

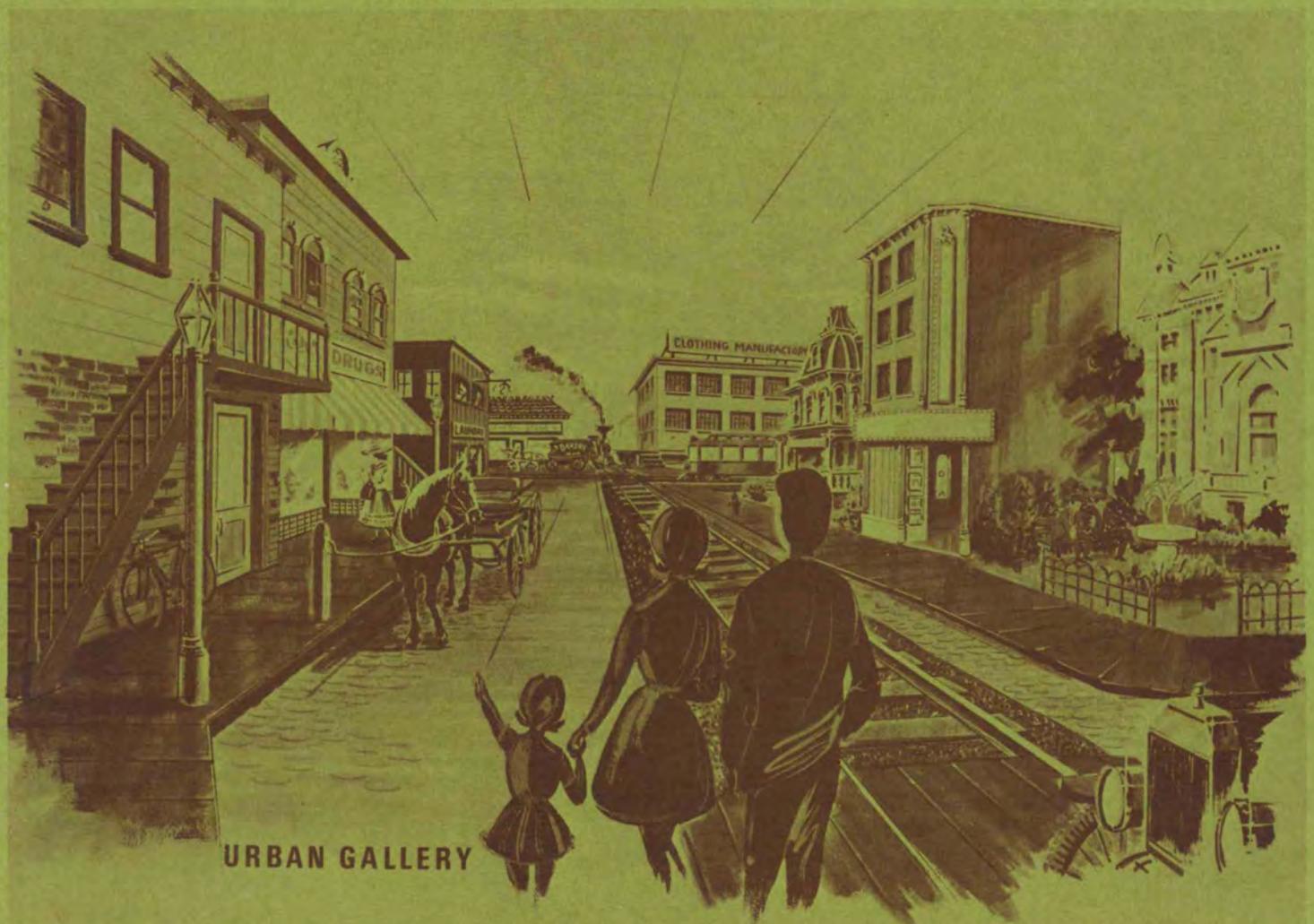
THE
GRANDE NEW

**DAWSON & HIND
QUARTERLY**

EPISTLE

VOL 2. NO 2.

March 1973



URBAN GALLERY

MANITOBA MUSEUM OF MAN & NATURE

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:	The Reverend F.W. Armstrong Historical Museum of St. James Assiniboia
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AIMS OF THE ASSOCIATION

Object

The advancement of museum services in Manitoba by:

- a) promoting the protection and preservation of objects, specimens, records and sites significant to the natural and human history of Manitoba;
- b) aiding in the improvement of museums 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.

Report on Travelling Exhibits Conference -
Winnipeg - 20th and 21st February 1973

To those who wrote expressing your views and needs regarding Travelling Exhibits, many thanks.

This conference was called to discuss the possibilities of circulating more Travelling Exhibits than has been done in the past and was attended by representatives from all the Associate Museums across Canada. It should be emphasized that this was an exploratory meeting and that only a very few museum exhibits are available for circulation at present. However, it appears that the future looks very promising IF financial support from the Federal Government's National Museums Policy is forthcoming - money is the key to the problem. However, this need not prevent us from starting in a small way inside Manitoba. All of us have interesting material in our museums which our colleagues would be very interested in seeing. If we were all to get in touch with one other Manitoba museum and arrange to exchange a small exhibit, no matter how simple, it would give us useful experience and would widen all our horizons. How about it?

There will be an Association of Manitoba Museums showcase at the Legislative Building in Winnipeg this summer available to any of you to show your material and advertise your museum. Who is interested? Write to David Ross, Museums Advisor, 190 Rupert Avenue, Winnipeg, Manitoba for a booking and for details. If we don't help ourselves, no one else will.

You will be interested to know that the Winnipeg Art Gallery has a series of very attractive travelling art exhibits available. Write to Doris Mitchell, Winnipeg Art Gallery, Memorial Boulevard, Winnipeg, Manitoba for details. I can't think of any reason why a museum cannot show an art exhibit, can you?

The Manitoba Museum of Man and Nature hopes to produce some small exhibits to pass around very soon and will be letting you know details as soon as possible.

O'Keefe Brewery has a very attractive, self-contained exhibit of military medals which they will loan to you, they pay all shipping costs, you just have to spend about an hour to assemble it. Write to Julien Klymkiew, Public Relations Manager, O'Keefe Brewery, Redwood and Main, Winnipeg, Manitoba.

The following letter from Dave Hemphill meets with the unanimous support of the Association and perhaps Association Museums could write letters of support for this very worthwhile project.

January 16, 1973

City Finance Committee,
c/o City Clerks Department,
Council Building,
Civic Centre,
Winnipeg, Manitoba.

Dear Sirs:

The Manitoba Museum of Man and Nature has a continuing interest in the expansion and improvement of educational facilities within the City of Winnipeg. One aspect of particular interest to us is the lack of opportunities for students to learn ecology and natural history in a natural or near-natural setting.

We, therefore, enthusiastically support the proposal submitted to you by the City Environment Committee for the construction of an Interpretive Centre on the St. James-Assiniboia Living Prairie Museum. This building, with the adjacent Prairie Museum and Boeing property, would provide an ideal setting for classes and displays in natural history and ecology. The area is within easy bus reach of any part of Winnipeg and trips to the Centre could easily be incorporated into the city school system.

The presence of the attractive Interpretive Centre would add usability to the Prairie Park and weight to the efforts of various groups, including the Museum, to have the value of this area recognized and properly utilized.

Yours very truly,

H.D. Hemphill, (signed)
Managing Director

HDH/bi

cc. Rev. F.W. Armstrong
Dr. G. Lammers
Dr. K. Johnson
Mr. J. Stanton
Mr. D. Ross

Provincial Park Lands Act

Last year Manitoba enacted a new and imaginative Parks Act. Readers will be interested to know we now have twelve (12) types of parks defined. These include such things as heritage parks, wayside parks and information centres.

Museum personnel interested in obtaining copies can write either to me or John McFarland or direct to:

R.S. Evans
Queen's Printer for Manitoba
Winnipeg, Manitoba

Slide Projector and Tape Unit

A number of people have expressed interest in finding out costs of units like this since the Brandon Seminar. While costs vary with the brand of equipment purchased, we have recently come across one that might be of interest.

It's called the "Synchro-mite slide projector and tape player" and is available from Princess Auto and Machinery Ltd., Box 1005, 475 Panet Road, Winnipeg, Manitoba R3C 2W7 and costs \$59.95.

Their description is:

Item 1115020. Large 8 1/2" x 5 3/4" viewing screen with focus control. Automatic slide changer with times for 5-15 second intervals. Volume and tone control for built-in speaker. Speed control for 7 1/2 or 3 3/4 ips tape speed, three position tape motion control. Operates on 110 V A.C. current. Complete with carrying case and plug. Dimension: 10" x 10" 17". Weight: 28 lbs.

Basic Reference Books on Conservation

We have had a number of requests for useful reference books dealing with conservation of materials. The list below was originally published in the Ontario Museums Association, January 1973, Newsletter.

It is a good preliminary list and we thought you might find it useful.

CUNHA, George, Conservation of Library Materials, Metuchen, N.J.: The Scarecrow Press, 1967.

- KECK, Caroline K., A Handbook on the Care of Paintings, Watson-Guption Publications, New York, New York, 1965.
- KECK, C. et al., Primer on Museum Security, Coopertown: New York State Historical Association, 1966, "Light and its Effect on Museum Objects", pp. 39-58.
- MYERS, George H., "Rugs: Preservation, Display and Storage", Workshop Notes #5, The Textile Museum, Washington, D.C.
- PLENDERLEITH, H.J. and WERNER, A.E., The Conservation of Antiquities and Works of Art, Oxford University Press, London, Revised Ed., 1971.

THE AMERICAN ASSOCIATION FOR STATE AND LOCAL HISTORY:
A Handbook for Historical Organizations, a series of technical leaflets:

- # 8: Caring for Your Collections: Manuscripts and Related Materials.
- # 9: Filing Your Photographs: Some Basic Procedures.
- #10: Caring for Your Collections: Conservation of Metals.
- #40: The Care of Antique Silver.
- # 1: Leather: Its Understanding and Care.
- #15: Paint Color Research and Restoration.
- #47: Caring for Clocks.

In addition to the list published by the Ontario Museums Association, the following books or pamphlets dealing with museum problems may also prove useful to you in the work at your museum.

Available from: Canadian Museums Association
Box 1328, Station B
Ottawa, Ontario K1P 5R4

"Basic Museum Management", edited by George MacBeath and S. James Gooding. 80 pages, 39 illustrations - \$2.00.

"Technical Requirements of Small Museums" by Raymond O. Harrison, 27 pages, 12 illustrations - \$1.00.
(Basic planning for a new museum building and many useful ideas for improving your present building).

Available from: The Detroit Historical Society
5401 Woodward Avenue
Detroit, Michigan USA 48202

"Manual of Exhibit Properties" - \$1.50
(Many useful ideas for display, showcases, platforms, etc. and how to construct them).

Available from: The Smithsonian Institute
Museum of Natural History,
Washington, D.C.

"Directions for Preserving Mammals for Museum Study"
Information Leaflet #380, Museum of Natural History -
50 cents.

Available from: American Association for State
and Local History
1315 Eighth Avenue, S.
Nashville, Tennessee
37203

"Preparing your Exhibits: Case Arrangement and Design",
by George Bowditch. Leaflet - 50 cents.

"Gallery and Case Exhibit Design", by Arminta Neal,
Leaflet - 50 cents.

"Storing Your Collections: Problems and Solutions",
by Walter S. Dunn. Leaflet - 50 cents.

For further information on the above write to:

David Ross
Museums Advisor
Manitoba Museum of Man and Nature
190 Rupert Avenue
Winnipeg, Manitoba R3B ON2

PRESIDENT'S COLUMN

F.W. Armstrong

In the last issue, I enclosed copies of letters that were sent to the Minister of Highways about signs for Museums in Manitoba and another to Dr. Lemieux about some of the problems facing our Museums as a result of funds not arriving from the Consultative Committee. Their replies are reprinted herein. We have acknowledged receipt of them and await further action.



MANITOBA

MINISTER OF HIGHWAYS

WINNIPEG
R3C 0V8

February 1, 1973

Reverend F.W. Armstrong, President
Association of Manitoba Museums (1972)
190 Rupert Avenue
Winnipeg, Manitoba

Dear Reverend Armstrong:

Thank you for your letter of January 16, 1973
in regards to signs for Museums in Manitoba.

I am pleased to inform you that as a result of
the many requests for signs along our Provincial Highways, that
a committee has been formed to study this situation with a view
of recommending definite policies in this regard.

This committee will hold public hearing and I
would seriously hope that your organization make presentation
at these hearings.

Thank you for writing.

Yours truly,

A handwritten signature in cursive script, appearing to read "Peter Burtaniak".

Peter Burtaniak



NATIONAL MUSEUMS OF CANADA
MUSÉES NATIONAUX DU CANADA

OUR FILE NO. 9500-4
NOTRE DOSSIER N°

Ottawa, Ontario
K1A 0M8
January 26, 1973.

The Reverend Frank W. Armstrong,
President,
Association of Manitoba Museums,
190 Rupert Avenue,
Winnipeg, Manitoba
R3B 0N2

Dear Mr. Armstrong:

I thank you for your letter of January 18 in which you raise a certain number of questions on the progress being made with the administration of the National Museum Policy. Your points are well taken and are of concern to us as well as to the members of your Association.

A large number of applications are presently with the Treasury Board for approval. However, before dealing with those submissions, the Board has asked that we submit to them the criteria and guidelines which are used to appraise applications for assistance. This has been a lengthy undertaking since the criteria and guidelines had to be stated by our Secretariat, discussed by the Consultative Committee and approved by the Trustees of the National Museums before they could be sent to the Treasury Board. This matter is now well in hand and we are hopeful that the Treasury Board will approve the criteria and guidelines before the end of this month and that the National Museums Corporation will be authorized to approve some grants without further reference to Treasury Board, up to certain financial

levels. We hope that at the same sitting, the Treasury Board will consider the applications which have been forwarded and which would be above the financial levels of delegation.

Once this procedure is established, there is no question but what the handling of submissions will be greatly simplified for those requests which are below the amount of delegation. The larger submissions should also be processed much more rapidly since the Treasury Board will have by then accepted the criteria and guidelines by which they are appraised.

I am afraid that all this sounds very complicated but I assure you that it is no more than the routine and administrative steps which must be taken after a new programme is launched by the federal government. I may add that I expect that most of the grants will reach their destination sometime in February, or in early March for the larger ones. I also expect that no more than three months at the maximum will be required in the future between the time an application is received and the time the grant is made. Letters are being sent out this week to all of the applicants to let them know of the progress made with their applications.

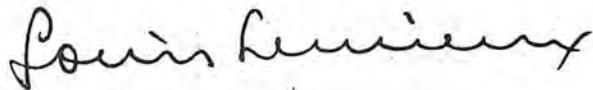
As for the use of a detailed form by applicants, I am not convinced that it would simplify their task. What we require basically is a statement of the financial and staffing situations of an applicant museum. Then we have to know the nature of their project or proposal; that aspect of the application can hardly fit the framework of a standard form. I agree that our replies asking for more information have not always been too clear but I hope that this will improve as we are becoming more and more familiar with the manner in which the funds should be used to match the general objectives of the programme. This is being gained through experience and handling submissions.

You may certainly expect that the Project Officers will visit Manitoba again. Because of the various steps in the administration of the programme involving meetings of the Consultative Committee and of the Board of Trustees of

the National Museums, we find that it is more practical and less costly to schedule visits to various parts of Canada so that a number of applicants can be visited at the time of a visit.

I hope that these few comments will give you some degree of reassurance and I thank you for your continued interest in this programme.

Yours sincerely,

A handwritten signature in cursive script, appearing to read "Louis Lemieux".

Louis Lemieux,
Secretary, Consultative Committee
on National Museum Policy.

THE URBAN GALLERY

Robert Gillespie

What constitutes a city? Anglo-Saxon, Ruthenian, German, French-Canadian, Jew, Métis, industry, entertainment, wealthy, poverty-stricken, prosperity, depression, war, peace, the past, the present and the future; all of these have played a role in the development of a city. The city is Winnipeg and the development will be shown in the Manitoba Museum of Man and Nature's latest permanent exhibition - the Urban Gallery.

Since early November 1972, plans have been discussed for the construction of the Gallery. Although many ideas were suggested for the exhibit, one central theme seemed to run through them all. Everyone involved felt that the city could be seen from many contrasting viewpoints. The Winnipeg seen through the eyes of a recently arrived Eastern European immigrant of 1920 was certainly vastly different from that which the prosperous Anglo-Saxon elite were accustomed to. Therefore the Gallery will try to present as many of these viewpoints as possible.

The Gallery will be separated into three areas. One will feature reconstructed buildings representative of various aspects of Winnipeg life in 1920. Another section, in a building at the end of the reconstructed area, will be a "museum" containing a multi-level area showing ecological, historical and political problems which have effected Winnipeg since its incorporation in 1874. A third and final space will be called "Cities of the Future" and will deal with man, population and resources. The interrelationship of the three will determine our future and this portion of the gallery will present various predictions which have been made about it.

The reconstruction will illustrate Winnipeg's development as the major urban centre for the prairie provinces from 1900 until 1920. During this period Winnipeg was a "boom town". The city experienced an explosion in growth which she has not undergone since. This growth was due primarily to renewed immigration, a booming grain economy, and being the central distribution point for the North West. The professions and businesses chosen for the Urban Gallery were selected in a somewhat arbitrary manner. One means of selection was the availability of material. A Dentist's office will be included because the Museum has already a fairly extensive collection of dental equipment and furnishings. Others were decided upon by their relative size and importance. It would be somewhat difficult to reconstruct our number one crop and even more so to bring in a locomotive to transport

it. Therefore a set of railway tracks and relevant photo-murals might express the same idea just as effectively.

However, perhaps if we took you on a tour of the reconstructed portion of the Gallery, it would be more helpful in the understanding of our ideas.

As we enter the Gallery we come face to face with an orientation diorama about four feet by three feet in size, which depicts the junction of the rivers before the coming of the whiteman and again during the 1870's. Notice how the model changes from one view to another right before your eyes and through the use of a recording the theme of the Urban Gallery is explained to you.

Passing by this you enter a rather dingy alleyway. It's a bit of a shock after the openness of the Grassland Gallery but then we didn't have enough room for the construction of suburbs. On the left you can look into a small Chinese laundry. We doubt if the owner will pay much attention to you; but then why should he? We haven't gone out of our way to make life easier for him in his adopted country. Shall we continue? Watch out for the garbage cans and the rats, and be careful not to stumble on the cedar block road. Before you is a doorway to a small factory. As you enter you can readily see that it is an overall factory. The machine operators are exceptionally busy as is the manager in his office. As you notice the workers look tired, but then you might too if you worked their hours, for their pay. Perhaps you would like to go out into the street?

Watch yourself as you step off the boardwalk. You now have a choice of either going up a set of stairs which leads to above the factory where there is a small cabinet maker's shop or continuing along the cedar block street. Once you are up on the board walk again you might enter the bank or go into the drugstore beside it, where at certain times you can see pharmacists manufacturing such things as pills and oils in the dispensary. If you wish you can go above the drugstore to a rooming house where you could see a photographer's studio, rooms occupied by a British tradesman, a Ukrainian shoemaker, and a palm reader - who has other talents rather than just telling your fortune. Unfortunately she isn't in at the moment.

As we come down another set of stairs and into the street again we see the All Peoples' Mission where you or your parents might have spent some evenings listening to social gospel from such men as J.S. Woodsworth or just singing along with the pumporgan. If you are tired you might like to sit down and listen to one of the guest speakers or watch one of the lantern slide shows. No? Well then, let's move on to the museum.

I'm sorry but we only have time for a quick glance inside. You'll notice that it is made up of different levels with a number of displays on each. There's one on archaeology and the development of the city, and another dealing with Winnipeg's metropolitan composition in 1920. There are others such as: the rise of the labour movement in Winnipeg and Manitoba, the Depression, and Women's Suffrage which you younger people might not recall but no doubt you will enjoy relating to the present day "Liberation Movement". Since the city cannot be treated separately from its environment, there will be exhibits on social insects, land use, and the adaptation of wildlife to the city. There is even a section on indigenous peoples and the problems which they face in the city. You don't look overly pleased about that one, possibly it strikes a little too close to home? Watch your hand in the door there; we have to move on now.

Shall we cross the railway tracks. No a train does not run on them; they're merely representative of the city's relationship with the hinterland.

Now that we are on the other side you might like to look into the small millinery shop store on the corner. Watch it! Don't scrape the paint off that car! It's pre-1920 vintage you know. If you would like to rest now, you can go into the theatre. Yes, Laurel and Hardy and Max Sennet are showin but I don't know if they are on today. Why don't you look at the advertisement bill on the outside and check.

If you don't like the movies showing, why don't you sit down on the bench in the Edwardian park and listen to the fountain? The Street? Yes, it is asphalt, you see we are in a better part of town now. Well just look at the house. Verandah, brick front, bay windows looking out from the parlour, and the owner has his dental practice in his residence. Yes, you can go into the hallway if you wish but not into the rooms. Well that's about it. Thank you for coming. Please exit through the "Cities of the Future" display.

No doubt, the part of the gallery dealing with Winnipeg's history to the present will have provoked some thoughts by the time the visitor has reached the final area. The "Cities of the Future" section has been left until last because we would like to present some thought-provoking questions as to where our cities are going. Today we have both prophets of doom, who see man headed for extinction, and those who feel the future holds nothing but continued advancement. Both sides will be presented in this section. There will also be pollution measuring devices which will enable the

visitor to determine the present state of the city's atmosphere and water resources. At the final exit from the Gallery will be a television monitor focusing in on Main Street today; hopefully this will hammer home the realization that what happens in the cities of the future depends on what we do with our cities today.

THE CHIMNEY SITE ON SETTING LAKE

Hugh Mackie

The writer first became aware of a standing fireplace and chimney on Setting Lake from Morgan Tamplin, Research Associate, Department of Anthropology, University of Manitoba, in 1968. At this time, Mr. Tamplin was in the process of obtaining color slide duplicates of the feature from Mr. Joe Robertson, Regional Supervisor, Department of Mine, Resources and Environmental Management, Dauphin, Manitoba.

Mr. Robertson visited the site on August 24th, 1955 at which time he recalls digging through the ashes of the fireplace in an attempt to locate telltale artifacts which would aid in the identification and dating of the site. A number of artifacts were recovered. It is the writer's understanding that Mr. Robertson, who is now President of the Dauphin Chapter of the Manitoba Archaeological Society, has made several attempts since 1955 to obtain public support for further research and preservation of the site.

To validate these attempts, the writer while on survey for the Human History Division, Manitoba Museum of Man and Nature, visited the site on 19 August 1971. Dave Thorston, Conservation Officer at Wobowden, and Frank Fieber, provided the means for getting to the site.

In an attempt to procure more specific data, the writer was contracted by Mr. John McFarland, Chief of Interpretive Resources, Parks Branch. Arrangements were made to carry out the work over the weekend of September 22 - 24, 1972.

Current Research

Due largely to inclement weather the September trip to the Setting Lake Site did not prove to be as productive as the writer had hoped. What will be said in this report will be an accumulation of the 1971 and 1972 observations.

No substantial documentary references for the site in question have been found to date. Without such documentation, a great deal is left to be researched through archaeology.

The main feature of the site is a somewhat controversial stone fireplace or fireplaces and clay chimney. When was the site occupied and to whom did it belong? At first glance, the state of preservation of the four, two inch diameter



Face of complete fireplace and portion of Chimney. Damage to chimney consisting of several inch hole, light carving of dates and minor erosion.



Angle view of fireplace face, side and eroding chimney remains complete with wooden pole supports.

spruce poles protruding out of the top of the chimney suggest that the structure is not more than thirty years old. On the other hand, a well rotted spruce stump, with a diameter of twenty-three inches cut at a height of two feet from the ground level indicates that the former building associated with the fireplace feature is really much older. A second growth of timber now sparsely covers the site area including a thirteen inch diameter balsalm spruce located approximately twenty-three feet away and leaning towards the fireplace. While the writer is not familiar with the growth rates of conifers in these regions, a general estimate would be that from vegetation cover alone, the site could be pushed back into the late 19th century.

Orange lichens are growing profusely on the outer surfaces of the stones. Lichens grow very slowly but how slow is an unknown factor. Lichenologists are still working on the possibility of using lichens as dating devices.

Surface remains strongly suggest that the fireplace was in fact a double fireplace with each hearth having it's own clay chimney. The second, or additional fireplace, is practically non-existent with only the base stones apparently still intact. The heaps of debris around these stones are likely what is left of it's clay chimney. Most of the stones of this second fireplace have likely been removed, for purposes of more recent fireplace constructions. The imprint of a squared 4 x 6 inch beam running vertically up the side of the still standing fireplace also suggests that a second fireplace did exist and that both of these structures were circumvented by a building or buildings (Figure 1 and 2).

The stone structure of the first fireplace is in near perfect shape with some slumpage of the two facing stones. The remains of the clay chimney extend upwards for three and one half feet above the stone structure. The wall of the chimney varies from six to nine inches in thickness, and has a smooth curved surface both inside and out. The clay is really a form of chinking (mixture of clay and grass) often used in wall construction. In the original chimney construction the clay is packed in a circle around the base of four 2-3 inch posts arranged in a square and extending upwards from the stone fireplace. As the clay is built upwards, short one-inch poles are laid horizontally in the clay to act as a reinforcement.

The writer has never had the opportunity to examine or see in photographs, a standing chimney resembling this type of construction. He has worked on a number of sites which have, however, yielded large quantities of clay chinking

displaying the imprint of curved surfaces and holes where small poles had once extended. These imprints have been interpreted as evidence for a wood latus work built around four vertical posts as a super structure for the chimney. If in fact, the Setting Lake Chimney does belong to the 1800 fur trade era, it could add substantially to our knowledge of construction techniques for this time period. Certainly it would provide researchers with vertical dimensions not previously obtainable through archaeological excavation.

The chimney is now in a state of fairly rapid erosion, thus the wooden chimney framework is also in the process of collapsing. One post still extends to a height of twelve feet above ground level. This might have been the actual height of the original fireplace-chimney structure. To summarize, a maximum of three and one half feet of chimney is all that is left of the original seven and one half foot clay structure.

While the large, standing double fireplace holds the spotlight, there are other surface features showing (Figure 1). At a distance of approximately thirty feet away is a low mound with a quantity of stone protruding from the surface (Figure 1-C). Such mounds would be recognized by the writer as typical fireplace remains of southern Manitoba and Saskatchewan. The positioning, relative to the main fireplace feature is such that it could share the same building complex or belong to a separate building. Possibly associated with this latter fireplace (Figure 1-C) is what looks like a cellar (Figure 1-D). A second hole (Figure 1-E) of small dimensions and rather vertical sides could also be the remains of a feature associated with the historic habitation or be of a more recent vintage. It should be pointed out that it is difficult for an archaeologist to tell the function of a hole from surface features and secondly, it is difficult and sometimes impossible to discern whether soil disturbances have taken place one decade or twenty decades ago. The rate of soil slumpage varies with soil type. The writer will pass judgment that the hole (Figure 1-E) is more recent than the larger hole (Figure 1-D).

A small amount of shallow carving of initials have been scratched into the chimney face along with the dates of 1966. A several inch hole in the chimney face was thought to be a part of the original construction when viewed in 1971. However, when viewing Mr. Robertson's slides, taken in 1955, one realizes that the hole is in fact the results of a more recent endeavour.

The writer's recent visit to the site was originally designed to carry out excavations in certain vital areas for purposes of obtaining artifacts and information which would aid in dating and identifying the site. Under weather and time problems probably best understood by northern residents, little,

proper archaeology could be carried out. Thanks to Don Emes and Ron Pratt for their endurance. In 1971, the writer recalls Mr. Robertson showing him several beads, cuttings of copper, kaolin pipes, and iron fragments taken from the fireplace hearth in 1955. There could be little doubt in the writer's mind that the beads were of the late 18th century vintage. The copper cuttings and iron fragments also provide supporting evidence but would not ordinarily be considered solid evidence for any specific time period when found alone. The kaolin pipes are not all that good for diagnostic purposes due to their long period of usage and similarities of styling through the various time periods. These particular pipes are all of one type, and while broken, they are in large fragments, showing little usage. In most early sites, the pipes are highly fragmented, showing much usage and minor style differences.

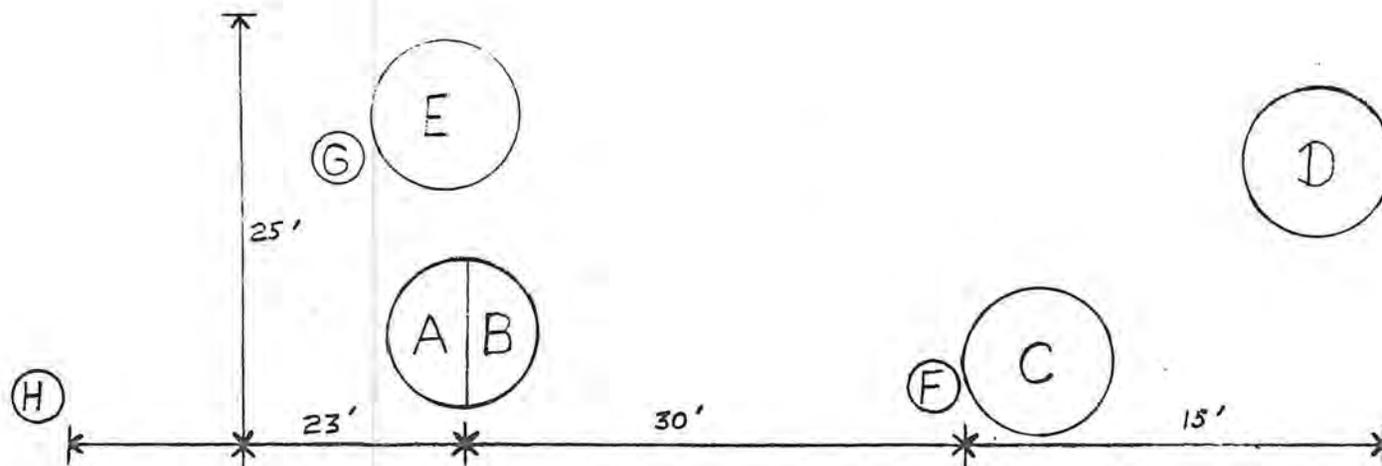
Mr. Don Emes has produced some rather interesting information in the way of a story obtained from Mr. Roddy Garick of Wabowden. The truths to such a story will only be realized through further archaeological and documentary research. Without question, Mr. Garick's native names of geographical features in and around the area of the site will add to the local history of the area and provide future documentary researchers with new clues. The name of Setting Lake being of a relatively recent origin, possibly explain why historical references to the lake and site have not been found. The writer could also add that Mr. Garick's physical description of the buildings (passed down through the generations to him) are not really out of line with what the surface features suggest.

CONCLUSIONS

1. In my opinion, the site could very well be that of a late 18th century construction, a judgment based on Mr. Robertson's beads and copper plus styling of fireplace and chimney.
2. Roddy Garick's story as relayed to the writer by Mr. Don Emes, should be recorded on tape. The Cree names for the geographical features in the vicinity of the site should not only add to the local history of the area but will likely open up new doors in documentary research.
3. Documentary research should be continued.
4. Positive dating might best be handled through a two or three week excavation in the month of July (the

driest season according to Thompsonites). Such an endeavour would establish the state of preservation of building remains, carry out an accurate surface mapping of surface features, and as a most important by-product, provide artifacts for dating and site identification.

5. If an early fur trade site, it will undoubtedly provide specific and rather unique construction information.
6. I believe that it is obvious to Park Planners that present northern developments, now place this site in a position of jeopardy to a degree much higher than any previous decade. The danger of course lies mainly in the possible destruction of the fireplace.
7. At this time, the site is not readily accessible to the tourist without the use of boat or skidoo.
8. Historic Sites of the early and middle fur trade periods are rather uncommon in the Thompson and Wabowden areas.

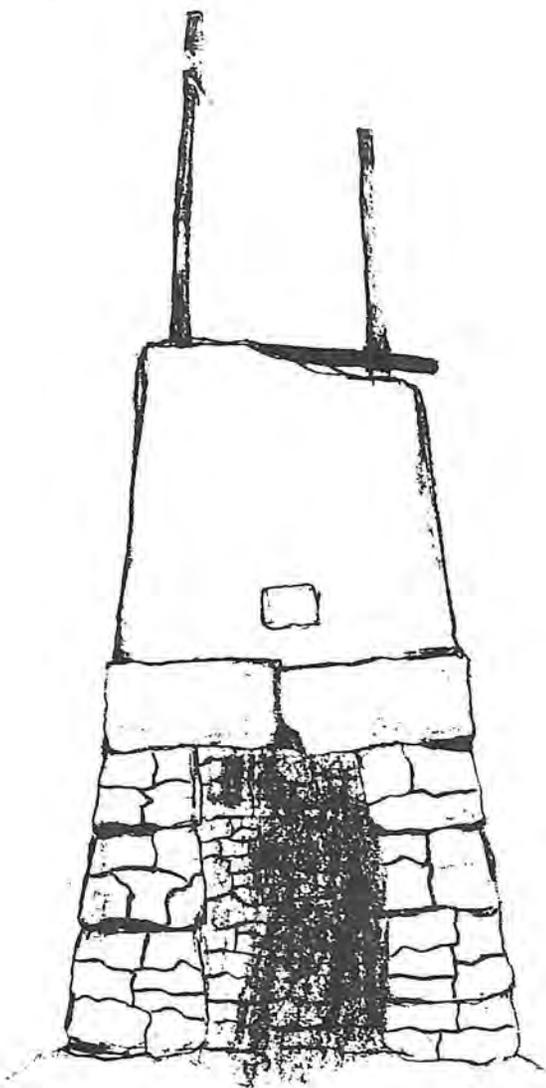


- A. Standing fireplace and chimney
- B. Location of other half of fireplace (collapsed).
- C. Possible fireplace remains (collapsed).
- D. Possible cellar - 6' diameter 4.5' deep
- E. Hole - 3' diameter 1.5' deep (possibly modern)
- F. Spruce stump - 23" diameter
- G. Birch stump - 13" diameter
- H. Balsalm spruce - 13" diameter leaning towards fireplace.

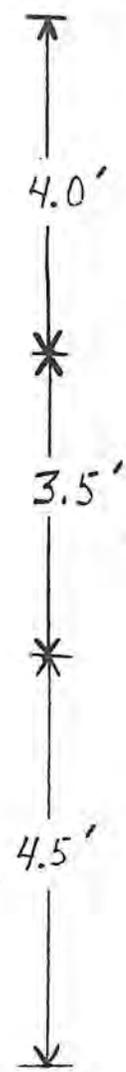
Natural Beach

Setting Lake

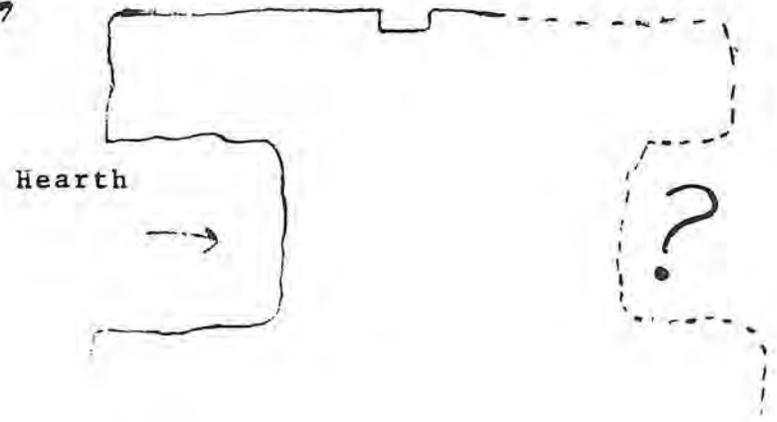
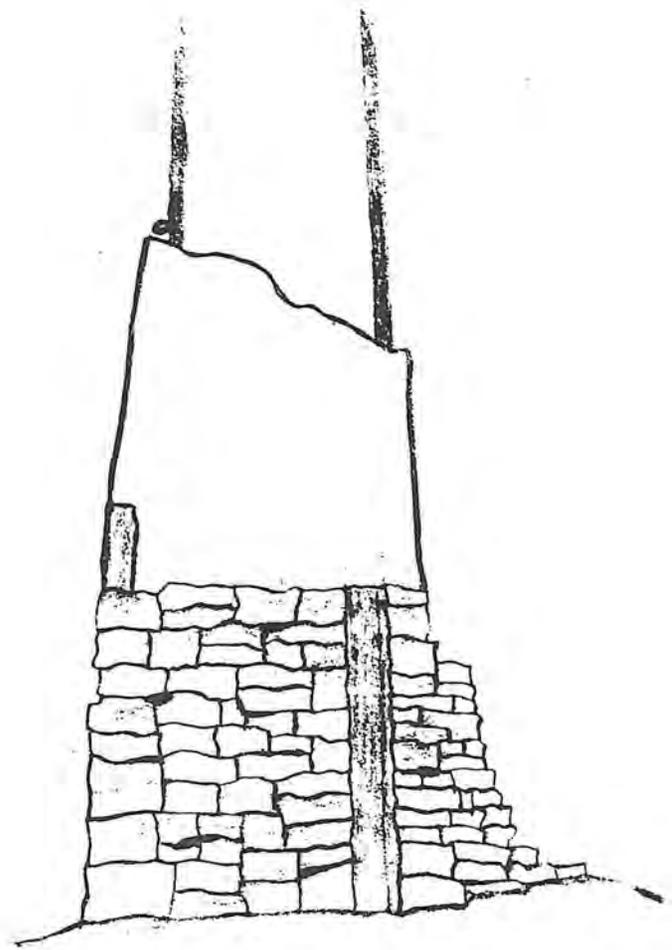
FIGURE I



Front View



Side View



SETTING LAKE CHIMNEY

Not drawn to scale

FIGURE II

CONSERVATION CORNER

Maurice Mann

In response to a conservation concern on adhesives for historic material, the following letter I hope will help to enlighten all those interested...

Miss M. Lenore Stoneberg
Assistant to the Curator
The Eskimo Museum
Churchill, Manitoba

Dear Lenore:

Your enquiry as to fixitives for use in restoration work is a topic which I hope to cover in a forthcoming paper on Conservation of History materials. Because of your specific request at this time concerning the problem of gluing museum materials, I will prepare a brief coverage of the subject for the next Quarterly which will be the basis for the same topic in the much later paper. It will be very basic information for minor problems just so pieces will not be lost or damaged further until such time as more advanced assistance, techniques or training workshops can be held. Lack of experience should not stop you from attending to such important work but it should encourage you to discuss particular problems with us and to proceed with caution. One of the first ethics or rules of Conservation/Restoration is that no process should take place which will alter the character of the object and that all treatment should be reversible.

For the moment then, speculating on what might be of concern to yourself and others, read on.

The following resumé of locally available adhesives should be considered useful to show you that there is a choice of many brands on the market. The object here is to narrow that sticky mess down to a dozen or so.

At some point a decision will have to be made as to the type which is to be used for the particular situation at hand. As a museum person it would be to your advantage to discuss some of the glues with the merchant who may have had occasion to try most of the brands on hand. In a small community he will likely be able to tell what others have found useful as well.

Comments are requested from the readers as to their personal experience with various types. Hopefully they will provide information concerning the advantages and disadvantages encountered with their use. Someone may just have a solution to it and we will all be the better for it. A master index, card-file type, of adhesives is only a small portion of a larger, more comprehensive, one being accumulated for ready reference from which we will be able to answer specific inquiries quickly on many aspects of Conservation/Restoration.

SUGGESTED STEPS IN THE PREPARATION OF AN ARTIFACT FOR GLUING

Is the artifact in a state of disintegration which is needing conservation, that is, stabilization and consolidation just to save it from total loss? If this is the case, consult with the Conservation Laboratory, Human History Division, Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba.

If the artifact is broken, gluing may be the simple answer.

Some materials over a period of time or during their manufacture acquire internal stresses and strains which, when released by being broken or being cut, will no longer match perfectly, due, say, to a warp. It is important to check the alignment of pieces before applying any adhesive in order to avoid problems, especially with the newer, faster setting glues.

Select an adhesive appropriate to the strength of the artifact being repaired. Traditional glues, though thought to be too weak now, may be just the answer for certain materials. Super-strength synthetic ones have their legitimate uses as well, but in those cases where it would be better to have a second break occur in the same location as the first, rather than to have a new one elsewhere, stick to the milder glue. An historical relationship to the original adhesive may often be retained or required which can only be achieved by resorting to the animal glues or wheat paste types.

Color may be a factor in the final choice if fragments are missing or the selection of one that can be colored. It is not usually appropriate to hide a mend completely in museums today for fear of the artifact being mishandled in its weakened condition. By the same reasoning, the

repair need not be unfinished or conspicuous. Usually the extent of the restoration has been discussed with the Curator responsible for the artifact. Some historically important items may warrant more extensive and artistic restoration for visual presentation. Consult with us before taking any steps if you are in doubt.

Conservation records must be implemented at this point if they have not yet been initiated. A simple method is to add a "condition" category to your accession record ledger. Simply note that the item is broken or rusty and the treatment used for fixing or cleaning it up. The record of damage and treatment can also be put directly onto either side of your index card system if that should be the method at your museum. If there is not adequate space in the ledger type book, make a notation to see a second similar book marked "Conservation Records". Again a numerical listing of the artifacts will provide a quick reference for checking on any of your collection material in the future.

A "before" photograph should really be considered when extensive work is undertaken. Depending upon the color features of the artifact, the photo should be in either color or black and white.

Cleanliness of the areas to be mended should now be rechecked. If the break is an old one or a reoccurrence, dirt, handling and old glue will now demand that it be tidied up. A wash with detergent and/or solvents will remove the dust and grime which would otherwise prove to be a hindrance to the required adhesion of the selected glue. Imbedded grey and brown stains in pottery, etc. can be removed if necessary provided that the edges have been degreased. For wood, the old glue can be chipped, scraped or sanded off. Make sure splinters do not prevent the two pieces from coming together properly. Soapstone should be prefitted with caution so as not to pressure off brittle edges. Hard as the stone appears, projections and break edges are unbelievably delicate. Cast metal can be mended very well when free from rust, dust and greases. Ivory can be washed if done quickly in lukewarm water and detergent and dried immediately.

In most cases avoid using abrasive cleaners or other catchy materials which may break down fragile or brittle edges. The edges may fit so closely that a minimum of retouching may be required.

Other cleaning methods will be covered in articles which deal specifically with major categories such as an earlier one about rust removal on tin, iron and steel.

Glues

The final selection of glues listed here are those which will give you a cross section of several types available in Winnipeg. General distribution of them is expected throughout the Province. Equivalent types may be available under different trade names which we would be interested in hearing about.

Note that you are dealing with museum materials possibly of some antiquity and not household items of limited life soon to be discarded.

Household Cement - LePage's, clear, for jewellery.

Weldbond - white, dries clear, multi-purpose.

Leather Cement - LePage's, yellow, two surface application, pre-dry five minutes before assembly, full strength after one week - for leather and other materials.

Epoxy - LePage's, opaque, two tube mix in equal quantities, three hours... for crockery, earthenware, stone, metals and other materials not requiring clear glue.

Epoxy - available in clear but check contents before purchase. Not necessarily marked on package.

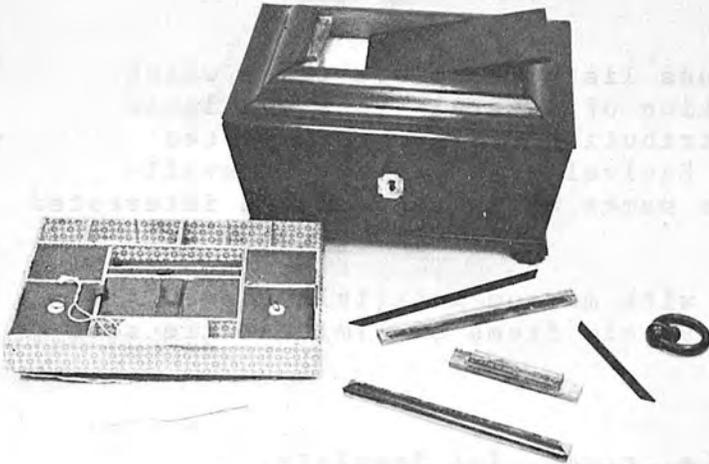
Epoxy - five minute, clear, sets in four to six minutes depending upon accuracy of equal parts of each of the epoxy and the hardener.

UHU, Glue Stick - opaque, drying clear, water soluble, excellent for fixing loose page back into book by drawing edge of page through glue and setting the page into place. For torn portion of page, draw both edges through the glue and re-align, pressing between non adhering spacers and applying weight.

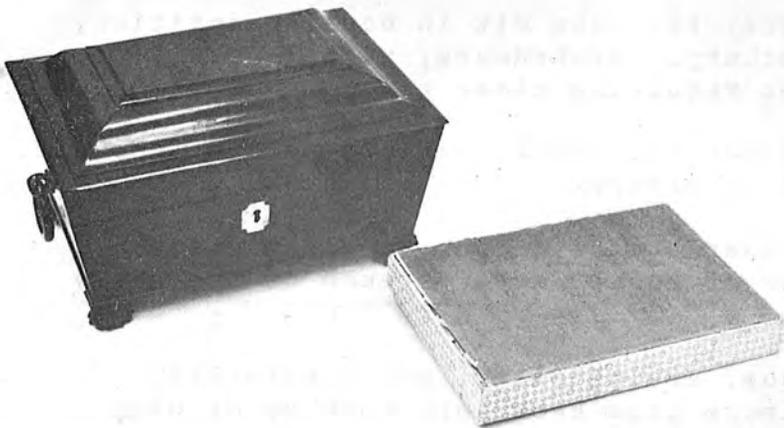
Pritt, Glue Stick - firmer variety of above glue stick.

Bondfast - LePage's, white, drying clear, multi-purpose.

Strength Liquid Glue - LePage's, brown, excellent for many wood repairs - supposed to be going out of production. If still available, it would be wise to buy and store. Keeps indefinitely.



A sewing box having separated into a variety of pieces is laid out to account for available parts.



The tray bottom was also glued and clamped.



The refinished case should now look very presentable and can be handled with a minimum of fear that anything will fall off and be damaged.

MAN ON THE PRAIRIE

Bill Alton and
Jack Fondren

For the past four years, the Manitoba Museum of Man and Nature, Winnipeg, has been engaged in educational programming. All public, private and parochial schools in the province have been invited to bring their students for Planetarium shows, tours of the several exhibition galleries, and classroom activities of student-involved experiences. The Museum has hosted over 100,000 students of all grade levels per year for these programmes.

Unfortunately for some Manitoba schools, however, the physical distance from Winnipeg has made a trip to the Museum impractical. Tens of thousands of students have been unable to take advantage of the unique educational experiences the institution has to offer. It is for this reason that the Museum has embarked on an extension programme which caters specifically to schools out of range of city facilities.

This new service includes the same general features as the in-Museum school function, namely a stationary display accompanied by a live presentation. The "staff" consists of one teacher-driver, and the complete programme is contained in a panel delivery truck dubbed "Museumobile". Upon arrival at each destination the truck is emptied and the exhibit erected in space provided by the local host. The static display is designed to fill a room whose minimum dimensions are 16 x 20 feet; it can be unloaded and set up in less than one-half hour, with student help. The teacher-driver's presentation can be accomplished in any other suitable room in the building.

The subject for the 1972-73 school year is "Man on the Prairie". Its intention is to describe the natural aspects of Manitoba's grassland environment and to illustrate how man has used the available resources to make a living. In each stage of human history the major food-producing occupations of hunting, herding, and farming are emphasized, since this aspect of life best portrays the relationships between man and his environment.

The display portion of the programme consists of ten exhibit cases and open tables with historic artifacts, natural history materials, and models - plus a number of panels which display photographs, drawings, maps, and descriptions of the Manitoba Prairie and man's relationship to that environment. Articles on display range from archaeological findings to the products of modern farming and industry, and include such things as Indian and Metis

relics, personal articles from Hutterite, Mennonite, French and other ethnic and religious groups, a scale model of a prairie sod house, and an entire Hutterite colony in miniature. There is one case that illustrates a typical grassland food chain from microorganisms to meat eaters, and, through decomposition, back to microorganisms. Some articles are encased and others are out in the open for closer examination, but in every instance the emphasis is on Man's multifaceted skills throughout the ages in producing the basic necessities of life.

The live presentation is delivered in assembly by Mr. Bill Alton, a lifetime resident of Manitoba and native of Austin. He is prepared to give a maximum of one presentation in the morning and one in the afternoon. Otherwise he is available to talk with teachers and other members of the community.

The assembly presentation is designed for intermediate school children (grades 5-8) and Mr. Alton will present additional artifacts as well as accompanying photo slides appropriate to the "Man on the Prairies" theme. Duration is approximately 40 minutes, or the length of one school period. In this presentation he will augment the travelling exhibit by describing the work of an archaeologist, animating the lifestyles of prehistoric prairie residents, and finally changing the scene with the coming of the pioneers - early farmers, hunters and fur traders. He will avail himself at the conclusion to answering student questions and allowing them to handle certain of the artifacts he has with him. There is no limitation to the number of students in assembly, other than that imposed by the host school.

The itinerary of the Museumobile includes major towns in every school division in Manitoba beyond a 60-mile radius of Winnipeg, and extends as far as the roads go (even those "roads" which exist only in wintertime). There will be about 80 stops this inaugural year, with a possible attendance of some 50,000 students. While the Museumobile is in each community, Mr. Alton serves as the Museum's "man in the field", representing the institution in several ways. He gathers much-needed information and artifacts and performs extensive photography. He also instills an increased awareness of an sensitivity toward community museums, extolling the vital roles they perform in the areas of teaching and cultural preservation. His visits have often engendered local civic and school projects aimed at collecting area historical articles and natural science specimens for a number of purposes.

The only recompense the Museum desires is that it receive honest reactions from the people who visit the programme -

from administrators, teachers, students and the general public. Notes, letters, questionnaires, drawings, etc. may be forwarded to:

Education Office
Manitoba Museum of Man and Nature
190 Rupert Avenue
Winnipeg, Manitoba
R3B 0N2

Based on public response up to the present, there seems little doubt that the Museumobile will be travelling Manitoba's highways and "iceways" for many years to come, carrying a different subject each year but always demonstrating the interrelationships between man and nature.

Training Workshop at Brandon

The Association of Manitoba Museums with financial support from the Canadian Museums Association, held a Training Workshop for workers in Manitoba Museums at Brandon University, February 14th and 15th. The Manitoba Museum of Man and Nature provided instructors and administrative assistance.

About forty participants were expected, but it was very gratifying to find seventy-five queuing up to register, including seven "foreigners" from Saskatchewan and Ontario. A welcome visitor was Brenda Wallace of the Canadian Museums Association training staff from Ottawa. Twelve members of the Manitoba Museum of Man and Nature staff attended as students and were invaluable in helping with the unexpectedly large turn out.

An Open House on Tuesday night opened the proceedings, to enable everyone to meet their colleagues in the Manitoba Museum community and discuss mutual problems. On Wednesday and Thursday sessions were held on Basic Display Problems led by David Ross, Museums Advisor; on various aspects of handling Historic Photographs, (cataloguing, handling, displaying, mounting and copying), led by Kathy Roos, Ross Bond, David Jenkins and Warren Clearwater. A workshop on "Letraset" lettering techniques was kindly provided by Eric Bentham and John Chapman of Fraser Art Supplies of Winnipeg. Dave Hemphill and Jim Stanton of the Manitoba Museum of Man and Nature spoke on the Federal National Museums Policy Grants Program.

Most participants stayed in the Student Residence at Brandon University and in the residence of the Agricultural Extension Centre, and others drove over daily from nearby museums.

With friends and visitors, 84 people sat down to a dinner on Wednesday night, hosted by the Provincial Government. Miss Mary Elizabeth Bayer, Assistant Deputy Minister of the Department of Tourism, Recreation and Cultural Affairs, and a good friend of Manitoba Museums, was principal speaker at the dinner.

This Workshop was the third held by the Association aimed at giving assistance to community museums and at providing a forum for discussion of museum problems. It is hoped that the next Workshop will be held in September in conjunction with the Annual Meeting of the Association. In the meantime, small groups will be meeting as funds allow.

Survey Questionnaire

The results of the Survey Questionnaire are shown later in this issue. They are going to be most useful in planning the next Workshop which has been tentatively scheduled to coincide with the General Meeting of the AMM in September. Many thanks for the trouble you took to fill in all those questions.

Finances

Because of the active participation of members in all the activities of the Association, and the strong turnout at previous seminars, we have received generous support from various bodies for the Brandon Workshop. Institutions with money to disburse will usually reinforce success - lets keep it up.

The cost of the banquet (\$238.00) was paid by the Government of Manitoba, Department of Tourism, Recreation and Cultural Affairs. The Canadian Museums Association gave us \$700. towards the cost of the Workshop.

Audio visual equipment, administrative costs and services of instructors were provided free of charge by the Manitoba Museum of Man and Nature. This in effect is a joint contribution by the Government of Manitoba and the Board of Governors of the Museum and the Association wishes to thank them for their generous support.

ASSOCIATION OF MANITOBA MUSEUMS SURVEY QUESTIONNAIRE

(Results in Italic)

NOTE: This survey is to help us plan future workshops and programmes for the Association, your answers will be kept confidential and will in no way commit you or your museums.

1. Which is the best time for a Training Workshop for you?

Mid-week 78% Week-end 22%

2. What do you think would be the best number of participants in a workshop?

For lecture	10	15	20	25	30	35	40	45
For a discussion	10	15	20	25	30	35	40	45
For a practical demonstration	10	15	20	25	30	35	40	45

3. Which would you prefer?

A two-day workshop like this one 79%
A one-day workshop with a small group in Brandon or Winnipeg 10%
A one-day workshop in your own museum 11%

4. Who do you think should pay the major part of the cost of your attendance (i.e. accommodation and travel) at these workshops?

a. Association of Manitoba Museums 7%
b. Canadian Museums Association 28%
c. Associate Museum through a Federal Grant 19%
d. A "Museums Advisor" Service (i.e. Provincial Gov.) 15%
e. Your own museum 19%
f. Yourself 12%
g. Other _____

5. Who do you think should organize and finance (except for travel and accommodation) these workshops?

a. Association of Manitoba Museums 53%
b. Canadian Museums Association 19%
c. Associate Museum (through a Federal Grant) 19%
d. A "Museums Advisor" Service 9%
e. Other suggestion _____

6. Have you found it useful to talk with other people from museums of a similar size to your own?

Yes 88% No _____ A little 12%

Survey Questionnaire Results - continued

7. Would you be willing to lead a discussion group at a Workshop?

Yes 72%

No 28%

What subjects would you like to discuss at such a group?

- Refinishing and restoring woodwork and metals.
- General.
- Financing (practical), publicity, community involvement.
- Historical research, gathering of materials & information.
- Photographic history.
- Cataloguing.
- Museum and community, close cooperation between all museums in Manitoba and how this could be established.
- Cataloguing, labelling, preservation of artifacts and photographs.
- Audio visuals - films.
- Programmes being conducted in the various museums, i.e. educational, oral history, etc. The exchange of artifacts or the loan of artifacts for a particular display.
- Methods used by other museums in relation to the programming of classes, etc.
- Their involvement in their community, exchange of ideas regarding exhibitions, etc.
- Bottle care, handling, displaying and photographing.
- Funding, community involvement - use of volunteers, demonstrations.
- Display.

8. Would you like to attend a week-long training course at the Manitoba Museum of Man and Nature? Yes 85% No 15%

If yes, would you need financial assistance? Yes 38% No 62%

9. From your own personal experience, do you agree or disagree with the following statement?

A museum could profitably combine with other community organizations (library, art gallery, community centre, etc.) to attract more visitors from within the community.

Yes 93%

No 7%

Survey Questionnaire Results - continued

10. What single factor would improve your museum the most of the following? (Choose one).

- a. More money 58%
- b. A full time paid Curator 31%
- c. More display cases 7%
- d. New showcases 4%
- e. Other -
 - Architectural advice on restoration of our house.
 - Advice on restoration.
 - Storage shelter.
 - Time.
 - One or two real good items - costly.
 - A few new specimens and artifacts.
 - More money to hire people to build more display areas.
 - More supporting staff.
 - Storage space.
 - Adequate housing.

11. If a Provincial Museums Advisor Service had sufficient funds to send a trained person to help at your museum for a week, which of the following jobs would you want him/her to do? Choose three and number 1,2,3 in order of priority.

- a. Design exhibits to be constructed by you 4
- b. Design and construct exhibits completely 6
- c. Plan showcases to be built locally 5
- d. Build showcases for you 8
- e. Catalogue artifacts 2
- f. Conduct demonstrations and workshops for your museum workers 1
- g. Help plan an education (schools) programme 3
- h. Other -
 - General management, photograph artifacts, assistance in restoration of buildings.

12. Travelling Exhibits: If funds were available to supply you with a standard size showcase like the one used in the demonstration, at no cost to your museum, to house small travelling exhibits:

- a. Would you have sufficient space in your museum?
Yes 83% No 17%
- b. Is there any other location in your community where it could be shown as well as in your museum?
Yes 83% No. 17%

If yes, how many? average of three

Survey Questionnaire Results - continued

12. c. Would your museum be willing to put together a display package to fill one of these showcases to loan to other Manitoba museums?

Yes 89% No 11%

- d. If your museum did not have to pay for transportation, would a grant of \$100. be sufficient to cover your cost of putting a display package together?

Yes 92% No 8%

If no, how much would you need? \$200.00

13. There will be a showcase in the lobby of the Legislative Building in Winnipeg (the same size as the one used in the workshop). Would your museum be willing to fill this with a display to advertise your museum and show samples of your artifacts? It will be necessary for you to bring the display to Winnipeg and set it up, it will be packed and shipped back to you by the Museums Advisor Service.

Yes 55% No _____ We would like to think about this 45%

14. Would a sign on the highway outside your town be an advantage to your museum, if it cost you nothing?

Yes 97% No 3%

if YES, would you be willing to lobby for this by contacting the local District Highways Engineer, the Minister of Highways, your M.L.A.?

Yes 100% No _____

15. Would a brochure listing all the museums in Manitoba, giving hours of opening, etc. to be distributed by all museums and the Provincial Tourist Bureau be an advantage to your museum?

Yes 93% No 7%

If yes, who should pay for it?

Provincial Government 78%
Association of Manitoba Museums 19%
Museums Advisor Service 3%

If necessary, how much would your museum be willing to contribute? -

- As little as possible.
- Nothing.
- \$10.00
- Most did not answer.

Survey Questionnaire Results - continued

16. Would you support the idea of the Association of Manitoba Museums owning a printing shop which would print museum brochures and publications, etc. at cost price to your museum?

Yes 100% No _____

17. Which of the following subjects would be of use to your museum at Training Workshops? (Please mark in order of importance - 1 for the most important, 2 for the second most, etc.).

Cataloguing 2
Display methods 3
General photography 8
Use of historic photos 7
Conservation and restoration 1
Museum financial management 4
Showcase construction 5
Museum lighting 6
Model making 9
Making mannequins 10

Others -

- Uniforms, restoration and display.
- Proper preservation, conservation methods and controls.
- Community involvement and ways and means.
- General cataloguing system for all museums.
- Storylines.
- Labelling, storyline procedures, how to put enough but not too much in displays.

PREPARING A FRAMED PAINTING FOR TRAVEL

W. Clearwater and D. Jenkins

In the Fall of 1972, we had the opportunity of helping in the construction of a shipping crate for the painting "Death of Wolfe" by the Benjamin West School which was on loan from the Glenbow Alberta Institute in Calgary to the Manitoba Museum of Man and Nature as a part of its exhibit "Fine Feathers". We would like to thank Mr. C. Noonan and his staff at the Winnipeg Art Gallery for their time and assistance.

1. The painting was first measured and studied to determine the most suitable type of crate. It was decided that the painting would have to be "floated", due to its size and fragility. This would involve the construction of a case which would cushion the painting from external shocks while at the same time restrain it from shifting during travel. To achieve this the case would have to be constructed so that the painting rests only on the outer edge of the frame. This would involve the use of supports padded with felt to protect the frame.
2. The dimensions of the crate were determined by:
 - a) the size of the painting, plus
 - b) the space required for supports, plus
 - c) allowance for handling room when placing the painting in and taking the painting out of the crate.

The final dimensions of this particular crate were approximately 7' x 6' x 1'.

3. The crate was constructed of 3/4" plywood with extra reinforcement at each corner (Figure 1). All joints were glued and nailed, to provide extra strength.
4. The interior of the crate was lined with a plastic sheeting (Mylar) which was stapled into place. This acts as a precaution against damage which can be caused when objects are transported through a range of climates and temperatures, e.g. Cargo Sweat.
5. Eight supports were constructed (one for each corner and one for each side) - (Figures 1 and 2). Once their exact positions were established, the Mylar under each of the supports was cut out to provide a

better surface to glue the supports to. Once the glue (Bondfast) was dry, the supports were attached to the bottom of the case with screws. (To prevent damage to the painting, the screws were fastened to the supports through the back of the case). To give extra stability to the supports, wooden blocks were fastened between the side of the crate and the back of the supports. (Figure 1).

6. Large areas of plywood on the interior of the crate were covered with Ten-Test, a material which would absorb any moisture inside the crate. In this instance we covered portions of the sides and most of the back section (Figure 3).
7. Felt strips are then glued to the supports to prevent the supports from damaging the plaster frame of the painting. (Figure 4). The felt was cut wide enough to fold over the face of the frame to act as a buffer when the painting is in place and secured down with clamps made of strips of 3/4" plywood. (Figures 5,6,7).
8. The interior side of the lid of the crate was lined with Mylar, which was overlapped a few inches on each side. The overlap was rolled up and stapled to the inside edge of the lid. The lid was then fastened into place with screws. The holes for the screws were pre-drilled to prevent any damage to the painting. (When the holes were drilled the painting was not in the crate. The crate was vacuumed after the holes were drilled).
9. Once the painting was securely in place and the lid fastened, the crate was ready for shipping. The crate was then clearly labeled as to destination, sender, and handling instructions, e.g. This Side Up, Handle With Care, Open This Side. The handling instructions are easily available at most Department Stores either as stencils or stick-on labels.

Due to the large size of the crate and its weight, handles were added to each end of the crate to make the crate easier to move.

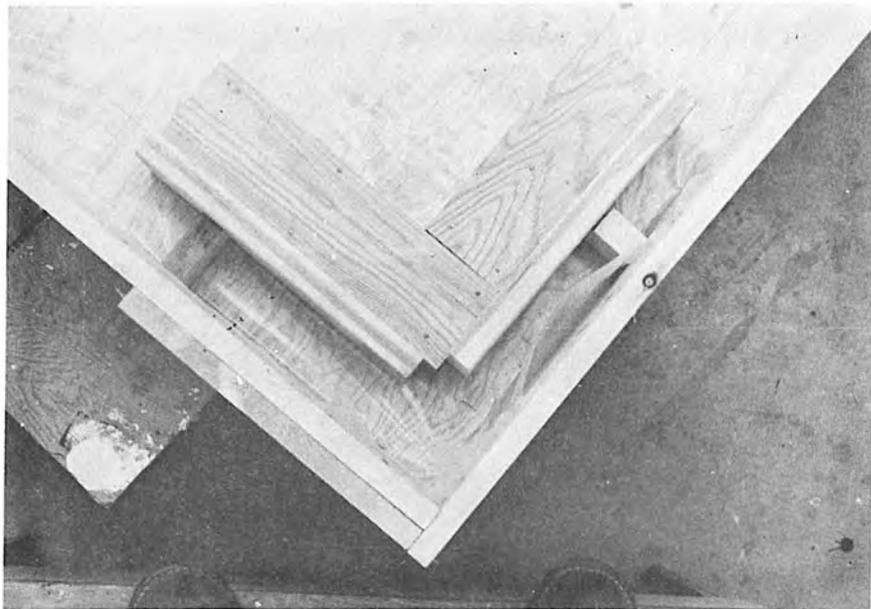


Figure 1

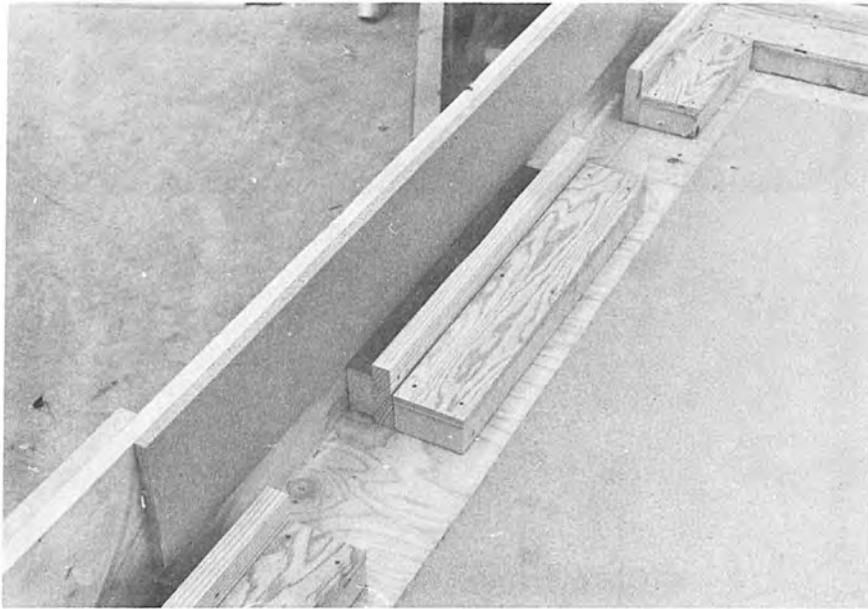


Figure 2



Figure 3

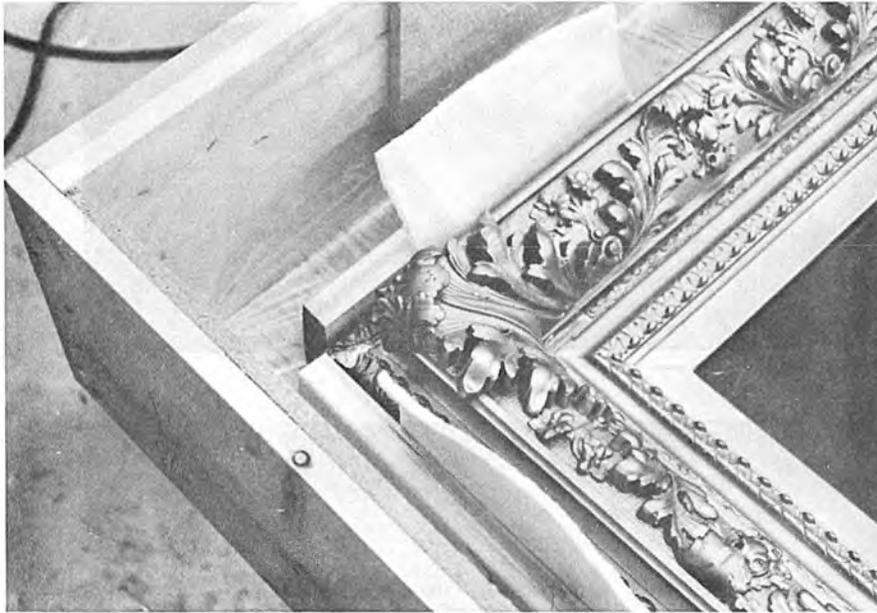


Figure 6

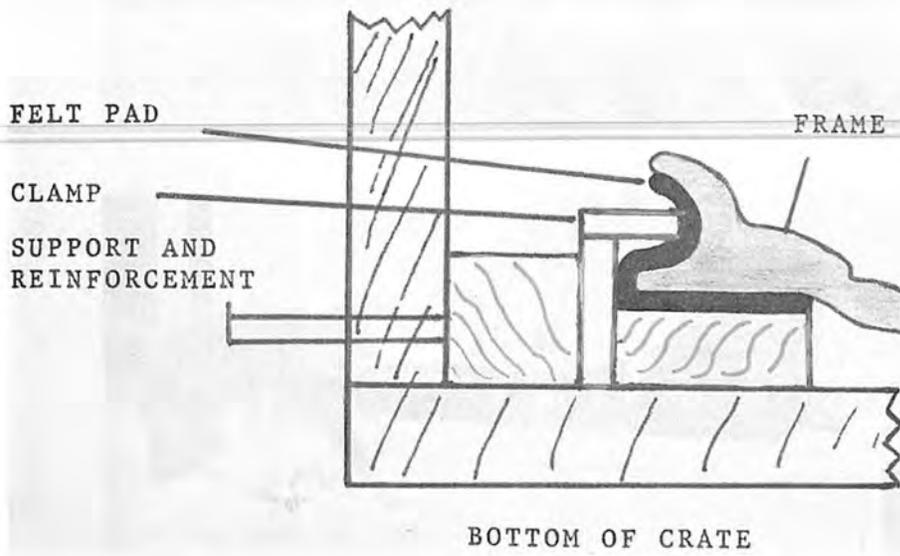


Figure 7

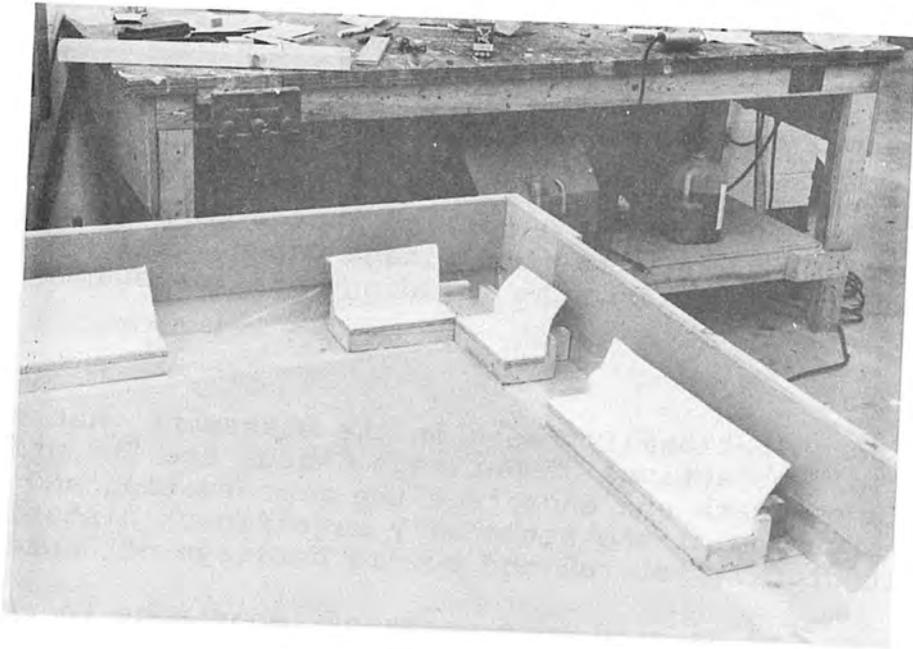


Figure 4

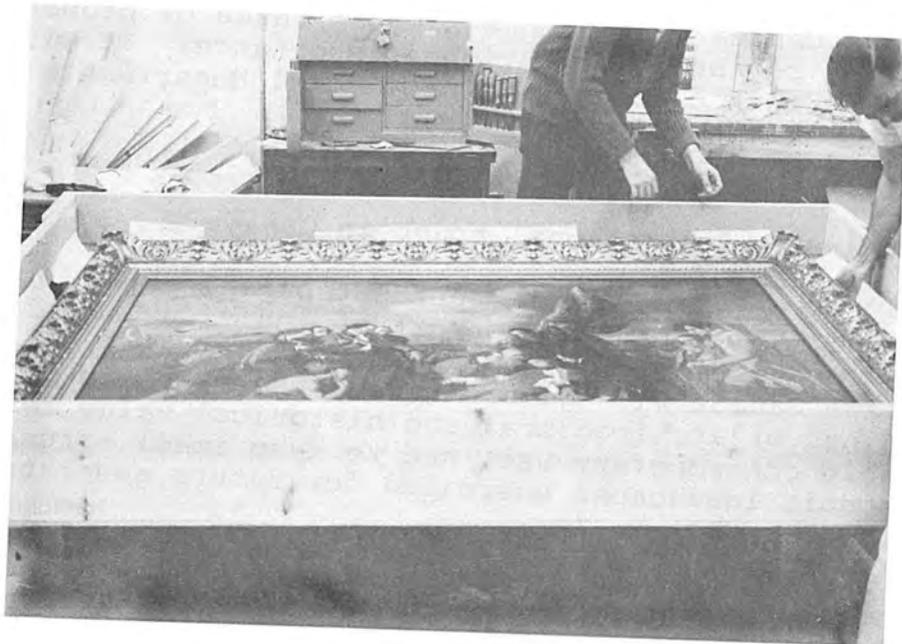


Figure 5

WHAT IS HERITAGE CANADA?

Department of Indian
and Northern Affairs -
Parks Canada

1. Q - What is Heritage Canada -- a federal government department, an agency, or a crown corporation?

A - Heritage Canada is an independent, non-profit corporation established under Part II of the Canada Corporations Act. A form of national trust, Heritage Canada will hold in trust for the nation, the buildings and landscapes that are its heritage.

2. Q - What does "nationally" mean in the statement that the principle objectives of Heritage Canada are "to preserve and demonstrate and encourage the preservation and demonstration of the nationally significant historic, architectural, natural and scenic heritage of Canada"?

A - "Nationally" as used here means of importance to present and future generations from coast to coast.

3. Q - Will Heritage Canada handle only property of national importance?

A - Heritage Canada will handle a whole range of properties of local, regional, or national importance. It will at all times work closely with provincial departments and agencies active with this field.

4. Q - Why do we need a national trust in Canada?

A - There is a need for an independent organization, national in scope, to enlist the support of individuals and groups in the protection of old buildings and natural areas. Heritage Canada will give citizens the means to protect buildings of architectural and historical value for workable contemporary use, and to keep small natural areas and scenic landscapes unspoiled for future generations.

5. Q - Where will Heritage Canada get its funds?

A - Initially, Heritage Canada will use the income from a \$12 million federal government endowment. Once Heritage Canada becomes operational, it will generate its own funds from private sources, membership fees and revenues from the sale or rental of renovated buildings and from other investments.

6. Q - Who will run Heritage Canada?

A - Heritage Canada will be administered by an Executive Director and a small staff including specialists from the fields of property management, restoration architecture and engineering, membership services, public relations and promotion.

7. Q - Who will set policy for Heritage Canada?

A - A board of 30 governors.

8. Q - Who are the Board of Governors?

A - The 30 Governors, under a Chairman, will include 17 Canadians interested in historic preservation and chosen to represent the broad geographic, cultural and bilingual interests of the country. As well there will be four Governors-at-large elected by the membership; four federal government nominees each from the Departments of Indian Affairs and Northern Development and the Secretary of State. The Executive Director, as chief executive officer, will also have a place on the Board.

9. Q - How long is a Governor's term of office?

A - Governors will normally serve for three years which may be renewed. No Governor, other than the Executive Director, who is also a board member, may serve for more than two consecutive terms will be eligible again after 12 months out of office.

10. Q - How long is the Executive Director's term?

A - Seven years.

11. Q - Where will Heritage Canada headquarters be located?

A - In the National Capital region.

12. Q - Will Heritage Canada establish branch offices?

A - Heritage Canada will set up regional branches across the country. These branches will be responsible for fund raising and membership drives and for education and information programs. Regional branch staff will also bring to the attention of the Board of Governors any potentially useful properties.

13. Q - How will Heritage Canada acquire property?

A - Five ways -- donation, bequest, purchase, exchange or lease.

14. Q - What kind of properties will Heritage Canada handle?

A - Heritage Canada will involve itself with Real property, that is to say, land including any buildings on it, and Personal property, which includes furnishings, and stocks, bonds, and other securities or cash.

15. Q - How will Heritage Canada "Real property" be administered?

A - Real property (real estate) can be administered three ways. Real property of special significance donated or bequeathed would, subject to any conditions of the donor, normally be leased and not sold.

(1) Real Property - "Heritage Property"

Buildings or landscapes of special significance can be declared "Heritage Property" and held in trust for the nation. "Heritage Property" cannot be sold, or mortgaged, but may be leased or transferred to federal, provincial or municipal departments or agencies or private organizations for appropriate use.

(2) Real Property - "Restrictive Covenants"

Worthwhile buildings, not of "Heritage Property" value, can after renovation by Heritage Canada, be sold or leased for use as restaurants, boutiques, offices, residences or other enterprises, and placed under restrictive covenants to protect, in perpetuity, facades and significant interiors. A revolving fund may be set up for this category of building, so the original outlay can be recovered and applied for further purchase and restoration. In this way, whole areas and groups of worthwhile buildings in many communities may ultimately be preserved.

15. A - (3) Real Property - "Commercial only value"

Acquired property of commercial value only, such as a warehouse or downtown parking lot, may be operated for its revenue or sold, leased or mortgaged and revenues used for the work of the Corporation.

16. Q - How will Heritage Canada "Personal Property" be administered?

A - Personal property can be administered two ways.

(1) Personal Property - "Heritage Property"

Certain categories of personal property may also be declared "Heritage Property" such as original furnishings or fixtures which form an integral part of a building or landscape.

Heritage Canada, however, will not be concerned with "collections" as such and the collecting of paintings, objets d'art, manuscripts, books, natural specimens and the like, which fall within the responsibilities of the National Museums Corporation. Such collections, if offered to Heritage Canada, would be turned over to the appropriate federal agency.

(2) Personal Property - "Other types"

Heritage Canada may buy or sell objets d'art, artifacts and other articles needed or held by the Corporation for interpreting or furnishing any of its property that is to be open to the public. Donations and bequests of stocks, bonds and other securities or cash will be used for restoration and conservation work.

17. Q - What are the criteria for selecting "Heritage Property"?

A - Once Heritage Canada becomes operational, criteria will be set by the Board of Governors. The actual selection of "Heritage Properties" will be done by the Real and Personal Property Committees of the Board.

18. Q - Can a Heritage Canada property be declared a national historic park, site or monument?

A - It is possible that Heritage Canada property may be of national historic significance. In such cases, some of the criteria to be met under the Historic Sites and Monuments Act and the National Parks Act include:

- property is closely associated or identified with persons, places and events which shaped Canadian history;
- or illustrates uniquely the broad cultural, social, political, economic or military patterns of Canadian history;
- or is an important prehistoric landmark or archaeological discovery which may change ideas and concepts; or is exceptionally valuable as an architectural type for the study of style, method of construction, or is a notable example of the work of an early master builder, designer or architect.

The Historic Sites and Monuments Board of Canada, the Minister's advisory body, would then have to recommend that the property meets one or more of these criteria and justifies transfer from Heritage Canada to the National and Historic Parks Branch, Department of Indian Affairs and Northern Development.

19. Q - Are donations and bequests to Heritage Canada tax deductible?

A - Under the new tax legislation a donor to Heritage Canada will receive income tax credit for the total assessed value of the gift, up to the amount of taxable income both for the year in which the gift was made and for the preceding year.

20. Q - Can anyone become a member of Heritage Canada?

A - Anyone, anywhere in Canada may become a member for a nominal fee to be set by the Board of Governors.

21. Q - Will there be different categories of membership?
- A - There will be three - permanent, annual and honorary memberships. There are likely to be a number of subcategories of permanent and annual members, depending on the fees paid by the corporation, foundation or individual.
22. Q - Do members have voting rights?
- A - Permanent and annual members will have the right to vote at annual and general meetings.
23. Q - Where will Heritage Canada hold its annual meetings?
- A - Annual and general meetings will be held in different regions of Canada.
24. Q - What are the benefits of membership in Heritage Canada?
- A - The benefits of membership might include, free admission to all Heritage Canada properties open to the public; guided group tours at low rates to noteworthy historic, architectural, natural and scenic sites in Canada and other countries; opportunities to purchase for-sale items relevant to the work of Heritage Canada; receipt of Heritage Canada literature including quarterly newsletters.
25. Q - What indication does the Federal Government have that the Canadian public will actively support Heritage Canada?
- A - In the past six months we have received hundreds of letters supporting the concept of Heritage Canada and offering help.
- Many of the comments received reflect recent social trends throughout Canada which confirm the need for an independent organization such as Heritage Canada. These trends include:
- the spontaneous action of citizen groups to protect sites and structures threatened by development;

25. A - - the popularity of such tourist attractions as historical reconstructions or restorations;
- the revitalization of core areas such as Victoria's Bastion Square; Vancouver's Gastown; Toronto's Yorkville; Old Montreal; and the Halifax Waterfront area;
 - the volunteer action of citizen groups to protect Canada's natural environment and to promote conservation practices;
 - the flourishing of historical associations.
26. Q - Do similar trust foundations exist in Canada?
- A - Not on a national scale. But there are already a number of provincial and local organizations including the Prince Edward Island Heritage Foundation; the Heritage Trust of Nova Scotia; the Ontario Heritage Foundation; the Canadian Heritage of Quebec; and one citizens' group, the Heritage Committee of Ottawa.
27. Q - Will there be any conflict or duplication of effort between Heritage Canada and provincial or private agencies in the field?
- A - At all times Heritage Canada will work closely with provincial departments and private agencies to find ways and means of giving incentives and help in various forms to municipalities, local groups and individuals in the fields of preservation and conservation.
28. Q - How will Heritage Canada deal with offers of donations, bequests, opportunities for purchase or exchange where there is a similar organization at the local or provincial level?
- A - In the case of bequests or donations, it will of course be up to the donor to decide what agency should have his gift. In the case of purchases, while there undoubtedly will be consultation with any provincial or local agency, it is almost certain that no competition will arise because

28. A - historical and architectural preservation is so expensive. There is much to be done and so little funds, it is doubtful that even the top priorities in these fields can be met.

29. Q - Will there be a duplication of effort between Heritage Canada and the National Historic Sites Service of the Department of Indian Affairs and Northern Development?

A - Heritage Canada will complement the work of the Historic Sites Service. There are two essential differences between these organizations. Whereas the Historic Sites Service is part of a federal government department, Heritage Canada will be an independent non-profit corporation supported principally by citizen and corporate donations. Secondly, whereas the Historic Sites Service commemorates people, places and events designated as of national historic significance, Heritage Canada will not be restricted in such a way. In Canada there are many buildings and areas which can be preserved by a new public effort in addition to the present government programs.

30. Q - Will Heritage Canada be staffed directly or by the National Historic Sites Service, Department of Indian Affairs and Northern Development?

A - Initially the Historic Sites Service of the Department of Indian Affairs and Northern Development will provide research and technical assistance.

31. Q - Apart from acquiring and dealing with property, what else can Heritage Canada do?

A - Heritage Canada can:

- in co-operation with the Canada Council, the Provinces, universities and technical colleges, Heritage Canada can provide training courses for restoration architects and skilled craftsmen such as stonemasons and cabinet makers;
- act as a clearinghouse for the exchange of technical information at the national and international level; offer advice in the establishment of heritage foundations in provinces where these do not exist;
- offer technical assistance and advice to local groups.

32. Q - When will Heritage Canada become operational?
A - We expect that it will become operational before the end of 1972.
33. Q - Is Heritage Canada obliged to accept all bequests of real or personal property?
A - No. Heritage Canada can decline to accept any property or items that it does not feel meet its criteria.
34. Q - If I want to become a member of Heritage Canada or donate to it, what do I do?
A - It will be a little time before Heritage Canada will have a head office address. This will be publicized as widely as possible and mail and enquiries can then be sent there. In the meantime, letters may be sent to Heritage Canada, c/o National and Historic Parks Branch, Department of Indian Affairs and Northern Development, 400 Laurier Avenue, West, Ottawa, Ontario K1A 0H4. Temporary receipts will be issued for any donations received.

NEW LONG WEEKEND MULTICULTURAL PROGRAM AT THE MUSEUM

Steve Prystupa

A new long-weekend-at-the-museum program dealing with Manitoba's cultural diversity will begin in the New Year and continue through to next summer.

A series of seasonal interpretive programs, exhibits, folk dance performances, films, illustrated talks, and folk art demonstrations are being planned for Sunday afternoons for the general public.

Senior citizens will be given special invitations to attend these Sunday afternoon programs. In addition they will be able to participate in folk art teaching-and-learning sessions as well as oral history sessions and other activities which they might wish to organize in conjunction with the Museum.

School teachers will be invited to book their classes for multi-cultural programs on Friday mornings and afternoons in the Museum. Activities will include interpretive slide shows, familiarization with various arts and crafts, customs of various peoples, and participation in a Canada-wide multi-cultural art program.

On Saturday afternoon there will be continuing classes in various arts and crafts for children or adults who wish to get a more in-depth knowledge or proficiency in folk arts and crafts such as Easter egg painting, weaving, beadwork, lacework, etc.

The object of the multi-cultural program is to acquaint the general public with the rich cultural heritage of Manitoba. It will bring into relief some of the ways in which various ethnic groups have influenced the history of this province and still affect its cultural life. In general, the spirit of the program will be one of cultural exchange rather than instruction. Students and senior citizens as well as ethnic organizations will be encouraged to express distinctive elements of their own culture and compare them with others.

Some financial support has been obtained from Manitoba's Cultural Affairs Department for this program, under the Festival Manitoba budget. Three able persons have already been hired on a part-time basis to conduct the activities. They are Mrs. Elsa Snickeris, Mrs. Minnie Nyznik, and Mrs. Hilda Matsuo. They will work closely with the Museum's Curator of European Ethnology, Steve Prystupa, who is the

program co-ordinator. The Manitoba Folk Arts Council, the International Centre, the Age and Opportunity Bureau and other prominent local organizations have offered their assistance as well.

The opening feature of the multicultural program is an exhibit and three live programs dealing with the Christmas, New Year and other winter seasonal customs of the Scandinavian, German, Ukrainian, Baltic, Dutch and Japanese people of Manitoba.

MUSEUMS ARE FOR PEOPLE

Jim Stanton

The following article was originally published in the Canadian Museums Association Gazette, October 1972 issue. As part of its programme of making the Canadian museum community aware of activities in other parts of the country, the Gazette will feature a Province in every second issue. Manitoba was the first to be featured. You may recall that sometime ago you were asked to send in reports on your Museum for the Gazette. It was from them that I prepared this article.

Rolling Stock Museum

Museums are for people and no where is it more evident than in Manitoba today. The province has a surprising number of museums; over fifty now belong to the Association of Manitoba Museums. These range in size from the small, community museum with no budget and no permanent employees to the Museum of Man and Nature with its responsibilities as the Provincial Museum.

In addition to their usual role of establishing a collections policy and preserving our cultural heritage, the museums of Manitoba are active in getting people involved in their museums. This has been done in a number of ways.

"The travelling long ago news" is the Cree translation of Rolling Stock Museum, the railway car featured in connection with this article. As part of its outreach programme, the Museum of Man and Nature decided to send a portion of the museum to people in an area that was not readily accessible to Winnipeg. After some discussion it was decided to put a museum on rails and visit the communities along the rail-line between the Pas and Churchill in the summer of 1972.



Rolling stock Museum.

In April of this year, arrangements were made with CN to lease an old combination car from them to act as our mobile museum. A free-lance designer, Mr. Robert Tucker of Winnipeg was contracted to do the design and supervise the construction of the car. At this time, the railway car was moved to a siding near the museum so work could commence.

Most of the citizens living along the rail-line are native peoples - Cree, Chipewyan and Cree-Metis. In addition, most of the history of this area has either been directly experienced or influenced by these peoples. For these reasons, the main focus of the materials and the storyline presented in the Rolling Stock Museum talks about their history and culture and all label copy is in English and Cree syllabics.

The contribution made by the native peoples to the development of Northern Manitoba is, of course, immeasurable, and a display that fits into a single railway car can hardly do this contribution full justice. It is hoped, however, that our presentation is sufficient to interest modern Cree and Chipewyan and to encourage them to educate us about their history and culture in those areas where we know relatively little.

A secondary function of this project is to gather information that we can use in future gallery development. To this end, the crew accompanying the car take photographs of the people and the areas they visit, use tape recorders to gather oral histories, and are trained to collect artifacts.

The story-line written by Doug Elias and John Frishholz, begins with Manitoba's prehistory, when the first men moved into Northern Manitoba more than 5000 years ago. Archaeological materials collected by Dr. Ron Nash, is used to demonstrate prehistoric technology.

The next section deals with the early middle, and late trade periods. The development of Northern railroading, mining, modern native and multi-ethnic communities and the problems of the contemporary North make up the final section.

Building a display into a railway car presented a range of interesting design and technical problems. The car stops at some 20 communities, varying in size from 8 to 15,000 people, for two to five days at each stop. This means it is constantly stopping and starting as it moves from one community to the other. Cases and artifacts had to be built to withstand these problems and those associated with moving behind freight trains on some of the bumpiest railroad bed in the world.



The Rolling Stock Museum is hooked on to CN Train 95 for it's trip to The Pas in July 1972.

The car also had to be self-sufficient in terms of heat, light, accommodation and so on because many of the sidings that it is parked on do not have access to electrical power. Thus, the car had to be converted to propane for stove, lights and refrigeration. A generator was slung underneath the car to provide power for the exhibits and crew area when the museum is open to the public. On the last day before leaving for the north, we discovered our brand new generator was not working. It only produced a few watts, no where near the number required to light our displays. Last minute work by our electrician, Gary Benzelock, saved the day.

When the train left for The Pas on July 15th, a tired but happy museum crew gathered at the CN station to see Bob Tucker off. An interesting thing about this project is that the designer is accompanying the car as crew so he will have a chance to see how the public reacts to his ideas.

We have had a number of reports now, on the reaction of the people in the north, to the museum and it appears to be a great success. Most visitors come back two or three times and there is already a movement afoot to try and keep the car travelling on the line each summer. This is just the sort of reaction we hoped for and it is very rewarding to know that when you take the museum to the people, you're bringing them something they want.

"Oseredok"

The Museum of Man and Nature is not alone in its programme of taking on new dimensions. Since its relocation in new quarters, the Museum of the Ukrainian Cultural and Educational Centre - Oseredok - has become sensitive to the needs of the Ukrainian Canadian community.

The Museum houses a permanent collection of artifacts including colourful traditional peasant dress from several regions of the Ukraine, a splendid collection of Easter eggs (pysanky), samples of embroidery, hand-woven tapestries from the 17th and 18th Centuries, and full-scale reconstructions of the interior of a peasant hut with its decorative over and hand-carved furniture. Among the exhibits of historical value is a ceremonial sash from the short-lived Republic.



17 Century Cossack sash.

Since the official opening on June 25th, 1972, several thousand people have visited the museum. Many groups of school children and students have arranged for guided tours. This keen interest has prompted the opening of a small gift shop where one can purchase examples of traditional Ukrainian ceramics, woodcarvings and other handicrafts.

In addition to a permanent display of artifacts, several special exhibits are being scheduled for the fall and winter months. September features a display of cartographic maps from France, England, Italy, Poland and Russia depicting the territory of the Ukraine at the various stages of its history from the 16th to the early 20th Century. This will be followed by a series of changing exhibits every two months or so.

After a lengthy search for plans and requirements for constructing a mill, blueprints were drawn up and windmill experts in various countries were contacted in regards to finding existing similar windmills from which parts could be purchased.

A visit to Germany was made for the purpose of studying the automatic turn mechanisms which the original Steinbach mill had but which are now non-existent in the Netherlands. A 12 year old windmill was discovered in the Schleswig-Holstein area of Germany which had the appropriate main shaft and gears to make the mill turn into the wind automatically.

Huge grinding stones, which will enable the mill to grind 20-30 bushels an hour, are being brought over from Holland along with the 55 to 60 foot long wings. The foundation and the eight-sided body will be entirely constructed on site under the supervision of Mr. Jan Medendorp of Zuidlaren, Holland. He is one of Holland's best windmill builders and Steinbach is delighted to have his services.

According to Mr. Medendorp, the foundation for the Steinbach mill will be built extremely solidly on a location pre-selected to give the best wind usage. There will be no nails used in the basic construction, keeping in tradition with the 1877 date. The walls and grinders will all be pre-assembled on the ground and then lifted into place by crane.

When completed next year, the mill will be another exciting addition to one of Western Canada's most interesting living museums.

La Société Historique de St. Georges

One of Manitoba's newest and most enterprising museums is located on the historic Winnipeg River in the old Metis community of St. Georges. The local historical society organized a museum committee and energetically prodded and pushed local governments until they had received financial assistance to hire men to build new quarters for a museum.

Community involvement is always important in any museum project and St. Georges seems to have been able to get everyone in town behind their proposals. When they had their official opening in July, several hundred people turned out to see their new museum. By aligning themselves with the local school and the Boy Scouts, the museum has been able to integrate itself into community life. It's not just someplace open weekends in the summer for casual visitors; quite the opposite, they believe museums should be open daily and have requested assistance from the Manitoba Department of Education to see this happen.

Arrangements have been made for a lecture series dealing with various aspects of Ukrainian culture including church architecture, contemporary literature, folk art and traditions, music, and Ukrainians in Canada. A travelling exhibit of artifacts, slides and taped commentary on Ukrainians in Manitoba is being prepared for loan purposes.

These are a few of the events taking place at Oseredok. With a young, dynamic staff and limited funds much has been accomplished. As public and government support grows, the possibilities of Oseredok playing an important role in the cultural mosaic of Manitoba are obvious.

Steinbach Mennonite Village

A highlight of this year's annual festival at the Mennonite Museum will be the chance to see the reconstruction of the Steinbach windmill, first built in 1877 by A.S. Friesen. Working in conjunction with the Dutch Windmill Society, the Steinbach Museum decided to go ahead with what is probably the only new windmill under construction in the world. New windmills simply are not being built any more, only restored.



The Steinbach windmill, built in 1877 by Steinbach businessman A. S. Friesen. It was constructed by millwright Peter K. Barkman and situated near to where Friesen Machine Works Ltd. stands today, on Main Street. The mill was four storeys high and capable of milling 100 bags of chop in an hour.

Manitoba Agricultural Museum

Some eighty-five miles west of Winnipeg is the location of one of Canada's finest collections of farm machinery. The Manitoba Agricultural Museum not only collects and restores farm implements and machinery to running order, but each year sponsors a rodeo and threshermen's reunion that sees competitors come to Austin from all over Canada and the United States.

In addition to the static displays of machinery, there are a number of very interesting old buildings which have been restored. One of these is Ayr School.



Ayr school. A log school built in 1883 now restored and located at the Manitoba Agricultural Museum.

The district of Ayr, located southwest of Gladstone in the area known earlier as Mikiwin (Cree for barking dog), was one of the early pioneer communities of Manitoba. On February 24, 1882, interested residents of Ayr met at the home of John Cassidy to decide on what kind of building they would construct for their first school. A site for the new building was chosen "on the road line...south of the present travelled trail".

The plan of the school was decided on and approved by the new Superintendent of Schools:

Walls of white poplar, flattened to 6 inches, 12 logs high, 24 feet long and 18 feet wide, roof to be covered with 1 inch sheeting tarred paper and shingles, 4½ inches to the weather. Windows 2 in each side and 2 in ends. 6 windows 4 feet by 2 feet. Door to be in corner near teacher's platform. A brick chimney to receive end of Stovepipe and to contain fuel for ventilation. Floor to be tongued and grooved 1½ inch flooring laid on white poplar sleepers.

The material was tendered for, and in due time the building was finished, inspected and approved by the Trustees.

Ayr now had a school. The next step was to hire a teacher. An advertisement was placed in the Weekly Free Press calling for an application. A goodly number were received and after some discussion Miss Ella Wright was hired. On Monday, September 7, 1883, Ayr School opened for the first time with Miss Wright and 9 pupils.

The school remained in use until 1909 when it was replaced with a new one. For the next fifty nine years it saw service as a barn until, in 1968, it was purchased by the Agricultural Museum and moved to Austin. In 1971 the school was completely restored to 1883 and is now part of the pioneer village. One room schools were an integral part of the development of Western Canada and it is appropriate that one should be in operation at our Agricultural Museum to help capture the feeling of those formative years.

Museum of Man and Nature

While the main focus of exhibits development here has been on the Earth History gallery, which will be opened in 1973, the Grasslands gallery has been expanded considerably. The installation of new displays, dealing with the period of mass migration into the West after 1870, include a sod house and a detailed examination of the diversified farming techniques of Manitoba today. As in previous displays, we have provided something for all the senses, including taste where visitors can grind wheat into flour and taste the product of their work.

An extensive multi-cultural programme was carried on this summer. This included a film festival, lectures and demonstrations of traditional arts and crafts, and dance programmes. To enable people to learn more about a particular craft, each afternoon on-going programmes were offered where one could learn such skills as Chinese brush painting, or Danish weaving.

Displays were also taken to major shopping centres and to such diverse places as old folks homes, friendship centres and Indian reservations. An active oral history programme has resulted in more than 400 hours of outlined tape. In conjunction with the oral history projects, exhibits and radio shows have been done to make the public aware of what their museum is doing.

major purpose of the museum is to show how the Eskimo lived in the past and how he lives today. To that end, art and artifacts, made by Eskimo people from all over Canada during the past 3,000 years, are on display. The museum interprets Eskimo life, not art.

As a public museum, some funding comes from donations, but most of the money has come from the Mission, along with the unflagging support of the Curator, Brother J. Volant, O.M.I. Brother Volant has been involved with the collection since 1948 and became the curator six years later.

The collection is divided into three categories: one, prehistoric art and artifacts; two, historical artifacts and pre-World War Two trade art objects; three, contemporary artifacts or replicas and art objects with ethnographic or mythological content. The geographical concentration of the collection is on areas around Hudson's Bay and Baffin Island.

The major aim of Brother Volant, and of well-known voluntary assistants like George Swinton, is that in the future the collection will not only attract white visitors, but the younger Eskimos who will recognize in the collection their own unique heritage. Then it will become a museum for the Eskimo; it is for this reason that it was decided to call it Eskimo Museum.

Gateway Stopping Place Museum

Just outside of Emerson, on provincial highway 75, one half mile north of the Canadian border, one can visit one of Manitoba's unique community museums.

The buildings are, in themselves, historic. The smaller one, built in 1879, was the first jail-house in this part of the country. Its former stark interior, once the enforced abode of lawbreakers, is today a scene of domestic tranquility. The transformation has been completed with furniture and furnishings, household tools, and utensils, dating back to the early 1800's.

The larger building, the first Customs House in the West, was used in the early 1870's. Later it served as a Post Office and Telegraph Office. It was located, originally, in what is now United States territory, just south of the present international boundary line.

Emerson's museum name, "The Gateway Stopping Place", combines two terms that have a direct link with pioneer days. In the



Exterior view of Ontario-British sod house in Wilmington, Manitoba, circa 1900, complete with buffalo skulls on roof.

To further reach those Manitobans who cannot always get to Winnipeg, a museumobile is taking the story of man on the prairie out to virtually every community in the province this fall. The driver-teacher, Bill Alton, has an itinerary of some 15,000 miles to cover between now and June of 1973.

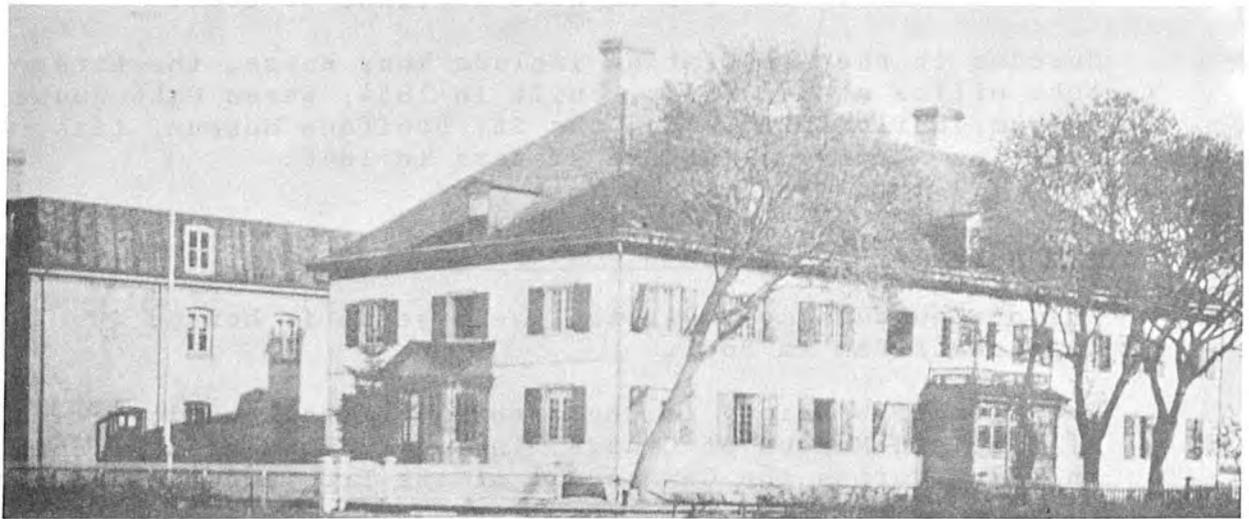
The exhibits consist of panels, cases, models and audio-visuals, all of which are supplemented by the comments of the extension teacher. To bring history alive, there are a number of involvement projects in the display including Indian games.

The Eskimo Museum

By now the Eskimo Museum in Churchill is world famous, and justifiably so. While it may be small by national and international standards, it contains close to 6,000 specimens. All relate to Eskimo life, past and present. The



The master bedroom at Seven Oaks, showing Munroe cradle and small "nursing chair" with cane seat circa 1865.



St. Boniface Convent, circa 1850, now the St. Boniface Museum.

era of the Red River Cart, the stage coach and the sternwheel steamer, Emerson was known as the "Gateway" to Manitoba. Even after the railroad from Pembina to St. Boniface was completed in 1878, Emerson continued to be the main port of entry - the "Gateway" to Manitoba. The right to this title stood until 1885, when the completion of the Canadian Pacific Railway from Montreal to Winnipeg provided a more direct, all Canadian route to the West.

The inns and hostels along the old cart trails were called "Stopping Places". Here, the traders, freighters, and settlers secured food and lodging. Emerson was one of the major stopping places on the trail between St. Paul and the Red River settlement of Winnipeg.

Thus, "The Gateway Stopping Place" perpetuates two terms of historical importance, and provides, as well, a logical title for Emerson's museum, which seeks to preserve for the future the significance of the past.

The Association of Manitoba Museums

Founded in 1971, this young Association now represents nearly all of the museums in the Province. It has run, in conjunction with the C.M.A., one training seminar, and will be conducting others later this year. A quarterly publication called the Grande New Dawson and Hind Quarterly has been published, featuring articles of interest to smaller museums. The guest speaker of the first annual meeting this October will be Dr. Louis Lemieux, Secretary of the Consultative Committee. The Association now functions as a unified voice for museums in Manitoba and its role in the future will continue to grow.

Museums in the Association include Ross House, the first post office at Red River, built in 1854, Seven Oaks House Museum, built in 1853 and the St. Boniface Museum, first built as a convent for the sisters in 1846.

The Aquatic Hall of Fame and Museum

One of Canada's most distinctive museums is housed in Winnipeg's Pam Am Pool.

The City of Winnipeg is the sponsor of the Aquatic Hall of Fame and Museum of Canada, Inc., which was established in 1970, during the Centennial of the Province of Manitoba.

The Pan-Am Pool complex was built at a cost of more than \$3 million, on more than 13 acres of land. At the pool's inauguration, water was brought from the Atlantic, the Pacific and the Arctic Oceans for the ceremony. Being located at Poseidon Bay, named after the Greek God of the Sea and Protector of all waters, water was also brought from Greece for the dedication of the street. The three levels of government, i.e. federal, provincial and municipal, were all represented on this special occasion.

The Aquatic Hall of Fame and Museum of Canada, Inc. pays tribute to those in swimming, diving, water polo and synchronized swimming, who have attained international renown, or given distinguished service to these sports. A committee of the Ladies of the Aquatic Hall of Fame and Museum is most active and assists in the various events at the natatorium. More than \$250,000. worth of items have already been donated. The oldest Cutty Sark Club in the world was formed in Winnipeg in 1932, and the members have donated all their ship models and memorabilia to the Aquatic Hall of Fame and Museum. One of the models is valued at over \$10,000. The Club now has its headquarters in "The Suite" at the Pam-Am Pool. As well as this fine meeting-place, there is also an ample research centre and library, plus films, together with a large boardroom for meetings.

The ancient history of aquatics is particularly well depicted at this excellent institution. The Aquatic Hall of Fame and Museum of Canada, Inc. has on display the only copies in the world of exquisite artifacts, such as the bronze statuette of a diver attributed to about 460 B.C., found in Perugia, Italy, the original of which is in the Museum of Antique Arts, Munich, Germany. Also featured is a copy of the famous relief located in the British Museum, London, dating back to 880 B.C. and taken from the Palace of Nimroud, which depicts fugitives escaping from soldiers by using under-water air skins. There is in addition a large photograph of a painting recently discovered among tombs near the Temple of Neptune in Paestum, South of Naples, Italy. It shows a young ephebe, poised between sky and sea, executing a high dive. The discovery was named "tomba del tuffatore" ("The Tomb of the Diver") and dated from 480 B.C.

Vaughan Lawson Baird, Q.C. has been Chairman since the inception of the Aquatic Hall of Fame and Museum, Inc. at Winnipeg. Visitors to the city are well-advised to view this magnificent facility and assured of a most rewarding experience. It is open every day from 9 a.m. to 10 p.m. throughout the year.

PRODUCTS AND PROCESS

Dorothy L. Williams

Editor's Note: This article was originally printed in the Christian Science Monitor, 21 October 1968, and later reproduced in the journal of the British Columbia Museums Association "The Roundup".

Museum visitors rarely record their views, so when they do, we should pay careful attention.

I must begin with a confession: I do not enjoy visiting museums. For the first ten minutes or so I am content, but then my enthusiasm fades away.

Until now, I have always been ashamed to admit this short-coming. In order not to have to reveal it, I have sometimes been compelled to spend long hours haunting the halls of various museums, exhibits and art centres, trying to look interested, impressed and educated - assuming the virtue, since I have it not.

One warm, sunny afternoon recently I was at it again, and this time I had managed to involve the whole family. There we were, trooping dutifully through in a row: mother, father and the three children, paying earnest attention to the contents of the glass museum we had allowed ourselves to be persuaded into.

Things went just about as I would have predicted: Within ten minutes my eyes had turned as glassy as the jars, vases, bowls, goblets, chandeliers and urns we were viewing. Though the objects were exquisitely displayed, helpfully identified and probably astronomically valuable, my pace - and the family's with me - accelerated little by little from museum amble to brisk stride.

At the end of the network of display corridors, where a sign invited us into the factory where glass was being produced, we almost declined the invitation. But a narrow three to two decision based on that great motivator of travelling families - the cry "But we'll probably never be here again!" - we elected to give the factory a try.

It was as we sat in the balcony overlooking the glassblowing room that it dawned on me that my secret aversion was nothing to be ashamed of. I had only been obeying a principle of human behavior which operates wherever watchers watch, hundreds of times a day: Unless he knows a good deal about the thing already, the beholder often finds processes more in-

teresting than the finished products.

When you walk through a state or county fair, you see knots of people gathered where something is being made, or a process demonstrated. Visit a sidewalk art show and people will be inattentively passing by paintings that represented hours of the skillful exercise of talent, to stop and watch someone who is dashing off charcoal sketches at the rate of one every twenty minutes.

On city streets crowds of people will pass by building after building with neither a look nor a thought, but will stand engrossed beside the barriers where a new building is growing skyward.

People seem inclined to gather not necessarily around the most beautiful objects, nor the most innovative ones, nor the ones with the greatest intrinsic value, but where some kind of process is going on.

In the factory's blowing room, where bright orange globs of molten glass were being blown and formed and shaped, then reheated and shaped again, our eyes lost their glaze. We edged forward in our seats, craned our necks, watched in rapt attention and stayed.

This statement about human behaviour does not imply that finished works do not satisfy, or that museums ought to be abolished. Unfinished items, though interesting, are of very little practical use or artistic value. I want the chair I am sitting on, the lamp I am working by to be finished, and I would be lost without the one kind of museum where I am at home - the library.

But museums can inform, educate and delight only if the visitor is properly prepared for them. To the beholder, the value and interest of any finished product increases in direct proportion to his knowledge of the process that produced it.

In the glass museum there were a few young people - art students I suppose, - who were standing before a single display case when we entered the Hall and were still there, absorbed, when we left. It was clear that they knew what they were looking at. They could re-create the process in their heads. The technical difficulties overcome, the infinite number of design possibilities eliminated by the artist in producing a single object - all these the absorbed watchers knew, or, at least, they knew enough of the process to speculate intelligently about the rest.

Children's piano recitals, which are displays of finished products, attract audiences almost exclusively made up of mothers and fathers, and the mothers tend to look far more

interested in the proceedings than the fathers. This has less to do with the relative musical aptitudes of the sexes than with the fact that mothers usually are at home during piano practice and fathers usually are not. Because she has heard their own child's painstaking learning process, each mother can reconstruct enough of the process that produced the other children's offerings to maintain her interest, while fathers tend to wear fixed smiles and droopy eyelids.

As a child, I felt sorry for children whose parents always decorated the Christmas tree themselves, in secret, and introduced the children to it only when it was fully lighted and decorated, on Christmas Eve. I much preferred our noisy, tinsel-scattering, time-consuming process which involved everybody tall enough to reach the bottom branches, and which kept undergoing small revisions ("That red ball up there would look better down here" and "Let's add some popcorn strings tonight") for at least a week. The product mattered, all through the Christmas season, because I had a branch-by-branch familiarity with the process.

For the same reason I have stopped decorating a child's birthday cake behind closed doors, letting him see it only at the last, splendid, candlelit moment before it becomes, in quick succession, slices, and then nourishment. Nowadays my children watch the whole decorating process, and if they want to, they help. Participation in process is one step better than mere observation.

Human being themselves constitute the most absorbing process of all. Mankind is the most fascinating study on the face of the earth because he is never, throughout his life, a finished product. He is always engaged in that most universal and glorious of processes, at once familiar and unique - the process of living.

MUSEUM MEMOS

Hillcrest Museum, Souris

F.W. Armstrong

Hillcrest Museum in Souris was the place chosen for a recent meeting of the executive committee of the Association of Manitoba Museums. Mr. James Stanton, Chief, Human History Division at the Museum of Man and Nature and member of the executive council of the Canadian Museums Association, outlined a new policy at the meeting.

It will give the provincial organizations considerable responsibility in classifying the more than two-score museums in the province and assessing their financial needs with respect to federal grants.

Help has also been assured in the matter of training prospective museum directors, and a two-day seminar for all museum workers will be held sometime in February.

The executive members were guests of the local museum, and enjoyed refreshments served in what was the spacious livingroom of the former home of the Sowden family. The building is undoubtedly one of the most pretentious mansions among many to be constructed in the booming new towns of the prairies at the turn of the century. The builder, Frederick Sowden, only lived one year to enjoy the grace and luxury of this stately home overlooking the Souris River valley.

The outbreak of the First World War resulted in depressed real estate prices and high taxes. Following the widow's death in 1930, and the demise of an only son in 1946 leaving no heir, the house was divided into suites and rented for over 20 years. It was bought by an enterprising group of citizens of Souris and district in 1967 as a Centennial project, and has been restored as nearly as possible to its original character and beauty.

Now furnished in the style of the period, and filled with many priceless items of furniture, silver and glass, it represents an outstanding achievement on the part of the local organizations and a genuine delight to visit.

Miami Museum, Miami

Mrs. J. Lawson

Miami Museum, Inc. held their first annual meeting in the elementary school on January 22. Minutes of the last general meeting were read and adopted. The secretary, Mrs. I. Brown, read the minutes of the organizational meeting so that all present would be familiar with the initial planning. The financial report was submitted by treasurer Clare Angers and

the auditor, Hazel Westaway reported the statement correct.

A resolution was passed to accept the By-law as read. These had been approved by Ken Hanssen, barrister of Morden, who also had confirmed by letter that Miami Museum, Inc. was incorporated on December 4, 1972.

A grant from the municipality of Thompson had made possible the purchase of the former Anglican Church from Mervin Spencer and the dream of a permanent home for the museum had become a reality. An application to the Department of Tourism, Recreation and Cultural Affairs for assistance to repair and paint the building will be made and also an application to the Department of National Revenue for status as a charitable organization.

The election of officers resulted as follows:

President	Mrs. Les Watchorn
Vice-President	Rudy Hink
Secretary	Mrs. Ivan Brown
Treasurer	Bob McMillan

Other directors are Gordon Taylor, Ray Lawson, Clare Angers, Sid Cox, Mervin Spencer and Marilyn Brown (alternate).

The committee to arrange for supervision of the museum are Mrs. J.H. Andrews, Mrs. L. Watchorn and Mrs. I. Brown. The Membership Committee is Ray Lawson, Mrs. Clare Angers and Mrs. Edgar Williment. Anyone wishing to give their support to this community project in 1973 should contact one of the directors.

The directors invite every family to assist in creating displays to preserve the community's history. Exhibits include photographs, historical information and taped interviews with the senior citizens in the district.

Manitoba Agricultural Museum, Austin

W. Moncur

Last year we had a record number of tourists visit this museum and quite a number of them requested information about other attractions in our province.

We feel that Manitoba has some very interesting attractions and events which should be brought to the attention of visitors from the U.S., from other provinces, and even from other parts of Manitoba.

If you would care to send us any information you have about your special attraction or event, we would be very pleased to distribute it from our tourist buruau.

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