



THE
GRANDE NEW

DAWSON & HIND
QUARTERLY

EPISTLE



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R.C.A. MUSEUM SHILO

A QUARTERLY PUBLICATION OF THE ASSOCIATION OF MANITOBA MUSEUMS

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A publication of the Association of Manitoba Museums

The Association of Manitoba Museums

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Past President:	Mr. M. Benoist St. Boniface Museum

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.

Photographs

There are a number of outstanding photographs in museum collections throughout the country. Unfortunately, many of them are uncatalogued and only partially identified. Some times the photo requires little explanation. For example, the one reproduced here, from the Lake-of-the-Woods Museum collection, gives a fascinating glance back at a time when Rat Portage (Kenora) was part of Manitoba. If you have any interesting photographs that you would like others to see, please send them in.



MANITOBA PROVINCIAL POLICE FORCE, RAT PORTAGE, 1883.

Training Seminar

There will be another seminar this fall held in conjunction with the Annual Meeting. If you have any specific topics you would like to see given, please contact David Ross or Jane McCracken at the Museum of Man and Nature.

Miscellaneous

A conference is a gathering of important people who singly can do nothing but together can decide that nothing can be done.

Rolling Stock 1973

Once again the Museum of Man and Nature has been able to get a museum on rails underway. The present system is comprised of two railway cars and it is visiting the communities along the Churchill rail line this summer. The story-line deals with adaptation in the north and we will have a feature article on it in a future Quarterly.

THE REGIMENTAL MUSEUM OF THE ROYAL REGIMENT OF CANADIAN
ARTILLERY AT CANADIAN FORCES BASE SHILO

Captain R. Malcolm

Prior to 1962 most Regimental relics were kept and displayed in the Regimental Messes and Institutes.

On 9 January 1962 it was agreed that action should be taken to gather the Regimental history under one roof and because Canadian Forces Base Shilo was recognized as being the Home Station of the Royal Regiment of Canadian Artillery a decision was made to locate the museum at Shilo. The RCA Museum was officially opened on 26 January 1962 at a ceremony presided over by the then Colonel-Commandant of the Regiment, Brigadere General P.A.S. Todd, CBE, DSO, ED, CD.

The museum presently occupies space in one of the original buildings at Shilo, constructed in the early 1930's, all told the museum occupies 9400 sq. ft. of display area with an additional 150,000 sq. ft. of outdoor display area. The museum has on display over 8000 different articles of dress, technical instruments, ammunition and of course our guns. There are sixty major pieces of equipment (guns) ranging from the 1796 era to the present day.

The purpose of most museums is self evident. They are places where one can expect to find items of ancient and widely diverse historical interest.

A Regimental Museum is however somewhat different in that all items on display are of intimate connection with the particular Regiment and its members. Many of the exhibits, and in particular the large collection of photographs, will be a reminder to members of their service in the Regiment and will bring back to their minds that bond of friendship and comradeship which was formed in years gone by. But to those members of the public unconnected with the Regiment, they will indicate, in visual form, the many and varied incidents which go to make up our past history.

Layout of the Museum

The museum comprises six rooms - the main room which houses the principle exhibits of the Regiment, our guns - the Dress and Accoutrement room - the Library - the Medal room - Small Arms Weapon room and the Ammunition room.

Main Room

On display here are such famous guns as the 12 pdr used by the

Canadian Forces in the South African War, the 18 pdr and 4.5 in Howitzer of World War I fame, 9 pdr guns used during the North West Rebellion and certainly of some fame, a 12 pdr gun which was used to carry the body of Queen Victoria at her funeral procession.

Dress and Accoutrements

The room houses uniforms, full dress and service from our earliest days to the present. Most of the uniforms on display were worn at one time by famous Canadian Gunners such as General H.D.C. Crearar, CH, CB, DSO, and numerous foreign decorations, General T.B. Strange and others, too many to mention.

Library

The library contains a large collection of books of Regimental and historical value, together with records and history referring to all our units. War diaries prepared by units during World War II and the Korean Campaign have been preserved here for reference.

In by-gone days, most service members maintained photographic records of their travels and we have a large number of albums which belonged to former members of the Regiment. All these records are of tremendous interest.

Medal Room

Campaign medals preserve the history of the Regiment and denote valour and loyal service given by soldiers to their country. The medals are the link between the events of years gone by and the present, representing battles fought, courage displayed and also travel and adventure. Medals awarded for gallantry indicate the willingness of individuals to lay down their lives in the performance of their duty. Those on display at this Regimental Museum belonged to members of the Royal Regiment of Canadian Artillery and date from 1793. The majority of these have been presented to the museum by relatives of our former comrades and we are proud to be custodians of them.

Small Arms and Ammunition Rooms

By the nature of his profession the soldier is required to bear arms and also to dispossess and capture the weapons of war carried by his enemies. Visitors to the RCM Museum will find on display military weapons of all types and categories, including the flint lock musket and such like weapons of early years.

In addition to many British/Canadian types of ammunition, there are those used by the Japanese, German, Russian and Italian forces.

Hours of Operation

The RCA Museum is opened daily, Monday through Friday, from 0900 hours to 1000 hours. The Museum is not normally open on weekends, however, the Museum is available for conducted tours on any weekend by contacting the Curator at 765-2282, forty eight (48) hours prior to the date requested. There is no charge for any one at any time.

TO NORWAY HOUSE BY MUSEUMOBILE: FORTY MILES ACROSS THE
ICY PERILS OF LAKE WINNIPEG

Doug Elias

The Manitoba Museum of Man and Nature has over the past year received a number of requests for exhibits to be sent to Norway House, a Cree and Metis community located on the headwaters of the Nelson River. Most of these requests came from the Norway House Museum and Culture Centre Committee - a group of local citizens working on the development of a local Museum. Norway House, however, is over 100 miles from the nearest road and on the far side of Lake Winnipeg. The Manitoba Museum of Man and Nature had at the time no facilities for fly-in cases, and water transport was impractical. In mid-January, however, a winter road opened from Grand Rapids to Norway House and it was decided to try to take the Museumobile in. Bill Alton and I left in magnificent weather and experienced one of the most interesting extension programme efforts launched by the Manitoba Museum. The letters we received from the children of Norway House suggest that it was interesting for the citizens as well.



Mayor Wayne Flett of Jack River Settlement, and Ms. Elizabeth Isbister, Chairperson of the Norway House Museum and Culture Centre Committee. They are standing in front of the museumobile exhibit panels that deal with European migration.



Onto The Icy Peril!



Norway House Citizens - The Audience

Dear Mr. Bill Alton + Mr. Doug Elias

Thank you for bringing the stuff we saw. Your Museumobile looks very good. The most that I ever saw is that house and the Homeade soap but the homeade soap is awful. Will you come back again sometimes. I wish you come back sometime come on the summer holiday.

Yours truly

Murilyn Ett

Dear Mr. Bill Alton and Mr. Doug Elias

We all like your things that you bought to show us. We like your fur with the beads on it. We wish to have you here again to show us different things.

Yours truly

Frieda Duncan

Thank you for everything.

Dear Mr. Bill Alton and Mr. Doug Elias

Thank you for coming to Rossville School. I wish you and people would come back to Rossville School sometimes and show us some more things from the museum. I liked the arrow heads.

Yours truly

Phyllis Queskekapow

Dear Mr. Bill Alton and Mr. Doug Elias

Thanks for coming to Norway House to show us the old ways long ago. These things you were showing are still new. The pretty once I see was the small shoes and the arrow.

You two guys were coming long way just to show us the things many people were enjoy seeing there these because they heard the things were museums so they thank you for showing us the things. Come back next year to show us the other ones. Thank you.

Thomas Osborne

Dear Mr. Bill Alton and Mr. Doug Elias

Thank you for coming over here and showing us the museum and the old things we see and the arrow and that little house. Were did you get those things did you find them in the sand and the drum to. Did you mak the drum and the saddle.

Yours truly

Stanley Last

Dear Mr. Bill Alton and Mr. Doug Elias

Thank you for coming to Norway House for showing the things you bought. It was really good things. I really like them. I wish you bring them again. Our parents are interested in them. The children said they are old things from old people. Come again and show us.

Yours truly,

Joan Monias

Dear Mr. Bill Alton and Doug Elias

I am writing you a few lines to let you know that we thank you that you show us those things. We are glad you show us. Sometimes we learn those clothes about Indians and Jibway Indians. Are parents were telling us that they said they were good that all I could tell now. Goodbye.

Your truly

Maggie Sylvia McKay

Dear Mr. Bill Alton and Mr. Doug Elias

Thank you for coming and showing us the things you brought. There were plenty of things I saw. I saw the homemade soap and sod house. We saw lots of pictures. I am pleased that you came and showed us the things.

Yours truly

Yvonne Clarke

Dear Mr. Bill Alton and Doug Elias

Thank you for coming up to Norway House. I am very pleased that you came. I thought you will bring a big truck. I went to Molson Lake and found a chipped rock. It is like a knife, but I gave it to Mr. Allen. The chipped rock was justed like yours.

Yours truly,

Phyliss Ann Keeper

Dear Mr. Bill Alton and Mr. Doug Elias

Thank you for bringing things. I liked that little house where did you get those things and the bow. Are those rocks or bullets. Is there still buffalo living around.

Kenneth

Dear Mr. Bill Alton and Mr. Doug Elias,

Just dropping you a few lines just to let you know I am thankful that you came for Museumobile. Are you coming next time? There were lots of things that I like. The best one I like is that sod house. Is that where your mother live. That big photo album is beautiful. I like it. Those pictures are nice. I almost like every thing. Well thats all for now.

Yours truly

Lillian Muminawatum

Dear Mr. Bill Alton and, Mr. Doug Elias

Thank you for coming and I wish you come again next year. "Boy" that's a nice Musumoble. I wish I had that king of truck. We are all fine. My name is Muriel Albert. I am 10 years old. My family are fine. We are doing folk dancing. It is fund doing that so we are doing it.

Yours truly,

Muriel

Dear Mr. Bill Alton and Mr. Doug Elias

I really interesting you coming to Norway House and show us all the things. I like your Museumobile truck. I really like those plans. And I really interested the small house. Did you like coming to Norway House? I like you to come over again to Norway House. Did you see all the school?

Yours truly

Sheila Forbister

Thank you for everything.

AUNT MARGARET'S MUSEUM OF CHILDHOOD, INC.

The Province of Manitoba will be greatly enriched in later years when it becomes the proud and happy owner of Aunt Margaret's Museum of Childhood, Inc. (A non-profit organization, incorporated under the Laws of Manitoba). It is presently located at 157 Marion Street, in the City of St. Boniface.

This lovely little museum is simply a delight to visit and it was officially opened by Mrs. Maitland Steinkopf, a personal family friend, and wife of our Centennial Commissioner, on December 17th, 1968. The Museum was originally a Centennial Project and is to be donated to the Province of Manitoba, in order to preserve antique items of childhood that are no longer manufactured.

Aunt Margaret's is a non-profit museum - all monies coming into the organization, whether from admission fees to the Museum, sales from the Doll Shop, or from repairs in the Doll Hospital, are placed in a special fund, so that in later years, when the Museum has been donated to Manitoba, there will be an accumulated fund to be used to carry on the Museum, without it becoming a burden to the tax-payer.

The Curators, Aunt Margaret and Uncle Douglas, are, in reality, Mr. and Mrs. Douglas Chisholm, who have spent a great deal of time and effort in creating Manitoba's "First Museum of Childhood". It is their hobby and they enjoy every moment of their time spent over at the Museum. As they both are employed elsewhere during the day, the Museum is, therefore, only open presently on a limited basis - Thursday evenings, and also on Saturday mornings. Thousands have visited it since 1968, and the usual reaction of the public is: "It is simply fabulous!"

The half-hour lecture tours are designed for ADULTS - men, women and teenagers who can recall the past and relate to toys of their childhood. When Aunt Margaret has children in her groups, she tries to make her tours as interesting as possible to them, however, when children attend the special GROUP TOURS - these tours are adjusted to their age level. (These groups of children are by appointment only). All tours are in the form of a lecture on dolls and toys and many items are removed from the showcases and explained. However, children under six years of age are no longer admitted to the Museum as it has been a distraction to the adults attending and also to the lecturer.

During the summer months, the Museum is flooded with tourists from all over Canada, U.S.A., Great Britain and many parts of Europe. During the winter months, many local people visit. This is suggested by the Chisholms, as it gives folks time to look around and see the displays. In the summer time this is actually impossible as there are always many people waiting and tour-time is limited.

The one-hour tours are called "Group Tours" (20 people in a group, or more). These are handled all year round "by appointment only" and are held on days other than the normal Museum days, in order to avoid conflicting with the times the Museum is open to the public. Groups tours include such organizations as Girl Guides, Brownies, churches, schools, Women's Clubs, conventions, and also children's birthday party groups. All tours are reserved well in advance. Last year, there were so many reserved tours during the year and many of them "repeat" groups from the previous year who wished to return, that it was just impossible to accommodate all of them.

Mr. and Mrs. Chisholm are very proud of their museum, and this past spring six acres of land were purchased in lovely, historic St. Andrews. Within a few years time, the Chisholms will move their home and present museum to this location which is situated in a "Museum Area", close by is Lower Fort Garry, the William S. Dunlop Museum, Red River House and Old St. Andrew's Church. Aunt Margaret and Uncle Douglas eagerly look forward to locating there and plans are already forming to have a park-like setting for visitors.

To take a tour of MUSEUM OF CHILDHOOD is like stepping into another world. The Chisholms explain the history of their Museum, its purpose and its future plans.

THE STORY IS AS FOLLOWS:

The collection began in 1934 when Aunt Margaret was six years old. Her mother, the late Mrs. Margaret Emke, Sr., began collecting toys, dolls and items related to "Childhood". Everything was rarely played with and well taken care of and carefully packed away through the years.

Mrs. Emke wanted to have a different type of Museum that would be carried on. In 1960, the present location of 157 Marion Street, St. Boniface, was purchased by Aunt Margaret, strictly for that purpose. In 1967, renovations were made to the building in order to turn same into a Museum - showcases were built by Mr. M.J. Pattle. Everything was in readiness for opening in September of that year. Unfortunately, a tragedy occurred - Mrs. Emke passed away suddenly in August 1967, shortly before

opening date and never viewed the Museum with the show cases and items in it.

Aunt Margaret had dedicated the Museum to her mother as a Memorial and she and Uncle Douglas are certain that Mrs. Emke would also find great pleasure there, just as others are doing today.

On the shelves of the Doll Shop, the Chisholms stock approximately 150 dolls for sale at all times. These are mostly original, hand-made creations by Aunt Margaret. They are very attractive and are sold almost as quickly as they are placed on the shelves. For instance, one of their creations is made from an old-fashioned wooden clothespin and is beautifully dressed in colourful costume: flowered hat and cape and earrings! Each doll also has a wig made from doll hair. A copy of this particular doll stands proudly on display in the Edinburgh Corporation Museum of Childhood, in Edinburgh, Scotland, of which the Chisholm Museum is modelled after.

Another creation, made of bread dough, is truly delightful! They are usually little old ladies or men, dressed in pioneer costumes. Four of these dolls have been purchased by Ripley's Believe It Or Not International, Ltd. and have been sent to their newest Museum which opened in Blackpool, England recently. This is also Ripley's first museum off of the North American Continent.

Mr. and Mrs. Chisholm have just returned from visiting these Museums in England and Scotland and were delighted, and, of course, extremely proud that their creations were so well displayed.

You will find many dolls in the Doll Shop - such as "Clothespin Dolls", in a variety; white, coloured, a bride, a Nun, Red Riding Hood, etc. Many types of rag dolls as well - "Lovejoy", Raggedy Ann & Andy, The Gingerbread Man - all types of animals, and two adorable types of "sock dolls" - Su-Su and Nicodemus who represents a little coloured child, gayly dressed and in his hands he holds a slice of watermelon!

During the Christmas Season and also the tourist season orders have to be placed for dolls which they can't keep in stock due to heavy demand.

In the Doll Hospital, the Chisholms repair many dolls each week. Some of them require hair, eyes, teeth, new arms, legs, torsos, heads, etc. Many are battery operated and quite technical and often they cannot be repaired. They restring the antique dolls and also re-dress them for customers. Mrs. Chisholm has won awards for her dress designing and colourful costuming of the dolls. A course in doll repairs was taken from the Doll Hospital School in California in 1966, in order to assist Aunt Margaret and Uncle Douglas with their doll repair work. This was most informative and helped them greatly in many phases of repair work.

Getting back to the museum for a moment - more adults than children attend. There are only two rooms of museum at present, and showcases go from floor to ceiling. The Chisholms have received so many compliments on their showcases and displays. There is a little Miniature Western Town called "Emkeville" completed last year and it houses a school room, general store, saloon, sheriff's office and jail, all completely furnished. Next comes Santa's Work Shop, a church and bakery and sweet shop, all in miniature - these are being worked on at present. All the wiring in the large showcases and miniature village has been done by Uncle Douglas.

One of the feature attractions is "Uncle Douglas' Famous Doll House". This house is designed and donated by Mr. Chisholm, and is rather unique. It is built into a window frame, about three ft. square and having a glass backing means that the sunlight shines in from behind during the day. It also has a glass front - similar to a cabinet - the entire front opens - and one can look into the house at all times. At night, it is entirely different, all rooms light up, and all the floors are removable. The house, itself, is built about three feet off the floor and visitors, young and old, can climb the flight of stairs in order to look into the rooms and the attic. The three-story structure is filled with wooden furniture and is supposed to represent a home at the turn of the century - originally, gas light converted to electricity. Children, especially, enjoy looking at the old-fashioned miniature items.

Aunt Margaret has a very special doll which was given to her when she was six years old. His name is "PO-PO" and he has been a favorite with young and old at the Museum. This year he received his own tree house - a gift from Uncle Douglas, and he chats with all who visit. He is never very far away from Aunt Margaret and also accompanys them on their vacations - he has crossed the Atlantic six times and has visited almost all of the United States.

Of great interest, especially to the men and boys that visit the Museum, is a collection of 365 different sea shells that have come from all parts of the world. These shells are the personal collection of Aunt Margaret's father, the late Harvey J. Emke. He had collected same from the time he was a small boy.

Toys and dolls have been handed down through the ages since the time of the ancient Egyptians. Mrs. Chisholm is an authority on antique dolls and can tell you when and where a particular doll head was molded and the name of the Doll Maker and can identify trade marks on the dolls heads and bodies. She has hundreds of dolls in her collection, many of them antiques or character dolls.

Many people have donated cherished childhood items to the Museum since its opening and soon an "Honor Roll" will hand in the Museum's entrance.

HOW TO WEAKEN YOUR SANITY IN TEN EASY MONTHS

Bill Alton

This is a slight condensation of the report prepared by Bill Alton. Free copies are available by contacting him at the Museum of Man and Nature. He and his wife, Connie, were the interpreters and crew for the first months of the Museumobiles life (Ed.).

Introduction

The Museumobile is three-quarters of the way through its inaugural year at this writing. That's 16,000 miles of travelling from places as far apart as Lynn Lake and Emerson. The physical display has been set up in 74 schools, and viewed by as many more. That's a total of about 40,000 students as well as about 2,000 public Manitobans. On a budget of \$13,000 it seems to me we're doing okay. This would seem to be proven out by correspondence from schools: of the hundreds of letters we've received, only two were of a negative nature.

On the surface, then, it would seem that we're doing an adequate job. We can do much better, however, and I hope this report will prevent future projects from making the same mistakes as I have.

I will deal briefly on the production of the display. There are thousands better qualified than myself to talk about display production. I will then deal in some detail on the trips as I saw them. This is admittedly not as objective as it might be, but it's the way I saw it. The trips as I list them are grouped more in my frame of mind than anything else. There were, however, changes in approach that went along with each trip grouping.

Any criticism is intended to shed light on areas where the project was weak, and not to condemn individuals or ideas. We're going to do it again next year, though, so let's do it right.

Production

The program started on June 16 with a completion target date of Labor Day. The topic had already been chosen as the Grassland. This was for reasons of practicality: research

work had already been done for the Manitoba Museum of Man and Nature gallery, thus cutting out a lot of legwork and time. Art Walter and the Museum shop crew had been contracted to do the design and construction.

The first couple of weeks were spent studying the gallery and digging through the collections, as well as talking to curators and reading. I feel that from the outset, the work and concept were shaky. It was to be a small display, designed to fit a confined space. And yet work was handled as if we were producing a permanent gallery. Emphasis was on the immediate development of story line and artifact selection, so that work could begin on construction. The first deadline for artifact and story line completion was set at July 4. This had to be set back a couple of times, because I wasn't ready.

The biggest job for me at that point was trying to study and condense a topic as large as the Manitoba Grassland into something which would fit a display as small as what we were dealing with. I feel that work didn't really begin in earnest until Art came up with a design for the physical structure. From this point on, I could work within these limitations -- and work progressed satisfactorily. Three weeks were wasted, nevertheless.

There were other hassels, such as disagreements on whether or not cartoons should be put on the sides of the truck and ideas that had to be dropped because of a weight problems involving the truck's capacity. But generally, I think that the problems were few, compared with other programs.

Museum staff -- notably Jim Stanton, Doug Elias, Steve Prystupa and Ron Nash from Human History; Bill Preston from Natural History; and John Frishholz -- were most helpful in getting me information and in preparing the display.

As with most display projects, production time went right to the wire. Labor Day weekend was spend madly gluing down artifacts and photos, and cursing everyone in and out of sight. Without the work of John, Art and Kathy Roos, the display wouldn't have gone out on time.

We made it, however, and on September 11 ten thousand years of Man on the Prairie arrived in Gypsumville -- three hours late.

TRIP NUMBER ONE - THE NORTH

September 11 - October 25: Gypsumville, Grand Rapids, Wabowden, Thompson, Snow Lake, Cranberry Portage, Flin Flon, The Pas, Swan River - (9 stops, 26 schools)

It should be noted here that Jack Fondren did all of the work on the itinerary. It was a heavy job, hitting as many schools outside of a 60-mile radius of Winnipeg as possible, without driving me around the bend. This also involved notifying all of the schools prior to my arrival, as to date, nature of the programme, and what would be expected of them.

Gypsumville is a little Interlake town with some farming, and a gypsum mine that employs three people. The school is a scattered group of buildings dating from 1910 to 1955, plus some recently added "huts" - all housing grades 1 - 12. The display was set up in the oldest building, the "gym". The weather was beautiful, and lectures took place outside on the grounds so as not to interrupt classes. When we started out, we hoped to give one lecture per class, using loose artifacts brought along to aid in the storytelling.

This is how the day went here, with a new group of students about every thirty minutes between 9:00 a.m. and 4:30 p.m. We serviced three schools that day, including the air base a few miles from town and a small Metis school on the edge of town. We opened again at 6:00 p.m. for the public, staying until 9:30 p.m. and then breaking down and driving to Grand Rapids.

The display was a hit with most who saw it, despite our inefficiency. This town isn't slated for any new building, and any future displays would have to consider the lack of space.

Grand Rapids has a fairly new but inadequate school. I was forced to give lectures in the hallway. They are slated for a new building this year. Students are about 75% Indian and Metis. The town isn't much but there are things of historical interest worth investigating, such as a Red River frame house and an ancient sawmill.

Conn and I went to the Hydro dam and were given a guided tour by one of the supervisors. We invited him back in the evening to see our display. He refused on the grounds that we couldn't have anything in a truck that size worth looking at. He didn't show up, demonstrating a soon familiar attitude that if it goes in that truck - it can't be much.

Attendance in the evening wasn't bad, however. Most who came were Indian or Metis; we were competing against Bingo Night and lost.

Werner Enns, Principal at the Gypsumville School, was one of the few teachers during the whole trip who dirtied his hands with the unloading and loading of the display -- something to keep in mind if we're thinking of sending out unmanned displays.

We spent one and a half days in Wabowden. This town is also scheduled for new facilities this year. The school now consists of Alberta Trailers strapped together. Teaching staff here are all young; about half are here for the money, and the rest truly like the North.

The workload was a backbreaker here. Requests were made by some teaching staff for a short history of Manitoba. The same request came up several times again during our trips. The evening attendance was encouraging here, so we stayed open a second night. Help in setting up was a little tough to enlist; Conn and I did most of the work ourselves. Wabowden schools include grades K - 10.

On to Thompson -- Windsor Park of the North. Lots of new money, new cars, new houses, new schools, new ideas, and people new to the North. The schools here are probably the best in the Province, with a predominantly young staff interested in new ideas and help from the outside. The Division Office assigned a workman to help me move. There was lots of space in most schools.

Despite all the hurrah and grand new structures, we were left with the distinct feeling that Thompson isn't getting off. There seemed to be a constant worry about vandalism. We had our projector stolen from Burntwood School, which two weeks later was burnt to the ground by vandals.

Public attendance seemed pretty much related to the weather; Thompson stays indoors in the winter.

After two weeks here, Conn and I are more than happy to pack our duds and move on.

Snow Lake was most cooperative in getting us set up. We stayed with the Principal, Elroy Tank. He runs a schools with an enrollment of about 550.

The town is run by and for the Hudson's Bay Mining and Smelting Co. Everyone lives in company housing, and, as is the rule with mining towns, the lake on which it is situated is so polluted that it's unusable.

Mr. Tank isn't from the North, but has moved there by choice and would never leave. He spent a couple of hours showing us slides of the surrounding countryside - some of the most beautiful in Manitoba.

By this time we were able to tell how the display would be accepted. Very few read much of the label copy. The most enthusiastic audiences are grades 3 - 8. The models get the most traffic, and the photo panels the least. Teachers generally don't read any more than the students. Articles out on tables are handled with respect, but handled plenty. Most students prejudge all Indian artifacts to be weapons of violence; they are disappointed to find out otherwise. By this point, also, I had stopped using artifacts to illustrate my talks; I found they limited my direction, and I was looking for any way at all to vary the subject.

On to Cranberry Portage, and one of the most difficult schools for me on the itinerary. I got the distinct feeling here that I had become part of the display. Keith Long, the Principal, had outlined for me a schedule that started at 1:00 p.m. and ran until 9:30 in the evening, with an hour off for supper - steady half-hour lectures to each individual class. I protested that this was a little heavy, but he insisted. I did my best.

Frontier College is the high school for the whole Frontier School Division; enrollment is about 700. The whole place has the feeling of a prison camp - loudspeaker systems inside and outside the buildings, barking intermittent instructions for all to hear, and a separate dining for the predominantly white staff (plus other forms of obvious privilege).

There was no evidence of cross-cultural studies, whatsoever. Most groups sat in stony silence as I talked of accomplishments of the past and failings of the present. Kids were kind of shy, embarrassed about their own culture and appeared to be homesick.

Gymnasium facilities were extensive - sports were pushed to the limit. There was lots of room for any size display.

Flin Flon was like a holiday after the previous weeks. They followed instructions to the point of excluding all but grades 4 - 6 and 11 history students. The help situation could have been better here, as could the facilities. Most schools in Flin Flon are ten to twenty years old, with plenty of stairs. The kids were eager to help, but some of the boxes were just too big for them.

Historical interest was keen; one school had its own museum which the kids maintained. Most seemed to have a few stuffed animals, if nothing else.

Flin Flon isn't doing too well as a town: the mines aren't as rich as they were, housing is getting old, and the people are feeling isolated, left out, and are looking south - as is old Flintabbity Flonatin, Al Capp's giant plastic statue who guards the gateway.

While still in Flin Flon, I phoned ahead to The Pas to see if there might be a central place in town with an area big enough to house my display. Mr. Grundy assured me he would try to find such a place. He didn't.

In The Pas, Conn and I moved to five different schools all within a mile of each other - in three and a half days. That includes one school twice. I literally begged the Division Office for help, but to no avail. Schools that sent me grade three or four kids were no better. In one school we had to move out on Sunday, because they wanted the display open to the public on Friday night and there was no one around on Saturday - and the Principal actually stood and watched Conn and me load the entire display.

Part of the problem was the time element. The Pas is in a boom period; C.F.I. has made the town literally burst at the seams with new arrivals. 3,200 students in three and a half days is too much.

We were open two evenings to the public in The Pas, with no response.

We gladly pulled out and headed south to Swan River, where even more wondrous delights awaited us. The Superintendent had forgotten about our scheduled arrival; he didn't know us from Adam, and, furthermore, was completely tied up with the grand opening of a new comprehensive senior high school two days hence. He did his best for us on short notice, however, and we managed to see all of the intermediate grades in his Division. This involved a lot of moving, but cooperation was great and our stay here was quite pleasant. Stops included Benito, Kenville, Minatonas, Birch River, and Mafeking, in addition to Swan River.

This is an area rich in history; Kelsey stopped here, the Pelly Trail ran by, and trading companies and free traders had depots in the area. This made it an easier task to talk history to the students. Some kids had their own collections which they guarded with pride. There is a very active historical society here, and a new museum.

The area has some of the best farmland in Manitoba, and in the Porcupine Hills scrub land is still being reclaimed for farming. A new subdivision has developed in Swan River, inhabited mostly by wealthy farmers who maintain their farms from their new homes in town.

Swan River was the end of trip number one; we reeled back to our own corner of the world to rest and reflect. Throughout this trip both the display and the lectures had seen a few changes. I had gone from lectures with artifacts to lectures with slides and finally to straight lectures, all in search of freedom from limitations. In laying out various types of artifacts for the kids to handle, I found that all of the items

were treated well, and there was no theft. I talked to kids before and after seeing the display and found that a discussion before viewing meant five to ten minutes extra time spent in the museum. Most questions that were discussed after viewing could have been answered by the labels.

Most schools in the grades three and five levels study "Indian life". Almost no teachers are qualified to teach this; consequently, there is a vast store of misinformation going around - half truths and outright lies. Most kids think that our history starts in 1811 when Selkirk arrived; some venture as far back as Hudson. And most kids don't know what ecology is, although they study food chains and know what they are (that's where the plankton is food for the little fish and the little fish is food for bigger fish, and we eat the big fish).

TRIP NUMBER TWO - THE NORTHWEST

November 1 - 24: Winnipegosis, Roblin, Grandview, Gilbert Plains, Dauphin, Ste. Rose du Lac, McCreary, Amaranth, Neepawa.

The second time out after five days "rest" in the city found Conn and me leaving with mixed feelings. City speed had been a shock, and we were glad to get back to the rural pace again. While in the city, Bob Wrigley had demanded the return of certain study skins of Manitoba birds and rodents which we had in our display. Along with the general deterioration of the display, this left us with something to show off which we weren't quite so proud - one case empty, several others slightly crippled. The pizzazz was fading.

Winnipegosis was one of the best planned stops we made: kids were bussed from all over the Division, and with three lectures morning and afternoon the schedule wasn't too hard on my head.

The town of Winnipegosis is like nothing else we had encountered. It started as a summer fishing camp, and consequently, most houses were built without insulation. There is still limited fishing, but the lake is almost barren from overfishing. There is a small lumbering operation, and not much else. The schools in this town may be closed by next year and the students bussed forty miles to Dauphin.

The history teacher made a videotape of the display which Conn narrated for him. I have never heard if it was used, but it seemed like a good idea at the time. Conn was nervous, being on T.V. and all.

Roblin, Grandview and Gilbert Plains are all fairly progressive schools, each with good new facilities. Work in this area wasn't up to par, because I was suffering from a combination

toothache and flu. By Friday and Gilbert Plains, I couldn't hack it any more; so I set up the display, explained the important points to the senior students, and left it in their hands, retreating to nurse my wounds. Things ran well without me, I am told.

This was a sophisticated Division, as school divisions go. Roblin was playing host to a music-and-dance festival while we were there. In Gilbert Plains the senior students were allowed to take responsible roles in the teaching duties of younger students, and in the running of the school. This I found very uncommon. Community attendance was disappointing - 37 in all.

Dauphin was next, and this was a busy stop, with 3,000 students in one week. The Division Office decided not to open the display in the evening, for which I was grateful. I set up at four schools, the two elementary and the junior and senior highs. Students were bussed from out-of-town schools and we were given either the gym or the multipurpose room in each school. Because of the numbers involved, lectures were usually about ten minutes long - 1,000 years per minute!

The Pioneer Association of Dauphin is interesting. To belong, one must be a direct descendent of the pioneers who arrived prior to the arrival of the railway. This rule neatly excludes all those of Ukrainian origin, and leaves a neat and tidy little bundle of British stock, thank you.

The Ste. Rose School Division received inadequate coverage, because the Superintendent refused to bus students from any rural schools. We stopped at Ste. Rose, McCreary, and Amaranth. Of the three the reception was best at Amaranth, the smallest community. This was usually the case: the smaller, or more out of the way the town, the better the reception. Little planning or disseminating of information had gone on before my arrival.

The last stop on the second trip was Neepawa. They were forced to cut back to a one day stop, due to a Parent-Teacher Day at the school. The Division Office was most helpful, however, and during our one day here, two rural schools, as well as Neepawa's 4 - 6 students, were shown the goodies.

The most revealing information on this trip was the difference in the reception and the ability of schools to accommodate us, in relation to what had been passed on to them by the Division Office. The decision not to transport students in Ste. Rose was made on our arrival, after a five-minute breeze through the display by the Super. I'm led to believe from this that schools other than those we visited had no idea we were in the area. In Dauphin Division, also, planning didn't precede my arrival by much; schools knew nothing of the nature of what was coming, only that I would arrive on certain dates.

TRIP NUMBER THREE - WEST CENTRAL

November 27 - December 12: Erickson, Minnedosa, Rivers, Hamiota, Strathclair, Shoal Lake, Birtle.

This trip had the poorest quality all year. The display at this point was weary, as was I. The last half was done alone, a shock after the constant help and companionship of my wife. In Rolling River School Division (Erikson, Minnedosa, Rivers) information about my arrival was sketchy. This I turned to advantage, cutting the number of lectures to a minimum. Here, even in the Division Office, staff weren't too sure why I was there. They had received our letters, so I can't explain that one -- unless they can't read.

Birdtail School Division had a well-planned schedule ready for me. Here I tried my darnedest to explain to staff members some of the rigors of the journey. I explained that due to the nature of the subject, and my role, I didn't feel fit to go on giving lectures to all groups. This didn't go over; their information said I should give lectures, and that's what they should get. Once more I am a commodity. They understood what I was telling them; as teachers they could see how this would be next to impossible. Yet they always went back to that accursed paper, making their decisions from it - and the paper said I would give lectures. Just a word of warning here, then, before moving on: don't commit yourself on paper to anything that might not materialize. We are a commodity, not people: and we will be treated as such in more than a couple of stops.

TRIP NUMBER FOUR - WINTER ROADS

January 23 - February 2: Norway House, Lynn Lake, Leaf Rapids

Before going to these places I had time to repair the display. Color was added to the case lids and on the panels. Jim Carson did some drawings for the food chain case. Generally, the whole the whole thing looked much better than it had on the previous two trips. I had to do a lot of additional repair on my return, however, due to the incredibly rough roads.

Another thing worth mentioning was the change of two cases to fit Northern Cree materials into the display. This didn't do much for the story line of the Grassland, but it did add something pertinent to the North. This was made possible by some

of the repair I had done; the information on the case lids was transferred to foamcore board backing, thus making them modular.

The trip was instigated by Doug Elias and accompanied by him. With the addition of curatorial staff to the Museumobile, I took on the role of truck driver. Because of prior contacts, Doug already had acquaintances in these towns which made the trip much easier.

Because of their isolation, and lack of help from the outside, we were welcomed with open arms. The only meals and lodging we were forced to pay for were those taken on the road. We were wined and dined in fine style, in areas where food prices are astronomical.

A point to consider here is the language barrier in the reserve school. It's very hard, especially with junior grades, to try to teach the students.

Because of Doug's previous experience in these towns, I will leave the summary to him. Points included here are those which I felt were my concern.

TRIP NUMBER FIVE - HIGHWAY ONE WEST

February 5 - March 9: Elkhorn, Virden, Oak Lake, Alexander, Brandon, Langruth, Gladstone, Carberry, Austin, MacGregor

This is the first regular trip out with the new improved Museumobile. Jack Fondren had mailed out a news release, which relieved my workload somewhat. It was something like the ugly duckling changing into Cinderella's prettiest step-sister. There was an appreciable difference in the amount of time spent viewing the photo panels. Extra labeling of artifacts also helped.

I have used slides extensively through most of this trip. I also took loose artifacts - not as many as before, but enough to fill a couple of tables. I tried trick articles which would take some demonstrating and be fun for the kids.

Because of the reduced workload, I feel the educational value of the display was increased tenfold. This doesn't always mean that I give less lectures; it means that I have the choice of opting for this if I'm not feeling up to par. The week of Carberry, Austin and MacGregor, I gave about seven a day; this was my home town, and I was doing them a favor.

Through these stops, with the exception of Langruth, I am in the heartland of the area that the display covers. I found the ignorance of the area just appalling. But every school

I visited had adequate space for display purposes, again with the exception of Langruth.

Letters were sent after Christmas to the schools as well as the Division Offices. This made a big difference and schools knew what to expect and were ready for us.

Community attendance was up, for several reasons, I believe. In Austin, most who came knew me. In a couple of towns, I was able to get posters up well in advance. In most, however, I feel it was word of mouth. Kids told their parents in more enthusiastic terms, because they were more enthusiastic.

Again because of a more reasonable schedule, I was able to get into the towns and surrounding areas. This at the outset was supposed to be part of my job, but before Christmas I was usually so exhausted at the end of the day that I had little interest in sightseeing or looking at museums.

I won't deal with each town separately, here; most prairie towns have a lot in common. With the exception of Langruth which is partially Icelandic and Austin which is about 60% Mennonite, most are predominantly British. In Elkhorn and Gladstone I was visited by local Hutterite children who attend separate schools. I found this encouraging, since decisions to take these children anywhere rests with the heads of the colonies - not the teachers. Hutterite attendance was about 60.

This has been the best trip so far, in every way. As I stated before, I couldn't have made it through the first half of this alone. But this trip was done without the help of my wife. Conn would, at that time, usually look after the display while I was lecturing. Now, there is no need for this extra person. Trips were also shorter, and I was home every weekend. This was a lot easier on my head.

TRIP NUMBER SIX - NORTHERN SCRAPS AND THE SOUTHEAST

March 12 - 23: Bowsman, Barrows, Pelican Rapids, Emerson, Alton, Winkler.

This is the most recent trip - a return to the Northwest to pick up stops we missed, and a quick trip around the South.

The problem of language in a reserve school appeared again at Pelican Rapids - a Cree Reserve. This time, however, I had slides to fall back on. While on the Reserve, I watched a house burn and through this tragedy got some idea of attitudes. A white teacher shrugged it off with a comment about what a drag it would have been had it belonged to a White, and there-

fore been paid for. The thing went from roof to floor in about twenty minutes, giving some idea of construction methods saved for reserves.

Barrows is a kind of community that exists for the school. All the small Metis communities in the area bus their kids to this school - about 120. I also had about fifty adults out in the afternoon and evening.

On my way back to Mafeking I gave a lift to an old gentleman who had had his hands burned in a car accident some years ago. He is now unable to work and lives on welfare - \$72.00 a month, with a five-dollar cutback in summer for wood allowance. His big dream was to convince the local welfare office that it would not be extravagant to purchase a 7' x 11' trailer for him at \$500.00. To date they were unimpressed; so he was forced to live in a squalid shack twenty miles from relatives who could help him. I felt impotent. I should have had information for him as to where to write to plead his case. As it was, I could only offer him the twenty-mile lift into town.

The southern leg of this trip was poorly planned. I don't know why. I went to Sprague Monday morning in near-blizzard conditions, only to find they had no idea who I was, what the program was, or that I was to arrive. It wasn't possible to fit my display in that day, so they had to be missed. I spent the rest of the day doing my own short-notice legwork, travelling to Emerson, Altona, and Winkler. Tuesday to Friday were spent in these towns.

The district was an interesting change from the western prairies, being predominantly Mennonite. At Altona I looked up an old school chum who spent the afternoon driving us around to the various Mennonite villages. His tour gave me an historical insight not available in books.

Spring Break - WHEW!

CONCLUSIONS AND RAMBLINGS

When we set out to produce the display, I had the idea that label copy should be geared to a mature audience, that there should be lots of it, and that most seniors at least would read it all. This was not the case. I could count on two hands and a foot the number who read more than a few paragraphs. I don't feel, however, that information should be left out because most don't read; the information should be presented, but in such a way as to take the least time and effort. I suggest cassette tapes for each case; this way, we could include even more information than we do now.

Almost all schools have plenty of A-V equipment. Therefore, we don't have to spend money on this, but we could spend some on producing materials for it.

The most common request all year was for displays that could be kept in the schools for some time. Very few, however, have facilities to accommodate a display even of this size for more than a day or two, without seriously disrupting other activities (especially gym). Modular displays for classroom use?

With a few exceptions, such as Indian communities, community response was disheartening. Adults aren't willing to accept the fact that a lot of information can be made to fit a small space. Some extensive PR work would have to be done to involve the community. We can't compete with curling and bingo, but perhaps we don't have to. I don't know if I'd be interested in going as far as the local beer hall, but it might be worth a try.

A simple photo of the display in the explanatory letters to schools would help them in understanding what we're up to. A good number of schools were under the impression that I would need tables; so they gave me rooms full of tables, which of course had to be removed.

The display is still holding together after repairs, but in some areas only barely. I would suggest masonite and aluminum for future work: they're lightweight and don't make splinters, yet give strength where it is most needed - in the corners. I suggest lots of color and a little fantasy in future work; kids get off on these. Also, as few hinges as possible: hinges break loose worse than anything I've got. Foamcore board is tremendous - it's light and durable.

If we send displays instead of going with them, we are leaving ourselves open for all of the same problems that face schools now - vandalism and theft. I was warned repeatedly to watch my stuff, because the kids were hellions. But almost no incidents occurred. Left with the schools, however, the display becomes part of the system that kids tend to take their frustrations out on.

I have probably forgotten as many points as I've included. Perhaps another report at the end of the school year would be a good idea; I'm still pretty close to the latest trips, and therefore probably not too objective. This year has been one of the most stimulating I have ever experienced. No matter what the subject material is next year, I feel that if it deals with Manitoba, and I'm part of it, I'll have more to say than I possibly could have this year.

BOAT BUILDERS IN KENORA - RAT PORTAGE

Joyce Kennedy

For some time now the Lake-of-the-Woods Museum in Kenora has been conducting research into the boat builders who were active in the area. Extensive results have been obtained in getting photographs identified and a substantial list of builders, their boats and the year they were constructed has been assembled.

The history of individual boat builders has been difficult as we have not done very much on biographies. We will include a brief one on J.W. Stone, J. Short, H. Sigurdson:

1. John W. Stone came to Rat Portage in 1897. His first boat business was behind the Brydon Block (Bank of Nova Scotia). The Stone Boat Building Co. was founded in 1897. He managed this business until his death in 1932.
2. John W. Short came to Rat Portage in 1887. He built the steamer "Catherine" in 1890 and in the years around 1898 was taking out ties for the Canadian Pacific Railway. In 1906 he built and operated a sawmill on site of the present McLeod Park (Museum). Mr. Short retired in Winnipeg around 1924.
3. Harry Sigurdson was from Liverpool, England. In his early years he was a member of the crew of a Danish warship that brought the former Queen Alexandria to England for her marriage to King Edward VIII. The Sigurdsons came to Rat Portage in 1888. He followed the fishing and boat building business.

The following is our preliminary list of boat builders. Any information readers have on the boats or their builders would be most appreciated.

Howard J. Sharpe Kenora	1914	Aronek
J.W. Stone Boat Mfg. Co. Kenora	1907	Arrow
John Short Rat Portage	1898 1902	Commodore Dewey Edith - Five Roses
Keewatin Lumber Co. Keewatin	1913	John A. Minor John Glenn

Harry Sigurdson	1903	Northern Light
Rat Portage	1905	Eagle
	1905	Rat Portage
	1906	Otter
	1908	Wendigo
	1911	Nellie J.
Henry Sigurdson	1906	Kathleen
Kenora	1907	Rover
	1907	Verbena - Kempamil
Henry Stanton	1899	Maple Leaf - Keewatin
Rat Portage		
C.N. Sterling	1907	Weigo
Kenora		
Anton Vick	1935	Kenlow
Kenora		
Simon Villeneuve	1901	Villeneuve
Rat Portage	1906	Alma V.
Patrick Villeneuve	1909	Julia V.
Kenora		
J.A. Wallace, Fort Frances	1904	Gordon
	1904	Algoma
	1905	Erin
	1909	Laura A.
	1909	Lizbeth
W.J. Wilson	1901	Thistle
Fort Frances	1903	Welcome
	1908	Roddick
Napoleon Lamay	1900	Irene
	1902	Norman
	1903	Frank Marshall
	1909	Lemay
	1910	John Glenn
Samuel Lounsbury	1900	Carrie L.
Bell City		
L.R. Mackey	1899	John Glenn
Keewatin		
W.H. Mackey	1904	Gracie B.
Keewatin		
J.A. Minor	1911	Anoka
Keewatin		
Robert Mosher	1891	Minnetonka
Fort Frances		

John Nenicka Kenora	1909	Tig
Ontario-Minnesota Power Co. Fort Frances	1915	Satisfaction
John A. Quick Rainy River	1914	Margaret Q.
Rat Portage Lumber Co.	1904	Kingfisher
Russell Bros. Fort Frances	1928	George Mac
Scott & Hudson Rat Portage	1904 1904 1905	Alberta Dart Jap
Charles F. Smith Keewatin	1900	Argyle
Harry Booker Rat Portage	1897	Sport
Joseph Boucha Rat Portage	1903 1907 1912	Hunter Savage Jenet B
William H. Boucha	1910	Actress
Neil Brunsell Rat Portage	1899 1903 1903 1904 1904 1904 1905 1905 1905 1905 1905 1906	Viga Day Star Scud Athendune Cygnet May Nightingale Prince Wanderer Standard Helen S.
Joseph Budrea Rainy River	1904 1910	Bessie B. Forest B.
John R. Cross Mine Center	1902	Marguerite
C.W. Fraser Keewatin	1897	Ben Lomond
George Graham Rat Portage	1900	Agwinde
F. Hudson Rat Portage	1901	Pastime

LOUIS RIEL

Henri Letourneau

Louis Riel born October 22, 1844. His mother, Julie Lagimodiere was a French Canadian born at Red River. His grandmother Marie-Anne Gaboury was the first white woman in the West. Louis Riel's father was a Metis, and his name was also Louis. His grandfather on his father's side was a French Canadian who had married an Indian woman. Louis Riel went to the Sulpician's College in 1848, terminating his classical studies in 1866. From Quebec he went to the States, worked in Chicago and finally as a clerk in St. Paul, Minnesota. In 1868 he came back to Red River. At that time Confederation was a fact in Canada and a movement had been started to bring Red River and the West into Confederation. Settlers were coming in from Ontario; the aggressiveness and lack of tact of the Ontario minority, their beliefs in their superiority, the lack of discretion on the part of the Canadian surveyors sent to Red River by the Canadian Government, the indifference of the heads of the H.B.Co. to the problem - all of this combined to make the Metis feel insecure. Riel, assisted by Father J.N. Ritchot, parish priest of St. Norbert, organized the French Metis and then prevented the entry of William McDougall in the colony seized the Upper Fort Garry and then tried to get the French and English to unite, but in this he failed; but he gained control of the colony, preventing the Canadians from taking over. Riel then formed a Provisional Government and in this was backed by the local newspaper. Riel achieved all of this within three months. The Canadian Government's reaction was to get rid of McDougall and to delay the taking over of the Hudson's Bay Company succession. The Canadians, a minority at Red River and largely composed of peoples from Ontario, tried to resist but they failed and many of them were jailed in Fort Garry. With victory within his grasp, Riel committed the fatal error of having Thomas Scott, an Ontario Orangeman, executed for having been insolent and to have used violence against his guards. In May 1870, the Manitoba Act was adopted by the Canadian Parliament. The arrangements made with Manitoba had been that all those who had participated in the troubles of 1869-70 would be pardoned but the Federal Government, so as not to lose its support in Ontario, by giving, or the support of Quebec, by refusing, passed the bad job to the Governor-General, Lord Dufferin and Riel went into exile from the province that he defended and founded. (G.F.G. Stanley - Louis Riel - Conference donnee a La Societe Historique de St. Boniface le 17 janvier 1970). Things were not too good for the Metis after the coming of the troops under Wolseley. Many left Red River for what is today Saskatchewan. Most of them completely illiterate, were tricked out of their scripts by unscrupulous eastern real estate dealers; some had their land and homes, during their absence, taken over by Ontario settlers (along the Riviere-des-Islets de bois) (The River of the Bluffs) renamed by the Ontarians, the Boyne River. Riel was elected many times as an M.P. but on account of the murder charge (Thomas Scott) against him, he never occupied his seat in Parliament. From 1870 to 1875, Riel lived in Quebec; in 1875 he went to Chicago; later he was a clerk in a store in

Minneapolis. He married a Metis girl and in 1884 we find him and his small family at St. Peter's Mission in Montana where he was employed as a school teacher; he had become an American citizen. The Metis who had moved to Saskatchewan in the 1870's lived much the same as they had lived in the early days of Red River. Some of them had settled along the Saskatchewan River where they lived on river lots. Their main settlement was at Batoche where they did a bit of farming and raised a few heads of cattle, did some trapping, but their main sources of revenue was still the buffalo hunt. Many had settled further south in the Qu'Appelle Valley and still further to the south, in the Wood Mountains (Willow-Bunch) and to the West in the Cypress Hills; many had settled in North Dakota and in Montana. By 1881 the buffaloes were very scarce. For a number of years before 1881, the Metis had been crossing the border where the buffaloes were more numerous, and this annoyed the American Authorities (complaints to that effect had been made in 1842-1863 and were to be made in 1884). The Indians were already on the verge of starvation in 1878 (Saskatchewan Herald, Battleford Northwest Territories, August 25, 1878). By 1884, most peoples, white and Metis alike, were badly in need of help. The Prime Minister of Canada, Sir John A. Macdonald who had taken the portfolio of the Interior was responsible for the welfare of the Indians. According to the historians, Sir John A. was responsible for the famine policy of the Department of Indian Affairs. The Metis backed by the white settlers sent for Riel. He arrived at the Saskatchewan River during the summer of 1884, and was welcomed by both the Metis and white settlers. During the first year, being moderate, he made a good impression. With the help of William Henry Jackson, a member of the settler's union, he prepared a petition to be sent to Ottawa. The demands were: 1) Land for the Metis; 2) A good government for the colony; 3) A railroad to the Hudson Bay to oppose the monopoly of the Canadian Pacific.

The Canadian Government ignored all the demands of the Metis and settlers and even the warning sent by Lieutenant-Governor Dewdney, the appeals of Bishop Grandin and the warnings of the members of the North-West Council. Riel decided to act, formed a Provisional Government and negotiated with Ottawa. He had Charles Nolin arrested, formed a Metis Police, requisitioned food in the local stores; one of Riel's plans was to capture some of the men opposed to his policy, without shedding any blood, and to keep those men as hostages while negotiating with Ottawa. But things went wrong, blood was shed and a war started.

The Federal Government sent soldiers West under the command of General Middleton, a British Officer - slow, over-cautious, far from the best that the British Army had. After the defeat of the Metis at Batoche, Riel could have easily escaped like Dumont, who was in command of the Metis, but he gave himself up. Jailed in Regina, he was tried for treason and condemned to death. He was hung in Regina on November 16th, 1885. His

body was taken to St. Boniface, Manitoba and buried in the Cathedral Cemetery; his tombstone, a small, reddish granite column with the words "Riel, 16 novembre 1885". As for his conqueror General Middleton, he was tried and condemned in 1890, accused of? Looting in 1885!

Important dates:

November 2nd, 1869:

William McDougall given by the Metis until sundown to leave the territory of the Northwest. He did.

On the same date, Captain D.R. Cameron and Joseph A. Norbert Provencher, General Secretary of the New Government, were stopped by the Metis at the Barrière, in St. Norbert, and sent back to the States.

October 11th, 1869:

Riel stopped the Canadian surveyors who were trespassing on André Nault's farm.

February 9th, 1870:

The Provisional Government was formed. Louis Riel was elected President.

March 4th, 1870:

Shooting of Thomas Scott.

August 24th, 1870:

Arrival of Wolseley and his troops at Fort Garry. Wolseley, forgetting that his was a mission of peace, issued a proclamation praising their fortitude. In it, in direct violation of his orders, he denounced the Metis, whom the Dominion had authorized to govern the country until Archibald's arrival; his noble force, he said, had routed the "Banditti".

The troops began looting Fort Garry and it took quite a while before they were finally made to understand that the Fort stores belonged to the Hudson's Bay Company and not to the "Rebel" Metis. The Metis were forced to flee across the river to the French Canadian settlements. The troops drank any liquor that they could find; the stocks of liquor in Winnipeg lasted three days; more was brought in from the United States. The soldiers were on a huge drunk brawling with Indians and half-breeds in the saloons and they were dragged from the streets to the guardhouse. When the soldiers had fully recovered from their hangovers and knife wounds, they started back East under Wolseley's command. The Canadians remained for a few months and then also left for the East; many remained behind and in

partnership with the Ontarian settlers wanted revenge on the Metis. The first victim was Elzear Goulet who was chased to the river by a civilian and two Ontario soldiers. Goulet tried to swim to the St. Boniface side but his pursuers stoned him till he sank and drowned. Francois Guilmette fled to the United States but stalked by Ontarians he was murdered near Pembina. H.F. O'Lone, an Irish friend of the Metis, was also killed. Father Kavanaugh, a missionary was wounded. The man who had given the signal to the firing squad that executed Scott, was pursued to Pembina, bayoneted and left for dead on the Prairie, but he recovered and escaped. A large group of Ontario volunteers had decided to remain in the West after their discharge from the army. The province of Ontario had offered a reward of \$5,000. for the apprehension of the killers of Scott. The volunteers wanted this money, so, they periodically raided the Metis homes hoping to find some members of the firing squad or of the Court-martial. They even terrorized the Metis women trying to get clues as to the whereabouts of their quarry; in many cases the unguarded Metis women and young girls were victims of serious outrages.

October 3rd, 1871:

Governor Archibald had requested the mobilization of all able-bodied citizens to resist an attack of the Fenians. The Metis organized a cavalry of over two hundred well-armed men under the command of Riel, Lepine and Parenteau. Governor Archibald reviewed them and shook hands with all three leaders; but the invasion of Red River by the Fenians had been stopped by American troopers before it had even started.

June 4th, 1884:

St. Peter Mission, Montana. Riel was visited by four men. They had ridden 680 miles from the Saskatchewan settlements to ask Riel to come back with them and lead them in their campaign to get help from the Canadian Government. The men were Gabriel Dumont, who later was to be Riel's Lieutenant and two other Metis from St. Laurent, Moise Ouellette and Michel Dumas and an English Metis, James Isbister.

June 10th, 1884:

The long trek north began. Destination, St. Laurent, on the south Saskatchewan. The place was also known as Batoche. A Batoche Letendre, a merchant had a large store there. The settlement of St. Laurent had begun in the spring of 1870 by a group of about forty Metis families who had come from Red River. Many petitions were drawn and sent to Ottawa but they were all ignored. Newcomers were taking over the settlers' land but still the government would not do anything about it.

February 1885:

Mounted Police Superintendent, L.N.F. Crozier, had written Ottawa "...could not a surveyor be sent now if it is intended to allow the half-breeds their land as they wish to have it laid out?"

If a surveyor would have been sent to draw the lines of the river lots, the Northwest Rebellion would not have occurred. Instead the government sent word that it had decided -- eleven years after the first Metis petition to "Appoint a Commission" to look into the complaints.

Sir John A. Macdonald had asked the Company's permission to use some of the buildings at Fort Carlton to house some extra Mounted Police. He, the Prime Minister, thought that he could send some extra police without the Metis knowing about it. But the Factor, Lawrence Clark, knew this was impossible. On March 18, everybody knew of the coming of an extra 500 police; Clark denied that he had told anybody, but apparently he had. Riel called a mass meeting and the Metis took their arms.

March 27th, 1885:

Mobilization within 24 hours of all militia units throughout the Dominion. At Duck Lake the Metis had put to flight the Mounted Police under the command of Major Crozier, a veteran officer. The hungry Crees under Poundmaker learned of the Battle of Duck Lake about three days after it occurred and determined to move on Battleford and loot its stores. A group of Assiniboine Indians murdered their farm instructor and a bachelor farmer; then went to join the Crees. Battleford was looted.

At Frog Lake, the Indian Agent was killed by the Crees; also Charles Gouin, a Metis carpenter and John Williscraft, a mechanic. John C. Gowanlock who had come only a few months before was killed. Delaney fell dying, two bullets in him; Father Fafard ran to help him, he was shot. Father Marchand, hurrying to help, was shot down. Two more white men were killed - George Dill, a trader and W.C. Gilchrist.

Inspector Francis Jeffrey Dickens, commanding the Mounted Police at Fort Pitt, abandoned the Fort without a fight. As for General Middleton's soldiers, they lost their first encounter with the Metis; his casualties totaled fifty; the Metis lost six men. This was the Battle of Fish Creek, April 24th, 1885.

May 12th, 1885:

The Last battle. The Battle of Batoche. The Metis were beaten, lack of reinforcements, lack of ammunition, and the enemy using gatling guns (Machine Guns). As they advanced the Canadian found in the front fox-holes men like Joseph Ouellette, 93 years old and Joseph Vandal - 75 years old.

The Rebellion was over!

LETRASET PRODUCTS

Letraset Canada Limited

The word Letraset to some is synonymous with the dry transfer industry; to others who are not directly associated with the graphics industry, it is not so well known.

Essentially, Letraset products can be broken down into six or seven product categories. I will discuss only two in this article:

1. Letraset Instant Lettering is dry transfer lettering available in over 215 typefaces with varying point sizes (from 8 to 192), in black, white, and some typefaces are available in red, blue and gold. Instant Lettering transfers easily to almost any surface and produces an excellent quality razor sharp character. To assist in the proper alignment of letters, an automatic spacing system (Spacematic) is provided on each sheet. If errors are made (i.e. the wrong letter is transferred), the letter can be easily removed via Scotch tape or an eraser.

How is the Letter Transferred? Each Instant Lettering sheet comes with a siliconized backing, which protects the exposed adhesive side of the printed sheet. The siliconized backing sheet is removed and the Instant Lettering sheet is placed on the desired surface. The required letter is then transferred by rubbing diagonally over the top of the entire letter and then lifting the Instant Lettering sheet carefully from the surface. The transferred letter is then burnished with the siliconized backing sheet. The same process is used for essentially all Instant Lettering products, however, a pre-release technique may be used for hard to transfer surfaces. This technique is referred to on page 4 of the Letraset catalogue which is readily available at Fraser Art Supplies in Winnipeg.

2. Letrasign is another very popular product that provides a fast and easy method for constructing temporary or permanent signs. Letrasign is available in 1", 2", 3", 4" and 6" letters and numerals in both black, white and red. Letrasign can be applied to virtually any surface by simply stripping away the protective backing and placing the letter on the desired surface. Precise die-cut polyvinylchloride provides excellent lettering for signs whether they be for indoor or outdoor use. Because of the speed with which they are applied and the quality of the die-cut lettering itself, Letrasign is a superior more economical method as opposed

to other methods. Letrasign is used in shopping malls, hospitals, educational institutions, the Royal Ontario Museum, the Ontario Science Centre and on various government vehicles. To sum it all up, Letrasign is easy to use and very versatile.

In this article, I have attempted to highlight some features of both Letraset Instant Lettering and Letrasign. These two products represent only a portion of the products available from Letraset and certainly more information about these and other Letraset products is available through the Letraset dealer in Winnipeg (Fraser Art Supplies). One cannot begin to explain all of the aspects of Letraset products in a short article, however, suffice it to say, these products represent a simple, speedy and sure way of producing a quality character.

Times Bold
Times Bold Italic
Windsor Bold
Windsor Elongated

DECORATIVE

Albertus
american
Blanchard Solid
Bottleneck
Broadway
Brush Script
CHARRETTE
Chisel
Cooper Black

Lazybones
LETTERS
Linear
Manuscript Caps

Mistral
Old English
Optima
Palace Script
Park Avenue
Playbill
Pretorian
PROFIL
QUENTIN

NATIONAL TRAVELLING EXHIBITS

The National Museum of Man in Ottawa now has some fifteen travelling exhibits available for loan. These include exhibits of Eskimo materials, West Coast Indian photographs, Children's Art and so on. Complete details are available by contacting the National Museum. The following extracts from their recent publication Across Canada gives further details.

THE ROLE

In response to a significant grant of funds from the Secretary of State's Multicultural Policy and in anticipation of the new National Museums Policy, February, 1972, the National Museum of Man organized its new Communications Division. The role of this division was to set up a nationwide extension, education and information program. Joining the other components of the Museum, the Archaeological Survey of Canada, Canadian Centre for Folk Culture Studies, Ethnology Division, History Division and the Canadian War Museum, the task of this new division is to implement the new National Museums Policy and other departmental and Corporation policies as they apply to the National Museum of Man, encouraging and actively participating in the extension and dissemination of national collections; to work in support of and in co-operation with the Associate Museums and other local and provincial agencies throughout Canada to develop greater cultural and education facilities for a greater number of Canadians; to extend Canada's national heritage abroad through international travelling exhibitions and exchange; and to provide educational and media communications services to facilitate all National Museum of Man programs.

THE GOAL

The National Museum of Man intends to increase its active program, extending the national collections through loans, temporary and travelling exhibitions reflective of the research interests of the institution with a view toward dissemination of artifacts and knowledge to all Canadian peoples and to communities abroad. Emphasis will be given to programs involving ethnic and native peoples and Canadian history.

The Education Section is being re-organized in order that that unit can accommodate public demands for a better educational facility equal to the new exhibition halls in the Victoria

Museum building scheduled to reopen in the fall, 1973. This section will also devote time and monies in the production of educational exhibits, edukits, publications and special programs which can be extended to school systems, ethnic and native communities as well as to other interest groups throughout Canada.

The Division will also concentrate on increasing its information and media communications facilities and services by extending the information out (press releases, lectures, television programming, etc.) increasing the number of publications designed for popular appeal and educational use, and by organizing an A/V program which will capitalize on the vast resources of the institution to produce educational films, T.V., cassettes, musical recordings for extension purposes.

GENERAL INFORMATION

Policy:

The National Museum of Man's travelling and temporary exhibits may be used for educational use only. The borrower may not charge a special admission fee without prior written permission from the Communications Division, National Museum of Man.

Planning and Production:

The National Extension Section of the Communications Division is composed of a team of co-ordinators whose specialization reflects that of the various research disciplines of the Museum, i.e. archaeology, ethnology, history, folk culture and military history. Two specially trained exhibit preparators oversee the handling of artifacts and installation techniques. The co-ordinators and preparators work together as project officers supervising the development of all exhibition programs. They are joined on project teams by specialists from the research divisions of the Museum of Man, together with designers, production personnel, procurement and financial officers and publications experts from the Administrative Services Branch of the National Museums of Canada Corporation. The teams, assigned to single exhibition projects directed by the Communications Division co-ordinator, plan, design, and produce the travelling and temporary exhibitions for the National Museum of Man.

Costs:

Since the program is federally funded no specific rental fees are charged. Generally, the borrowing institution is requested to absorb freight charges equal to the amount of one-way transportation or a percentage of a pro-rated cost between several institutions. Present policy is to treat loans on a case-by-case basis analyzing the borrower's ability to qualify for a loan based on the Museum's minimum stipulations and the borrower's

ability to absorb freight and insurance costs. The Communications Division tries to schedule exhibitions in a manner to keep transportation costs to a minimum.

Insurance:

As a federal agency the National Museum of Man cannot insure its own collections. Therefore, borrowing institutions are asked to provide insurance coverage for all loans from the national collections. In cases where this stipulation is waived, the borrower will be held responsible for loss or damage due to negligence.

Publicity:

Publicity material, including press releases and photographs, is provided by the National Museum of Man. Exhibitors are asked to credit the National Museum of Man in all displays, publicity releases, and announcements and to send copies of all publications and press clippings to the Communications Division.

Publications:

Most travelling exhibitions are accompanied by a sale publication. Borrowing institutions may obtain copies at a discount for resale through the Marketing Services Division, National Museums of Canada, 360 Lisgar Street, Ottawa, Canada.

Conditions of Loan:

In each case a signed contract is required in which the borrower agrees to the National Museum of Man loan stipulations. A copy of these Stipulations for Loan may be obtained by writing to the Communications Division, National Museum of Man, Ottawa.

CANADIAN MUSEUMS ASSOCIATION MUSEOGRAMME

The following are extracts from the first issue of this new CMA publication.

Here is the Museogramme

The Canadian Museums Association has for some time been discussing the possibility of setting up a monthly newsletter. Here it is. The museogramme wishes to disseminate fresh information to CMA members and to all those who work in museums.

It is for this reason that the placement service and news on travelling exhibits have been moved from the Gazette to the museogramme. In later issues, we will also include information on training program activities. We would like all the regional associations and institutions which set up or operate their own training program to forward all available data so we can pass it on to our readers.

We hope that this first issue of the museogramme will be to your liking, and we urge you to send us your ideas on the kind of material you would like to see.

The Commission on Canadian Studies

The Commission on Canadian Studies has been established by the Association of Universities and Colleges of Canada, with the support of the Canada Council.

The terms of reference of the Commission are as follows: to study, report and make recommendations upon the state of teaching and research in the various fields of study relating to Canada at Canadian universities.

Any inquiries concerning the work of the Commission and requests for more information would be very welcome. These should be sent to the Commission on Canadian Studies, 314 Rubidge Street, Peterborough, Ontario K9J 3P4 (telephone 705 - 743-0361) or to John Lunn at the Fortress of Louisbourg. Dr. Lunn is the official CMA representative in this matter.

REPORT ON THE "AS FIRST CITIZENS SEE US" PANEL AT THE 1973 ANNUAL MEETING OF THE CANADIAN MUSEUMS ASSOCIATION

Doug Elias

One of the panel discussions conducted during the 1973 Annual Meeting of the C.M.A. in Ottawa was entitled "As First Citizens See Us". The purpose of the panel was to bring together Native peoples who are active in the development of their own local museums and culture centres and have them describe their plans and problems and their reactions to established institutions. The participants were not professional culture-mongers, but citizens of their own communities, working within the environment where their lives are lived.

The participants were Chief John Snow of the Stony Reserve at Morley, Alberta, Mr. Ron Chambers of the Yukon Native Brotherhood in Whitehorse, Ms. Elizabeth Isbister of Norway House, Manitoba and Mr. Peter Christmas of the Union of Nova Scotia Indians. Chief Snow brought a colleague with him as an observer, Chief Frank Kaquitts of the Chiniquay Band in Alberta. Chief Kaquitts is chairman of the Stony Band Council Museum Committee and a nationally-known artist.

Chief Snow is a principal worker with the Stony Cultural Education Program, and is largely responsible for the establishment of an Historical Society on his reserve. He has begun an extensive oral history program and his group has completed the reconstruction of a pre-contact Stony house-site.

Ron Chambers serves as Cultural Development Officer for the Yukon Native Brotherhood, but long before he entered that position he was interested in the culture and art of his Tsimshian background and is now an accomplished carver and dancer. He has generated considerable interest in the small, remote communities of the Yukon for a Native Museum.

Elizabeth Isbister is Chairperson of the Norway House Museum and Cultural Centre Committee, a group made up of Cree, Metis and local whites. All are interested in a museum that accurately portrays the history of the Norway House region and a culture centre that will develop local arts, literature and life-style experiments. Ms. Isbister has organized local young people to conduct oral history programs and is beginning to build a collection for the community's planned museum.

Peter Christmas is a Micmac and has acquired an extensive knowledge of the history and culture of his people, and has worked hard to see to it that both Natives and whites have an accurate concept of the Micmac past and present.

These people brought with them to Ottawa a broad range of experience - experience gained investigating, studying and, most important, living their own cultures, experience as educators, and experience dealing with established culture institutions. Out of these backgrounds came perceptions worth reiterating here.

All participants stated that they and the people with whom they work are not professional museum workers. This being so they all felt that they must have local people trained so that the routine museum functions could be handled as expertly as possible. This desire was expressed out of concern for the preservation of physical artifacts and maintenance of adequate historic records and documentation of artifacts, photographs, tape recordings and other materials encountered in museum work. As well, training would allow Native museums to compete much more convincingly with established museums for funding and donations. On this last point, it was felt that museum standards, established by professional museum workers, are defined so that none but those professionals could qualify as "competent". Museum standards may be more of a protection for museum workers than for the work of museums. If the rigorous standards are, in fact, necessary in all cases, then Native museum workers must be educated in these standards and encouraged through training and funding to meet them.

The backbone of a museum is its collection. None of the panel members have, at this time, access to collections and will have to rely upon co-operation from established museums if collections are to be developed. First, artifacts collected by museums in areas where Native culture centres are being established must be returned in part or in whole to their home territories. Of special importance are objects such as those used in religious activities; the very artifact itself is often necessary to maintain continuity of cultural tradition. In cases where this is not so, it was suggested that facsimilies would do, with negotiations being conducted to see who would retain the original. As well, Native groups must be given access to funds for purchasing artifacts. It was suggested that legislation be enacted that give Native culture centres first opportunity to acquire artifacts.

Native people must be given the opportunity to conduct research into the culture history of their own people and to communicate the results of that research. They must have equal access to research funds now available to professionals through various government granting agencies and, ultimately, to the means of publication - radio, television, newspapers, textbook publishers, and museums. It was felt by all that Natives, in their position of ones who have lived a part of their history, are equipped to give new and creative insights to their own histories.

In general, there was not so much a feeling of hostility towards established museums as a positive feeling that Native culture centres would be much more able to guarantee the preservation of Indian, Inuit and Metis culture. Established museums were asked to recognize this feeling as valid and respectable and offer co-operation when it is requested. Museums and the C.M.A. must be prepared to train Native museum workers, support requests for development funds, and aid in building up collections. This should not be seen as a threat, but as an opportunity to expand into fresh areas of creativity. If professional museum workers are capable of establishing education processes as is claimed, then all people should benefit from a flow of new ideas.

THE EXTENSION SERVICE OF THE WINNIPEG ART GALLERY

Doris Mitchell

Thanks to the financial support of the Federal and Provincial Governments, the Winnipeg Art Gallery has been able to develop an Extension Service - a program designed to reach out into all corners of Manitoba and to share the riches of this institution with all Manitobans. At the present time this is done mainly through travelling exhibitions, which are made available to educational and cultural organizations, and which travel to communities in all sections of the province: from Northwestern Ontario to Saskatchewan and from the United States border in the south to Churchill in the north.

These travelling exhibitions are of two kinds: original works and reproductions. The exhibitions of reproductions are organized in circuits or series, so that each participant receives a choice of either eight or four exhibitions during the season, the length of each showing being three or four weeks, depending on the location. The program corresponds with the school year, as it is widely used by schools as well as by libraries, museums and other organizations. Cost to participants is kept to a minimum, the total fee this year for eight exhibitions being \$48.00, which includes the cost of transportation.

For those places in the province with staff and facilities adequate for handling original works, a number of exhibitions of this nature are also available.

Further development of this service is planned for the near future, which will include the sending out of Resource Personnel throughout the province, to advise and assist in the establishment of local programs.

The Extension Service of the Winnipeg Art Gallery welcomes enquiries and will be pleased to mail brochures on request.

*If you read nothing else in this issue, please read this.
It concerns the possible future of your Museums. (Ed.)*

A special grant has been made by the Provincial government to the Manitoba Museum of Man and Nature to assist the Museums Advisory Service. The chief proviso of the grant was that a report on the museums of Manitoba be prepared, outlining their present condition and problems, their aims and hopes, and to produce suggestions for the future development.

The greater part of the grant is to be invested in this blueprint. It will not produce immediate benefits, but with your help it will provide a framework within which our museums can develop in the future, with the help of the government of Manitoba.

Your views on our mutual problems are vitally necessary for the completion of this report. What do you want for your museum? What support should museums get from the provincial government? From the federal government? What form of training would you like to be available? What do you think the role of the Association of Manitoba Museums should be? On what basis should grants be distributed? How could the Museums Advisory Service serve you better?

Your answers to these questions and your views on any subject connected with Museums in Manitoba are needed. Please make your voice heard because you are the people who will be effected by any recommendations in the report. Please make views known to the President of the Association, Reverend Frank Armstrong, the Secretary-treasurer, Jim Stanton, or the Museums Advisor.

A Money Tree Grows in Winnipeg

A report in the Winnipeg Free Press on May 17th mentioned that the Winnipeg City Council had approved a Grants Policy which includes "...a fund of \$80,000 for assistance to non-profit organizations which operate museums, art galleries and libraries open to the general public."

Enquiries at City Hall reveal that application forms for such grants can be obtained by writing to Mr. W.A. Quayle, City Clerk, 510 Main Street, North, Winnipeg, Manitoba R3B 1B9.

Federal Museums Grants

Manitoba Museums have so far received \$629,360. in grants under the National Museums Policy, more than every other province except Ontario and Quebec. On a per capita basis Manitoba received 64¢, more than any other province except Nova Scotia (65¢).

The 16 Manitoba museums who received grants are to be congratulated, especially for their persistence, the paper work involved has been considerable.

I hope that these figures will give encouragement to those who have applied but who have not yet received an answer, and perhaps indicate to those who have not applied that perhaps they should do so. I will send you full details of the criteria and guidelines for these grants if you do not already have them. Please write.

As with all government grants, if you don't ask - you won't get them! So apply and don't take "No" for an answer. Persistence seems to pay off! If you receive a discouraging reply to your application, as I know some museums have, don't give up.

Analysis of National Museums Policy Grants - Fiscal 1972-73
(Note that actual distribution was in calendar 1973)

Prov.	Total Monies w/Ass. Mus.	Total Monies wo/Ass. Mus.	Population	PerCapita w/Ass. Mu.	Per Capita wo/Ass. Mus.
B.C.	\$312,446.	\$104,907.	2,184,621	\$.14	\$.05
Alta.	\$215,800.	\$ 60,000.	1,627,874	\$.13	\$.04
Sask.	\$354,690.	\$251,770.	926,242	\$.38	\$.25
Man.	\$629,360.	\$335,660.	988,247	\$.64	\$.33
Ont.	\$985,649.	\$525,649.	7,703,106	\$.13	\$.07
P.Q.	\$991,569.	\$991,569.	6,027,764	\$.16	\$.16
N.B.	\$265,957.	\$ 65,725.	634,557	\$.42	\$.11
N.S.	\$510,900.	\$310,900.	788,960	\$.65	\$.39
P.E.I.	\$ 26,330.	\$ 1,900.	111,641	\$.23	\$.01
Nfld.	\$115,460.	\$ 51,960.	522,104	\$.22	\$.09

Analysis of National Museums Policy Grants - Fiscal 1972-73

(Note that actual distribution was in calendar 1973)

Prov.	Assoc. Museums	Spec. Grants	Nat'l Ex. Centres	Training Assistance	Catalogue Assistance	Emergency Purchase	Nat'l Loan	Conser- vation
	\$	\$	\$	\$	\$	\$	\$	\$
Alta.	130,800 25,000	60,000						
B.C.	186,239 21,300	25,000 10,000		7,200	47,004	9,203	6,500	
Man.	145,800 147,900	7,000 1,750 6,500 5,500 9,500 10,000 77,630	127,780	30,000	8,500 16,000 10,000 25,500			
N.B.	200,232	20,025 30,000		1,700	5,000	4,000		5,000
Nfld.	63,500	2,000 18,000	31,960					
N.S.	200,000	20,300 3,350	75,000 50,000 75,000 60,000		21,500 5,750			
Ont.		200,000 223,000 13,500 10,000 7,000 6,500	100,000	30,000 76,450 116,380 2,500 4,000 39,000 1,359 15,000 5,460	10,500 8,000 20,000 25,000 9,000	7,000	45,000	5,000 1,000 2,500 2,500
P.E.I.	24,433			1,900				
P.Q.		84,000 7,000 3,500 48,500 250,000 22,470 25,000 150,000 8,000 42,095	50,000 121,004 165,000		10,000			5,000
Sask.	20,400 54,520 28,000	1,500 25,100	75,000 100,000 16,600		5,000 27,970			600

For displaying photos, maps, etc. these fixtures, although costly, do provide an efficient way of displaying a large quantity of photos. Write to the manufacturer for more details.



FS (1/4" inside)
FW (1/2" inside)

STANDARD

Frame Size wide x high or reversed	10 to 20 Frames each	21 Frames and over each
24" X 36"	11.00	10.75
36" X 36"	12.25	12.00
36" X 42"	13.50	13.25
42" X 42"	14.00	13.75
42" X 48"	14.25	14.00
42" X 60"	16.00	15.75

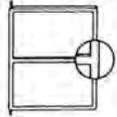
STATE WIDTH AND HEIGHT OF FRAME AND TYPE FS OR FW.

SPECIAL

Total length (4 sides)	10 to 20 Frames each	21 Frames and over each
up to 120"	11.25	11.50
up to 144"	12.50	12.75
up to 168"	14.00	14.25
up to 192"	14.25	14.50
up to 204"	16.00	16.25

LARGER SIZES OF FRAMES: PRICES ON REQUEST.

2-TIER FRAMES

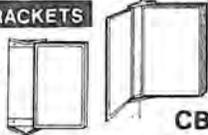


FST
FWT

Add \$3.00 per frame
State EXACT width and height of frames.

BRACKETS

SB



CORNER OR STRAIGHT WALL

CB-10 or SB-10 (for 10 Frames)	38.00
CB-20 or SB-20 (for 20 Frames)	55.00
CB-30 or SB-30 (for 30 Frames)	69.00

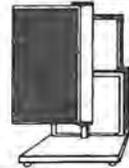
2-TIER

CBT-10 or SBT-10 (for 20 Frames)	60.00
CBT-20 or SBT-20 (for 40 Frames)	76.00
CBT-30 or SBT-30 (for 60 Frames)	98.00

CBT
SBT



Above prices for Brackets only. Frames not included.



XS CARRIER

With transportation storage for 10 FS or FW Frames.
For Frames up to 42" wide.

CARRIER ONLY	\$ 220.00
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Carrier base 44" wide x 28" deep.

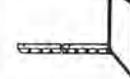
SUPPORT

BS

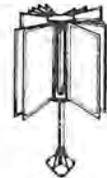
BRACKET SUPPORT
\$10.00 each.

ANGLE BRACKETS

AB



ANGLE-BRACKET (One pair)
Up to 20" long (set of two) \$18.00.
Longer than 20" add \$5.00 per 10".
(20" length accommodates 20 FS or 14 FW Frames).



SS

STATIONARY STANDS

SS-20 (for 20 Frames)	139.00
SS-30 (for 30 Frames)	152.00

Prices for Stands only.

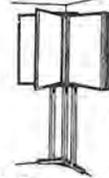


WS

WALL STANDS

WS-20 (for 20 Frames)	134.00
WS-30 (for 30 Frames)	148.00

Prices for Stands only.



CS

CORNER STANDS

CS-20 (for 20 Frames)	134.00
CS-30 (for 30 Frames)	148.00

Prices for Stands only.

Stands also obtainable with 2-tier brackets. Stands for more than 30 Frames: ON REQUEST.

FREE STANDING STANDS

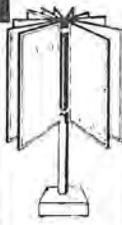


WSC (with casters)

WSW (without casters)

WSC-10 (for 10 Frames)	175.00
WSC-20 (for 20 Frames)	190.00
WSW-10 (for 10 Frames)	147.00
WSW-20 (for 20 Frames)	162.00

Prices for Stands only.

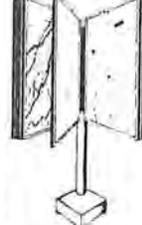


SSC (with casters)

SSW (without casters)

SSC-20 (for 20 Frames)	190.00
SSC-30 (for 30 Frames)	205.00
SSW-20 (for 20 Frames)	162.00
SSW-30 (for 30 Frames)	175.00

Prices for Stands only.



CSC (with casters)

CSW (without casters)

CSC-10 (for 10 Frames)	175.00
CSC-20 (for 20 Frames)	190.00
CSW-10 (for 10 Frames)	147.00
CSW-20 (for 20 Frames)	162.00

Prices for Stands only.

Stands also obtainable with 2-tier Brackets. Stands for more than 20 or 30 frames: On request.

INSERTS



MOUNTING MATERIALS For SERIE FS:
Masonite (1/8"), Mill Board, Green Wall Board,
cut to size can be purchased locally.

For Frames SERIE FW:
Tentest (1/2" Homasote (1/2") cut to size can be
purchased locally.

Inserts should be cut EXACTLY same size as
ordered Frames. Each Frame has EXTRA
tolerance to allow easy sliding of insert in and
out of Frame.

Colour of SWINGPLAN Equipment: Grey, Beige, Black or Light Green.

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SWINGPLAN

Price list

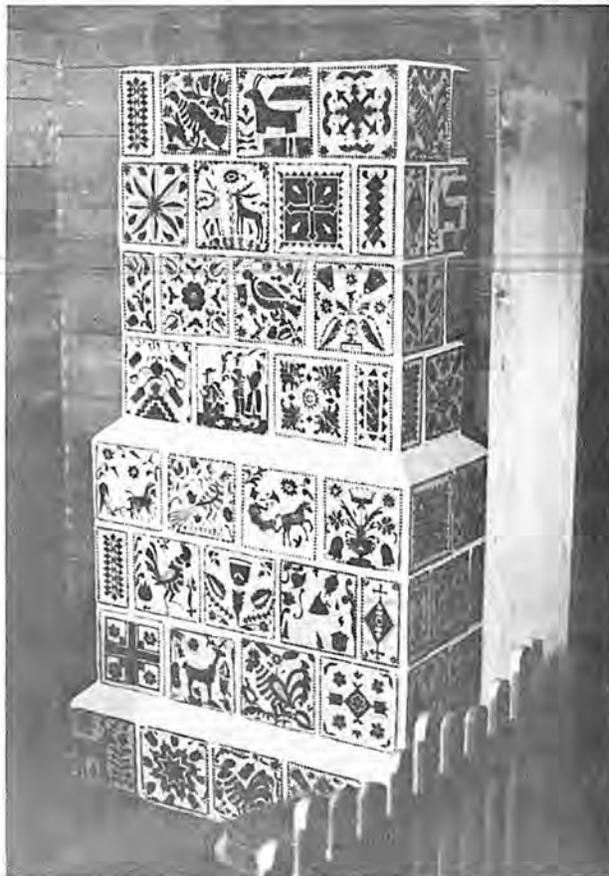
FEBRUARY 1973

HUTZUL "PICH" (STOVE)

Bob Achtemichuk

To walk through the museum of the Ukrainian Cultural and Educational Centre at 184 Alexander Avenue in Winnipeg is to walk through a very colourful past that will lead one directly into a simulated interior of a home typical of the Central Ukraine in the 17th or 18th century. The furnishings therein are handmade woodcarved replicas of authentic pieces accented by a large "pich" (pronounced pēch) in one corner used for both cooking and heating.

An adjoining room features a cross-sectioned Hutzul interior representative of middle-class families living in the Carpathian Mountains dating back to the 18th century. Along with samples of woodcarving and weaving we see a second "pich" much like an enclosed fireplace, made entirely of decorative ceramic tiles. (Photo 1) In bygone times this structure was made of bricks covered with these beautiful ceramic tiles. As well as enhancing the stove, this added an extra layer for heat retention.

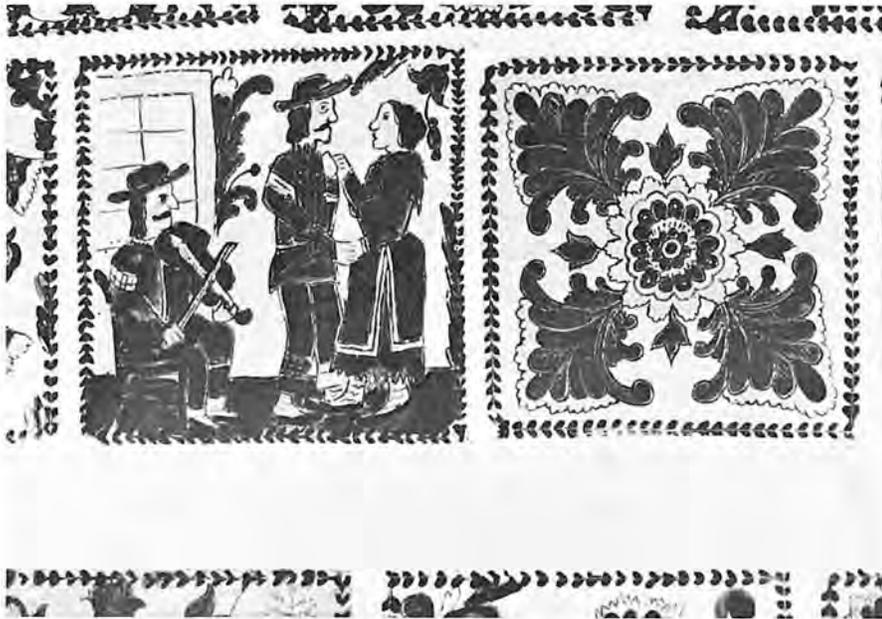


The tile designs were very primitive, imaginative and graphic. They showed figures of birds (peacocks, roosters): (Photo 2); animals (bears, lions, fish, horses, rams); floral motifs (leaves of the oak, the grape, the sunflower, ears of grain, berries and especially popular was the periwinkle), as well as scenes from daily life and history (Photo 3).



All these designs were used separately or as a decorative whole and, as well as being used on tile designs, were included on plates, flasks, vases and other ceramic objects.

The ceramicist at that time used the very fine kaolin clays found in most regions of the Ukraine. After making the tile or pot, the artisan would cover the clay body with a light sandy-grey slip clay. Into this covering he drew any design he wished. The result after bisque firing was an off-white background with toasty-red lines of the base clay showing through.



The tile would then be ready for glazing. There are three natural glaze colours found in the Ukraine that the Hutzul potters used; yellow - probably from cadmium; green from copper oxide; and brown from iron oxide. After glazing the tiles were fired and the completed pieces mortared unto the brick structure of the "pich". The project to construct a replica of the Hutzulian "pich" took five months to complete. The glazes and clay bodies had to be tested for their compatibility to one another and the colours had to be correct. The tests took approximately three months, after which came the task of making eighty-five tiles. The tiles were in two sizes, 8" x 8" and 8" x 4" after firing. The final formula used was H-35 as the clay body, with a white California ball clay as the slip. After bisque firing, the tiles were covered with a wash of iron oxide to give them a sandy effect. The glazes were comprised of commercial glazes mixed with other colorants.

It is apparent, as one leaves this little bit of historic past, that our ancestors took great pleasure in being surrounded by beauty in their everyday simple life-style.

HERITAGE CANADA

Jean Chrétien

It was recently announced, on 2 April 1973, that the Federal government has assisted in the formation of a national trust for the preservation of Canada's historic and natural heritage. The following is extracted from a press release and brochure describing the programme.

Heritage Canada, the first national trust for the preservation for Canada's historic and natural heritage, was officially launched today as Jean Chrétien, Minister of Indian and Northern Affairs, announced the names of the founding Board of Governors and handed a \$12 million cheque to Board Chairman Hartland MacDougall.

Heritage Canada is now incorporated as a national charitable foundation with founding Governors from across Canada.

Joining Mr. MacDougall of Toronto, on the Board of Governors are:

Dr. Pierre Dansereau of Montreal as Vice-Chairman, Philip Oland of Saint John, Mrs. Claude Bertrand of Montreal, Pierre Berton and Frederic Rounthwaite of Toronto, Etienne Gaboury of Winnipeg, Donald Harvie of Calgary and Dr. George Clutesi of Port Alberni.

In addition there are two federal government members: The Senior Assistant Deputy Minister (Conservation) of the Department of Indian and Northern Affairs and the Chairman of the Board of Trustees of the National Museums of Canada, Secretary of State.

R.A.J. Phillips of Ottawa has been appointed executive director.

Although Heritage Canada now has a \$12 million capital endowment from the Federal Government, only the interest from that sum can be used to carry out its program. Additional funds will be sought through individual memberships as well as gifts, bequests and grants in money or in property from individuals, corporations and foundations.

Within a few months the founding Board of Governors is expected to announce details of a national plan to encourage different types of memberships.

Prior to its first annual meeting and election of its Board

of Governors, the Board will also study how to use its limited resources effectively to save heritage buildings and key scenic and natural areas. Emphasis will be placed on co-operation with provincial and municipal governments as well as local, voluntary associations.

In presenting the cheque to Heritage Canada today, Mr. Chrétien said "Many people have written my Department about Heritage Canada, expressing their interest and support. Now that this organization is officially launched I call upon all Canadians concerned with our historic and natural heritage to participate in this imaginative new venture. The challenge is there: those Canadians who are proud of our land and our history can serve the future well".

SILK SCREEN WORKSHOP

Ross Bond

Last February I boarded the plane at Winnipeg International Airport heading for a one-week course in silk screen conducted by the Smithsonian Institute in Washington, D.C. At the time my knowledge of serigraph and the role it played in museum exhibit work was limited to a one-week introduction at the Manitoba Museum of Man and Nature.

In the galleries at the museum, the story line and many of the graphics and designs have been silk screened. As well many of the posters announcing museum events have been screened. The clean lines and evenness of colours, along with the versatility of being able to print on any clean, smooth surface has placed the silk screen method as an important part of gallery exhibition.

The art of serigraph or silk screen printing reaches back into the histories of China and Japan. It is in this century that the western world has adopted this printing form. While technology and the applications of new technology notably the chemical industry, mechanization and photography have changed procedures, the basic steps still apply. Silk with a fine mesh is stretched over a frame, an image is placed on the silk, ink is squeezed through the silk onto the surface one wishes to print on.

Monday morning, nine o'clock, standing at the entrance to the National Museum of Natural History and Museum of Man, and feeling totally confused. We, myself and eleven other students representing museums from across the United States, the Dominican Republic and India, are checked into the Smithsonian complex. We are issued security badges to wear and as we meet in a round table introduction, our bond of ignorance and innocence binds us together.

Our hosts and instructors for the week were Mr. Roland Hower and Charles W. Mickens "Mickey", both from the office of museum programs. They were to prove to be capable and congenial instructors. Conducting a one-week course in silk screen with twelve diverse students is not an easy task.

Our work area was directly above the silk screen production department at the Smithsonian. While we were provided with some basic tools, we were also to try and work co-operatively with the men in the department. They would provide instruction and advise when using some of the more complex equipment.

Monday was our busiest day. After getting acquainted with each other, there was a tour of the museum to show us the galleries, the work shop areas, and to introduce many of the staff. We concentrated on the wood and carpentry shop, paint shop and spray booths, the moulding and casting department and

finally the silk screen workshops.

The brief familiarization with the silk screen workshop showed us the five areas where work was carried on. The first area was devoted to setting type or printing label copy to predetermined size and type using a Varitype headliner. An adjacent room was used to hand cut film. The dark room area was next. Here label copy which had been laid out was made into positives or negatives for transfer to Ulano film. The third area was where Ulano film was exposed, developed, washed out and adhered to the surface of the silk. The fourth area was a large room devoted to paint and ink storage, and for washing out the screens after printing. The last area was the workshop area. They were working on large display panels 12' x 4' x 6". These panels were constructed in the carpentry shop, painted in the paint department and now the photos, graphics and story line were being glued and silk screened in the workshop area.

Monday afternoon things began to settle down and we had our first workshop. Following a short UTR presentation on how to make a silk screen frame we were given wood framing, silk, staples and tape. The wood we cut into proper lengths and using glue and corrugated metal fasteners quickly produced a frame. Silk was stretched tightly over this frame and stapled into place. The frame was then covered with tape and given several coats of shellac. This was to help preserve the frame, and to prevent ink from running between the silk and the frame. By the end of the afternoon, we had all completed one frame.

Tuesday morning we concentrated on a design for silk screening and during the morning hours we discussed the various methods by which a design is placed on the silk screen frame. The Block-Out Method and the Resist Method were both discussed but not practiced.

Briefly, by the Block Out Method one traces the design to be printed directly on the surface of the screen. This area becomes the positive area, the area where the ink will pass through the silk. The area surrounding this, the negative, is blocked out using a lacquer or other block out medium. The lacquer fills the holes in the screen preventing ink from flowing through.

The Resist Method is more involved but it is possible to create brush strokes and fine art work lines in the print. The entire silk is covered with a temporary water soluble preparation. The positive is then painted or sketched on using a turpentine soluble medium such as lithographers tushe or crayon. A liquid glue is then coated over the entire surface. When dry the positive area is opened by rubbing the surface with a turpentine soaked rag. This dissolves the turpentine soluble medium

and opens the silk.

The method we practiced was the knife cut stencil. Supplied with knife-cut film and stencil knives, we spent most of the morning cutting designs. The Amberlith we used is a transparent acetate sheet backed on one side by a thin colored film. The sheet is placed over the art work film side up, and with a stencil knife the film is cut and removed from those areas one wishes to print. The film is adhered to the silk by dampening the silk with a solvent and pressing the film to it. When dry the clear acetate backing is removed leaving the cut film on the silk.

That afternoon we practiced printing the designs we had cut on film. Paper was laid on a table with the frame centered and raised 1/8th" above it. Ink was placed along one edge of the silk and a squeeze drawn over the surface. In this manner ink was forced through the positive area of the silk and printed on the paper below. The frame was raised the 1/8" above the paper to prevent the silk from sticking to the surface when the squeeze passed over it.

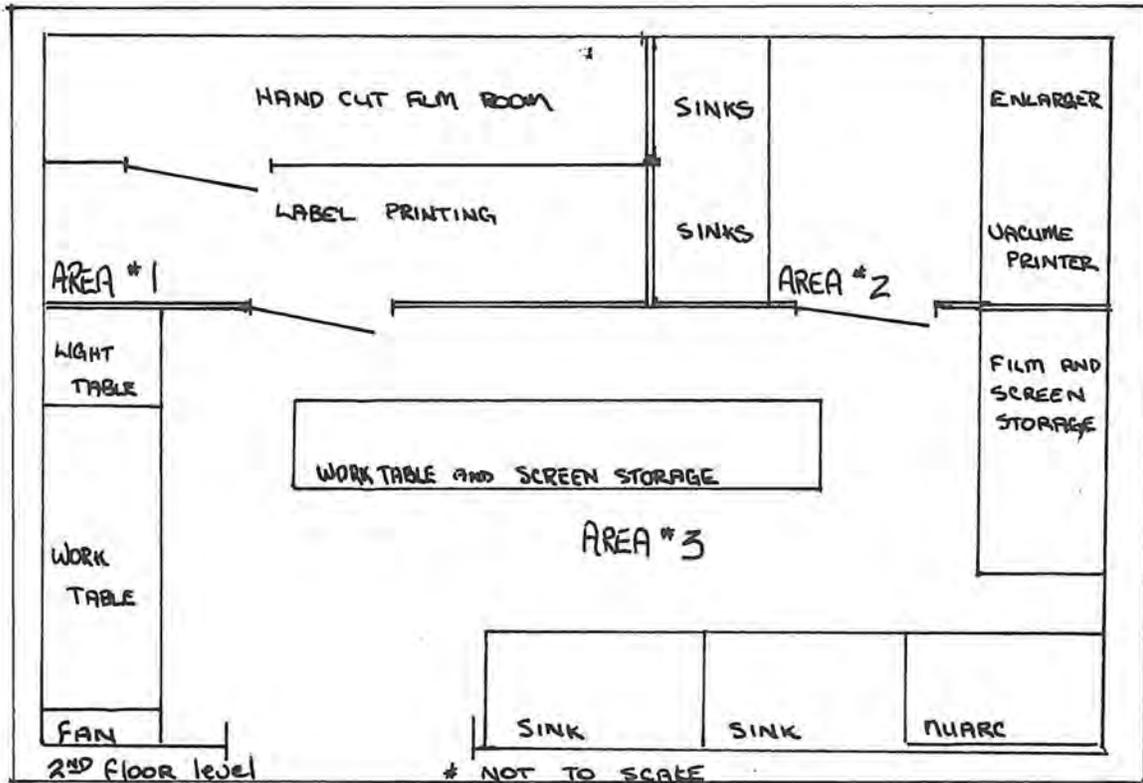
The next three days of the course were devoted to the one method of silk screening I have not discussed - this is the photographic method. With the right equipment this is the fastest and most exact method of silk screening, and it is the method most frequently used by large museums to print graphic designs and storyline. Unfortunately it can also involve expensive equipment and extensive facilities. There are methods by which one can produce photo sensitive screens inexpensively, but having never tried these methods myself I do not feel that I should try and relate them to you. What is important is the fact that it can be done.

There are two methods but the principle is the same. The first method involves coating the surface of the silk screen with a photo sensitive solution. The image one wishes to print is projected upon this surface using a strong light - similar to printing a photograph. The screen is then developed and in this process the solution that covers this print is washed out of the positive areas. In the second method, one uses film, which is exposed and washed out. The film is then adhered to the surface of the silk in a manner similar to the knife cut stencil method.

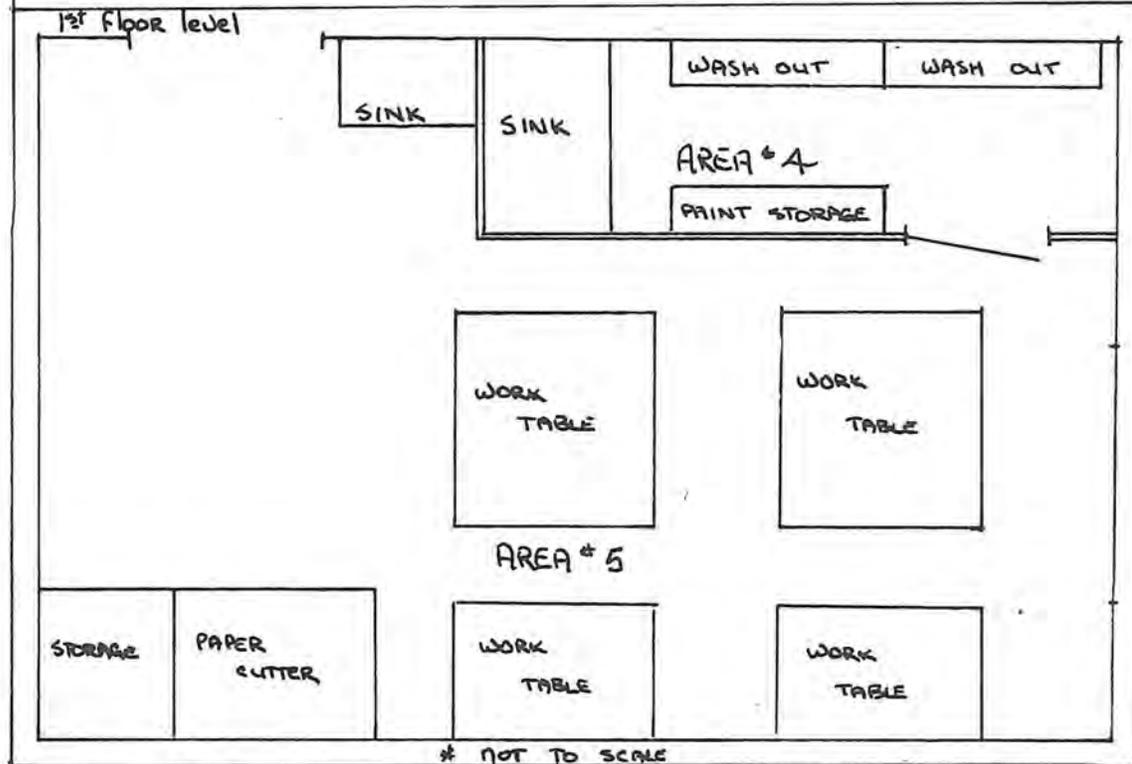
Wednesday, with assistance from personnel in the Silk Screen Workshop, we were shown how to use the headliner to print storyline. This is a machine which prints and develops letters on 35 mm film strip. The storyline is printed on a long strip of film which is then cut and laid out on paper or clear acetate

in paragraph form. Using darkroom facilities, this rough copy is enlarged or reduced and printed as a film negative would look. It is placed over light sensitive film and exposed to strong light, the film is developed, washed out and adhered to the screen. All of us spent the day in various stages of confusion. We were suddenly using processes and equipment which were complex and unfamiliar. We had to rely on one another for help and assistance, and when necessary ask the workshop personnel. By Thursday afternoon the equipment and procedure were becoming familiar. Without understanding the reasoning behind many of the procedures, I was capable of performing the mechanical task of photographic silk screening.

Perhaps one of the nicest aspects of the workshop course was the opportunity to meet with people from other museums. We were able to relate experiences and share stories about museums, common to us all. Each of us had contributed to the course and each would take away a different experience and knowledge; a designer from Brooklyn, a photographic specialist from Philadelphia, a director from Syracuse, a senior preparator from New Mexico, a Curator from Texas, a Keeper of Collections, and so on. Friday was our last day, we had lunch together at the Smithsonian Commons and afterwards took time to talk about our experiences during the week. There were a few who felt that they would not be able to apply the week's experience, there were others who felt it could be used and shared.

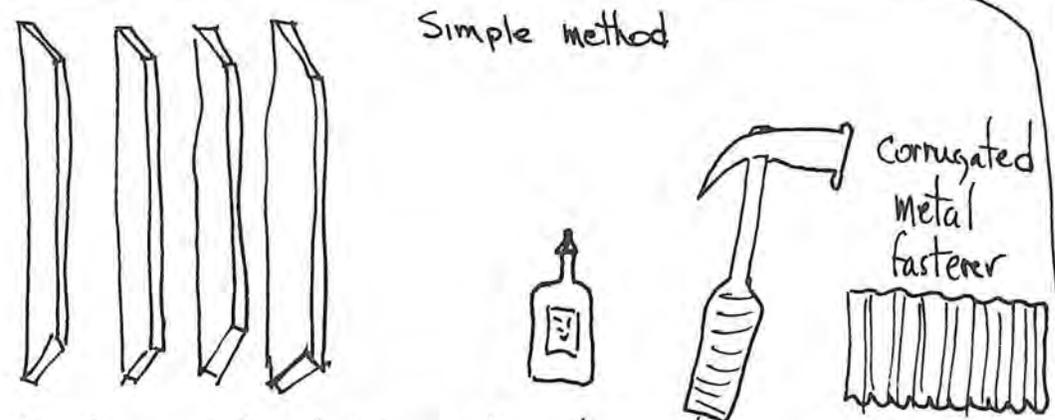


These are the approximate areas of the Silk Screen Workshop at the Smithsonian Institute's, Museum of Natural History and Museum of Man.



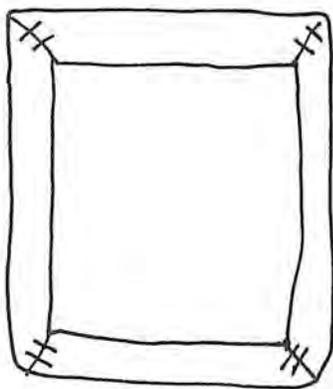
To MAKE A FRAME

Simple method



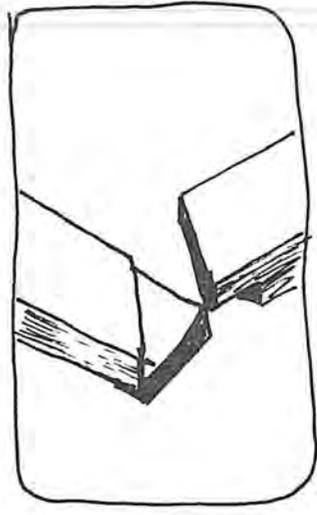
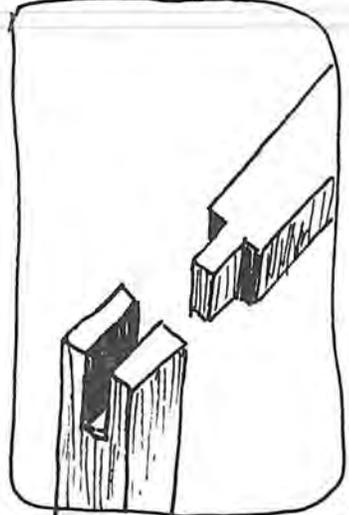
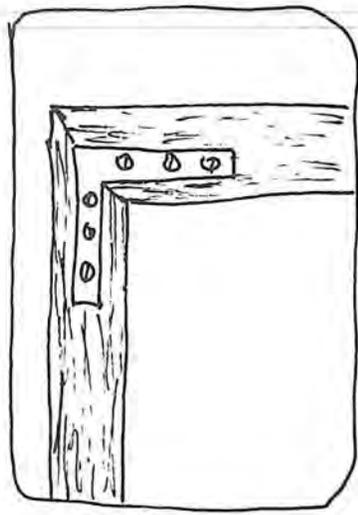
4 pieces kiln dried wood, glue, hammer, corrugated metal fastener

This diagram illustrates the materials for a simple frame. On the left, four vertical wooden planks are shown. In the center is a small bottle of glue. To the right is a hammer and a strip of corrugated metal fastener.

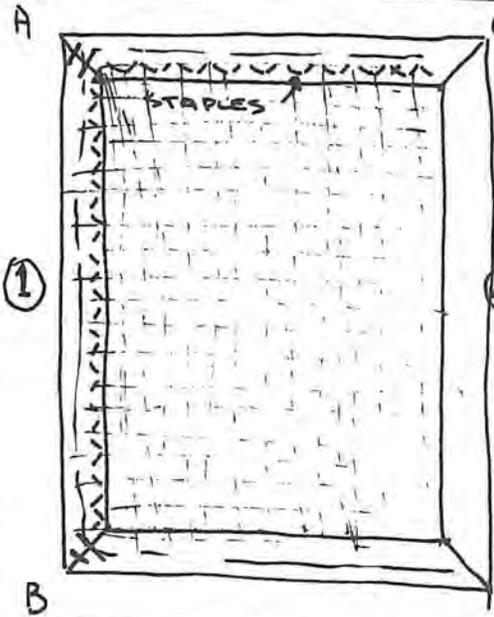


glue the corners and hammer in the corrugated metal fasteners. They should be flush with the wood.

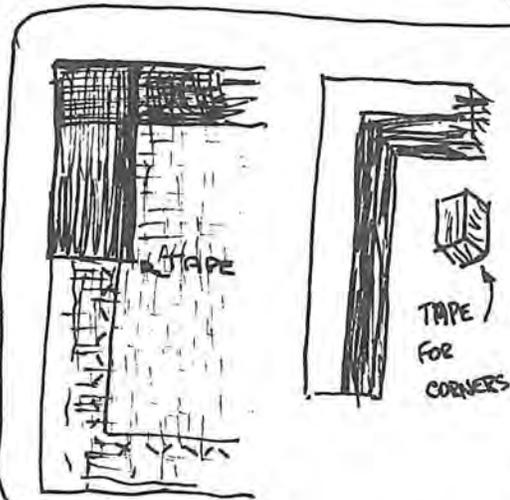
OTHER METHODS



STRETCHING THE SCREEN

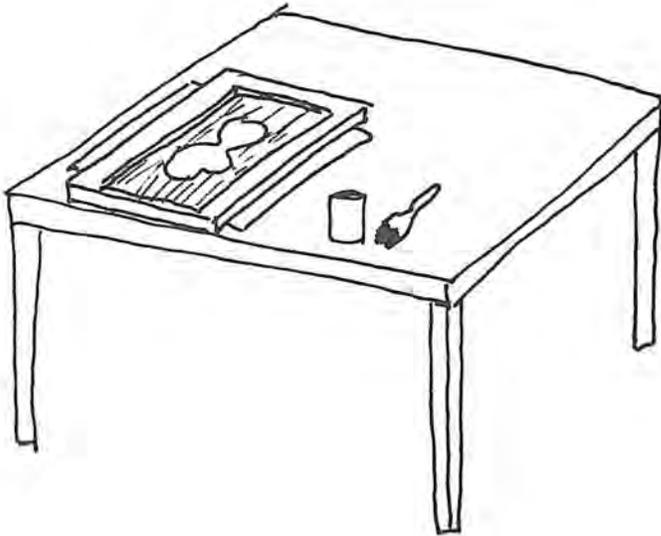


CUT SILK TO FRAME SIZE.
 START AT PT. 1, STAPLE FABRIC,
 STRETCH TAUT TO CORNER A
 AND STAPLE. THEN 1 TO B.
 STRETCH TO 2 AND STAPLE, THEN
 2 TO C and FINISH CD.
 STRETCH TAUT AND STAPLE
 AC. PULL TIGHTLY AND
 FINISH BD.
 THE STAPLES CAN BE SET FLUSH
 WITH THE SURFACE WITH THE
 HAMMER.

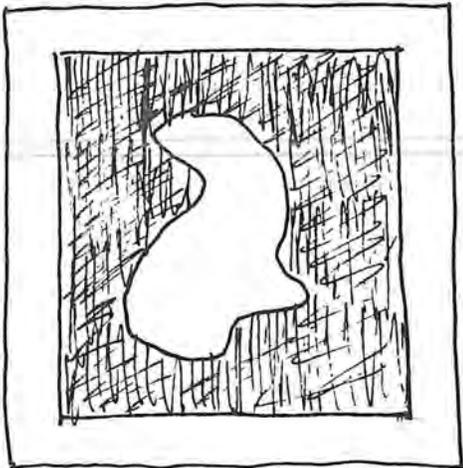


THE SCREEN AND FRAME SHOULD
 BE TAPED ON BOTH SIDES. THIS
 WILL PREVENT INK OR PAINT
 AND SOLVENTS FROM RUNNING
 BETWEEN THE SCREEN AND THE
 FRAME.
 COVER THE TAPED PART GENEROUSLY
 WITH SHELLAC. THIS WILL GIVE
 A SMOOTH FINISH, HELP TO
 PRESERVE THE FRAME. RUN A
 BEAD $\frac{1}{8}$ " ON TO THE FABRIC.

The Block Out Method

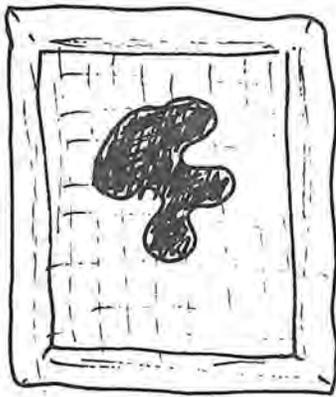


The block out method is perhaps the simplest. The screen is placed directly over the original and with a water soluble block out, the area one does not wish to print is covered in.

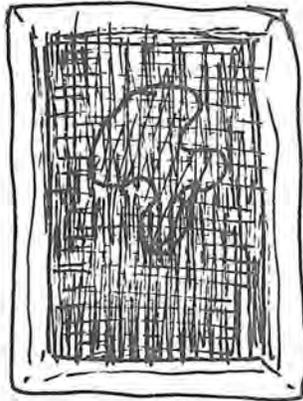


The Resist Method

THE ENTIRE SCREEN IS COVERED WITH A TEMPORARY WATER SOLUBLE SOLUTION. THE DRAWING OR SKETCH IS MADE DIRECTLY ON THE SCREEN WITH A WATER RESISTING MEDIUM, LITHOGRAPHER'S CRAYON, OR TUSCHE. THE WHOLE SURFACE IS THEN COATED WITH A COLD LIQUID GUE. THE MESH IS THEN OPENED IN THE AREAS COVERED IN TUSCHE WITH A TURPENTINE SATURATED CLOTH. THE TURPENTINE DISSOLVES THE TUSCHE OR CRAYON, OPENING THESE AREAS FOR PRINTING.



1. SCREEN IS DRAWN ON WITH A CRAYON.



2. SURFACE IS COVERED WITH A COLD LIQUID GUE.

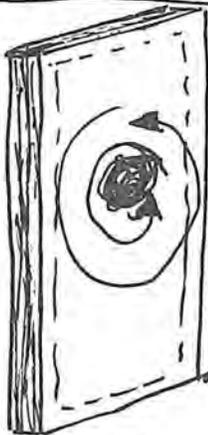


3. WORK ON THE SIDE THE SILK IS ATTACHED TO, THIS WILL LEAVE THE OTHER SIDE FREE TO DRAW THE SQUEEGE.

COVERING OF GUE.



CRAYON ON SILK
FRAME + SILK

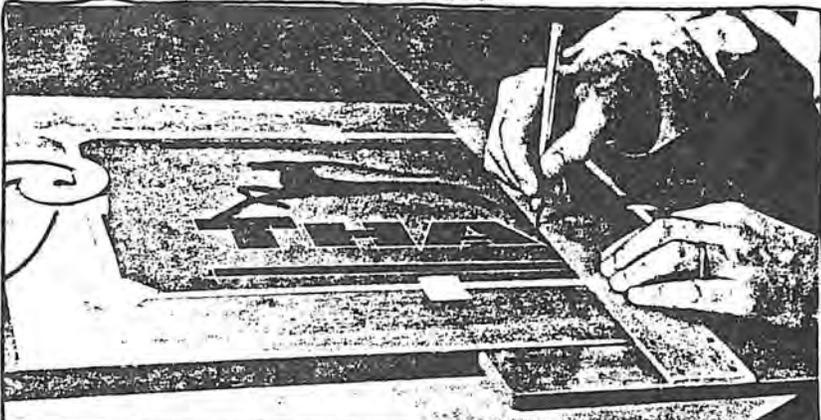


TUSCHE OR CRAYON WASHED FREE LEAVING THE AREA FREE TO PRINT

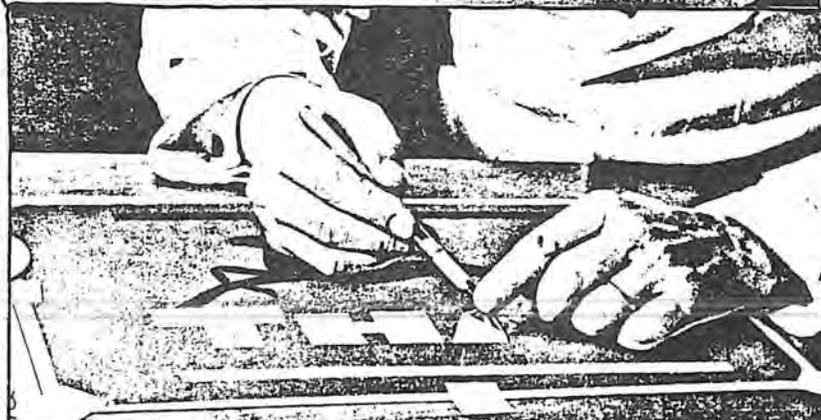
TO WASH RUB IN A CIRCULAR MOTION WITH RAGS SOAKED IN TURPENTINE.

KNIFE CUT OR STENCIL METHOD

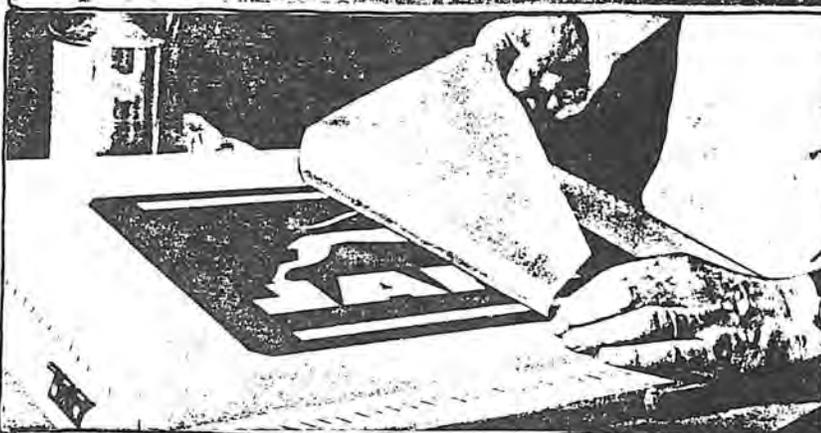
A FILM CONSISTING OF A TRANSPARENT BACKING PAPER, COATED ON ONE SIDE WITH A FILM, IS PLACED OVER THE ORIGINAL. THE FILM IS CUT AWAY WITH A KNIFE, PARTS ARE REMOVED. THE FILM IS ADHERED TO THE SILK WITH A SOLVENT - THE BACKING PAPER IS REMOVED.



A. FILM + PAPER LAID ON THE ORIGINAL AND CUT WITH A KNIFE



B. THE PIECES OF FILM BEING REMOVED FROM THE PAPER.



C. THE SHEET HAS BEEN ADHERED TO THE SCREEN AND THE PAPER IS BEING REMOVED. THE POSITIVE AREA, WHERE THE FILM WAS REMOVED, IS READY FOR PRINTING.



"Kelly" with assistance to hold the frame over the paper.



The squeegee has been pulled over the frame.



A photo of one of the many stencil cut prints.



Friday after lunch, left-right Dallas K. Shannon, from Museum of New Mexico, and instructors, Charles W. Mickens "Mickey" and Roland Hower from the Smithsonian.

At right "Kelly" mixes ink in preparation for a silk screen print →



← "Kelly" prepares to pull his first print.

FURTHER INFORMATION

books

57 HOW TO DO IT CHARTS by Harry R. Hiatt \$2.00

SILK SCREEN PRINTING by Eisenberg & Kafka \$2.00

from: WESTERN SIGN SUPPLIES
77 8TH ST.
OAKLAND, CALIF. 94607

THE SILK SCREEN PROCESS, Swiss Silk Bolting Cloth Mfg. Co. Ltd.

from THE LIBRARY, MANITOBA MUSEUM OF MAN AND NATURE.
used as reference for this article; a detailed section on photo silk
screening.

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MUSEUM MEMOS

La Societe Historique de St. Claude

The former C.P.R. railroad station building at St. Claude will retain a place of prominence in future years in the St. Claude Community. The building has been acquired by the St. Claude Recreation Club and has been moved to the St. Claude Fair Grounds.

Realizing that the history of tomorrow is being made today, the St. Claude Recreation Club secured title to the C.P.R. station building for \$500. It cost the club \$3,500. to move the building to its present location in the St. Claude Fair Grounds. This entailed moving the building two blocks east and three blocks north from its location on the C.P.R. railway right-of-way.

The 80 foot long building is sound of timber and has been well cared for during its 40 years in service - it was built in 1930. Besides its use as a museum, it is to be altered inside to provide office space and facilities for The Recreation Club. The Historical Society, and the newly organized government sponsored New Horizons project for the Senior Citizens.

Mr. George de Moissac was the last agent to serve the C.P.R. in the station. The people of the district are happy that this building is to be preserved. It has meant so much to the area in the years gone by, especially to the farming community before the present network of paved highways tended to reduce the amount of lighter freight that the railroads had handled almost exclusively.



The hard working staff of the Human History Division of the Museum of Man and Nature is seen here in their daily working garb. Attention to detail is something that all of them are noted for - as is their gay informality.