

# Dawson & Hind

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A Publication of The Association of Manitoba Museums

# Dawson and Hind

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Unsolicited articles are welcome. Address all correspondence to:

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**Dawson and Hind** — recipient of:  
AASLH Certificate of  
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**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: Former post office and home of Charles Bate, Killarney, Manitoba, circa 1889. The home now houses the J.A. Victor David Museum.





# Association of Manitoba Museums

## EXECUTIVE COUNCIL

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Bill Durston Fort Dauphin Museum Dauphin, Manitoba	Councillor-at-large
Tim Worth Dalnavert-Macdonald House Museum Winnipeg, Manitoba	Past President

## AIMS OF THE ASSOCIATION

### Object

The advancement of museum services in Manitoba by:

- a) promoting the protection and preservation of objects, specimens, records and sites significant to the natural and human history of Manitoba
- b) aiding in the improvement of museums in their role as educational institutions
- c) acting as a clearing-house for information of special interest to museums
- d) promoting the exchange of exhibition material and the arrangement of exhibitions
- e) co-operating with other associations with similar aims
- f) other methods as may from time to time be deemed appropriate

### Invitation To Membership

You are invited to join the Association of Manitoba 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:

- a) the publication of a regular newsletter and/or quarterly to discuss the activities of the museums, provide information on exhibits, and to distribute technical and curatorial information
- b) a regularly updated list of museums in the Province, including their main fields of interest and a list of personnel
- c) conducting training seminars aimed at discussing problems of organization, financing, managing and exhibitions at an introductory level
- d) organizing travelling exhibits to tour Manitoba
- e) the completion of a provincial inventory to assist in preserving our cultural heritage

## MEMBERSHIP CLASSIFICATIONS

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

Acquisitions and deaccessions, conservation, and fire protection are vital issues to consider in establishing and maintaining museum collections.

The need for a written policy outlining the standards and responsibilities of collecting must be balanced with a museum's responsibility to document, conserve/preserve, store, and make available through exhibits, publications, or for study, objects in their collection. And the need for a deaccession policy is equally important. There are limits to growth and very valid reasons for permanently removing objects from collections. A museum must first determine, however, that it has the legal right to do so.

Both policies involve making some hard decisions, based on what is realistic and financially prudent, to clearly define museum objectives and priorities. The 1983 Survey (**Dawson and Hind, Vol. 11, No. 3**) showed that less than a third of Manitoba museums have a collections policy, and that only one in four has specified 'Goals and Objectives'. Almost 35 percent have no formal policies. **Museum Collections: Policy Guidelines for Acquisitions and Deaccessions**, reprinted in this issue from **Museum Quarterly**, can serve as the basis on which to develop such policies.

Another important responsibility of museums is the care of their collections. Few, if any, small museums have the funds which will allow maintaining the technical and scientific facilities and staff necessary for extensive conservation. There is an ethical obligation, however, to maintain the general condition of a collection in such a way as not to diminish its value as a record of human culture and the natural world. The **Parks Canada Prairie Region Conservation Laboratory** in Winnipeg can offer the community museum specific information and advice in this area. Establishing procedures for a periodic evaluation of the

condition of the collection is one way in which potential problems can be spotted before irreversible deterioration occurs.

The Canadian Conservation Institute in Ottawa has just recently begun publishing a series of Notes on conservation which are available, without charge, by writing the Canadian Conservation Institute, 1030 Ines, Ottawa, Canada, K1A 0M8.

The importance of monthly and annual evaluations of the entire museum for potential fire hazards is strongly advised by Kathleen Johnston in her article **Basic Fire Protection and Prevention**. Again, establishing some basic policies and procedures regarding good housekeeping, maintenance of equipment, and vigilance can help to safeguard a museum and its collection.

In our last issue Gordon Dodds discussed the potential for a cooperative role in archival records keeping at the community level. In her article on the **History of the J.A. Victor David Museum** in Killarney, Jean R. Olver reports on the development of that museum and the action taken there recently to begin forming the basis of such an archival records centre. The growth of the **Treherne Museum**, with a focus on its unique gun collection, is presented by Nancy Painter.

In **The Stone Fort**, David Ross relates an interesting episode concerning the possible sale of Lower Fort Garry by Hudson's Bay Company in 1884. The incident is included in **Letters of Charles John Brydges 1883 - 1889**, published by the Hudson's Bay Record Society and available through membership in the Society.

Book Reviews include **Visions of the New Jerusalem: Religious Settlement on the Prairies**, a collection of essays edited by Benjamin G. Smillie and reviewed by Steve Prystupa; and **The Artifact: What It Can Tell Us About The Past**, a pamphlet published by the Ontario Historical Society and reviewed by Paul Thistle.

In all, the articles in this issue serve to emphasize the unique and important position community museums occupy as custodians of specific areas of provincial history and the concurrent responsibilities this implies.

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

#### **UPDATE:**

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

Circle October 3 to 5, 1984 on your calendar as the Association of Manitoba Museums will be holding its Annual Conference at the Brandon Agricultural Extension Centre on those dates. The tentative schedule includes workshops on conservation, museum organization, grants, and artifact evaluation. Additional information will be available in August.

#### **Archaeologists to Hold Conference**

"Discovering Manitoba's Past: An Archaeological Exploration into Manitoba's Heritage" conference will be held October 12 to 14, 1984 at the Brandon Agricultural Extension Centre. Learn first-hand through demonstrations of stone tool and prehistoric pottery manufacturing; workshops in a variety of subjects including identifying early historic glass and china, prehistoric pottery and tools; displays; films; book exhibits; and speakers. An unprecedented opportunity to learn through sight, sound, and touch.

For further information, contact the Association of Manitoba Archaeologists, P.O. Box 2415, Winnipeg, Manitoba, R3C 4A7.

#### **Canadian Historical Association Solicits Nominations**

The Regional History Committee of the Canadian Historical Association wishes to announce that it is soliciting nominations for its 'Certificate of Merit' awards. These annual awards are given for meritorious publications or for outstanding contributions by individuals or organizations to regional history. Nominations and supporting documentation should be sent to J.W. Brennan, Department of History, University of Regina, Regina, Saskatchewan, S4S 0A2 before November 15, 1984.

#### **Threads of a Century**

The Dugald Costume Museum proudly presents "Threads of a Century" — its second feature exhibit following the opening of the Museum in June 1983.

Thread can be obtained as a fine cord; used in weaving or sewing, or as a theme or sequence. The

1984 exhibit incorporates both of these concepts — the threads related to fabric and style, and the threads related to storytelling and family.

"Threads of a Century" covers typical events from the 1870's to 1970's, within the succeeding generations of a family. This period of history is marked by great technological and social change, from the horse and carriage, to the automobile and men on the moon. The family events displayed reflect this.

This exhibit is featured until December 1984. Spring hours are: April and May — Wednesday through Sunday — 10:00 a.m. to 5:00 p.m. (closed Mondays and Tuesdays)

Summer hours are: Open daily, June, July and August.

For further information:

Susan H. Shortill  
Programme Director  
1-853-2166

#### **Destination Manitoba Grants Announced**

##### *Winnipeg Area Destination Program:*

Projects under the \$3.5 million Winnipeg Destination Area Program have been announced by Transport Minister Lloyd Axworthy on behalf of David Smith, federal Minister of State for Small Business and Tourism, and by Manitoba Minister of Business Development and Tourism Sam Uskiw. The first funding of projects totals \$826,555 and involved total investment of \$2.1 million. Included are: reconstruction of Fort Gibraltar in Whittier Park; restoration of the Prairie Dog Central train; and assistance to the Western Canada Aviation Museum.

##### *Rural Destinations Program:*

Four applications for assistance totalling \$674,880 have been approved under the Rural Destinations Areas Program, it has been announced by Transport Minister Lloyd Axworthy on behalf of David Smith, federal Minister of State for Small Business and Tourism, and by Manitoba Minister of Business Development and Tourism Sam Uskiw. These include: the Royal Canadian Artillery Museum, Camp Shilo; the Commonwealth Air Training Plan Museum, Brandon; the Manitoba Agricultural Museum, Austin; and the community harness racing facility at Pilot Mound.

#### **C.M.A. Bursary Program Revised**

In response to the needs of the museum community, the Bursary Program has been revised and updated. Highlights of the new program include the Mid-Career Professional Development Grant, 50 percent matching funds, increases in the amounts available . . . and more.

The program took effect April 1, 1984. Information and a new application form are available by contacting: The Bursary Program, Canadian Museums Association, 280 Metcalfe Street, Suite 202, Ottawa, Ontario, K2P 1R7.

#### **A.M.M. Represented at C.M.A. Advisory Council Meeting**

The third annual meeting of the C.M.A. Advisory Council, held on Friday, February 10, was characterized by a shared concern about issues of relevance to the museum and art gallery community and a desire to collaborate more closely with C.M.A. on the formulation and advocacy of policy matters.

The meeting, which was well attended by members of 19 different provincial, regional, and affiliate associations representing the museum community, including A.M.M. President Terry Patterson, offered an exchange of views on a variety of issues. It was followed, on Saturday, by a meeting of C.M.A. Council.

Highlighted items at both meetings included a presentation of Part II of the C.M.A.'s Response to the Federal Cultural Policy Review Committee, a discussion on the proposed C.M.A. brief to the Royal Commission on the Economic Union and Development Prospects for Canada (Macdonald Commission), and a report from C.M.A. ad hoc committee on the hiring of non-Canadians, and the hiring and dismissal of senior museum personnel. (See reports on these last two items in this issue of **Museogramme**.)

Participants at both meetings reiterated the necessity of conducting a national economic impact study which would provide the community with a

sound and current database on museums. In this respect, members of Statistics Canada's Culture Statistics Programme presented a progress report on the revised Heritage Survey. All going well, data from the 1983 survey on museums should be available by this summer.

Revenue Canada's actions in regard to artists, non-profit organizations and the issuing of receipts for educational purposes also came under discussion. It was felt by members that, as museums are moving more and more to private funding while Revenue Canada is applying stricter regulations in a number of areas, a study of major revenue issues affecting the community should be undertaken. It was proposed that this study be contracted out to professionals in the field.

A motion was also passed at Advisory Council, then at Council asking Revenue Canada for a moratorium on its audit and reassessment of creative artists in Canada pending the results of the study of the issue by the House of Commons Standing Committee on Communications and Culture, and that the committee be further encouraged to consult widely with the cultural community.

#### **Wanted: Back Issues of Dawson and Hind**

The Association of Manitoba Museums plans to have the back issues of **Dawson and Hind** bound and is missing the following issues: Volume 1, No. 2 and No. 4; and Volume 2, No. 4. If you have any or all of these issues and would be willing to donate them to the Association, please contact Tim Worth, Dalnavert-Macdonald House Museum, 61 Carlton Street, Winnipeg, Manitoba R3C 1N7.



# History of the J.A. Victor David Museum

## JEAN R. OLVER

J.A. Victor David Museum  
Killarney, Manitoba

The J.A. Victor David Museum occupies one of Killarney's most historic buildings. The property (lots 6 & 7 on Williams Avenue) was purchased by Charles Bate from John Williams for \$200 in February 1889. James Macnaughton, contractor and lumber dealer, was engaged to supply material and workmanship for the building which was completed in August of that year for \$1756.94.

Charles Bate had been appointed Postmaster in 1883, collecting mail from Wakopa to which it had come by courier from Brandon via Deloraine. After the post office on his homestead burned down, he moved it first to T.J. Lawlor's store and then to a tar-paper shack on Broadway, just north of the present post office. The new building on Williams Avenue was to serve as his home and office as well as other purposes.

It is a two-story frame building, faced with bricks made by Robert Church at the brickyard on his homestead south of Killarney. The Bate family lived in the back part of the building initially, and a merchant named Knetchel leased the large front room on the ground floor for a store, with an alcove for the post office. When the store went out of business Mr. Bate took over the front room, serving there as Postmaster until his death in 1920, when he was succeeded by his daughter Aquilla. An outside stairway on the south led to a large front room upstairs which was used for various community activities. The Council of the R.M. of Turtle Mountain met there, paying \$3.00 each time. Meetings of the Killarney Musical and Literary Society, singing classes, and concerts were held there. During 1891 it served as the primary school until the new school was completed. It was also used for Church and Sunday School until the opening of the Anglican Church in December 1890 (the organ purchased for the Sunday School is now back in its



Charles Bate

*J.A. Victor David Museum*



old home as part of the museum collection). As these various activities shifted to other facilities, the Bate family gladly expanded into the vacant space. When the Post Office moved to its new building in 1923 the building became entirely the family home.

In the 1950's Mrs. A.M. High, Charles Bate's daughter, wished the building and grounds to be used for some community purpose. The property was subsequently purchased jointly by the Town of Killarney and the R.M. of Turtle Mountain and the Lakeland Regional Library opened in the lower floor in 1958, where it remained until it was relocated in 1974. When a fine natural history collection, established in the school by Charles Havelock, needed a new home in 1954, it was first stored in a lean-to behind the library. It was a laborious and dusty operation but the exhibits were saved. Mr. J.A.V. David, Mayor of Killarney at the time, then arranged to develop the second floor of the building as a museum. Much work and initiative was required to make the rooms suitable, but with the help of many volunteers (notably W.A. McKnight, S.E. Rigby, and Alex Cochrane) and many community donations the Lakeland Regional Museum was opened in 1960.

A year later Harold H. Elliott, a Vancouver artist, revisited his hometown and donated a large number of paintings and prints from his own collection, giving the community an instant art gallery. Since most of them were unframed, a plea was issued in the community for old frames and other materials which could be used for framing. In the Centennial year of 1967 the Museum was renamed The J.A. Victor David Museum in honour of its founder.

It had come as a great relief when the overcrowded museum could spread out into the lower floor which had been vacated by the library. Now, only nine years later, overcrowding is with us again and an additional building is urgently needed for displays, storage, and working areas.

In addition to the art collection and the much enlarged natural history section, the museum also has many pioneer relics, tools, period clothing, and furniture. The area is rich in Indian artifacts and the museum collection is representative of these. Other major displays are wartime mementos, a large

collection of cameras, and an increasing amount of archival material which includes photographs. Of particular interest is the original "Map of the Town of Killarney and Agreement for Selling Properties Therein" signed by John Sidney O'Brien, John Hill, and Charles Bate. (O'Brien was responsible, as a good Irishman, for naming the lake and the town.)

The museum property is owned by the two Councils, which contribute the cost of utilities. The museum itself is administered by a volunteer Board. Partial financing is derived from donations and government grants, and a variety of youth employment grants have made it possible to hire student assistants during the summer. During 1982 the Board was fortunate in obtaining a CCDP grant to employ three people for one year, as well as an employment grant for two summer students. This allowed many improvements to be made and for the preparation of special displays during the local centennial year. The museum was open for 50 weeks and guided tours were given for 1,813 visitors. In 1983 a further CCDP grant provided funding for two employees for 33 weeks and one employee for eight weeks. A further team of four students worked from the museum, under a special project of the Public Archives of Canada, cataloguing and classifying the records held by the museum and by various organizations and individuals in the district to form the basis of a local archival centre when this becomes possible. The museum staff has built many new displays, refurbished existing ones, and completed the catalogue of artifacts. They have also taken on the difficult task of updating a plan and index of the Killarney Cemetery.

The Board members, volunteers, and museum staff have had great help and encouragement from the Advisory and Extension Service of the Manitoba Museum of Man and Nature, the Association of Manitoba Museums, the National Museums of Canada, the Winnipeg Art Gallery, and the Manitoba Archives. It is hoped that in the near future a development project will allow further expansion and for a continuation of the activities which have been made possible by special grants in the last two years.

# Museum Collections: Policy Guidelines for Acquisitions and Deaccessions

## **Editor's Note:**

*The following policy guidelines were prepared by the Working Committee on Acquisitions and Deaccessions, of the Ontario Museum Association. These recommendations were presented to, and approved by, the OMA Council in September, 1983. They are presented here for the benefit of those numerous Canadian museums which are currently developing or upgrading collections management policies. (Reprinted from **Museum Quarterly**, January 1984)*

Museums hold their collections in trust for their public. Every museum, therefore, is responsible for acting as a conscientious caretaker, by

- (a) collecting objects or disposing of them with a demonstrable motivation and purpose only, and in observance of all legal, ethical and administrative requirements and,
- (b) by preserving its collections and the associated records in accordance with professional standards.

Two essential instruments towards this end are written policies regarding acquisitions and deaccessions. These are the primary components of an overall collections policy that should also include a policy on outgoing loans, and possibly extend to related policy areas such as conservation, study and storage collections, appraisals and other matters where the need for codification exists.

The guidelines for acquisitions and deaccessions that follow, have been developed with the intention of assisting museums, particularly the smaller ones with general history collections, to draft policies in this respect or to review existing ones. The purpose of the guidelines, which are in accordance with the standards recommended and promoted by the museum profession, is to state the principles on which the policies should be based. The policies which are developed from these principles can be modified or amplified according to the purposes of individual institutions.

When drafting the policies or, for that matter, any museum policies, it has to be kept in mind that they represent not only the law of the museum but also declarations of intent, which may have to be made public if a legitimate request for them is

received. This refers, in particular, to situations where the public may become concerned about the management of certain museum collections. The museum's intent must, therefore, be stated clearly and unequivocally. At the same time, the manner in which a policy is phrased must be broad enough to allow for some flexibility in its interpretation.

A policy comes into effect once it has been adopted by the governing body of a museum upon the recommendations of the director. It has to be made known throughout the institution and become part of a policy manual. The implementation of the policy is a managerial responsibility and requires precise written procedures for the effective administration of the policy on a daily basis.

By nature, a policy includes a certain element of permanency. Nevertheless, it should be reviewed periodically in order to ensure that it still meets current standards and requirements. Procedures, on the other hand, can be revised and amended as the need arises.

Among the museological source material studied when preparing these guidelines, particular acknowledgement is made of the acquisitions and deaccession policies of the Manitoba Museum of Man and Nature, which are recommended as models.

## **The Acquisitions Policy**

Museum collections, generally, are both owned and borrowed. Since the responsibility for material placed under the custody of a museum on a temporary basis (short or long term) must be regarded in the same light as the responsibility for

permanent collections, the policy recommendations for incoming loans have been incorporated into those for the acquisitions policy. The principles in both instances are the same and differences in detail can be added to a particular acquisitions statement or expressed in a separate one. Therefore, the term "acquiring" in the text shall mean both the transfer of ownership (permanent acquisition) and the transfer of responsibility (incoming loan).

Structurally, an acquisitions policy should consist of an introduction and policy statements.

The *Introduction* must briefly outline:

- (a) the purpose for which a museum was created (as defined in its act or other instrument of incorporation)
- (b) the area or areas in which it collects
- (c) the type of audience or community it serves
- (d) the use it makes of its collections (exhibits, educational programs, special exhibitions, preservation, study, research, et cetera.)
- (e) its collecting intent in order of priority (e.g. to

collect representative materials related to the museum's purpose; useful for comparative research; important for preserving the history of a community or a region)

- (f) the range of its collecting activities (which should be, primarily, to improve the collections by selective additions in areas where the museum already has strength and, secondarily, to open up new collecting areas which lay within the broad interests of the museum).

The *Policy Statements* should reflect the following basic principles:

The museum will only acquire objects, if

- (a) they are relevant to, and consistent with, the purposes and activities of the museum
- (b) prior careful consideration has been given to the long-term implications of acquiring the material
- (c) the human and material resources are available to adequately document, display, protect and preserve the objects under conditions that



Jack Dubois



ensure their availability for museum purposes and in keeping with professionally accepted standards

- (d) the museum can be reasonably assured that the objects have not been collected under circumstances considered to be exploitative, unethical, illegal, or otherwise incompatible with professional standards
- (e) the acquisition is in accordance with the laws of Ontario, other provinces, Canada, and international agreements between Canada and other countries (e.g. The Ontario Heritage Act, The Cultural Property Export and Import Act, The UNESCO Convention of 1970, the Convention on International Trade in Endangered Species)
- (f) the objects are received free and clear of restricting conditions as to use and future disposition, unless otherwise agreed in special circumstances at a meeting of the governing authority of the museum. Where conditions are attached to an acquisition, every effort will be made to place a reasonable date on the time for which they shall apply and to define the conditions under which their force shall terminate.  
(N.B. Mandatory conditions must be observed unless deviation is authorized by a competent court of jurisdiction or agreed upon in writing by both parties.)
- (g) the objects are well-documented, or where it can be reasonably ascertained that subsequent systematic research will establish their worth for the collections

Further:

- (h) The museum will only acquire objects (excepting loans) with a view to permanency in the collections and not with the intent of trading or selling
- (i) In collecting areas, where objects in the permanent collections are fully representative of the museum's collecting intent, it will only acquire small objects if they are of a higher quality (which may not, necessarily, be in the aesthetic sense), or of significance for reasons of comparison  
Careful consideration will be given to the use of the material that may have become second choice: e.g. cancellation of a loan, storage, addition to the study collection, or exchange with or loan to another museum.
- (j) Prior to every acquisition, the museum will make every reasonable effort to ascertain that the provenance of an object is above suspicion (e.g. rightfully owned by an individual, organization, or institution) and that the

museum can, therefore, rightfully assume legal and valid title to, or custody for, an object

- (k) The museum will not give appraisals for tax-deduction or other external purposes.

(N.B. This does not refer to appraisals for tax-deduction purposes up to the value limit Revenue Canada has established in this respect or may establish from time to time.)

The museum may, however, assist donors in obtaining appraisals for tax-deduction purposes.

(N.B. The decision to provide such assistance is at the discretion of the individual museum.)

- (l) All acquisitions involving transfer of ownership or transfer of responsibility (loans), must be accompanied by appropriate legal documentation
- (m) All long-term loans will be reviewed periodically and either renewed or terminated, once it has been decided that they have served their purpose.

(N.B. Appropriate times for renewal would be at the end of one to three years. In view of the commitments and responsibilities involved when borrowing from private owners, some museums have a policy whereby they accept long-term loans from institutions only.)

- (n) Upon receiving a legitimate request, the museum will make public the identity and description of objects in its collections.

### **The Deaccession Policy**

In order to maintain the significance of museum collections, selective disposals may be required from time to time in instances where objects have lost their physical integrity, authenticity and usefulness for public and research purposes, or where an institution is not able to adequately care for them. (The need to dispose of haphazardly acquired material should diminish, once a carefully planned acquisitions policy has come into existence.)

The recommendations for deaccessioning extend to the termination of incoming loans. This is a natural sequence to the recommendation that such loans be included in the acquisitions policy.

The policy statements should reflect the following basic principles:

- (a) The museum will not acquire objects with the definite intention of eventual disposal (e.g. for the purpose of trading or selling), except in the case of short or long term loans
- (b) Every deaccession will be approached with caution and only upon the recommendation of the curatorial staff member concerned (with the additional approval of the department head



where applicable). The decision regarding final approval shall be made by the governing authority of the museum upon the recommendation of the director (or a collections committee of the board in instances where such a committee has been appointed)

- (c) When considering the deaccession of a donated object, the museum will,
- (i) first ascertain that no mandatory restrictions are attached to the gift, and
  - (ii) make every reasonable effort to advise the donor or a member of his immediate family as a courtesy gesture, even if the gift is free of restrictions.

(N.B. It is recommended that a bequest not be accepted with the intent of disposal unless first consulting with the executor(s) as a courtesy gesture, and so as to avoid any accusation of dealing unethically with material bequeathed in trust.

- (d) Except in the case of accidental loss (mysterious disappearance, theft), the disposition of deaccessioned objects will be by means of sale, trade or exchange, gift, the return of short or long-term loans, and intentional discard (destruction of an object that has lost its identity)
- (e) The manner of disposition shall be in the best interest of the museum, the public it serves and the public trust placed in it. Therefore, once the decision has been reached to remove an object permanently from the collections
- (i) every effort will be made to ensure that an object significant to Ontario or Canada, remains in the Province or Canada, and in the public domain.
  - (ii) First consideration will be given to an institution that can provide the highest degree of care for or make the most appropriate use of the object, which means that the institution must operate on a public non-profit basis and have purposes similar to those of the museum.

Every effort will be made to advertise the availability of the deaccessioned material as widely as possible among sister institutions.

Where an exchange takes place, the objects received in return shall have the same intrinsic or actual worth, unless the intent is to assist another institution to improve its collections.

(N.B. In instances where a museum may wish to retain ownership of objects or collections for which it has no immediate use, either for exhibit or study purposes, a

long-term loan to another institution may be preferable to having the objects placed in storage.)

- (iii) second consideration only will be given to disposal to an individual. However, no object shall be acquired privately by a staff member, member of the board, or volunteer, and all objects must be sold at public auction, advertised by the museum through the appropriate media.
  - (iv) Third consideration only, of objects not sold at the public auction, shall be given to disposal to a dealer.
- (f) Upon approval of a major deaccession, the museum will make public through the appropriate media, a list of items to be deaccessioned that may be of significance to a community, Ontario or Canada. This notice shall be three months in advance of the proposed date of deaccession. If any objections are received, the deaccession will be reconsidered by the authorities who approved it. If the deaccession is reached to proceed with the deaccession, this may take place without further notice.
- (g) The fair market value of an object will be determined by an arm's length appraisal  
(N.B. Objects above a certain value limit should, preferably, involve the services of two outside appraisers.)
- (h) The proceeds from the sale of a deaccessioned object will only be used to strengthen the collections by significant conditions, preferably in the area from which the object was deaccessioned, and not for operational or administrative purposes
- (i) If the deaccessioned object represents a donation to the museum, the name of the donor will be attached to the article acquired in its stead  
(N.B. The label information "donated by . . .", could be replaced by "acquired through the generosity of . . .")
  - (j) All information regarding a deaccession will be fully documented and maintained in the museum's records on a permanent basis. This will also apply in instances where a deaccession is due to accidental loss (mysterious disappearance, theft) or intentional discard (due to an object's loss of identity)
  - (k) Where a deaccession involves transfer of ownership or transfer of responsibility (return of a loan), appropriate legal documentation will be used. Loan material will be returned in accordance with the agreement of the loan
  - (l) All deaccessions will adhere to the applicable provincial and Canadian laws and interna-

tional agreements and treaties

- (m) Upon receiving a legitimate request, the museum will make public a list of items deaccessioned.

### **Duplication in Collections**

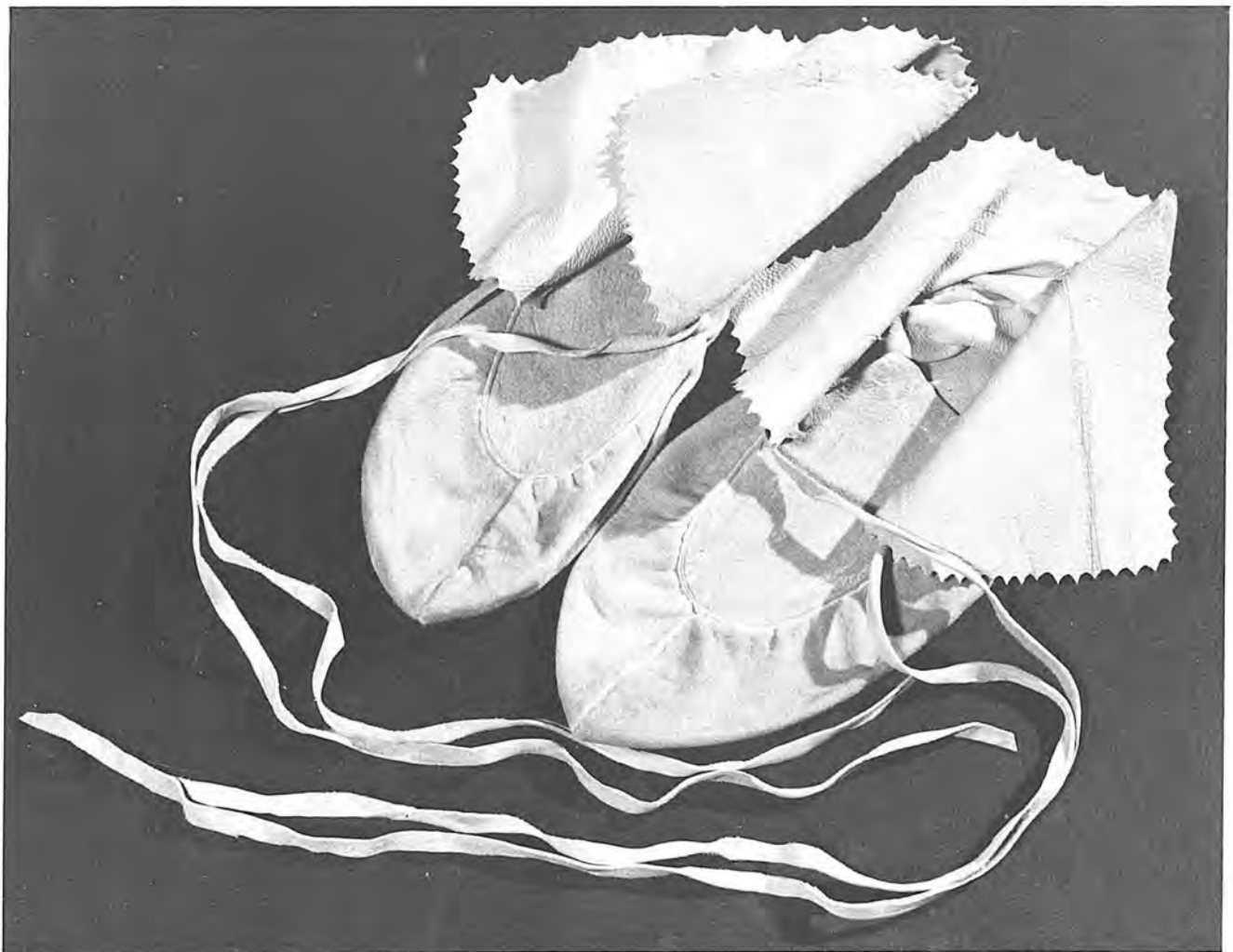
With reference to the guidelines for acquisitions (paragraph (i)), it is recommended that museums proceed carefully before they add to collections that are already fully representative of the purposes for which they were gathered. While there is justification in acquiring items for upgrading the collections or for reasons of comparison for exhibit or study purposes, every effort must be made to avoid the accusation of hoarding museum objects. Ideally, the cultural heritage contained in the museums of Ontario should be presented to its people on the basis of an integrated plan of interpretation and preservation. A step in this direction could be achieved if museums in the Province cooperated with each

other, so that excess material in one institution would provide another institution with the opportunity to round out its collections.

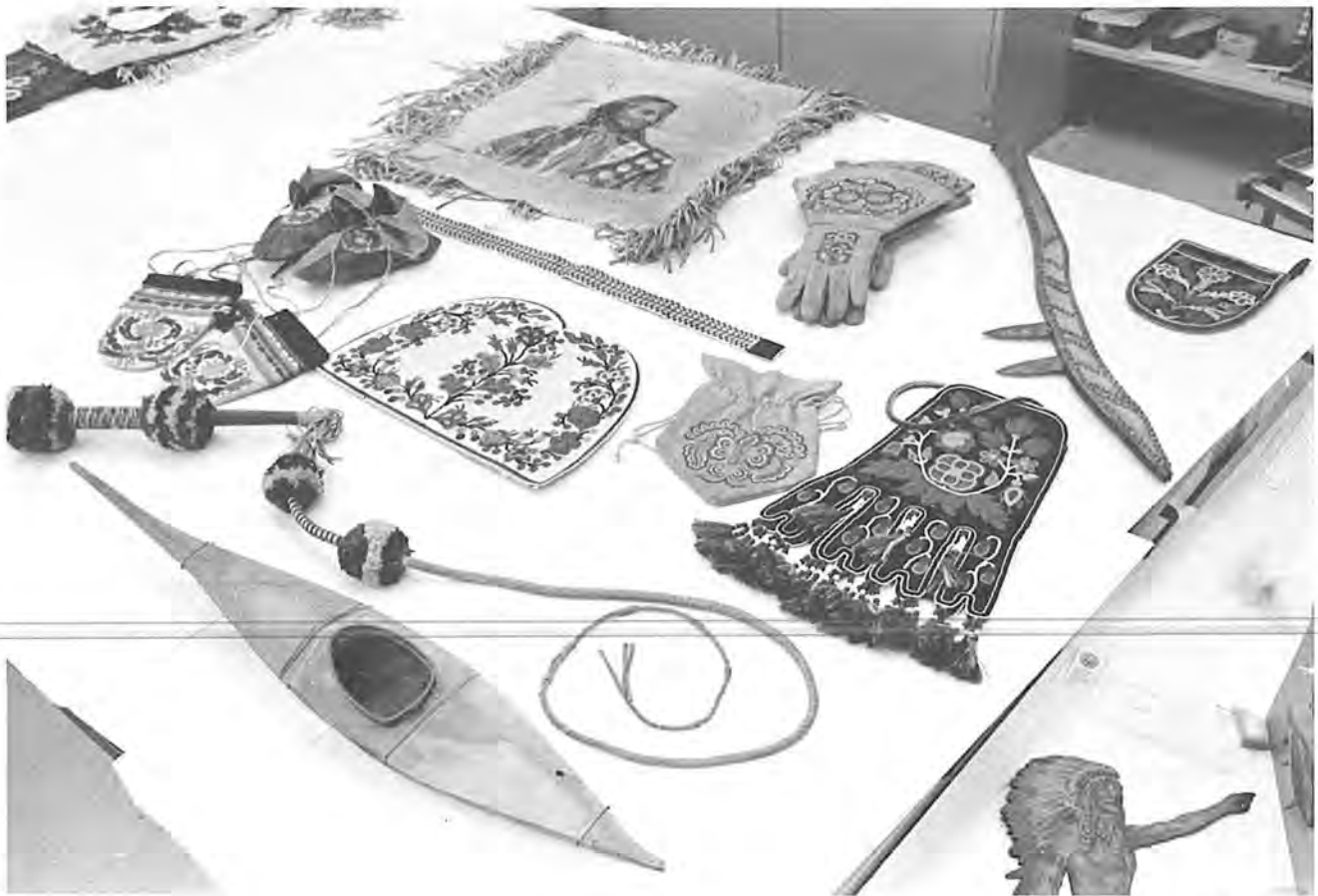
### **The Repatriation Issue**

No guideline representing the consensus of the museum profession can be provided with regard to the issue of repatriating museum objects. It remains one of the most complex and delicate matters museums have had, as yet, to face, and the museum community remains divided on the question.

It is recommended, however, that objects for which a demand for repatriation could arise in the future, not be considered for deaccessioning and disposal to another institution or an individual on the basis of the preceding guidelines. This also refers to instances where a museum can legally claim an object as its own because of documentation concerning a donation or a sale. Nevertheless, the moral right of the museum to hold the object could be challenged at some point by a group to



*C. Douglas Smail*



Robert Barrow

whom the item is sacred or a country that considers it to be part of its cultural patrimony. The claim for the return of the object could be based on the manner in which the object was alienated from the group or country.

Where the possibility of such a challenge exists, the objects involved should remain not only in the public domain but also in the hands of the museum that holds them, since it has the ethical responsibility to ensure the preservation and well-being of any such material.

If a museum wishes to make its position known with respect to requests for repatriation, the following policy statement (Deaccession Policy, 3.13) by the Manitoba Museum of Man and Nature is recommended for consideration:

"The Museum will deaccession collections for the purpose of repatriation, when it can be shown that other bodies or governments have a right to the material. The Museum will proceed with repatriation only when it has assurances that the collections will be preserved in accordance with the highest standards of the museum profession."

### Recommended Reading

Hitchcock, Ann

"Collections Policy: An Example from the Manitoba Museum of Man and Nature". *Gazette*, Vol. 13, No. 2 Spring, 1980, p. 40-48.

Malaro, Marie C.

"Collections Management Policies". *Museum News*, November/December, 1979, p. 57-61.

Neal, Arminta et al.

"Evolving a Policy Manual" (For the Denver Museum of Natural History). *Museum News*, January/February, 1978, p. 26-30.

Nicholson, Thomas D.

"NYSAM\* Policy on the Acquisition and Disposition of Collection Materials". *Curator*, Vol. 17, No. 1, 1974, p. 5-9.

\*New York State Association of Museums.

### Editor's Note:

**Copies of these articles can be provided on request by the Secretariat of the Ontario Museum Association. OMA Working Committee on Acquisitions and Deaccessions including the following members: Peter Ledwith, Meredith Chilton, Dorothea Hecken, Shirley Hartt, Margaret May, Ian Thorn and Ian Vincent.**



# Treherne Museum Gun Collection

## NANCY PAINTER

Treherne Museum  
Treherne, Manitoba

One of Manitoba's best, and unfortunately least known, gun collections is located in the Treherne Museum midway between Winnipeg and Brandon just off Provincial Trunk Highway 2. Sixteen pistols and 110 rifles make up the largest collection in the museum, which houses a variety of artifacts mostly from the local area.

While a collection such as this strikes joy into the heart of the avid gun enthusiast, its wide variety is enough to interest even those whose experience with guns is limited to having seen an occasional Western movie. There are rifles of all sizes, shapes and descriptions, with long barrels, short barrels, octagonal barrels, brass studded stocks, inlaid stocks and more.

One of the oldest rifles in the Treherne collection is the India matchlock and probably dates from the early 1700's. This model is an example of the first ignition system ever developed for firing a weapon, circa 1450. The mechanism ignited the powder charge by lighting a match when the trigger was pulled. As well as being one of the oldest rifles in the collection, it is also one of the longest at almost five feet (1.5 metres).

Almost as long as the matchlock is a 1797 "Brown Bess" .75 calibre musket, originally a flintlock but converted to percussion. The flintlock system, which superseded the matchlock and wheel lock, was developed in the early 16th century. The pulling of the trigger set off a spring action which caused the frizzen or striker to strike the flint, showering sparks onto the gunpowder in the primer pan. The ignited powder, in turn, fired the main charge in the bore, propelling the ball. The flintlock gave way to the percussion lock in the first half of the 19th century.

On the opposite end of the scale is the East India Company blunderbuss which measures 27 inches (69 cm.) in length. This 1813 model was used mainly for guarding stagecoaches in Britain and Europe.

Another very early rifle is the Jezail .59 calibre flintlock, circa 1725, which came from the Sindh provinces of northern India, in what is now Pakistan. Its unique appearance, with hammered brass barrel bands and bone inlaid stock and barrel, evoke exotic images of hunting wild game in faraway lands.

Many of the guns have interesting histories. The Snider Enfield .577 calibre was a British and Canadian army rifle used in the Boer War, the Egyptian wars, and the Riel Rebellion. It was the most prominent rifle of the Canadian militia until the late 1890's. This particular model is dated 1863.

The Swiss Vetterli .41 calibre bolt action military rifle is one of a number of "Swiss's" which were imported from Switzerland in the early 1900's as war surplus. They were sold by dealers to Canadian settlers at a price of \$5.00 each and were undoubtedly used for a variety of purposes from protection of home and family to procurement of food and skins.

The museum collection also includes a wide variety of pistols. One of the smallest is a muzzle loading pistol, now an obsolete feature. There is a very distinctive matched pair of Wilson English .60 calibre flintlock pistols, circa 1765. They were referred to as travelling pistols or "Highwayman's Pistols". What pictures that name conjures up!

An important pistol in North American history was the 44-40 single action Colt revolver. Included in the collection is an 1873 model. As the frontier moved west, the Colt moved with it. The pistol and the 44-40 rifle often travelled together because the same cartridge could be used for both.

There is also a selection of accessories for the use and care of guns through the years: tools for measuring powder or shot, for making bullets, for filling shells, and more.

These are only a few of the rifles and pistols on display in the Treherne Museum. The collection



covers the entire long south wall of one of the museum's two main buildings and must be seen to be truly appreciated, whether by the informed gun enthusiast or the interested amateur historian.

Only a small portion of the gun collection was donated locally. The majority were obtained by the museum's founder, Alexander (Sandy) Matchett, in July 1973 when he purchased the contents of the Halfway House Museum in Hargrave, Manitoba from Edward George Page and moved them to a

shed on his property in Treherne. The collection, with the rest of the museum, officially passed to the Village of Treherne after Mr. Matchett's death in 1976. Since then his home, adjacent to the museum buildings, has also been renovated to house artifacts in an authentic home-like setting.

The museum, located on Vanzile Street just south of the grain elevators, is open regular hours in July and August, as well as other dates by appointment. For more information call 723-2044.



*Warren Clearwater*

# Parks Canada Prairie Region Conservation Laboratory

Despite the television advertisement that cheerily advises “you’re not getting older, you’re getting better”, artifacts, like people, tend to suffer from the passage of time. The minimization and correction of this “suffering” of material culture resources is the main function of the Parks Canada Prairie Region Conservation Laboratory in Winnipeg.

Natural aging leads to the breakdown of chemical bonds in some materials; exposure to natural and unnatural elements in the environment may lead to the corrosion of metals, the drying, warping, and splitting of wood and other organic materials, or the fading of dyes and other pigments. Careless handling by staff and the intentional and unintentional vandalism by the public may cause breaks, dents, tears, scratches, and stains. Well-meaning but uneducated attempts at repair may result in extensive and often irreversible damage.

Before reaching their final destinations as furnishings for National Historic Sites, display objects for exhibits in Visitor Reception Centers, or examples for archaeological collections, worn or damaged artifacts belonging to the Parks Canada, Prairie and Western Regions are brought to the Prairie Regional Conservation Laboratory for conservation, restoration, and reproduction.

Some objects will undergo only conservation, such treatments being those required to chemically and physically stabilize the objects to prevent further deterioration and to reveal relevant details for study or display. Other artifacts will undergo both conservation and restoration. In this process they will be restored to resemble the original condition as closely as possible.

Twelve staff members are formed into four sections within the laboratory: Metals/Ceramics/Glass, Textiles and Organics, Furniture, and the Documentation/Registration Sections. To look

after the artifact collections for seventeen Parks Canada Historic Sites in Western Canada is no mean task.

## **Metals - Ceramics - Glass**

The conservation personnel in the Metals/Ceramics/Glass Section of the laboratory deal with both historic and archaeological material. Before



**Surface cleaning a metal artifact.**

*Parks Canada*



**Mending ceramics.**

*Parks Canada*

treatment commences, the artifacts are carefully examined and analysed utilizing various scientific techniques and instruments. The treatments are then widely diversified to suit the vast range of material with which they must deal.

Archaeological iron can be treated in batches by using an electrolysis method which reduces the iron corrosion to expose the base metal, thus revealing details of manufacture and historic markings. Fragile iron objects and artifacts made of such metals as copper, brass, silver, etc., may be cleaned by using localized chemical methods or by mechanical methods using modified dental tools, engravers, or air-abrasion units. The latter are, in effect, miniature sand-blasting units which are particularly useful in such delicate operations as removing corrosion from painted objects without disturbing the paint layer.

Metal artifacts recovered from the sea or from the soil are often contaminated with salts which can cause extensive corrosion or even total disintegration of the artifact. This type of material is subjected to continuous washing in deionized water to remove the salts to inhibit any further corrosion.

The final step in the treatment of metal artifacts

is the application of protective coatings of chemical inhibitors, waxes, paints, or laquers. Such coatings serve to seal the metal off from factors in the environment which may promote corrosion.

Artifacts of ceramic, glass, or plaster may require only a surface-cleaning and touch-up where areas of glaze or paint are missing or in some cases may require a complete reconstruction. Objects requiring mending are repaired with adhesives carefully chosen for their compatibility with the historical material. "Crazy Glues" may be fine for sticking construction workers to steel beams but they are not a good choice for mending historical objects. Missing areas of the object are filled in using plaster or synthetic resins, depending upon the nature of the material, to recreate the original shape. These reconstructed areas are then in-painted to blend with the original finish of the artifact. In-painting may be done by hand or by using an air-brush.

### **Textiles - Organics**

The Textile/Organics Section contends with some different conservation problems:

A Parks Canada archaeologist finds a lump of material in an excavation pit. It seems to be a fabric of some kind. Could this dirty little wad provide some information about the site and the people who were once here?

An interpretive curator finds a quilt in the attic of a house that is being restored. It is of the period and style that the house is being restored to, and probably belonged to the people who owned the house at that time. However, it is very dirty and badly stained. The quilt's batting is showing through in many places where the patchwork is worn or missing. Could this piece ever be displayed in the restored home of the rather well-to-do family?

These are the kinds of problems the Textiles/Organics Section of the Historic Resources and Conservation Laboratory face. By using many different chemical and physical processes, textile and organic artifacts are cleaned, stabilized, and restored to provide information to the archaeologist, supply the appropriate artifacts for the curator to display, and ensure these artifacts are still in good condition for future generations to study and appreciate.

The first priority is the work with the Interpretation Section. A restored home, church, or cabin requires hundreds of textile artifacts ranging from the drapes at the windows, to the linens and blankets on the beds, to the costumes in the closets and the rugs on the floor. These artifacts are often acquired in too poor a condition to display, or in an unstable condition that will worsen if untreated.

The task is to take the artifacts the curator has acquired and clean, repair, restore, or stabilize them, so they will fit into their setting and suffer a minimum amount of deterioration while on display.

Once the artifacts have been restored or conserved, the Conservation Division is often involved in putting them into their site setting, making sure that their mounting or placing is secure, safe for the artifact, and aesthetically pleasing. Personnel then return periodically to check the displays for any damage or deterioration of the artifacts.

The Conservation Division works with the Archaeological Section. Often a textile/organic artifact as excavated is dirty and extremely fragile. In the field, the archaeologist has neither the time nor the resources to extract all the information such an artifact has to offer. In the laboratory, the fragment is very carefully cleaned, stabilized, and analysed as to its fiber and weave. It may even be possible to suggest the fragment's original use or function. Then the piece is mounted. While allowing the archaeologist to study the artifact, the mounting protects it and allows it to be stored safely.

Whether it is an interpreter's doily for display or an archeologist's shirt segment for study, the Textiles/Organics Section helps!

### **Furniture**

The Furniture Section is responsible for furniture and furnishings ranging from swivel chairs, ice boxes, blanket chests, altar cabinets and Victorian wardrobes, to checker boards. Since the completion of Riel House, the S.S. Klondike, and Mme. Tremblay's Store, the focus has turned to Motherwell Homestead and Eglise St. Antoine de Padoue, Batoche N.H.P., site of the Riel Rebellion in 1885. Structural stabilization, restoration of original finishes, replacing lost or damaged parts,



**Cleaning ceramic shards with the cavitrion.**

*Parks Canada*



**Surface cleaning metal with dental tool.** *Parks Canada*

and, where specific documentation exists, crafting complete reproductions, are all facets of the Furniture Section's work.

Every attempt is made to return artifacts to their original appearance. The careful study of historic photographs, paintings, archival material (such as descriptive family letters), and scientific analysis of the object itself, results in remarkable accuracy. Many artifacts arrive with a history of regular repainting or are severely marred. All secondary layers of finish are scrupulously removed following careful study of the original finish.

A Motherwell wardrobe arrived recently, bearing remnants of the faux-graining finish, so popular at the turn of the century. Several coats of paint were removed from the outside, and, after painstaking trials, a roller-mounted photopolymer printing plate was developed to reproduce the original pattern on all visible surfaces. Not only was the original pattern replicated, but it was applied using a comparable technique — with striking results.

### **Documentation - Registration**

While the other sections are primarily concerned with the physical treatment of the artifacts,





**Inpainting ceramics with an air brush after mending.**  
*Parks Canada*

the Documentation/Registration Section controls the thousands of artifacts while in storage or in use at the National Historic Parks scattered throughout the Region. Proper inventory control and maintenance are essential to the survival of the artifacts. Artifact control and movement throughout the

Region is monitored by the Historic Resources Registrar. After acquisition, he assigns accession or catalog numbers to the object and describes, photographs, and stores each item. Without this essential recording of the artifact there is danger that its documentation and essential historical information will be lost. In conjunction with the Curatorial Section of the Interpretation Division, the Registrar places the artifact in a designated storage area so that furnishing projects can be developed for specific exhibits and sites. This also serves as a holding area for items awaiting conservation or restoration.

An artifact maintenance program is presently being developed. Artifacts, like people and automobiles, require continual monitoring and maintenance. Displays within Visitor Reception Areas require a different approach in the frequency of maintenance than those within an animated setting. The whole task of artifact maintenance is tackled by the Conservators through the preparation of Artifact Maintenance Manuals for each Historic Park or Site, awareness training for on-site staff in the area of artifact handling, and periodic site inspections.

The thousands of historical artifacts in our historic sites are not a renewable resource. They require constant attention if historic sites are to have any of these examples of our material culture left to display by the next century. The Prairie Regional Conservation Laboratory, in close cooperation with the Headquarters Conservation Division which deals with specialized conservation, restoration, and analytical work, is attempting to ensure that this vast collection of historical artifacts lasts to adorn our historic sites for many generations to come.

# The Stone Fort

## DAVID ROSS

Curator

Lower Fort Garry National Historic Park

In 1884 the Government of Manitoba offered to buy Lower Fort Garry and the surrounding 500 acres from the Hudson's Bay Company for use as an experimental farm. Although the offer was eventually turned down, it was seriously considered and a valuation made at \$30,000. This sounds like a wonderful bargain to our ears today but a dollar in 1884 probably had the purchasing power of at least 10 of our current dollars and the land was not the same desirable real estate it is today.

This fact is one of the interesting sidelights on the history of the STONE FORT contained in a 1983 publication of the Hudson's Bay Record Society, Volume XXXIII, "The Letters of Charles John Brydges 1883-1889," edited by Hartfield Bowsfield. Mr. Brydges was the Company's Land Commissioner from 1879 until his death in 1889. He was in charge of the sale and development of the lands which the Company had received in 1870 in return for the surrender of their Charter of Rights of 1670. In return for transferring its huge territory of Rupert's Land to the new Dominion of Canada, the Hudson's Bay Company was given title to large tracts of land around its posts and "one-twentieth of the fertile belt between the Red River and the Rockies."

The introduction by Dr. J.E. Rea, of the University of Manitoba, outlines the very interesting story of the development of Winnipeg during the great real estate boom of 1880-1881 and the subsequent slump.

By 1884 Brydges was being pressed by his superiors in London to produce more income for the Company from its land holdings and it is in this context that the idea of selling the Lower Fort should be viewed. There was no consideration of the historical value of the Fort, which was perhaps perfectly natural in those days. After all, the buildings were less than 50 years old and probably considered fairly modern, though run down.

In his letter of December 1st, 1884, to the Secretary of the Company in London, Charles Brydges is unenthusiastic about the property. "I fail to see any probable value which is likely to attach to the Property for a long time to come." He is dubious of the worth of the buildings: "The value . . . can only be looked on as worth, what it would cost such a farm as is designed, to erect the buildings they would need to erect." The surrounding wall of the



Charles John Brydges, c. 1889

*Manitoba Archives*

Fort he saw only as a quarry for building stone: "The value of the wall is simply what it would fetch for building material after it was pulled down." Brydges asked for instructions about proceeding with the sale at the price he suggested of \$30,000.

The mails, apparently, were remarkably swift in those days, because Brydges' letter of December 1st was answered by a letter from London dated December 17th, telling him to drop the idea because "the property would appreciate in a few years time." In a purely business sense the Hudson's Bay

Company missed an opportunity, because when they finally decided to dispose of the Fort they donated it free of all cost to the people of Canada in 1951. By this time the value of the Fort as a part of the heritage and history of Canada was incalculable.

Copies of this volume of Charles Brydges' correspondence are available in the reference library at the Stone Fort, in the Winnipeg Public Library, and in the Library of the Manitoba Museum of Man and Nature.

# Basic Fire Protection and Prevention

**KATHLEEN JOHNSTON**

Museum Studies Department  
University of Leicester  
Leicester, England

Loss by fire is always an unfortunate and tragic event — in a museum it is a disaster. Even a small fire is to be feared and prevented. Burns, scorches, and the intendent soot will cause irreparable damage to any artifact. That becomes a tragedy with even the most seemingly insignificant article. Yet nearly every fire occurs from causes which could have been prevented if the proper preventative measures had been taken.

Since every building is unique, its fire prevention program and methods of emergency action must suit its particular features and needs. There are five basic requirements which are essential to a complete program: detection and alarm devices; fixed and portable extinguishers; planned escape routes and exits; annual and monthly inspections; and, employee education.

## **Detection and Alarm Devices**

**Central Station Protection System:** These systems are triggered by a rise in room temperature or the presence of smoke at a pre-set level. They are installed by private companies who are also responsible for testing and maintenance. A museum may have as many units installed as it deems necessary though they should be placed in sufficient proximity to detect even the smallest fire anywhere in the building. Once one or more detectors are tripped or triggered a signal is sent by wire to a Central Monitoring Station set up by the alarm company to monitor all systems under its care 24 hours a day. When a station is alerted they will contact the fire department in the museum's area. The system can also emit a small local alarm to alert employees. It is also possible, by pre-arrangement, to have the Station contact the museum's curator if the fire occurs during closed hours. The same company can often handle the operation and installation of a burglar alarm and may simplify

overall security by dealing with only one company.

**Sprinkler Alarms:** There are two types of alarms which work in conjunction with sprinkler systems. One is an alarm valve, the other a mechanical alarm. When a sprinkler is triggered by a fire, waterflow begins within the system immediately and will trigger both of these alarms which can be attached to the system. The mechanical alarm is a local alarm and can be placed outside to alert passersby or inside to alert employees. The alarm valve, which can be purchased from a sprinkler company, must transmit its signal through an alarm company's Central Station and thus a contract must be made with them. This valve alarm can also be set in existing sprinkler systems.

**F.A.S.T. Systems:** The Manitoba Telephone System has recently initiated a new alarm reporting network. The letters signify Fast Action Safety Team. It works with many types of systems such as medical and burglar as well as fire alarms. The System operates through a Terminal Unit connecting all alarms to a telephone. When an alarm is triggered the signal goes through the telephone wires to a main computer which holds pertinent information on the building (i.e., the locations of the museum collection, furnace, etc.). From there it goes to a Central Monitoring Station which will contact the proper fire department and relay the information. They will also contact, by pre-arrangement, any persons designated by the museum. The whole system has backup features in the event of line-engagement or electrical power-outage and monitors the museum's system constantly. At present the system is available only in Winnipeg and Brandon. Expanded service is planned, however, to include all situations wherever a phone can be installed. Manitoba Telephone Service does not install or monitor the system, it only maintains the computer connections.



F.A.S.T. is operated by two alarm companies, Pro-Telec and Compu-Scan.<sup>1</sup> They can work with your present alarm system or they can install an entire system.

### **Fixed and Portable Fire Extinguishers**

**Fixed Fire Extinguishers:** There are several fixed systems which can be used in fire protection. Although a museum's collection is its most significant asset, lives, building, and then property must be protected in that order.

Early detection is of prime importance. If there is hesitation over using extinguishers on the basis of either expense or concern with complications, it is important to remember that once a fire truly catches hold only high-powered fire fighting equipment can put it out. At this point the fire department has no choice but to use stream hoses. A 2½" hose with an output capacity of 400 gallons of water per minute will irreparably damage a collection as surely as fire would.

It is essential to use a system which can smother small fires and control larger or deep-set ones. Four systems are used, with varying degrees of success. Keep in mind — no system is 100% successful!

1. **Sprinkler Systems:** This is the most frequent form of fire control or fixed extinguisher. Its greatest disadvantage to a museum is water damage. When a sprinkler system is set off by the heat of a fire, only the sprinkler directly above the heat source goes off. It produces 500 gallons of spray per minute which is spread 10-20 feet beyond the fire area. This will help to contain the fire until the firemen arrive and ultimately allows them to use less powerful hoses. If one sprinkler is not enough, successive sprinklers will be set off as the heat source spreads. Sprinkler heads come in different designs from the more obvious ones to totally concealed heads, as well as heads that come from the ceiling, rafters, or walls.

The Recycling System is a more complex sprinkler system which is somewhat more expensive but which might lessen water damage. When the fire is extinguished and the temperature drops, the sprinkler starts a timing cycle to close off the water flow to it within five minutes. If the fire reignites it will automatically come on again.<sup>2</sup> It should be noted that the chances of the system going off accidentally are one in 3,250,000.

2. **Carbon Dioxide Systems:**<sup>3</sup> Carbon Dioxide Systems work by totally expelling the oxygen upon which a fire feeds by a sustained discharge of CO<sub>2</sub> into the fire area, from a concentration of 30 to 65% from two to seven minutes after ignition. Additional CO<sub>2</sub> is needed to compensate for leakages and ventilation is essential to allow air to escape as the gas is discharged. Other openings must be kept

sealed to prevent CO<sub>2</sub> from leaking. Without these features the whole system is useless.

Since CO<sub>2</sub> cannot sustain life it can be fatal to be caught within the building when the system is tripped. There must be some warning in advance to allow the area to be evacuated. Because of possible false alarms or premature discharge, this type of system should not be operated from an early warning system. A second alarm system is needed to trigger CO<sub>2</sub> extinguishers. These stipulations make the CO<sub>2</sub> system complex and quite expensive. However, the CO<sub>2</sub> system has the distinct advantage that the gas will not damage artifacts.

3. **High Expansion Foam:** This foam consists of an aggregate of bubbles with a small amount of water which floods the area where a fire begins. Discharge of the foam is triggered through an alarm system which is individualized to meet the needs of the building. Factors including foam depth and total volume needed, and continued discharge required by foam shrinkage, are taken into consideration. This system also requires ventilation for air escape, precautions against leakages, and frequent maintenance. The amount of water discharged per unit volume is quite small. However, because flooding is needed more artifacts are affected than with a sprinkler system.

4. **Halogenated Agents:** These systems use fire-inhibiting chemicals, usually liquid, which react directly with the fire. One such chemical is Halon 1301 which is being used in one museum's storage area in Manitoba. The chemical has relatively low toxicity and corrosive properties and acts upon a fire very quickly once triggered by heat. It is a fairly new system that has been used mainly in computer rooms and aircraft interiors, etc.

All four systems have special concerns and limitations. The sprinkler system, although the cheapest, simplest, and easiest to maintain, does run the risk of water damage to artifacts under an active sprinkler head. The carbon dioxide system eliminates the fear of water damage but risk to human life as well as cost have put it beyond most museums' grasp. High Expansion Foam does produce smaller amounts of water per unit volume, but spreads the water farther. Halogenated Agents, while enjoying recent success, are still an unknown in terms of their effects on artifacts. All systems must be carefully considered but not ignored since fire will do more harm to artifacts than all these systems put together.

**Portable Fire Extinguishers:** There are four types of extinguishers: water, carbon dioxide (CO<sub>2</sub>), Dry Chemical, and Halon. Each has specific uses for different types of fires, described under a standard rating system as Class A, B, and C fires.

1. Class A is a fire occurring in wood, paper, coal, textiles, and rubbish. Water and Halon are the only effective extinguishers against Class A fires. Since not much is known, however, about the long-term effects of Halon on different materials this chemical should be looked upon with caution at present. As most museums' collections are of these materials it is important to have these fire extinguishers spread throughout the museum, in storage and display areas as well as offices.

2. Class B fires result from flammable liquids, oils, grease, and paints. Water must **not** be used here! Carbon dioxide and Dry Chemical have been proven effective. Both should be sprayed at the seat of the fire. They can be placed in the laboratory, conservation and storage rooms, and any other room which contains paints, chemicals, pressurized cans, and cleaning fluids. Remember — for any system to be effective, people must know about it and about where and how it is to be used.

3. Class C fires are those originating in electrical equipment or wiring. Carbon Dioxide and Dry Chemical extinguishers work well on them. Once circuit breakers stop the current, however, water extinguishers can be used on walls or other Class A type fires which might have resulted.

Most extinguishers only last eight seconds and should only be used on small fires. If the fire looks too large or deep-set, these extinguishers will not put it out. It is best to evacuate the building and rely upon the fire department and/or your fixed fire system. Human life is valued above any artifact or historical building.

### **Planned Escape Routes and Exits**

Another consideration in Fire Prevention is planning, and foremost must be human evacuation of the museum from display, classroom, storage, laboratory, and office areas. All exits should open outward and be equipped with panic hardware. Panic hardware is usually a bar across the door or a hand plate which when pushed will open the door immediately. All exit doors should be clearly marked with an illuminated sign and direction signs if necessary. Fire evacuation from upper floors is essential, usually down an outside fire escape or onto the roof of the next building if possible. One of these options should always be available to all floors. Maps of routes and placement of exits are essential

as well. A map of exits from display areas should be posted where tour guides can study them. A map of escape routes from classrooms should be posted prominently and the teacher made aware of it. Maps should also be posted in each storage area showing not only how to evacuate persons but artifacts as well if the area remains untouched by fire and it is safe to do so. It must be kept in mind that each museum is unique in structure, storage, and display areas and plans must be made to suit the individual building.

### **Annual and Monthly Inspections**

Perhaps more important than the sections above is the need for annual and monthly inspections which will detect fire hazards before a fire starts. Inspection might be done by the museum curator, an employee, or a volunteer, in conjunction with the local fire department which can provide excellent advice. The following Inspection Sheets are based on those in Ralph A. Lewis' *MANUAL FOR MUSEUMS*.<sup>5</sup>

### **Employee Education**

All employees should be made aware of possible fire hazards. A study of the Inspection forms will help everyone keep an eye out for hazards daily in the museum. The employees should know how to transmit an alarm to the local fire department, be familiar with the maps on how to evacuate the museum and the practice of doing so, and know what each type of extinguisher is for and where they are located. Each person should be assigned a duty in the event of fire and how artifacts are to be moved, if at all, out of the museum. Education in the temporary treatment of anyone affected by smoke or flames should also be included.

### **FOOTNOTES:**

1. Pro-Telec Limited, 601-138 Portage Ave., Winnipeg, Man., (949-1417); Compu-Scan Protection Inc., 501-433 Main St., Winnipeg, Man., (956-0861).
2. National Fire Protection Association, *Manual for Fire Protection for Archives and Record Centers*, N PA No. 232AM, Boston, Mass., 1972, p. 18.
3. *Ibid.*, pp. 18-19.
4. *Ibid.*, p. 19.
5. Ralph H. Lewis, *Manual for Museums*, National Park Service, U.S. Department of the Interior, Washington D.C., 1976, pp. 382-388.

# Annual Fire Safety Inspection

## General Structure & Plan

### 1. Museum

- Size (in metre<sup>2</sup>): \_\_\_\_\_
- No. of rooms: \_\_\_\_\_
- No. of entrances: \_\_\_\_\_
- No. of exits: \_\_\_\_\_
- No. of employees: winter \_\_\_\_\_  
summer \_\_\_\_\_
- No. of visitors per day: \_\_\_\_\_  
per annum: \_\_\_\_\_

### 2. Exposures

- North windows: \_\_\_\_\_
- South windows: \_\_\_\_\_
- East windows: \_\_\_\_\_
- West windows: \_\_\_\_\_

### 3. Water Supply

- Municipal \_\_\_\_\_, Reservoir/pond \_\_\_\_\_, tanks \_\_\_\_\_
- Capacity: \_\_\_\_\_
- Distance from hydrants: (approx.) \_\_\_\_\_

### 4. Fire Service

- Professional \_\_\_\_\_, Volunteer \_\_\_\_\_, museum brigade \_\_\_\_\_
- Time for service response: \_\_\_\_\_ mins.

### 5. Fire Protection

	Yes	No	Partial	Corrected
Sprinkler system	_____	_____	_____	
Automatic detection system	_____	_____	_____	
Inert gas extinguishing system	_____	_____	_____	
Interior fire alarm system	_____	_____	_____	
Direct alarm to fire department	_____	_____	_____	
Fire walls between furnace & storage/ display rooms	_____	_____	_____	
Fire resistive enclosures protecting stairs	_____	_____	_____	
Exit doors opening outward	_____	_____	_____	
Locked doors with panic hardware	_____	_____	_____	
All extinguishers have inspection tags	_____	_____	_____	
Exhibit features, fittings etc. non- combustible or treated	_____	_____	_____	
Exhibit wiring conforms with Electrical Code	_____	_____	_____	
Electrical components have U/L or CSA labelling	_____	_____	_____	

	Yes	No	Partial	Corrected
Salvage equipment available for after-fire salvage	_____	_____	_____	
6. Exterior				
Neighboring occupancies fire safe	_____	_____	_____	
Fire service access clear	_____	_____	_____	
Roof non-combustible	_____	_____	_____	
Lighting rod in place	_____	_____	_____	
Fire escape from upper floors in space and in repair	_____	_____	_____	

## Monthly Fire Safety Inspection

### General Inspection

	Yes	No	Partial	Corrected
1. Roof				
Scuppers & drains unobstructed	_____	_____	_____	
Fire escape unobstructed	_____	_____	_____	
2. Floors (top floor to basement)				
Fire exits & direction signs illuminated	_____	_____	_____	
Doorways & corridors unobstructed	_____	_____	_____	
Fire escape stairs unlocked & unobstructed	_____	_____	_____	
All fire detection systems in order	_____	_____	_____	
Sufficient fire extinguishers	_____	_____	_____	
Extinguishers properly hung & labelled	_____	_____	_____	
Sprinkler valves properly labelled and unobstructed	_____	_____	_____	
Records of all sprinkler valves to make certain they're open	_____	_____	_____	
All fire-detection and fire-suppression systems in service & tested regularly	_____	_____	_____	
Cleaning supplies safely stored	_____	_____	_____	
Trash receptacles emptied daily	_____	_____	_____	
Supply closets & slop sink areas clean	_____	_____	_____	
3. Ground Floors				
Entrance & exits unobstructed egress	_____	_____	_____	
4. Basement				
Rubbish removed daily	_____	_____	_____	
Rubbish kept away from furnace	_____	_____	_____	



**Special Area Inspection**

	Yes	No	Partial	Corrected
1. Exhibit Areas				
Exhibit case keep exits unobstructed & visible	_____	_____	_____	
2. Collection Storage Areas				
Fire extinguishers available & in order	_____	_____	_____	
Dust covers fire-resistant	_____	_____	_____	
Catalogue & accession records in safe or vault	_____	_____	_____	
Fire service access to all storage areas	_____	_____	_____	
3. Laboratories or Conservation Rooms				
Flammable solvents, chemicals labelled and stored in small quantities in ventilated storage cabinets or rooms	_____	_____	_____	
Spray coating facilities ventilated	_____	_____	_____	
Fire extinguishers present & in order	_____	_____	_____	
Electrical appliances have warning lights	_____	_____	_____	
Electrical appliances unplugged when not in use	_____	_____	_____	
Exit routes unobstructed	_____	_____	_____	
Employees aware of special hazards and trained in precaution	_____	_____	_____	
Entry limited to authorized persons	_____	_____	_____	
4. Shops and Packing/Unpacking Areas				
Paints, thinners, and other flammable liquids stored in reasonable quantities in ventilated cabinets	_____	_____	_____	
Self-closing waste receptacles used for oily rags etc. liable to heating	_____	_____	_____	
Flammable packing materials stored in self-closing containers	_____	_____	_____	
Power tools and machines properly grounded	_____	_____	_____	
Woodworking machines have dust collectors	_____	_____	_____	
Spraying facilities comply with local codes	_____	_____	_____	
Power tools unplugged when not in use	_____	_____	_____	
Exit routes unobstructed	_____	_____	_____	
Extinguishers present & in order	_____	_____	_____	
5. Classrooms				
Safe capacity posted	_____	_____	_____	
Exits unobstructed, unlocked & illuminated	_____	_____	_____	
Aisles unobstructed	_____	_____	_____	

**Exterior Inspection**

	Yes	No	Partial	Corrected
1. Evacuation All Exits, entrances & fire escapes have unobstructed passage to safe areas	_____	_____	_____	
2. Environment Grounds clear of debris	_____	_____	_____	
Hydrants unobstructed	_____	_____	_____	

**Personnel Inspection**

1. Training Staff know how to transmit fire alarm	_____	_____	_____	
Staff know their assigned duty in evacuating the museum	_____	_____	_____	
Know how & when to use extinguishers	_____	_____	_____	
Know methods of fire prevention	_____	_____	_____	
Know fire first aid treatments	_____	_____	_____	

# Book Reviews

## **VISIONS OF THE NEW JERUSALEM: Religious Settlement on the Prairies**

edited by Benjamin G. Smillie,  
NeWest Press, Edmonton, 1983.

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In the late 19th and early 20th century, the Canadian West became the last major settlement frontier. A configuration of diverse ethnic groups was formed which came to be known as a multicultural mosaic. However, many of the ethnic groups who formed group settlements were fundamentally religious groups — the Mennonites, Hutterites, Jews, Doukhobors and Mormons are prime examples. In addition, religion was an integral dimension of many other ethnic groups and still is, be they French, Polish, Ukrainian, Native or even English. Some of the most enduring community structures of most ethnic groups are in fact religious institutions.

Despite this fundamental role of religion within the ethnic mosaic, relatively little research has been done on the religious settlement of Western Canada and there is, as yet, no comprehensive book on the religious mosaic of the west. Viewed against this backdrop, Benjamin Smillie's book of articles on the "religious settlement of the prairies" brings an important new perspective to western history. Smillie's book does not pretend to be a comprehensive study of western religious groups. However, it does attempt to bring western religious history into a common focus through the exploration of the biblical ideal of a "New Jerusalem," from the vantage point of several different Christian, non-Christian and secular groups.

Apart from the introductory and concluding chapters which were written by Smillie himself, the articles on specific groups were written by individuals with particular expertise and insights

from within the groups that were dealt with — the "social gospel" reformers, the Indian-Metis peoples, the French Catholics, the Anglicans, the Lutherans, the component groups of the United Church, the Jews, the Mennonites, the Doukhobors, the Ukrainians, the German Catholics and the Hutterites. The result is not a rigorous historical treatment of the groups in question but rather a multidisciplinary and ecumenical overview which, to this reviewer at least, is a refreshing combination of personal insights and scholarship. If one believes that scholarship should establish bridges to understanding and open up new insights for further exploration, especially in preliminary stages of research into a subject area, this is an excellent volume. In terms of comprehensive coverage and rigorous historical documentation, the treatment of the subject is obviously very selective and sketchy and cannot be used for that purpose.

The thread of the idea of the New Jerusalem which runs through the book is briefly sketched out in Smillie's introductory chapter. The secular ideal society envisioned by early exponents of political and social reform is linked to religious roots and contrasted with the "utopian" societies created by groups such as the Mennonites, Hutterites and Doukhobors, the historic Jewish dream of returning to Jerusalem, the activist stance of reform Protestant groups and the mystical view of a New Jerusalem as celebrated in the liturgies of traditional Catholic, Orthodox and Anglican believers. Smillie and his co-authors treat these distinctions and similarities sensitively but do not hesitate to point out class and racial biases and spiritual lethargy where they see it.

In the end, Smillie makes an intriguing distinction between two major value orientations, two polar types which may be perceived within the western religious mosaic. Both of them, in his view, are limiting in certain ways and both of them are fruitful for purposes of religious and intellectual cross-fertilization. Smillie used the imagery of the "dance" or ritualism to describe the orientation of some of the traditional religions and the imagery of the "race" or activism to depict the more dynamic reform elements within the Protestant tradition. In their best sense these two orientations represent, respectively, (a) the ideals of social harmony, oneness with nature and unity of this life with the afterlife and (b) the desire to purify, to reform and

to humanize existing society.

Smillie obviously enters into the world of theological discussion with these views but there is also no doubt that western settlers drew on this pool of religious ideas and institutional strategies — good, bad or indifferent — in playing out their respective roles in the history of the west. Smillie and his co-authors have therefore done a good service to Western Canadian historical writing by demonstrating some of the religious underpinnings of the history of this region.

*Reviewed by:*

**Steve Prystupa**

Chief of Human History

Manitoba Museum of Man and Nature

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### **THE ARTIFACT: WHAT CAN IT TELL US ABOUT THE PAST**

Dorothy Duncan

Ontario Historical Society, Toronto.

A past issue of the A.M.M. "Museum News" recommended a publication of the Ontario Historical Society: "The Artifact: What Can It Tell Us About The Past?". Author Dorothy Duncan, now supervisor of the Museums Section of the Ontario Ministry of Culture and Recreation, has had several years experience at Black Creek Pioneer Village and as a museums advisor. She begins by outlining various steps for analysing objects and suggests utilisation of all the senses in sketching and "detective style" activities in order to heighten visual awareness. After such a promising start, however, our expectations based on the title are disappointed.

Fully two thirds of the booklet in fact focus not on what the artifact itself can tell us, but on the importance of non-artifactual sources such as oral and local histories, folklore, trademark registries, patent records, period advertisements, tax assessment rolls, census data, business directories, manuscripts, and so on. All of these are indeed worthwhile additions to the study of objects, but What of the artifact itself? Are objects significant records of the past only insofar as they are described in written records? Indeed, given the typically

spare documentation for many if not most artifacts in the collections of small museums, how does the artifact speak to us directly? Unfortunately, Duncan's work does not help up a great deal with these questions.

Although useful for suggesting several avenues for historical research apart from the object, this publication is not as instructive as it might have been on how to go about "reading" the ideas captured in artifact form. For a discussion of what artifacts themselves, and not just their documentation, can really tell us, we must look to approaches such as are suggested in Marjorie Halpin's paper at the 1983 C.M.A. meetings and to the results of current research by Gregg Finley on "A Theoretical Model for the Study and Interpretation of Artifacts."

"The Artifact: What Can It Tell Us About The Past" is available for \$1.00 plus 75¢ postage and handling from the Ontario Historical Society, 78 Dunloe Road, Toronto, M5P 2T6.

*Reviewed by:*

**Paul Thistle**

Curator

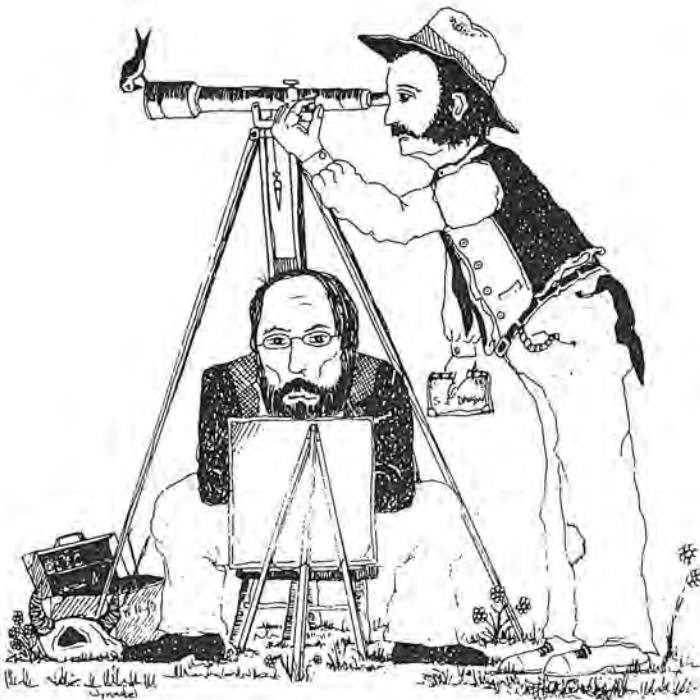
The Sam Waller Little Northern Museum



# 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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