Dawson & Hind

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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.

Cover: *Horse in the Steppes*, Bohdan Muchyn (1910-1962). Bronze (date unknown). 16.7 x 25.2 x 5.4 cm. Ukrainian Cultural and Educational Centre. Photograph by Robert Barrow, Manitoba Museum of Man and Nature.

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AIMS OF THE ASSOCIATION

Object
The advancement of museum services in Manitoba by:

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

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

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

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

e) co-operating with other associations with similar aims

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

Invitation To Membership
You are invited to join the Association of Manitoba 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, 438 - 167 Lombard Avenue, Winnipeg, Manitoba, R3B 0T6.

Editor's Forum

MARILYN DE VON FLINDT
Editor
Dawson and Hind

". . . despite differences . . . there was much in common that they shared." This statement by Susan Turner in A LOOK AT THE MANITOBA MULTICULTURAL MUSEUMS COMMITTEE AND ITS WORK also reflects the nature of the articles in this issue. Topics range from the diversity of a small urban ethnic area to two northern wilderness areas where natural resources are both a boon and a bane. Similarities range from the discovery of a shared commonality among diverse ethnocultural groups to the need for establishing a resource centre in any museum, no matter its nature or size.

In her article, Susan chronicles the development of the Multicultural Museums Committee and their subsequent study of many of Manitoba's ethnocultural museums and historical societies, as well as the history and varied activities of these same organizations. TREASURES AND TRADITIONS, an exhibition curated by Susan in the Spring of 1985 at the Ukrainian Cultural and Educational Centre in Winnipeg, served to illustrate the rich multicultural heritage held in collections throughout the province. Photographs in the article are of artifacts included in the exhibition.

Local businesses and resources play an important role in the development of neighborhoods and communities. THE McDERMOT AREA AND ITS JEWISH CONNECTION by Noel Ginsberg focuses on one small but significant ethnic neighborhood in Winnipeg from the early 1900s to the 1950s as Jewish businessmen established a wholesaling and manufacturing centre in the area.

During these same years the mining town of Sherridon was developing around a rich body of copper ore in northern Manitoba. When the ore ran out in the 1940's, the town itself was moved some 120 miles, to be rebuilt (and renamed) near a newly developed nickel mine. Diane Skalenda has edited a paper written by Carol-Ann Plummer of Lynn Lake recounting THE MOVE FROM SHERRIDON. Threatened once again with the problems of a one-industry mining town whose resources are finite, the community of Lynn Lake is actively pursuing redevelopment plans in the hope of keeping their town alive.

The resources of Wood Buffalo National Park have been deemed so significant that the Park has been declared a World Heritage Site by UNESCO. As Parks Canada celebrates its Centennial, Mary Jean Bossenmaier celebrates the unique characteristics of THE WILDERNESS GIANT.

To commemorate Canada's Centennial in 1967 and Manitoba's Centennial in 1970, Helen Latter of Morden painted a series of sixteen murals depicting the history and landscape of the area. THE MORDEN MURALS, written by Mrs. Latter's husband, Walter F. Latter, and edited by Dr. David Stewart, are in the collection of the Morden and District Museum and are displayed on a rotating basis.

WHO SAYS MUSEUMS ARE STUFFY PLACES? by Mike James and POLICE AND PIONEER MUSEUM by Cpl. K.R. Munro, two articles which originally appeared in other publications, serve to highlight the diverse nature of museums in Manitoba.

The collections of these and similar museums are valuable resources which can be enhanced by proper identification and care. Valerie Hatten has written a clear plan for ORGANIZING A SMALL MUSEUM LIBRARY, plus a detailed bibliography of reference books, which can provide "a valuable centre of information for all aspects of your museum's operations".

It is gratifying to be in a new office setting as the AMM joins with other heritage groups in shared office facilities. I look forward to increased interaction among us and the other Associations and their members — the Manitoba Heritage Federation, Inc., the Manitoba Genealogical Society, and the Manitoba Archaeological Society — and the sharing of our diverse, but common, interests.

A Look at the Manitoba Multicultural Museums Committee and Its Work

SUSAN TURNER
Winnipeg, Manitoba

Susan Turner is a researcher for the Manitoba Multicultural Museums Committee and was the curator of the Committee's exhibition, **Treasures and Traditions**, *held at the Ukrainian Cultural and Educational Centre in the Spring of 1985.*

In 1981, five of Manitoba's ethnocultural museums and historical societies worked together to create the exhibition *Our Living Traditions*, an exhibition which reflected the ways in which each community traditionally provided education for its children, a concern which affected all immigrants to Manitoba. The institutions participating in this project, which was funded by the Multiculturalism Directorate, Department of Secretary of State, were the Icelandic Cultural Corporation, the Cook's Creek Heritage Museum, the Jewish Historical Society of Western Canada, the Mennonite Village Museum, and the Ukrainian Cultural and Educational Centre. The exhibition was displayed in the foyer of the Winnipeg Convention Centre in November 1981 in conjunction with the conference *Building the Bridges: Multiculturalism in Education*, and was viewed by several thousand people: visitors to the province to attend the conference, professional educators working in Manitoba, and the countless numbers of Winnipeggers who passed through the Convention Centre each day over a period of three weeks.

Within the groups, bonds were created, for it was understood that despite profound and long-standing cultural differences among them, there was much in common that they shared. In addition, the five institutions were able to pool their joint interests in preserving and illustrating their unique cultures and heritages with their experience in museum work; the result was an impressive thematic exhibition of artifacts, costumes, documents, and photographs.

Ethnocultural Museums and Historical Societies in Manitoba: A Study

After *Our Living Traditions*, the Jewish Historical Society, the Mennonite Village Museum, and the Ukrainian Cultural and Educational Centre continued to work together as the Manitoba Multicultural Museums Committee. These three institutions individually are involved in a wide range of cultural activities throughout the year, including exhibitions, archival work, oral history, lectures and publications, and the provision of reference services for scholars, students, and the general public. Requests for information come, as well, from people outside the particular ethnocultural community which each individual institution represents. Each institution has had several occasions on which it has provided access to publications and documents or has lent educational kits and travelling 'mini' exhibits, all of which are used in the depiction of the current and past life of the ethnocultural communities. The committee members, aware of their own efforts to document the heritage and traditions of their own communities, wished to determine the nature and scope of the work of other ethnocultural museums and historical societies, especially at a time when both the Province of Manitoba and the Government of Canada have made significant contributions and commitments to multiculturalism as a way of life in Canada.

In the summer of 1983, the Manitoba Multicultural Museums Committee embarked upon a study of the ethnocultural museums and historical societies in Manitoba in order to assess the needs, concerns, and plans for development of these institutions. This study was funded by the Multiculturalism Directorate, Department of Secretary of State and a 114 page report was subsequently published. The Department of Culture, Heritage, and Recreation, Manitoba assisted in the produc-

tion and distribution of the report. In addition to the three members of the Manitoba Multicultural Museums Committee, the Jewish Historical Society, the Mennonite Village Museum, and the Ukrainian Cultural and Educational Centre, the following museums and historical societies participated in the study: Cook's Creek Heritage Museum; Icelandic Cultural Corporation (Gimli); Ivan Franko Museum; Manitoba Indian Cultural Education Centre; Manitoba Mennonite Historical Society; Mennonite Brethren Conference Archives; Mennonite Genealogy; Mennonite Heritage Centre Gallery and Archives; St. Volodymyr Museum; Ukrainian Academy of Arts and Sciences Historical Museum and Archives; Ukrainian Homestead Museum (Winnipeg Beach); Ukrainian Museum and Village (Gardenton); Ukrainian Museum of Canada, Manitoba Branch.

The following five groups, which at the time were developing plans for a cultural heritage institution, also participated: The Chinese Cultural and Historical Museum; Latin American People's Museum; Polish Canadian Women's Federation; Sagkeeng Cultural Education Centre; Serbian Cultural Society.

In announcing the study to community organizations, the Committee explained its wish to focus on those groups which were mandated to document the experience both in Manitoba and in the country of origin of the particular community which they served. The study found that as of 1983, out of the 120 museums and historical societies in this province, there were eighteen already established or just developing which are supported by and serve communities which are not Anglo-Saxon, French, or native Indian, but whose roots are predominantly eastern European. (For a complete description of the study and a fuller discussion of the participating institutions, see the report *Ethnocultural Museums and Historical Societies in Manitoba, 1983*, by Susan Turner. The report is available from the Manitoba Multicultural Museums Committee, c/o 404-365 Hargrave Street, Winnipeg, R3B 2K3, 942-4822).

The Committee Members

The Jewish Historical Society of Western Canada began its development in 1967 when an exhibition entitled *Ninety Years of Jewish Life in Canada* was created by the Canadian Jewish Congress Western Region and the Young Men's Hebrew Association, Winnipeg. Although the Society continued to function in a loosely structured fashion during the next few years, it held lectures, published two collections of essays, and began to do oral history interviews and collect archival material. In 1972, the Society was able to hire four

Ketubah (Jewish marriage contract), 1862. Ink on paper.
Private collection

people in order to prepare the exhibition *Journey Into Our Heritage: Jewish Life in Western Canada from 1880 to 1970*. This exhibition travelled to major centres in Canada and to Tel Aviv. Currently, the Society has two full time staff, an executive director and an archivist, and has recently moved into new office space of about one thousand square feet. The mandate of the Society is to document "the settlement, history, and contribution of the Jews to and their participation in the development and the progress of Manitoba and western Canada." In order to do this, the Society conducts and transcribes oral history interviews, holds several lectures a year on topics of Jewish interest, collects archival material, participates in conferences relating to both Jewish and multicultural issues and concerns, develops exhibitions and educational resource materials, and, in general, acts as a resource centre for information about Jewish life in western Canada. The Society's program of activities is full and varied: in 1982, the Society produced the exhibition *Selkirk Avenue Revisited*, a photographic look at the street which was the hub of the Jewish north end of Winnipeg from about 1915 to 1940; two

selections of essays based on lectures delivered at meetings of the Society have been recently published: *Jewish Life and Times, Volume Three*, in 1983, and *Jewish Life and Times, Volume Four*, in 1984; during the past two summers, the Society has worked on an extensive oral history project, *Three Generations: The Changing Face of the Jewish Community*. The Society's current major project, which involves cataloguing Winnipeg's two Jewish newspapers (one defunct), is to document the activities of Jewish community organizations.

The Mennonite Village Museum in Steinbach grew out of discussions in the 1930s by Mennonites in the Altona area about the need to preserve their heritage for the sake of the young people in the Mennonite community in Manitoba. In the 1950s and 1960s plans were developed and site construction began for the Museum in 1965. Presently, the Mennonite Village Museum comprises thirty buildings and structures which uniquely illustrate an early Mennonite village of the late nineteenth and early twentieth centuries. August 1984 saw the formal opening of the private school building brought to the Museum site in 1981 from Blumenhof, and under restoration since that time. The mandate of the Museum is to "collect, restore, and exhibit all those objects that best serve to illustrate the Russian Mennonite experience, primarily in Manitoba since 1874". Through its collection of approximately 4500 items, most of which relate to pioneer life of the Dutch/Prussian/Mennonite immigrants to Manitoba, the Museum preserves the heritage and illustrates the contributions of Mennonite settlers to southern Manitoba. Included in the collection are books, textiles, clothing, documents, records of community history, and articles used in daily pioneer life such as furniture, tools, and kitchen utensils. The Museum's busiest time is from May through October when it is open daily, and during those months employs a staff of about twenty-five. From November through April, the Museum employs only its full-time manager and a part-time secretary. A major focus of the Museum is its involvement in exhibition work: in 1982, the Museum developed a photographic and documentary exhibition representing Mennonite history from the Reformation to the early twentieth century; in 1982 and 1983, the Museum prepared exhibits on silk work farming and on Fraktur art as practised by Mennonites in Russia and in Canada. Research is carried on throughout the year: in February 1985, the Museum published its multimedia resource kit, *Settling Manitoba: The Mennonite Way*, for use in the public schools. This year, as well, the Museum has published two informational booklets, *Waisenamt: History of Mennonite Inheritance Customs*, and *The Private Mennonite School in Manitoba and Saskatchewan*. Work is progressing on a third booklet on the subject of rites of passage in a Mennonite village.

The Ukrainian Cultural and Educational Centre in Winnipeg is the largest of the many museums representing the Ukrainian community of Manitoba. It has a full-time and part-time staff of approximately fifteen people, and is open year round. The Centre was founded in 1943 by a group of people concerned with providing information about Ukraine and its culture to the young people of the Ukrainian community; the Centre began to develop its multi-faceted role as a museum, an archives, a library, an area in which to hold exhibitions, and as a meeting centre where cultural events would take place. Exhibitions are considered the major responsibility of the Centre, although it is involved in a wide variety of events and projects: development of educational resource kits for the public schools; a quarterly newsletter; summer story hour for children, workshops and seminars on facets of museum work relevant to Ukrainian museums. Since the fall of 1983, the Centre has presented the following exhibitions: *Grand Western Canadian Screen Shop and Print Legend* — an exhibition in conjunction with the fifteenth anniversary of the Screen Shop (part of this exhibition was on display at Gallery III at the University of Manitoba); *The Icon* — Ukrainian icons from private collections; *John Paskievich* — an exhibition of photographs from the film "Ted Baryluk's Grocery" (from private collections and from the collection of the Manitoba Museum of Man and Nature); *Feodosy Humeniuk* — a dissident artist from the Soviet Union (travelling exhibit from Toronto); *Summerscape 1984* — Ukrainian Manitoba artists; *About Free Lands* — an exhibition of photographs, documents, and artifacts about eastern European immigration to Canada (prepared and circulated by the Manitoba Museum of Man and Nature); *Bukovyna* — an exhibition of costumes, documents, and artifacts from a region in southwest Ukraine from which many Manitoba Ukrainans came. A major exhibition in 1983 was *Mama, Bread!*, photographs and documents about the famine in Ukraine, 1932-1933. This exhibition opened in the Manitoba Legislative Building, and since then has travelled extensively in Manitoba and in Ontario. During the summer of 1985, the Centre was involved in a project to identify sources for the study of Ukrainian genealogy in Manitoba. In the fall of 1985 the Centre will be embarking on a major feasibility study on future expansion.

A new member of the Manitoba Multicultural Museums Committee is the Ukrainian Museum, Village, and Park in Gardenton, begun in 1967. The Museum is housed in a building of about 3000

Cash Box, 1888. Einar Vigfusson; wood, bone, and brass. *Icelandic Cultural Corporation*

square feet, and its collection comprises mostly clothing and pioneer tools brought by immigrants to Canada. The other buildings in the Village are a traditional house, a school, and a bake-oven. Plans are being developed to hold a summer arts and crafts camp where both children and adults can participate in creating traditional Ukrainian art forms.

Highlights of Other Ethnocultural Museums and Historical Societies in Manitoba

The Cook's Creek community is the oldest settlement of Polish people in Canada, and the Heritage Museum was established in 1968 as a commemorative act. The Museum is housed in the old rectory of St. Michael's Roman Catholic Parish, a fifteen room building constructed in 1937. The collection is comprised of religious and pioneer artifacts relating to Polish, Ukrainian, and Czechoslovakian immigration to the area during the late nineteenth and early twentieth centuries.

In 1973 the Icelandic Cultural Corporation officially opened its museum in Gimli. The museum's collection consists primarily of artifacts and documents which illustrate the experience of early Icelandic settlers in Manitoba; included in the collection are tools, household implements, clothing, books, and photographs. The museum presently occupies a building which at one time housed a fish processing plant, and the museum's full-size fishing boat is displayed in what was once the ice-house of the plant. Many of the artifacts in the collection are objects of personal use, and their intricately worked surfaces show evidence of familiarity with traditional forms and patterns.

The Manitoba Indian Cultural Education Centre was established in 1975 and is dedicated to "promoting an awareness and understanding of the Indian culture . . . and the traditional history of the Indian people of Manitoba". The Centre employs a staff of nine and is open year round. More than a museum, the Centre is an educational resource centre for and about native Manitoba Indians.

In addition to the Mennonite Village Museum in Steinbach, Manitoba has several other Mennonite heritage institutions. The Centre for Mennonite Brethren Studies of the Canadian Conference of Mennonite Brethren Churches acts as the national archives for over one hundred Mennonite Brethren congregations in Canada, and collects archival materials of all agencies related to the Canadian Mennonite Brethren. Collecting of materials was begun during the late 1950s and into the 1960s, and in 1969 an archival centre was established in Winnipeg. The Centre has a publishing program and it also houses a library devoted to Mennonite history and activities in Canada, Europe, and South America. Included in the library are several finely printed and unusual books.

The Mennonite Heritage Centre Gallery and Archives officially opened in 1978 at the Canadian Mennonite Bible College in Winnipeg, but archival materials had been collected by affiliates of the Conference of Mennonites in Canada since the early

St. Basil, Mary, and Christ Child, late 18th century. Oil on board. *St. Volodymyr Museum*

1930s. The current collection is comprised of the archives and records of Conference churches, educational institutions, and community organizations; photographs; printed materials relating to Mennonite history and activities; and a library. The Centre is also involved in a publishing program.

Two smaller Mennonite institutions are the Mennonite Historical Society, which is primarily involved in publishing; and Mennonite Genealogy, which promotes the study of Mennonite history through genealogical activities.

The Ukrainian community of Manitoba is also represented by several institutions: The Ivan Franko Museum was established in 1956 in honour of the 100th anniversary of the birth of the poet Ivan Franko, and most of the collection of books, photographs, and paintings relate to Franko and the events of his life. The Museum also holds monthly lectures, usually on an aspect of Franko's life or work.

St. Volodymyr Museum was established in 1967 as a Canada Centennial project by the Ukrainian Catholic Women's League in Manitoba. The collection is comprised of religious artifacts including icons, vestments, and prayer books, and of traditional Ukrainian clothing, tapestries, hand tools, and craft items. Many of the items in the collection belonged to Bishop Nykyta Budka, the first bishop in Canada for the Ukrainian Catholic Church, and to Archbishop Metropolitan Maxim Hermaniuk.

Established in Winnipeg in 1948, the Ukrainian Academy of Arts and Sciences in Canada Historical Museum and Archives is an academic society whose goals are to publish and to carry out research on aspects of Ukrainian culture and history both in Ukraine and in Canada, and to house the museum artifacts and archival materials relating to the Ukrainian National Republic, 1917 to 1921. The Museum holdings include war memorabilia, letters

and documents, and portraits of military heroes.

The Ukrainian Museum of Canada, Manitoba Branch, is a branch of the Ukrainian Women's Association of Canada Museum in Saskatoon. The Manitoba branch was begun in 1950, and its collection is comprised of textiles and clothing from many districts of Ukraine.

The Winnipeg Beach Ukrainian Homestead Museum is essentially a pioneer museum but its collection does hold some Ukrainian artifacts.

In addition to the above institutions three other communities have begun activities in the field of heritage preservation. The Polish Canadian Women's Federation opened a small museum in the autumn of 1984; the Serbian Cultural Society has begun to collect archival materials relating to religious, political, and sports groups; and the Chinese community, through several community organizations and associations, sponsors cultural activities. The Chinese community is in the process of developing the Winnipeg Chinese Cultural Centre.

Treasures and Traditions: Art from Ethnocultural Collections in Manitoba

During the course of the 1983 study, it was discovered that many of our province's museums and historical societies held some surprising treasures: in addition to archival records and documents, photographs of early twentieth century immigration, and examples of traditional clothing and pioneer artifacts, several institutions had collected a diverse and unusual range of items of fine and applied art: paintings, rare books, prints and drawings, and sacred and secular sculpture. Some of these items had been brought to Canada years ago as family heirlooms passed down through several generations, and had just recently come into the collections as donations; others had been purchased by the museums seeking to build their collections.

It was exciting to discover these small collections, and the Manitoba Multicultural Museums Committee felt that it wished to present them for viewing to a broader audience than might normally visit any individual museum or historical society. Stated as objectives in the Committee's constitution are the following: "To foster inter-cultural understanding and unity in Manitoba by familiarizing Manitobans with their multicultural heritage" and "to enrich the cultural life of Manitoba by developing projects of a multicultural nature." The exhibition *Treasures and Traditions: Art from Ethnocultural Collections in Manitoba* developed as a result of those aspirations. The exhibition was funded by the Department of the Secretary of State, Multiculturalism, and by the Ethnocultural Heritage Support Program, Manitoba Culture,

Three Friends in Winter: the Pine, the Bamboo, and the Plum Blossom, 1971. Au, Ho-nien, Ink on paper. *Private collection*

Heritage and Recreation. It was held at the Ukrainian Cultural and Educational Centre, February through April, 1985.

The exhibition was eclectic in nature, for it drew from collections that vary considerably. Several communities that were represented — the Chinese, the Polish, the Serbian, and the Ukrainian — have a long history of making visual images in art, and their contributions are found primarily in paintings and sculpture; in the Icelandic, the Jewish and the Mennonite communities, a different tradition of creating visual imagery is found, one which appears more in the crafting of ceremonial objects and in the making of intricately worked utilitarian objects. In addition, these communities contributed a number of finely printed books to the exhibition. The reasons for this contrast are complex, having their bases in economic situations and religious beliefs.

The items selected for display spanned four centuries: from the manuscript of a Gregorian chant, hand-written and illuminated on vellum about 1550; to books printed in the sixteenth and seventeenth centuries; to silver ceremonial objects of the nineteenth century; to folk-art wooden carvings of the 1930s; and to icons painted as recently as 1980, although in a traditional style.

This exhibition was the first of its kind in Manitoba, the first to bring together several distinct communities to display their traditions in art and their treasures which reflect the artistic creativity of their cultures. It was the purpose of this exhibition to display these items so that Manitobans could have the opportunity to learn about one aspect of the multicultural society in which we live.

Current Project

The Manitoba Multicultural Museums Committee will begin its 1985/1986 project this fall, an update to the 1983 study and direct involvement with groups wishing to become more active in ethnocultural heritage preservation.

The Committee welcomes new members and is happy to offer advice and assistance where it can. For further information contact the MMMC, c/o 404-365 Hargrave Street, Winnipeg, 942-4822.

All photographs in this article appear courtesy of Robert Barrow, Manitoba Museum of Man and Nature.

Organizing a Small Museum Library

VALERIE HATTEN
Head Librarian
Manitoba Museum of Man and Nature
Winnipeg, Manitoba

All museums, regardless of their size, need various types of information: practical advice on care of collections, ideas for exhibits, or assistance in identifying artifacts, for example. Answers to questions like these can be found in the many publications available in the field of museology. Yet many museums, particularly smaller ones, do not have a resource centre or library, and as a result, waste time and money either searching for answers to their questions or carrying out procedures the pitfalls of which may have been pointed out in the museum literature.

Planning and Organization

A library or resource centre is a useful part of any museum. It can take many forms, from a large, world-famous reference library to a small collection of books and journals shelved in a corner of an office. Careful planning is necessary before developing a library for your museum. First you must decide if a formally organized and operated library is really necessary. If you intend to have only a small collection of books and journals for use by a limited number of people, you probably will not need a formal library. Another point to consider is what resources are available nearby. If there is another library in the vicinity which has a similar collection, you may decide to purchase only those books and journals that would be used most frequently and rely on the other library for all other publications. You could also pool your resources to create a joint resource centre. Give careful thought to the type of library which would meet your needs while not exceeding your budget. It is important at the outset to decide on the scope of your collection. Since the museum library supports the work of its museum, the library's collection should reflect the institution's purpose. You should also determine who will be your clientele: will the library be restricted to staff or will the public be permitted to use the collection? Once you have decided on the type of library that is best suited to your needs and finances, you can begin setting up the library and building your collection.

Both the physical setup and staffing of the library are often predetermined in a small museum which lacks space and funds to have separately located and staffed library quarters. However, no matter how limited the space available for the library, it should meet a few basic criteria: it should be dry, well lit and have enough shelves to allow for systematic arrangement of the collection and for expansion. Usually the person in charge of a small museum library has little or no library training and also has other museum responsibilities. If you are in such a situation and feel ill-equipped to look after a library, help is available from several sources: provincial library associations, books and articles (see bibliography), and the Manitoba Museum of Man and Nature library.

Building a Collection

Building a library collection can present a challenge when funds are limited. You may have to try imaginative ways of obtaining publications for your library. Material can be acquired in several different ways: by donation, by request, by exchange or trade, and by purchase. When you select publications, make sure that they fit into the overall aims of your institution, that they are of high quality, well-written and accurate. Most museums have over the years accumulated a miscellaneous collection of books and journals which can form the nucleus of a resource centre. Weed through what you now have and keep only what is needed. From time to time, donations of books and journals may be received by the museum. The same criteria used in selecting books for purchase should also apply to donated books: are they relevant and well-written? Do not accept or retain an item just because it is free; otherwise your library may rapidly develop into a storage area for a collection of cast-offs instead of becoming the useful resource centre you need. Donations can be a useful source of acquisitions if

you are careful in what you accept. Encourage worthwhile donations: specific types of books, sponsorship of a journal subscription, for example. Keep a list of books you would like to obtain so that you will be prepared when funds become available or when someone wants to make a donation.

Another way of obtaining items for your resource centre is by requesting free or inexpensive material from a variety of sources. Many associations, organizations, and especially government departments and agencies, issue large numbers of such publications. The Canadian Conservation Institute, for example, has published a series of free technical bulletins and notes on conversation topics. You can find out about these types of publications by checking catalogues of government publications, both provincial and federal. You could also contact likely departments or agencies and request lists of their free or inexpensive publications.

Some museum libraries, particularly those in an institution with an active publishing program, have set up exchange agreements with other institutions whereby they exchange publications issued by one another's institution. For small museums, this type of arrangement can take the form of trading duplicate or unwanted items from each other's library collection.

When it comes to purchasing books and journals for the library, you must first examine what you already have and what you need, based on your type of museum and the type of library you are planning. Information about books to purchase can be obtained in a number of different ways: by consulting bibliographies, by checking publishers' and booksellers' catalogues, such as the CMA Booklist, and catalogues from the American Association of Museums and the American Association for State and Local History; by reading reviews in museum journals such as MUSE and MUSEUM NEWS; and through recommendations from staff. After selecting books that meet your criteria of relevance and quality, you can order them directly from the publisher, from a wholesaler such as Capital Library Wholesale which handles CMA's booksales program, or through a bookstore. When ordering journals for your collection, you must remember that funds will have to be allocated annually for subscriptions. Order files should be kept for all purchases to avoid duplication, to keep track of orders in case of non-receipt, and to have a record of how money is spent. For journals, a check-in card for each title is also needed. When an issue arrives it is marked on the card, and in this way, missing issues can be readily identified and the publisher notified.

Access to Information

No matter what the size of the collection, it should be organized to permit optimum access to information. Library users need different information about the items in the collection. They may need to know what books the library has on a certain subject or by a certain author, they may be looking for a certain edition of a book or may want to know what society was responsible for a particular publication. They may prefer to browse through the shelves to find material on related subjects. To meet these varying needs, cataloguers organize books in several ways. They describe items so users can identify and select them from the description found in the catalogue. Items are described according to specific rules (ANGLO AMERICAN CATALOGUING RULES, 2d ed.) which provide guidance for recording bibliographic details (author, title, edition, etc.) and physical description (number of pages, size, etc.). Smaller libraries may prefer a briefer description of each book. Secondly, cataloguers classify material according to subject, thereby making it possible to shelve items next to other material dealing with the same topic. Two of the most common classification systems are the Library of Congress Classification, used mainly in larger libraries, and the Dewey Decimal Classification, often used by smaller libraries. If you have a very small collection, you may decide not to use a formal classification scheme but simply group books by subject. Although classification systems make it possible to shelve similar subjects together, this alone does not solve all the problems of subject access, since a book can have only one shelf location but may cover more than one subject. To allow for more precise subject access, cataloguers assign subject headings to books: words or phrases used to describe topics. Standardized lists of subject headings are used to select uniform headings so that the user can find material on a particular subject. Two well-known lists are the Sears List of Subject Headings, used by smaller libraries, and the Library of Congress Subject Heading List. Specialized lists have also been developed in certain subject areas.

Even if the collection is very small, a catalogue of some type is necessary: to list what the library has, to locate individual works, to show what the library has on certain subjects, and if a classification scheme is used, to indicate what number or notation was assigned to a given subject. Library users need to be able to look up material in different ways: by author, title or subject. They may want to check for books published in a particular series or by a certain association. To provide for access to all these areas, standardized records are prepared for each book and are filed under different headings. For a small

library, the catalogue may take the form of a simple card index with entries for author, title, subject, etc.

One resource in the library which is often under-utilized is the journal collection. Because of inadequate indexing, many useful articles are, in effect, lost. You may decide to index articles from the journals you receive. One way of doing this is described in an article by Donald V. Hogue and Catherine Hammond entitled "A system for cataloguing museum periodicals", *Museum News*, v. 55(6), 1977. Journals are scanned when received by the library and subject codes are marked beside articles listed on the contents page. Cards listing the author, title and reference to the journal are typed for each article and filed under different subjects. The authors stress the importance of clearly defining the subject categories to ensure consistency in assigning subject codes.

Circulation can be an important area of library operations. You must decide if you want your library to be a reference or circulating library. If your collection will circulate, you then have to develop a circulation policy: who is eligible to borrow material, how long will the loan period be, will there be fines for overdue materials, etc. You will also need a circulation system to keep track of borrowed material. A simple circulation system could consist of a book card with the author's name, title of the book, and classification number (if any) kept in a pocket which is pasted either at the front or back of the book. The borrower signs and dates the card which is kept in a circulation file until the book is returned. Alternatively, a sign-out book could be used and when the item is returned, the entry can be stroked out on the page. A more complex system can be developed if needed.

Investing time and money in developing a well organized library, no matter what its size, is well worth it when it results in a valuable centre of information for all aspects of your museum's operations.

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Interpreting the Wilderness Giant

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Wood Buffalo National Park

The 'Wilderness Giant' — an appropriate pseudonym for Wood Buffalo National Park. At 44,800 sq. kilometers, this section of the northern boreal plain straddling the Alberta/Northwest Territories border is twice the size of Holland, yet it is accessible by just one narrow gravel road.

At first glance it might appear that its size and wilderness are merely obstacles to be overcome if people are to learn about and enjoy this largest of our national parks. The road provides visitors with a view of little more than a dusty gravel tunnel, while just beyond the bordering trees are resources of such universal significance that the park has recently been declared a World Heritage Site by UNESCO (United Nations Environmental, Social and Cultural Organization). Other such sites include the Galapagos Islands and the pyramids of Egypt. However, even though its vastness and wildness may limit access, Wood Buffalo exemplifies a recent trend to see these as valuable assets in their own right and of equal importance to the park's more tangible resources such as bison and whooping cranes. In fact, the presence and value of almost all of the park's resource relies on just those characteristics:

- In the inaccessible northern corner of the park an expanse of shallow ponds and black spruce is the only natural nesting area left on earth of the last few whooping cranes. Each breeding pair requires a 5 sq. kilometer territory in this remote region to rear a single chick. Without such space and privacy they would have long since disappeared.
- The largest free-roaming herds of bison in the world migrate within the park's unfenced boundaries. The park's size was originally determined by the movements of the bison, being set out to include all of the area they were using.
- The park protects 80% of the world's largest inland delta — the spectacular Peace-Athabasca Delta. Incredibly vital and productive, it holds critical winter bison range, attracts millions of ducks, geese and swans from all four North American flyways, and contains spawning grounds for several species of fish. The delta's meadows are the largest virgin grasslands left on the continent.
- Native people continue to hunt, trap and fish for a livelihood in Wood Buffalo National Park as an integral part of the northern boreal plain ecosystem that the park protects. It takes space and a healthy, undisturbed natural system to support a lifestyle that has its roots in an earlier time when all of the north was wilderness.

These few examples of the relationship between the park's great size and wilderness and its other resources really only scratch the surface. There are also peregrine falcons nesting here, extensive salt plains that are unique in Canada, and an unexplored "basement" of caves and underground rivers. Above all there is the overwhelming sense of freedom, space and wildness, timelessness and strength — a spirit in this park that is so characteristic of the Canadian north before development.

Giving park visitors a feeling for these special qualities offers a unique challenge to park staff. In most cases, first hand experience with the park provides visitors with a better impression of its character than any second hand description can. Park interpreters encourage such encounters by ensuring that people are aware of and prepared for what is here, that there are suitable facilities to allow them to visit in safety, and that they understand what they see. Then the park itself is left to do the rest.

Some of the park's wilderness is so fragile and valuable that public access cannot be permitted. An example is the nesting area of the endangered

whooping cranes which must be interpreted off-site through exhibits, programs, and articles.

Visitors are, however, encouraged to see most of the park for themselves. There is much they can explore on their own. Although there are only three established hiking trails, interpreters help plan boat and hiking trips to meet individual qualifications and desires. One of the finest such trips is into the Sweetgrass prairies of the Peace-Athabasca Delta. It involves a paddle down the Peace River followed by a 10 km. hike into an old bison management station. The trip in is an important part of the experience. It "sets the stage" for what is to follow by providing a transition period in which the traveller can leave towns and developments far behind. By the time the trees have been replaced by vast prairie horizons, even the roads and trails of men have been relinquished. From then on there are only bison paths to follow. The prairies are endless green and gold seas of grass and sedge nurtured by rich, black delta soil. They bring to mind the African savanna or what one can imagine the great plains must once have been like. They are alive with waterfowl, sandhill cranes, peregrine falcons, bison, and wolves.

But not everyone is willing or able to undertake such a trip by themselves. To the others, park-licensed guides offer conducted excursions. One such hike into the salt plains begins as a walk through jackpine forest along braided bison trails. The first view of the plain comes at the top of a 70 meter high limestone escarpment. Hikers emerging from the shadowed green of the forest are dazzled by the swirl of brown, ruby red and brilliant white splashed across the flat plain that stretches to the horizon. It appears boundless and unmarked by man. In keeping with its character, camps are made in the treed fringes and hikers proceed onto the flats barefooted. Much of the soil is too saline to allow any vegetation, but certain salt-adapted plants can survive further back from the springs with their glistening mounds of precipitated salt. Last summer a group of hikers was awakened by bison thundering past their tents and later watched two whooping cranes feeding far out on the plain.

Park-licenced guides also offer trips into the magnificent wilderness of the Peace-Athabasca Delta by boat and on foot during the summer and into various areas of the park by dogteam in the winter. The majority of these guides are native hunters and trappers. They are eminently qualified to help visitors experience this land and appreciate their unique relationship to it. They have taken children, Chicago lawyers, and senior citizens into some of the park's most remote wilderness and given them insights into its character.

A glimpse of the "wild side" of the park is even possible very close to the road. A "buffalo creep" that takes visitors just a five minute walk from their vehicles provides an opportunity to experience the wilderness character of the park. The bison here are special because they comprise the largest, unfenced, free-roaming herds left on earth. A "buffalo creep" gives people a chance to see them in that light. We sneak quietly down a buffalo trail through the forest towards a small meadow. Our first awareness of them is carried by the breeze — a farmyard cattle type of smell. Then the shapes begin to emerge. And finally, as we crouch behind trees at the meadow's edge, there they are — dark brown, shaggy, one ton wild buffalo. They grunt and rumble, wallow in the dust and charge each other. How different they seem from those seen earlier from the car. Now they are truly wild buffalo.

For most of its existence, Wood Buffalo National Park was considered too big, empty and wild to ever

be appreciated in the same way that other national parks, such as Banff or Jasper, could be. It was simply a large piece of land set aside to protect buffalo. What little it did contain was inaccessible to all but experienced explorers and a handful of local people. But over the years resources of world significance have been discovered within its boundaries. Its size and wilderness, once major drawbacks, have become two of its most valuable assets, and first hand experiences that reflect this are now available to vacationing families as well as those with extensive back-country skills. In a world where vast, wild areas are becoming increasingly rare and valued, the 'Wilderness Giant' is finally coming of age.

Photographs courtesy of Parks Canada

Who Says Museums Are Stuffy Places?

MIKE JAMES
St. James Collegiate
Winnipeg, Manitoba

The following is a slightly revised version of an article which appeared originally in the June 1984 issue of THE MANITOBA TEACHER, published by The Manitoba Teachers' Society, Winnipeg, Manitoba, Canada.

To many students the word 'museum' suggests a lifeless, stuffy place where specimens are carefully boxed, out of reach, and labelled with names and information only a scholar could understand.

Not so at the St. James Collegiate natural history museum on Portage Avenue in the St. James Assiniboia School Division, Winnipeg. In this made-in-school museum, visitors can hold garter snakes, feed pirhanas, observe fruit flies, pet rabbits and, then, be conducted by students through a collection of preserved plants and animals typical of Manitoba. The latter collection consists of specimens, models, mounts, study skins, skeletons, artifacts and charts as well as a live animal display at the back of the biology room.

Biology students by way of assigned projects contribute to the variety of displays. They are encouraged to devote their talents and skills to areas of the museum that interest them. This may take the form of skinning a squirrel or vole or boiling the flesh off an animal to expose its skeleton. Some students try their hand at art, creating murals of deer, bears and wolves or silhouettes of birds in a tree. One diorama this year depicts a muskrat working on its house while a duck takes off among the cattails. A student who is good at lettering has made signs and another has put together a collection of shells. An insect display, set up a year ago, has been partially dismantled, expanded and improved.

Often, other departments in the school, such as carpentry and art, are drawn into the project when skillful construction is required or advice is needed. All contributors are acknowledged on a permanent board on the wall.

The museum has been arranged in a simple-to-complex format so that visitors make their way from cellular exhibits, through plants to invertebrate animals, vertebrate animals and, ultimately, human systems. The emphasis is on the natural history of Manitoba.

Far-reaching Benefits

The benefits of such a museum are far-reaching for those who contribute to it as well as for those who use it. Not only does it give biology students opportunities to use special talents and do meaningful research, it also provides a means for students to be publicly recognized and earn marks. Through the museum, many students experience a sense of accomplishment and it is not uncommon for students to return a year or two later to check on their contributions or donate something they have found at home or in the bush.

Teachers and students at all levels can use a museum in varied ways. It is an interesting and informative place just to tour individually or in groups. The museum emphasizes a hands-on approach, encouraging visitors to touch specimens and manipulate materials. Some displays are ideal for teaching classification, adaptation and similar topics.

At St. James Collegiate, teachers are welcome to borrow resource material and students can use specimens or artifacts to enhance their science fair projects. There is also an opportunity for enrichment in teaching, as evidenced by visits by GATE (Gifted and Talented Enrichment) classes and French immersion students. The museum can be bilingual by having French students from across the hall conduct tours.

Contributions and visits by the public are welcome. Residents are encouraged to come into the school and tour the displays at their leisure. In the past, one day a month was set aside for visits by the public. The approach helps to foster a positive relationship between the school and the community. A resident has already contributed rock and fossil specimens and one parent has made a financial contribution.

The museum is in its fourth year of operation and has just progressed to the point where it can be

used extensively by groups outside St. James Collegiate. There is still much development possible, depending on the extent to which space and money problems can be solved.

A question of space and money

Space is always a problem. Things are constantly being shuffled around to try to accommodate a display or a specimen in an appropriate area. Gradually we hope to replace bulky display boards with display cases and cardboard backdrops with smart-looking bulletin boards.

Funding is necessary for further improvement of and additions to the museum. Very little money was available during the first two years. Only generous St. James Collegiate student councils kept us operating with small donations here and there. A major step occurred this year when the St. James-Assiniboia teacher center granted the museum $100 and the St. James-Assiniboia school board made available another $500. This money will help to improve displays and will allow us to purchase some specimens typical of Manitoba flora and fauna. The Manitoba government and Museum of Man and Nature in Winnipeg have also responded positively by contributing specimens and some expertise.

The collegiate's museum is gradually getting known. Records of groups visiting the museum have been kept since April 1983 and attendance is growing. The museum has also been opened and used in conjunction with band concerts, open houses and parent-teacher conferences. Last semester, the museum was open — under the supervision of two senior high school students — to junior high school students in our own school once a week during the noon-hour. The museum project was presented during the conference of the Science Teachers' Association of Manitoba in 1982 and CBC-TV did a noon-hour special on the museum the same year.

If the museum is to survive, it must maintain a service to St. James Collegiate, the division and others outside the division. Teachers must see a benefit in using its resources and value in bringing their students to tour. Money must readily be found to add to and improve the displays. Perhaps equally important is the need for recognition of the museum by the public. Students have taken preserved and live specimens to senior citizens' homes to interest and stimulate the residents as well as give students valuable experience in making presentations. It would be great to have a retired or semi-retired person take on the job of part-time curator and lend his or her interest and expertise to our project.

No, museums do not have to be dead, dreary places where people go to be alone. They can be active, interesting rooms where students check to see if a rabbit has had young yet, where everyone feeds the snakes and turtles and where people check the microscopes for specimens.

Mike James teaches biology and heads the science department at St. James Collegiate in the St. James-Assiniboia School Division, Winnipeg. The museum has been developed and continues to operate under his direction. Teachers and others interested in a tour of the museum may phone Mr. James at 888-4867.

Lynn Lake: The Move From Sherridon

CAROL-ANN PLUMMER
Lynn Lake, Manitoba

The following is a condensed version of a paper written by Miss Plummer and edited by B. Diane Skalenda.

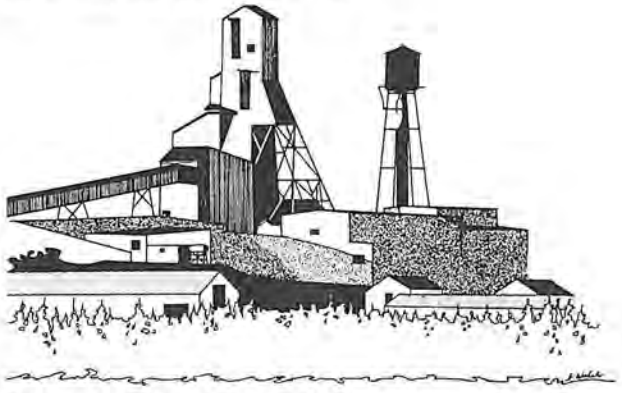
This brief account of the early history of Lynn Lake, Manitoba is a reflection of a pioneer spirit which, as recent as the 1950's, was prevalent in the mining towns of Canada's north.

The story of Lynn Lake begins not in that town but in Sherridon, Manitoba. Established around a rich body of copper ore by Sherritt Gordon Mines Limited in the early 1920's, Sherridon's future looked bleak when the ore began to run out less than two decades later. This situation forced the Company to dispatch prospectors throughout the region in an effort to locate another ore body. In 1941, while canoeing along a northern lake, Austin McVeigh noticed a mineralized outcrop of rock. Optimistically he obtained samples which proved to be six percent nickle — one of the world's richest strikes! In 1945 Eldon Brown, President of Sherritt Gordon Mines Limited, headed an expedition to test the extent of the ore body. As the area was not yet claimed, all the men on the expedition were sworn to secrecy. This valuable secret was kept from the public during the next two years while further exploration was taking place. When word of the find eventually slipped out, Manitoba's biggest claim rush began. Twenty companies and various independent prospectors arrived to compete in the race to stake the claims. Fortunately, prewarned, Eldon Brown changed his men's orders from prospecting to claim staking. When planes transporting the other claimants were grounded by bad weather and fuel shortages, Sherritt had an opportunity to claim all the land for miles around.

The challenge, however, had just begun. Sherritt Gordon Mines was faced with the prospect of establishing a mine in a totally isolated area some 120 miles north of Sherridon — an area not accessible by road or rail. In 1945 a winter road was constructed between Sherridon and the new mining site. Although the sites were only 120 miles apart, the ice packed winter road was 165 miles long. The trail, with over 50 portages, passed over frozen muskeg and lakes, through bush and a few ravines. Because of the terrain, the road was only useable between freeze up and spring thaw. At other times of the year, the land overflowed with water causing anything crossing it to sink into the muskeg and become immobile.

The Company of course needed workers and the workers were available from quickly declining Sherridon. Because of the high turnover rate at northern mines, the Company had to attract to, and keep workers at, the new site. The decision was made to build a town around buildings moved to the new site from Sherridon. A site was chosen between two lakes and surveyors were hired to plan the town. Areas were allocated for houses, churches, arenas, a clubhouse, roads and lanes. The town was named Lynn Lake after Sherritt Gordon's Chief Engineer, Lynn Smith.

The planners were faced with several immediate problems however. The site itself was nearly impossible to build on. Lumber was in short supply during this postwar period and Jack Pine, native to the mine's vicinity, proved to be of no use to the builders. The planners soon realized it would be less expensive to haul the ready-made buildings from Sherridon, which was soon to be abandoned, to the new site. President Eldon Brown summarized the feelings of the Company and the people in his statement "Sherridon won't become a ghost town; we'll take the ghost with us."



"A" mine headframe prior to 1970

Several other factors contributed to the Company's decision to transfer the entire town — foremost being the cost. To build a new house would have cost approximately $15,000 compared to $2,500 to move each house. In addition, the Company also provided the owners with a $1,000 subsidy. Another reason was time. To bring in lumber would have taken the same amount of time as moving a house since both had the same distance to travel. The time needed to construct each house would have meant further delay. The Company was hard pressed to move as quickly as possible as only 70 days per year were safe for transport.

The trail was rough and each trip extremely dangerous. Young farmers, in need of work until spring, were recruited to undertake this arduous task. High wages of $100 per month, plus a bonus for tonnage, were a great incentive for assuming the risks such a move involved.

During the first year only machinery and supplies were moved by the men Sherritt hired and supervised. In the second year the move was contracted to Patricia Construction, a subsidiary of James Richardson and Sons Limited. Crews also were hired to load and unload at each location. Initially loading took two days per house. Preparations consisted of jacking up the house, bolting on timbers, dragging it to the loading yard, and then placing it on the sleigh. With practice came efficiency and speed and by the end of the move one crew could do two houses per day. Few other preparations were made. The chimney was removed and all the windows boarded up. Outrigger skis were then attached to prevent the house from tipping over. At first all the furniture within the house was packed into one room to prevent slippage. Heavy pieces, such as pianos and dressers, were placed on their backs and covered with blankets to prevent damage. These precautions were lifted when experience proved them unnecessary. By the time the last houses were being moved, most furniture was left in place with only the fragile items packed away.

It took between 70 and 75 hours to travel one way between Sherridon and Lynn Lake. Pauses were made every four hours for refuelling and meal breaks, with a shift change every eight hours. Despite the potential danger, very few mishaps occurred. No houses went through the ice, although a few tractors did. Because the tractors had open cabins, the drivers managed to escape. When a tractor did go through the ice, the swing would be disengaged and the tractor allowed to sink. A tripod was set up over the hole in the ice and the men hauled it up using a block and tackle. A wet tractor quickly turned into a massive block of ice in the

Linn Tractor

-30°F to -50°F temperatures. A tent was erected over the tractor and a blowtorch used to defrost it. Once the ice was thawed, the tractor was fired up and reattached to the swing. One house broke free of the swing and skidded down a rock-strewn hill and halfway across a lake. It was retrieved, however, with no damage done.

When the cargo reached its destination it was unloaded by a waiting crew. If a house was part of the load, it was transported directly to a lot preselected by the owners. It was placed at the back of the lot in order that a basement could be dug and the house moved onto it in the spring. Electricity was hooked up with power being generated from the nearby Laurie River dam. Other cargo was taken to the "farm" — a storage area where parts and/or supplies were claimed when needed. Claiming parts was made easier by having each piece properly labelled before it left Sherridon. At times, reassembling a building proved similar to solving a jigsaw puzzle.

Businesses in Sherridon were also invited to make the move. Although some declined, the bank, drug store, and jewelry store accepted. The headframe and the mill were dismantled and moved by winter freight.

Families arrived at Lynn Lake by air carrying only necessities. While waiting for their homes to arrive by winter freight, they lived for a few days in "shuttle houses" provided and stocked with all the basics by the Company.

Because Lynn Lake is so isolated, food staples had to be ordered for an entire year at a time. Fresh meat and produce were flown in by the Company and distributed twice a week. However, dinner tables were always supplemented by the abundant natural supply of fish, game and wild berries indigenous to the area. Eventually the Company permitted a privately-owned grocery store and a Hudson Bay Company store to open after Lynn Lake was established.

Services in Lynn Lake gradually increased as the town grew. The school, initially housed in a 12 foot by 28 foot hut and staffed by the Company before the town was built, was soon replaced by a six-room school. Responsibility for hiring teachers was then assumed by the Local School District. The children were enrolled in school immediately upon their arrival in Lynn Lake. There is one story of a child who attended school in the morning in Sherridon, boarded a plane at noon, and attended class in Lynn Lake that afternoon. The first Magistrate arrived from Sherridon in 1947, although the first R.C.M.P. officer did not arrive until six years later. A volunteer fire brigade was organized in 1953. Though well equipped with buckets, axes, and two fire coaches with 100 foot hoses, there was no running water. Prior to that time, the mine's fire team handled all fires in the town.

In anticipation of the arrival of the town's doctor, a hospital was built on the mine site in 1953. Up until that time, the townspeople relied on occasional visits from the doctor from Sherridon. A dentist first visited the town in 1955 and returned only at irregular intervals.

Communication with the outside world was almost nonexistent. Radio and television were not available and the only two telephones capable of calling outside the town were located at the hotel and the mine office. There were very few other telephones in the town and they could only be used locally. Until a post office was built in 1953, the mail was simply dropped off at the commissary and it was up to the residents to find their own.

Obviously the townspeople had to make their own entertainment. Volunteers built a community club, both an ice skating and a curling arena, and a baseball diamond. The Company partially subsidized these projects, but the community also raised part of the money. Many clubs were started and dances, teas, and card games were held throughout the year. These activities, along with gambling, theatricals, wrestling, and masquerades, were especially popular during the isolation periods of spring thaw and fall freeze up. These pastimes were necessary to break the tension created by being "cut off" from the outside world. During these periods of isolation, the fire guard was doubled and extra nurses and doctors were brought into the town. Food and medical supplies were also increased.

The mine at Sherridon finally closed in 1951. A fishing company bought the site but all that remained was an overgrown golf course and empty streets leading nowhere. By 1953, the transfer was complete. Sherritt Gordon Mines Limited had succeeded in its objective to develop both a mine and a town in this isolated region of Manitoba.

The majority of the residents of Sherridon moved to Lynn Lake and took with them the spirit that made their town a closely-knit community. The new Lynn Lake Mining Town Museum, which is currently under construction, undoubtedly will be a testament to that spirit and the tenacity of those pioneers.

Illustrations: **Francie Walsh**

The Morden Murals

WALTER F. LATTER
Morden and District Museum
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The following article has been edited by Dr. David Stewart.

The Morden Museum is perhaps unique in the province because it possesses a series of wallsize paintings depicting historic events which have taken place in the area. They are the work of Mrs. Helen Latter, who has lived in Morden since 1965. Born in Europe, she came to relatives in Canada following the misfortunes and hardships of World War II, became a Canadian citizen, and has devoted her artistic talent to the good of her community. Although her many other paintings are now to be found across Canada, in the United States, and in England, the Morden Murals are her greatest achievement, representing a personal project to celebrate Canada's centennial in 1967 and Manitoba's centennial in 1970.

When her husband, Walter, joined the staff of the Agricultural Research Station at Morden, Mrs. Latter approached the Town Council and the local centennial committee with her idea for a series of murals representing a panorama of Canadian history. The reaction was favorable, with the suggestion that murals depicting local history would be of particular interest, both for the community and for visitors. The most enthusiastic supporters were the Mayor, Bert Morden, and the late Adolph Dack, chairman of the centennial committee. Mr. Dack provided much information and advice and also advertised for local photographs which could be used as a basis for some of the murals.

When spring came, Mrs. Latter went out exploring and making the sketches which formed the background of many of the murals. Then came the arduous task of the actual painting, and by the time the sixteen murals were complete Mrs. Latter had devoted a total of 948 hours to the project!

Eleven of the murals were displayed at the Morden Elementary School in 1967, and the following year the whole series was on view at the Provincial Exhibition in Brandon. In 1970 they were on display in Ottawa for Manitoba Day, where they created a great deal of interest. The Honourable Gilles Pelletier, then Minister of Culture, telephoned Mrs. Latter to ask if they were for sale, and was disappointed to learn that they had been painted to be a part of the Morden and District Museum. The Manitoba Centennial Committee then showed them at St. James United Church, after which they were returned to Morden. When the museum was moved from the old Post Office building the murals were the main attraction in the new location in the lower floor of the Morden Recreation Complex, until they had to make way for the fossil display cases. Now they are being shown one at a time in the stair well leading to the museum area.

A brief description of the individual paintings follows: **Mural No. 1** is a scene of the open prairie south-west of Winkler, with the river flowing between the hills, and showing some Indian mounds. **Mural No. 2** is set south of Kaleida in a place where herds of buffalo might have come up out of the valley. **Mural No. 3** shows what a small Indian encampment might have looked like in one of the sheltered valleys along the escarpment. **Mural No. 4** represents an Indian buffalo hunt; some hunters on foot and others on horseback.

The first French explorers to push their way west from colonies in eastern Canada were Sieur de la Verandrye and his sons in 1734. They established Fort La Reine near Portage la Prairie and made friends with some of the Indian tribes, from whom they learned about the Mandan Indians in what is now North Dakota. Determined to see them, they set off on what turned out to be a slow and tedious task. **Mural No. 5** depicts the departure from Fort La Reine, and **No. 6** the arrival at a Mandan village with its mud huts and cultivations. Apparently the Mandan chief was so taken with La Verandrye that he asked him to marry his daughter. When told of a wife back in Montreal, he said, "Why not have a wife here as well? — then there would be a woman in both places to look after you." La Verandrye managed to talk his way out of the situation. **Mural No. 7** is based on the history of a North West

Company trading post, Fort Pinancewaywining, which was somewhere in the Morden area although its exact site has not been discovered. Mrs. Latter has imagined it in the present Stanley Municipal Park. **Mural No. 8** is based on a photograph supplied by Mrs. Mary Curry of her father's first homestead near Thornhill; it shows the log cabin, Tom Fargey with his team of oxen, and an old prairie trail. **Mural No. 9** imagines the interior of a pioneer home, perhaps a little more spacious than most of them really were. **Mural No. 10** is a harvest scene, with the older type of binder pulled by three horses and with no bundle carrier or truck in front to carry the main weight of the machine. If a heavy person sat on the back the weight on the horses' necks was lessened. **Mural No. 11** is based on a photograph provided by Mr. J.B. Johnson, with an old log house (still standing), a steamer and threshing machine, and a load of sheaves being brought in. The farm, on the edge of the Pembina Valley, was owned by the late Gusty Isaakson and when this picture was first displayed many local citizens exclaimed "That's Gusty's place!"

The first town in the area was Nelsonville, where Adam Nelson settled in 1877 and built a sawmill and grist mill; soon the town had a newspaper and many businesses and became the centre of a judicial district and a county seat. But when the railway came through in 1882 it chose the land which had been homesteaded by Mr. Alvey Baker Morden and his sons, because Dead Horse Creek would provide water for the locomotives. Most of the buildings in Nelsonville were skidded down to the new townsite. **Mural No. 12** illustrates Morden in 1893 with the main business section along North Railway Street. **Mural No. 13** depicts four historic buildings of that era: the Maple Leaf High School, the Methodist Church (later United), the Freemason's Hospital, and the Courthouse, which is the only one still standing. **Mural No. 14** shows the entrance to the Canada Agriculture Research Station as it looked in 1923. It had been established in 1915 as a horticultural station, but became a general Experimental Farm with livestock, grains, vegetables and fruit. More recently it has concentrated more on special crops such as corn, sunflowers, flax and field peas as well as vegetables. **Mural No. 15** is the huge rock, five miles north and three miles west of Morden, marking the site of Nelsonville. This was unveiled in 1958 and displays a bronze plaque recounting the ghost town's history.

Mural No. 16, regarded by many as one of the best in the series, is of Lake Minnewasta at sunset as it appeared in 1961, shortly after it had been created by damming Dead Horse Creek. It was enlarged in 1981-82 when the height of the dam was increased, and remains a great attraction for the community and for tourists.

It is hoped that expansion of the museum will again allow these handsome murals to be displayed as a series.

Mural No. 1

Mural No. 6

Mural No. 11

Mural No. 12

The McDermot Area and Its Jewish Connection

NOEL GINSBERG
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The following is based on oral history interviews conducted in 1984 by Mr. Ginsberg while serving as curatorial technician at the Manitoba Museum of Man and Nature. Transcripts are available through the Manitoba Museum of Man and Nature, Winnipeg, Manitoba.

Neighborhoods and streets are important elements in the collective memories of ethnic groups. One street that is of significance to the Jewish community of Winnipeg is McDermot Avenue. Unlike the North End and Selkirk Avenue, McDermot and the surrounding area have not as yet entered the lexicon of writings on the Jewish community of Winnipeg. The chief importance of McDermot lies in the fact that the business elite of the Jewish community were located there. As early as 1910 Jewish businessmen moved to the McDermot area so that by 1950 there was a concentration of Jewish businesses.

The McDermot area as it will be defined runs from the Red River west to Ellen Street, bordered on the north by William and on the south by Cumberland. McDermot Avenue was built in 1873 and named after the prominent businessman of the Red River Settlement, Andrew McDermot. It marks the north boundary of his principal residence, Emerald Lodge, which became the nucleus of Winnipeg often referred to as McDermotown. By 1910 the McDermot area had been built up as a wholesale and manufacturing district. Jewish businessmen, however, were not the first to locate on McDermot. The original businesses were primarily branches of American and Eastern based firms. They consisted of wholesale hardware, shoes, dry goods, and manufacturing. The two largest dry goods wholesalers, Whitla and Robinson-Little, had their head offices in eastern Canada. As these businessmen began to drift away from the area to bigger and better premises, they were replaced by Jewish businessmen.

In the early years, Jewish businesses were concentrated on Henry near Princess, the present day location of Chinatown. There were also many businesses situated near the Canadian Pacific Railway station, selling to newly arrived immigrants. At first, the main reason for Jewish wholesalers and manufacturers staying away from the McDermot area was the cost of rent. This problem was to a large extent mitigated when the original business owners moved out. That the buildings could take heavy weight and low rent costs were two primary factors for Jewish businessmen moving into the McDermot area. It was a warehouse district where merchants enjoyed the convenience of coming to a single place. Usually once they went beyond the small retail outlet to a profession in trade, they normally located in the McDermot area. Its central location meant that people had no trouble coming to work by streetcar and, with the proximity of Eaton's, businessmen could take their samples and work out deals.

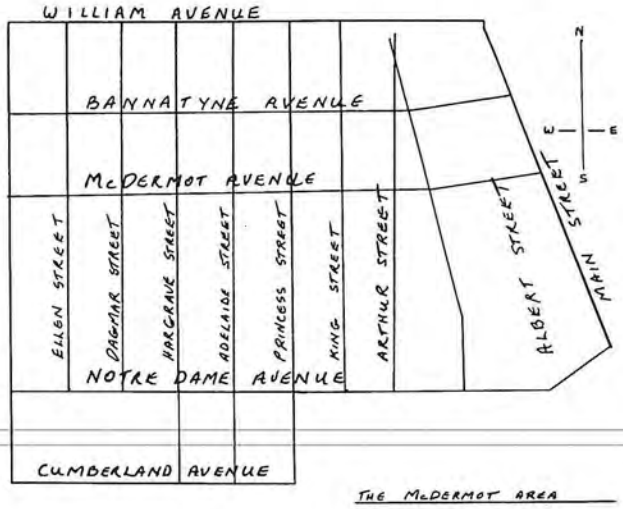
One of the earliest Jewish businesses in the McDermot area was Merchant's Supply owned by D. Barrish and Sam Marantz. Merchant's Supply moved to McDermot and Princess in 1912. Soon after that, the wholesale dry goods firm, Kay's, appeared. The first Jewish businessmen started up primarily after World War I: Lyons and Shachter as shoe wholesalers, Al Churchill, Freed & Freed, Buffalo Cap, Monarch Wear, Western Shirt and Overall, and Western Glove. These comprised just a handful of Jewish businesses. By 1950, however, the number had increased to approximately 54.

Virtually all the business owners were immigrants. The businesses usually became family enterprises. Another salient fact that characterizes the businessmen is that they did not establish their first businesses in the McDermot area. They usually earned their initial capital as country merchants in small towns dotting Western Canada. By the time they had arrived in Winnipeg, they had accumulated some wealth. As one businessman puts it, if someone came into town with $50,000 he was a millionaire.

The role of the Jewish country merchants has not been adequately explored. A small town in Western Canada had in its midst as many as two or three Jewish retailers, a situation which did not persist for the businessmen tended to gravitate to the large urban centers. Among others, a primary motive was to integrate themselves into an established Jewish community where the children could receive a Jewish education and where they could be close to other Jewish institutions.

Several factors affected the growth of the Jewish business district, one of the more significant ones being the Great Depression of the 1930s. The Depression entailed the survival of the fittest as prices fell and the cost of merchandise dropped 50%. Inventory was worth very little and it was exceedingly difficult to collect debts. As a result, many businesses were wiped out. Furthermore, a significant transformation took place towards the end of the depression with the influx of many small jobbers. Small factories opened, peddlars and small wholesalers proliferated. The complexion of the entire business community changed. This transformation was short-lived, however, due to changes in the economic infrastructure of Western Canada.

In the 1920 and 1930s, transportation facilities were not extensive. Road conditions were poor and



THE McDERMOT AREA

Harry Steinberg in front of his store, Manitou, Manitoba, 1901. *Jewish Historical Society of Western Canada*

all transactions were carried out by train. Merchants usually made their purchases twice a year, in spring and fall. With better roads and the growth of the chain stores, the small merchant was undercut. Many of the small wholesalers who had appeared in the McDermot area in the late 1930s went out of business. The chain store created a situation wherein the number of potential customers diminished and, consequently, competition became very keen. This was exacerbated by a policy of price undercutting practiced by the chain stores which proved disastrous to the small jobbers. Only two survived: Kay's and Frank Marantz. Of all the general wholesalers, Kay's remained to become the largest wholesaler in Western Canada.

Yet another trend was the movement of Jews into manufacturing. One instance is Silpit Industries which occupies the Whitlaw building. Silpit, however, is a recent phenomenon. As late as 1950 there were quite a number of small manufacturers who had as little as ten employees. The owners usually consisted of people who did not want to work for anyone else. The mentality was that the disadvantages of operating a hand-to-mouth operation were outweighed by the position of being one's own boss. In the 1920s, starting one's own business was a simpler process than it is today. Used machines were readily available for $25 apiece and starting a business required an initial investment of as little as $500. As in wholesaling, the number of small manufacturers proliferated. The majority of the businesses became hand-to-mouth operations. More often than not, a manufacturer would come to a wholesaler in order to make a deal and demand immediate payment so that he in turn could pay his employees on Friday. The small-time manufacturer put in very long hours and could have made more money working for someone else. Many did not remain in business for very long.

Some businesses, on the other hand, prospered. Today what is characteristic of the needle trade is that it is in so few hands. For example, Sterling Cloak has bought out its competitors and manufactures under one roof. Silverberg, the owner of Silpit, started out in business as owner of Canadian Sportswear. His origins were working class as he was a cutter for Western Glove. Silpit, the result of the takeover of a dozen of the needle trades, is now a multimillion dollar corporation.

Perhaps the greatest transformation, according to one owner in the Jewish business district, has been the disappearance of the majority of businesses. It was once a thriving area. Another businessman describes the district as *yarid*, a Yiddish term for virtual circus. It is argued, moreover, that at that time, people were friendly and helped one another. Despite competition, there was a co-operative spirit among the businessmen. Many close and long-

Galpern Candy factory workers, 1918. *Jewish Historical Society of Western Canada*

lasting friendships arose among the owners.

This, however, did not necessarily apply to owners and workers. The Jewish business district was a large employer, which raises the question of labour relations. Conflict arose as the workers struggled to obtain better working conditions and higher wages. Sam Herbst, who was instrumental in carrying out the unionization of the garment industry, was a controversial individual. Some felt he was in the pocket of the owners. Others viewed him as the consummate diplomat attempting to improve conditions for the workers while maintaining labour peace. Perhaps the latter task was an impossibility. A worker recalls strikes in 1931 and 1934. In the 1934 strike, one Feldman hired brownshirts as scabs. An ugly confrontation took place that involved the police. During the strike, the scabs lived in the factory. To ameliorate the plight of the workers, soup kitchens were set up. This incident and others indicate that labour relations were not always as cordial as some owners presume.

As one component of the community, the Jewish business district's relation to the Jewish community was highly significant. It is probably true that people who collected for charity knew that the businessmen were an easy mark. Frequently a desperate mother would come to the McDermot area pleading with the businessmen to provide assistance so that a sick child could receive proper medical attention. Yet the role of the businessmen was much more involved. First and foremost, the community enjoyed a sense of stability because there was a group of successful Jewish businessmen. They were basic to the services of the Jewish community of Winnipeg. All Jewish activities and institutions such as the orphanage, schools, the United Hebrew Relief, and the United Jewish Appeal were spearheaded by the McDermot area businessmen. They saw to it that the organizations functioned properly and had access to adequate financial resources. Thus, in view of its significant role in buttressing the institution of the Jewish community, the McDermot District and its Jewish connection presents itself as a valid area for further research.

Police and Pioneer Museum

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The following article first appeared in Vol. 50, No. 2, Spring 1985 edition of **the Quarterly Royal Canadian Mounted Police** *and is reprinted with the kind permission of the editor and the author.*

The O.C. Brandon Sub-Division and personnel from Shoal Lake Detachment were pleased to participate in the official opening of the Police and Pioneer Museum at Shoal Lake, Manitoba, on July 13, 1984.

Plans for the construction of this accredited facility were begun in 1975 by the Shoal Lake Historical Society. Through the labors of that group and several others in the area, an exact dimensional replica of the original log detachment building was erected, complete with bunkbeds and stove, shutter windows and hand-hewn doors. The museum overlooks the north end of Shoal Lake in the community park, where a pageant based on recorded history and yarns handed down in this region is staged yearly in a one-act play.

In 1875, Commissioner George A. French ordered a five-man post to be opened at the south end of Shoal Lake at Burlington Beach. It served as a mail station and the detachment was instructed to keep a close watch on traffic east and west to prevent liquor smuggling along the old Hudson's Bay trail.

Under the command of Insp. W.M. Herschmer, the original detachment became the headquarters for "D" Troop in 1878. The following year, with two sub-posts at Swan River and Fort Qu'Appelle, Shoal Lake Detachment recorded a strength of two commissioned officers, one surgeon and 27 NCOs, constables and sub-constables. With a complement of 24 horses and an assortment of log buildings, storehouses and stables, it represented, indeed, a comfortable post for those days.

Supt. Walsh closed the detachment in 1886. The original building was later destroyed. The detachment was reopened in 1921, and has continued to serve the community ever since.

The replica of the original detachment building now serves as a centre for present-day residents to experience and appreciate their heritage. Display cases full of artifacts, documents, weaponry, tools, tack and equipment from the pioneer days complete the interior of this structure, to the credit of the Shoal Lake Historical Society. A wall plaque dedicates "The Barracks" to the "Members of the North-West Mounted Police and to all who serve with the Royal Canadian Mounted Police.

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 14 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.

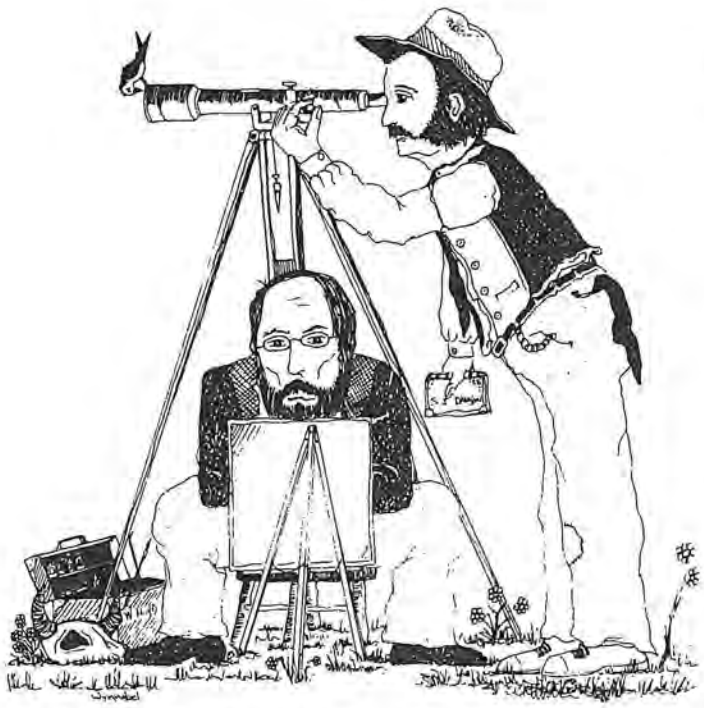
4. Please **do not cut or crop** photographs.

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.



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