



THE
GRANDE NEW
DAWSON & HIND
QUARTERLY
EPISTLE



Vol.1 No.3

July 1972



Manitoba Agricultural Museum, Austin

A QUARTERLY PUBLICATION OF THE ASSOCIATION OF MANITOBA MUSEUMS

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THE GRANDE NEW DAWSON & HIND QUARTERLY

A publication of the Association of Manitoba Museums

The Association of Manitoba Museums

President: Mr. Marius Benoist, Administrator,
St. Boniface Museum

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Grandview

2nd Vice President: Mr. J. Rozumnyj,
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Winnipeg

Secretary Treasurer
and Editor: Mr. James B. Stanton,
Museum of Man & Nature,
Winnipeg

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

ASSOCIATION NEWS

Jim Stanton

INCORPORATION

Incorporation is slowly but surely coming close to reality. It should come into effect at the Annual General Meeting in October, more on that as the date approaches.

COLLECTIONS CARE SEMINAR Saskatoon 3-6 May 72

In May, three members of the Museum of Man & Nature were invited by the Canadian Museums Association to instruct at the Saskatchewan Museums Association on Care of the Collection. By all accounts it was a most profitable experience for everyone. The Saskatchewan hosts wanted David Ross, John Frishholz, and Gary Benzelock to remain for the Annual Meeting and dinner. In the photograph below, John can be seen discussing the use of community resources. Gary is sitting at John's right and gave an excellent talk on the use of lighting in displays.



EDITOR'S COMMENTS

Jim Stanton

It is very gratifying to see the response to our Quarterly, it looks like it is filling a need in the Manitoba Museum community. This issue features an article by Grayce Hegion on lace. If anyone else has articles they would like published, please send them along to me.

Once again we are indebted to the Parks Branch and John MacFarland for assisting us with publication, collating and mailing this issue. Larry Jamieson re-did the cover for us.

The O'Keefe Brewing Company have a very fine collection of military medals which they would like to loan to museums in the province, for periods of 3-4 weeks at a time. There is no cost involved to the museum, O'Keefes will pay all shipping charges and would be willing to provide some local advertising of the exhibit.

The exhibit consists of 12 flat cases 18" x 18" mounted on stands each case containing an average of 9 medals. The medals are very nicely mounted and each medal is labelled.

The exhibit comes packed in two cases and is simple to set up. If you would like to have this exhibit in your museum during the next year write to:

Mr. Julian Klymkiw
Sales Promotion Supervisor
O'Keefe Brewing Co. Ltd.
Redwood & Main Streets
Winnipeg, Manitoba R2W 3S5

The display will be at the Manitoba Museum of Man & Nature until the end of August, so if you are in Winnipeg come and inspect it.

THE MANITOBA AGRICULTURAL MUSEUM INC., AUSTIN Bill Moncur

If you are ever travelling on the Trans-Canada highway west of Winnipeg be sure to watch for a huge yellow and black sign indicating the location of the Manitoba Agricultural Museum, one of the largest collections of antique farm machinery and household effects to be found anywhere. The many buildings are set in a park-like surrounding, where there is accommodation for picnicing or overnight camping.

The main display building is the Centennial Building where you will find antique clocks, butter churns, dishes, and cars including a 1895 Stanley Steamer, phonographs, pictures and many other household items.

Shown on the cover is Ayr School which is the beginning of a pioneer village here at the Museum. It was built in 1883 in the Mikiwin district (Cree for barking dogs), south of Gladstone. In the spring of 1909 the old log school was used for the last time as a new school seemed necessary to build. In 1968 it was moved to this Museum. In 1971 the school was completely restored and is now a part of our pioneer village where you can see it today.

Also in the village is the Muir log house built in 1874. It was moved to this Museum in 1971 where restoration began immediately and will be completed in a few weeks. The rooms which are dining room, kitchen, parlour, and bedroom are being furnished with furniture dating from 1875 to the early 1890's. The bedroom has been entirely furnished with articles from the late Miss Mary Swales.

Coming to our pioneer village in the next few weeks are a post office, church and grist mill which have the foundations already laid waiting for their arrival.

Each summer is highlighted by the annual Threshermen's Reunion and Stampede. This year it takes place July 26-29 inclusive. Each afternoon there is a parade with around 17 steamers and 80 gas tractors in motion along with buggies, horsedrawn vehicles and dated cars.

Throughout the afternoon such action takes place as a threshing contest, all Canadian setting up contests, bag and sheaf tying contests, horseshoe tournament among many other activities. Each evening is an action packed rodeo which provides excitement for all ages.

We sincerely hope that with the warm days of summer ahead you will include in your travel plans a visit to this museum - you'll enjoy it and it will be our pleasure having you.

MANITOBA: THE RISE OF THE FIRST WESTERN PROVINCE Steve Prystupa

This is the first in a series of excerpts from a soon-to-be-published book by the same title. The author, Steve Prystupa, would appreciate comments from readers on the publication.

Somewhere in the vicinity of the Lake of the Woods, the range of the maple tree ends. West of that area the Manitoba maple, which according to some is not even a maple, alone proclaims the Canadian identity. It is there that the west begins.

Manitoba lies on the threshold of the western interior. Its history and its character reflect this aspect of the province. Here in the early days, the eastern woodland Indians became buffalo hunters as they advanced into the plains. Here the fur traders of Hudson's Bay fought with the fur traders of the east for the fur resources of the western interior. Here also in the 1860's the commercial empire of Toronto and Montreal competed with the commercial empire of St. Paul, Minnesota. Finally in 1870, when eastern influences prevailed and the Red River settlement became the first western province, it was not without concessions to the people of Red River.

Subsequently, Ontario farmers rushed into Manitoba and Winnipeg became the eastern gateway to the west. Despite these eastern inroads, which distinguish Manitoba from the other provinces, she has remained distinctively western. The interior location, the land, the vegetation, the wheat farmers, the tariffs, the East Europeans and the host of other factors have kept Manitoba essentially western. It has, in fact, remained the first western province.

The First Manitobans

As far as we know, the first people to enter Manitoba were buffalo hunters from the Great Central Plains of North America. They entered the grasslands of Manitoba as the last great continental glacier melted and glacial Lake Agassiz, the huge lake created by the melt waters of the glacier, drained away from the Red River lowlands. At one time the buffalo hunters moved as far as the Whiteshell area because a prolonged period of dry climate pushed the grassland of Manitoba that far east.

Later, perhaps around 5000 years ago, the climate started to become more humid and the forests began to jut into the grasslands. It is likely that this is when the parkland region of Manitoba, with its mixture of forests and meadows, came into being. Soon Indian people from the eastern woodlands began to spread into the parkland of southeast Manitoba. In their ancient campsites, archaeologists have found the bones of forest animals such as elk, rabbit, deer, as well as fishbones and the remains

of buffalo. From these artifacts it would appear that these Woodland Indians came to rely both on forest and plains animals for their livelihood, since they lived on the edge of the plains. We also know that these early Manitobans, either through trade or migration, from the eastern Woodland Indian, adopted their copper tools and pottery and the custom of burying the dead in mounds. Thus, while they lived on the edge of the plains, their life continued to reflect their woodland background.

Eventually the Assiniboiné tribe entered this same area of Southern Manitoba. Some researchers say that the Assiniboines were ancestors of the first Woodland Indians who entered southern Manitoba while others think they entered as late as 1600 A.D. The latest research, however, seems to indicate that they were in the vicinity of the Red River Valley at least by 1400 A.D. and probably by 1000 A.D. About that time other woodland Indians were advancing to the edge of the plains and displaced the Assiniboines from the area to the east of the Red. The Assiniboines were pushed Westward and thus became primarily buffalo hunters of the plains. As they had no horses, they drove buffalo into enclosures or off cliffs to kill them. Other food was used by the Assiniboines but they learned to use every part of the buffalo for one purpose or another - skins for footwear, clothing and tents, bones for tools, meat for food, bladders for bags, etc.

It was the Cree tribe that displaced the Assiniboines in the eastern parkland as they spread from their northern forest habitat. Archaeological remains found near Selkirk, show that they had camped there recurrently. However, unlike the Assiniboines, the Cree continued to rely heavily on forest animals and fish for their food supply.

The Cree should also be distinguished from another woodland tribe, the Saukteaux. While the Assiniboines spoke the language of the Sioux tribes to the South, the Cree and Saukteaux both spoke Algonkian. It has been suggested that the ethnic differences between the Cree and the Saukteaux arose from the differences in their habitat. The former lived primarily in the northern forests where spruce and fir predominated and a variety of plants such as wild rice would not mature in the cold climate. The Saukteaux on the other hand lived on the western end of the eastern woodland which stretched from the St. Lawrence Valley to the south eastern corner of Manitoba. This area is characterized by hardwoods such as the maple, pines and lush undergrowth.

"There is not, perhaps, a finer country in the world for the residence of uncivilized man, than that which occupies the space between this river and Lake Superior. It abounds in everything necessary to the wants and comforts of such a people. Fish, venison and fowl,

with wild rice, are in great plenty; while, at the same time their subsistence requires that bodily exercise so necessary to health and vigour."

This is how Alexander Mackenzie, the famous explorer, described the area to the east of the Red River in the 1790's. Its richness may well explain why the successive tribes vied for this area and displaced each other into the fringe of the Manitoba grasslands.

Beyond the northern forest range of the Cree were the Chipewyan Indians who are still there today. They are also called the Caribou-eaters since they subsist largely on the migrating caribou herds. The sub-arctic region in which the Chipewyan live consists of stunted trees, moss, lichens, rocks and permafrost. It occupies only a small portion of northern Manitoba but fans into a vast region in the west. It is from there that the Manitoba Chipewyan originally migrated perhaps as long as 1500 years ago. They still speak the Athabascan tongue of the Indians of the distant northwest.

At the tree line, which ends at the mouth of the Nelson River, a small strip of the arctic juts into northern Manitoba. The ancestors of the present Eskimos may have reached Manitoba's arctic region 3500 years ago. These people are believed to have crossed the pre-historic Siberian land bridge several thousand years ago. The Eskimos live off both the migrating caribou and sea mammals such as the seal. However, as one researcher put it, essentially they are Arctic-adapted. They have a unique facility to squeeze the last drop of protein and energy from the most barren of lands.

"Artifacts are People Too"

One of the important problems facing us in the museum is to get the visitor to read the labels and captions on our displays. Many of us hide behind the old myth that "the attention span of the average visitor is 10 seconds, so crowd everything into 10 seconds of reading time." The result is often a caption so general that it is of no interest whatsoever, couched in words of one syllable which would insult the intelligence of a six year old.

Brevity is not the answer, if the label is long, yet interesting to the reader, he will read it; if it is dull, he won't, no matter what size it is. We have to find something to say about an artifact that will interest as many people as possible.

There is one thing that almost everyone is interested in and that is, OTHER PEOPLE.

How can we make use of this in our displays? If we can persuade the visitor to relate the artifact to a real person, usually its original owner, and see it as something that was once a useful and necessary part of a real person's daily life, we will probably be able to engage the reader's interest. For example the following captions could be all used for the same artifact, but some are more interesting than others - rate them yourself.

1. "Sad Iron"
2. "Sad Iron used by Mrs. Smith for 23 years"
3. "Sad Iron used by Mrs. Smith, an early pioneer of this town"
4. "This sad iron, designed to be heated on the kitchen stove, was brought to M....., by Mary Anne wife of Adam Edward Smith from their home town of Perth, Ontario, in 1901. The young couple, aged 19 and 21, settled on a quarter section 20 miles south of M....., where, after considerable hardship they established a prosperous farm, which is still operated today by their son, Arthur who donated this relic of pioneer life to the museum."
5. "This sad Iron, of traditional Swedish design, was given to Mary Anne Ericcson, by her mother as a wedding gift when she married Adam Edward Smith in Perth, Ontario in 1900. It had been brought from Sweden by Mrs. Ericcson when she came to Canada as a bride in 1875. Mary Smith used the iron for the family laundry from 1901 when they moved to M.....,

until 1934 when electricity was brought to the district, and she was given a new iron as an anniversary gift by her son, Arthur who donated the sad iron to the museum."

Artifacts by themselves are often rather dull objects, especially those commonly used in everyday life in the past, but if we can tell their story and the story of their owners instead of leaving it to the visitor's often deficient imagination, then we can make our displays more attractive to the public.

We should not allow ourselves to think that everyone will read every word of our "new" type labels, there is a certain percentage of our visitors who are just not turned on by sad irons (or butter churns, or clothing or whatever), but those who are, will have an opportunity to learn about them and about our community.

The personalizing process can be applied to almost any sort of artifact, and the process can be greatly helped if you can show a photo of the artifact in use (a dress worn by its owner) or the location it was used, (Mary Smith's farmhouse).

This all brings us to the question "Do I have enough information to write a label of this kind?" In many cases our catalogue records do not give us the help they should. But it is never too late to start collecting data about artifacts. If we cannot get personal information then fall back on an explanation of how it was used.

"The sad iron was heated on the back of the kitchen stove, the young housewife learned to gauge the temperature very quickly after a few scorched sheets, if she had not already been taught by her mother. A cloth would be used to insulate the handle, later types had removable, clip-on handles."

At the Manitoba Museum of Man & Nature we have started using the form shown on the next page to record, at the time of donation, the basic biographical details of the owner. Adapted to the particular needs of your museum this sheet could help you with your label writing. As you can see in this example, the information recorded is scanty, but it can be converted into an informative label.

Manitoba Museum of Man & Nature, Wpg.

BIOGRAPHICAL INFORMATION SHEET

<u>OWNER</u> MARY ANNE ERICSSON Name	<u>SPOUSE</u> ADAM EDWARD SMITH
Present address address. If deceased, 1960 date of death.	-----
Date & place of birth. PERTH ONT 1882	1881 PERTH ONT
Date came to Canada, place. Reason	
Date came to Manitoba, place. 1901 M..... Reason. CHEAP LAND FOR FARMING, LIMITED PROSPECTS IN ONT.	
Date & place of marriage. 1900 PERTH , ONT.	
Religious affiliation. PROT.	
Occupation.	CLERK, FARMED IN MANITOBA
Ethnic origin. SWEDISH	ENGLISH
Military Service.	NIL

Please note further information over page.

MUSEUM MEMOS

DUFFERIN HISTORICAL SOCIETY, CARMAN

Marjorie Budd

In reply to your request - the Carman Museum has been open since early May. We have had several bus loads of school children and teachers to view the Museum, and to date well over 200 guests have registered. Having received a government grant this year we have a daily custodian on duty 2-5 p.m. Members of the Society are on duty 2-9 p.m. Sundays. We received a bequest and with the money have had an attractive reception desk built by the Industrial Arts students locally.

There is really little to report other than being open to the public for the summer season.

HILLCREST MUSEUM, SOURIS

Eva Barclay

Rather than turn this over to our Secretary I thought I could write a few words re your letter of June 22. First congratulations on another fine issue of Quarterly.

We are open July and August every day 11 a.m. - 9 p.m. Then Sundays and holidays only to October.

Since we have opened on May 21st we have been averaging three conducted tours a week including classrooms of school children, 4H groups, the Man. W.I. ladies, Horticultural groups, Ladies League to the Bran. Salvation Army - such a varied number of groups. We welcome children and student groups which are conducted free of charge and adult groups which are half price (25¢). These by appointment only so that we can provide extra hostessing. By using our volunteer hostesses for shifts of 5 hours duration per day we are preserving a great deal of interest in our Museum locally.

We are to be included in one or two of the circle bus tours coming out of Brandon this summer; I'm not sure whether weekly or not but fairly often. The days tour will touch here and other interesting historical sites for a radius of 60 miles or so. Price \$6.00. They should prove popular.

We have just prepared plastic covered double-sided printed sheets for each area of our museum with info which a visitor can read himself. It is almost impossible when we get many people going through to give individual attention. We hope this will be helpful and informative. Have just sent off another box of our Hillcrest pamphlets (as enclosed) to Canadian Info Booth at Peace Gardens on their request. Museums are really being sought out. Hope some of this is of some use to you.

P.S. Let me know if you would like to use us on your cover!

JEWISH HISTORICAL SOCIETY OF WESTERN CANADA, WINNIPEG

Ann Steindel

PREPARATIONS FOR MUSEUM PROJECT GAINING MOMENTUM

Several months have passed since the Jewish Historical Society of Western Canada launched its treasure hunt for the artifacts, documents and memorabilia required for the Jewish Museum of Western Canada to open September 11th.

Working in close consultation with highly trained personnel at the Manitoba Museum of Man and Nature, and using the facilities of space and equipment provided by the Manitoba Museum, Harry Gutkin, Project Chairman, and his hard-working Steering Committee have met weekly to review what has been done and to plan each aspect of the forthcoming exhibit with the utmost care.

The response to the call for historical material for use in the exhibit has been good, but Joe Lavitt, Archives Chairman, shared Harry Gutkin's view that one more call for forgotten treasures be issued to the Jewish community.

The Museum Project Steering Committee has been backed by a solid core of volunteers some of whom are picking up memorabilia of all kinds from people's homes in response to phone calls -- others are manning the special desk in the Museum Lobby on Rupert Avenue to receive articles and issue official receipts.

Mr. Wilder made a trip to Regina recently where he had the good fortune to have Norman Ratner put him in touch with several members of the Regina Jewish community which resulted in the acquisition of a number of important articles. Another Winnipegger, Azriel Presma, travelled to Edmonton and Calgary recently to find objects of historical interest to the Museum.

Among the articles so far received for the Museum exhibit are prayer books dating from 1850 and earlier; prayer bags and phylacteries 150 years old; clothing and kitchen utensils 100 years old; sports pictures dating back to 1900, and marriage contracts, deeds and other documents executed before the turn of the century.

High on the list of rare and beautiful articles is a photo album designed and decorated in Renaissance style, to resemble a miniature dressing table. The album itself is on hinges and opens up to reveal a row of beautifully mounted family photographs which can be turned like the leaves of a book.

Of special human interest is the 'bris' gown donated by a Regina man (father of 5 daughters). Oil paintings have also been received depicting certain aspects of Jewish life here and abroad, and these will be displayed in appropriate sections of the exhibit.

By participating in the drive for articles of historic interest, members of the Jewish community can help to ensure that the Jewish Historical Society's presentation of the Jewish Museum of Western Canada will be a memorable event.

THE ESKIMO MUSEUM, CHURCHILL

Bro. Jacques Volant, O.M.I.

At the Eskimo Museum in Churchill, we are continuing to supplement and to catalogue the substantial collections of artifacts, sculptures, and handicrafts which various members of the Oblate Order and other friends of the Museum kindly have donated or allowed to be purchased by the Museum since its inception in 1944. Presently, we have twenty-two pieces on loan to the "Masterworks of the Canadian Arctic Exhibition, which is touring several countries, including Russia (reported in Artscanada, "The Eskimo World", Winter 1972).

Miss Lenore Stoneberg, a graduate student from the University of Manitoba, is working for her third consecutive summer as Assistant to the Curator.

The Museum has been and continues to be well used as a resource for specialists and interested laymen in the field of Eskimology --- and as a source of wonder and delight for children on tour from several Southern points.

WATSON CROSSLEY'S MUSEUM, GRANDVIEW

Watson Crossley

There has not been anything outstanding around the museum this summer to date. Visitations are normal for the season and presently increasing.

This past week we had the first school group from the town school visit the museum for this season. I always welcome these groups for the educational value such visitations have for the youngsters themselves. One regret that I have is that in such large groups (43) there is not the same opportunity to personally answer their many questions. However, from experience I know that many of them will return again with their parents when there will be the time to explain to them the things that they see. This personal supervising of all visitations is to me of the greatest value where such is possible and this can usually be done in our smaller museums.

In this particular case the teachers in charge of the group later had each child write me a letter in which they mentioned the items they had been most interested in and asking questions that they wanted answered in connection with what they had seen. I was really impressed by their having seen as much as they had in the limited time they had to view the display, and the questions that they wished answers for! I have just completed attempting to answer those questions in a memorandum to the teachers which they will read to the children in their classrooms.

Some people say the youth of today are not interested in the things of the past. From my experience that is not correct, and it is visitations such as these that really increase this interest.

Plans by the Grandview school students have been completed, for the moving onto the town recreation grounds an old log house which when renovated and furnished will be a duplicate of an early day residence. A government grant has been made available towards this project, but the students themselves are raising the money for furnishing etc. and will do most of the actual renovation work required.

Also the Grandview Chamber of Commerce are responsible for the acquiring of one of the no longer used rural schools which has been located adjacent to the highway. This building will be ready for service as a tourist information bureau shortly. Plans are that this building will also contain items of early day life in the community as such items become available. Souvenirs of the district will also be available to make the building of interest to the visiting public. On the same grounds is a large sign indicating the numerous points of interest to be seen in the area. Among the places listed is the Crossley Museum to the north of the town of Grandview.

PIONEER HOME OF VIRDEN AND DISTRICTS, Virden Grayce Hegin

We have had a very busy spring, never having closed our doors tightly since last fall. Through winter months we remain on call for appointments to tour the museum and were pleasantly suprised to have been rather busy when most small museums are closed and locked.

Since opening officially on May 24th, school group tours have kept us busy, as well as a goodly number of visitors especially from the U.S.A. All of this before July 1st!

Thanks to a STEP program grant, we have three hostess/guides doing a wonderful job from 1 to 9 p.m. daily. This has given us a chance to do a lot of jobs which had "piled up" on us. Thus the completion of the display entitled The Romance of Lace about which I enclose an article which may be of interest to readers of the Quarterly.

we are still basking in the limelight of having had our historic house featured in the last issue. If there were two or three extra copies about, we would be very grateful to receive them.

THE LITTLE NORTHERN MUSEUM, THE PAS

Sam Waller

Roadside Museums should be prepared for a new feature in the Educational Field. Many schools are now planning trips by buses for extensive journeys towards the end of the school year and often financed by funds raised by the pupils and teachers themselves. As they arrive at unscheduled times, and time is a factor, it is as well to extend museum hours in season. At this Museum, so far this year, we have had groups from Fort Churchill, Norway House, Erikson, Falcon Beach, Lunder Collegiate, Guy Hill, Cranberry Portage and five classes from Victory School in Winnipeg and the end is not yet.

One of the unexpected disappointments was the non-stop of The Manitoba Historical Society's party of 115 trippers, who tried to encompass too great an area in too short a time. Edith Patterson had written up an article in the Free Press for this occasion on Captain Horatio Ross, Colorful Captain of the North, consequently this museum, which contains some of his furniture and other momentos were assembled for easy access but the three busses drifted by so these things remained unseen. As this is now a Rotarian Project, the Rotari-Anns had offered to serve Coffee and Doughnuts free of charge at the Museum, and we had washroom facilities. They even phoned long distance, but the Society preferred to stop at a Hotel instead. This Museum not only contains relics of Capt Ross's History, but of all other early characters of the colorful north, once the route of all the early explorers. Maybe the days of walking back through History are a thing of the past and bussing through is the new tempo.

MANITOBA AGRICULTURAL MUSEUM INC., AUSTIN

Bill Moncur

The Manitoba Agricultural Museum was happy to host the Manitoba Museum Association's Executive Meeting on May 12, 1972. It was later followed by a tour of the buildings and grounds.

On June 21 the Museum was again host for a meeting. This time it was a meeting of the Central Plains Tourist & Convention. The members came at 6:30 for a two hour tour followed by a meeting which involved business concerning their brochure.

The Museum has been a hive of activity since May 19 with 37 school tours involving 1,857 students. Most tours would stay two hours touring as well as having a picnic which were enjoyed not only by the students but the guides as well.

In the evening of July 16 there will be a inter-denominational church service held on the Museum's grandstand.

July 26-29 are our big days. Each day is begun with a parade containing around 20 steam tractors and 80 gas tractors. Reunion events take place in the afternoon with the evening being rounded off with a stampede and a dance to follow.

August will bring the unexpected as surprises are always welcome.

ST. GEORGES MUSEUM, ST. GEORGES

Jean Dupont

Two new wings of 20x36 have been added to our museum (who was 18x72) during this past winter, as a winter project. The two new additions have ended as schedule. A record opening was held on June the 4th at 1 p.m. 1972. A windmill has been installed near the museum (with a water pump), this is a fantastic attraction for the tourists who traveled on highway 11.

Our museum is opened on Sundays from 1 p.m. to 5 p.m., but is also opened during the week days on rendez-vous. Admission is free.

ARCHIBALD MUSEUM, LA RIVIERE

Joan Wallcraft

The Archibald Museum is a personal collection begun about 15 years ago by Wm. Wallcraft and his two sons Robert and Kelvin. Their purpose was to preserve history and also the pleasure of restoring and renovating antiques. At present it is located in three floors of a barn. The ground floor includes such articles as buggies, old engines and plows. The 2nd floor is a well organized display of dining room and parlour furniture with pictures, dishes, lamps and gramophones of an earlier age. A large kitchen unit is complete with ornate stove, wooden ice-box and the numerous small items that were used. The top floor attractions include a school-house area, a tool section, many old books and magazines. There are bedroom china sets, a hand-made writing desk, an anticus bison skull, a buffalo coat and a light from a steam engine to name a few. In fact you name it - its probably there!

In the not-too-distant future it is hoped that this collection can be housed in a single level building to eliminate the stairs. The sons have a number of vintage cars they are gradually restoring. As yet these are not with the rest of the Museum but they plan to have them all in one area eventually.

In the same yard stands a log house moved from a neighboring district. It is the home where Nellie McClung boarded when she taught her first school (1890-91). It is being furnished

following as nearly as possible the description of the rooms as given in the McClung book "Clearing in the West". Many but not all of her books are there. The Wallcrafts would very much like to obtain a full set and are willing to trade duplicates or buy the publications they lack.

During the past year there have been 4H Exchange students, Senior Citizens Groups, W.C.W. groups, Wives of delegates to a convention of Municipalities plus many individuals who have enjoyed a look into the past as they tour this Museum.

J.A.V. DAVID MUSEUM, KILLARNEY

J.A.V. David

Here is a brief report of what has been going on in our museum since you last heard from us.

Final results of our April art show were quite satisfactory. A total of 107 pictures were entered, with 88 being offered for sale. Of this number, 21 were sold, with a percentage of the sale price being diverted to the museum. During the month 645 persons visited the show and signed the register.

During May and June the museum has had a succession of visits from school children. They came from all over southern Manitoba, also from several schools in North Dakota.

During July and August we are prepared to receive a goodly number of visits from campers, cottagers, and other tourists. On account of the proximity of Killarney Lake, the summer population of this area is considerable, and many of these people never fail to visit our museum.

We look forward to an interesting summer and hope you have the same.

SWAN VALLEY MUSEUM, SWAN RIVER

John Dubreuil

Here's for a brochure of the Swan Valley Museum. Located on highway #10 - 1 mile north of the town of Swan River and on the bank of the Swan River which was the main artery of the fur trade 1790 to 1830 (or thereabouts), is also within a stones throw of the famous Pelly Trail, is still under construction but hope to have it open within the next 2 months.

This is all I can say about it at this time. Hope you can make something of it.

ST. JAMES-ASSINIBOIA MUSEUM, WINNIPEG

Elaine Bailey

The St. James-Assiniboia Museum is offering some very attractive programmes during July and August - a few will continue until well into September.

The weaving programme being featured through July and August under the capable leadership of Mrs. Ed. Russenholt will be demonstrated 4 afternoons per week. Spinning demonstrations will be a special feature of the 7-9:00 p.m. programme Tuesday evenings, with some demonstrations in the afternoons.

A most attractive silver display is on loan for an indefinite period through the courtesy of the Manitoba Antique Association. Some of the articles on exhibit date back nearly 100 years.

The excellent Eskimo carving collection loaned by Mrs. F. Gibbs of St. James-Assiniboia and her son, Mr. John Gibbs of Coppermine, has now been complemented by the addition of another Eskimo display. This exhibit is Eskimo carvings in ivory loaned by Miss Alice Mitchell of St. James-Assiniboia who collected this display while she was a missionary in the North some years ago.

A pioneer kitchen, Victorian-era living room, old gun collection, sea shells from around the world and the Indian artifacts collection round out the displays at present.

During July and August the Museum will be open daily from 10:00 until 5:00 p.m., Monday through Saturday. Tuesday the Museum will also be open from 7-9:00 p.m. Sunday hours are 2-5:00 p.m.

AQUATIC HALL OF FAME AND MUSEUM OF CANADA INC.,
WINNIPEG

Vaughan L. Baird

At the Aquatic Hall of Fame and Museum of Canada Inc. there is a complete display of Olympic posters of the past along with other aquatic memorabilia appertaining to the Olympics this being the Olympic Year 1972 at the Aquatic Hall of Fame and Museum of Canada Inc. at the Pan-Am Pool, Poseidon Bay, Winnipeg.

Steinbach Mennonite Museum

Mennonite Village Museum

This is in reply to your letter inquiring about activities in our Museum between July 15th and Sept. 15th.

Very briefly, an activity taking place at present on our site is the construction of an authentic replica of a windmill built in Steinbach in 1877. Jan Medendorp of the Netherlands is a Dutch millwright directing construction and estimates it will take till the end of August. At that time there will be a special opening.

BECKONING HILLS MUSEUM, BOISSEVAIN

Eileen Brake

Beckoning Hills Museum is located on No. 10 Highway - south side of Boissevain (on way to the Peace Garden).

Open every day 10a.m. - 9:30 p.m. (from Spring to end of Autumn).

Excellent collection of articles of pioneer life - utensils, furniture, clothes, dishes, pictures, tools; work and play items, etc.

Admission: free with offering.

Tours of school children from United States and Canada. Guides are older people who used many of the articles on display.

Built as Centennial Project - 1967.

ST. BONIFACE MUSEUM, WINNIPEG

Marius Benoist

The only newsy thing I could report is that we had a cheese and wine party on the occasion of the opening of this season. We had extended invitations to all the wives of the councillors of Unicity and of the former members of the Museum Board with a proviso that they could bring their husbands along. Pretty near a hundred persons turned up and everything seemed very satisfactory to everybody.

Before opening full time on June 1st we had had some 4500 school children visiting on appointment. Those tours were guided. We had another 5000 in June.

Very good prospects for the coming season.

MANITOBA MUSEUM OF MAN & NATURE

George Lammers

Presently, the geologist, Guy Kendrick, myself, and two people provided by the Local Initiative Program, are heavily engaged in collecting, story line preparation, and general planning for the new Earth History Gallery scheduled to open in mid-January 1973. It promises to have some of the more traditional exhibits, such as a dinosaur and other prehistoric animals, along with some new and fresh approaches to exhibiting the story of our earth.

Some of the areas that would be expected in an Earth History Gallery, such as the history of mining, the importance of the nickel industry in Manitoba, and the environmental approaches of the study of geology will be missing in the present gallery.

These areas of geological interest will be described in future galleries where their pertinence is more direct. For example, nickel mining will be an exhibit in the Boreal Forest Gallery, describing both the influence of man on nature and nature's reaction to man.

The general story line for the hall will follow a chronological order, starting with the development of our earth in the very early Precambrian. It will then describe the environmental dictates that resulted in the formation of life. Both physical and biological evolution will then be presented through the Paleozoic, Mesozoic, and Cenozoic up to the time of the Ice Age. The Ice Age will then be presented with emphasis on its influence on the present day climate, environmental setting, and present distribution of plants and animals within the province of Manitoba.

LACE - ITS ROMANTIC HISTORY

Grayce M. Hegion

The Pioneer Home Museum of Virden and Districts is once again open on a DAILY schedule from one to nine p.m. through June, July and August - made possible by the hiring of knowledgeable young University students through the provincial STEP program. These attractive young ladies are well versed in the furnishings of a Victorian home and take delight in guiding visitors on a pleasant journey into the past.

One of the new and exciting exhibits is in Grandmother's Sewing Room on the second floor of the turret corner. We refer to the display entitled THE ROMANCE OF LACE! It affords the viewer a detailed study of this ancient craft, with dozens of samples of hand made and machine made lace. The Victorian age was indeed one of many frills and conceits as reflected in the ladies' garments, both underclothing and outer clothing. It was considered an item of the wealthy and was used lavishly.

As far back as 1000 B.C. a form of lace was used by the Egyptians which they referred to as "drawn work". Lace and forms of lace was also known to the Greeks, Chinese, Persians, Italians, after which the craft and its hundreds of variations spread to France, Flanders, Belgium, England and Ireland. Ladies of leisure perfected the craft, as did the nuns in religious order, who, in turn passed on their skills and knowledge to country folk who set up cottage industries.

For a period of about 200 years in the turmoil of the history of lace-making, many attempts were made to perfect a machine for making the background netting with the idea of having the intricate lace patterns made by hand and applied to the net yardage by hand sewers. A machine was finally produced by one Joseph Jaquard of Lyons, France, who finally took his machine to England where its workings became successful. By 1810 factory-operating bobbinet machines produced background nettings in widths from 18 to 44 inches.

The Royal family in England, who set the pace in the fashion world, gave full approval of machine-made net when Queen Victoria, at her wedding in 1840, wore a gown of Honiton applique lace. By 1897 the dry goods department of every Western store sold manufactured lace and the mail order catalogues offered collar and cuff sets, jabots, lace by the yard, lace trims in all widths and patterns, lace in colors of white, black, ecru, cream, ivory or butter, as well as some in pinks and blues.

Lace falls into two main classifications: NEEDLEPOINT and PILLOW. Honiton, Devonshire, in England was a leading lace-making centre, and it was Honiton from whence the John Morris Madge family arrived in Canada to settle along the Pipestone Creek area in 1894. Honiton is a PILLOW lace made where the ground is of plaited threads and the design is worked with Lace Bobbins on a pillow held on the knees or lap.

We of this Pioneer Home Museum of Virden and Districts are fortunate indeed that the Madge family brought with them their knowledge and their skills, along with a complete PILLOW LACE-MAKING KIT and many samples of their work. There is a large supply of velvety-smooth bobbins made of wood and some of which are still would with gossamer fine threads. There are hanks of the threads in varying degrees of thickness, the finest being like human hair; there are cards of steel pins used for pillow lace-making; there are some fifty patterns in florals and scrolls, pin-pricked on heavy parchment paper, and there is the fat oblong PILLOW, with a pattern attached, bobbins threaded and a border begun. Honiton lace was fashioned after the famous Brussels lace from Belgium. Mr. E.G. DeMare has donated three full color pictures showing ladies in Bruges sitting in the sun with their lace PILLOWS on their knees, creating exquisite design in lace, for which that country is famous.

This same exhibit affords the viewer a close look at such ancient handcraft as Teneriffe work. It was invented by sailors on early sailing ships, and is a lace patterned into small wheels and used as insertion or an edging for linens. There is Battenburg work from the J. McIntosh families and from the Madge family. Battenburg pieces could be ordered from the early catalogues with designs stamped on colored cambric, along with Battenburg braids in a choice of widths. The braid was stitched or basted on over the design and the connecting scrolls worked in button-hole stitch and picots, after which the patterned cambric was snipped away and could be used again. The resulting doily, handkerchief, cushion cover, centerpiece, collar or tray cloth was indeed an intricate work of art in the field of hand needlework!

Part of this exhibit is devoted to the elegant black laces used in the Victorian era to such profusion. There are varying widths from two-inch Valenciennes borders to the all-over design Chantilly-patterned piece from a formal gown of that era.

Impressive and exciting is the history of lace-making! The story is told completely in the Virden Pioneer Home Museum! Come and browse!

A TRIP TO VIMY RIDGE

Ken R. Johnson

One of Canada's largest pilgrimages to a foreign battlefield took place during the year 1936, and coincided with the unveiling of the now-famous Vimy Ridge Memorial.

Canadian veterans of the First World War had participated in pilgrimages prior to the 1936 event, but these had been generally on a small scale - for example, in 1927 some 30 veterans from eastern Canada had made a visit to what was referred to as the old "Western Front".

Happenings below the Canadian border in 1927 however, did much to spur national interest in Canada. In that year, U.S. veterans and relatives numbering 15,000 made a pilgrimage to France, and this fact together with the knowledge that the Vimy Ridge Memorial construction was to be completed in a few years time, gave the Canadian Legion basis for organization of a similar pilgrimage in Canada.

A resolution was passed during the 1928 convention (Saint John, New Brunswick) to the effect that Canadian ex-servicemen and women should be present at the unveiling of the Memorial which was supposedly to take place during 1931 or 1932. Co-jointly, it was felt that inquiries into modes of transportation, costs of same, etc. should be made so that the pilgrims could get to France without too much difficulty.

The onslaught of the depression in 1929 however, forced postponement of the actual pilgrimage, but the idea was not totally discarded and by 1934, plans had been completed to organize and carry-out the pilgrimage. The key figures involved in planning the pilgrimage included:

Lt.-Gen. Sir Richard Turner, V.C. (chairman of the national committee)

Walter S. Woods, (vice-chairman)

Bri.-Gen. Ross, Dominion President, Cdn. Legion

Lt.-Col. D.E. MacIntyre (chief transport and billeting officer)

In order to handle such important issues as 'spreading the word' to ex-servicemen and surviving relatives, transportation to and from Europe, fares, meals, accommodation and dozens of other matters, a National Pilgrimage Committee was established on September 1st, 1934 with other committees on the provincial and local levels. The guiding hand of the Committee was that of Mr. B. Allen, the Dominion Organizer.

It was determined that some 5,000 individuals would take part in the pilgrimage to France and accordingly a quota was established for each province:

British Columbia -	400
Alberta -	300
Saskatchewan -	300
Manitoba -	400
Ontario -	2,500
Quebec -	500
New Brunswick -	300
Nova Scotia and P.E.I. -	300
	<hr/>
	5,000

The actual number of applications received however was more than 7,500, and eventually some 6,200 veterans, families and relatives of the fallen were to set sail from Montreal in five ocean liners. Another 1,500 Canadians living in England later joined the pilgrimage ranks.

Because of the number of pilgrims and the varied activities involved, it was necessary to establish some system of easy identification. It was decided that the pilgrims themselves would make the ocean voyage in five liners - 1,200 in each of the Montrose, the Montcalm, Duchess of Bedford (all three of the Canadian Pacific Steamship Co.) and Antonia and Ascania of the Cunard Lines.

Each pilgrim in addition to receiving a special Vimy passport and the basic medal (see sketch no. 1) was to receive a celluloid identity disc (sketch no. 2) which in turn indicated the party and company to which the pilgrim belonged.

Parties were designated as follows:

- 'K' Party on the S.S. Montrose (11 companies)
- 'L' Party on the S.S. Montcalm (11 companies)
- 'M' Party on the S.S. Antonia (10 companies)
- 'O' Party on the S.S. Ascania (10 companies)
- 'Y' Party on the S.S. Duchess of Bedford (9 companies)
- 'C' - the party from Great Britain under Lt.-Col. F.H. Dunham, M.C.

Each of the parties was to be divided into companies of 125, headed by a party leader, assistant party leader and record clerk, while each company was to be in charge of a company leader.

The Official badge (the medal) and the identity disc were worn by all ranks, and to make it easier for the individual pilgrim to distinguish the party staff from the company staff, armbands were designed for this purpose. In addition, company markers (referred to as totem-poles) were constructed for further use in easy identification of location. These totem-poles were held above the head and permitted easy assembly on the field. (sketch no.3).

Other identification items included:

(a) khaki-coloured berets to be worn by the male members of the pilgrimage.

(b) navy blue berets for the women (mostly nursing sisters).

(c) The 'A' conducting staff (fifteen men who were responsible for entraining and detraining, embarkation and debarkation and billeting in France), wore khaki arm badges with the Legion crest in colour.

The oceanliners that transported the main body of pilgrims, left Montreal on July 16-17, and arrived in Europe on July 25th - two ships anchored at Antwerp Belgium, and three at LeHavre France.

On the given day (July 26, 1936) approximately 100,000 people gathered beneath the twin pylons of the Memorial and paid their respects to the Canadian dead of the First War. Included in the gathering were Canadian pilgrims, French men and women from the surrounding countryside, soldiers of France, dignitaries from Canada and France and King Edward who was to give the dedication address.

Before the ceremonies began, King Edward spent time visiting with the many Canadian veterans and their families and on one occasion stopped to speak to Mrs. C.S. Woods of Winnipeg, Manitoba, the mother of eleven sons who had fought in the War, and of whom five had been killed. It is interesting to note here, that Mrs. Woods was Canada's first Silver Cross Mother.

With the arrival of President Lebrun of France, King Edward took his place on the memorial, and following a fly-by salute by aircraft of the Royal and French Air Forces, he addressed the crowd in attendance, and officially dedicated the memorial.

Editor's Note: This is a condensed version of an article that originally appeared in the Journal of the Military Collector's Club of Canada. Many museums have example of the Vimy Pilgrimage Medal and this well researched information may help you to make an interesting and informative caption.

Vimy Pilgrimage Medal
(membership Badge)
Sketch no. 1

- 25 -

Identity Disc



The '0 - 9' indicates
that this individual
belonged with '0' party,
company number 9.

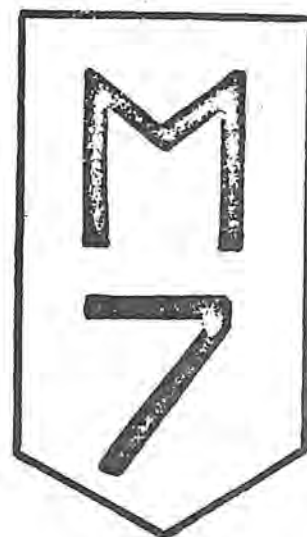
Colour: white background
with black lettering.

Drawing by: C. J. Redden
590
1½ times actual size

Colour Scheme:
Pin bar (Canadian Legion)
is silver coloured, as is
the basic medal. The
ribbon is Blue, Yellow-
Gold, Blue.

Medal originally designed
by Lt.-Col. R. de la B.
Girouard, Ottawa, Canada.

Manufacturer: J. R.G Gaunt



Sketch 3

Company Marker
'M' Party, 7th
company
Colour: white back-
ground, black letters
and numbers.

MUSEUMS AS CHARITABLE INSTITUTIONS

L.K. Ingersoll

The following article was originally published in the C.M.A. Gazette, December 1971.

It is recognized there is a need and a place for cultural programs, almost as basic as the need of a sound economy. The public museums of Canada are engaged in this cultural activity and are extending an awareness and appreciation of the national heritage. Because of this, the Federal Government is willing, under certain conditions, to consider them worthy of "tax-exempt" status. This places museums in the same category as other non-profit bodies such as religious, social welfare and educational organizations.

For such purposes, the Income Tax Branch of the Department of National Revenue at Ottawa, has adopted the use of a special classification. The proper terminology is "Charitable Organization". In this instance it is a most fitting one. It indicates giving to all who wish the museum's services. Even the most impoverished museums offer "something to see", with varying effectiveness in instruction, information, or enjoyment. However, the classification has a deeper and more vital meaning; the organization itself becomes the object of "charitable donations", the recipient of gifts. Government, at various levels, is expected to provide grants, but even the museums most favourably endowed in this respect still benefit from private giving. It is not the purpose here to discuss the gift and receipt of antiquities, works of art or of nature and science.. Our attention is directed toward dollars and cents, something that is required from all possible sources to permit the museum to provide the services for which it was established.

The Income Tax Branch is authorized by law to accept, as exempted from taxation, a limited amount that has been given to a Canadian museum by a Canadian taxpayer. However, the amount must be shown on a valid receipt issued, according to regulations, by the receiving museum organization. In other words, the museum must be, in order for its receipts to be acceptable, properly classified and registered as a "Charitable Organization".

Not too long ago, almost any receipt for a donation for a "good cause", especially from a names Institution, could be presented as a claim for tax relief. Unfortunately, whenever the amount was for a substantial sum or wherever there appeared to be a marginal "cause", the case required investigation. This was costly to government, delayed the final acceptance of the taxpayer's Income Tax return and,

in some instances, when donations had been made to unacceptable programs, the rejection often caused donors to curtail or discontinue all money gifts. Regrettably, there were also occasional cases of fraud, perpetrated with beautifully engraved receipt forms with embossed organizational names, issued by non-existent beneficiaries, or even worse, receipts issued for existing organizations that had not received the actual donations.

In the late 1960's the procedures were formalized. In order to benefit under the regulations, museums (and other bodies) must prove their qualification to do so. It is not automatic. It does not come along as part of "incorporation" as a non-profit organization.

The first step is to complete and submit an application form that will be provided by the Income Tax Division along with extracts of the requirements. (Incorporation is not, in fact, one of the requirements, providing all other qualifications are present).

It must be shown that the purpose is one of public benefaction, or "in the public good", that there are, in fact, non-profit motives behind the organization. The key people behind the operation must be named. Details of the financial structure, funding, and sources of income, as well as the kind of costs incurred, must also be given. There is an understanding that the regulations will be adhered to.

If all the requirements are met, the institution or organization will be designated a "charitable organization", and registered as such. A registration number will be assigned which must appear on both the original and duplicate copies of the Official Receipt, issued by the institution to the donor. Bookkeeping records must be so well organized as to show the relationship of a cash donation to the duplicate, serially numbered receipt form. If a receipt is made out in error and not used, it must be marked "Spoiled", with both original and duplicate retained for possible auditing by departmental inspectors.

A final hurdle to registration is the provision that must be made in case the museum ceases to function. The constitution must contain clauses authorizing the transfer of the assets to another "charitable organization" still operating. Some boards of directors are hesitant to take such a step and for fairly clear reasons. The very thought, however, of the contents of a particular museum being moved to a neighboring country, might well tend toward the continuity of the local program.

The special classification is a privilege that must be retained by continuing proof of acceptability. At the end of each year, the museum must complete and submit to the Taxation Branch, a form entitled "Return of Information".

It is obvious that failure to observe all the regulations will result in loss of the special classification. On the other hand, the benefits to a registered institution are real and worthwhile: immediate acceptance of receipts by both donors and the Income Tax Division; official recognition as an institution fulfilling its purposes; enhanced prestige and, in most cases, increased contributor income.

Not all of the requirements have been pointed out nor all the implications listed in this brief survey. The situation continues to change and new interpretations of tax laws can be expected yearly.

Meanwhile, if you are organizing a new museum, or are in any way responsible for the welfare of one already existing that has not been registered, there are several courses of action that can be taken:

- a) Consult with your Provincial Museums Adviser, if there is such an official in your area. He should have all the pertinent information.
- b) Call at the local District Taxation Office, Department of National Revenue, and ask for copies of form T2050, the Application for Registration; form T2052, the Return of Information, as well as an Information Bulletin.
- c) Since District Taxation offices are only found in the larger centers of population, all the necessary forms and information may be obtained by writing to the Registrar-Examiner, Charitable and Non-Profit Organizations Section, Department of National Revenue, Taxation, Head Office, 875 Heron Road, Ottawa 8, Ontario, K1A 0L8.

END NOTES

1. Canadian taxpayers who make donations of cash to Charitable Organizations will know that, in filing their Income Tax Returns, an amount now not greater than 20% of Net Income will be allowed by the Federal authorities as a deduction of this type effective January 1972. For example, if a donor's Net Income is going to be \$3,400, a total of \$680 in gifts to Charitable Organizations would be allowed. The total might be for a single donation or made up of gifts to several organizations, such as a museum, a church, or Canadian Red Cross Society.

If, in the above case, the taxpayer actually made gifts totalling \$780, the amount in excess of 20% of Net Income, (\$100) could be claimed as a deduction in the next taxation year. Subject of course, to the 20% limitations.

2. Under certain conditions, receipts may be issued by Charitable Organizations for the appraised value of "gifts in kind". For example, if an antique chair were offered, at a value of \$110 appraised by an Impartial expert in antique furniture, a receipt might be issued to the donor that would have the same effect as a receipt for a gift of money in that amount. Museum staff are warned that each case must be dealt with on an individual basis and, before making any firm agreement with a prospective donor, must consult with District, or Head Office Income Tax officials. In fact, the careful detail and procedures required for such gifts have prevented widespread use of the privilege.

Canadian dollars have a uniform standard of value; Canadian chairs do not.

PHOTOGRAPHIC RESEARCH PROJECT

Kathy Roos

The Human History Division of the Manitoba Museum of Man and Nature is in the process of preparing a fully documented catalogue of still photographs relating to the historical development of the Province of Manitoba, its people and their culture. This is an on-going, primarily research project which demands that the museum enquire into every possible source for historical photographs of Manitobans in various stages of their cultural development. The objective of this project is to develop a constantly revised photographic resource which may be used for further research, display or publication purposes, and to serve as a legitimate pictorial document on its own.

The system of collecting and cataloguing the photographs is designed to be readily available and is simply structured to allow a researcher to locate a particular photo or to find out where one is available that would suit his particular requirements.

The structure consists of several major blocks or headings under which each photograph is catalogued and which include: The People, Locations, Transportation, Resources, etc. These blocks all contain sub-headings in order to accommodate each photograph as individually as possible. For example, under "People" we have to date photographs of the native people indigenous to Manitoba which includes such groups as the Assiniboine, Chipewyan, Cree, Ojibway, Saulteaux, Sioux, Metis and Eskimo. Each of these sub-groups has its own identifying number plus a number indicating the numerical order in which it was received and are in this way catalogued. The photographs are identified with as much information possible on a separate index card and are then cross-referenced according to the significant information contained in the photograph. The photograph below depicts a family of Cree Indians camped on Lake Winnipeg in 1884. The identifying number of this photo is "P-3-79". The letter "P" represents "People", the number "3" represents "Cree" and "79" is the numerical order in which the photo was received and catalogued. This photo would also be cross-referenced under the headings of "Dwellings" and "Transportation".

In addition to actual photographs, the card index file also contains information on photographs researched but not copied. A book or magazine may contain a particular descriptive photograph which may be required at a later time in which case the information on the photo is recorded, it is given a number, and the source is noted on the card. If someone requires a photograph illustrating a particular historical event, for example, the construction of the



Public Archives of
Canada

Canadian National Railway Line from The Pas to Churchill, and there are no actual photos available, he may consult the card index file and find that there is a photo on a particular page of a book. He would look through the section marked "T" for "Transportation", and "2" for Land and in this way determine the whereabouts of any railway photos. The photographs below illustrate this particular event. The "Muskey Limited" is the first engine to make the run between The Pas and Churchill. "The end of Steel" is represented at Churchill Station along with a photograph of some members of the crew that worked on the actual construction of the line.

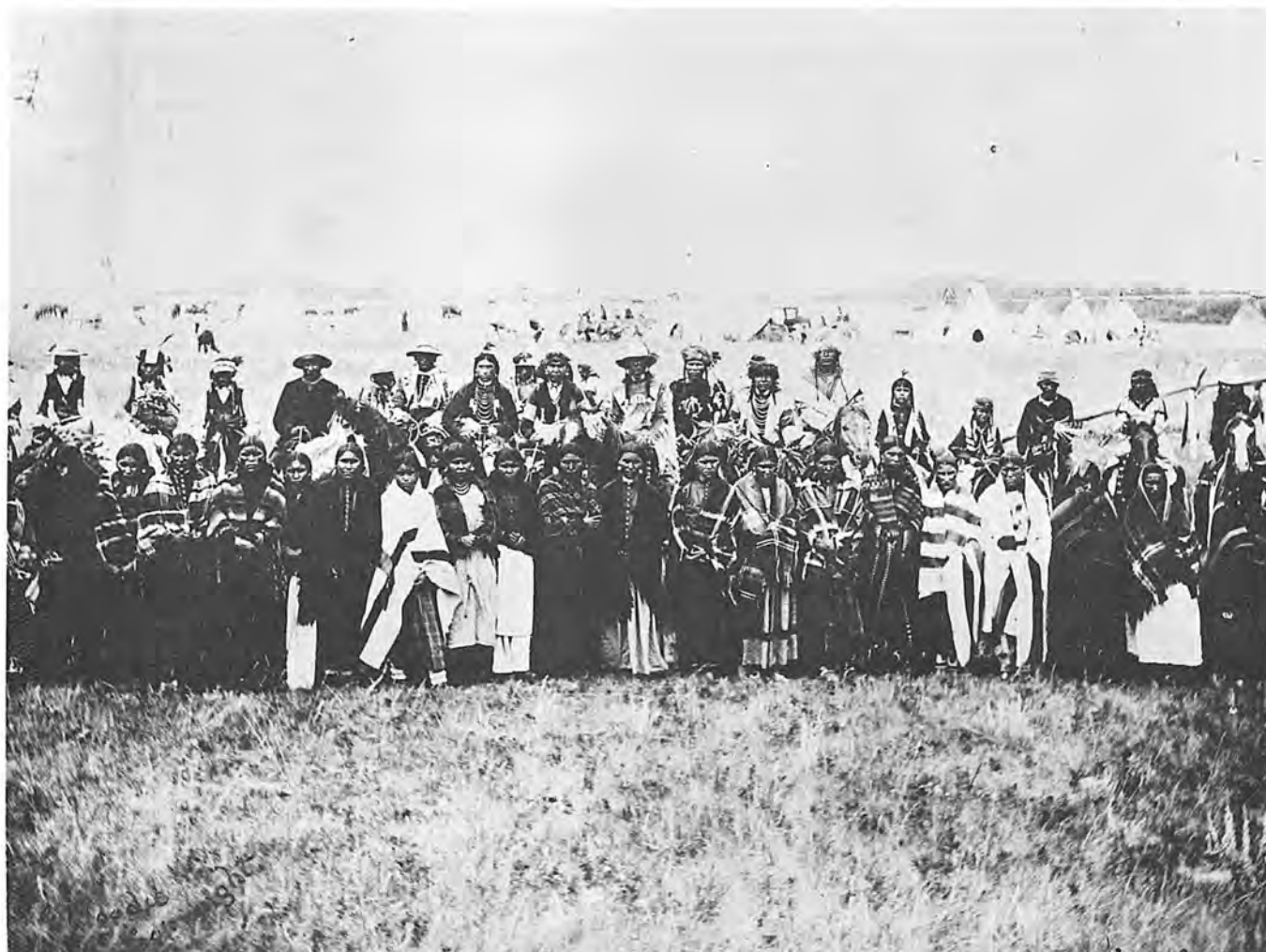


Churchill 1930

At the present time collection efforts are being focused on the accumulation of photographs of the Native People of Manitoba, their history and culture as these are perhaps the most difficult groups to locate pictures of and because the traditional Indian Culture is in many cases fast disappearing in the face of expanding technology. The system can be added to indefinitely and eventually will include representative photographs of all the groups which make up the population of Manitoba, which depict their historical and cultural heritage and vast contributions to the Manitoba mosaic as a whole.

A photograph serves many purposes. As a basically informative and useful document, it can provide at a glance information which may take a researcher several days or weeks to find out, it can serve to illustrate a fact regarding a particular area of history, or along with other photographs, it can tell a story with little or no explanation.

The photograph below provides a wealth of information of both a historical and cultural nature.



The photo taken by G. Moodie in 1896 near the Manitoba R.C.M.P. Museum, Regina/Saskatchewan border, depicts the religious ceremony of the Sun Dance common to many Plains Indian Groups. The men and women are Plains Cree and are lined up in order to select partners for raising the Sun Dance Tent, the focal point of the Ceremony. The historical interest lies in the fact that the Sun Dance Ceremony was declared pagan and outlawed in the late 1890's and was not recognized by the authorities until quite recently. The dress of the participants is also significant in that many of the people are wearing various ceremonial articles of a religious and historical nature.

Photographs play an important and sometimes necessary part in the display of artifacts and in the illustration of label copy or story lines. To describe an event or place at a particular period of time without a photograph can be most frustrating and in many cases futile. The picture makes the fact come alive for the viewer as in the following illustrations of an Indian Camp between Main Street and Red River in 1866, Flin Flon in 1925 and the Ojibway Pow-Wow which took place at Rat Portage (now Kenora, Ontario) in 1867.



INDIAN CAMP, BETWEEN MAIN ST. AND RED RIVER, 1866



Manitoba Archives



The photographs below depict an accurate story of transportation methods in Northern Manitoba in the 1920's. Little or no explanation is required, the pictures tell the story. The viewer is only required to use his imagination to conceive of the hardship and difficulty in getting people and things around during this settlement period.



taken by S.A. Keighley c.1959



Manitoba Archives - taken by H.L. Weber 1928



Manitoba Archives - taken by H.L. Weber 1920

Historical photographs are an integral part of every museum. Aside from being useful they are important documents. The system of collecting and cataloguing described above is simple, adaptable and allows for the integration of the importance of the photographs with the effectiveness of locating them. A good photographic resource can be an advantage to any museum and this is the end which we hope to achieve.

BOOK REVIEWS

A Londoner in Rupert's Land, by Denis Bayley.
Peguis Publishers, Winnipeg. 100 pages,
illus. \$6.50

Kay Gillespie

In the days when the Nor'Westers and the Hudson's Bay Company were still fighting each other for the fur trade of our continent, an amiable Londoner came out to Rupert's Land in the service of the Hudson's Bay Company. As an accountant and storekeeper Thomas Bunn played only a minor role in the Company's history, yet he shared with the famous the qualities of steadfastness and endurance which built the great fur empire. His biographer presents an engaging picture of Thomas through the skillful use of old family letters and HBC archival material. This book has much to commend it to the serious researcher as well as to the general reader interested in the history of our province.

Thomas Bunn entered the Company's service in 1797, and for twenty five years served in posts that were located in present day Manitoba. He was retired in 1822, shortly after the union of the two companies, and settled at Red River, where he died in 1853. For over half a century he corresponded with friends of his childhood, Nancy Bayley and her sister Fanny Bayley, of Hendon, England. Some of the letters from Thomas to Nancy were saved. Marked "Letters from Hudson's Bay", they came into the hands of Denis Bayley, her great grandnephew and great grandson of Fanny, who has fleshed them out with scrupulous regard for accuracy.

We follow Thomas to Fort Albany on James Bay, south to Brandon House on the Assiniboine River, north again to Fort Albany and York Factory, and then to his final post at Rock Depot on the Hayes River. He worked at his account books, he sorted and dispensed the stores, and he coped with the rigors of the country, delivering supplies and bringing in furs. He met several notables in the north, including the Arctic explorers John Franklin and Dr. John Richardson. Dr. John Rae named an Arctic inlet after him.

His letters reveal a nostalgia for London and his old friends, yet he never returned. His first wife, Jane Roper, died in London in 1795, and his loved correspondent, Nancy Bayley, was eventually buried in the same grave at Hendon. But Thomas had acquired two families in his adopted country. His wife Sarah, daughter of Dr. John McNab, chief factor at Fort Albany, died about 1806, and John Bunn, aged nine, went to Scotland with his grandfather McNab. John returned, a grown man, to Red River, where he remained as a devoted son, and the only medical doctor in the settlement. Phoebe, daughter of Nahovway and William Sinclair of Oxford House, was Thomas' third wife. She bore him five children and shared his life for forty years. Through correspondence Thomas Bunn kept his ties with London, but his roots were deep in the new land.

