



THE
GRANDE NEW
DAWSON & HIND
QUARTERLY
EPISTLE



Vol.1 No.1

December 1971



SEVEN OAKS HOUSE MUSEUM

A QUARTERLY PUBLICATION OF THE ASSOCIATION OF MANITOBA MUSEUMS

Marius Benoist is Curator, St. Boniface Museum

Jim Stanton is Chief, Human History Division, Museum of Man & Nature

Maurice Mann is History Technician, Museum of Man & Nature

Mildred Johnson is Secretary Treasurer, Seven Oaks House Museum

Kay Gillespie is Librarian, Museum of Man & Nature

Jacqueline Kidd is Education Assistant, Museum of Man & Nature

George Will is Anthropologist, Museum of Man & Nature

Larry Jamieson is Graphics Designer, Museum of Man & Nature

Gerrald Pelletier is Secretary of State for Canada

Herb Copland is Natural History Technician, Museum of Man & Nature

John Frishholz is Historian, Museum of Man & Nature

TABLE OF CONTENTS DECEMBER 1971

President's Message	Marius Benoist	p.1
Aims of the Association		
Editor's Comments		
Formation of the Association of Manitoba Museums	Jim Stanton	p.6-7
Seven Oaks House Museum	Mildred Johnson	p.8-10
Cast a Glance at Cast Iron Kitchenware	Maurice Mann	p.11-13
Manitoba Centennial Publications	Kay Gillespie	P.14-19
Eskimo Fun and Games	Jacqueline Kidd	P.20-21
A Message for Artifact Collectors	George Will	p.22-23
A Designer's Viewpoint	Larry Jamieson	p.24-25
Museums and the National Heritage: A Cultural Policy	Gerrald Pelletier	p.26-30
Getting Up With The Birds	Herb Copland	p.31-32
Oral History	John Frishholz	p.33-37
Association Constitution and By Laws		
CMA/AMM Seminar		
Application for Membership		
Museums and Miscellaneous Grants Act		

PRESIDENT'S MESSAGE

This is a first, hopefully to be followed by many more. One of the objects of our Association is to provide "information of special interest to museums". There cannot be a better way of imparting such information than in our quarterly publication. To be taken notice of or to be ignored, information is never superfluous and is always helpful.

Our able secretary-treasurer, who has undertaken the editing of our publication, is aware of the problems of smaller museums and is very interested in obtaining adequate answers to problems facing the museums in Manitoba. It follows that given the particulars of these problems, we will be in a better position to determine the proper solutions. If you have any suggestions for things the Association should be doing, please drop us a line and let us know.

I need not recall the foundation of our Association, this will be well covered below. However, it is my privilege and great pleasure to greet the birth of our publication and wish it a long and beneficial career.

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 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 exhibition;
- e) co-operating with other associations with similar aims, and by;
- f) such 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 Association achieve its objectives. These include:

- a) the publication of a regular newsletter and/or quarterly to discuss the activities of 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) the conduct of training seminars aimed at discussing problems of organization, financing, managements, and exhibitions, at the introductory level;
- d) organizing travelling exhibits to tour the Province;
- e) the compilation of a Provincial inventory to assist in preserving our cultural heritage.

Membership Classifications

- a) Institutional Members - this is restricted to museums located within the Province of Manitoba. Annual cost, \$5.00
- b) Individual Members - these are 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 cost, \$3.00
- c) Associate Members - this includes institutions and individuals outside the Province who wish to promote the aims of the Association, whether or not such member is connected with a museum. Annual cost, \$3.00

EDITOR'S COMMENTS

This issue of a publication for the Association of Manitoba Museums is the first attempt at establishing a communications network between the various Provincial museums and people interested in museums. It is hoped that in the next budget year we will be able to bring out a quarterly publication dealing with items of concern to museum personnel in Manitoba. It is sent, free of charge, to all individuals and museums belonging to the Association as part of their membership costs.

Through the generosity of Dr. H. David Hemphill, Managing Director, the Manitoba Museum of Man and Nature, a grant was made to support the Association in its first year of operation.

The Parks Branch, and particularly John MacFarland, have been more than generous in assisting us with publishing, collating and mailing this first publication.

The cover photograph and feature article on Seven Oaks House Museum will be the first in a regular series. Hopefully each succeeding issue will feature the story of one museum in the province.

Please note that the deadline for application under the Museums and Miscellaneous Grants Act is 15 January. If you wish to be eligible for this coming year, be certain to have your application postmarked on or before this date.

In order to make Manitobans aware of the activities of the Association, copies of this first quarterly publication are being sent out to everyone. Subsequent issues will only go to paid up members.

Mr. Larry Jamieson, Designer at the Museum of Man and Nature has given generously of his time and talent to assist in designing the Association symbol for our stationery and came up with imaginative design and name for this publication. We are very grateful for all his assistance and know we reflect the feelings of the membership at large when we say "thank you".

For those of you who may have forgotten, the following is a brief biography of Dawson and Hind:

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.

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. William Hind re-visited the North West in 1863-64 and painted numerous paintings of the people and general scenes.

FORMATION OF THE ASSOCIATION OF MANITOBA MUSEUMS

In May 1971, a number of Manitobans, attending the Canadian Museums Association Annual Meeting in Saskatoon, met to discuss the possibility of forming some type of provincial museums association. This was, in part, in response to inquiries sent out by the Museum of Man and Nature earlier in the year about such an organization, and also because it was evident to those who went to Saskatoon that the C.M.A. was not, for a variety of good reasons, able to effectively deal with the problems of the smaller museums.

After several hours of discussion and libation, it was proposed that the museums of the Greater Winnipeg area might be able to get together and see if such an association was feasible. In June representatives of eight museums met in St. Boniface and an "ad hoc" committee was appointed to draw-up a proposed constitution and by-laws, to be submitted to the membership at large at an inaugural meeting to be held in September.

Over the summer months, museum associations across the country were contacted and letters were sent to the various museums in Manitoba telling them what had happened, what was proposed for the next few months, and an invitation was extended to come to the first annual meeting on 18 September 1971.

Seventeen museums were represented at this meeting in which officers were elected, the constitution approved in principle, and the officers were instructed to go ahead and begin to solicit members and initiate incorporation. The following personnel were elected:

President	Mr. Marius Benoist, St. Boniface Museum, St. Boniface
1st Vice President	Mr. Watson Crossley, Crossley's Museum, Grandview
2nd Vice President	Dr. J. Rozumnyj, Ukrainian Cultural Centre, Winnipeg
Secretary Treasurer	Mr. J.B. Stanton, Museum of Man and Nature, Winnipeg

This executive met in Grandview on 12 October and made changes in the constitution, set membership fees, and asked the following people to be Regional Councillors for one year:

Red River East	Mr. E. Derksen, Steinbach
Mid-West	Mr. E. Russenholt, St. James Assiniboia
Northern Department	Mr. J. Dubriel, Swan River
Red River West	Miss Mildred Johnson, West Kildonan
South West	Mrs. Bea Sanderson, Souris

The annual membership costs were set as follows:

Institutional	\$5.00
Individual	\$3.00
Associate	\$3.00

For precise definition of these categories, please see the constitution and by-laws that are included in this issue.

As soon as the Executive returned from their meeting in Grandview they began to solicit memberships. To date, the following institutions have joined the Association:

Archibald Historical Museum, La Riviere
Crossley's Museum, Grandview
J.A. Victor David Museum, Killarney
W.S. Dunlop Museum, St. Andrews
The Eskimo Museum, Churchill
Hillcrest Museum, Souris
Johnson's Museum, Eddystone
McCallums Museum, Dauphin
Manitoba Agricultural Museum, Austin
Manitoba Museum of Man & Nature, Winnipeg
Murray's Museum, Neepawa
Pioneer Home Museum, Virden
St. Boniface Museum, St. Boniface
Seven Oaks House Museum, West Kildonan
Swan Valley Museum, Swan River
Transcona Museum, Transcona
Ukrainian Arts and Crafts Museum, Winnipeg
The Sam Waller Little Northern Museum, The Pas

The Association has only been formed a few months and it is already been able to obtain support from a significant number of museums in the province. Hopefully, in the years to come, it will have representation from every museum in Manitoba.

It should be mentioned that the present officers were only elected for a one year term and at the next annual meeting, in September 1972, a new slate of permanent officers will be voted in.

SEVEN OAKS HOUSE MUSEUM

Seven Oaks House on Rupertsland Avenue, in West Kildonan, is the oldest habitable home in Manitoba. It is owned and operated by the City of West Kildonan. There are two Committees which are involved in the operation of the House. One Committee is chaired by a member of Council and consists of citizen members. The second Committee is a Ladies Auxiliary who look after the house furnishings and the staff. The tour guides are on a voluntary basis and are West Kildonan ladies who are interested in the House.

Built in 1851, this log house is open daily to visitors from mid-May to Labor Day week-end.

John Inkster was born in the Orkney Isles in 1799. He came to Canada with the Hudson's Bay Company, as a stone-mason, but did not serve out his contract (presumably having the means to buy himself out). Instead he joined his uncle, also John Inkster, whose family had come to this country in the 1790's. The uncle, who owned land on both sides of the river, persuaded John to take that part of the west side, and establish himself as a farmer.

John Inkster married Mary Sinclair, daughter of Governor William Sinclair, local governor of the Hudson's Bay Company. She had been born at Oxford House, Keewatin, in 1804. They had nine children - four sons and five daughters. One of the sons, William, was a school-master, who died while still in his thirties. It is said that he was a man of outstanding ability, whose untimely death was a loss to the whole community. George settled in Minnesota. John was chief engineer on one of the Mississippi steam boats. He lived in New Orleans, but preferring to have his children educated in Canada, he sent them all home to Seven Oaks, from where they could attend local schools - the boys going to St. John's College and his daughter to St. Mary's Academy. The most prominent of John Inkster's children was undoubtedly Colin. He was for fifty-one years High Sheriff, first of the Province, and subsequently of the Eastern Judicial District, and for sixty years Clergy Warden of St. John's Cathedral. He was also a member of St. John's College Council from the time of its inception until 1925, and he was a member of the Manitoba Upper Chamber in the Legislature. It was his deciding vote, as Speaker, which abolished this Second Chamber, in 1876.

Of the nine children, Mary (known as Marak) remained unmarried, dying in Seven Oaks in 1912, at the age of 79. Of her, her mother writes in a letter to Harriet (Mrs. Wm. McMurray) ...

"your father felt Marak's illness very deeply...God has dealt mercifully with us in restoring our useful member once more, for you can imagine what the Lodge of Seven Oaks would be without her."

After becoming established as a farmer, John Inkster set up as a freetrader and merchant, importing goods from England by way of Hudson Bay, and bringing them to Red River by way of York Boat, and bringing his American goods from St. Paul, by Red River Cart.

After he had been married for some years he decided to build a new house. This was Seven Oaks, a large nine-room house, set on the second rise back from the river. It was started in 1851, but was not quite complete when the disastrous flood of 1852 came. The water rose four feet up the walls of the new building. Seven Oaks was finally completed in 1853, and was continually lived in until 1954. The house was built on a stone foundation laid on the surface of the ground. There was also a large cellar lined with stone. Both the stone foundation and the stone-lined cellar are in good condition today, after the lapse of more than a century. That part of the building was done by John Inkster himself since he had learned the trade of masonry in Britain. In 1852 when the Red River flooded, a rough floor was laid on the second floor of the house, and on it a sort of tent made of tarpaulin was erected. Here John Inkster and his wife lived during the entire flood, while the rest of the family, with the flocks and herds, went to the hills where Lilyfield Post Office now is. All lumber used in the building was spruce, with the exception of that used in the ceiling, which was basswood. All lumber was whip-sawn and hand-planed. The walls of the house were oak-logs, rafted down the Assiniboine River, from Baie St. Paul, hewn to about seven inches square, pinned together with wooden pins (tree nails) about one and one-quarter inch in size. The plastering was done by a British pensioner named Turner. The shingles were made of cedar, split and brought to the proper size by a drawing knife. All materials, such as glass, paint, putty, door-locks, hinges and nails were brought from England, via Hudson Bay. Seven Oaks House is the oldest habitable house in Manitoba. The panes of glass for the windows were brought out, packed in kegs of molasses or flour to avoid breakage. This accounts for their small size.

To the south of the present house is the log building (which may have been part of the original home) which John Inkster used as his store and Post Office. In it can still be seen the shelves, counter and pigeon holes where this prosperous business man carried on his trade. The late Sheriff Inkster said that his mother also worked in the store, and that her ability to add up columns of figures and balance accounts was remarkable.

Inside the house today are some of the original furnishings - the sofa in the dining room, where it always stood, hand-hewn, and put together with wooden dowels and wedges. Part of the original dinner service is in view--blue and white china, as well as several pieces of the green and white Copeland breakfast set, and one of the red-bordered dessert plates. There is also the silver chest with many pieces of the large, old-fashioned heavy table silver on display. And in the master bedroom stands Miss Mary Inkster's old round-topped steamer trunk, while on the living room table the Family Bible and photograph album.

John Inkster and his Family attended St. John's Cathedral where he was Rector's Warden to David Anderson, first Bishop of Rupertsland, and later to Archbishop Machray (1850-1869).

He and his wife are buried in St. John's Cathedral Cemetery, and there is a stained glass window in the Cathedral, erected to their memory by the grandchildren.

CAST A GLANCE AT CAST IRON KITCHENWARE

Living in a world of migration dependant on curiosity, climate, catastrophe, religion, trade and war, man's survival has led him from scavaging for a mere existance by eating raw foods, to the most sophisticated fare prepared in ultrasonic ovens. Cast iron kitchenware is a part of this culinary continuum.

Prior to my departure for annual vacation, I spent five to six months searching in earnest for a personal interest that would ultimately prove to be of value to the museum and to myself.

Finally, the lure of something crude, brutish, smooth, ugly, cold and graceful gained a respect and admiration from me like no other material to date. This was a substance that could be formed into a caldren large enough to render a pig, or smaller ones five quarts in size. It was a substance brittle and breakable if jarred by a fretful boy ordered to tend it, rather than caressed by a loving hand.

The atmosphere portrayed in early verse, story and paint, of the comfort of sitting by the fire with a "pot of simmering stew upon the hearth" is not something I have to convince myself of, but I hope to help provide that same kind of feeling for others to enjoy in subsequent submissions to the "Newseum Muse Letter".

I would also like to try and acquaint possibly a few interested persons in learning in capsule form bits of the story of cast iron kitchenwares, from simple high legged pots to be immersed in the coals of a fire, to more recent and more developed legless ones, to set on a cook stove.

It is pointed out in the Chinese Classics that cast iron was used at a very early date. Cast iron works as early as 1877 B.C. are mentioned in the Chronicles of the Hia Dynasty. Most of the early Chinese castings were small, but large objects finely cast, have been found in the Hans Tombs (the later Han Dynasty, 25-220 A.D.). A cooking stove, well preserved, was among the Han items, as well as a vase and a pot.

The tenth century saw the appearance of iron-working in England, (charcoal smelting). In England shortly before 1500, raw iron ore was smelted in a blast furnace and formed, by casting in a mold, to provide items of need. By the mid-seventeenth century, this early cast iron process (coal smelting), was firmly established. It wasn't until 1704 that Abraham Darby of Shrophire went to Holland to learn the secrets of brass foundery and where his attention was usurped by the iron pot. After a number of failures,

he succeeded in casting refined iron pots in sand after the fashion of the Dutch, and received a patent on April 18, 1707.

American efforts suggest that possibly the first pot produced there was in 1642 by Joseph Jenks at Saugus, Massachusetts.

It was with the construction of the St. Maurice Forges near Trois Rivieres, Quebec, in the 1737-1883 period, that stoves, plates, bullets and cannons were first produced in Canada.

Before we work around to discussing "found items" in Manitoba (later in the series), I wish to talk briefly about the somewhat related areas of the iron industry, the blast furnace, forge and foundry, as well as Blacksmiths and Whitesmiths. These comments I hope will help explain some initial differences of visually similar products to the uninitiated.

Blast furnace--a smelting furnace into which a blast of air is forced from below to produce the intense heat required to break down bog iron or iron ore to a fluid state. This can then be cast directly into manufactured goods or into "Pigs" for later use. Products of the blast furnace were stoves, fire backs, cannon balls, and hollowware. All of these were of a rather low grade iron which was the result of the "first melting of crude ore".

Forge--considered to be a furnace for heating metal to be wrought (to shape metal by heating and hammering). After repeated heating and hammering, the "Pig" iron product of the blast furnace becomes strong, malleable, ductile and highly resistant to rust.

Foundry--essentially a smaller unit than a blast furnace. By using the softest and best quality Pig metal and remelting, the last impurities are removed in the form of a slag. Nothing but pure metal remains which is used for casting and the preparation of wrought iron for the blacksmith. Products would result in higher quality cast pots, kettles, spiders, etc.

Blacksmith--a man who works and repairs iron whose daily work likely included kitchenwares such as pot cranes, tongs and pokers, trivets, spits, toasters, skewers and racks, meat tenderizers, plates, etc. When a blacksmith's work became specialized, new names were given the tradesmen. A shoer of horses came to be called a Farrier; an axe and knife edger, an Edge Toolmaker; a man working with forks, knives, scythes, buttons and buckles, a Cutler. Others were called Locksmith, Nail Maker, etc. These blacksmith items are wrought iron, not cast, which is the theme of this series, but are no less interesting.

Whitesmith--a) a worker in white iron, a tinsmith.

b) one who polishes or finishes goods as distinguished from one who forges them.

Indications are that one and/or two persons handled both of these

smithing jobs with the latter being more prominent in cities. This person, through his craftsmanship, produced hand finished wrought goods which can be easily mistaken for the higher quality cast goods, i.e. worn wrought candle snuffers and lamps refinished can look like cast metal. Experience in sight and touch, however, can quickly separate most questionable material.

The following is a portion of a poem, "The Legend of the Hounds" by George H. Baker, which quite describes the employee contact with the furnaces in question:

"Colebrook Furnace in Cornwall stands,
Crouched at the foot of the iron lands,
The wondrous hill of iron ore
That pours its wealth through the furnace door,
Is mixed with lime and smothered in wood,
Tortured with fire till a molten flood,
Leaps from the taps to the sow below
And her littered pigs that round her glow;
So that the gazer, looking down
The moulding floor from the platform's crown,
Might think, if fancy helped the spell,
He saw a grate in the roof of Hell."

MANITOBA CENTENNIAL PUBLICATIONS

The following is a partial list of Manitoba publications, 1967-1970, compiled by the Manitoba Historical and Scientific Society. Items may be purchased through your local book store, or by writing directly to the sources given here:

ALTONA

Red River Echo. Souvenir supplement commemorating Manitoba's 100th year. 1970.

ARGYLE RURAL MUNICIPALITY

Baldur High School History Committee. Historical sketches of Argyle Municipality. 1970 n.p. (mimeo)

ARROW RIVER

Women's Institute of Arrow River and Miniota. Bridging the years, 1879-1967. 1967 515p.

AUSTIN

Collier, Anne. A rear view mirror: a history of Austin and surrounding district. 1967 382p.

BERESFORD

Beresford Centennial Committee. Memories of Beresford. 1970 88p.

BEULAH

Beulah Women's Institute. Minnewashta memories. 1970 283p.

BIRCH RIVER

Peters, Mrs. Justine, comp. Memoirs of Birch River. 1970

BLANSHARD RURAL MUNICIPALITY

Blanshard Centennial history Committee. History of Blanshard Municipality, 1884-1970. 2 vols.
Contact: Blanshard Municipal Office, Oak River, Man.

BROOKDALE

Simpson, C. Brookdale community. 1967 23p.

BUNCLODY

Rose, D.F. Bunclody community. 1970
Contact: Mr. D.F. Rose, Carroll, Man.\$2.00

CARMAN

Johnson, R.A., ed. Up to now; a story of Dufferin and Carman. 1967 249p.
Carman Chamber of Commerce and Carman-Dufferin Centennial Committee. Carman, Man. 1970
(A brochure)free

CLANDEBOYE

Clandeboye Community Club. The lovely woods of Clandeboye.
1968 35p.

CRANBERRY PORTAGE

Paterson, Jack and Ruth. Cranberry Portage. 1970 179p.

CRANDALL

Crandall Historical Society. Chronicles of Crandall. 1970
(History of Crandall and District from 1882)
Contact: Mr. Ivan Lawrence, Chairman of Crandall Historical
Society, Crandall, Man.\$5.00

CRYSTAL CITY

McKittrick, T.G. Corner stones of empire. (c1940) 1970 131p.
(The settlement of Crystal City District in the Rock Lake
country). Crystal City Centennial Committee. Rock Lake
Herald. Centennial issue, 1970. 79p.
(A light-hearted view of events in the past in the Crystal
City area)

DAND

Dand Women's Institute. Golden memories: Dand, Manitoba.
1967 147p.

DAUPHIN

Dauphin Historical Society. Dauphin spans the years.
1970 274p. (History of Town of Dauphin and District)
Contact: Town of Dauphin Office, 21 - 2nd Ave. N.W.,
Dauphin, Man.\$6.50

DELEAU

Robson, Irene. History of Deleau-Bethel District.
Centennial year 1967. 27p.

DOMAIN

Domain Women's Institute. Down memory lane: a history of
Domain community, 1876-1967. 1967 360p.

DOMINION CITY

Waddell, James. Facts, fiction and hyperbole. 1970 131p.
(History of Dominion City and surrounding areas)
Contact: Mrs. Shannon Waddell, Dominion City

EAST ST. PAUL

Robert Andrews School. Heritage: a story of East St. Paul.
A Centennial project by Robert Andrews School. 1967 200p.

ELGIN

Elgin Centennial Committee. Echoes of Elgin. Dedicated
to the pioneers of Elgin District to mark Manitoba's
Centennial. 1970 275p.
Contact: Mrs. O. Sadler, Elgin, Man.

ELKHORN

Sipley, Marion, Comp. Elkhorn. Sketches by William Bartley. 1967 90p.

ELM CREEK

Baragar, Mrs. Fred. Ripples from the Creek. 1969 247p.
(Early days of the central part of the R.M. of Grey,
Elm Creek, Wingham, Culross and Dacotah districts)
Contact: Mrs. F.D. Baragar, 783 McMillan Ave., Wpg. 13,
Man.

FORT GARRY

Shipley, Nan. Road to the Forks: a history of the community
of Fort Garry. 1970 88p.

FREDENSTAHL

Municipality of Franklin Centennial Committee, Ward I.
Fredenstahl and surrounding areas. 1970 46p.

GIMLI

Gimli Women's Institute. Glimpses of Gimli, past and
present. Dedicated to the pioneers of the Gimli District.
1967 41p.

LA BROQUERIE

(Boily, Marie Louise) Paroisse St. Joachim, La Broquerie.
1967 27p. La Broquerie Centennial Committee. Le Centenaire.
1970 (French publications reporting all Centennial events)
Contact: Mrs. Jeannine Kirouac, La Broquerie....\$.50 each or
\$3.00 for series of 9

HOLLAND

Holland History Committee. Holland, Manitoba, 1877-1967.
1967 272p.

INTERLAKE

Lindell, Lucy, comp. Memory opens the door: history as
told by the pioneers of the Central West-Interlake areas.
1970 228p.
See also Eriksdale

KILLARNEY

Garland, Aileen. Trails and crossroads to Killarney:
the story of pioneer days in the Killarney and Turtle
Mountain district. Illustrated by L. (Pat) McArter.
1967 392 p.

LA MONTAGNE PEMBINA

Roy, Marie Anna. La Montagne Pembina au temps des colons:
historique des paroisses de la région de la Montagne
Pembina et biographie des principaux pionniers. 1970
226p.

LYLETON

Davidson, Connie, comp. Gnawing at the past: Lyleton 1869-1969. Dedicated to the pioneers of the Lyleton District to mark Manitoba's Centennial. 1970 127p ..\$4.00

MACGREGOR

Trails old and new; MacGregor District 1872-1967. 1967 119p.

MILLWOOD

Bily, Lila M. History of Millwood. 1970 90p.
(History of Millwood Village and community)
Contact: Mrs. Lila M. Bily, or Mrs. Lillian Self, Millwood, Man. --\$5.00

NEWDALE

Newdale Historical Society. Newdale, 1870-1970. Dedicated to the pioneers of the Newdale District. 1970 186p.
Contact: Mrs. Dorothy Ray, Royal Bank, Newdale.\$4.00

OAKBURN

Oakburn Centennial Committee. Echoes, Oakburn, Manitoba, 1870-1970. 1970 118p.
Contact: Mrs. Mike Machalyshyn, Oakburn.

OAKLAND RURAL MUNICIPALITY

Stuart, J.A.D. The prairie W.A.S.P.: a history of the Municipality of Oakland. 1969
Rome, J.B., comp. Oakland echoes. 1970 309p.
(History of Oakland Municipality, including Wawanesa)
Contact: Mr. J.B. Rome, 312-4th Street, Apt. 18, Brandon --\$5.50

OAKVILLE

Moore, A.J. The deeper roots of Oakville. 1970 145p.

OCHRE RIVER RURAL MUNICIPALITY

Ochre River Women's Institute. History Committee.
Between mountain and lake: a history of Ochre River municipality, 1885-1970. 1970 350p.

PORTAGE LA PRAIRIE

Collier, Anne. A history of Portage la Prairie and surrounding district. 1969 369p.

RATHWELL

Rathwell History Committee. Twixt hill and vale: a story of Rathwell and surrounding district. 1970 352p.
Contact: Mr. John Parsons, Rathwell.

RIVERSIDE RURAL MUNICIPALITY

Rural Municipality of Riverside Centennial Committee.
A history of Riverside Municipality, 1867-1967. 1967 257p.

ROLLING RIVER INDIAN RESERVE

Indian High School Students. Obitepinešepi ishkonigan.
1970 (A history of Rolling River Indian Reserve)

RUSSELL

Russell Women's Institute. History Committee. Banner country: a history of Russell and District. 1967 272p.
Hyde, Anne Ferne. The way they won the West, 1880-1910.
In The Russell Banner, December, 1970.

ST. BONIFACE

Wilson, R., ed. St. Boniface, Manitoba, Canada: centennial year: année centenaire. Edited by R. Wilson and sponsored by the St. Boniface Centennial Brochure Committee. 1967
St. Boniface Chamber of Commerce. St. Boniface anniversary year, 1818-1968; 150th anniversary.

ST. ELIZABETH

St. Elizabeth History Committee. Of days gone by. 1970 153p.
Contact: Mr. Arthur Enns, R.R.2, Morris

ST. JAMES

Ferguson, Mary McCarthy. A history of St. James to commemorate the celebration of Canada's centennial, 1867-1967; with illustrations by St. James Art Club. 1967 110p.

ST. MALO

St. Malo Centennial Committee. History of Parish of St. Malo. 1970

SNOWFLAKE

Moir, Elsie, comp. Chronicles of our heritage; pioneer stories from Snowflake, Clearwater, Crystal City and Pilot Mound, cover designed by Mrs. E. Hendrick. 1970 270p.

SNOW LAKE

The Saga of Snow Lake, 85 pages, illustrated, Snow Lake Chamber of Commerce, postpaid \$3.00

SPEARHILL

Jardine, L. Jean Speaking of Spearhill: memories of a village. 1970 160p.
(History and biographies of Spearhill area)
Contact: Mrs. K.M. Jardine, 423 Oxford Street, Wpg.9.

THE PAS

The Pas Chamber of Commerce. The Pas: a history: Adventure and romance. 1970 100p.
(A history of The Pas and Northern Manitoba)

THOMPSON RURAL MUNICIPALITY

Thompson Rural Municipality History Committee. The hills of home: a history of the Municipality of Thompson. 1967 272p.

Contact: Municipal Office, Miami, Manitoba.

TRANSCONA

Smith, Vivian Martin. Faces along the way. 1970 56p.

Transcona and Eastern Manitoba News. Centennial issue, 1970. --\$.15 copy

VIDIR

Vidir Ladies' Aid. Beyond the marsh. 1970 224p.

(History of the pioneers of three school districts - Vidir, Lowland, and Sylvan Glade)

Contact: Arborg Extension Office, Arborg.\$3.50

WASKADA

Waskada Women's Institute. Waskada memories. 1967

Waskada Centennial Committee. Sequel to WASKADA MEMORIES. 1970 139p.

(History of Waskada, R.M. of Brenda, and family histories of the area)\$4.00

WINKLER

Siemens, Walter, ed. and comp. Winkler, 1970, edited and compiled by Walter Siemens for Winkler and District Chamber of Commerce. 1970 64p.

(History of Winkler, including the history of the Mennonite people in Manitoba)

Contact: Mr. Walter Siemens, Winkler, Manitoba

WINNIPEG BEACH

Winnipeg Beach Moonlight Days, published by Manitoba Department of Agriculture. 1970 16p.

(Booklet sketching Winnipeg Beach and the Moonlight Train)

WOODMORE

Badgley, Lyall R. Pioneer days along the Roseau, by Lyall R. Badgley for the Woodmore Women's Institute. 1970

(Roseau River locality in the Municipality of Franklin)

WOODWORTH RURAL MUNICIPALITY

Vipond, Dorothy. Proudly we speak: a history of the Rural Municipality of Woodworth. 1967 379p.

(Rural Municipality of Woodworth 1878-1967)

ESKIMO FUN AND GAMES

One of our most enjoyable classroom activities at the Museum of Man and Nature is our Eskimo games programme for the kindergarten to grade four students. Since young children are not overly enthusiastic about the scientific anthropology of Eskimo culture, we substitute culture study through film and play instead of dry lectures.

We show them a side of human life that they can all relate to. We ourselves don't often imagine that such a harsh environment would be conducive to any pleasures; especially during the long winters. However, both children and adults enjoy many hours of games and play when their work is done.

Our fifty minute programme usually begins with a short film "TUKTU AND THE INDOOR GAMES" (National Film Board). The volunteer "teacher" gives a short introduction, informing the students that we are studying the Eskimo as they lived years back, because the life of the modern Eskimo is quite different. The film is a delightful portrayal of people having fun - not just a cultural study.

The children are surprised to see the Eskimo youths playing games just like ours, "London Bridges" or "Follow the Leader". A game similar to hockey is played with a ball and whip. One beautiful toy a father makes is a large ice top. Older people enjoy "Cats Cradle" and a form of dice, made from the digital bones of seal flippers. One question we ask the students is why the children don't have snowball fights and build snowmen, when there is so much snow. After the film, the children are taken by two volunteers into the playroom and shown several Eskimo toys. They do not play with the original artifacts, but we have made several replicas for them to handle.

The first is a wooden top. The originals are carved from driftwood and vary in shape. Ours are carved from empty thread spools, with a short shaft fitted into the hole. We also have a "button on a string" toy, one which nearly all children have made at one time or another. The original Eskimo toy is made of an ivory or leather disc on a thong of leather. We use ordinary store string and a button.

The "cup and pin" game is a lot of fun and requires patience and practice - coupled with a fair amount of luck. The original toy consists of a hollow bone (likely caribou legbone) tied to a bone pin by a length of leather caribou hide. The object of the game is to toss the bone "cup" up in the air, while holding the bone "pin", and catching it on the "pin". We made ours from a hollow bone ("Rover's used bones?"), string, and a wooden stick. Like most Eskimo games, this one has a practical purpose to it, in that it trains the young man to develop the coordination

between eye and hand - a very useful skill for a man who hunts seals with a harpoon.

A few toys, that are not games as such, which we show to the children are models and dolls. We have a lovely Eskimo doll, complete with caribou outfit. Young girls are taught to sew first by making doll clothing. This is a very useful skill for a woman to acquire. Our model kayak (a one-man boat) fascinates the children. It is an exact replica made of seal skin, with a wooden frame, and completed by an ivory spear and paddle. The volunteer explains the unique advantages of this craft and the role that their construction and use played in Eskimo society. Finally, we have a model dog sled carved in ivory, with hide traces. This lets us explain two things; the importance of the sled and dogs as a system of transportation, and the significance of carving in the Eskimo community.

The grand finale to our playtime is the "bull-roarers". This artifact is not restricted to Eskimo culture, but is existant in many other cultures (the Maori of New Zealand is one example). What is interesting, is the fact that it has completely different uses in each culture. To the Maori, a "bull-roarer" is very sacred and only a few are allowed to look at it. It is used for fighting off evil spirits. To the Eskimo, it is a toy. A "bull-roarer" is an oval, flat piece of wood, attached to a long hide thong. The edges of the wood are notched regularly on both sides. When it is swung properly and quickly - like an airplane propeller - it makes a loud whoop or "roar", thus its name. The youngsters love playing with it and many want to make one of their own.

We feel that other museums and school classrooms should give this, or similar programmes, a try. It is possible to have the children make their own toys. It is inexpensive and is a good approach to take when studying a culture. Perhaps the children will look into the origins of their own toys. It is also a good way of relating the community museum to its schools and if one can train a couple of volunteers, there is no reason why the museum cannot take its facilities and knowledge out to the school.

A MESSAGE FOR ARTIFACT COLLECTORS

Almost everyone is intrigued by things from the past. You would be hard pressed to discover a home that does not have at least one antique, old book or artifact. There is an aura about old things which many people find irresistible. Whether they are attracted by the nostalgic memories they hold, or the simplicity of their design or their material value, many people yearn to possess objects from the past. Very often this yearning is relieved by amassing a private collection of objects, the very possession of which is the only goal to which the collector has aspired. Possessing things only for the sake of possession is an extremely selfish pastime. When one thinks of the interesting and varied history which each artifact represents one can only be appalled when hearing about someone who hoards artifacts in locked trunks or in damp basements only caring that they are his not what they are. This type of collector often justifies his activities by such statements as: "If I didn't get 'em someone else would". or "I'm helping to preserve our history".

No amount of justification can alter the fact that mere possession of an object is meaningless. Hidden away covetously an artifact might as well be lost or destroyed. It has no use to people who seek to understand the past, and by understanding the past, the present and perhaps the future. The collector who pursues this course of action is locking the door to the past and by doing so he is stifling the movement towards human understanding.

In this sense, the collector cannot be at complete liberty to do with his collection as he wishes, at least not morally. Collectors of this ilk obviously ignore the moral aspects of collecting and more often than not the legal ones as well. It is illegal to excavate archaeological material without a license; yet hundreds of pot-hunters are busy looting sites everyday. It is also illegal to transport archaeological material across international borders but collectors thrive on this illicit trade. Obviously the laws stifling such activity need to be stiffened but there are other ways, positive steps to be taken. Collectors should be made aware of their responsibilities through a process of educating them to recognize the value of sharing their knowledge. No one is asking that collectors relinquish their cherished collections; only that they share the data they possess. It is the information surrounding and "frozen into" artifacts that is of value. Therefore, if collectors made efforts towards documenting all the possible information about their artifacts and then consequently sharing this information they would have contributed to the body of knowledge at large as well as having enhanced their own personal satisfaction.

The collector then is at a unique advantage. If he is conscientious he can possess pleasing objects and also can contribute to our general knowledge about man's past behaviour. With a minimum of effort the collector can help to open the door to the past.

A DESIGNER'S VIEWPOINT

Writing about museum design from the standpoint of offering advice to other museums becomes extremely difficult and, perhaps, even impractical in that each museum has its own specific problems; problems that present themselves anew each day and are not, therefore, immediately accessible to the person writing about museum design. One imagines the solution to be that one should completely ignore these facts and write about something more generally applicable to museums.

It is perhaps of interest to note that the practice of employing professional designers is a fairly recent innovation in Canadian museums. Whichever museum it was that initiated this practice or the specific needs of that museum seem to be a matter of speculation. Prior to this, the policy of most museums was to hire someone with either a professional interest or training, or experience in one or more of the museum's fields of endeavour - i.e. geology, archaeology, ethnology, entomology, etc. It appears that very little consideration was given to whether or not that person had any understanding of or even interest in structural or graphic design. Operating under this disadvantage he continued on his way as Curator of Exhibits arranging in neat rows of cases, as many of the duly collected, researched and catalogued specimens and artifacts as space would allow. If the hiring of such a person was not economically feasible, it fell upon the curators in the immediate vicinity to erect such exhibits as were required. The result was an ineffectual, boring place where hundreds and hundreds of school children could be taken to be taught how to grow up with an intense dislike of their friendly local museum!

By no means does all of this imply that the designer is going to solve all of the problems a museum must face. Rather it implies that the responsibilities a museum must accept today are far greater than they have been before; responsibilities that are not only scientific in nature, but social and cultural as well. Surely the curatorial staffs of museums large and small could not be expected to shoulder the full weight of this alone. The problems of structural and graphic design are, in most cases, beyond the experience of the curator. This fact in itself would seem to necessitate the museum's use of professional designers. Accompanying the basic need for exhibit designers is the urgent matter of establishing functional buildings in which to house exhibits. Consideration must then be given to advertising and publicity. All of these things are essentially the concern of the designer. It is he or she who must eventually do the design for exhibits, graphics, posters, logos, handbills, and so on. All of which must be co-ordinated into a whole unit in which the

public is going to want to become involved. Small or large, if the museum cannot solicit and maintain public support it has no hope of survival.

Once again, it must be said that for a designer from a larger museum to advise the smaller ones would be impractical without his first being made aware of the specific requirements of the individual museums. There are, however, a number of points which come to mind as being generally useful places from which to start:

- 1) If the museum is in a position to hire two full time staff members then hire a curator and a designer.
- 2) If the museum can only hire one full time staff member, then hire a designer. He or she will be in a better position to advise on the use of a wide range of materials available to you in as inexpensive a price range as is necessary. There are also far more sources of human and natural history research information, than there are designers with enough time to devote to the museum's development programmes on a voluntary basis.
- 3) If the last point scares anybody then they can at least hire a curator who is willing to keep himself informed of current concepts in museum design.

Finally, this designer would be more than willing to answer any inquiries that museums might have about problems of design and display.

MUSEUMS AND THE NATIONAL HERITAGE: A Cultural Policy

Notes for an address by the Secretary of State, the Honourable Gerard Pelletier, to the CONSULTATION I: Museums 70+ Conference, in Ottawa, Tuesday, February 16, 1971.

The close of this first consultation on the federal government's cultural policy seems to me an opportune time to review briefly the stages we have passed through in the last few months.

Last summer, after two years of office during which I had many times taken up the theme of the democratization and decentralization of culture, we went to Venice, to the intergovernmental conference on the constitutional, administrative and financial aspects of cultural policy organized by UNESCO, which inaugurated the world-wide cultural decade. This new development shows that if countries and governments do not recognize the importance of cultural activities in national life during the 1970's, they will finish this decade spiritually weakened. In Venice we discovered that these concerns are shared by many other countries and governments, and we therefore made the proposal, carried unanimously at the conference, that an international conference be held in Canada to discuss the problems of multicultural societies. The conference will probably be held in 1972, and will take place within the framework of the various cultural consultations we propose to hold.

Three weeks after Venice came the National Conference on Cultural Policy organized by the Canadian Conference of the Arts in Toronto during September 1970. Over three hundred participants spent two days pointing out the deficiencies of the cultural policies of the federal, provincial and municipal governments, and proposing solutions and remedies which, taken together, form a fund of ideas which governments can use for inspiration. I was given the opportunity at that time to outline the measures we had taken to develop a federal cultural policy. Among these measures was the formation of an advisory council made up of all chairmen and directors of agencies, with the possible addition of representatives from the artistic community, as well as some from among the "consumers" of the products of arts and culture. We had already held a number of meetings with the chairmen and directors of federal cultural institutions, and we thought that it would be simple to select a small number of representatives from the private sector to work with them.

As a result of this speech, we received requests for positions on this council from a great variety of organizations, and we soon realized that a much wider representation was needed, covering

every artistic discipline and a broad range of trends within each discipline. This caused us to modify our original proposal in the direction of thematic consultations which would enable greater participation of the artistic community. This, in fact, means that an unstructured system of consultation be set up, without permanent members, and having the advantage of greater flexibility and better representation. As well, we will soon have our council of directors of cultural agencies, who may be joined by representatives of the artistic community for the discussion of matters that concern them directly. As you can see, the consultation process is much more complex than was expected; however, it is also broader in scope, so that it will be less likely to become something of a static structure. In any case, we will be able to subject the process to continual reexamination and to change it according to what is needed.

This has been our first official consultation. You have had both the honour and the disadvantage of being the first to discuss an extremely important subject, the role of museums in the 1970's. Later on I will speak of the orientation which the federal government wants to give to its cultural policy on museums and the national heritage, and I will also take account of your conclusions resulting from these two days of discussion. First, however, let me thank you for taking part and for the many comments and opinions you have expressed for our benefit. We will leave this conference enriched and ready to begin the next stage, which is the development of these ideas into specific programs. A number of you will certainly be consulted during that process.

At the national congress in Toronto, I outlined the general considerations which are to guide us in developing a cultural policy: pluralism, democratization, decentralization, federal-provincial cooperation and international liaison.

It is in this spirit that in this first stage we have examined our present policy on museums and the national heritage; we have also tried to define our objectives more precisely. We have given particular consideration to the possibility of democratization and decentralization through the action of the federal government, recognizing that the government has so far limited itself mainly to developing the National Museums - apart from some relatively minor assistance given to other museums by the Canada Council. The National Museums are making worthy efforts to exhibit their collections outside of Ottawa and to expand their activities on a national level, but these efforts encounter difficulties that we shall have to go to work on.

We have accordingly established certain priorities to guide us in the formulation of specific programs of cultural activities involving the museums and our national heritage. I should like to quote them at length:

1. the establishment of an overall plan governing the use of the National Museums collections and covering such matters as presentations in Ottawa, travelling exhibitions, and long-term loans of items from the national collections to museums that are able to provide the necessary security and make effective use of them; a list would also be prepared of items that should normally remain permanently at the Museums because of their fragility, size or irreplaceability;
2. the establishment of a list of museums - which could be called "affiliated museums" - based on population distribution in Canada. We could thus have about twenty affiliated museums covering the whole country and providing the communities they serve with access to those items in our collections which do not, for some reason, have to remain in one place;
3. the drafting of the conditions on which museums could be given "affiliated status", and receive capital and operating grants to enable them to provide the necessary qualified staff and physical environment to ensure full and safe utilization of items loaned to them;
4. a study of the additional needs of the National Museums in terms of the acquisitions necessary to bring the collections up to the standards of quality and quantity required by this expansion of their use;
5. a study of the space need of the National Museums;
6. the establishment of a network of "National Exhibition Centres" to complement the affiliated museums; the Centres would benefit under exhibition-grant agreements and their staffs would include cultural development officers;
7. the formation of a "National Circulation Collection" which would be used to supply regional circuits, so as to reach as wide a public as possible;
8. the establishment of a "National Popularization Program" in conjunction with Information Canada, the CBC, the National Film Board and the Canada Council;
9. at the same time, a scientific study of the clientele of the National Museums and those museums that could qualify for "affiliated status";
10. a start on the preparation of an inventory of the major collections in Canada;

11. a check on exports of works of art and objects that are part of our national heritage.

The conclusions reached during the two days of Consultation I form a valuable adjunct to this list of priorities; they will be very useful to us as indicators of the relative importance or urgency of each priority, and will serve in many cases to guide us in our approach to particular problems. They are so important that I feel bound to mention them publicly this evening.

Moreover, they very often coincide with our own proposals, at least in their general intent. I am glad to find in several of your reports concern for the preservation of the national heritage which remains one of our foremost objectives. You have coupled this concern with a series of precise recommendations which include the setting up of a national inventory and an urgent program of acquisition and conservation which several among you wish to see centered on things Canadian.

The picture is completed by proposals for legal measures aimed at preventing the export of works of art and objects of historical value; as well as a whole array of quite specific points relating to legislation on taxation and a training program which will ensure competent personnel at all the necessary stages.

In a country of difficult geography, the relationship between the national heritage and the public always raises the same, almost insoluble problems. Out of this mass of suggestions and ideas that I have heard, several main currents emerge, often based on cooperation, sometimes on daring, always with a price tag. I admit that it is not possible for me to formulate clearly a faithful summary of your observations. For the moment I recall only the emphasis placed on open-mindedness, youth, cooperation and regard for regional needs and interests.

I could go into greater detail about each of the proposals made earlier in order to relate them more precisely to our policy on museums and the national heritage. This evening, however, I shall limit myself to affirming our intention to establish a scheme to control the export of works of art or objects that are part of our national heritage - not that this proposal is more important than the others, but we have no doubt that it will prompt questions from many quarters. Let me begin by pointing out that Canada is one of the few Western countries that have yet to adopt legislation to protect their national heritage. As a result, we have received numerous representations - and with good reason - from those who are interested in retaining elements of our own past and the treasures of other civilizations and cultures that we have acquired. No country can allow its artistic and historical resources to be lost, still less a country as young as Canada, which has barely begun to accumulate a store of such things. We therefore intend very soon to draw up a list

of objects for which an export permit will be required before they can be sold outside Canada. In doing so, we shall use, in accord with the Department of Industry, Trade and Commerce, the authority contained in the Export and Import Permits Act. We shall in fact use a system of temporary preemption (generally for a period of about three months) to enable and to encourage Canadians to acquire articles put up for sale. We hope to have the system in operation some time this year. As a further step, we shall also work with the provinces and the institutions concerned to study the possibility of enacting comprehensive legislation to protect our national heritage.

Implementation of the numerous measures prompted by the priorities we have mentioned and the suggestions you have made will require several months of hard work. It is obvious, too, that these new features of our policy will not be feasible in the context of existing federal apparatus. New structures, or fundamental changes in the present ones, will be required. In these changes, we want to give the greatest emphasis to the institutions that will be participating in the implementation of our new museums policy. It is too soon to say what forms this participation will take, but we shall be happy to have the opinions of museum authorities on the matter. The debate is not yet concluded, and although we were unfortunately compelled to limit the numbers of those taking part in this consultation, we hope that those who could not be with us will let us have their comments in the light of the priorities and conclusions that have emerged during these two days.

I would be remiss if I failed here to note the role of the provinces in museum work, and the impact our activities in the field may have on their own policies. We therefore intend to respect the commitment we have made on many occasions to discuss the progress of our programs with them. As our new policy takes shape, we shall have meetings with provincial representatives in order to obtain their views and promote federal-provincial cooperation in this area.

In closing, I would like to remind you that this has been our first consultation - Consultation I, as we have called it. The process is now well under way - Consultation II, on publishing, will take place next March 1 and 2. In this way, we intend to review all our cultural activities and, if necessary, reexamine our present approach in all cultural fields. It will no doubt be a long time before we have finished the whole job, and when we have, we shall have to begin all over again, since culture is the product of shifting forces that are very difficult to predict in their entirety. This is the mark of an intensely active society in a constant state of evolution.

GETTING UP WITH THE BIRDS

In reality, persons acting as observers or assistants in the Breeding Bird Survey project rise much earlier than the birds. The survey of a route begins one-half hour before sunrise, and if the persons live 50 to 60 miles from the starting point, this means getting up at 3:00 a.m. or earlier.

The first large scale Breeding Bird Survey was undertaken in the United States east of the Mississippi River and the eastern provinces of Canada in 1966 when 585 routes were covered. Chandler S. Robins and Willet T. Van Velzen of the Migratory Bird Populations Station of the U.S. Fish and Wildlife Service in Laurel, Maryland, initiated the Breeding Bird Survey and laid out the routes.

In Manitoba, usually two twenty-five mile routes were plotted per 2° block (2° in latitude x 2° in longitude). The starting point and direction of each route were determined by drawing numbers from a table of random digits. A stop is made every half mile for a three minute period. The observer gets out of the car and identifies all birds he sees within one quarter mile in all directions as well as all birds he recognizes by call note or song, regardless of distance. The assistant records all the birds seen and heard on the tabulation sheets. Fifty stops are made on a route, and this takes 4 to 4½ hours. The surveys are done during the month of June and up to the end of the first week in July when most small birds are nesting.

For comparison purposes, routes are run under satisfactory weather conditions with good visibility, little or no precipitation, and light winds. Surveys are made on mornings when winds do not exceed 12 m.p.h.

In 1967 the Manitoba Museum of Man & Nature was asked to coordinate Breeding Bird Surveys in Manitoba. The museum contacted naturalists in many parts of the province who had experience identifying birds. That year eleven routes were covered. Although maps are prepared for seventeen, all routes have not been covered every year. The most northerly routes in Manitoba are near Roblin, Toutes Aides, Lundar and Lac du Bonnet.

What is the purpose of Breeding Bird Surveys? One reason is to assess changes in wild bird populations which may be correlated with environmental factors such as those effected by land use and pesticides. Information is also gained concerning the distribution of bird species.

As the survey is confined for practical purposes to the areas bordering rural roadsides and through the occasional small town or village, this must be considered when the data obtained

is being used. The Canadian Wildlife Service is doing experimental work in interpreting and analyzing survey data.

In 1971 the number of routes covered in the United States and Canada was close to 1500, and the project will be continued for a few years.

The question may be posed as to the reason for undertaking a survey of this nature so early in the day. From earlier studies, it has been determined that from just prior to sunrise until 9:00 a.m. is the most active period of the day for the majority of birds.

ORAL HISTORY PROGRAMME

The following procedures are used by the Museum of Man & Nature in its oral history programme. Anyone having questions about oral history, or who knows someone who should be interviewed is asked to contact this writer at the Museum.

Oral History Tapes:

Numbering:

Oral History Tapes will come in two forms:

- a) Master Tapes on 7" reels whose prefix will be "M"
- b) Cassettes (containing extracts from Master Tapes) whose prefix will be "C"

Since tapes will need to be re-wound every 12 months and re-recorded at certain intervals the date of original recording will be part of the catalogue number thus:

Master Tape:	M 5.71	(recorded in May 1971)
Cassette:	C 6.71	(recorded in June 1971)

The tapes will then be individually numbered thus:

M 5.71.1
C 6.71.1

If the original Master Tape is in a language other than English and a translation has been made the two Master Tapes will be numbered "a" & "b" and a note of the language made, thus:

M 5.71.1a (Cree)
M 5.71.1b (English)

Numbers will be marked on the Tape Reel, on the Cassette and on the tape and cassette containers.

Cataloguing:

The INTERVIEWER will complete the ORAL HISTORY TAPE OUTLINE, either typed or handwritten according to personal preference. The Outline will then be typed on the ORAL HISTORY TAPE OUTLINE form and passed to the ORAL HISTORY PROGRAMME SUPERVISOR who will indicate the Subject headings and Sub-headings to be indexed. Two xerox copies of this outline will then be made (making three copies in all). They will be filed as follows:

1. Alphabetically by the Donor's name (Alphabetical Register)
2. Numerically by Master Tape Number (Numerical Register)
3. Numerically (Vault Copy)

An ORAL HISTORY SUBJECT INDEX in card form will be maintained. Each Master Tape will be cross indexed under the Subject Headings and Sub-Headings noted in the ORAL HISTORY TAPE OUTLINE. A card being prepared for each subject. Entries will consist of the following information:

1. Master Tape Number
2. Tape footage

Thus: M 5.71.1 (311 to 395)

When sufficient footage has been gathered under a particular subject, the index card will be used to prepare a CASSETTE on this subject and the Cassette number entered on the Subject Card.

A numerical check list will be kept by the Oral History Programme Supervisor who will allot numbers to individual tapes.

Donor: Mr. Chevrier	Master Tape No: M M5.71.1
Address: #305-85 Furby St. Armstrong Arms Apt. Winnipeg, Manitoba	Interviewer Date: April 8/71 Mr. J. Frishholz

A. Immigration

Tape Footage	Subject Readings
294-341	1. Italian Immigration
309-341	2. Creek Immigration
342; 381-387	3. Chinese Immigration
1230-1236	4. Mennonite Immigration
1681-1689	5. Attitude towards immigrants prior to World War I
1690-1698	6. Federal immigration policies
1708-1722	7. Sifton

B. Education and Religion

353; 1162-1170	1. School attended
355	2. Number of pupils
1162-1180	3. Description of teachers
1187-1193; 1205-1215	4. Subject matter taught
365-376	5. Church attended
963-973; 1010-1060	6. School and the theatre

C. Recreation

109-115; 124-128	1. Harness horses
99-145	2. Races in Winnipeg
1632-1677	3. Horse races in Winnipeg
2139-2169	4. Bicycle races in Winnipeg
2185	5. Automobile races in Winnipeg
506-604; 2264-2280	6. Hunting and hunting dogs
2100-2119	7. Fishing as a boy
2120-2136	8. Music-Mandolin and guitar club
604-1110; 2228-2254	9. Opera and theatre
618-622	a. organizer of early opera in Wpg. - Dorio
622	b. location of first opera house
645	c. old Winnipeg theatre
650-655; 896-909; 917-955	d. major personality establishing theatre in Winnipeg - C.P. Walker
especially 690-812 and 825-856	e. plays, operas and performers in early Winnipeg
883-917	f. why Winnipeg was strong in theatre
965-973; 1010-1060	g. school and the theatre
917-960; 970-986	h. influence of movies etc. on theatre
812-1105	i. theatre today and in the past

D. Personal

- 221-223 1. Description of a Winnipeg businessman

E. Environ (Winnipeg at the turn of the century)

- 48 1. Population of Winnipeg - 1872
54-113 2. Winnipeg Industrial Exhibition
145-152 3. Winnipeg Street cars
153-158 4. Street paving
99-145; 1632-1677; 5. Races in Winnipeg
2139-2181 6. Strikes in Winnipeg
1236-1442 7. Early hotels and bars
61-63; 1728-1800 8. Winnipeg newspapers
2257-2261 9. Opera in Winnipeg
604-1110; 2228-2254

F. Business

- 2-6; 421-431 1. Blue store - retail clothing and fur
43-48 2. Trading furs
1669-1674 3. Business and World War II
1881-2064 4. Business and the depression

G. Government

- 17-23 1. Brother representing St. Boniface in
Legislature
26 2. Father a Liberal Senator
1201-1290; 1326-1335 3. Government and the General Strike

H. Vehicles of Transportation

- 127-132 1. Subject's first automobile
2169-2180 2. bicycles
1285 3. Electric car
168-183 4. Pacers and buggy

I. Indian

- 435-456 1. Feeding Sitting Bull and band
1157-1160 2. An Indian remembered

J. Ethnic

- 1217-1230 1. Description of Mennonites
1611-1630 2. Attitudes towards Germans during the
First War

X. Labour Unrest

- | | |
|----------------------|------------------------------|
| 1235-1263 | 1. Street Car Strike of 1906 |
| 1254-1429 | 2. General Strike of 1919 |
| 1282-1286 | a. One Big Union |
| 1282-1286; 1412-1429 | b. Influence of the Strike |
| 1281-1290; 1326-1335 | c. Government and the Strike |
| 1291-1312 | d. Cruiser's Committee |
| 1334-1405 | e. Bloody Saturday |
| 1435-1442 | f. Causes |

L. The Twenties in Winnipeg

(GENERAL)

M. Depressions

- | | |
|-----------|--|
| 1442-1473 | 1. The 1920-1923 depression |
| 1809-1965 | 2. Depression of the 1930's (emphasis on personal history) |
| 1809-1825 | a. The crash |
| 1834-1837 | b. Riding the rod |

N. Wars

- | | |
|-----------|--|
| 387 | 1. Veterans of the 1885 rebellion |
| 397-405 | 2. Story of Metis rebel - using gravel etc. as bullets |
| 408-421 | 3. Information on Riel's relatives |
| 1472-1480 | 4. World War I |
| 1472-1489 | a. Coming of the war |
| 1490-1500 | b. Conscription |
| 1538-1545 | c. Attitude towards France |
| 1548-1567 | d. The end of the war |
| 1611-1630 | e. Attitudes towards Germans during the war |
| 1846-1874 | 5. World War II |
| 1861-1871 | a. Prices during the war 1861-1871 |
| 1869-1874 | b. Business during the war |

O. Catastrophes

- | | |
|-----------|---------------------------------------|
| 157-162 | 1. First flood he remembers - 1904 |
| 2089-2110 | 2. Comparison of 1950 with 1904 flood |

Considerable amount of material on Winnipeg and immigration. Illustrates well the elite view of the strike. Exceptionally good on opera and the theatre in Winnipeg at the turn of the century.

ASSOCIATION OF MANITOBA MUSEUMS
CONSTITUTION AND BY-LAWS

CONSTITUTION

1. The name of the Society is "The Association of Manitoba Museums", hereinafter called "The Association".
2. The objectives of the Association is 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 as educational institutions;
 - c) acting as a clearing-house for information of special interest to these museums;
 - d) promoting the exchange of exhibition material and the arrangement of exhibitions;
 - e) co-operating with other associations with similar aims; and by
 - f) such other methods as may from time to time be deemed appropriate.
3. The operations of the Association are to be carried on throughout the Province of Manitoba.

BY-LAWS

MEMBERSHIP

1. The Association shall consist of members in the following categories:
 - a) Institutional Members

Membership in this category shall be restricted to museums located within the Province of Manitoba. Applications for Institutional Membership shall be accepted only after approval by the Association's Executive Council.

The definition of a museum shall be as follows:

An establishment, not existing primarily for the purposes of conducting temporary exhibitions, open to the public, and administered in the public interest, for the purpose of conserving and preserving, studying, interpreting, assembling, and exhibiting to the public for its instruction and enjoyment, objects and specimens of educational and cultural value, including artistic, scientific, historical and technological material.

b) Individual Members

Membership in this category shall be 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, subject to acceptance by the Executive Council.

c) Associate Members

Membership in this category shall be open to institutions and individuals outside the Province who wish to promote the aims of the Association whether or not such member is connected with a museum, subject to approval by the Executive Council.

d) Honourary Members

These shall be persons distinguished for their museum work or who have rendered distinguished service to the Association or who are otherwise deemed worthy of the honour. Each proposal to enroll a person as an Honourary Member shall be submitted upon recommendation by the Executive Council to the Annual General Meeting for its approval.

VOTING RIGHTS

2. a) The right to vote on Association affairs shall be vested in Institutional members in good standing and Individual members in good standing, unless otherwise specified by these By-Laws. Associate Members and Honourary Members may not vote.
- b) Each Institutional Member in good standing shall be entitled to two votes. The Institution may delegate its own representatives. Notice of the names of such representatives, signed by a duly authorized officer of the Institution shall reach

the Secretary-Treasurer by the time set for the opening of the meeting concerned.

- c) Each Individual Member in good standing shall be entitled to one vote.
 - d) Institutional Members or Individual Members in good standing may cast their votes by proxy. If an Institutional Member in good standing is represented by only one delegate at the Annual General Meeting, or at other Meetings where voting will occur, the delegate attending will be empowered to cast two votes. If such Institutional Members are not represented at all, the two proxy votes may be given to any member of the Executive Council or any Institutional Member chosen by the Institution. An Institution desiring to exercise this right shall inform the Secretary-Treasurer in writing of its desire to do so and name the Executive Council or Institutional member it wishes to vote for it. Such notice shall reach the Secretary-Treasurer not less than twenty-four hours prior to the date of the meeting concerned.
- 3. Eligibility to serve as Officer or Councillors of the Association, except where specifically dealt with in other paragraphs of these By-Laws, shall be vested in representations of Institutional Members in good standing.
 - 4. Fees for various catagories shall be decided from time to time at the Annual General Meeting.
 - 5. The annual dues for such fees as shall be decided, shall be payable in advance on the first day of October of each year.

RESIGNATIONS

- 6. Any member may terminate his connection with the Association by sending his resignation in writing to the Secretary-Treasurer of the Association, and the Secretary-Treasurer shall remove his name from the membership roll.

SUSPENSIONS

- 7. Any Institutional, Individual, or Associate Member whose dues are in arrears for six months shall forfeit his good standing and if at the end of one year his dues remain unpaid, his name shall be removed from the membership roll.

EXPULSIONS

8. The Executive Council shall have power, by a three-quarter vote of the whole Council, which may be by letter-ballot to remove from the membership rolls, the name of a member who, in the opinion of the Executive Council, is no longer worthy of being connected with the Association, and such member shall cease to be connected in any way with the Association, but the Executive Council shall first give such a member the right to appear before Council and be heard.

MEETINGS

9. The Annual General shall be held, or commence, on a day in the month of September, or as near there as circumstances permit, in each year at a place to be decided at the previous Annual General Meeting. The specific date of the Annual General Meeting shall be decided by the Executive Council at least three months prior to the day on which it convenes.
10. A Special Meeting of the Association may be called at such time and place as the Executive Council may determine. The notice of a Special Meeting shall state the business to be transacted thereat and no other business shall be considered at that Meeting. A petition signed by at least ten voting members shall require the Executive Council to convene a Special Meeting without undue delay.
11. At least thirty days' notice of a General Meeting, specifying the place, the date, and the hour of the meeting, and in the case of Special Meetings, the nature of such special business shall be given to the members, but the non-receipt of such notice by any member shall not invalidate the proceedings at any General Meeting.
12. With the consent in writing of a majority of the Voting Members, a General Meeting may be convened on shorter notice than thirty days and in any manner which such members think fit.
13. A quorum at a General Meeting shall be one-fifth of the total number of votes permissible, whether by actual presence or by proxy.

OFFICERS

14. The Association may, on the recommendation of the Executive Council, appoint such persons as it may deem fit to be Patrons or Honourary Presidents of the Association.

15. The Officers of the Association shall be a President, a 1st Vice-President, a 2nd Vice-President, and a Secretary-Treasurer.

EXECUTIVE COUNCIL

16. There shall be an Executive Council consisting of the Officers of the Association, the immediate Past President, and one Councillor from each Region. The Regions are as described in Appendix A. Such regions are subject to change as required, by the Executive Council. The Officers of the Association shall be elected at the Annual General Meeting and shall hold office for a period of one year. The Councillors shall be elected at the Annual General Meeting and shall hold office for a period of two years. The immediate Past President shall automatically retain his seat on the Executive Council for one year.
17. The members of the Executive Council shall assume office at the close of the Annual General Meeting at which they are elected.

OTHER APPOINTMENTS

18. The Association may employ the services of a part or full-time staff on such terms and at such salary as the Executive Council deem appropriate.

DUTIES AND POWERS OF OFFICERS AND COUNCIL

19. The President shall preside at all meetings of the Association and of the Executive Council and shall have the second or casting vote in the event of a tie vote upon any resolution. Any two officers shall sign all written contracts made in the name of the Association.
20. The 1st Vice-President shall, in the absence or demise of the President, perform the duties of the President, and when so acting he shall have all the powers and be subject to all the responsibility hereby given or imposed upon the President.
21. The 2nd Vice-President shall, in the absence or demise of the 1st Vice-President perform the duties of the 1st Vice-President, or President, and when so acting he shall have all the powers and be subject to all the responsibility hereby given or imposed upon the President.
22. The Secretary-Treasurer, or his nominee with prior consent of the Council, shall attend to a record the minutes of all proceedings of the Association in the Minute Book of the Association. He, or his nominee,

shall be responsible for the proper keeping of the books of account and such other records as may be prescribed by law and may be required by the Executive Council. He, or his nominee, shall print a duly audited statement of the receipts and disbursements during the financial year of the Association which shall end on the thirtieth day of September each year. He, or his nominee shall receive all monies payable to or accruing to the Association and shall deposit the same in a chartered bank to the credit of the Association and shall not invest them without due authority by the Executive Council. He shall, with a member of the Executive Council, sign and issue all cheques and all other negotiable papers made payable to the order of the Association. He, or his nominee, shall give and serve all notices of the Association and shall be the custodian of all records.

23. Any Officer or Councillor of the Association shall be deemed to have vacated his office or position:
- a) if he holds any office or place of profit under the Association or
 - b) if he is concerned in or participates in the profits of any contract with the Association.

provided that a Councillor shall not be required to vacate his office by reason of his being a shareholder or member of any corporation which has entered into any contract with or done any work for the Association of which he is a Councillor, but he shall not vote in respect of such contract or work.

24. Should an office, for any reason become vacant, or should any member of the Executive Council die, resign, become incapacitated, or otherwise be prevented from fulfilling his duties before the expiration of his time, the vacancy for the unexpired portion of the term shall be filled by the majority vote of the Executive Council.
25. A member of the Executive Council may be suspended or expelled in the same manner that any other Member of the Association may be suspended or expelled.
26. The affairs of the Association shall be managed by the Executive Council who shall exercise all such powers of the Association as are not by the Societies' Act or by these By-Laws required to be exercised by the Association in General Meeting, subject, nevertheless, to any provisions as may be prescribed by the Association in General Meeting, but no By-Law, and no rule or other

direction made by the Association in General Meeting, shall invalidate any prior act of the Executive Council which would have been valid if such By Law, rule, or other direction had not been made.

27. The presence in person of at least four members of the Executive Council shall be necessary to constitute a quorum at a Meeting of the Executive Council.
28. The Executive Council may meet for the dispatch of business, adjourn and otherwise regulate their meetings as they see fit. Questions arising at any Executive Meeting shall be decided by a majority vote of those present.

FUNDS

29. The Association shall exercise no borrowing power.
30. At the Annual General Meeting of the Association an auditor or auditors shall be appointed whose duty it shall be to audit the accounts and present a report at the next Annual General Meeting.
31. At any meeting of the Association whatsoever, on any motion or question involving the financial arrangements or transactions of the Associations, including the fixing of the amount of the Annual dues, voting shall be limited to Institutional Members and Individual Members only.

SEAL

32. The official seal shall bear the name of the Association, the year of its incorporation, and it shall be used in the manner prescribed by the Executive Council. It shall be in the custody of the Secretary-Treasurer.

HEADQUARTERS

33. The headquarters of the Association shall be the St. Boniface Museum, 494 Tache Street, St. Boniface 6, Manitoba. The books and records of the Association may be inspected by the membership at the headquarters or such other place and at such time as may be convenient.

COMMITTEES

34. The Executive Council shall appoint such committees as it deems necessary to carry out the business of the Association, and may delegate to any such committee as much of its authority as it desires.

35. At least two months prior to the Annual General Meeting, the Executive Council shall appoint a Nominating Committee of not less than three members who shall be responsible for the preparation of a slate of Officers and Councillors as required for presentation to the Annual General Meeting. Presentation of such a slate shall not preclude nominations from the floor, provided the nominees have been contacted and indicated their willingness to serve in the capacity for which they are nominated.

PUBLICATIONS

36. Such publications as the Association may undertake shall be distributed to all Members of the Association and otherwise as authorized by the Executive Council. Other organizations, institutions, or individuals desiring to obtain the publications of the Association may obtain them upon payment of a subscription. Cost of the subscription shall be decided by the Executive Council. Such subscription shall not entitle the subscriber to any other benefits of the Association.

CHANGES TO CONSTITUTION AND BY-LAWS

37. The Constitution and By-Laws of the Association shall not be altered or added to except by an extraordinary resolution of the Association passed by a majority of not less than two thirds of the voting members present at a General Meeting of the Association. Notice to propose an extraordinary resolution shall be deemed to be duly given if signed by a proposer and seconder; who must be Members in good standing, and delivered to the Secretary-Treasurer, and the Secretary-Treasurer has notified the Institutional and Individual Members not less than one month before the Annual General Meeting, or two weeks before a Special Meeting of the Association.

RULES OF ORDER

38. Roberts' Rules of Order, where not inconsistent with these By-Laws shall apply so far as applicable to all Meetings of the Association.

RED RIVER EAST

1. Saint Georges Museum
2. Saint Malo Le Pionnier
3. La Broquerie Museum
4. Gardenton Museum
5. Steinbach - Mennonite Village Museum
6. Saint Boniface Museum
7. Transcona Regional History Museum
8. Emerson - Gateway Stopping Place Museum

CENTRAL OR MID-WEST

9. St. James-Assiniboia Historical Museum
10. Portage la Prairie - Centennial Museum
11. Austin - Agricultural Memorial Museum
12. Carman - Dufferin Historical & Pioneer Settlement Museum
13. Carman - Herman's Antique Autorama
14. La Riviere - Archibald Historical Museum
15. Ninette - Natural History Museum

NORTHERN DEPARTMENT

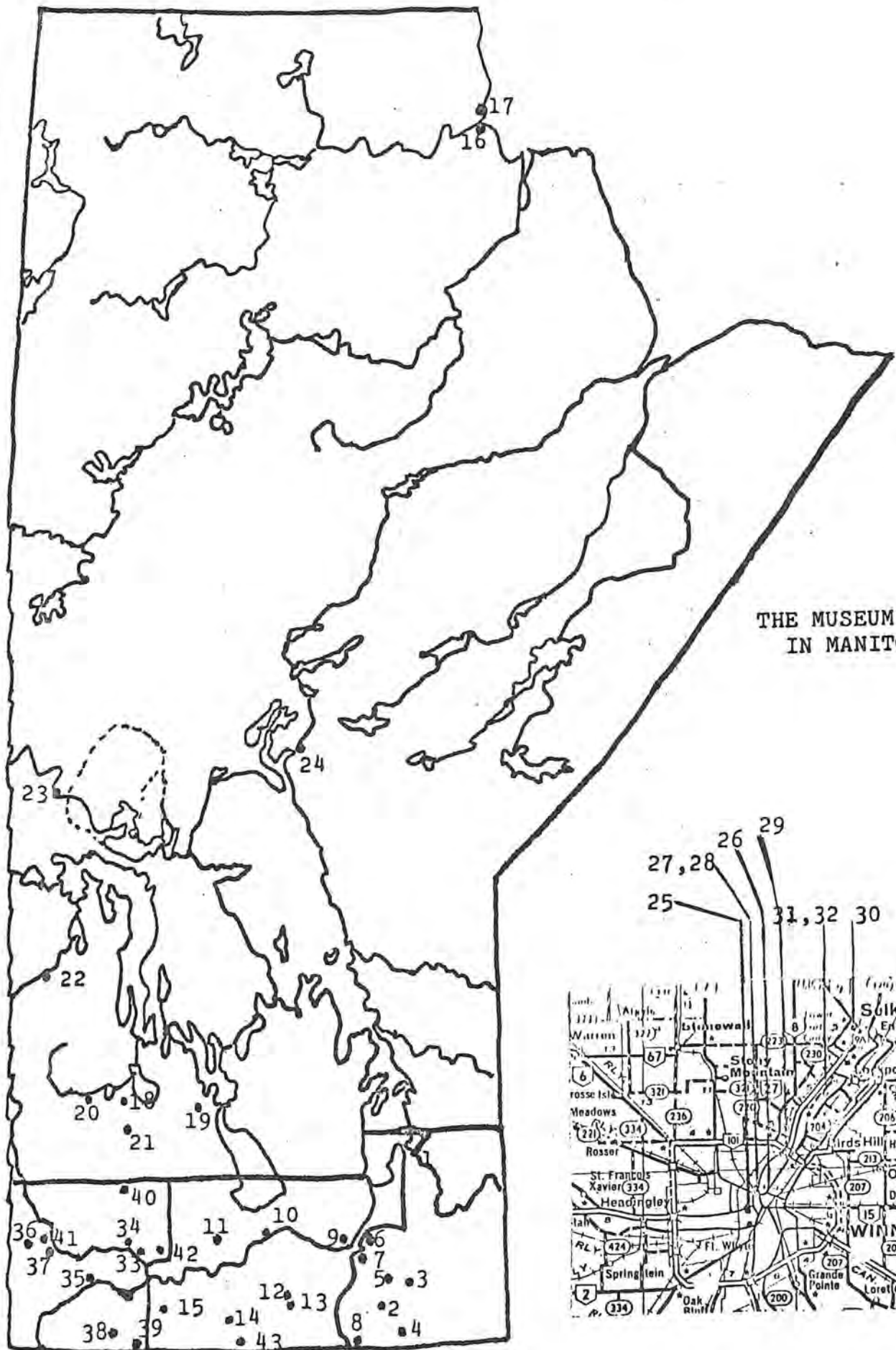
16. Churchill - Eskimo Museum
17. Churchill - Fort Prince of Wales
18. Dauphin - MacCallum Museum and Trading Post
19. Eddystone Village Site Museum
20. Grandview - Crossley Museum
21. Riding Mountain Park Museum
22. Swan River Museum
23. The Pas - The Sam Waller Little Northern Museum
24. Norway House - James Evans Memorial Museum

RED RIVER WEST

25. Manitoba Museum of Man and Nature
26. Winnipeg - Ross House
27. Winnipeg - Ukrainian Cultural Centre
28. Winnipeg - Ukrainian Women's Association Folk Museum
29. Winnipeg - Seven Oaks House
30. West Kildonan - Lower Fort Garry
31. St. Andrew's - Red River House Museum
32. St. Andrew's - Dunlop's Museum

SOUTH WEST

33. Brandon - Allied Arts Council
34. Brandon - B.J. Hales Museum of Natural History
35. Souris - Hillcrest Museum
36. Elkhorn - Manitoba Automobile Museum
37. Virden - Pioneer Home Museum
38. Boissevain - Centennial Historical Museum
39. Killarney Museum
40. Minnedosa - Regional History Museum
41. Hargrave - Half-Way House Museum
42. Shilo - Royal Canadian Artillery Museum
43. Snowflake - The Star Mound Museum



CMA/AMM COLLECTIONS CARE SEMINAR

In cooperation with the Canadian Museums Association, your Association will be conducting a seminar on collections care at the Museum of Man & Nature, 21-23 January 1972. The seminar will be geared directly to dealing with the problems of taking care of the collection in a small museum with a limited budget and will deal with such basic things as what type of information is necessary when cataloguing, security of the collection, storage and handling.

This is a Level I C.M.A. seminar, and thus has national recognition. Included in the seminar will be several practical working sessions, a tour of the Museum of Man & Nature - specifically to examine problems of collections care - and a free planetarium show.

Persons interested in attending this seminar should contact:

Mr. David Ross
Curator of Collections
Museum of Man & Nature
190 Rupert Avenue
Winnipeg, R3B 0N2
Telephone: 947-5750

Registration for the seminar is \$5.00 and financial assistance for travel and accommodation costs may be provided on an "as needed basis".