indexed from over 100 cemetery transcriptions. Early Manitoba newspapers have been indexed for births, marriages, and deaths to about 1879, and current newspapers are indexed for deaths from 1979. Our journal *Generations* goes to 450 members and related organizations and contains articles on various Manitoba resources and those of other countries, family research by members, and queries for help in locating lost family members.

The annual seminar is an opportunity to meet members from other areas of the province and to meet new friends who are not members but who join us to share the expertise of the various speakers. It is

an exciting time for us all and the underlying theme is sharing and the deep need to preserve our heritage.

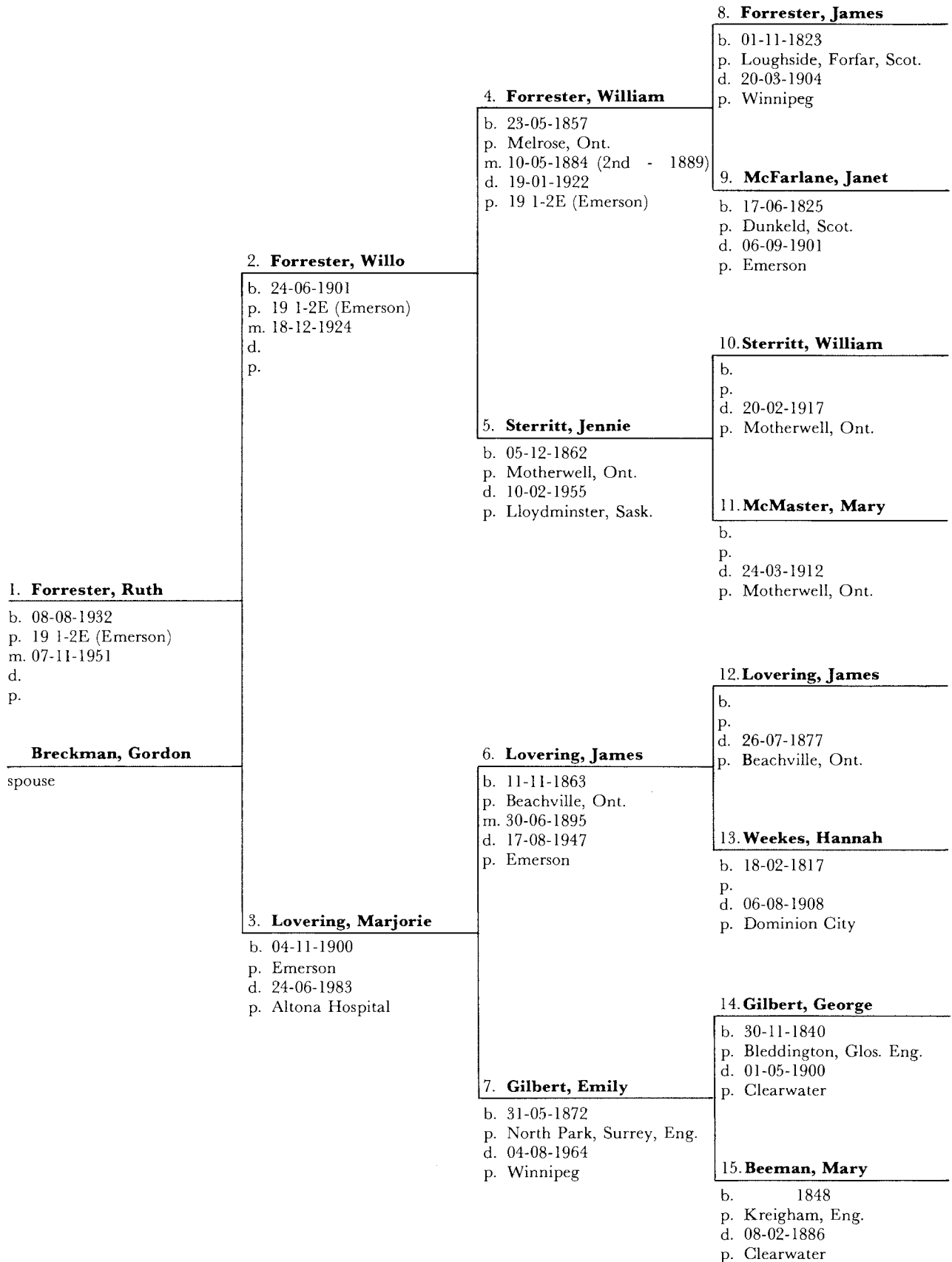
For the past 30 years or so my husband, Gordon, and I have visited as many museums and art galleries as we could find. We have found some "gems", not necessarily large but beautiful in concept, workmanship, and on-going care. This interest does not make me an expert but it has given me a deep respect for the people who set up and work in museums.

I would like to share with you some ideas that might be used in the context of "generations".

Suppose your museum is closed for the winter, your books have been balanced, and you have had a wee holiday. Now you have been asked to participate with the local library or school in a display on heritage.

The first step in organizing your material is the use of two charts. The first is the Pedigree Chart which graphically sorts out the generations with names and vital statistics. Start with yourself, you are always No. 1. Your father is No. 2, your Mother No. 3, paternal grandfather No. 4, his wife No. 5, maternal grandfather No. 6, his wife No. 7, and so on.

The second is the Family Group Chart. It gives the names of both parents and their children with the vital statistics and other related information. Everyone has a different system for filing family group charts — your system will evolve to suit you and your material. I started with information on when my families came to Canada because I was intrigued and thought it would be nice to trace all the descendants. Therefore, my four main family branches are in 3-ring binders starting with the first Canadians. As I research back in the home countries I will add each past generation to the front of the earliest that I have now. As each child, nephew, or niece marries I will add their chart in chronological order after their respective parents.



PEDIGREE CHART



Ruth Forrester Breckman — 1932-



Marjorie Lovering Forrester — 1900-1983



Emily Gilbert Lovering — 1872-1964



Mary Beeman Gilbert — 1848-1886

FOUR GENERATIONS

All relevant material such as pictures, records, awards, and stories are added after that particular family group. Photocopies are added of specially researched material that might be too valuable or bulky for the binders. Copies of important items should be given to other interested family members so that records will not become permanently lost in the event of flood or fire, etc.

Numerically following the pedigree chart we have:

1. **Ruth Forrester** — youngest of five children. Attended the Post Road, Emerson and Dominion City schools. Has been involved in showing horses and dogs, 4-H, Girl Guides, and genealogy.

married

Gordon Breckman — third of four children. Attended schools and University of Winnipeg. Occupations — service station owner, career officer with D.N.D., industrial arts teacher, artist. They have two children.

2. **Willo Forrester** — fourth of six children. Attended Post Road school. Farmer, Municipal Councillor, School Trustee, U. of W. — Board of Governors.

married

3. **Marjorie Lovering** — fourth of ten children. Attended Dominion City school, Brandon Normal School. Teacher, mother, historian, author.

4. **William Forrester** — fourth of seven children. Married twice, to Mary Sterritt, who died later in childbirth, then to her niece Jenny Sterritt. He came as a young man with his parents, four brothers, and a sister to farm in Manitoba. An older sister and her husband remained on the the family farm in Ontario, Farmer, inventor, Sunday School Superintendent. Represented the Emerson United Farmers in their petition to the government for better farm prices in 1886. Died of pernicious anemia.

married (2)

5. **Jennie Sterritt** — third of nine children. Attended St. Mary's Collegiate, St. Mary's Ontario. She walked the six miles each way from her home in Motherwell as she wanted to become a teacher. Teacher, mother, Sunday School teacher.

6. **James Lovering** — Youngest of six children. Left school at an early age. Came to Manitoba in 1882 from Beachville, Ontario. Cattle drover — from Mexico and Texas, butcher, farmer.

married

7. **Emily Gilbert** — fifth of eight children. Attended school in England and The Oaks school near Clearwater, Manitoba. Came to Canada as an 8-year old in 1880. She was quite ill during the early years of her married life. Three of their children

died as infants very close to the birth of others in the family.

8. **James Forrester** — third and only surviving child. The family survived a shipwreck near New York on their way out from Scotland when James was 8 years of age. He grew up near Melrose, Ontario and came west with their sons and daughter in 1881. His mother, Margaret Drummond, was well educated and taught him Latin and botany.

married

9. **Janet McFarlane** — oldest of nine children. Her parents and their four oldest children came to Canada from Scotland in 1883. Jean, the fifth child, was born on board ship five days out of New York. Janet wrote verses for hymns which she hid on the top of the four-poster bed. She said she married James Forrester "as he was sickly and needed someone to look after him". She was a herbalist and was often away from her children as she looked after neighbours in pioneer Ontario. She brought many of her favorite shrubs and plants to Manitoba.

10. **William Sterritt** — second of thirteen children. Came to Canada with his parents from Ireland. Pioneered in the St. Mary's area of Ontario.

married

11. **Mary McMaster** — came from southwest Scotland as an 18-year old with her parents. The family pioneered near St. Mary's, Ontario.

12. **James Lovering** — taken from the family bible, "James Lovering and Hannah his wife with two children Miriam and William sailed from Plymouth for Canada of the 8th of April 1851. Was much blessed with a good voiage from weekes from Plymouth to Quabac and four days one week from Quabac to Woodstock and truley our Heavenly Father that knoweth all his poor children wants as bestowed much love and Blessing on us." James was a cattle drover and butcher.

married

13. **Hannah Weekes** — emigrated with her husband James in 1851. Four more children were born in Canada. Hannah ran a bake shop after her husband died and later followed her youngest two sons to Manitoba.

14. **George Gilbert** — attended Agricultural College in England and had training on a large stock farm in Scotland. The family immigrated to Manitoba in 1880. He assisted in the organization of the Anglican Mission and was warden for many years. Was Secretary-Treasurer and later first teacher of the Oaks School in 1886.

married

15. **Mary Beman (Beaman)** — who was in poor health and was advised by her doctor in England to emigrate to a drier prairie climate. She

died in 1886 of tuberculosis at the age of 39 years.

SHOES

Our daughter, Susan, once danced in her wooden shoes from Holland. My sister, Jean, sent parcels when we lived far away from the family and great was the excitement when she sent Douglas mukluks. Her letter explained the artistry and the attention to details that the Indian woman had taken in their construction. My mother had a pair of high button boots which had been passed down in the family. My grandmother, Jennie, gave me the button hook and showed me how to use it when I wore the boots as part of a Halloween costume. She recalled how she had to get up one half hour earlier when going to school just to button up her high winter boots.



BUTTONS, BADGES AND BROOCHES

Sometime a hundred years from now a little girl will find an old tin box full of jewelry and other treasures of that kind. She will be able to tell a great deal about our life-style from the contents of the box. Canadian Legion Auxilliary, Girl Guides, school pins of two generations (which show an interesting change of style), German shepherd dog club, and a few others. Gordon's include Dominion Marksman, American Motorcycle Assoc. and mensa. The cap badge from his military hat is a good clue for a genealogist as it shows that he was an

officer in the Royal Canadian Corps of Signals. Later cuff links show the unification logo for Canadian Forces Communication Command. Students of military history would be able to identify a specific date from those badges by searching in military records. Willo has been involved with the Manitoba Sugar Beet Assoc., Montcalm Municipality, and for 15 years was a member of the Altona Hospital board.

Changes have taken place in the manufacture of buttons with plastic replacing the ebony and bone of earlier times. Experts from museums would be able to help 'date' family members from the changes in style of their pins and brooches.

SCHOOL DAYS

If I could give a child a taste of days gone by I would recreate a trip in a covered sleigh pulled by a trotting pony, bells ringing, the two or three mile distance to a little one room school. I would let the children bring in the wood and water and help the younger ones with their lessons. There would be snowball fights or ski jockeying if someone had a steady horse and good saddle. Just for a day I would take away their radios and television sets. Meanwhile the records are still available and are full of interesting family facts.

Yearbooks give names, grades, classmates, teachers, and pictures all with a given location and year. Half yearly reports show ages as well as grades. They are very interesting if the teacher added items such as weather patterns and major community events. Farm children missed school in seeding and harvest time, storekeeper's children might be absent during stocktaking or the Christmas rush. If you want to find out when a family member had polio or measles it will likely be recorded in the daily and half yearly reports.

Marjorie's teacher's certificate shows that she attended normal school in Brandon in 1918. Emily attended the Oaks in 1886 according to the school census of that year. Her father, Jim, wrote in his memoirs of his efforts to get out of going to school at all, which was typical of most boys in the 1860's and 1870's. Jennie walked six miles to school to attend the St. Mary's Collegiate in order to earn her teacher's certificate. Her autograph book is very interesting, the verses are quite different from the ones written in my autograph book 60 years later. Will's brother, John, was given a book on his 8th birthday in 1861. I often wonder if he enjoyed the religious theme and how long it took him to master the difficult words.

WRITTEN WORKS

Letters are always fascinating to read years after

they were written. I had forgotten how I had described our newborn son in a letter to my parents. I described too how we had given him an Icelandic middle name after his paternal grandfather. I even spelled out how to pronounce it. Jennie wrote about her grandparents. A McFarlane letter going back to Scotland in the 1830's gives all the names of the children in the family and their ages. Calligraphy is part of this study as the style changes over the years.

Newspapers are very interesting, both the articles written by family members, such as the one by Marjorie in 1961 about the "Little Brown Roseau", and small items, such as the one about the Centennial Farm plaque being presented to Willo in 1982.

Personal journals give a glimpse of the many varied experiences of the authors. George Gilbert describes how the family visited various relatives around the county saying their final good-byes before leaving England in 1880.

Jim Lovering recalls his first job in Manitoba in 1880 driving settlers effects west to Deloraine. He mentioned the good fellowship and the trust that people had for each other at that time.

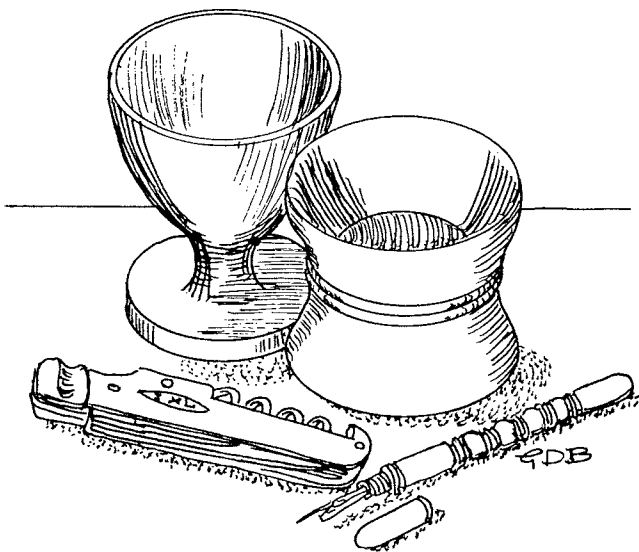
Local histories printed over the years of a given area give an interesting perspective of the changes taking place. The centennial books being printed now give more detail on families but the county atlases of Ontario printed in the 1860's and 1870's give greater historical outline of the area and very detailed maps showing the owners of each farm and town lot.

HANDICRAFTS

There is a legend in Gordon's family that in each generation there will be at least one member who is artistic. This goes back to the middle ages when a "great-great-great-" let his womenfolk do the farm chores while he tinkered with filigree in silver. Our daughter carries on the tradition with beautiful needlework, combining old traditional patterns with modern materials. Gordon says his carving of a troll is a self portrait and he also dabbles in drawing. Jennie's table cover with its drawn work is quite different from Susan's crochet runner. Emily spent time designing and stitching needlepoint pictures. She was the only woman that I knew who could knit and read at the same time, only looking down to count the decrease or to turn the heel in a sock. Lace

collars were considered to be very elegant and the intricate design showed considerable skill in workmanship.

HEIRLOOMS



On a hot summer day you might have come around the corner of the house in time to see a favorite grandfather using his pocketknife to sharpen arrows for the boys or to make small boats to sail on the pond. Every man had a pocket knife as a necessary tool for the many small jobs needing to be done.

When families emigrated they were travelling great distances under harsh conditions. Often they were able to bring just the necessities and only a very few precious family keepsakes. When the parents died there were many children who wanted something to keep and therefore each family would get perhaps one item. The Sterritt ivory needle case and the McMaster eggcup and napkin ring survived the journey in the 1850's. They are cherished for their memories, protected carefully, and will be passed down to family members who will also cherish them.

PICTURES

Pictures could be a theme for a display. Putting faces to the names helps create the "feeling" we have of each family member. Including pictures of places involved and occupations would add an extra dimension to each generation.

If you would like assistance in researching your family history, contact the Manitoba Genealogical Society, P.O. Box 2066, Winnipeg, Manitoba R3C 3R4.

Illustrations by Gordon Breckman

**MINUTES OF THE TWELFTH ANNUAL MEETING
OF THE ASSOCIATION OF MANITOBA MUSEUMS
HELD AT THE AGRICULTURAL EXTENSION CENTRE,
BRANDON, MANITOBA
OCTOBER 14, 1983**

The Twelfth Annual General Meeting of the Association of Manitoba Museums (1972) Inc. was called to order at 2:45 p.m. by the President, Tim Worth.

Minutes of the previous annual meeting had been distributed with the annual meeting kit. **S. Kochar moved, seconded by B. Birks, that the minutes be adopted as printed.**

MOTION CARRIED

Business Arising from the Minutes

1. Treasurer's Report:

J. Robertson enquired about the current status of AMM's books, following a statement at last year's annual meeting indicating the financial records of AMM had been poorly maintained. T. Worth advised that the auditor stated the records are currently in a much better position than last year.

2. By-Law Change:

By-Law 5: Cessation of Membership. A copy of the proposed change was included with the conference kit. In the absence of T. Patterson, B. Hillman read the motion presented for consideration of AMM members:

Be it resolved that the following portion of By-law 5

"Any member other than an Honorary member who has not paid membership fees within six (6) months after the date such fees become due, shall forfeit his good standing and if at the end of one (1) year from said date such fees remain unpaid, he shall automatically cease to be a member and his name shall be removed from the membership rolls."

shall be changed by the deletion of the words "... within six (6) months" and "... at the end of one (1) year", to be replaced with the words "... within three (3) months" and "... at the end of six (6) months".

Moved by T. Patterson, seconded by B. Hillman.

MOTION CARRIED

Council Reports

1. *President:*

T. Worth reported that the past year had been interesting and varied, and outlined the highlights as follows:

- (a) The Association received three separate grants during the year —
\$2,000 from the Museums and Miscellaneous Grants Act.
\$6,000 from the Department of Heritage, Culture & Recreation for the further production of the Dawson & Hind.
\$2,800 from the Department of Economic Development & Tourism for the funding of International Museum Day.
- (b) Informal discussions were carried out by the President with the Provincial Department of Planning & Development. These discussions were the result of the provincial government initiating a study of museums' grants policies. Among the topics discussed were the issues of standards for museums and the direction of museum development.
- (c) A submission was presented to the Department of Culture, Heritage & Recreation suggesting the AMM's thoughts on the improvement and development of the Manitoba museum community.
- (d) Various investigations were carried out into the establishment of an office for the Association. Currently, discussions are underway with a committee from the Manitoba Arts Council to investigate the possibility of a joint office complex incorporating a number of groups.
- (e) A Newsletter was established to convey news and points of interest to the membership. This was published on a monthly basis by Council at a cost of \$150 per issue.
- (f) Dawson & Hind has undergone an evolutionary program during the past year.

Production is now under the guidance of a volunteer editor, Mrs. Marilyn de von Flindt. She has the assistance of an editorial committee, which includes Dr. Henry Marshall, Dr. David Stewart (Killarney), Mr. David Ross (Lower Fort Garry National Historic Park), and Ms. Susan Shortill (Dugald Costume Museum). The former editor, Diane Skalenda, remains as a managing editor. Production time has been cut considerably by contracting out the entire production of the periodical. This would not have been possible, however, without the funding assistance from the Department of Heritage, Culture & Recreation.

- (g) Mini seminars were held in all regions during the past year, with an excellent response reported by all Councillors..
- (h) An application has been submitted for a tax receipt number, which would facilitate the ability of the Association to raise funds for its operation.
- (i) Kathleen Johnston and Diane Skalenda approached the provincial government for support of the promotion of International Museum Day. During that project, 17 museums took part.
- (j) Special Operating Grant applied for the 1984-85 year, through the Historical Resources Branch, which would enable the AMM to be a more active component of the Manitoba museum community.
- (k) University of Winnipeg Museology courses were not offered this year.
- (l) The Membership Secretary reported that during the past year 42 members had their memberships expired due to non-payment of fees. She also reported that there were 27 new members. There was some speculation that a large proportion of the expired members just did not want to pay the increased \$10 fee.
- (m) AMM was included in discussions with the Historic Sites Board concerning changes to their governing Act.

H. Marshall moved, seconded by J. Dubreuil, that the President's report be accepted.

MOTION CARRIED.

2. *First Vice-President:*

H. Marshall reported that he had substituted for the President on a few occasions during the past year.

He indicated that a group had been formed in the Morden area which offered secretarial and office services to the public, and this service could perhaps be an alternative if AMM failed to secure a permanent office, providing a similar agency could be located in Winnipeg.

3. *Second Vice-President*

In the absence of T. Patterson, H. Marshall read the Second Vice-President's report.

- (a) In January 1983, T. Patterson and T. Worth visited a potential office space in St. Boniface, but this later proved to be unsatisfactory.
- (b) On January 26, T. Patterson hosted the Winnipeg Region meeting of the AMM at the Transcona Museum.
- (c) T. Patterson assisted the President with a 5 year budget projection prior to requesting funding from the Museums and Miscellaneous Grants Act.
- (d) At her own expense, T. Patterson attended the Provincial Heritage Conference in March. This conference laid the groundwork for better communication amongst heritage organizations.
- (e) During May, as the President had an unexpected workload, T. Patterson attended the CMA annual meeting in Saskatoon. A full report of this conference was presented to Council.
- (f) As an AMM representative, she attended the official opening of the Dugald Costume Museum in June.
- (g) She also served a term as editor of the AMM Newsletter for May, August & September issues.
- (h) Early in September, T. Patterson and T. Worth met with Dawn Masters of the Arts Administrative Centre to discuss office space and mutual assistance within arts and cultural groups.

Moved by P. Goertzen, seconded by S. Stefanson that the reports of the First Vice-President and Second Vice-President be accepted.

MOTION CARRIED

4. *Treasurer:*

Copies of the audited financial statement of the AMM were distributed with the conference kit. D. DeGrow referred to the letter submitted by T. Nickle, the Auditor, in which he recommended that the AMM's excess funds be put

into a short term deposit or a true savings account to earn interest. This suggestion will be recommended and acted upon.

Statement of Revenue & Expenditures: The Dawson & Hind expenditure of \$1,834.78 represents a portion of the \$6,000 grant received for production. The remaining \$4,000 will be expended in the fiscal year commencing September 1, 1983.

D. DeGrow indicated that the AMM's balance this year is healthy.

Moved by D. DeGrow, seconded by D. Skalenda, that the Treasurer's report be accepted.

MOTION CARRIED.

Moved by D. DeGrow, seconded by J. Dupont, that T. Nickle be retained as Auditor for the fiscal year commencing September 1, 1983.

MOTION CARRIED.

5. *Winnipeg:*

B. Hillman reported that the spring workshop was held at the Western Canadian Aviation Museum, and attendance was good.

Discussion took place during the regional meeting re the Winnipeg region setting up ongoing educational sessions during the year in addition to the spring seminar. One-day workshops could be held, with perhaps larger institutions hosting or acting as resource centres.

B. Hillman has resigned his Winnipeg Councillor position in AMM due to his job move to Advisory Services as Advisory Extensions Officer. He felt a conflict of interest could arise if he continued in his capacity as Winnipeg Councillor.

6. *Manitoba North:*

J. Robertson reported that many varied events had been held at museums in his area during the year. The spring mini seminar was held at Swan River, but not all museums in the area were represented. He indicated that fundraising appears to be a major problem for some museums in his area.

7. *Manitoba West:*

E. O'Callaghan reported that the spring mini seminar was held at Hartney. A number of museums in her area employed summer students this year under various grants such as NEED or Westbran.

Neepawa Museum has moved its location into a disused railway station.

Birtle is officially opening a museum in early 1984.

The Brandon Museum reported very good attendance during the year.

8. *Manitoba Central:*

V. Shaw reported that the spring mini seminar was held in St. Joseph and was a great success. Morris is developing a museum, and is presently awaiting funding from Destination Manitoba. Treherne Museum recently constructed a Blacksmith's Shop on a piece of donated land. In celebration of its 75th anniversary, MTS erected an old telephone pole line through Austin, Manitoba, which is operational.

9. *Manitoba Interlake:*

S. Stefanson reported that during the regional meeting, discussion took place regarding the strong lack of communication between museums and the general public. It is proposed to use local newspapers to remedy this situation. A circle tour of Interlake museums was suggested and thought to be a good idea. Better signage was proposed for the Interlake area to indicate locations of museums.

It was felt that the AMM Newsletter should be distributed to board members of all museums. A strong ethnic link exists between museums in this area, and surplus artifacts could be distributed to appropriate museums.

10. *Manitoba East:*

P. Goertzen reported that the Dugald Costume Museum had officially opened in June 1983. Gardenton had recently built an extension to the museum.

The spring mini seminar was held in St. George and was very successful.

Dugald is being considered for the next mini seminar.

A poster will be made up, showing the various museums in the region, and this will be condensed into a page-sized sheet for distribution.

Moved by S. Shortill, seconded by E. McQueen, that the council reports be accepted.

MOTION CARRIED.

11. *Past President:*

John Dubreuil, who was one of the founders of the AMM, indicated he would be leaving the council this year. He stated he was proud to

serve on the AMM council, and wished the Association success in the future.

Committee Reports

Nominating Committee:

A list of nominees was presented by J. Dubreuil. Each position was voted upon separately with nominations requested from the floor.

Council for 1983-1984 is as follows:

President	Terry Patterson
First Vice-President	Henry Marshall
Second Vice-President	Brent Mooney
Treasurer	Don DeGrow
Secretary	Marcella Moodie
Councillor — Central	Victoria Shaw
Councillor — West	Captain Rick Banks
Councillor — East	Peter Goertzen
Councillor — Interlake	Stefan Stefanson
Councillor — Winnipeg	Jimmy King
Councillor-at-large	Barry Hillman

No nominations were received for the positions of Councillor — North and Student Councillor.

Moved by V. Shaw, seconded by P. Rowan, that these two vacancies (Councillor — North and Student Councillor) be filled by council, at their discretion.

MOTION CARRIED.

Moved by S. Stefanson, seconded by P. Rowan, that the membership approve the nominations for council members as presented.

MOTION CARRIED.

New Business

1. *Annual Meeting:*

It was agreed that the Agricultural Extension Centre in Brandon was a suitable and convenient location for the conference. Discussion took place as to the location of next year's conference. Capt. R. Banks indicated that Shilo was willing to be host, but as military groups have priority over civilians on the C.F. Base, there may be a problem with the time frame.

Both Shilo and the Agricultural Extension Centre will be considered for next year's conference, as well as other locations in the province being explored.

2. *Newsletter:*

T. Worth requested feedback from the membership regarding the value of the Newsletter. The general opinion was that the publication was useful to the museum com-

munity and worth the cost of \$150 per issue to produce.

T. Worth indicated that information for inclusion in the Newsletter should be forwarded to him, c/o Manitoba Museum of Man & Nature, and should be received two weeks prior to an issue being published.

Considerable discussion took place concerning who should and should not be on the mailing list for the Newsletter. Currently, it is being mailed out to AMM members only. D. Skalenda pointed out that non-member museums receive some museum information through the Advisory publication.

Moved by P. Thistle, seconded by S. Shortill, that the AMM should mail out a sample copy of the Newsletter once a year to all museums which could be included in the conference kit material, along with a membership application form.

MOTION CARRIED.

3. On behalf of the AMM council, H. Marshall presented T. Worth with a gift of a book in appreciation of his excellent work carried out for the Association over the years.

H. Marshall took the chair.

4. *Honorary Life Membership:*

D. Skalenda was awarded an Honorary Life Membership of AMM, and a brief summary of her work over the years in the museum sector was outlined:

From 1975 to 1982, Diane worked in the capacity of Museum Adviser, providing advice and technical guidance to the 100 community museums in Manitoba. In 1983 she was promoted to Head, Advisory and Extension Services. Diane has served in a capacity of communications, such as preparing press releases and public service announcements and the Museums in Manitoba brochure. She has also served as editor of the Dawson and Hind for the AMM, and the Advisory notes for the Advisory Services. She assisted for many years in planning the Association's annual conference and spring mini seminars, and in total, has been involved with the museum world since 1972.

Moved by T. Worth, seconded by J. Robertson, that Diane Skalenda be awarded an Honorary Life Membership of AMM for her work and endeavours on behalf of the AMM and Advisory Services.

MOTION CARRIED.

T. Worth took the chair.

5. *Summarized Minutes of AMM Council Meetings:*

Moved by V. Shaw, seconded by B. Bjarnasson,

that whereas a summarized copy of the AMM council minutes are printed and mailed to the membership, and whereas the mailing of said minutes to the membership is costly and of limited value, and whereas a monthly newsletter is being published and distributed, therefore be it resolved that the AMM dispense with the mailing of the minutes to the membership. Also, be it further resolved that the activities of the AMM council be summarized and included in the monthly AMM newsletter publication.

MOTION CARRIED.

6. *Motion of Thanks:*

Moved by H. Marshall, seconded by D. DeGrow, that thanks be extended for

assistance during the past year to:

The Brandon Chamber of Commerce

Tom Nickle, Auditor

Manitoba Museum of Man and Nature

The trainees of the Museum Technician

Training Program

Advisory Extension Services

Department of Economic Development

and Tourism

Department of Culture, Heritage

and Recreation

All those people who set up displays or in any way contributed to the success of the annual conference.

MOTION CARRIED.

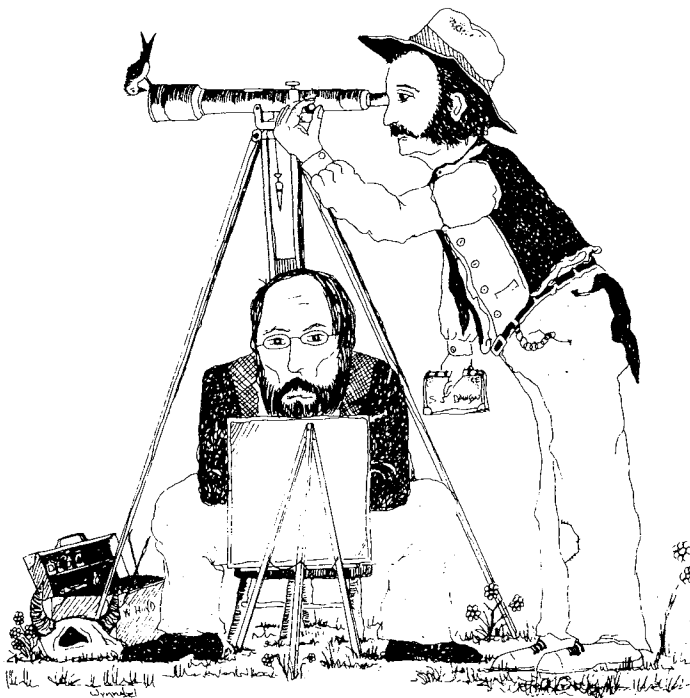
A motion of adjournment was made by J. Dupont, seconded by J. Dubreuil. The meeting adjourned at 4:55 p.m.

Respectfully submitted by:
Ann Wheatley
Secretary

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.



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

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