Dawson & Hind

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Unsolicited articles are welcome. Address all correspondence to:

Marilyn de von Flindt
Editor
438 - 167 Lombard Avenue
Winnipeg, Manitoba
R3B 0T6

Contributing Editors (Regional):
Tim Worth, Winnipeg; Susan Shorthill, East.

Dawson and Hind — recipient 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.

Cover: Photograph by Doug Gray for the Moncur Gallery of Prehistory.

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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.

From The Editor

Manitoba's museum community continues to grow, with a wide range of museums and galleries set to open this spring. Together, they represent a formidable accomplishment by many, many people on all levels of involvement — professional and volunteer. The articles in this issue reflect a number of 'firsts' among those achievements.

For the first time **Dawson and Hind** has invited an editorial — for this issue, from David McInnes, Heritage Resources Officer with Manitoba Culture, Heritage and Recreation. On a continuing basis, such a column can provide our readers with the opportunity to express their opinions on a variety of relevant issues.

Though not the first museum in Manitoba to house an archaeological collection, the Moncur Gallery of Prehistory in Boissevain is the first to focus exclusively on one man's significant archaeological collection. This 'gem' of a museum began with the hopes and efforts of two families and the towns of Morton and Boissevain — the Moncur family, who wished to preserve the collection intact; and the Diehl family, whose members played an important role in developing the museum.

The Parkland Archaeological Laboratory in Dauphin grew out of a similar concern among individuals who wanted to maintain their collections intact and in the region where they were found. This facility houses more than ninety separate archaeological collections in a secure building where cataloguing and research can be carried out.

Winnipeg is the site for the Manitoba Children's Museum — the first children's museum in Western Canada. It also began with the efforts of a small group of determined and dedicated individuals.

The Vikings exhibit, created by Dr. E. Leigh Syms, is the first medium-sized exhibit designed at the Manitoba Museum of Man and Nature specifically for travel and accommodation in small facilities, and the first exhibit on this subject in Western Canada.

In the second of our series of articles from Advisory and Extension Services, the topic is deaccessioning — developing a policy and the process to review and authorize artifact disposals. Claire Zimmerman, Advisory/Extension Officer, will be presenting a workshop on this subject at several of the Spring Seminars.

John Watt, Museum Technician Trainee, has prepared the second article in the series from Manitoba Heritage Conservation Service. This is essentially a "case study" addressing conservation measures — or lack of — in a small museum, and how careful assessment and planning can dramatically improve the situation, even on a limited budget.

Also included in this issue are features on Dalnavert-Macdonald House, and the Archibald Historical Museum in LaRiviere; Whatsit?, and Manitoba Focus.

Although change may have been slow in coming to the province's museum community, the quality of change must surely be seen as a significant improvement in overall awareness of accepted museum practices. People have made the difference by their extraordinary contributions of talent, skills, and time.

MARILYN DE VON FLINDT
Editor
Dawson and Hind

Editorial

Moving is always an adventure, and moving back to Manitoba after six years in Saskatchewan is doubly so. Not only do I have the opportunity to make new friends and find new challenges, but I have the pleasure of renewing old friendships and looking back on some of the old challenges.

My job at Manitoba Culture, Heritage and Recreation is, at least as far as museums are concerned, to look after the operating grants to museums (yes, if you didn't get an application, it's my fault) and to help plan the kinds of development programs that can assist museums in the future.

As I started organizing my new office (it used to be the Branch's library), one of the first things that caught my eye was a slim booklet with a lime green cover. The cover was a dead giveaway. It couldn't be anything but *A Path for the Future*, the 1973 report prepared by David Ross, the first museums advisor. The report was a milestone for its time, providing both the museum community and government with proposals for the future development of museums in Manitoba. The lime green cover is fading a bit but many of the report's recommendations are still as up-to-date as when they were written. There are two messages here: David showed a great deal of foresight when he wrote it, and change has been slow in coming to the province's museum community.

However, change *has* come since I've been away. I am glad to see that the operating grant to museums is now available on two levels and that the top end of the scale has gone up. I'm glad to see that the Manitoba Heritage Federation is off and running and that museums are actively involved and benefiting. Something called the Manitoba Heritage Conservation Service is new to me, and the Association of Manitoba Museums didn't have its own office when I was here last. I'm glad to see that the AMM has received recognition (in the form of an operating grant from the province) that it is indeed a provincial organization with a province-wide membership representing museum interests in Manitoba. I see an AMM which is looking seriously at how it serves its members and what its role will be in the future development of museums.

What is the future for museum development in Manitoba? *A Path for the Future* contains two items which stand out for me. One is the ongoing need for training; the other is that old bogey-man called "standards". We can all agree instantly that training is important — both the AMM and Advisory and Extension Services have devoted a lot of time and energy to it over the years — and there's a lot of discussion going on about the kinds of training that will be needed in the future.

I suspect (in fact, I can guarantee) that there isn't the same kind of agreement on standards. I remember very well the debates that went on back in the mid seventies when the CMA was talking about its accreditation program. And yet, like it or not, museum standards are already a part of our makeup. The primary reason for all the training workshops and seminars that have been going on for years has been to help museums with their wish to improve themselves, to achieve higher standards of operation (even if the standards themselves have never been defined). The government uses standards as well, as we all know. Under the new grants program introduced last year, museums must meet minimum standards in order to be eligible for Level I funding. To receive assistance at Level II, museums must reach somewhat higher standards. Standards are in use not only provincially but across the country. It's no longer a question of whether standards exist or whether government will use them to assess museums, it's a question of how much the museum community has to say about setting standards and how the standards are used.

Standards should not be seen as a form of "gotcha!", developed and imposed by government solely for grant purposes. Standards can and should be a means to guide a museum's development by helping the museum itself to look at those areas where it is weak and where it is strong and allow it to build up its weaknesses and build on its strengths. Of course, government will use standards in determining the extent of its assistance to museums, but it is far better if the museum community itself takes the lead in saying what the standards should be and how they can be used to make better museums.

Where to start in such a case? There is a vast literature on standards, there are task forces, surveys, conferences, and committees on standards. I, for one, am going to start by re-reading *A Path for the Future.*

DAVID McINNES

David is responsible for the Museums and Heritage Organizations Section at the Historic Resources Branch, 177 Lombard Avenue, Winnipeg, R3B 0W5, telephone (204) 945-0404.

Moncur Gallery of Prehistory

ANNA-GRACE DIEHL
Member, Board of Trustees
Moncur Gallery of Prehistory
Boissevain, Manitoba

When Bill Moncur was just a small boy, occasionally an Indian family would pass through the Moncur farm, following a remnant of the old Plum Creek trail. How he wished he could climb into the wagon with the dark-haired children and go away to live with them! In school, he read everything available about early explorers on the prairies and their encounters with the native peoples. He soon developed a great inquisitiveness about the Indian people, and considerable respect for their way of thinking and living.

As a 14-year-old lad helping with the spring field work he found his first point, a direct link with the people who had lived on the land before his father broke it for agricultural purposes. Immeasurable excitement filled him when, a few hours later, he found a second point in the same field. These two points were the beginning of what was to become an extensive collection of artifacts than span 12,000 years of human occupation of the Turtle Mountain area of southwestern Manitoba. Referred to as "The Moncur Collection", it is a priceless gift to the people of Boissevain and Morton, and forms the basis of the Moncur Gallery of Prehistory.

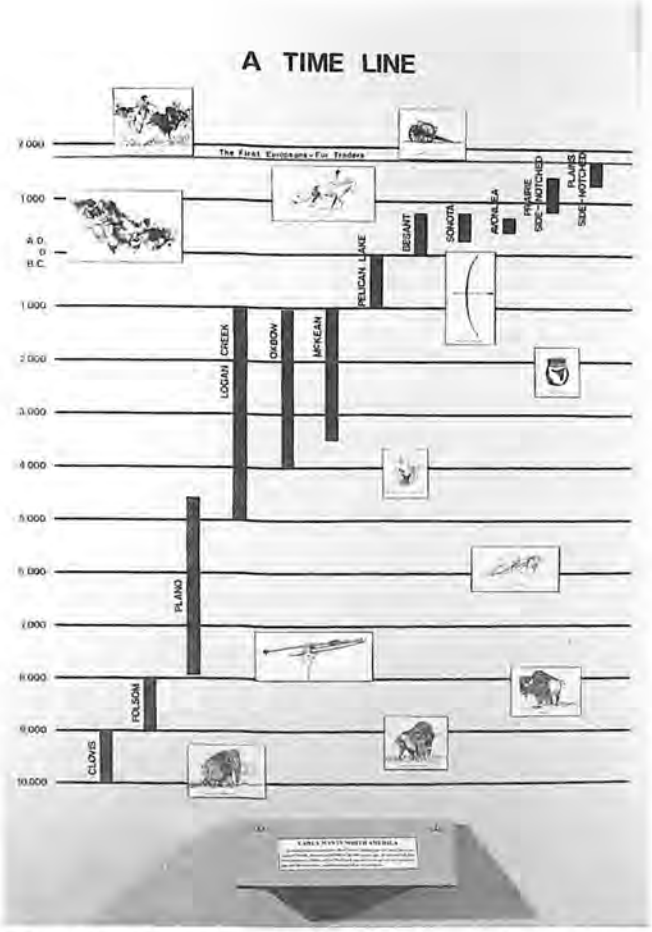
Using a variety of media the gallery attempts to depict the life and work of the people who called the Turtle Mountains home from the time the great glacier and meltwaters receded until the Dominion Survey Team divided the land into quarter sections for agricultural purposes.

At the entrance to the gallery hangs a large mural by local artist Murray Dickson. It pictures an encampment of Assiniboines in the early 1800s, giving us a glimpse of the activities of daily life. A

Entrance mural of Assiniboine village as it might have appeared about 1830.

woman is seen preparing food over a cooking fire, children are at play with their dog, and men discuss the politics of the day. Overhead, geese fly in formation and in the distance is the gentle rise of the Turtle Mountain, La Verendrye's "blue jewel of the plains".

The first exhibit is a miniature cross section of the earth, penetrating from present topsoil to ancient lake bottom. Viewed through plexiglass, one can see how strata accumulate, each new layer burying, and thus preserving, evidence of life as it was lived in preceding eras. Hidden within the layers of soil are bits of charcoal and ash, representing an ancient hearth; bison bone fragments, representing a kill site; a broken flint point of the Avonlea culture; and other bits from the past such as an archaeologist hopes to find when he works on a dig. When such items are unearthed, they can be studied and dated and help to piece together the unknown story of the distant past.



Time line showing periods of various cultures represented in the gallery.

A large time line records developments from 10,000 B.C. to 2,000 A.D. To the novice historian it is startling to see the arrival of Europeans on the western plains marked by a red line only one inch below the 2,000 A.D. line, while records of prehistoric people cover a distance of thirty-five inches. Suddenly, centennial celebrations are seen from a new perspective. Three illustrated panels follow the time line, tracing the evolution of man from the early Clovis hunters who sought the wooly mammoth to the accomplished nomadic hunters encountered by the earliest European explorers.

Two dioramas, painted by local artist Ruth Hopkins, place stone and bone tools in context. A Cree man is seen shafting an arrow, before him lying the tools of the trade — a chunk of raw flint and the stone hammer and chipping stone he has used to make the point being bound to the shaft. Nearby, a Cree woman fashions a pair of moccasins with the aid of her stone knives and bone awl and needle.

Familiar territory on a map without numbered highways and landmarks is disturbingly unfamiliar. A large map of the Boissevain area, displaying only geographical landmarks and trails of the early 1800s once again invites the viewer to see the world from a new (or is it old?) perspective. The purpose of the map is to depict the beginning influences of Europeans on the nomadic cultures. Trails once followed by animals and hunters are identified with La Verendrye and Alexander Henry, summer fur houses and year-round trading posts appeared in the Turtle Mountains and nearby Souris Plains, and campsites are located where Metis hunters killed great numbers of bison to provide food for themselves and settlers at Red River.

The last exhibit has a note of finality to it. A weathered buffalo skull lies before an imposing buffalo coat, mute evidence of the decimation of the great herds that once roamed the area and were the life-support system of the nomadic inhabitants for thousands of years. The old muzzle loader, complete with shot and powder horn, once belonged to Joseph Ducharme, Jr., a Turtle Mountain free trader, who purchased it on one of his many trips with furs to St. Louis, Missouri. The last brief text tells of the work of the Dominion Land Survey Team of 1871 as it readied the land for homesteaders. A piece of survey chain would make a welcome addition to this display.

A walk through the Moncur Gallery of Prehistory is akin to a walk into the past. For those who seek more than a rudimentary experience, the entire collection of spear and arrow points and other related artifacts is organized in visual storage cabinets specially designed to provide opportunity for public viewing.

The gallery was conceptualized and produced by Heather Diehl during the summers of 1984 and 1985. She had generous advice and assistance from Advisory and Extension Services, Manitoba Museum of Man and Nature; Dr. Leigh Syms, Curator of Archaeology, Manitoba Museum of Man and Nature; Peter Walker and Leo Pettipas, Historic Resources Branch; and Scott Hamilton, and many local citizens who have given freely of their time and talents.

Financing is always a crucial element. The offer of the collection as a gift was met with gratitude and immediate financial support from the governing councils of Morton and Boissevain. A Community Assets grant helped with renovations to the Civic Centre Building and funding from Destination Manitoba and Manitoba Heritage Federation enabled the Board of Trustees to proceed with construction of the exhibits and visual storage.

The Moncur Gallery of Prehistory is governed by a Board of Trustees, namely, Reeve D.B. Dickson, Mayor Jack Houston, two members of the Moncur family, Barrie and Blaine, and community representatives Gerald May and Anna-Grace Diehl. William Moncur is a lifetime member of the board.

The gallery is located in the Civic Centre/ Library complex on Boissevain's Main Street and welcomes visitors Monday - Saturday 9 a.m. - 5 p.m. and Sundays by appointment.

Photographs by Keith Levenick

Visual storage cabinet.

Flint knapping and moccasin making.

Manitoba Children's Museum

LINDA ISSIT
Director
Manitoba Children's Museum
Winnipeg, Manitoba

I hear and I forget,
I see and I remember,
I do and I understand.
— an old Chinese proverb

This old proverb best illustrates the learning philosophy to which the Manitoba Children's Museum is dedicated.

A children's museum develops self-awareness in children about their own growth and culture. Exhibits and programs are designed to allow for the child's involvement through looking, listening, touching, role-playing, and directed activity. This learning environment, which is experience-oriented rather than object-oriented, has a valuable role to play in the development of children.

The Children's Museum is concerned with bringing the visitor and the museum's resources together in such a way that learning occurs. The conceptual basis of this approach is that the visitor will learn more effectively through active participation. Children will load and unload grain from a truck and then distribute it into bins in the grain elevator; they will hop aboard a diesel locomotive and operate the controls; dress up like clowns, learn to juggle, participate in creating a weaving and build forms out of soft materials. The museum offers a "hands-on, get involved" approach to learning.

At first glance, the question may arise, "Should it be called a 'museum' or is it really an activity centre for children?" The definition of the word 'museum' includes these four criteria: to own a collection, to care for it, to exhibit it, and to utilize it for educational purposes. A children's museum incorporates all four concepts in a novel and unique manner.

"Why a children's museum?" Ann White Lewin, Director of the Capital Children's Museum in Washington, D.C., responds to this question: "Everything here encourages exploration, stimulates creative use of one's hands, requires purposeful movement, and demands a thinking response. The Museum stimulates activities that develop the ability to solve problems. Children leave this Museum with their senses alive: their eyes see more, they are more attuned to sounds, they observe and make comparisons, they draw conclusions."

Active exploration is the natural state of childhood. The Children's Museum recognizes that discovery is an essential ingredient for all learning, even though people learn at different levels and in varied ways.

Background and Development

The Manitoba Children's Museum will be Western Canada's *first* children's museum. Although it is a new addition to our museum community, children's museums have been thriving in North America for almost a hundred years. The first children's museum was established in 1899 in Brooklyn, New York. Currently, over fifty children's museums exist in the United States and two have been developed in Canada.

The idea of establishing a children's museum in our community resulted from a personal visit several years ago to the newly opened Los Angeles Children's Museum. I was struck with the excitement and vibrance present in this new museum for children. I came away from the visit asking myself, "Why not a children's museum in Winnipeg?" And so the process began of developing the Children's Museum. In 1983 a group of nine individuals, including parents and teachers, gathered together with the common goal of setting up a children's museum in Winnipeg. That year the group became legally incorporated as a nonprofit, charitable organization. The first step was to prepare a study to determine the feasibility of establishing a children's museum. The study, completed in 1984, strongly recommended the development of a children's museum. It would enrich and enhance the cultural, educational, social, and economic resources in our community.

Funding

The next step was to raise funding for the capital development of the museum. The Province of Manitoba was the first to commit funding; this was followed by the Federal Department of Communications, the Core Area Initiative, Manitoba Heritage Federation, the Winnipeg Foundation, Richardson Foundation, Jewish Foundation, Junior League, as well as private donors.

With sufficient funding in place to develop the first phase of the museum, rented space was located in a warehouse building at 109 Pacific Avenue, two blocks East of Main Street in Winnipeg. Renovations of the space began in November 1985 and construction will be completed for the official opening in June.

The Museum Programs

The Children's Museum is rooted in its determination to reflect the unique and indigenous base of our province. The museum programs will reflect our rich social and economic base. At the same time, they will enable visitors to learn about themselves, their environment, and one another.

The scope of the museum's programs will be determined by the following objectives:

— The focus of all programs will provide learning experiences in which visitors seek to understand themselves and the world in which they live.

— All programs will provide for the wide range of needs of children: social, educational, recreational and cultural.

— Programs will be focused so that visitors will be able to participate regardless of their physical, emotional, or intellectual levels of development.

— Programs will recognize the unique and special values of life in our province from a social, cultural, industrial, and historical perspective.

The Exhibits

The exhibits will centre on participation and will be created to help children understand more about how things work, what they are made of, and how they relate to the child's world. In developing the conceptual plan for the exhibits, the direction taken was to present three themes for the first phase of the Children's Museum. This will offer the community three galleries of exhibits, each providing interactive experiences relating to a child's world. The exhibits have been designed for children between the ages of three and thirteen years.

The Grain Elevator and Diesel Locomotive:

Because Manitoba is located in part of Canada's breadbasket, farming has been central to its development as a province. Grain production was chosen as the major theme in this gallery because it reflects an indigenous industrial base of the province. The dominant image in this exhibit is a one-quarter scale model of a grain elevator. Children will operate mechanisms for weighing, sorting, and processing grain. Plexiglass windows will allow visitors to follow the flow of grain from the point of collection to an awaiting grain hopper car. This is connected to a diesel locomotive with working cab controls. The grain elevator office will contain useable typewriters, adding machines, and stamp pads. United Grain Growers and Canadian National Railways have donated the equipment for this exhibit and their employees are volunteering hundreds of hours in creating this outstanding gallery.

The 'Making Sense' Gallery:

The purpose of this gallery is to allow children the opportunity to gain greater awareness of the common senses of sight, sound, and touch. The 'Building Things' exhibit will be filled with multicoloured, multishaped cushions with Velcro stripping to allow children to create shapes and forms by attaching the soft materials together. A wall lined with felt will allow children to create their own stories using a variety of shapes and figures. In the 'Getting in Touch' exhibit, children will experience matching sounds; use a telephone booth to call each other within the museum; make sounds by waving their hands; create a weaving on a loom; and make a brass rubbing to take home with them. The 'What If I Couldn't...?' exhibit will have crutches and wheelchairs, canes, and visually-impaired goggles to enable children to experience what it's like to be physically handicapped.

Under the Big Top:

The objective of this gallery is to provide a circus milieu in which children can use their imaginations in creative role-play. Costumes of all sorts — lions, tigers, elephants, clowns, trapeze artists — will be provided for children to dress up and perform on stage or in a cage. Distorting mirrors and a video camera will provide immediate feedback to the children.

All three galleries provide direct, purposeful experiences for children. The exhibits present concepts which are familiar to children and allows them to build upon their experiences.

Those people who have been instrumental in the development of Phase I of the Children's Museum include: Linda Issit, Director; Faye Hellner, Head of Design and Construction; Dale Severyn, Education Coordinator; and Dudley Thompson, Architect, Prairie Partnership Architects.

The Manitoba Children's Museum will be open officially to the public on 21 June 1986. Hours are Tuesday-Saturday, 10:00 a.m.-5:00 p.m., Sunday and holidays 1:00-5:00 p.m. Admission is $1.25 per child, $2.00 per adult. Membership fees are $5.00 per child, $10.00 per adult and $20.00 per family. Membership includes free admission to the museum, a 10% discount in the Gift Shop, and quarterly newsletters.

The Vikings: Reaching Out to Change the Stereotypes of These Outstanding Peoples

DR. E. LEIGH SYMS
Curator of Archaeology
Manitoba Museum of Man and Nature
Winnipeg, Manitoba

Vikings, Vikings everywhere and not a horn in sight! This exhibit brings several firsts to Manitoba: the first exhibit on this topic in Western Canada, the first to dispel many erroneous myths about these early Scandinavian peoples, and the first medium-sized exhibit of the Manitoba Museum of Man and Nature that was designed to travel to a variety of smaller centres rather than to larger museums and exhibit centres.

This compact exhibit was designed to be able to accommodate a variety of display situations such as schools, municipal or library rooms, hallways, small museums, etc. It is made up of twelve modular units consisting of panels fitted on 8 ft. x 4 ft. frames that are 1 ft. deep. These frames can be arranged in any fashion, including linear or zigzag lines, squares, triangles, or some combination for any display situation. When space is limited, panels can be placed on both sides of the frames, reducing the number of frames to six.

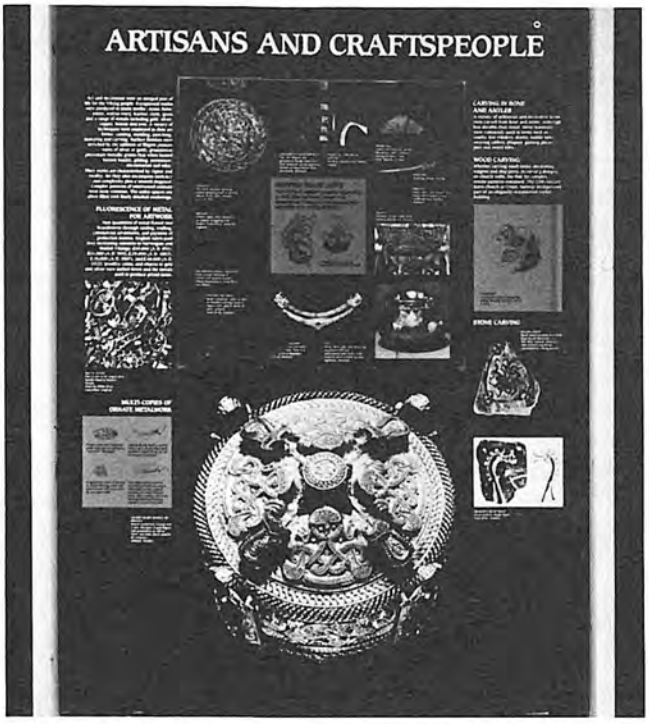
There are over fifty Viking artifacts from a variety of Viking sites. Most are detailed casts that are indistinguishable from the original items. Many of the originals are rare items on display in museums in Sweden, Denmark, Iceland, and England. A few consist of modern replicas of excavated specimens. In this manner, it has been possible to present representations of a variety of rare and costly items without the need for exhorbitant full-time security resources and the fear of damage due to variable environmental settings. The artifacts are accompanied by a variety of colour photographs and black and white drawings set in design milieu that provides a sense of opulence. This feeling of "richness" emphasizes the high quality of the Vikings' technological accomplishments.

The text of the panels presents a broad spectrum of the accomplishments of the Vikings under the following titles: Who are the Vikings?, Clothing and Ornamentation, Artisans and Craftspeople, Home Life, Faith and Fighting, Master Mariners, Viking Ships, Viking Traders, Viking Colonists, Vikings in North America, and L'Anse aux Meadows. Every panel dispels erroneous myths and stereotypes about the Vikings who were ancestors of the Norwegians, Danes, Swedes, Icelanders, Orkneymen, and some Finns. The first panel shows an ornate Viking rune stone with a carved ornate beast and intertwined snake. The text lists a vast number of activities of Vikings, other than that of raiders, which include: poet, farmer, merchant, goldsmith, mariner, leather-worker, trader, shipwright, sheepherder, whaler, weaver, coin maker, seamstress, farmer, colonizer, and king.

One of the goals of the exhibit is to portray the outstanding craftsmanship of Vikings in many media such as wood, iron, and stone, but particularly, their work in gold and silver. Their metal work was exquisite and ornate, including work in filigree, granulation (tiny metal droplets), and drawn wire. This is hardly the work of unskilled savages. Their skills were expressed not only on works of art, but also on many of their day-to-day items on display in the exhibit such as a weather vane, sword hilt, bone comb and case, and household key, the latter being the badge of authority that symbolized the women's egalitarian and powerful role in much of Viking society.

Viking ships and seamanship are, perhaps, one of the topics of which some of the public have some awareness, although even this knowledge is likely to be highly romanticized. A miniature replica of the exhibit of the Oseberg ship with detailed rigging portrays the structural and stylistic sophistication of one form of ship. The public learns that there were actually several different kinds of Viking ships ranging from a deep-draught cargo ship to a long, shallow-draught raiding and trading ship that could sail well up the European rivers and land on shallow beaches. Sophisticated ships and daring seamanship

Overview of exhibit when it was set up at the MMMN showing one layout format — a zigzag line.



Panel on Artisans and Craftspeople showing the combination of numerous ornate artifacts and graphics to portray Viking skills in a variety of media.

Viking bone comb and comb handle. Replica of specimen found at Jórvík, the Viking occupation at York, England when the Danish Vikings ruled most of what is now England.

played an important role in making the Vikings masters of much of Europe for the period A.D. 800 - 1050.

For much of the public, one of the surprises in the exhibit is the section on Vikings as traders and colonists. The viewers learn that many of the Vikings' activities were directed toward trading, developing major trading centres, and developing products for trade. They were, in fact, outstanding entrepreneurs. For example, they changed York, England from a largely abandoned Roman outpost to a major commercial centre of Europe. Many cities such as Dublin, Ireland had their origins as Viking trading centres. Their trading empire stretched from the Scandinavian centres of Northern Europe to much of Western Europe, the Mediterranean, across Eastern Europe to the Baltic and Caspian seas, and across the Atlantic to Greenland. These routes connected with other routes that reached as far as India.

Two panels are devoted to Vikings in North America. They depict the isolated finds in ancient Inuit sites in Canada's High Arctic and the L'Anse aux Meadows Site in Newfoundland. The latter, dating about A.D. 1000, is the only authenticated Viking camp in North America; other purported sites represent forgeries or romantic misidentification. At L'Anse aux Meadows there were eight structures including thick sod-walled longhouses and a small smithy to process the local bog iron. Nails, clothing pins, stone lamps, and wooden planks were among the many items found. Although the Viking settlements in Greenland and Newfoundland did not leave a major impact on the development of Canada, they do show that European settlements predated Christopher Columbus by five hundred years.

This exhibit has an accompanying education programme containing information and activity sheets. These materials can be made available to local teachers as ready-made materials to be incorporated in their social studies curricula. Travelling exhibits are a natural resource to provide additional enrichment to the local school programmes.

The exhibit appears to be having a lasting impression on large numbers of the public. They realize how erroneous many of the local references, including school texts, are. They also realize that the Hagar the Horrible image is a totally misconceptual cartoon caricature rather than an amusing historical perspective. Many people of Scandinavian descent, in particular, are delighted to have the opportunity to see this new perspective and to realize that many Canadians are developing a truer perspective of these early Scandinavian groups.

The exhibit is currently travelling to Killarney, Morden, and Gimli for the summer and fall. It then goes to Heritage Hjemkomst Exhibition Centre at Moorhead, Minnesota. It returns to Brandon and is being considered for a number of other locations in Manitoba.

Photographs by Robert Barrow, Manitoba Museum of Man & Nature

ADVISORY & EXTENSION SERVICES
Manitoba Museum of Man & Nature

Developing a Deaccessions Policy

CLAIRE ZIMMERMAN
Advisory/Extension Officer
Manitoba Museum of Man and Nature
Winnipeg, Manitoba

To function effectively and to maintain public accountability museums need to develop policy statements not only for acquisitions but also for deaccessions. The formal process of permanently removing an object from the collection is known as deaccessioning. While museums do not acquire items with the intention of eventual deaccession it may become necessary to dispose of certain items in order to develop and/or retain the strength of a collection. Since museums hold collections in public trust they must be prepared to explain their policies and to account for their actions upon receiving a legitimate request.

A deaccessions policy asserts the museum's right to permanently remove items from the collection and outlines acceptable criteria and guidelines to be followed for disposal. Rarely are two policies alike since each museum has its own unique needs to be addressed. For the benefit of the public, museum staff, and volunteers, a policy should be easy to read, concise and clearly defined. At the same time it should be comprehensive enough to accommodate a variety of situations. Since the needs of a museum may change over time a deaccessions policy may require periodic evaluation.

For any museum seeking to develop a deaccessions policy it is best to establish a committee to review available literature and other museum policies. With this preparation a rough draft can be prepared to suit the specific needs of the museum. Once reviewed and amended, through consultation with those familiar with the collection, final approval may then be given by the museum's board of management.

There are a number of concerns commonly addressed in most deaccessions policies. The following can be considered as minimal requirements for those drafting a policy for their museum.

1. A definition of acceptable criteria for deaccessions. What reasons will be considered appropriate for the removal of artifacts from the collection?
2. A definition of acceptable methods of disposal. How will artifacts be removed from the collection permanently?
3. A commitment to maintain records of deaccessions. What kinds of records will be maintained for deaccessioned items?
4. A definition of the authority responsible for approving deaccessions. Who will ultimately decide what is to be removed from the collection and how?
5. A commitment to develop written procedures for deaccessioning. Will a guide for the implementation of deaccessioning be prepared?

Criteria for Deaccessions

There are numerous reasons why an artifact or specimen may become less relevant and useful to the purposes and activities of a museum. For instance, an artifact may not fit within the scope of the collections policy. This may be particularly true for museums which have operated without a collections policy for

some time. With such a policy in place the need to dispose of haphazardly acquired items should diminish.

Likewise, an artifact may be deaccessioned it if loses its authenticity or if its usefulness for research purposes is questioned due to poor documentation.

An artifact may also be found to be redundant to the museum's purpose. There may be three of a kind in the collection and uses for only two.

From a conservator's perspective, the museum may not be in a position to provide adequate care for an item in the collection. Similarly, an artifact or specimen may pose a preservation threat to other elements of the collection. In other cases, an artifact may be in such poor physical condition that conservation or restoration treatments are unfeasible and as a result, the artifact can offer no useful purpose.

Museums on the whole deaccession artifacts and specimens which are no longer available due to accidental loss or destruction. For those items that mysteriously disappear or are stolen a waiting period is usually defined before deaccessioning can occur.

Methods of Disposal

Prior to deaccessioning any donated material it is important to establish if the museum is legally free to do so. A museum is obligated to comply with any mandatory restrictions (i.e., restrictions on use and disposal) arranged with the donor at the time of acquisition. It cannot proceed with a deaccession unless relieved of such restrictions through appropriate legal procedures.

Even if a donation is free of restrictions, it is considered common courtesy to offer the return of a deaccessioned artifact to the donor or the donor's family if the donor is deceased. If a tax receipt was issued originally for the item the donor usually is given the first option to buy the artifact back from the museum.

Most museums prefer to exchange or give deaccessioned artifacts to other tax-exempt, nonprofit, educational institutions dedicated to the preservation of natural and/or cultural heritage. Efforts are usually made to advertise the availability of deaccessioned items amongst museums and related institutions in the province and country respectively.

Rarely do museums consider selling deaccessioned items from the collection. This is considered poor policy since most museums depend on the generosity of donors to build their collections. Potential donors might be discouraged from offering items to the museum if they suspected their donations would be sold. On the rare occasion that deaccessioned material is sold preference is given first to other nonprofit, educational institutions and second, to public auction. Museums selling items in this manner usually advertise the impending sale through the appropriate media.

The proceeds realized from a deaccession (i.e., sale, insurance claim) are best used to strengthen the museum's collection. If another artifact is purchased with funds derived from a deaccessioned, donated artifact the donor is usually credited (i.e., "acquired through the generosity of..."). Proceeds should never be used to cover operational or administrative expenses.

One final method of disposal to be mentioned is intentional discard. This method is normally reserved for those artifacts in total disrepair or for those items which have no value to other institutions and no market value. For an artifact in total disrepair a conservator may need to be consulted to determine if the artifact can be salvaged and if not, to recommend a safe and ethical method of disposal.

Staff members, members of the board or volunteers never should acquire, through any means, artifacts or specimens disposed of by their museum. Having once been accessioned into the museum's collection deaccessioned artifacts are considered to be public property.

Recording Deaccessions

To be accountable to the public, museums must make a commitment in their deaccessions policy to record any deaccessions which take place. The public has a right to legitimately request a list of such disposals whenever the management of the collection is questioned. Likewise, individuals may request to see the policies for acquisitions and deaccessions or appreciate the opportunity to read them at leisure in the museum proper.

Before any artifact is deaccessioned, it should be researched and documented and, if at all possible, photographed. The process of deaccessioning should be thoroughly documented so that a permanent record of the museum's actions is available for future reference. In situations where a transfer of ownership occurs, appropriate legal documents should be used.

The catalogue number assigned to a deaccessioned artifact must be maintained in the accession records along with the necessary details of the disposal. Even in the case of deaccessions due to accidental loss or intentional discard the catalogue number should be retained with all the necessary data.

Authorizing Deaccessions

Just as an acquisitions or collections policy defines who will be responsible for accepting artifacts

into the collection, a deaccessions policy should express who recommends and approves deaccessions.

The delegation of this responsibility can vary. However, in many cases a curator or someone working closely with the collection may identify a potential deaccession. Having conducted some of the background research and documentation he or she may approach the accessions committee for its recommendation. If the committee determines the artifact should be deaccessioned it may then select the most appropriate method of disposal. These recommendations may then be presented to the board of management or governing authority for final approval and action.

The Importance of Procedures

A minimal requirement for any new deaccessions policy is the commitment to develop written procedures for deaccessioning. To effectively implement a deaccessions policy on a daily basis precise written procedures are a must.

In most museums, the accessions committee assumes the responsibility of developing a procedures guide. This guide usually indicates the steps to process a deaccession, what records will be necessary, when records are to be made and by whom, and where they will be maintained.

Procedures for deaccessioning can be updated and amended as the need arises by the accessions committee. The policy on the other hand may require review only occasionally to guarantee it still meets the requirements and standards of the museum. The board of management is usually called upon to authorize any recommended changes to the policy.

The task of developing a deaccessions policy may seem overwhelming. However, if the minimal requirements are addressed step-by-step a policy can be developed. The rewards of having an effective policy are worth the effort. Museum workers will have more confidence in their actions and will manage the collection in a consistent manner. The collection will develop with strength and direction. The public will develop faith in the museum as it witnesses open and responsible collections management.

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MANITOBA HERITAGE
CONSERVATION SERVICE

Supplies and Tools for Conservation in a Small Museum:
the St. James-Assiniboia Experience

JOHN WATT
Museum Technician Trainee
Manitoba Museum of Man and Nature
Winnipeg, Manitoba

Before moving to Winnipeg in 1981, Mr. Watt was employed as Curatorial Assistant at the Glenbow Museum in Calgary. He served as Curator of the Museum of St. James-Assiniboia for a six-month period in 1985.

The Museum of St. James-Assiniboia, established in 1970, consists of three buildings located at 3180 Portage Avenue in Winnipeg. The museum occupies the basement and first floor of the former Municipal Hall of the R.M. of Assiniboia, built in 1911, as well as a mid nineteenth century Red River frame log house relocated from the banks of the Assiniboine River in Headingley. The third building is under development and will house displays of agricultural, industrial, and transportation artifacts. The museum shares many concerns with other small museums in Manitoba: a limited budget, various problems with facilities, growing competition for visitors and resources, staff that come and go, and pressures to adapt its operations and programs to new standards in the museum community.

Over the past year the museum has taken a number of steps to address these concerns. One of the most significant steps has been towards better physical care of the collection. Until 1985, conservation of the collection was hampered by a lack of funds, staff, and materials. This was evident in the condition of many artifacts: some had faded or become brittle; others exhibited the negative effects of uncontrolled humidity or contact with harmful materials. The entire inventory of conservation supplies at the museum consisted of a few sheets of acid-free tissue of unknown origin and suspect quality.

With a grant from the Manitoba Heritage Federation, the museum was able to renovate its storage and work areas and purchase materials and tools which can be used to improve the care of its collection. What follows is a discussion of the assessment of existing conditions within the museum, the identification of specific problem areas, and the selection of proper methods and materials for the care of the collection.

Assessment and Planning

Before deciding what conservation steps to take, an assessment was made of the museum's situation and needs. We considered what kinds of collections the museum has and how they might develop in the future, staff abilities and new skills that might be developed, and the needs of on-going and future projects. To help determine what materials and equipment were acceptable for our needs, the museum consulted various technical bulletins, notes, articles, and particularly the *Museum and Archival Supplies Handbook* published by the Ontario Museum Association.

The major project for 1985 which determined our needs was renovation of the basement storage and work areas. Quarters were cramped, the ceilings open, most outside walls and windows unfinished, and storage fixtures non-existent or inadequate.

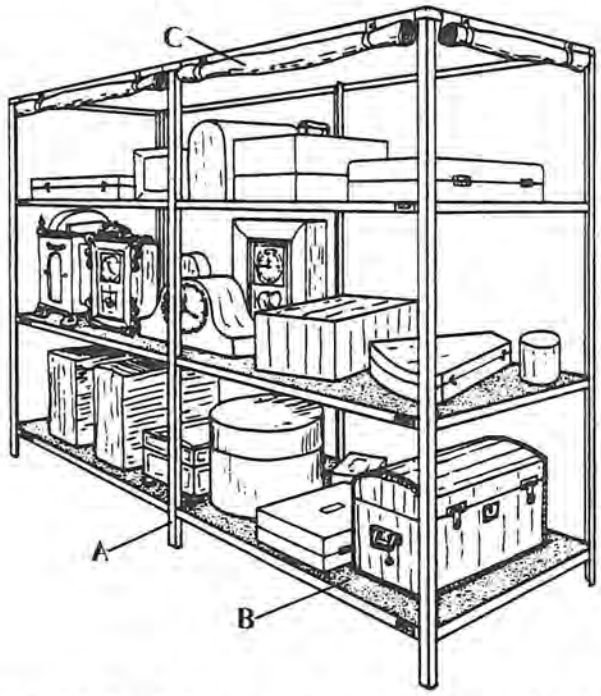
Artifacts were stored on the floor, piled atop one another, stuffed into boxes, and mixed up with all the odds and ends every museum seems to accumulate.

Cleaning and Shelving

To improve our storage area we began by cleaning and organizing. Staff gathered artifacts together, enlarged storage areas, blocked and insulated windows, cleaned, and cleared out garbage.

Dust was a particular problem, especially with renovation underway. To help control it, the museum purchased a small hand-held vacuum cleaner equipped with a hose and attachments. The suction is adjustable so the vacuum can be used to clean some artifacts, as well as for general housekeeping. For removing dust from artifacts, cheesecloth was purchased to place over the nozzle, as well as fibreglass window screen for use when cleaning carpets, cloth-covered furniture, and costumes. Several small soft-bristle paint brushes were acquired to brush dust off artifacts and into the nozzle of the vacuum.

Perhaps the heart of the renovation project was the additional shelving acquired. This enabled the museum to get artifacts off the floor, increase accessibility, and provide a safe measure of space between items. Two types were acquired: Metalware, an enamelled all-steel sheving system; and Dexion, a combination of steel angle posts and plywood sheets. Metalware is strong, durable, easy to handle and clean, and is suitable for most artifact materials because it is chemically inert. All-metal shelving, however, lacks resilience, can be slippery, and may allow condensation to form. The Dexion is less expensive, reasonably strong, and is largely free of condensation problems. However, it has sharp edges, is more difficult to handle and clean, and the plywood may release harmful vapours. Both types provide adequate ventilation.



Materials for shelf storage: A. steel or wood shelving; B. polyethylene or tissue shelf lining; C. polyethylene or cotton dust covers.

The storage area was painted wherever possible with acrylic or vinyl-acrylic latex paint, the preferred paint for most museum purposes since other types may release harmful vapours. Painting helped to change the character of the area, as well as staff attitudes towards the artifacts stored there. It also helped considerably in reducing the dust level.

Materials and Supplies

In addition to the equipment needed to develop a decent storage space, the museum acquired a range of materials and supplies to complete the storage reorganization and for continued protection of artifacts in display and storage.

When choosing materials which will come into contact with artifacts, several principles should be kept in mind. Materials should be colourless, white, or colourfast. Coloured materials may bleed or stain and should be tested for colourfastness. Materials should be clean, lint-free, and undesirable to insects. They should be nonabrasive, and edges and surfaces of supports should be padded. Finally, they should be chemically stable and neutral, and should not degrade and release harmful vapours which would initiate or accelerate deterioration.

Many common materials meet these principles. Some specialized materials are available only through conservation supply firms. Choices will depend on the needs of the collection, the budget, and the local availability of materials.

Polyethylene and cotton sheeting was purchased to use as dust covers for individual artifacts and groups of items. Polyethylene sheeting (also known as builders' vapour barrier) is water-resistant, acts as an effective vapour barrier, is chemically stable, and is readily available. It should be used with care, however, as condensation problems may develop if ventilation is not adequate or if it is used in conditions of high humidity.

Cotton sheeting, readily available from fabric stores or as used material from friends of the museum, has several advantages as a dust cover material. It is easy to handle and clean, presents no problems with condensation and helps buffer artifacts from changes

in temperature and relative humidity. Before use in the St. James-Assiniboia museum, it was rinsed several times to remove any bleaches, sizing, or other chemical agents that might have been present.

Cotton sheeting is also easily adapted as a padding and lining material to provide cushioning, support, and protection from abrasion. It can be used to preserve the original shape of an artifact; for example, to preserve the shape of a pair of shoes or gloves. As a padding material, it can also insulate artifacts against condensation on metal shelving.

One of the most versatile conservation materials purchased was Dupont Type D polyester film, better known as Mylar. This clear film is chemically stable, has a long life, withstands considerable abuse, and is easily cleaned. Probably its most common use is for encapsulating archival material, but it can also be used as a barrier between artifacts and other materials, as a dust cover or curtain, as an interleaving material, as a wrapping over tissue, as a lining for shelves, drawers and containers, and as a covering for work surfaces. Although other products, polyethylene in particular, can do many of these things at less cost, Mylar is far more durable and adaptable than any other plastic film.

The museum also purchased several paper products to care for its collections. Some are acid-free, others are not. Because there is such a wide range of paper products available, some of which are quite expensive, needs had to be carefully considered. Acid-free materials are most essential when used in contact with metals and organic materials such as paper and textiles. If the cost of acid-free materials is prohibitive, it may be possible to wrap and store stone, ceramics, glass, and some woods using clean new colourfast common paper products.

In purchasing acid-free paper products, it was also kept in mind that buffered acid-free materials, often described as having an "alkaline reserve", are not recommended for use with materials containing proteins such as silks, leathers, and wool, or with some types of photographs and negatives. Unbuffered or "neutral pH" tissue is available.

Five hundred sheets of acid-free tissue were purchased and used to interleave archival materials, line drawers, shelves, and storage containers, as a wrapping to cushion artifacts from contact with each other, and to buffer them against changes in temperature and relative humidity, as well as stuffing for artifacts needing internal support. The museum also acquired some acid-free folder stock, a heavier paper used to make containers for archival collections. As with Mylar, polyethylene, and cotton fabric, it is less expensive to buy bulk material and adapt it to specific uses rather than to buy preformed products.

Mylar, acid-free paper, and acid-free matboard are used to make a variety of containers for archival storage. From top to bottom: a folder, an encapsulated document, and a box and envelopes for glass plate photographs.

Flat textiles can be rolled for storage or displayed on a tubular support. The materials needs are a common cardboard tube, a polyethylene or Mylar covering over the tube, and acid-free tissue or cotton.

Several paper products were acquired which were not acid-free. A number of sheets of white blotting paper were acquired for colour testing and to serve as clean soft work surfaces. A number of inexpensive cardboard boxes were also purchased to store historic costumes. These were first lined with either Mylar or polyethylene to prevent acid migration from the box and then lined again with acid-free tissue to cushion the artifact and help protect it from any problems with condensation. Some cardboard tubes were acquired from friends of the museum to store flat textiles. Like the boxes, they were first covered with layers of plastic sheeting and acid-free tissue before the artifact was rolled onto the tube. Mylar or polyethylene sheeting prolongs the life span of acid-free papers by preventing the absorption of contaminants from the boxes and tubes.

The museum purchased a number of white cotton gloves to protect artifacts from damage caused by the oils, acids, and moisture on people's hands. This is particularly important for metals, porous ceramics, leathers, and paper items which may be permanently disfigured by handling. Cotton gloves are inexpensive and can be obtained from photographic supply houses. Plastic gloves, available from medical and safety supply houses, can also be useful for handling slippery items or items where a cotton glove might snag. The cost of gloves is far less in the long run than the cost of a damaged artifact.

To further ensure the safety of artifacts when they are being transported from place to place, the museum acquired a three-tier enamelled steel cart. The trays on the cart are three inches deep and have rolled edges to prevent damage to artifacts. Eventually they will be lined with either polyethylene or polypropylene foam to cushion artifacts being moved.

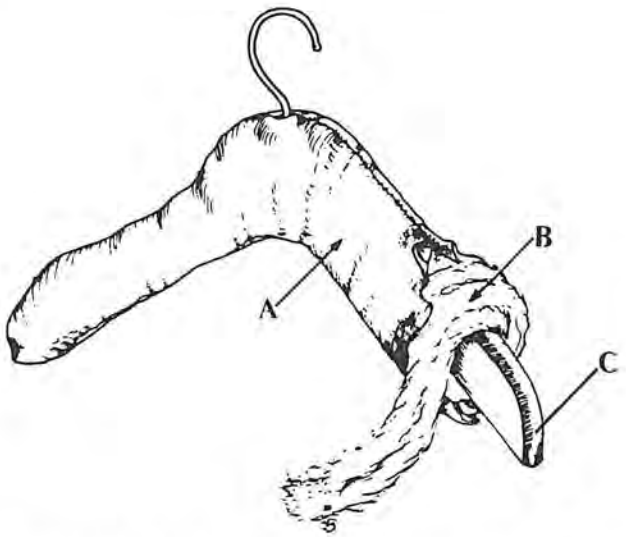
Future plans also include painting the shelves where needed and lining them with polyethylene sheeting or polyethylene or polypropylene foam. The foam will cushion the artifacts and will act as insulation to reduce condensation. It also has a range of additional padding and cushioning uses, such as packing material for boxes. Common brands of satisfactory plastic cushioning materials are: Air-Cap, Bubble-Pac, Microfoam, and Ethafoam.

The museum would like to add acid-free or 100% rag matboard to its inventory in the future. Matboard, like Mylar and acid-free tissue, is extremely versatile. It can be used for framing works of art and photos, making folders for fragile documents or textiles, and making storage boxes for valuable artifacts. It is also excellent for making supports for artifacts on display.

Generally, the materials and supplies of concern were used to provide support and protection to artifacts in display and storage. They will require occasional replenishing. By having a stock of such materials on hand, the Museum of St. James-Assiniboia can better care for its collections now and in the future.

Environment Control

In addition to improving the storage area, the St. James-Assiniboia museum also made some inexpensive effective environment improvements. It was obvious that environmental conditions were having ill effects on many artifacts. A survey using borrowed instruments revealed a need to provide more



Materials for padded hanger: A. unbleached cotton covering; B. polyester quilt batting; C. wooden or plastic hanger.

protection against damage caused by light. For windows in the log house, ultraviolet filtering screen, a locally available 3M product, was installed. To solve the same problem in the storage areas and galleries, flexible plastic ultraviolet filter sleeves were installed over all fluorescent tubes. Both of these products reduced ultraviolet radiation levels from dangerously high levels to well below the acceptable maximum limit. Both are quite durable and will remain effective for many years.

The museum also set aside money to purchase a number of inexpensive roller blinds to block off sunlight in the log house during the morning and evening hours when the facility is closed. These acquisitions will greatly reduce the amount of damage caused to artifacts by light and give the museum more freedom in where and how certain artifacts can be displayed.

The museum purchased several inexpensive Taylor dial hygrometers from a local hardware store and placed them throughout the buildings. Regular monitoring revealed that some storage areas had harmful environments for certain artifact materials, while other areas seemed to have nearly ideal conditions. Being aware of these situations means it will be possible to relocate artifacts to more suitable storage areas. Although the hygrometers are quite suitable for most situations, and their simplicity ensures that regular monitoring can be maintained, the museum also purchased a Bendix motor-blown psychrometer. This is used to monitor the hygrometer's accuracy and to give precise readings in special situations.

Conclusion

There are a host of conservation supplies available for use in the small museum. Although many are expensive and can be difficult to obtain, these problems can largely be overcome by planning, using suitable alternatives, using the Conservation Service bulk order, and by careful use of what is acquired. If the cost of the major items purchased by the museum in 1985 such as the shelving and psychrometer is subtracted from the total amount — and major purchases were only possible with the help of a grant — then what is left is a sum that should be sufficient for any small museum to establish a basic inventory of conservation tools and supplies that can be enlarged over time and as new skills are developed. Not only will the commitment to buy, maintain, and use conservation supplies result in better overall care of the collections, it will also demonstrate to funding agencies, staff, donors, and others in the museum community a concern for the collections that is the foundation of the public trust.

Drawings courtesy of the Canadian Conservation Institute

Photographs by Robert Barrow, from the collections of the Manitoba Museum of Man and Nature

Parkland Archaeological Laboratory

PETER O. WALKER
Archaeological Data Manager
Historic Resources Branch
Manitoba Culture, Heritage and Recreation

The Parkland region of west central Manitoba consists of those lands stretching from the west shores of Lake Manitoba to the Saskatchewan border. It includes primarily the gently-rolling aspen parkland vegetation zone but also contains Riding Mountain, a portion of the Manitoba Escarpment, which is considered boreal forest. This is an area rich in archaeological sites. Many landowners and farmers have found artifacts that predate the coming of the European fur traders and settlers and have put them together into collections. An individual artifact is of little value in itself, but as a whole, collections of artifacts can add much to the slowly gathering pool of knowledge concerning the prehistory of the province. In fact, to archaeologists, the value of artifacts lies in the information that may be gleaned from the study of those artifacts. It follows, then, that collections gain tremendously in importance once they have been catalogued. In addition, the place where each artifact was found should be carefully noted in the catalogue, as well as the physical relationships the artifacts may have had with each other or with features such as hearths, tipi rings or building remains.

With these concerns in mind, the Dauphin Chapter of the Manitoba Archaeological Society, under the leadership of its president Joe Robertson, began a program of cataloguing private artifact collections and recording the sites from which the various artifacts were found. Each summer for the past several years, student workers have gone out into the countryside, trying to make contact with everyone who collects archaeological materials. During this process, Joe Robertson noticed that he was hearing a recurring question from many collectors, especially those who were getting along in years. The question, simply put, was, "What will

Parkland Archaeological Laboratory.

become of my collection when I'm gone?"

Indeed, this is a matter for some concern, especially for those people who have laboured lovingly over a collection for many years and fully understand the significance of the assemblage. Of course, there are several options open to the collector. He or she could bequeath it to other family members, spouse or offspring. But it may well be that no other family member has any real interest in the collection. All too often, in these circumstances, the collection is broken up and given away to the children of the family, or sold piece by piece.

Another avenue open to the collector is the donation of his artifacts to a school or museum. This solution also has its drawbacks, however. At first glance, it might appear that a school would be the ideal answer. Here a collection would be available to be used as a teaching aid, so that young people could be exposed to the prehistoric aspect of the province's heritage. A problem becomes obvious if thought is given to keeping a collection secure, because schools are not in the business of curating collections of artifacts. Suppose that, in a given school, only one teacher is really interested in this kind of material. The future security of the collection would be threatened if this teacher were to retire. An alternative would be the local museum, if there is one. There, at least, there would be provision for artifact storage. But what about the really large collection? In the Parkland area, there are many people who own very large collections containing several hundred artifacts. Clearly, it would not take many such collections to tax the limited storage capabilities of the average local museum.

As Joe Robertson mulled over these thoughts, with part of his mind always on his own quite extensive collection, he began to formulate the idea of a purpose-built repository, where collectors could donate their artifacts without having to worry about security. Gradually, Robertson began to dream of an archaeological laboratory, where collections could be housed, but where students or archaeologists could also be given room to work if they wished to carry out analysis on any of the stored collections.

With the help of grant monies from federal, provincial, and local sources, Joe Robertson's dream became a reality and the Parkland Archaeological Laboratory came into being. The building was constructed within the compound of the Fort Dauphin Museum and is finished with a log siding so that it blends in with its surroundings. Inside, there is a small office and lab space where analytical work can be carried out by archaeologists and interested students. There is also a small display area, where selected collections of artifacts of particular interest can be put on view. Visitors to the Fort Dauphin Museum will be encouraged to visit this front part of the lab. The rest of the building is taken up by a large storage area, where donated collections of artifacts will be maintained under secure conditions.

The facility is administered by a Board of Trustees consisting of representatives from the areas of Dauphin, Swan River, Roblin, and Gilbert Plains, and from Manitoba Culture, Heritage and Recreation. The Board will meet three or four times a year to discuss the general business of the lab and to formulate the policies by which it will function. At the discretion of the Board of Trustees, artifacts or whole collections may be made available on loan to museums and other interested institutions.

The official opening took place in September 1985 and the Parkland Archaeological Laboratory immediately began to accept donations of collections. In return for the donation, a collector receives a certificate acknowledging the gift, along with an assurance that the collection will be kept safe from harm and will remain in the Parkland area where it originated. A collector can also rest in the knowledge that he has contributed in no small way to the known archaeological record of the Province of Manitoba.

Joe Robertson with a replica of Native pottery.

Archibald Historical Museum

JOAN WALLCRAFT
Secretary
Archibald Historical Museum
La Riviere, Manitoba

Even the name is historic. Our school district was named in honor of Adam G. Archibald, first Lieutenant Governor of Manitoba (1870-73). Over the years three country schools were built bearing his name but none remains. Some of their interior furnishings are kept in our museum barn where a section of the top floor has been reserved as a school area. Children slide into the double desks to examine with great interest the slates, straight pens, ink pots, and colorless old readers. We notice it is usually the adults who, with a nostalgic smile, ring the brass school bell.

Another point of interest in the barn is on the second floor where a replica of a little country store has been set up. Complete with antique cash register and glass fronted post office boxes, it displays on its shelves the diverse variety of goods for sale in pioneer general stores. Pickle vats, banana crates, cheese slicer, etc., are arranged in front of the counter. To add authenticity to the setting there is a pot-bellied stove, chairs, and a spittoon.

The ground floor of the barn is used to house the buggies, cutters, harness, small engines, and farm equipment. Elsewhere are numerous handmade and antique tools. Most of the big machinery is placed outside for the public to inspect at their leisure.

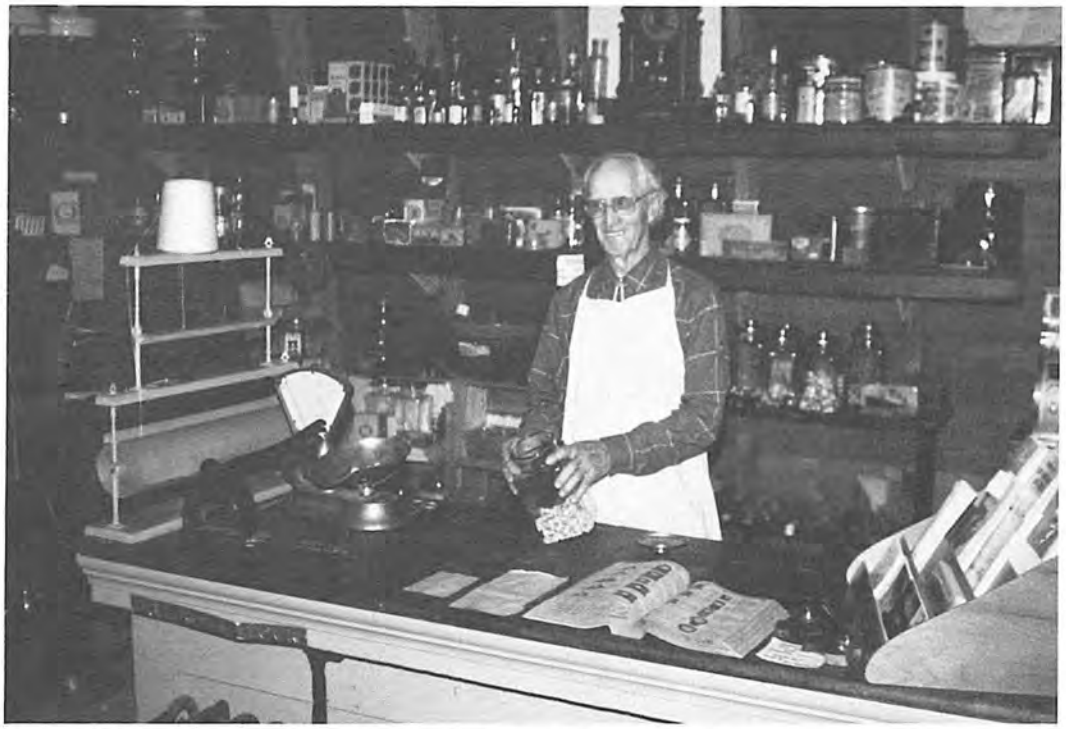
The guided tour takes us next to the "tin" house. This is a large two storey structure built in 1908 and attached to an older small building which had been the home of a family of nine before the new addition was put on. The exterior is sheeted with grey tin and the ceilings and one room of the interior are of painted tin. There is a distinct contrast between the old and the new parts. A focal point is the beautiful wide stairway which leads to the upstairs bedrooms. The furnishings throughout depict pioneer life-styles.

Most visitors come to view "Nellie's" home first and then on through the rest of the museum buildings. We are fortunate to have the house where Nellie Mooney (later McClung) boarded during her first school term. In her book, *Clearing in the West*, each room is described in detail. It has been furnished as closely as possible to the original descriptions. Paragraphs from her book have been printed out and posted up for all to read. In this way one has the feeling of Nellie's presence there.

Our last acquisition is the home where Nellie and Wes McClung lived for several years while in Manitou. One of the rooms was her study and it was there she wrote her first book. Not in condition yet to receive visitors, the house is gradually being restored.

Add to this, picnic tables, chairs, and shady trees where guests may relax before or after their guided tour, and you have the general outline of what to expect when you visit our museum. The location is two miles east and four miles north from LaRiviere.

Log house, built in 1878 by William Hasselfield, where Nellie Mooney boarded in 1890-91 when she taught at Hazel school. A portion of the siding has been removed to show the dovetailing of the logs.



Curator William Wallcraft in the country store set up in the museum barn.

Dalnavert 1985 — A Year in Review

TIM WORTH
Curator
Dalnavert — Macdonald House
Winnipeg, Manitoba

Dalnavert is a community museum unlike most community museums simply because it maintains a year-round program of activities, although this does not make it anything special. It is the type of programming and the people that maintain the operation that makes it a special place — an interesting experience for young and old alike.

Students participating in the grade six Curriculum Program, studying forms of entertainment in the parlour.

The diverse nature of the museum's Education Programs have meant that volunteers are kept busy year-round. Tours are conducted regularly for school groups and tourists alike. There is also the Curriculum Education Programs, the Spring Lecture Series, and the Junior Christmas Program. During the past year, 126 school scheduled groups have visited Dalnavert for programs that have lasted from one to three hours at a time.

In the past three years the Curriculum Program has taken over much of the weekday activity during the winter months. The program has been designed to meet the requirements of the new Social Studies Curriculum being adopted in Manitoba schools. Presently grade two and grade six classes make use of the program, but in the Fall of 1986 a grade eleven program will also be added. All the programs strive to emphasize the contrasts in life-style between the students lives today and that represented by Dalnavert (a well-to-do family home in 1895 Winnipeg). The comments of teachers who have been involved in the program have all been quite favourable, but perhaps those of grade two teacher Ms. J. Bembridge, of Dalhousie School, best exemplifies the successes achieved:

> "I hope this program continues. It is geared well to the level of my children. The comments on the bus after our recent visit were 'Wow, that was sure a neat place', and 'This is the best field trip we've ever been on'."

Each spring a series of lectures are held on a variety of topics. As in the past, this year's lectures included tours of architecturally and historically significant structures and topical lectures, enjoyed by all who attended.

The Junior Christmas Program has become a tradition at Dalnavert. It is a very special program as it illustrates a way of life to students who often are new Canadians or less fortunate than many. A grade

five class from a Winnipeg core area school participated in the program for a six-week period of time just prior to Christmas. Although an emphasis is placed on showing the way in which the Macdonald family or any other well-to-do Winnipeg family might have celebrated Christmas in 1895, the program also involves the students in doing a craft project, baking gingerbread on the kitchen stove, and participation in a traditional Victorian style Christmas party. The students are also asked to search out their own family's Christmas traditions or those of a special event connected to their ethnic background. For many of the children the trip into the countryside to cut a Christmas tree for Dalnavert is their first opportunity to venture into the bush. During this past year a class from Champlain School was fortunate to be able to participate in the program.

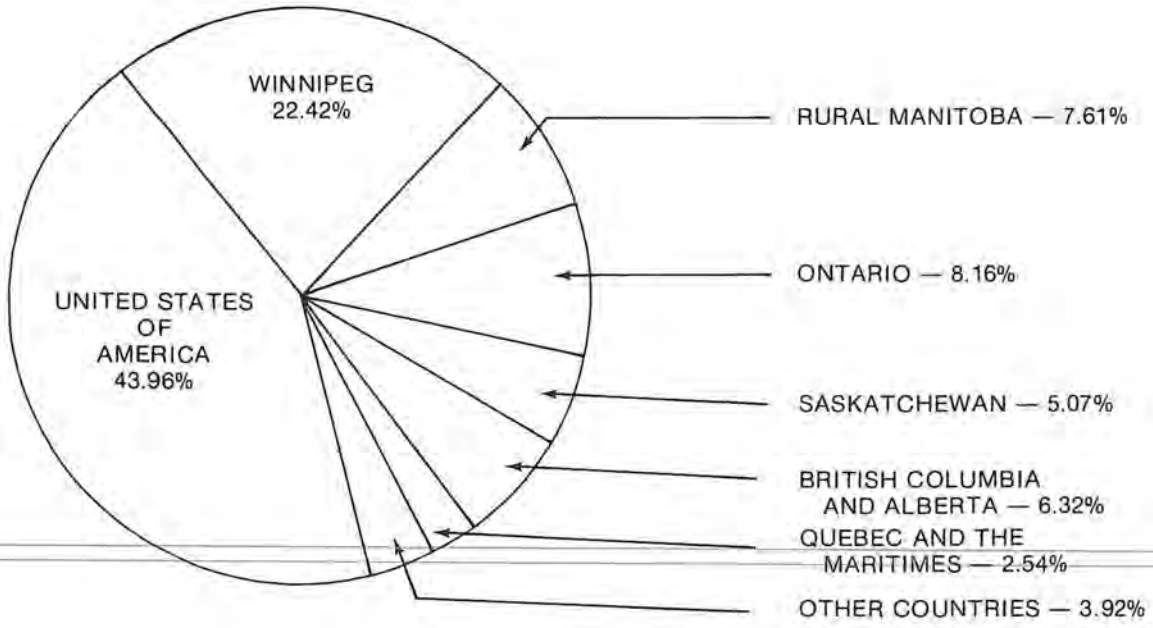
In one respect Dalnavert is not unlike all museums in that much time and effort is put into raising funds to support the operation of the museum. In the past year the museum received financial support from the City of Winnipeg, Winnipeg School Division Number 1, the Manitoba Heritage Federation, and Manitoba Culture, Heritage and Recreation. Although grants can often help a great deal, they cannot be depended upon from year to year and so other fund-raising efforts are carried out regularly. In 1985 the Dalnavert volunteers and Guild held a Garage Sale, during which, in a four-hour time period, approximately $1,000 was raised. In October another group of supporters put much effort into the three-day Dalnavert Fashion Show and Dinner. The fashions were not of 1895 but those which are available today in the featured boutiques. The 525 individuals in attendance during the three evenings assisted the museum to the amount of $5,700, net.

Besides the grants that the museum receives and the fund-raising efforts of many of the volunteers, the museum also is fortunate in receiving the financial support through donations from many of the members of the Manitoba Historical Society, to whom the museum is indebted. There is M.E.O.W. (the Miniature Enthusiasts of Winnipeg), who have taken on Dalnavert as a pet project, donating the net proceeds of the Annual Show of Miniatures to Dalnavert. The museum is indeed lucky to have so many individuals who wish to see the museum's operation maintained.

Volunteers are a key to operating Dalnavert, as they are in many museums. The 105 volunteers active at Dalnavert are involved in every aspect of its operation from doing baking to touring visitors through the facility, to serving on the Management Committee. Recognizing the efforts of these many

Fashions being shown as part of the Dalnavert Fashion Show and Dinner.

Students from Champlain School, participating in the Junior Christmas Program, bringing home the tree.



The "Other Countries" include: Australia, Austria, Belgium, China, England, Finland, France, Haiti, Hong Kong, Japan, Mexico, New Zealand, Poland, Switzerland, and West Germany.

individuals is taken very seriously at Dalnavert. In May or June of each year a Tea is held in recognition of the efforts of the many during the past season and it is used as an opportunity to recognize the long-term efforts of specific individuals. At the last Tea seven certificates were presented for five years of service to Dalnavert and four pins were awarded to those who had been with Dalnavert for ten years (bringing to twenty the number who have received their ten-year pins).

The guest book which most museums possess is a valuable resource as it clearly establishes where one's audience is being drawn from. Over a two-month period, during the summer of 1985, Dalnavert's guest book showed visitors coming from seventeen different countries, not counting our Canadian visitors. As expected, the largest number were from the United States (43.96%) and Manitoba residents second (30.03%). Such statistics, as above, are of great assistance when one must decide how to spend one's promotions budget.

During the past year Dalnavert has serviced a broad spectrum of society, providing education and entertainment. Through the efforts of those involved in the museum Dalnavert will continue to be a valuable heritage resource.

Photographs by Tim Worth

Manitoba Focus

WINNIPEG

The **Winnipeg Art Gallery** has recently completed construction of a conservation treatment laboratory as part of an on-going program of conservation for the Permanent Collection. The new facility, staffed by Fine Arts Conservator **Jane Douglas**, is the most technologically advanced in Western Canada, with a computer-controlled mechanical support system which regulates the laboratory equipment. The laboratory has been made possible by grants from the National Museums of Canada (Museums Assistance Program), the Manitoba Jobs Fund, and the Carolyn Sifton Foundation. By the terms of the funding supporting this facility, work is limited to the Art Gallery collection and providing service through partnership in the Manitoba Heritage Conservation Service.

Upcoming exhibits at the Art Gallery include **Dutch Art of the 17th Century**, April 5 - August 10, 1986. The exhibition consists of paintings, drawings, prints, and objects from The Netherlands' which give a sense of the character of Dutch life in the seventeeth century. A special feature of this exhibition will be the showing of the WAG collection of Rembrandt etchings.

Also of special note is an award to Gallery Designer **Tiana Korchak** from the Art Museum Association of America for her design of the Gallery's Summer Cinema brochure.

Treasures and Traditions: Art From Ethnocultural Collections in Manitoba (Dawson & Hind, Vol. 12, No. 2) has received two awards of distinction. The exhibition, presented by the **Manitoba Multicultural Museums Committee** and curated by Winnipeg artist **Susan Turner**, has won the Margaret McWilliams Award for Displays and Special Projects of Local Manitoba History, an annual award given by the Manitoba Historical Society. The exhibition catalogue received the 1985 Premier's Award for Design Excellence in the annual competition sponsored by the Manitoba Design Institute, an agency of the Department of Business Development and Tourism. The catalogue was designed by Circle Design Inc., with photographs by **Robert Barrow** of the Manitoba Museum of Man and Nature.

Over sixty multidimensional exhibits help you **Touch the Universe** — the new "hands-on" science gallery surrounding the **Manitoba Planetarium's Star Theatre** on the lower concourse of the **Manitoba Museum of Man and Nature**. Opened May 10, 1986, **Touch the Universe** is designed around exhibits which allow people to participate in the scientific process of discovery through the senses. The visitor is encouraged to touch, hear, smell, manipulate, and explore the colour-coded modular exhibits. There are also scheduled science demonstrations which convey fundamentals of chemistry and physics with all the wonder of a magic show. For times, call the 24-hour program information line at (204) 943-3142. Admission: Adult $2.50; Students with cards $1.50; Seniors/Children 12 and under $1.50; Children 3/under free; School groups $1.00; MMMN Members free.

A major international travelling exhibition of **Polish Tapestry** will be featured in the Parklands Gallery exhibit area of the Manitoba Museum of Man and Nature, May 23 - August 17, 1986. The exhibition consists of fifty works by nineteen of Poland's outstanding contemporary weavers. Several works by each artist were selected in order to trace his or her personal development over the past twenty years and to illustrate the excellence of this modern Polish art form. Pictorial scenes and abstract designs are presented, with some of the works being up to twelve feet in length. The exhibition has been organized by the Central Museum of Textiles, Lodz, Poland, and is being circulated by the International Programme of the National Museums of Canada.

The Manitoba Museum of Man and Nature has received a three-star rating — meaning the attraction is worth the journey — from the Michelin Green Guide tourist publication.

The **Bohémier House**, the first building to be opened to the public in **St. Norbert Heritage Park**, has been awarded the 1985 Institutional Architectural Conservation award from Heritage Winnipeg. Architect **John Chivers** and restoration technician **Geroge Walker** accepted the awards, along with former Minister of Manitoba Culture, Heritage and Recreation, the Honourable **Eugene Kostyra** accepting on behalf of the Province.

Bohémier House, St. Norbert Heritage Park
Manitoba Culture, Heritage and Recreation, Historic Resources Branch

In 1973 the Fort Garry Historical Society, with the cooperation of Etienne Bohémier, saved the house at 2988 Pembina Highway from demolition and donated it to the Historic Resources Branch of Manitoba Culture, Heritage and Recreation. Built as a farm home for the Benjamin Bohémier family in 1889 on Red River lots 104 and 105, Parish of St. Norbert, the house remained in the family until 1973 when it was moved to a temporary location where restoration work began. In July 1976 the house was relocated to its present site in St. Norbert Heritage Park.

Because the house was continuously occupied by the same family, very few changes had been made, although damage from the 1950 flood had necessitated some renovations. The house, with its beautifully proportioned gambrel roof, has been reclad with white pine siding especially milled for the project. An L-shaped rear wing was built to replace the kitchen, storage shed, and larder. Chimneys were reconstructed using bricks from the Trappist monastery ruins and some fieldstones from the original foundation were retained. The interior was completely restored, including period wallpaper being reproduced for some rooms. The decor is enhanced with many of the original furnishings which have been acquired by the Fort Garry Historical Society.

St. Norbert Heritage Park is situated at the scenic and historic junction of the La Salle and Red rivers (40 Turnbull Drive). Tours of the park will begin at the Visitor Centre and will feature guided tours of the Bohémier House, as well as the newly opened **Turenne House**, a two-storey log home built in 1871 near the ferry crossing on the Red River.

The park will be open May 16 - September 2, 1986, Thursday through Tuesday, 11:00 a.m. - 7:00 p.m. Phone 269-5377 for further information.

Bohémier House interior
Manitoba Culture, Heritage and Recreation, Historic Resources Branch

EASTERN REGION

From Hats to Hems is the title for the 1986 exhibit at the **Dugald Costume Museum**. Focusing on the millinery trade, it offers an interesting look back at fashions in hats for men, women, and children from 1774 to the present. Scenes presented in "tableau vivant" style represent occasions when going without a hat would be considered improper. The Visual Storage Room maintains the theme with large and small drawers filled with hat trimmings, boudoir caps, and costumes worn for events from swimming to dancing, from housework to leisure.

The Pioneer Home on the museum grounds celebrates its 100th anniversary on August 10, 1986 and is open for tours during regular museum hours: April, May, Sept. to Dec., Wed. through Sun., 10:00 a.m. - 5:00 p.m.; June, July and Aug. 10:00 a.m. - 5:00 p.m. daily. Picnic tables are conveniently located on the landscaped grounds around the Pioneer Home for those who wish to bring a lunch.

Heritage-Hjemkomst Interpretive Center, Moorhead, Minnesota

NORTH DAKOTA

A special Welcome to one of our newest members — the **Grand Forks County Historical Society**. Director/Curator of the Society **Jay Hillier** is also Chairman of the Red River Heritage Society's Network Committee.

The primary goals of the Heritage Society and its sponsorship of the Network Project are cooperation with and outreach to the many small historical agencies with museums and historic sites throughout the Red River Valley. The Project provides training workshops and encourages anyone interested in becoming better acquainted with activities "south of the border" to phone (218) 236-9140 for further information.

The Heritage Society's **Heritage — Hjemkomst Interpretive Center**, under construction in Moorhead, Minnesota, will house the Hjemkomst's replica Viking ship in a unique building with 20,000 square feet of permanent and travelling exhibition space, and will provide interpretive exhibits, special events, historical research facilities, and innovative programming throughout the Valley. The Grand Opening will be a week-long celebration October 19 - 25, 1986.

"The Valley's heritage is as rich as any in North America. The cultural diversity and rare natural habitat of the Red River Valley knows no boundaries — not state, provincial, municipal, county, or international."

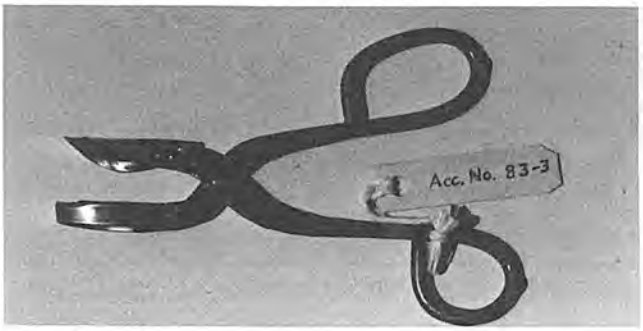
Whatsit?

The two unidentified items pictured below are in the collection of the Reston and District Museum, Reston, Manitoba. Can you tell us what they are?

If you can identify one or both of these items, or if your museum has an object you would like identified, please write to the Editor, Dawson & Hind, 438 - 167 Lombard Avenue, Winnipeg, Manitoba, R3B 0T6. When requesting an item be identified, please enclose several photographs and a detailed description.

Item No. 1:

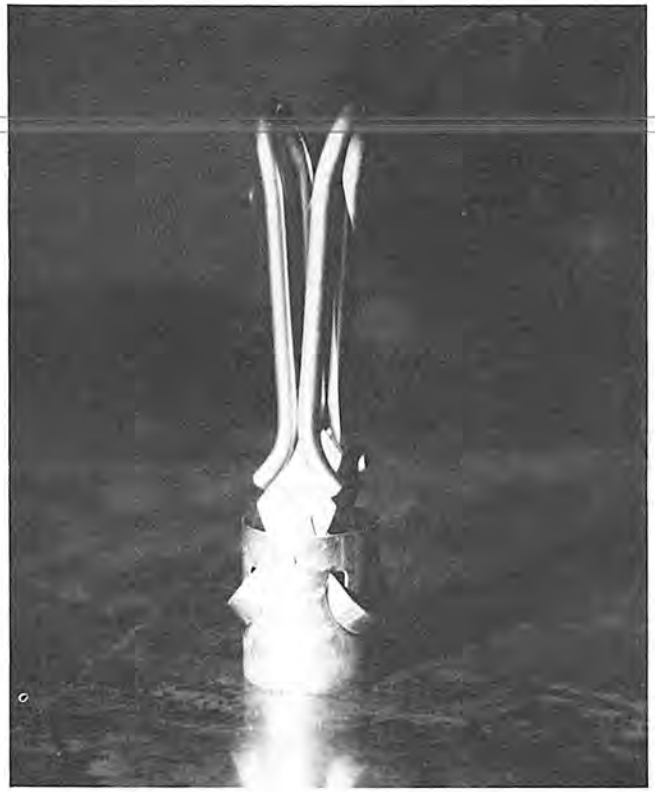
The instrument is 15 cm long, 6 cm across the closed handles, and has a sharp cutting edge on the bottom 'loop'. It was made by the C. Schlicker Mfg. Co., Rochester, N.Y., USA and patented but without number or date.



Item #1

Item No. 2:

The stainless steel item is pictured standing on its feeder end, handles together, with semi-circular blades clear of the loading cylinder. Dimensions are: 6¼ inches long; cylinder, 1⅝ inches in diameter, 1⅞ inches long. Patent #251109; date, 1925.



Item #2

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 eight 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.

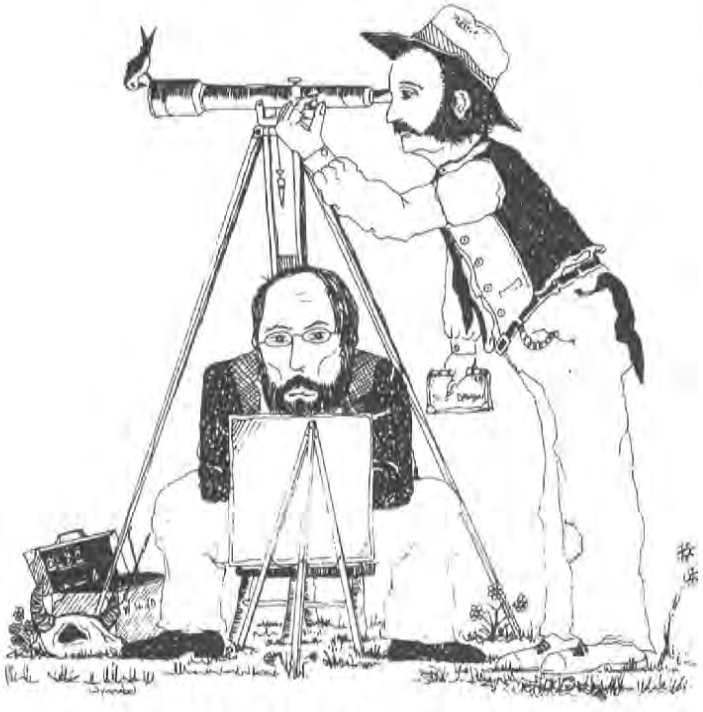
4. Please **do not cut or crop** photographs.

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

Please address all articles and correspondence to:

The Editor
Dawson and Hind
438 - 167 Lombard Avenue
Winnipeg, Manitoba
R3B 0T6