



THE
GRANDE NEW

DAWSON & HIND
QUARTERLY

EPISTLE



VOL.3 NO.2

MARCH 1974



UKRANIAN CULTURAL & EDUCATIONAL CENTER

WINNIPEG.

A QUARTERLY PUBLICATION OF THE ASSOCIATION OF MANITOBA MUSEUMS

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THE GRANDE NEW DAWSON AND HIND QUARTERLY

A publication of the Association of Manitoba Museums

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AIMS OF THE ASSOCIATION

Object

The advancement of museum services in Manitoba by:

- a) promoting the protection and preservation of objects, specimens, records and sites significant to the natural and human history of Manitoba;
- b) aiding in the improvement of museums as educational institutions;
- c) acting as a clearing-house for information of special interest to museums;
- d) promoting the exchange of exhibition material and the arrangement of exhibition;
- e) co-operating with other associations with similar aims, and by;
- f) such other methods as may from time to time be deemed appropriate.

Invitation to Membership

You are invited to join the Association of Manitoba Museums so as to take part in its activities and provide support for its projects.

Activities and Projects

A number of activities and projects are planned to help the Association achieve its objectives. These include:

- a) the publication of a regular newsletter and/or quarterly to discuss the activities of the museums, provide information on exhibits, and to distribute technical and curatorial information;
- b) a regularly updated list of museums in the Province, including their main fields of interest and a list of personnel;
- c) 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 completion 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.

We wish to extend our thanks to the Parks Branch, and in particular John McFarland, for assisting us with the publication, collating and mailing of this issue.

NEWS AND VIEWS

Jim Stanton

Canadian Conservation Institute

For those who are interested in hearing about the activities of this newest Federal agency, you should be aware that they now publish a regular Newsletter. It will function as a forum for ideas and keep the profession up to date on new developments, personnel changes, training programmes, and surveys, to name just a few. Readers interested in obtaining copies of their Newsletter should write to:

Dr. Rosamond D. Harley
Editor, Newsletter
Canadian Conservation Institute
National Museums of Canada
Ottawa, Ontario
K1A 0M8

Dawson and Hind Quarterly

Your own publication is trying to keep up with the changing times and now has Jim Stanton as Consulting Editor with Diane Skalenda as Editor. This more accurately reflects the activities each carries out and recognizes the work done by Diane in putting our publication together.

Publication Deadlines

To try and get the Quarterly out on a regular basis, we have now established the following deadlines for articles. This will be the same, in terms of lead time, for subsequent issues, but we'll keep you posted on them.

<u>Issue</u>	<u>Deadline for Articles</u>	<u>To the Printers</u>
June 1974	15 April 1974	21 May 1974
September 1974	15 July 1974	19 August 1974
December 1974	15 October 1974	18 November 1974

Provincial Employment Programme

It appears that only one museum received Provincial support for this programme - it was for renovations to the Archibald Historical Museum in the amount of \$4,200.00.

Local Initiatives Grants

Nine museums have received grants from the LIP programme to help improve their operations. They are:

Salvage and museum building, Melita	\$ 9,034.00
The Little Northern Museum, The Pas	29,240.00
St. Boniface Archives Project, St. Boniface	7,200.00
Museum and Library renovations, Rapid City	8,160.00
Keystone Museum, Roblin	11,023.00
Museum repair, Miami	9,000.00
Pembina Thresherman's Museum, Winkler	7,800.00
Folk Museum development, Winnipeg	15,600.00
Maritime Museum of Manitoba, Selkirk	41,322.00

Cuthbert Grant's Mill

The famous "Warden of the Plains", Cuthbert Grant, also built a mill to supply the Metis people with a means of securing flour in 1829. It was located on the banks of Sturgeon Creek, about 100 yards north of present day Portage Avenue, near Booth Drive. Through the work of a very dedicated group of St. James-Assiniboia citizens, including Frank Armstrong and Ed Russenholt, it now appears that a re-constructed mill will be built as a City of Winnipeg Centennial project. Present plans call for completion of the mill, to working condition, by the Fall of 1974. This will be a fine addition of "things to see" in Winnipeg.

Request for Help

A group of youngsters in the U.S.A. are looking for brochures, posters, post cards, and any other related material on museums in Canada. It is for a display they are planning to set up in May. If you can help, would you contact:

Kenneth V. Lucas
Club Moderator
St. Joseph's Home for Boys
4753 South Grand Boulevard
St. Louis, Missouri
U.S.A. 63111

Arts and Crafts Continues

The highly successful programme carried out in Gimli, is continuing. At the end of January, courses got underway for approximately 100 persons under the sponsorship of the Leadership Training Centre. Subjects include pottery, silk-screening, weaving, kite making, macrame and painting. This would be the sort of thing that museums could get involved

in to make their programmes alive and responsive to community demands. For information, write to:

Nadya Kostychyn-Bailey
Provincial Creative Arts Consultant
Community Recreation Services
189 Evanson Street
Winnipeg, Manitoba

Training Seminars

The Canadian Museums Association is considering offering a four-day seminar in June on Small Museum Design. If you are interested, contact:

Marie Andr e Lalonde
Director of Training
Canadian Museums Association
Box 1328, Station B
Ottawa, Ontario

A Forum for Debate

At the suggestion of the membership, we are instituting a new feature in this issue. It will be called "Reader's Opinion". The first is on page 7 and was submitted by the Assistant Curator of Collections at the Museum of Man and Nature, Cornell Wynnobel. The possibility of future ones is totally dependent on you, the reader. If you wish to comment on this article or have any issue you feel needs discussing, please submit them to either Diane or myself.

READER'S OPINION

Cornell Wynnobel

In 1972, John Walker, Director, National Gallery, Washington, C.D., expounded on his ideas on the philosophy of museums. Read it and see what you think. However, do not read it and forget it, let us know what you think and we will print it.

"My idea of the purpose of museums was consciously formulated in the early days. I believed then and I still believe that they should be places of enjoyment and enlightenment. I am indifferent to their function in community relations, in solving racial problems, in propaganda for any cause."

"I have been unchanging in my opinion that the success or failure of a museum is not to be measured by attendance but by its beauty of its collections and the harmony of their display."

"I was fortunate to begin my career when the National Gallery was a hole in the ground. But even if one can't participate in the building of a new museum, a directorship or a curatorship in an existing institution is still a delightful way of earning one's living. And yet most graduate students trained in the history of art reject museums in favour of universities. They seem to prefer the turmoil of the campus to the tranquility of the gallery. Not that museums are tranquil until the public leaves. But when the doors are closed a metamorphosis occurs, and the director or curator is transformed into a prince strolling alone through his own palace with an occasional bowing watchman accompanied by his dog the only obsequious courtier. The high vaulted ceilings, shadowy corridors, soaring columns seem to have been designed solely for his pleasure, and all the paintings and sculpture, those great achievements of human genius, to exist for no one else. Then, undisturbed by visitors, he experiences from time to time marvelous instants of rapt contemplation when spectator and work of art are in absolute communion. Can life offer any greater pleasure than these moments of complete absorption in beauty."

John Walker, "Secrets of a Museum Director", Atlantic Monthly, February, 1972, pp. 73-84.

UKRAINIAN CULTURAL AND EDUCATIONAL CENTRE - "OSEREDOK"

Sophia Kachor

A culture cannot simply exist. It must be constantly fostered and nourished. Institutions such as Oseredok are established in order to preserve and develop the spiritual and material values of a particular cultural heritage. Oseredok is a vital source of information on Ukrainian culture, encompassing such fields of interest as history, art, music, literature, language and ethnography. The museum, library, art gallery, archives and rare book collection are designed to appeal to both young and old. To the young Oseredok offers an opportunity to explore their past and relate it to the future. To the old Oseredok is a place where the tradition inherent in the Ukrainian consciousness is preserved and transmitted to future generations.

Oseredok is located one block north of the Museum of Man and Nature, and directly behind the famous locomotive, the Countess of Dufferin, in the New Pathway Building. It is open from 10:00 a.m. to 6:00 p.m., Monday through Friday, and from 1:00 p.m. to 6:00 p.m. on Saturdays and Sundays.

THE ART GALLERY

Visual art has always been an integral part of any culture. Gallery "Oseredok" offers some fine specimens of Ukrainian fine art, notably woodcuts by Jacques Hnizdowsky, lithographs by Archipenko, enamels by Szonk-Rusych, and works by Leo Mol, Peter Kuch, Olexa Bulavitsky and Stephan Czernicki. Besides a growing permanent collection, the gallery offers excellent facilities for rotating exhibits of contemporary Ukrainian artists.



Jacques Hnizdowsky
"Cabbage"

THE LIBRARY

The written word solves many mysteries and opens doors to various special interests. Perhaps one of the most unique collections in North America, the library of Oseredok specializes in Ukrainian studies and its related fields.

The library was founded in 1944 and is primarily a composite of various private collections donated to the Centre. The library contains not only over 20,000 volumes of books and periodicals, but also an extensive collection of newspapers, archival materials and rare books. Most of the material is in the Ukrainian language, although books in English and other languages are also available. Most subjects are represented in the library, including a good collection of Ukrainian classical literature, history, art and folklore. The music collection, besides instrumental and choral music, contains also the manuscripts of Oleksander Koshyts', a prominent Ukrainian composer and musician.



Irmologion - A church song book (1733)

The rare book collection of the library contains such treasures as a liturgical book in Old Church Slavic (1637); a Gospel published by the Kievo-Pechers'kyi Monastery (1658); Irmologion (mss.), a church song book (1733); A Description of the Kievo-Pechers'kyi Monastery (1831); early works by Ukrainian writers, among these The Travestied Aeneid by I. Kotliarevs'kyi (1808); The History of Ukrainian Lexicology by M. Maksymovych (1839); Kharkiv Fables by H. Skovoroda (1839); Ukrainian Short Stories by O. Storozhenko (1863). There is also a large collection of English rare books, mostly on philosophy, religion, and history, donated by Mr. Lisowy of London, England.

The documents collected in the archives of Oseredok consist of such valuable material as a fine collection of maps of the Ukraine beginning with the 17th century, photographs, private archives of prominent Ukrainians such as E. Konovalets', L. Bilets'kyi, O. Koshyts', I. Bobersky, the Ukrainian Canadian Committee (the last two contain much material pertaining to the history of Ukrainians in Canada). This section is presently being reorganized.

All the material in the library has been catalogued. One-third of the material is completely catalogued by author, title, and subject and classified according to the Dewey Decimal System. The rest is catalogued only by main entry, mostly by author. The cataloguing is being supervised by a professional librarian, Mr. John Muchin, who also heads the Library Committee of the Board of Directors of Oseredok. Mr. Muchin is the Head of the Special Collections Department, Elizabeth Dafoe Library at the University of Manitoba.

Acquisition of books is by purchase and donation. Last summer the Centre received a private library of over 500 titles from Thomas Kobzey and, recently, the Ukrainian Canadian Committee donated the Ellendiuk Library of some 1,000 volumes. Complimentary copies of newspapers and periodicals are received from almost all Ukrainian publishers throughout the world.

Because the book collections are still in the process of being completely catalogued, the material does not circulate, though individuals may use the library for reference. The library also handles numerous inquiries and inter-library loan requests from Canada and the United States. The recently equipped and newly-decorated library has a reading room and lounge.

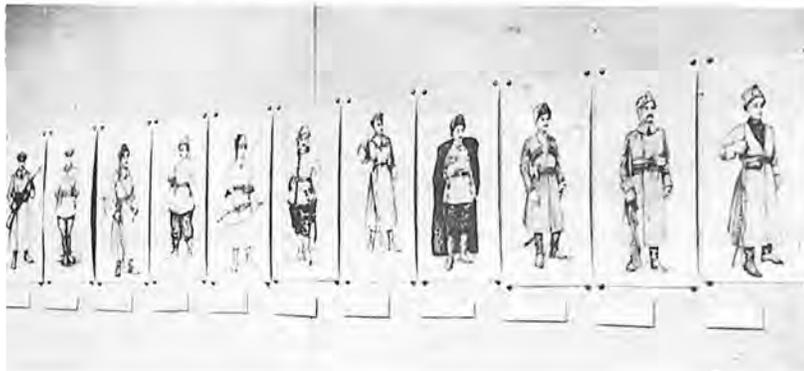
THE MUSEUM

The spirit of curiosity leads to the collection of objects and hence to a visual recreation of the historic past. The various exhibits at Oseredok are the fruits of inquisitiveness and painful research.

Since September 1973, when Oseredok received government funds from the National Museums Policy, the museum has been expanding in a new direction. A novel interpretation of old things is evolving through cataloguing and researching artifacts. Such studies often shed a different light on various aspects of Ukrainian culture. Added to this is a sense of excitement about communicating the new finds to others, be they adults or school children. Hence, the museum has begun developing a programme of workshops, tours and kits for schools and travelling exhibits.

Ontario gave the museum its first taste of travelling exhibits. Working out all the details - from the purchase of a van, the design and construction of display cases to establishing an itinerary and setting up the display - was a harrowing but fruitful experience. The knowledge acquired "in the heat of battle" encouraged the museum staff to plan a circuit for rural Manitoba in the summer months. Eventually, Oseredok might be able to circulate exhibits not only provincially, but also nationally.

Within the museum itself an attempt is made to rotate, change or supplement current displays in order to attract the interest of the public. Furthermore, because we lack additional exhibit space for displaying collections from private individuals and other institutions, the museum Board has approved a plan by which Oseredok's permanent collection could be dismantled and circulated throughout the province, while in its place a loan exhibit could be set up. In this way, Oseredok will be able to sponsor through the summer months a show on the Hutsul region of the Ukraine from M. Huculak of Vancouver.



Ukrainian Week, January 27th to February 1st, was celebrated with a special exhibit entitled "Ukraine 1917 - 1921", encompassing the Ukrainian independence period. It was an historical exhibit, courtesy of the Ukrainian Military Museum in Winnipeg, pertaining to the Ukrainian National Republic. The display featured a collection of medals, badges, flags, currency, stamps and documents of the Ukrainian National Republic. The show was supplemented with a slide presentation.



During Ukrainian Week over one thousand school children came to view this exhibit and tour the museum's permanent collection.

The museum is currently celebrating the 30th Anniversary of the death of Alexander Koshetz (1875-1944), a distinguished choral conductor, composer and ethnographer.



Upon completion of his music studies in Kiev, he became the conductor of the Kiev University Choir and a teacher of choral music at the Imperial Music Academy in Kiev. His avid interest in folk music resulted in an intensive collection of old Ukrainian folk tunes and religious church chants. In 1918, after having gained much experience conducting the Kiev opera, Koshetz helped organize the Ukrainian Republican Capella (later known as the Ukrainian National Chorus) and became its director. The chorus successfully toured the world from 1919 to 1924 leaving a memorable impression in the minds of the people of Europe, South America and North America. In 1926, Koshetz settled in New York where he published many of his compositions, notably Ukrainian folk songs with an English text. One of the most popular arrangements was the Carol of the Bells (Shchedryk). In the 1940's Koshetz travelled in Canada with his wife, Tetiana. They spent most of their summers in Winnipeg where Alexander died in 1944.

On display in one of the rotating showcases are the personal belongings of Alexander Koshetz including his conductor's baton, tuning fork and pipe, walking stick, manuscripts and programmes and photographs of the chorus in concert.



*Display dedicated to
Inventor, Roman Gonsett*

Another rotating showcase is dedicated to inventor Roman Gonsett (1891 - 1951). On display are his blueprints, photographs of him in his laboratory and several of his inventions including a battery-operated therapeutic treating machine, an FM communications tuner, an all channel television beam antenna and waterproof shields for toggles switches.

The largest of the rotating cases features a collection of samples of church embroidery on albs (17 c. - 19 c.) belonging to Lydia Nenadkevych. Church embroidery differs from folk embroidery in that the stitches of the latter were counted by strands, whereas the former was done only by copying a free design. Albs were embroidered with a twisted silk thread on a dark red or green colour combined with gold and silver thread. The threads were placed close together in a special way, so that the surface had the texture of velvet.

The section on folk art includes classic examples of embroidery, weaving, ceramics, woodcarving and traditional apparel. The variation in the type of clothing reflects not only the people's taste, but also the influence of such factors as geographic location, climatic conditions, tradition and foreign influences. The same reasoning explains the diverse patterns of ornamentation on other handicrafts and in folk architecture. The whole atmosphere of Ukrainian folk culture is captured in the reproduction of the interior of the living quarters, "svitlytsia", in a peasant hut. The decorative stove, carved furniture, the holy icon, and the beam with a cross carved in it, reveal the character of the people, their love of warmth and adornment.

A helpful aid in interpreting and popularizing a heritage of a people is to encourage involvement in creative activities. Workshops in handicrafts, demonstrations and experimentation bring out the creative instinct in people and generate interest which leads to a better understanding of various cultural backgrounds. During the fall months, Oseredok conducted a course in embroidery. The participants became acquainted with the



*Clothing from the
Hutsul Region*



*Clothing from the
Kiev Region*



Clothing from the Poltava Region



*Clothing from the
Bukovyna Region*



"Svitlytsia"



Clothing from the Lemko Region

traditional patterns and colours as well as with the development of differentiation in styles of ornamentation. They learned several basic stitches and the technique of applying a design to fabrics. Currently the museum is running a workshop in Easter egg painting. Some of the fundamental techniques demonstrated are the handling of a "kystka" or stylus, applying beeswax to the egg, and laying out the design.



Presently one of the main concerns of Oseredok is to become sensitive to the needs of the Ukrainian Canadian community and provide that community with a new approach to old traditions. Not less important is the demand to satisfy the curiosity of the non-Ukrainian community by fulfilling the role of interpreter and resource centre on our heritage. What seems to make Oseredok somewhat unique is the combination of several conventionally separate cultural institutions into a composite whole. This phenomenon enables Oseredok to cope with its aims and to find meaningful solutions to problems. With plans for expansion and the purchase and remodelling of the entire building, the future is very promising.

Editor's Note: Reprinted with the permission of Parks Canada under the authority of the Hon. Jean Chretien, PC, MP, Minister of Indian and Northern Affairs.

Time has the habit of slipping by without even so much as a warning that it's going. The 21st century is fast approaching and it will be only in the dying minutes of the 20th, that the significance of such a happening will be noted. Such is our way.

Citizens of the future will have a hard time understanding the world we live in today. They will have an even harder time appreciating this country's vigorous and enterprising beginnings.

They'll learn, as we did, how the railway opened the West and how the first long distance telephone call was made in Canada. But by then, trains may be only museum pieces and telephone poles will seem like so much ancient history.

Even today, many Canadians have either forgotten or never heard of the prairie windmills which were used to draw water for many years. They were not spectacular in design or creation, but a lot of prairie would have gone untilled without them.

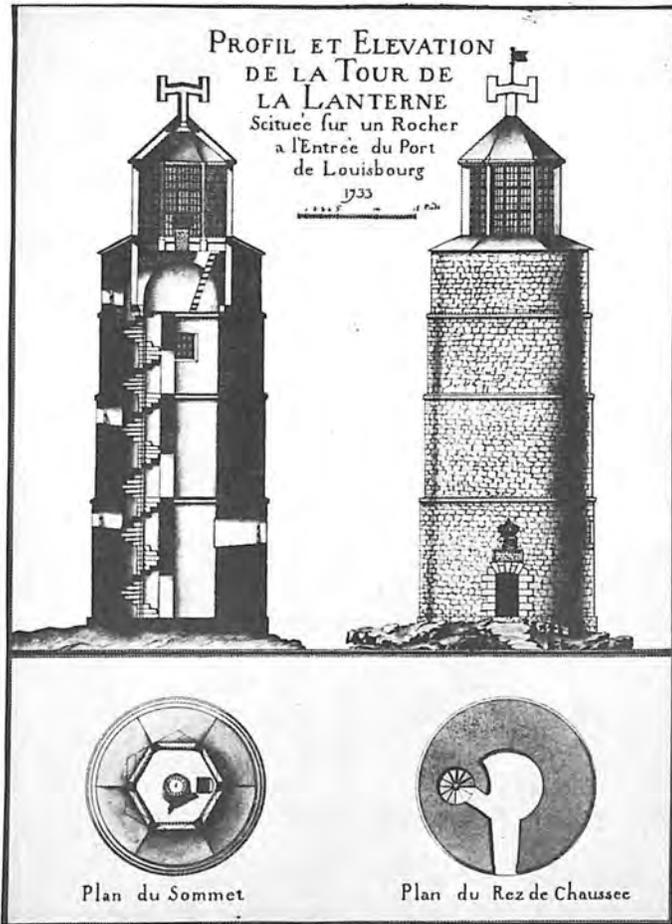
And what about the old kilns, forges and waterwheels, that were so necessary fifty or a hundred years ago? What happened to them and the tools they manufactured?

These and other questions regarding our Canadian engineering heritage are today concerning the Engineering Institute of Canada and the National Historic Parks and Sites Branch of the Department of Indian and Northern Affairs. And together, they are trying to do something about preserving a proud and impressive heritage in Canada.

They have established a continuing program known as the Canadian Engineering Heritage Record. The main purpose being "to facilitate the identification, recording and preservation of the tangible remains of the engineering and technology, that has played an integral part in the birth and growth of Canada".

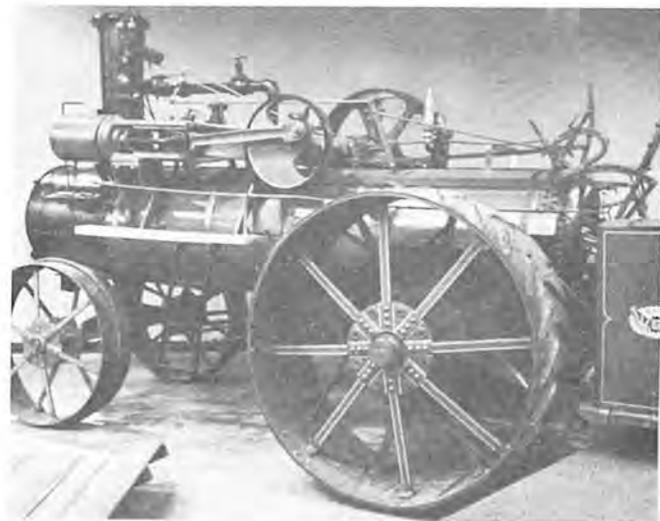
What will happen?

In brief, the Canadian Engineering Heritage Record is a program through which engineering artifacts can be found and identified, with a view to preservation. And to do this,



Early drawing of a
lighthouse at Louisbourg

Canadian-made steam
tractor, early 1900's



volunteers are needed, not only from the engineering fraternity but from the public at large.

Interested parties should contact the Engineering Institute of Canada, Engineering Heritage Committee at their local E.I.C. Branch office or The Secretary, Canadian Engineering Heritage Record, Room 806, 66 Slater Street, Ottawa, Ontario.

Either place will supply the volunteer with survey report forms and a booklet of guidelines. The former are to be used for the recording of all relevant information obtained on the objects, which the volunteer wishes to report to the "Record".

Upon completion of the report, the volunteer will return it to one of the above addresses, where it will be reviewed, evaluated and entered into the Canadian Engineering Heritage Record.

Registration will be handled by the National Historic Parks and Sites Branch and once a report has been accepted it will be preserved on microfilm at the Public Archives of Canada.



*The Alexander Bridge Across British Columbia's Fraser River
circa 1870*

This, of course, is not all that's going to happen to the information. All registered items will be reviewed by a board of experts and the most important ones will be recommended to municipal, provincial, or in some instances, federal authorities for commemoration and preservation. Certain ones may also be offered to museums or other institutions for acquisition.

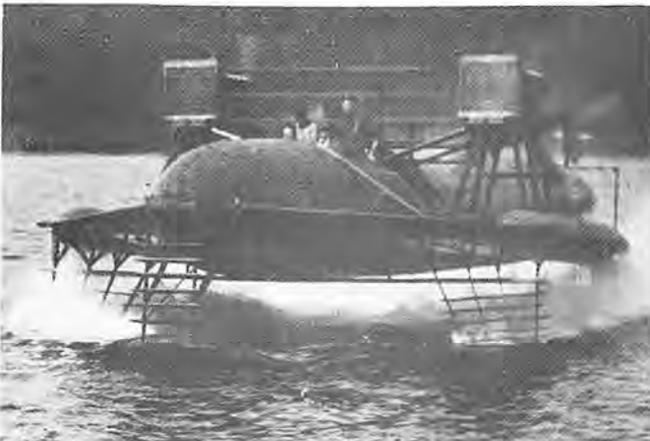
On top of this, the list of registered survey reports will be published periodically for the information of historians, engineers, planners and other interested parties.

It should be noted that the surveying and later registration of an artifact will not affect the proprietor's legal rights as they pertain to that object.

What constitutes engineering heritage?

The best way to answer this question is simply to list the things in which the Record is interested. The intent is that the survey focus generally on those engineering structures, objects and documents, or the remains of these, which:

- a) Were connected with significant events or persons, like the 200 ft. stone monument for General Brock constructed in 1857; or
- b) played a significant role in the development of an area, a prime example being the Winnipeg aquaduct, over 50 years old; or
- c) were made using new methods or materials, like the wood pile trestles of the early railroads; or
- d) lead to progress in science and technology as did hydrofoil, built by Alexander G. Bell in 1919; or
- e) were designed or built by engineer-craftsmen as were the famous locks of Colonel By's Rideau Canal; or
- f) are typical example of early technology, like the hand-pumpers of the village fire brigade; or
- g) represent one of the few surviving examples of a structure or device, such as the remains of the only known bottle kiln in Canada, which produced portland cement in the late 1890's in Marlbank, Ontario; or
- h) are photographs, plans, drawings, printed matter or other documents, relevant to any of the above.

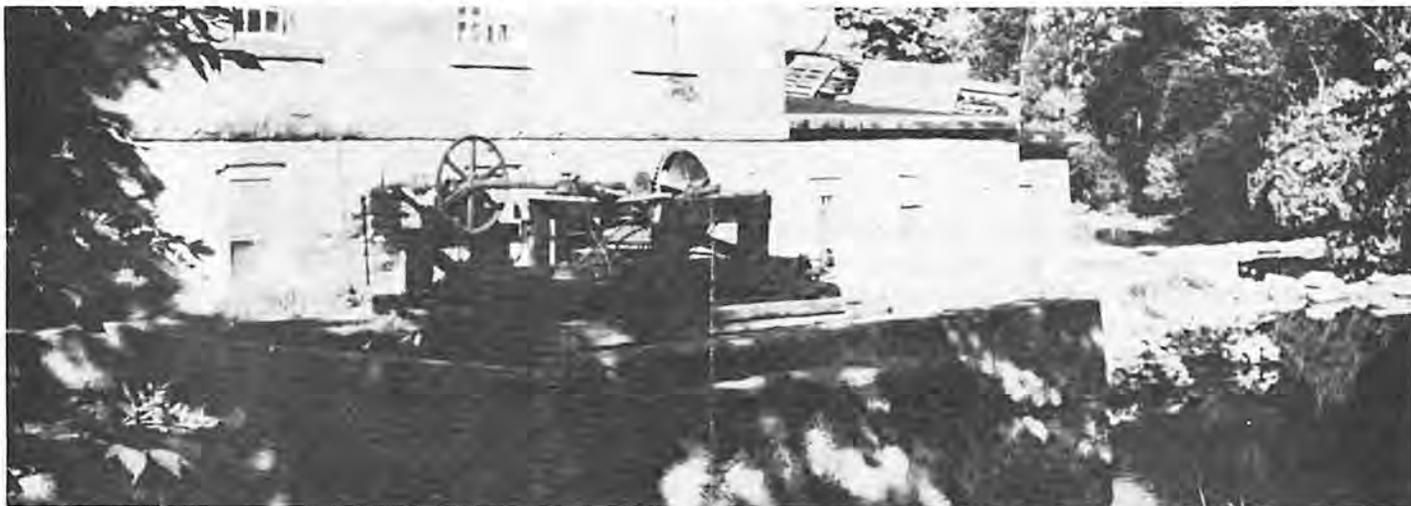


*Alexander Graham Bell's
HD4 hydrofoil, 1919*

These then are the Record's criteria as they apply to the question of what constitutes our Canadian engineering heritage.

Interested parties should consider Canada's development with these definitions in mind and attempt to survey engineering achievements which have played an integral role in this development.

Volunteers should not overlook such interesting cases as the small towns which have sprung up around one industry. In many instances, they will find that that industry has survived and prospered because of the benefits derived from one particular piece of machinery, such as a water-turbine. In situations such as this, the piece of machinery should be preserved, if not by restoration, then at least by preserving any scale drawings or plans, and by photographing it and recording all available information: where it came from, who designed and constructed it, and its physical dimensions and capacities. This information would then be transferred to the central data bank and kept on file for any and all people who might be interested.



Many early industries used a water-turbine

An Opportunity

Not only will this survey offer interested Canadians the chance to look into some of the more historical aspects of engineering, it will also afford them the chance to meet and talk with older citizens about things which were very much apart of their earlier lives and now form a memorable past. But most important is the splendid opportunity provided in the program; an opportunity to view from the future how engineering has followed the dictates of its definition and been "the science by which the properties of matter and natural sources of energy are made useful to man in structures, machines and products".

NEWSPAPERS, MAGAZINES, AND CATALOGUES AND THE SMALL HUMAN HISTORY MUSEUM: A VIEW TO AUGMENTING COLLECTIONS AND DISPLAY

Cornell Wynnobel

Mass advertising is relatively new to western society, beginning in its present form late in the 18th Century and becoming big business in the mid 1800's. However, the earliest form of advertising goes farther back to the days of Pompeii, when the following ad was discovered on one of the city's walls:

There will be a dedication of formal opening of certain baths. Those attending are promised slaughter of wild beasts, athletic games, perfumed sprinkling, and awnings to keep off the sun.

Newspapers appeared in the early 1600's but the advertisements were of a very subdued nature, mainly dealing with new books and notices of lost possessions.

In North America, newspapers grew up as soon as settlements reached sufficient population to support its operation. In this respect newspapers in western Canada moved with the population frontier.

In many respects advertisements in newspapers, magazines and catalogues are a fine measure of historical information that would compliment collections of artifacts in any museum. Advertisements can very vividly reflect the feeling of the period, illustrating the level of technology and morays of society.

Advertisements as well as newspapers in general can recreate the atmosphere of the past through its contents. For example, the Manitoba Weekly Free Press of 1883 presents the dicotomous entity of the city of Winnipeg, in that while it could be cosmopolitan it also presents factors that make it seem countrified. On the following page are two advertisements; one could be found in any modern city while another could be found in an agricultural frontier town.



USE DR. WILBOR'S
COD-LIVER OIL & PHOSPHATES
I didn't, but took those cheap and rancid mixtures
recommended as being as good as WILBOR'S, by
MERCENARY DRUGGISTS,
because they make five cents more a bottle on them.

1850

"A young gentleman with considerable means made during the boom, weary of single blessedness, desires to correspond with a limited number of young ladies. Object - fun, mutual improvement and matrimony. Ladies must be of prepossessing appearance, accomplished and of a lively, amiable disposition. Address in confidence "Romeo", Free Press Office, Winnipeg."

"Lost - Cow - A light red cow, with light strip across shoulders, white spot on hip and on each flank, and some white on face, well shaped head and horns. Suitable reward on the return to R.D. Bathgate, 102 Princess Street."

In addition, newspapers, as well as magazines and catalogues can illustrate the degree of economic domination present by other parts of Canada. In 1883, Manitoba was dominated by southern Ontario and Montreal. The pre-1883 newspapers in Winnipeg had a great deal of advertisements from the northern United States. However, in the period 1883 to 1886, the new eastern link via the CPR speeded connections with Eastern Canada and increased the relative amount of trade carried on that way. With the new railway line the distance and time between major Canadian cities was reduced. In the post-1883 period a great deal of advertising originated from Southern Ontario (68%) while the American advertising dropped from 48% to a mere 9%. Thus through advertising in major newspapers we can see the effect of major historical events in Canadian history, and the building of the CPR was definitely one such event.

Advertisements in newspapers, catalogues and magazines can tell us a great deal about the items that are now artifacts in museums. The advertisements can illustrate how society viewed the item, through the manufacturers marketing approach. We can determine the cost of the item, and what it was supposed to do as well as how it worked.

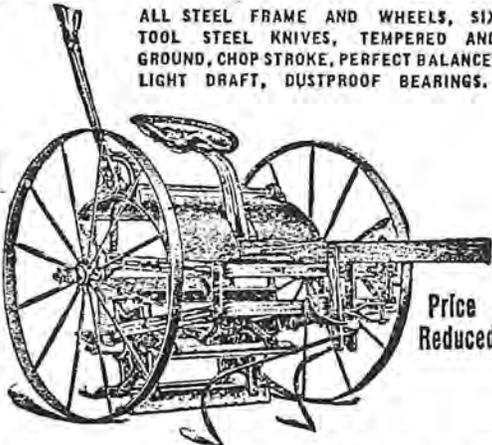
The advertisements for certain artifacts could be used as additional information on catalogue cards and in artifact files. For example, the ads for the Kenwood Steel Land Roller and the Single Row Stalk Cutter, from the Sears-Roebuck Catalogue of 1908, give a clear description and the whole gamut of information on the artifact.

KENWOOD SINGLE ROW STALK CUTTER.

\$18⁹⁸

POSITIVELY THE MOST PERFECT WORKING AND SERVICEABLE STALK CUTTER ON THE MARKET OUTWEARS TWO OF THE ORDINARY KIND.

ALL STEEL FRAME AND WHEELS, SIX TOOL STEEL KNIVES, TEMPERED AND GROUND, CHOP STROKE, PERFECT BALANCE, LIGHT DRAFT, DUSTPROOF BEARINGS.



Price Reduced

An indispensable tool for cutting up corn stalks, cotton, etc., in the field, to prepare the aid for plowing. Well made in every respect and of the best materials. Frame and wheels re steel. Wheels are high and machine is perfectly balanced, making light draft. Knives are best tool steel carefully tempered and ground. Has a chop stroke which cuts successfully and a draft equalizing spring to offset motion of the cylinder. The stalk hooks or gatherers are steel and raise automatically with the cylinder. Boxes are adjustable and all bearings are protected from dirt and dust. We take great pride in this machine, the thousands of them we have sold have given our customers such splendid satisfaction that we regard it as one of the most successful implements it has ever been our pleasure to offer. Shipped knocked down from factory in Southeastern Wisconsin.
No. 32K950 Single Row Stalk Cutter. Wt., 475 lbs. Price \$18.98

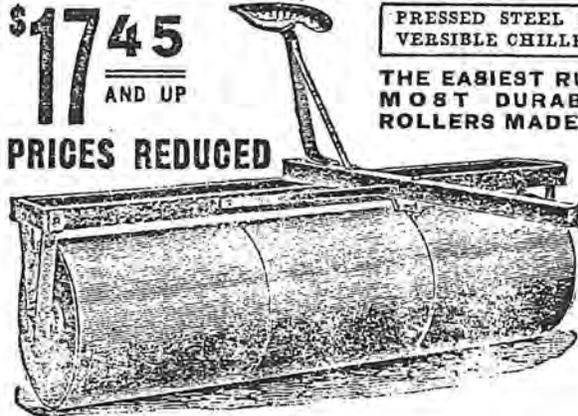
KENWOOD STEEL LAND ROLLERS.

\$17⁴⁵
AND UP

PRICES REDUCED

PRESSED STEEL HEADS. REVERSIBLE CHILLED BEARINGS

THE EASIEST RUNNING AND MOST DURABLE LAND ROLLERS MADE.



YOU CANNOT BUY ROLLERS OF EQUAL QUALITY FOR ANYTHING LIKE OUR PRICES.

These are first class, well made and durable machines. The drums are 24 inches in diameter, made of heavy high carbon steel plates, well riveted to heavy pressed steel heads. The heavy steel shaft runs in reversible chilled iron bearings. Each drum turns independently of the other on the shaft and the shaft turns in the bearings. Seat is mounted on a steel standard. The side bars of the platform are heavy angle steel, firmly bolted to the end brackets. The draft is light, the hitch being made directly under the tongue. Frame is arranged so that a bottom board can be placed in it and weight can be placed on the roller as desired. Don't overlook the fact that our land rollers are made with pressed steel heads, like a steam boiler. They are at least one-half better and stronger than rollers with cast iron heads and are of proportionately greater value. In weight these rollers are much lighter, though stronger than rollers with cast iron drum ends. This saves you considerable in freight charges and you can weight the roller as heavy as you wish by loading into the platform frame. Shipped knocked down from factory in Southwestern Ohio.
No. 32K926 6-Foot Two-Section Land Roller. Wt., 400 lbs. Price..... \$17.45
No. 32K927 7-Foot Three-Section Land Roller. Wt., 465 lbs. Price..... 19.92
No. 32K928 8-Foot Three-Section Land Roller. Wt., 485 lbs. Price..... 21.20

The ad could be employed as a means to augmenting display by including the ads in conjunction with your label copy. However, this would have to be done with a modicum of discretion, so as to not make the label copy look too cluttered. With this in mind, the ad could be reduced photographically. The reduction would stop other problems such as the deterioration of newsprint. The ad, along with the label copy, could be wedged between two sheets of plexiglass which would reduce its wear and tear.

In the 1880's there was a great concern with health. It was a time when the newspapers were flooded with ads for health potions such as blood purifiers and other liquids, tablets and raw herbs that cured everything from a toothache to heart disease.

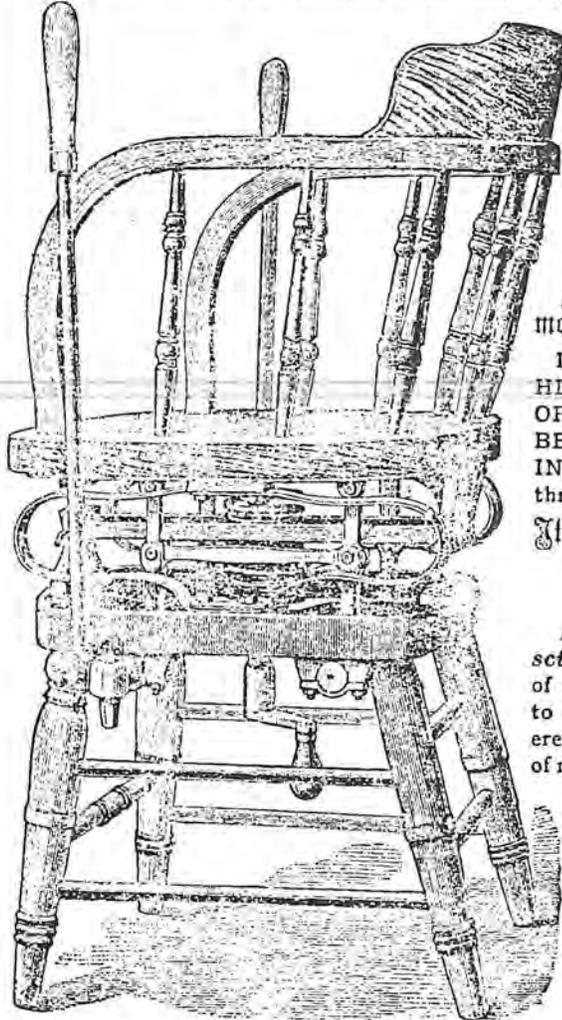
The great advancements that were made in technology brought a lot of very innovative, if not useful, inventions on the market. It became a time of quacks and tricksters who travelled around the countryside claiming to sell a magic elixir to cure all ills. In 1883 a doctor travelled around southern Manitoba claiming to be able to cure all sorts of diseases and affliction by the use of magnetism. The concern for health brought all sorts of elaborate inventions on the market and one of the most novel was the Health Jolting Chair.

From a weekly New York newspaper of the 1880's.

The Health Jolting Chair

COPYRIGHT.

The most important Health Mechanism ever produced
A Practical Household Substitute for the Saddle-Horse.



It affords a PERFECT means of giving EFFICIENT exercise to the ESSENTIALLY IMPORTANT NUTRITIVE ORGANS OF THE BODY in the most DIRECT, CONVENIENT, COMFORTABLE, and INEXPENSIVE manner.

Suitable for all ages and for most physical conditions.

INDISPENSABLE TO THE HEALTH AND HAPPINESS OF MILLIONS OF HUMAN BEINGS WHO MAY BE LIVING SEDENTARY LIVES through choice or necessity.

It preserves Health, cures Disease, and prolongs Life.

An ingenious, rational, scientific, mechanical means of overcoming those impediments to the taking of proper exercise, erected by the artificial methods of modern society.

For certain classes of invalids a veritable Treasure-Trove.

A CONSERVATOR of NERVOUS ENERGY.

No dwelling-house is completely furnished without The Health Jolting Chair.

- 1st. It strengthens the action of the *heart*, and increases the force of the whole circulation.
- 2d. It increases the depth and frequency of the *respiratory* movements, promoting oxygenation.
- 3d. It affords a method of giving local exercise to those great and essentially important internal nutritive organs of the body, the *stomach, intestines, liver, kidneys, etc.* A nutritive stimulant.
- 4th. It strengthens the muscles of the whole of the trunk and neck; and also especially develops those of the arms, shoulders, and chest, with a minimum strain on the heart and other muscles.
- 5th. It improves the *general nutrition* of the body in a remarkable manner, and is thus an invaluable PREVENTIVE OF DISEASE. Disease germs do not affect healthy tissues.
- 6th. It CURES Constipation, Dyspepsia, the effects of Torpid Liver and Kidneys, Nervous Prostration, Melancholia, Anæmia, General Debility, Loss of Appetite, Sleeplessness, Rheumatism, Gout, Neuralgia, and many other morbid conditions that may have been the result of a lack of nerve force and circulation of the blood directed to the abdominal and pelvic organs, as well as from deficient heart and respiratory action. A mechanical laxative, diuretic and tonic. It saves time, money, and health. A household blessing.
- 7th. It is a brain-refresher for those engaged in literary and other mental work, and is a great remedy for the tired voice of voice-users. Unlike most medication, it creates VITAL FORCE.
- 8th. In conjunction with a regulated diet it will cure Corpulency, without pedestrian strain.
- 9th. It is invaluable for rainy-day exercise for children and adults, or for occasions when it is too hot, or too cold, or when out-of-door exercise is otherwise climatically (or socially) undesirable.

WHO SHOULD USE THE HEALTH JOLTING CHAIR.

All Persons should use it whose sedentary habits have caused or may cause disease. This includes many millions of the human family, especially females. It will be found of prime interest, in affording a practical means of giving vigorous exercise to the Blind; to those Crippled from paralysis or other causes; to the Aged, Weak, and Convalescents; to the Insane; and to those afflicted with organic Heart and Pulmonary disorders. Its trade mark, VIS PRESERVATRIX, truly a sustaining, preserving power.

It is a perfect mechanism, constructed in the very best manner; is simple, durable, and its action is wonderfully effective. We will be pleased to send free to any address an interesting pamphlet relating to the subject, entitled, "Exercise of the Internal Organs of the Body Necessary to Health." For sale by furniture and house-furnishing goods dealers; and by the sole manufacturers,

THE HEALTH JOLTING CHAIR COMPANY,
150 West 23d Street, New York.

Ever-Ready Safety Razor

**“Quick Shaves!—
Clean Shaves!—Great Shaves!”**

EACH Ever-Ready Radio Blade is made of the finest steel that ever came out of a crucible. Ever-Ready shaves with one of these marvelous blades are caressingly quick, cool and pleasant. The Ever-Ready Radio Blade stands up to the toughest beards again and again—and every shave is half as long and twice as pleasant as with an ordinary blade.

Complete Razor Outfit, \$1.50
EVER-READY SAFETY RAZOR CO., LTD., Toronto, Canada.

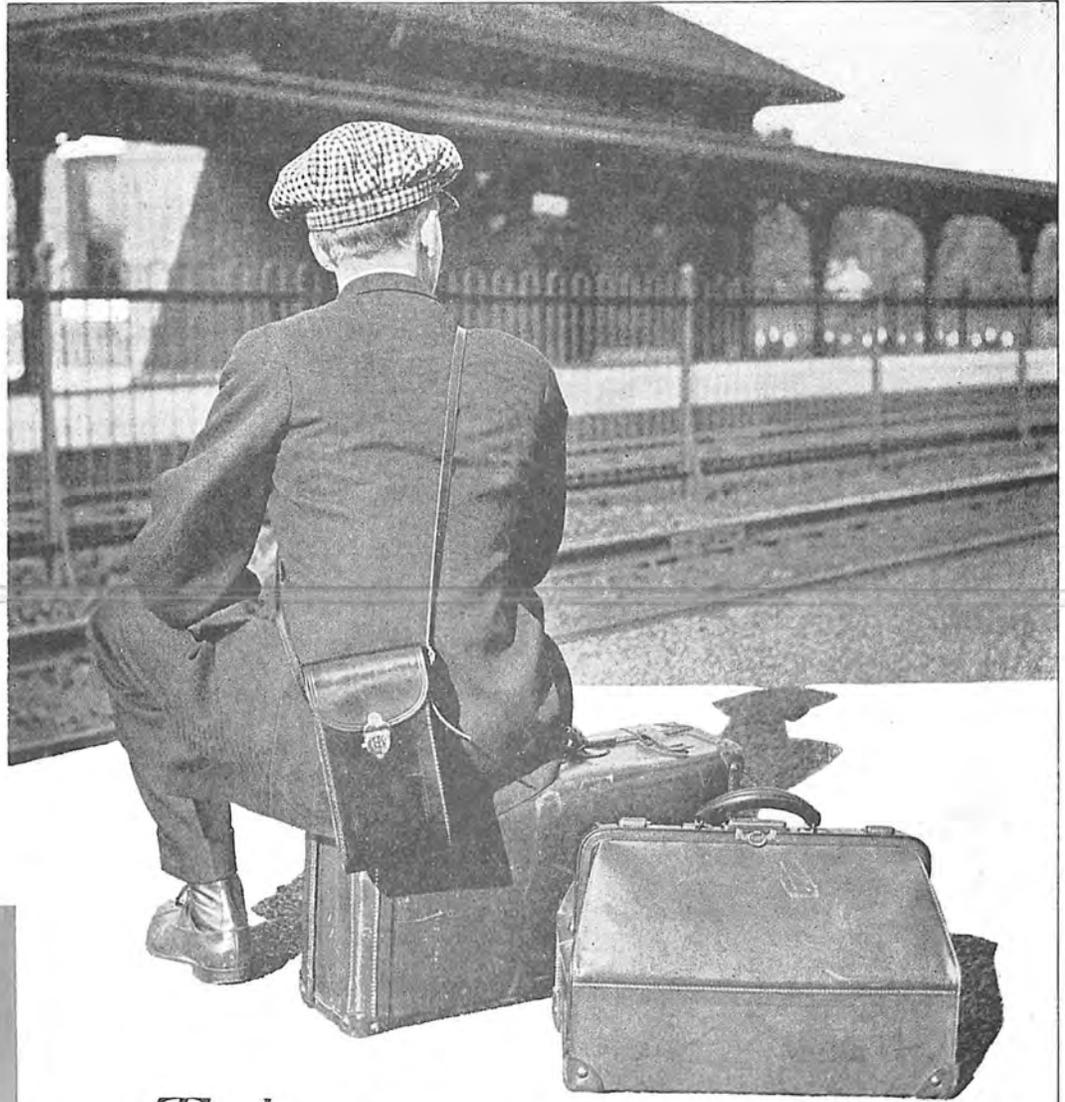
**WANTED
COMPETENT
COAL SALESMAN**
With knowledge of Steam Boilers.
Apply Box 4812 Free Press.



1919

As you can see with the ads on this page and throughout the article, these examples bring the artifacts to life. (Just as an aside, the razor in the photograph is not an Ever-Ready, but a Gillette. However, the idea is there).





Take a

KODAK

with you.

EASTMAN KODAK COMPANY,

*Catalogue free at your dealer's,
or by mail.*

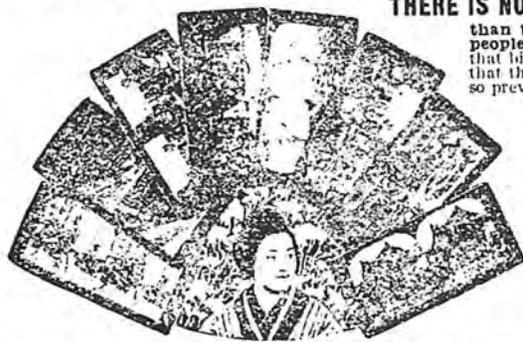
ROCHESTER, N. Y., *The Kodak City.*

1920

FAIR JAPAN=100 COLORED VIEWS 85^C

SHOWING THE WONDERFUL BEAUTY OF

THERE IS NO NATION which is more interesting than that of the little brown people. Older, almost, than any country in the world, these people are today observing the spirit of progress that bids fair to out rival many a larger nation in its accomplishments. It is in this set of views on Japan that the full value of the colored stereoscopic view becomes apparent. Nowhere is such a wealth of color so prevalent on every hand as we find in Japan. There are views taken in their parks and gardens, showing the beautiful fields of iris and chrysanthemums. And then we have views showing that famous volcano, Fujiyama, which rears its lofty peak from the center of this island. It is one of the most unique sights of the world, standing 12,000 feet high, and seeming, from a distance, to rise directly from the sea itself. We also see the ancient treasure houses, many of them built five hundred years ago, containing the antique heirlooms of this peculiar people. Many other views showing the tea gardens, fisheries, and quiet home life of the island are also included in this set.



THE "GEISHA" GIRLS,

or singing girls of Japan, are one of the most interesting features of the island's social life. The vivacity and playfulness unconstrained of the beautiful young women has led to many a match with an enamored, though poor, student of Japan. The following is said frequently to happen: The young student declares his affection, and his friends, hearing what they deem to be evil counsel, stop supplies. The singing girl supports her lover, who thereupon passes his examinations brilliantly and obtains an official post. They are married, and he rises to be one of the leading men of the Empire, while she, of course, is a great lady with her carriage and her weekly reception day. The descriptions on the back of our views abound in interesting anecdotes as well as in vivid descriptions of this wonderful country which centuries ago was known as

A FEW OF THE 100 SUBJECTS

- Treasure House—500 years old.
- The Thousand Lanterns—At temple.
- Ancient Stone Dog—Guarding temple.
- Worshipping Fox at Shrine.
- The Garden of Sleep.
- Egyptian Lotus in Full Bloom.
- Gorgeous Fields of Iris.
- Busy Scene in Rice Fields.
- Theater Street—A mile long.
- A Rosary Shop—Osaka.
- Potato Dealer's Stall—Yakohama.
- Japanese Girls at Flower Show.
- Dancing Girls and Refreshments.
- At the Crater of Fujiyama.
- A Rough Trail Across Lava.
- Japan—From above the clouds.

No. 20K2525 Views of Japan, Educational Series. Complete set, 100 views, all different, with full descriptions of each view, in fine, hinged cover, imitation leather box.

Price, with stereoscope \$1.00

85c

Price, without stereoscope

Be sure to state whether you want stereoscope. For cost of postage, express or freight charges, see note on page 178.

"THE LAND OF THE RISING SUN"



1880's

Mrs. Glum and Mrs. Glad

MRS. GLAD: (to Mrs. Glum) My dear! A lovely day, isn't it?
MRS. GLUM: (to Mrs. Glad) Yes, indeed. It's so nice to be out after a rain.

MRS. GLAD: It's good to be out today, but I'm a little tired.
MRS. GLUM: (to Mrs. Glad) You're always so busy. You should take a little rest.

MRS. GLAD: (to Mrs. Glum) I'm so glad to see you. You look so well.
MRS. GLUM: (to Mrs. Glad) Yes, indeed. I'm so glad to see you. You look so well.

A LITTLE GLUMS GLUM

Get your "OUNCE OF PREVENTION" every day with **KELLOGG'S ALL-BRAN**

Save by Saving! Buy War Savings Certificates

1940's

Pearls
 Soap

YOU DIRTY BOY

You Dirty Boy!

The best for the complexion. A tonic for the skin. The most economical 16 ounce tin known to a woman.

1840 - 1890

A REMARKABLE INVENTION!



DR. SCOTT'S

ELECTRIC

NO MATCHES REQUIRED.

The finest Cigarette ever made. **Turkish Tobacco and Rice Paper.** They never fail to light without matches in the strongest gale, and for the Theatre, Cab, Carriage, Yachting, Fishing, Hunting, on the Ocean and for home, office, and street use, they will be found **Exceedingly Convenient.** No Nicotine can be taken into the system while smoking these Cigarettes, as in the mouth-piece of each is placed a small wad of absorbent cotton, which strains and



CIGARETTES

LIGHT ON THE BOX.

eliminates the injurious qualities from the smoke. Give them one trial. Price, 10 cents per box of 10. If you cannot get them at your cigar store, hotel, or druggist's, remit us 25 cents, 50 cents, or \$1, and we will mail boxes containing 20, 50, or 100 Cigarettes, postpaid. If not entirely satisfactory, we will return the money.

Address:

SCOTT & CHAMBERLIN,
 842 BROADWAY, N. Y.

BEWARE OF CHEAP CIGARETTES!

It is a matter of regret that many manufacturers of Tobacco and Cigarettes, devoid of all conscience, are now flooding the market with goods of a most injurious quality. DR. SCOTT'S are guaranteed pure and harmless. \$1000 will be paid in every case where it is proven that these Cigarettes are adulterated or contain anything but Pure Tobacco. WE CHALLENGE ANALYSIS. Mention this paper.

RELIABLE AGENTS WANTED IN EVERY TOWN.

1870's

**IF A GIRL WANTS LOTS OF DATES
 SOFT, SMOOTH SKIN'S IMPORTANT!**

DEANNA DURBIN knows that even young complexions need thorough, gentle care. Take a Hollywood tip—the Lux Toilet Soap regularly! Its smooth, rich, Whipped Cream Lather is a wonderful beauty aid. And not a costly one. With Lux Toilet Soap down in price, this Hollywood beauty care is yours at a real saving!

NOW DOWN IN PRICE

SO YOU CAN'T START TOO YOUNG TO TAKE GOOD CARE OF YOUR COMPLEXION

DEANNA DURBIN

I ALWAYS USE LUX TOILET SOAP. IT'S A WONDERFUL HELP IN KEEPING MY SKIN NICE!

THE SOAP WITH...

1930's

The invention of electricity brought a great many more fantastic and Lizarre inventions into the newspapers. For example, there was Dr. Scott's Electric Cigarettes, which is pictured on the preceding page. Dr. Scott really jumped on the electric band wagon peddling the following strange items:

DR. SCOTT'S ELECTRIC CURATIVE APPLIANCES

Hair Brushes, Cure Headaches in Five Minutes	\$3.00
Flesh Brushes, Cures Rheumatism and Aches	\$3.00
Horse Brush, Cures Lameness and Stiffness	\$5.00
Nerve and Lung Invigorator 100 Magnet Power	\$10.00
Gentleman's Belt, Adjustable, Full Power	\$3.00
Throat Protector, all sizes, Prevents Pneumonia	\$3.00
Insoles, per pair, Prevents Cold Feet	.50
Leg Appliances	\$5.00
Shoulder Appliances	\$5.00
Electric Plasters	.25

Dr. Scott was one of the leading manufacturers of electric appliances and the biggest advertiser of his day. According to the Doctor "Electricity is the steam in the human engine which keeps it going and regulates its movements. It is the Vital Spark, life itself, providing all nature with the power to kill and cure."

As one can see by this short article on advertisements, these ads can provide another dimension to your display and cataloguing system. Old newspapers, magazines and catalogues are readily available in any area of Manitoba. Archives and libraries in Manitoba keep back copies of many newspapers, either on microfilm or in their original form. The Provincial Archives has a great selection of major and minor Manitoba newspapers on microfilm as well as in their original form. By the use of a good camera and suitable lighting one can copy these ads on the spot, and employ them to good use in your displays and cataloguing system.

A display of advertisements centered upon your own particular area may be an interesting means to portray the past environment of the history your museum is trying to create. As I stated before, any display with these ads has to be done with imagination and some discretion. A display of ads in conjunction with the label copy should not, in any way, detract from the artifact itself.

MY FRIEND ... THE OLD LOG HOUSE

E.S. Russenholt

Last summer a venerable but still sturdy old log house was moved from its original location six miles west of Winnipeg on the banks of the Assiniboine River to the grounds of the St. James-Assiniboia Museum. The house now rests securely upon new foundations there but will require extensive repair before it becomes a worthy prototype of a pioneer's home in the late half of the 19th century.

Mr. Ed Russenholt, who first dreamed of the possibility of securing this house for the museum, tells of his long-standing love affair with log houses in general and this one in particular.

(F.W. Armstrong)

The old log house smiled!

After an hour's visit together, we are right good friends - and proud to be part of our Historical Museum at 3180 Portage Trail.

Among my friends, I number many old log buildings. You see, in 1909 we homesteaded in the dense forest along the Swan River, mid-way between Swan River town and the old fur fort on Swan Lake. I learned, first hand, how men with sharp axes (and good neighbours) make forests into homes, barns, fences and prosperous family farms. There, we built trees into buildings in the tradition of Old Ontario - with logs woven together by dove-tailed or "notch-and-saddle" corners.

My new-found friend, at 3180 Portage, is silently eloquent of memories reaching back into History - before Manitoba was born! It is a true Red River house - built of hewn oak logs, in a frame of sills, plates and posts - morticed, tenoned and pinned - to embrace the full width and length of its walls, eighteen logs high.

Our Museum members are concerned about how to replace the rotted sill under the west wall, with a 32-foot oak log, hewn to a 12" x 12" square timber; and fitted to carry its four posts?

(I know a noble ash tree on our river bank which might measure up to these requirements. But - get the consent of its owner? No way!).

Nevertheless, that sill must be replaced! Somehow, it will be replaced - so that My Friend, the Old Log House, shall stand; and, as a permanent part of our Museum, teach coming

generations how pioneers from the corners of the earth built lives of hard work and Western resources into the foundations of our Canadian nation!

Our Old Log House was built on River Lot 39, Parish of Headingley. William Brown buys this land in 1855. When he and his sturdy sons build this home, beside the beautiful Assiniboine, there is promise, progress and prosperity in the air!

The Buffalo Hunt (basis of our Fur and Farm economy) in 1840 takes 1,630 people and 1,210 Red River carts to the Plains; and brings home a million pounds of meat.

By 1849, the Hunt is 50% bigger; and far more profitable. The thousands of Buffalo hides, formerly largely waste, now bring good returns - for belting to drive the wheels of the Industrial Revolution. Also, after the Sayer trial loosens the grip of throttling Monopoly, this year, more and more Settlers share in Fur Trade profits.

South of us, Minnesota's population rockets from 6,000 in 1850 to 150,000 in 1857! For years, trade with this market is cut off by the Sioux, who dominate the Plains, plunder cart trains and scalp travellers. Cuthbert Grant, the Warden of the Plains, counters by drilling his buffalo hunters to gallop carts into a defensive circle, when attacked - families and livestock inside; hunters sharp-shooting from slit trenches, outside; and mounted troops ready for counter attack.

Using this strategy at the Grande Coteau of the Missouri in 1851, the St. Francois Xavier section of the Hunt inflicts a defeat upon the Sioux that frees the trails for eleven years! Hundreds of Assiniboia settlers, with thousands of carts, freight multiplied tonnage between "the Forks" and the Mississippi.

In 1852, the Red River floods (as it had in 1826). Settlers seek higher ground. Many (as Alexander Ross records) "roam pleasantly the high, dry banks of Sturgeon Creek, until the flood subsides". Many locate on river lots surveyed in 1836, along the Assiniboine. Oliver and Mary Gowler buy River Lot 63 (now John Blumberg Golf Course, a Unicity course). John Taylor invests his school teacher's salary in land around Headingley.

After careful inspection and shrewd family debate (we may be sure) William Brown buys River Lot 39. We may be sure, too, that whatever temporary shelters for family and stock are raised, William Brown and his sons select and fell oak trees; and measure, hew and fit the timbers for their new home (which now stands at 3180 Portage - part of our Historical Museum).

Before the chips from its building are swept from the front door, perhaps, men like Belcourt and Garrioch call to get signatures on petitions to Imperial and Canadian governments calling for self-government.

The Reverend Owen Corbett, riding out from Headingley on his rounds, doubtless urges support for his proposal that Assiniboia be made a crown Colony.

The "Hay Privilege", covering the outer two miles of River Lot 39 (and every holding in the settlements) increases in value. Farm families, now, sell all the crops they grow; and all the hay they can "put up". Cattle, fattened on native hay, are "drifted" southward. Buffalo hunters sell meat, tongues, robes in U.S. markets, where multiplying population rockets prices. Booming trade, traffic and travel expand manufacture of Red River carts at St. Francois Xavier.

By 1856, Assiniboia's population climbs to 6,691. They cultivate 8,800 acres - up 35% in five years.

People move westward, beyond Assiniboia's boundary. Settlers at Portage la Prairie, in 1857, complete building a new church - 70 feet by 30 feet, with a 60-foot tower. The structure is of native oak: hewn for walls, split into shingles for the roof. Pews are fashioned from poplar by the families who will sit in them.

The Nor'West swarms with newcomers. Imperial authorities order Captain John Palliser and Dr. James Hector to explore, map and report whatever value this wilderness has for England. Under a barrage of petitions, the Government of Canada sends surveyor-engineer Simon J. Dawson and chemist-geologist Henry Y. Hind to explore, map and report what value this wilderness has for Canada. Less publicized expeditions report on "military potential".

In June, 1857, the Royal Canadian Rifles come, via York Factory, to garrison Fort Garry until 1861. From Ontario, energetic young men plunge into "business". Higgins and Young, with pedlar's wagon and high-stepping horses, take goods right to the settler's door (surely to the "new" Brown home, on River Lot 39).

By 1858, cart trains freighting between "the Forks" and the Rockies, Athabasca and Mississippi employ 6,000 carts. With plenteous pasture, pemmican and game these voyageurs of the ocean of grass, are the happiest people on earth. Around their fires at night - secure in their strongholds of encircling carts - they would trade their life for no other.

Increasing traffic calls for steamships on our big lakes and rivers. "SS Marquette", passing the Brown home, on 1,000 mile round trips to Fort Ellice (and even Fort Pelly) sends whistle blasts echoing along the Assiniboine!

But all is not fair sailing! Reports of new surveys over the old River Lot boundaries burst like bomb-shells in settlers' homes! Ever since 1812, surveys of Assiniboia lands for individual ownership have related to geography and land use. Now, are all former surveys to be wiped out? Is all the land to be surveyed into new square-mile sections, with their boundaries anchored in the stars?

Assiniboia is smothered in a blizzard of rumors. The momentous news that land owners will elect delegates to a Convention (for the first time since the settlement began) is lost in uncertainty and misunderstandings. It may be, as Alexander Begg writes: "A few newcomers, professing the cause of Canada, are really concerned with filling their own pockets. When the survey begins, stake out big acreages, and boast they will be the owners when Canada gets possession."

In February 1870, a party of idle surveyors marches from Portage la Prairie to Headingley, proclaiming defiance of the government which has been elected.

After waiting out a three-day blizzard, they march eastward on the Portage Trail. Magnus Brown and nine other settlers go with them - inviting their own imprisonment, the tight-lipped fury of Donald Smith and the name "Hotheads" among their unforgiving neighbours. It is likely that some of the "Portagees" sheltered in our Old Log House, during the storm.

Conflict leads to negotiation - and compromise. "Manitoba" begins its voyage, as one of the brigade of Provinces which make up our Canadian nation. During the '70's, our population increased by 650%!

Our Old Log House witnesses this historic drama - its detail of grim comedy and deep tragedy - its living actors (a few noted in history; the majority not). Yes, and our Old Log House knows its counter-point of sound effects: the melody of summer rain - the stormy blasts of winter; the "chug" of steamboats on the River - the screech of cart trains on the Trail; the chime of sleighbells - the haunting whistle of railway trains; and, more lately, the drone of jets high overhead - and the music of combines harvesting fields below. Now, at 3180 Portage, the roar and racket of "city" traffic echoes from its walls.

How comforting to remember "the old folks" of the William Brown family; and the children and grandchildren who made their contribution (humble or outstanding) to the life and history of our community and Province.

I lay my hand against the corner post of My Friend, the Old Log House. The weathered oak feels satin smooth - and hard as rock.

"Well, old-timer", I say, "You have had quite a life - full and useful - more than a hundred years of action - and hundreds of actors. Best of all, your most useful years are still ahead. What more can anyone ask?"

The Old Log House smiled.



NATURAL HISTORY HELP

Jack Dubois

All museums in Manitoba receive inquiries about natural history subjects; things like "where is such-and-such a plant/animal/fossil found in Manitoba, what does it eat and where does it go in the winter?" I would like to tell you about the Natural History Division of the Manitoba Museum of Man and Nature and how you can use our resources to answer such inquiries.

A museum has essentially two main sources of information, its collection and library. Also, by the device of inter-institution loans, a museum has access to other museums and libraries across the country. The key person in any event is the curator in the particular area of inquiry. This person, if they do not know the answer off the top, can direct you to source material wherever it may be plus tell you how to go about getting it.

At the Manitoba Museum of Man and Nature we have collections in all areas of the natural history of the province. We have several thousand specimens of birds and mammals under the care of Dr. Robert Wrigley, Curator of Higher Vertebrates. We even have collections of birds' eggs and nests, plus mounted birds. We have large fish, amphibian, reptile, insect and other invertebrate collections under the care of Dr. Bill Preston, Curator of Lower Vertebrates. The geology and paleontology (fossil) collections contain a wide variety of specimens watched over by Dr. George Lammers, Chief of the Natural History Division. Dr. Karen Johnson is Curator of Botany and thus keeper of our herbarium with its many plant specimens. Inquiries about any aspect of these fields can be sent directly to the above people or can be given in person to anyone in the Museums Advisory Service. I am sure that all Directors in museums in the Association have met one or all of the advisors, Ross Bond, Ihor Pona and Warren Clearwater, by now. These gentlemen will be most happy to carry your requests straight to "the horse's mouth".

Our library contains over 12,000 volumes specifically picked by the personnel of the museum for information in our areas of specialty. This library is at the disposal of anyone who wishes to use it. Our gift shop, I may add, has an excellent selection of basic reference books in the form of field guides to the flora, fauna, and rocks and minerals of our province. They also carry the museum's own publications in these subjects, which we are working on all the time.

The Extension Division of the museum works in conjunction with our division to send out travelling displays on natural history in the form of railway cars, trailers, travelling cases, and school kits. To find out what subjects are available or to suggest something you would like, write to:

Mr. Phil Altman
Head of Extension Services
Manitoba Museum of Man and Nature
190 Rupert Avenue
Winnipeg, Manitoba
R3B ON2

This division has over a dozen information sheets on natural history subjects ranging from checklists of Manitoba species of birds and mammals to bibliographies (book lists) for pursuing subjects in more detail. Again, they can be obtained by writing directly to the museum or by having your Museums Advisor handle it for you.

For those people starting or considering starting a natural history section in their museum, I would suggest the following nuclear library, available for under \$10.00 for the set at the Queen's Printer Bookstore here in Winnipeg.

They are:

Anderson, R.M., 1965, Methods of Collecting and Preserving Vertebrate Animals. National Museum of Canada Bulletin No. 69. Biological Series No. 18 (\$2.50).

Beirne, Bryan P., 1963, Collecting, Preparing and Preserving Insects. Canada Department of Agriculture Publication No. 932 (\$1.50).

Savile, D.B.O., 1973 (Newest Issue), Collection and Care of Botanical Specimens. Canada Department of Agriculture Research Branch Publication, No. 1113 (\$2.50).



*Dr. George Lammers,
Chief, Natural History
Division and Curator
of Paleontology*



*Herb Copland
Assistant Curator*



*Jack Dubois
Assistant Curator*

Dr. Karen Johnson
Curator of Botany



Dr. Bill Preston
Curator of Lower
Vertebrates and
Invertebrates



Dr. Bob Wrigley
Curator of Higher
Vertebrates





Members of the Natural History
Division on a field trip
(hard at work?)

ST. SAVIOUR'S ANGLICAN CHURCH

William Moncur

During the summer of 1972, St. Saviour's Anglican Church was moved to its home at the Manitoba Agricultural Museum from the Municipality of Odanah, about 25 miles north of Brandon, Manitoba. Nestled into the trees with the sun shining through the stained-glass windows that face east, it is a pretty and inspiring addition to our Homesteaders' Village.



St. Saviour's history dates back to 1890 with the arrival of a group of English settlers in the south-west corner of Ward 2 in the Municipality of Odanah. One of the prominent names of the group was Meadows - Mr. Ward Meadows, Sr., his wife, and their ten children (six sons and four daughters). Later, three of the daughters were married to young men who settled in the district, and the names of Russell Mansfield, Harold Fulton, and Walter Bray were added to the growing list of in-laws.

One of the sons, Charles J. Meadows, had said that the lack of a church was of great concern to these people that had left England so far behind them. However, at that time, the Anglican Church in England was always ready to assist its members who had gone to far-away lands where church facilities were not easy to obtain. The newcomers to Canada sought this aid, and it came to them quickly. A little church was built on south-west 15-13-18, and was called St. Saviour's. This church was consecrated on May 6th, 1894 by the Archbishop Machray, Primate of Rupertsland.

The first vestry members were Ward Meadows, Sr., R.M. Beacall, W.J. Heard, E.H. Pares, J.A. Heard and J. Cox. Charles J. Meadows became secretary, a position he held for more than fifty years.

As the members of the Meadows Family married, the descendents of Mr. and Mrs. Ward Meadows, Sr. became many, and some ministers would say that St. Saviour's was almost a family chapel.

Because of the rapid decline in rural population, St. Saviour's Church had been closed for many years before it came to the Manitoba Agricultural Museum.

Remaining members of the Meadows and Mansfield families have kindly donated time and advice to the restoration of St. Saviour's, as well as very important articles that were once used in the church. These include the original communion vessels, and their carrying basket, a picture of Mr. & Mrs. Ward Meadows, Sr., and the first Bible used in St. Saviour's. This Bible was presented to Mrs. R.C. Mansfield as a memento of her being the first bride married in St. Saviour's.

As it once stood in the Odanah district, this building once again holds a prominent place in surroundings of a bygone era. The bell in the belfry which called worshippers to service and old favourite hymns that once echoed from within its walls will again be heard on Sunday evenings commencing this spring. The bell was once used on a cotton plantation in the southern United States. Isn't it strange the resting place of many things, yet a wonderful way to complete its final chapter.

Come and spend a few quiet moments in St. Saviour's Church, and you'll surely see why it is a favourite addition to our Homesteader's Village.

GRANDVIEW PROVIDES A GRAND VIEW

Watson Crossley

The town of Grandview, Manitoba is located in a beautiful 20 mile wide valley between the Riding and Duck Mountains.

The area, by-passed for many years by the early settlers to the Western Plains, saw its first homesteader in 1891. To those early settlers, no name other than that of "Grand View" could suit the area. A grand view it was then and still is, with the hills, the Valley, streams, game and trees for lumber.

As the years passed the original settlers have passed on, but left behind are the relics of those early years - machinery, household items, pictures and records. In the intervening years, many of the relics of the early years have disappeared...discarded in favour of something new and hopefully more useful.

But a change was coming. A younger generation in looking through an old shed or attic found an article which was not familiar. What was it? How had it been used? Interest was aroused and the article was set aside for preservation. Others also were becoming interested in these relics. Persons who collected them realized it could be rewarding to have them shown in other parts of Canada and "down South". However, the unfortunate thing was these items were being lost from the community where they originated, and thus a portion of the history of the district was lost.

Realizing what was taking place, communities throughout the West began setting up museums for preservation of relics of the area. Failing community effort, individuals were attempting to provide a similar service.

One of these individual efforts is at Grandview - the Crossley Museum located on the farm north of town. It's just another of the many museums to be found scattered throughout the West.

The building housing the displays is itself a relic of the early years of the community, being the last of the original log school buildings of the district. It's the old Morranville School which was built in 1898.

Today, this building is filled. Most of the contents originated in the district, and in many instances were donated by residents who desired to have them preserved. Visitors delight in bringing their friends to the museum and pointing out articles once used by their parents or grandparents. In some cases there has been reminiscing of events they may have shared within the walls of the old log school.

As relics may vary somewhat, according to the environment of a district or area, so it is found here, where reminders of the farm blend with the relics of the logging operations, the trap line and the hunt.

Alongside the old school house stands another building. Its contents are equally interesting and educational to visitors as they are strictly antiques of the first building.

This exhibit represents years of effort on my part, in collecting and processing relics. The main display consists of cut and polished rocks...thousands of pieces which are labelled and indexed according to origin and type. Although these specimens have come from various provinces and countries, emphasis has been placed on prairie rocks.

There is a dark room containing fluorescent rocks under the ultra-violet lights, making a beautiful and intriguing display.

Another section shows wood carvings and other freaks of nature; an extensive display of fossils and Indian artifacts, along with many other items of interest to young and old alike.

I am still adding to the collection, and actively assisting the district in its effort to set up a museum in the town of Grandview. This is to be a community effort instead of an individual one, and I feel this is the desirable route.



SHOE-MAKING IN WINNIPEG

Diane Newsham

Editor's Note: This article is the third in a series gleaned from the several hundred oral history interviews by Museum of Man and Nature personnel. Ms. Newsham was involved with three students interviewing craftsmen in 1973.

The art of making shoes is probably one of the oldest crafts still done today. Ancient Greek and Egyptian statues and wall carvings show the footwear worn by the people of the time. There are references to shoes and shoemakers in the Old Testament. Moses removed his shoes before the burning bush. Hettite rock carvings show boots of a style that are still worn today; 4,000 years later. It is no wonder modern shoemakers are so very proud of their trade.

Shoemaking is still a thriving trade in Europe. There are technical schools which teach shoemaking as two separate trades. Making the upper; the top of the shoe, is one trade and the bottom-making part of the shoe with the finishing or soling is another trade in itself. Students are taught, in addition to shoemaking, the anatomy of the foot and how to deal with orthopedic problems. There are several conditions which can deform the foot and a good shoemaker must know how to deal with these problems. Three years are spent learning to make shoes; one year is spent on practical training. At the end of the four years of training, a student receives his papers and can work for a master as a qualified apprentice. He must have his Masters' papers before he can open his own shop. The masters are very skilled craftsmen and demand perfection from their apprentices. European shoemakers are known for their workmanship and the wealthy people of the world generally have their shoes made in Europe.

Winnipeg seems an unlikely place for a European shoemaker to set up shop, but on our Oral History Project in the summer of 1973, we found two European shoemakers. They work in the same shop and are both Yugoslavian.



Walter Anasiev

The Marjorie Shoe Repair is a tiny shop on Portage Avenue in St. James. The front of the shop is the same as any shoe repair shop with rows of shoes lined up neatly on the shelves behind the counter. The back of the shop is something else again. There are piles of leather in every imaginable colour; there are lines of wooden feet for shoe forms, and there are shoes everywhere. This is where Mr. Walter Anasiev makes the uppers for the shoes.



Tom Mekanovic

In a basement two doors down the street the shoes are completed by Mr. Tom Mekanovic. This basement is full of more shoes and shoe forms piled everywhere. Tom sits on a small stool before his work bench just as shoemakers have done for centuries. Both men are kept busy by both making and repairing shoes. In fact, Mr. Anasiev says that there is more work than two men can handle.

Mr. Anasiev was born in Pancho, Yugoslavia in 1931 - the son of a shoemaker. He wanted to be a mechanic but his father wanted someone to take over the business. At fourteen Mr. Anasiev went into the shoe business. He learned his trade from his father and the two men who worked for him and also from a trade school where he spent four years. At the end of the four years, he was ready to work as an apprentice.

Mr. Anasiev left Yugoslavia in 1951, because he did not agree with his country's governmental policy. He worked on sugar beet farms in Alberta for a while before coming to Winnipeg in 1952. He worked for Canada West Shoes until 1970. He then went to work for Marjorie Shoe Repair. He now runs the shop himself.

The majority of hand-made shoes are for people who require special orthopedic footwear and for people in the theatre who need certain style shoes to match their costumes. Both the Manitoba Theatre Centre and the Royal Winnipeg Ballet have their shoes made by Mr. Anasiev. People who want custom-made shoes also go to Mr. Anasiev. He told us that he had recently made a pair of knee high alligator boots for a local Winnipeg woman. On our second visit to the shop, Mr. Mekanovic was working on a pair of high red boots for a Winnipeg wrestler. They also do a steady business in repairing shoes.

The tools used by Mr. Anasiev and Mr. Mekanovic are designed for special leather work and include hammers, knives, pliers, awls and needles. Most of the tools were made in Europe and are not available in Canada. Quite a few of the tools were originally used by Mr. Anasiev in Yugoslavia. The tools were also used by his father and are over forty years old. They also make their own tools as it is easier than importing them. One of the needles used is made from stiff hairs found

on the back of a boar's neck. There are edging tools that are used for the finishing process in making shoes. They are heated, rubbed into wax and rubbed on to the leather for a fine finish.



Edging tools and wax



Hammer and sciving knives

Most of the work involved in making a shoe is done by hand, but the sewing is done by machines because it is faster and the stitches are stronger. The parts of the sewing machine are interchangeable so it can be used for flat sewing, post sewing, or stitching with one needle or with two. To speed things up they also have an electric sander and sciver.

Part of the work involved in making a shoe is done on a special walnut board which is made up of about three hundred smaller boards or blocks. It has the ability to self seal when it is cut with a knife. It is kept soft with linseed oil and is planed once a month to keep it smooth and level. After a shoe has been cut on the board, it is hammered lightly to reseal the cuts in the board.

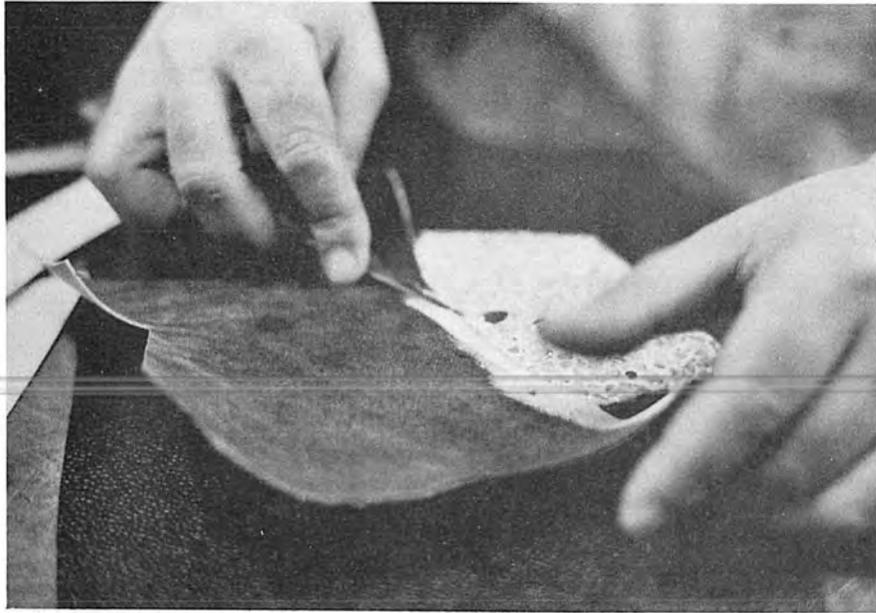
The first step in making a shoe is tracing and measuring the customer's feet. The tape used has all the necessary measurements for the foot form that is being made. Only shoe makers use this type of tape. These forms are bought in a basic shape, but sanding and adding pieces to the form will conform it to the exact shape of the customer's foot. The next step is to make a paper pattern for the foot and the shoe. First a line the length of the foot with right angles at each end is drawn, then divided into three equal parts. The heel is raised two centimeters and another right angle is drawn. The height of the instep, the back of the heel and the ball of the foot are put on and the points are joined together. The height of the back of the heel is never more than six centimeters. Now the pattern for the shoe is cut out. There is no style of shoe, as yet, just a basic shoe pattern made for the customer's foot measurements. A pattern for the style of shoe wanted is now made, using the basic pattern as a guide. The various pieces are then placed on the leather to be cut out.



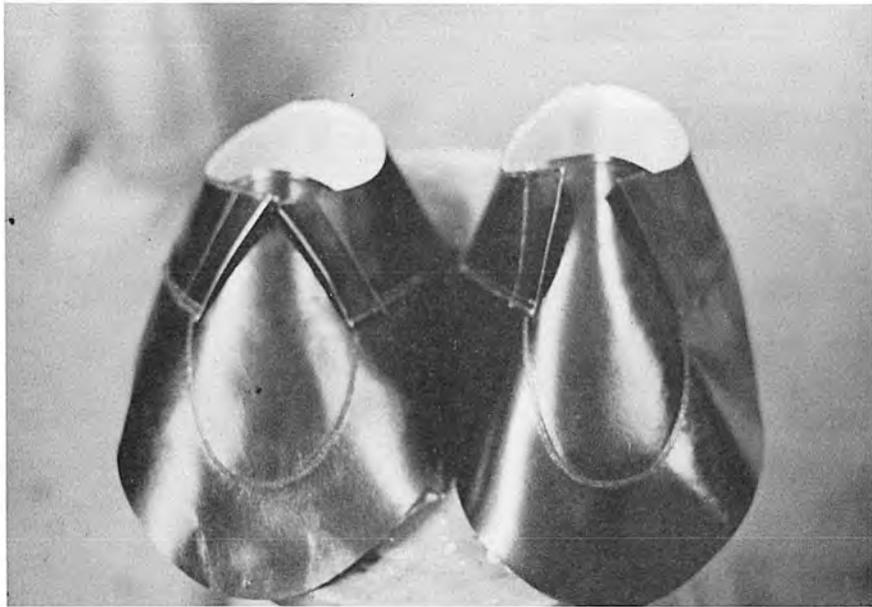
Pattern on form foot

There are two main parts to a shoe - the upper and the bottom. The upper is made from the pattern and is divided into three parts; the quarter or heel, the vamps or front of the shoe, and the lining. After the pieces for the upper have been cut out, the raw edges are tapered so they can be glued or sewed without being bulky. This process is called sciving. It is done with a special knife on a smooth, hard surface, usually glass or marble. When all the edges have been scived the parts are temporarily glued

then sewn together. The lining is sewed in next and the upper is finished.



Sciving the edges



Finished uppers

This work had been done before we went to see Mr. Anasiev so he just described the procedure to us. The shoes that were being made were for Mr. Anasiev himself. Now they were ready for the box toes, and the counters. These are pieces of heavier leather glued between the lining and the outside leather over the toe and behind the heel to give body to the shoe. Mr. Anasiev took the shoes to Tom Mekanoviv at this point to complete this work. He cut out the counter and the box toes; wet and scived the leather. The leather is wet because it is easier and more pliable to work with. The pieces are then glued in place and the shoes are ready to be soled.



a



b



c



d

- a) cutting out box-toe and counter
- b) putting rubber cement on box-toe
- c) gluing in box-toe
- d) gluing in counter



Trimming insole to form



Pleating the toe



Ready for glue

The insole is cut from 3/16" cowhide which has been tanned for this purpose. The insole is temporarily nailed to the bottom of the foot form and trimmed to size. At this stage baby powder is sprinkled on the lining of the upper so that it would come off the form easily when the shoe was finished. The upper is then pulled over the foot form. Before nailing the upper to the insole, it is important to make sure the leather is running completely straight with no wrinkles. Mr. Mekanovic pulled the toe first, nailed it down, then pulled the heel over and nailed it down. The heel was next pleated and nailed down. The heel is the same. After the upper was tightly pulled over and nailed to the inside, contact cement was applied. This glue has to set about 20 minutes before the pieces are set together. After the glue is set, the upper was hammered down and the excess leather was trimmed away. The shoe is now ready for soling.

As it was getting late, we left the shop so we did not see the soles put on these shoes. We did see the finished product when we came back two weeks later.



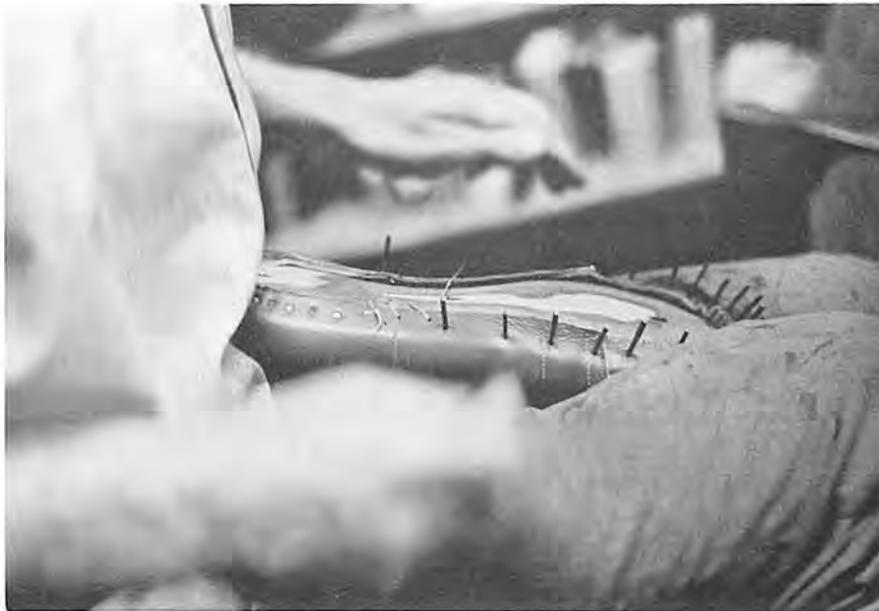
Our next visit to the shop showed Mr. Mekanovic in the process of sewing the upper of the insole onto the wrestler's boot. Sewing is one of the oldest methods and takes much more time than the gluing process previously mentioned. While Mr. Mekanovic did the temporary nailing, Mr. Anasiev prepared the thread. It is linen thread. The thread was rolled counter clockwise so it would unravel part of the end and could be pulled away. When rolled clockwise, a fine point was made at each end. Three strands were rolled together and



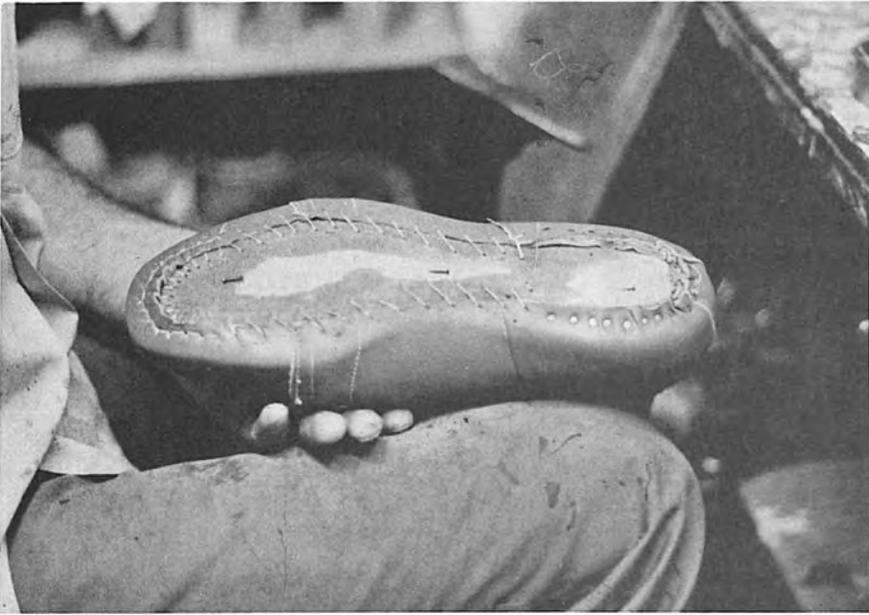
Sewer's glove, awl and thread

pulled through a block of wax. The thread was now very strong. Mr. Mekanovic had put small nails around the heel of the boot; they were permanent so the sewing started in front of the heel. Again the leather was wet so the awl, the instrument used to poke holes in the leather, did not tear it. The stitches were about one centimeter apart, until he reached the toe, where he stitched across the top of each pleat. By stitching across each pleat they are held flatly in place.

When the stitching was finished, the stitches were hammered down so that they were flat with the leather. Next, the shiny leather between the stitches and on the outside were roughed by trimming and filing. The glue adheres better to a rough surface than to a smooth one. A wedge shaped heel was cut from foam crepe, glued on, then trimmed. The outside of the edge of the sole was sanded so it was smooth with the upper. The boot was now finished.



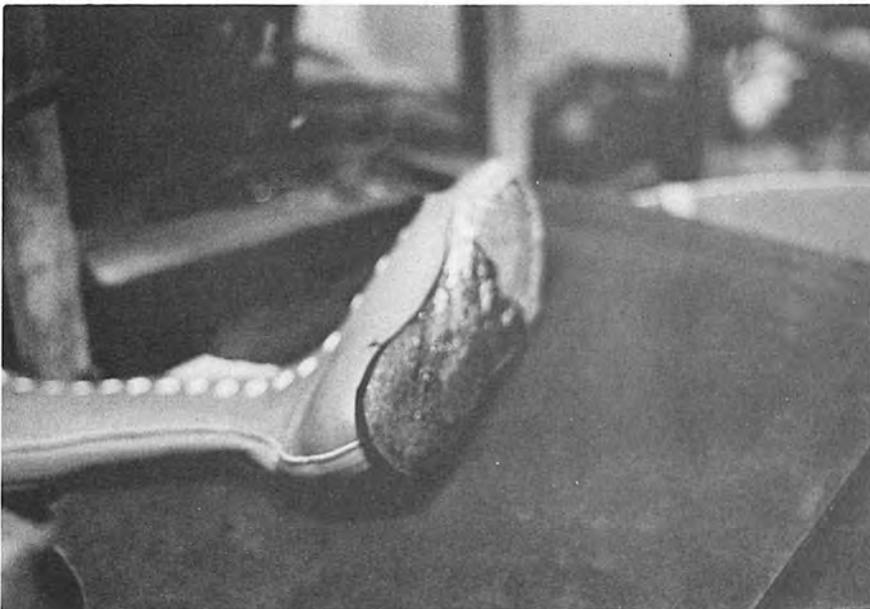
Sewing upper to insole



Sewn upper



Roughing with file



*Boot with wedge heel
glued on*



Trimming Sole

Mr. Anasiev would like to expand his shoe business as he feels that there is more than sufficient demand for hand-made shoes to make the venture profitable. However, if he was to expand the business, Mr. Anasiev would need more help. Help that is not currently available. Young people do not want to make shoemaking their career. Making shoes requires a great deal of patience; something which requires perfection and care. Mr. Anasiev hopes that he will be able to find the help that is necessary for a shoe shop; help that will keep shoemaking a thriving trade.



Finished wrestler's boot

MUSEUMS ADVISORY SERVICE COLUMN

Warren Clearwater

The Museums Advisory Service was set up in early 1972 to offer advice and assistance to the museums of Manitoba. The aim of the Service is to provide help when requested, not to impose unwanted advice.

With a recent grant from the National Museums Policy Grants Programme, the Museums Advisors' work has been greatly expanded, resulting in the hiring of three Assistant Advisors; Ross Bond, Warren Clearwater and Ihor Pona.

There are several functions of the Service, the primary one however will be to offer advice and technical assistance to the approximately 90 functioning or proposed museums in Manitoba.

The Service plans on visiting all operating and proposed museums at least once, or perhaps twice, a year if time and scheduling allows. We also hope to meet as many museum personnel as possible at the spring and fall AMM Seminars.

Publicity for museums in 1974 is another major concern for the Service. Under this category we hope to include advertising, brochures, free publicity, activation or encouragement of an intra-museum travelling exhibit programme as well as the preparation of four travelling exhibits and their schedules for distribution.

Technical assistance to museums will be offered in the form of prepared "How-to-do-it" books covering subjects such as cataloguing, elementary conservation, museum finances, school co-operation, and captions and labelling.

One day seminars or workshops on location in community museums could be given on request covering a varied field of common problems in:

- *Conservation and Restoration*
- *Cataloguing*
- *Display Methods*
- *Museum Financial Management*
- *Showcase Construction*
- *Museum Lighting*
- *Use of Historic Photos*
- *General Photography*
- *Models*
- *Mannequins*
- *What Museum Insurance is All About*
- *How to Relate the Museum to the Education Curriculum, etc.*

As much assistance as possible will be given to museums with grant applications such as requirements for specific grants, deadlines by which they must be mailed, etc. This will be done either on a personal basis or in regular bulletins mailed out by the Advisory Service.

The Advisory Service office is located in room M520 of the Museum of Man and Nature. The advisors can be contacted using the Manitoba Museum of Man and Nature mailing address or by phoning directly at 947-5636.

HEY, the Museum
Advisory Service is in
town conducting a one
day seminar workshop.

Just call 947-5636,
or write.

That's great! How do
we get them to come
to our town?

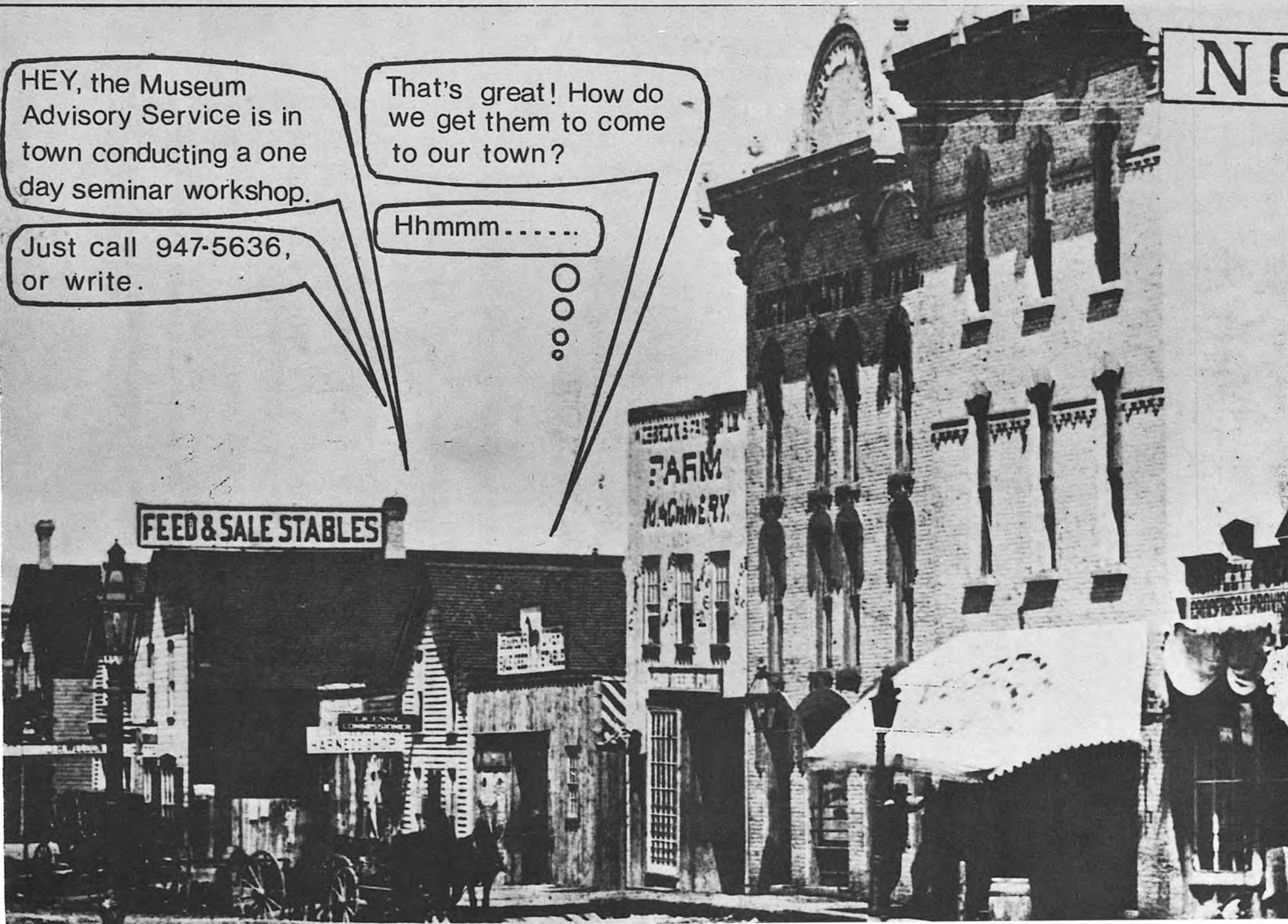
Hhmmm.....

○○○○

FEED & SALE STABLES

FARM
Machinery

NO



HERITAGE INVENTORY PROJECT

Jane McCracken

The Manitoba Museum of Man and Nature has received a grant from the National Museums Policy to make an inventory of the oral history resources in Manitoba. The four people involved in this project are:



David Jenkins, Mary Quesnel, Jane McCracken and Eli Bronstein

Oral history, perhaps, can be best described as the gathering of historical information in oral form, that is, in a tape recorded interview. This is a new and ever-expanding field of historical research, and a number of institutions, and individuals have begun to collect information in this form. In 1971, the Manitoba Museum of Man and Nature began oral history interviewing, and to date has collected over 700 tapes, all located in the Museum's library. The collection includes such specialized areas as the Ontario-British in Manitoba, the Hong Kong War Veterans, dying trades, the Jewish Historical Society's interviews, Cartwright pioneers and numerous older residents throughout the province.

The present objective of Heritage Inventory is to catalogue and index the oral history tapes at the Manitoba Museum of Man and Nature. However, during this summer, Heritage Inventory will

be travelling throughout the province to gather information on all the oral history resources and to have them entered into the provincial inventory. Workshops will also be conducted at this time for those interested in oral history techniques. A "How To Do It" booklet will be published soon as a guide for those interested.

If your museum has done oral history interviews, or if your museum is interested in beginning an oral history programme for your area, please do not hesitate to write to:

Heritage Inventory
Room M605
Manitoba Museum of Man and Nature
190 Rupert Avenue
Winnipeg, Manitoba
R3R ON2

The inventory can only be completed with your assistance, so again if you have any tapes, please write to the above address.

THE PUBLIC SERVICE ANNOUNCEMENT

Diane Skalenda

With the tourist season fast approaching, museums throughout the province are investigating ways and means of attracting their share of the tourist trade. To some small museums, this may seem like an almost impossible task. However, contrary to popular belief, good publicity does not necessarily involve a great deal of expense. In fact, very good publicity is available, free of charge, if you are armed only with a good mailing list, stencils, stationery, a supply of stamps, and well-written information. In some respects, small "non-profit" organizations have an advantage over small commercial enterprises as the media is usually only too happy to help such organizations as a "public service".

I think I would be safe in saying that you should never underestimate the co-operation which can be obtained from the communications media. Provided you submit your material well-written and in adequate time, you can almost be assured of their support.

THE NEWS RELEASE:

Accurate, well-written news releases should be the foundation of your publicity campaign. There are, however, guidelines which should be followed in order for your releases to be most effective:

1. Structure

A news release should be styled along the lines of a pyramid. It is essential that the first or *lead* paragraph answers the traditional 5 W's - *who, what, where, when* and *why*. In the event the Editor should decide that he can only spare a limited amount of space, the essential information will at least be printed. You can support the information at the top of the pyramid by going into greater detail in the body of the release.

2. Accuracy

I am sure it goes without saying that an inaccurate release can do more harm than no release at all. Be certain to double check facts - times, dates and the spelling of the names of both people and places.

3. Length

If your release is more than two double-spaced type-written pages, there is a very good possibility that you have been redundant. *Be concise and to the point!* There

are, of course, exceptions when it is necessary to go into greater detail.

4. Style

The overall appearance of a news release is extremely important. Not only does it reflect your organization itself, but it also determines whether or not a newspaper or broadcasting station will take it seriously. Editors and broadcasters are far too busy to decipher handwriting, correct spelling or verify facts. Releases should always be double-spaced, with adequate margins left on both sides for editorial remarks. Should your release be more than one page, make sure you indicate "to be continued" at the bottom of the page. Subsequent pages should be identified with a brief title and page number.

5. Photographs

An obvious asset to any article is a good photograph. In general, the photograph should illustrate a point, be a good-quality glossy print, 8 inches by 10 inches, and clearly identified on the back. When sending it in the mail, enclose it in several sheets of heavy cardboard. Do not expect the newspaper to return a photograph unless you have made specific arrangements with the Editor.

6. "Releasing" Your Release

If a news release is sent out prematurely, it could be "filed" away for future reference never to be seen again or, just as possible, it could be printed too early to have any positive effect. Find out the deadline dates for submission and adhere strictly to them. Your release should carry either a "date to be released" or "FOR IMMEDIATE RELEASE" at the top of the page.

7. The Mailing List

The most effective tool in your entire publicity campaign should be your mailing list. It could be broken down into several categories. For example:

- a) Members of your museum.
- b) Newspapers within a 50-mile radius of your museum; plus both Winnipeg daily newspapers.
- c) Radio and television stations.
- d) Periodicals such as this Quarterly, Events Magazine, Inland Magazine, Signposts, etc.
- e) People who you wish to be constantly informed of your museum's activities, i.e. - your M.L.A., Mayor, the Minister of Tourism, Recreation and Cultural Affairs, Hon. Rene Toupin, etc.

A list of Manitoba daily and weekly newspapers which appeared in the Canadian Almanac and Directory 1974 Edition is published at the end of this article.

Although in some cases they may seem very remote, both Winnipeg newspapers should be included on every museum's mailing list as their circulation includes the entire province. In addition to sending copies of your releases to the City Editors of both the Winnipeg Free Press and the Winnipeg Tribune, it would also be to your advantage to send copies to individual columnists such as:

Mr. Gene Telpner
The Winnipeg Tribune
Smith and Graham
Winnipeg, Manitoba

Mr. Alexander Foot
Winnipeg Free Press
300 Carlton Street
Winnipeg, Manitoba

Mr. Peter Crossley
Editor, Leisure Section
Winnipeg Free Press
300 Carlton Street
Winnipeg, Manitoba

Miss Janice Keys
"Around the Arts"
Winnipeg Free Press
300 Carlton Street
Winnipeg, Manitoba

You may think they receive hundreds of such releases each week and would not bother printing yours. Bear in mind, however, that without such information their columns would cease to exist and, as a result, they are more than eager to receive it.

In addition to newspapers, there are several publications which should be on your mailing list:

a) Events Magazine:

This magazine is the official publication of the Tourist and Convention Association of Manitoba, Inc. and is distributed to most hotels and tourist outlets in the province. It is published primarily to inform visitors to the Province of events in Manitoba.

Write to:

Events Magazine
308 - 265 Portage Avenue
Winnipeg, Manitoba

b) Signposts:

Signposts is a newsletter published monthly by the Manitoba Government's Department of Tourism, Recreation and Cultural Affairs.

Address all Signposts correspondence to:

Signposts
801 - 491 Portage Avenue
Winnipeg, Manitoba

c) Inland Magazine:

A feature of Inland, a relatively new magazine in Manitoba, is "The Directory". This section of Inland will gladly publicize any Manitoba event of public interest. They even have a section set aside especially for you, entitled GALLERIES AND MUSEUMS!

Send information to:

The Directory
602 - 261 Fort Street
Winnipeg, Manitoba
R3C 1E7

d) Dawson and Hind Quarterly:

We are, of course, always anxious to print the activities of our member museums in our Museum Memos column.

Our address is:

Dawson and Hind Quarterly
190 Rupert Avenue
Winnipeg, Manitoba
R3B 0N2

The radio and television stations are usually just as co-operative as the newspapers in airing public service announcements. However, they are restricted by time and are seldom able to broadcast an entire release. When mailing a release, send an accompanying letter requesting that the station inform their listeners of the event (basically just repeat the lead paragraph of the news release). If they wish, they can elaborate by extracting additional information from the release itself.

All three television stations in Winnipeg (CBC, CKY and KCND) are pleased to flash a promotional slide on the screen when airing public service announcements. Naturally when accompanied by a slide, an announcement becomes that much more effective.

In order to reproduce such a slide, you will have to enlist the assistance of one of your local artists to design a poster 12" long by 9" wide; or 16" long by 12" wide. It should contain all pertinent information (once again the 5 W's), not be too wordy and the print should be readable and not too small. Black and white would suffice; but colour is more eye-catching.

A set of four or five promotion slides can be ordered for a fee of approximately \$7.00 from:

*Media Village Ltd.
1079 Autumnwood Drive
Winnipeg, Manitoba
R2J 1C6*

Telephone No. 253-2634

Although a great many of the museums in Manitoba are not within the range of Winnipeg radio stations, remember that more than half the population of Manitoba is! Many of these people will be travelling extensively in Manitoba during the summer months.

The possibilities for an effective publicity campaign are endless. You are really only limited by the bounds of your imagination! Public service announcements are just a small facet of an active publicity programme.

In the final analysis your most important asset is the enthusiasm and pride your members have in their museum. If your visitors sense this pride and enthusiasm and are impressed with your museum itself, you can be certain that others will hear of it!



News Release/Public Service Announcement

FOR IMMEDIATE RELEASE

March 11, 1974

CANADIAN NATURE ART '73, an exhibit of original works of art by Canadian artists, sponsored by the Canadian Nature Federation and the National Museum of Natural Sciences, both of Ottawa, opens March 15th in the Foyer of the Manitoba Museum of Man and Nature. The exhibition is free of charge and open during regular Museum hours.

"LEAD"
paragraph

This exhibit has been assembled for nation-wide distribution through incentives from the Secretary of State's National Museum Policy, which aims at making the national heritage available to a greater number of Canadians. Prior to coming to Winnipeg, the exhibit, which features outstanding nature paintings, drawings and prints by Canadian artists, has been to Wolfville, Halifax, St. John's, Quebec, and Oshawa. When it leaves Winnipeg on April 15th, the exhibit will move on to Regina, Calgary, Edmonton, and finally Victoria.

Some of the artists represented in what amounts to a national showcase of artists' interpretations of the land, its plants and animals, are James R. Lumbers, Charles H. Lacy, Fenwick Lansdowne, Ralph D. Carson, Peter Karsten, David Lloyd Fisher, and well known to this Museum for his work on natural history dioramas, Clarence Tillenius. In total, there will be 42 original works representing 21 artists.

News Release/Public Service Announcement prepared by Jim Lewis, Co-ordinator of Publications and Public Relations at the Manitoba Museum of Man and Nature.

NEWSPAPERS AND BROADCASTING STATIONS IN MANITOBA

* Daily Newspapers:

The Brandon Sun
501 Rosser Avenue
Brandon, Manitoba

Dauphin Daily Bulletin
20 Memorial Boulevard
Dauphin, Manitoba

Flin Flon Reminder
Reminder Publications Ltd.
Flin Flon, Manitoba

Daily Graphic
Vopni Press Ltd.
P.O. Box 130
Portage la Prairie, Manitoba

Swan River Report
220 Centennial Drive
Swan River, Manitoba

Thompson Citizen
Box 887
Thompson, Manitoba

Winnipeg Free Press
300 Carlton Street
Winnipeg, Manitoba

Winnipeg Tribune
Smith and Graham
Winnipeg, Manitoba

* Weekly Newspapers:

Altona Red River Valley Echo
P.O. Box 720
Altona, Manitoba

Arborg Lake Centre News &
Manitouwapa Times
Box 187
Selkirk, Manitoba

Baldur Gazette
Baldur, Manitoba

Beausejour Beaver
Box 1148
Beausejour, Manitoba

Belmont News
Belmont, Manitoba

Binscarth Express
Minnedosa, Manitoba

The Dauphin Herald
Box 548
Dauphin, Manitoba

Birtle Eye-Witness
Box 97
Birtle, Manitoba

Boissevain Recorder
Box 220
Boissevain
Manitoba

Carberry News-Express
Carberry, Manitoba

Carman Dufferin Leader
Box 70
Carman, Manitoba

Cartwright S. Manitoba Review
Box 249
Cartwright, Manitoba

Churchill Talga Times
Box 6
Churchill, Manitoba

Dauphin Parkland Enterprise
Box 548
Dauphin, Manitoba

Manitoba Weekly Newspaper - continued

Deloraine Times & Star Box 407 Deloraine, Manitoba	Melita New Era Box 426 Melita, Manitoba
East Kildonan Examiner Box 1423 Winnipeg, Manitoba	Miniota Herald Box 70 Hamiota, Manitoba
East Kildonan & Elmwood Herald 114 Victoria Street, West Transcona, Manitoba	Minnedosa Tribune Box 930 Minnedosa, Manitoba
Fort Garry Lance 620 Dakota Drive Winnipeg, Manitoba	Morden-Winkler Pembina Times Box 130 Morden, Manitoba
Gilbert Plains Maple Leaf Box 250 Gilbert Plains, Manitoba	Neepawa Press Box 939 Neepawa, Manitoba
Gladstone Age-Press Box 135 Gladstone, Manitoba	Oak Lake News Oak Lake Manitoba
Glenboro Gazette Box 10 Glenboro, Manitoba	Pilot Mound Sentinel-Courier Box 179 Pilot Mound, Manitoba
Grand Beach Spotlight Box 1 Grand Beach, Manitoba	Portage la Prairie Portage Leader Box 130 Portage la Prairie, Manitoba
Grandview Exponent Box 39 Grandview, Manitoba	Reston Recorder Box 10 Reston, Manitoba
Hamiota Echo Box 70 Hamiota, Manitoba	Rivers Gazette-Reporter Box 10 Rivers, Manitoba
Killarney Guide Box 670 Killarney, Manitoba	Roblin Review Box 120 Roblin, Manitoba
Lac du Bonnet Springfield Leader Box 910 Lac du Bonnet, Manitoba	Rosburn Review Box 130 Rosburn, Manitoba
MacGregor Herald MacGregor Manitoba	Russell Banner Russell Manitoba
Manitou Western Canadian Manitou, Manitoba	St. Boniface Courier 620 Dakota Drive Winnipeg, Manitoba

Manitoba Weekly Newspapers - continued

St. Boniface La Liberte
Box 96
St. Boniface, Manitoba

Thompson Times
Box 971
Thompson, Manitoba

St. Vital Lance
620 Dakota Drive
Winnipeg, Manitoba

Transcona News
114 Victoria Street, West
Transcona, Manitoba

Selkirk Enterprise
Box 187
Selkirk, Manitoba

Treherne Times
Box 50
Treherne, Manitoba

** The Shilo Stag
859 - 18th Street
Brandon, Manitoba

Viriden Empire Advance
Viriden
Manitoba

Shoal Lake Star
Shoal Lake
Manitoba

Wawanesa Optimist
859 - 18th Street
Brandon, Manitoba

Somerset Lorne Gazette
Somerset
Manitoba

The Winnipeg Jewish Post
Box 3777, Station B
Winnipeg, Manitoba

Souris Plaindealer
Souris
Manitoba

Winnipeg Metro One (N. Winnipeg)
114 Victoria Street, West
Transcona, Manitoba

Steinbach Carillon News
377 Main Street
Steinbach, Manitoba

Winnipeg Metro One (St. James)
114 Victoria Street, West
Transcona, Manitoba

Stonewall Argus & Teulon Times
Box 190
Stonewall, Manitoba

Winnipeg Viewpoint
36 St. Annes Road
Winnipeg, Manitoba

Strathclair Mid-West News
Box 417
Minnedosa, Manitoba

Winnipeg Western Jewish News
Box 87
Winnipeg, Manitoba

Swan River Star & Times
Swan River
Manitoba

Woodworth Times
Box 70
Hamiota, Manitoba

The Pas Herald
Box 1738
The Pas, Manitoba

Thompson Nickel Belt News
Box 887
Thompson, Manitoba

* As listed in the Canadian Almanac & Directory 1974, 127th Edition
** Published on the 15th & 30th of each month

Manitoba Radio Stations:

Radio Station CFAM
Radio Southern Manitoba
Altona, Manitoba

Radio Station CKX
2940 Victoria Avenue
Brandon, Manitoba

Radio Station CKDM
3rd Avenue, N.E.
Dauphin, Manitoba

Radio Station CFAR
75 Callinan Street
Flin Flon, Manitoba

Radio Station CFRY
Portage-Delta Broadcasting Co.
Portage la Prairie, Manitoba

Radio Station CHSM (Steinbach)
c/o Radio Station CFAM
Altona, Manitoba

Radio Station CHTM
Mystery Lake Broadcasting Ltd.
Thompson, Manitoba

CFRW Broadcasting Station
457 Main Street
Winnipeg, Manitoba

CJOB Broadcasting Station
930 Portage Avenue
Winnipeg, Manitoba

CKRC Broadcasting Station
300 Carlton Street
Winnipeg, Manitoba

CKSB Broadcasting Station
607 Langevin Street
St. Boniface, Manitoba

CKY Broadcasting Station
Polo Park
Winnipeg, Manitoba

Canadian Broadcasting Corp.
Prairie Region Offices
Mall Centre
491 Portage Avenue
Winnipeg, Manitoba

Television Stations:

Canadian Broadcasting Corporation
Prairie Region Headquarters
Mall Centre
491 Portage Avenue
Winnipeg, Manitoba

CKY Television Ltd.
Polo Park
Winnipeg, Manitoba

Winnipeg Channel 12 Ltd.
(KCND TV)
2031 Portage Avenue
Winnipeg, Manitoba

CKX-TV
2940 Victoria Avenue
Brandon, Manitoba

NATIONAL HERITAGE LEGISLATION

Secretary of State Hugh Faulkner announced he will submit a bill to the next session of Parliament to regulate the export of heritage property.

In order to better ensure the preservation of the Canadian cultural, historic and scientific heritage, the Bill will propose the establishment of a system of export control of national treasures, by reference to a Control List establishing categories and age and value limits, so that the departure from Canada of an object of sufficient importance to be considered a national treasure can be postponed, if an independent Review Board judges that a reasonable delay period should be created to enable interested Canadian public authorities and institutions to purchase them at a fair market price. If the object is not purchased within the time limits of the delay period, an Export Permit would be granted and the object would be free to leave the country legally.

The method of control will be designed to ensure the cooperation of the collector-dealer fraternity in Canada and, Mr. Faulkner explained, "With the active support of the Minister of Finance, tax incentives will be proposed so that it will be to the advantage of Canadians to do business with appropriate Canadian institutions rather than accept foreign offers to buy their recognized treasures."

The control system proposed would be administered across the country by the Canadian Customs acting on the advice of local authorized experts.

The Minister emphasized that the system of export control which will be submitted by the Government will not be confiscatory. Further, the Act and Regulations will affect only the best objects of high cultural significance which have been in Canada long enough to merit consideration as national treasures. Parliament will be asked for sufficient funds to enable the Government to assist Canadian public authorities and institutions throughout the country in purchasing such objects when they are threatened by export, and for repatriating national treasures which are already in foreign hands and which may come on the market abroad, so that they too, on their return to Canada, can be preserved and maintained for the Canadian people in appropriate Canadian custodial institutions wherever they may be located.

The Minister explained his purpose in making this announcement at the present time: "I wish to provide Provincial Governments with a general outline of the scheme I will be submitting to Parliament in the next session so that I may have the benefit of their views before proposing legislation to the House. I also wish to be able to reassure representatives of the art and

antique trade in Canada and collectors that the system which will be proposed is reasonable and designed to secure their active cooperation and support. The Government is very conscious of the important role played by both the public and private sectors, by the Federal and Provincial Governments and their agencies, by public and private institutions and by dealers and collectors alike in helping to preserve the national heritage."

"I think Canadians will readily accept the principle that we must maintain a basically free market, but at the same time, we must recognize that it is the duty of the State to preserve and maintain through public and private custodial institutions collections of the best objects of national cultural significance."

CITIES OF THE FUTURE - UTOPIA OR ABYSS?

Kathy Roos

Editor's Note: This article is based on the extensive research carried out by Kathy Roos in preparing a major unit, called Cities of the Future, for the Urban Gallery in the Museum of Man and Nature in Winnipeg.

"Come, let us make bricks, and burn them thoroughly." And they had bricks for stone, and bitumen for mortar. They said, "Come let us build ourselves a city and a tower with its top in the heavens, and let us make a name for ourselves." (Gen. 11,4).

Historic concepts of cities and city planning have held opposing views. Rousseau in 1762, described cities as being "the abyss of the human species", and the bible holds that the city is perhaps an exercise of man's vanity, delineated in the Genesis story of the Tower of Babel. The bible, however, holds other views of cities, as in Ezekiel's vision of the city of God, a plan for utopia.



City planning projects of past visionaries are only now being realized. Leonardo da Vinci's ideal city, planned c. 1480, features houses, storage areas, canals and streets on different traffic levels. da Vinci's foresight and the implications of the present acceptance of this kind of planning, are astounding. Engène Hénard, c. 1849-1923, a French Urbanist, also anticipated the future city in its congested confusion. He offered solutions to what he considered inevitable problems, such as the impact of the motor car on the city. Before the profession of city planner existed, he had developed means for the study of problems peculiar to the city. He recognized that the city creates its own environment, and he planned for multi-level separations of traffic and pedestrian flow, which is now a major hope for revitalizing and rehumanizing

city centres. Within years of the invention of the airplane, he anticipated the need for accommodation of air flight into the city.

It has been said that "it is the fate of many utopian ideas that they are considered to be too far advanced and that their link to reality - ever present - is eclipsed by the apparently unattainable character of their mental image".



The esthetic and practical value of man's present urban centres has succumbed to many and varied critiques. Peter Blake in his book "God's Own Junkyard" says of the urban civilization that "men are most Godlike when they create works of art, and that mankind has always exerted itself most nobly where its buildings reached towards the heavens in domes, in spires, in campaniles. If our civilization too, is to be known by the shapes of its upper extremities, then we will need all the saving that's available."



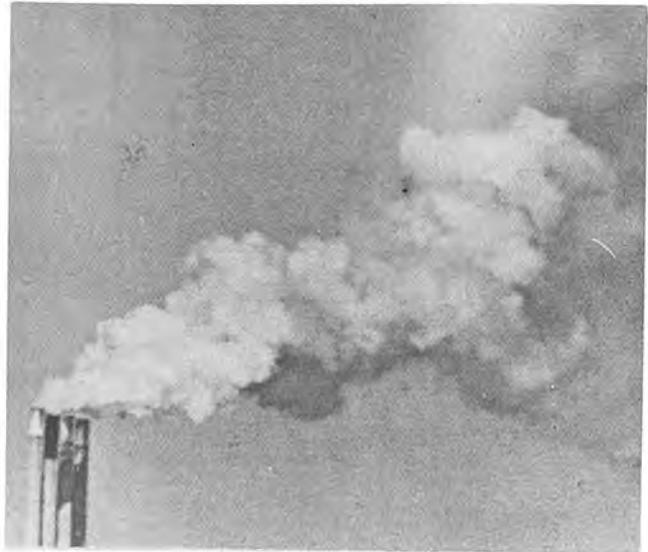
We are indeed facing an urban crisis, a crisis which must be recognized before it is rectified. Cities are structurally and socially unique and must be considered as such, in order to define and analyze the problem of their existence. The urban centre is a complicated phenomenon, a conglomerate of many things. It houses people, it has structure and environment. It is a delicately balanced ecosystem. An ecosystem which can be paradoxically confusing for the urban person. What the city offers and what the city costs in terms of the quality of human life, is a major question which presently plagues the modern urbanist. "The optimist proclaims that we live in the best of all possible worlds; and the pessimist fears this is true."



Almost 75% of Canada's population now lives and works in urban areas that occupy less than 1% of our total land area. This tremendous increase and accumulation of urban population justifies the warning of the World Health Organization that, "after the question of keeping world peace, metropolitan planning is the most serious single problem faced by man in the second half of the 20th century." The exponential growth of population - the time it takes to reach a fixed limit, can be illustrated by the following riddle for children:

Suppose you own a pond on which a water lily is growing. The lily plant doubles in size each day. If the lily were allowed to grow unchecked, it would completely cover the pond in 30 days, choking off the other forms of life in the water. For a time the plant seems small, so you decide not to worry about cutting it back until it covers half the pond. On what day will that be? It will be on the 29th day. You have one day to save your pond.

Though its scope may have changed, the city still exists in a biological and geological environment. The city's climate and vegetation differ from that of its hinterland - man in building the city alters the original site, as well as the atmosphere which surrounds it. Trees and plants are removed and reintroduced on a much lesser scale. Much of the city is paved, altering runoff patterns of rainfall. Sewers alter ground water in much the same way. The city liberates heat, smoke, auto fumes, wastes from factories, sewage and other wastes are freed into the atmosphere creating smog, fouling waterways - degrading the environment. Life in a degraded environment is tolerable only because of the economic benefits and the wide spread belief that ecological destruction is a corollary to human progress.



The emphasis on industrialism with its accompanying pollution has produced a gain in the accumulation of wealth - but it has lowered the quality of human life. The costs diminish the gains, and a great burden is placed on the individual - the urban person.



Historically, parasitic ravaging of resources for immediate economic gain, has resulted in shortages of supply and extinction of species. Can man live in his environment parasitically like a diseased organism that takes life's necessities regardless of the consequences? Can he live in an ecosystem, ignoring it, looking inward to painted walls, concrete and plastic. Or can he live in harmony with the natural world? It is apparent that man is now at the crossroads in his development. The road can lead to enhancement of human life or to the continuing degradation of the environment with the resulting debasement of human life. The quality of life in the city must be questioned. Our lifestyles are changing rapidly

and we have come face to face with the recognition that there are indeed priorities, and that the future of our lives in the city is, in fact, a question of priorities.



In order to determine what future cities may be all about and what the physical structure means to human life in more personal terms, we must first look at the structure and the

life within the city that we know. The direct man/nature relationship of the hunter and farmer in an agrarian society has evolved into a relationship of man/thing. This new system hinges on technological man, what he intentionally values and protects. Man may find it difficult to survive without this new relationship, but possibly he may not survive because of it. It is technologically feasible for a total urban society, but is it biologically desirable? Technology can, among other things, aid in expanding the life span, but does high density crowding and the lack of intimate contact with other organisms and people, threaten the quality of that life?



20th Century cities intensify human competition. Man must not only find a livelihood, he must also shape a life for himself in the crowded city. His security is in his own saleable talents - he must sell himself in order to find a livelihood in order to buy a life. Man's adaptation to urban living is one of self preservation and protection. Constant exposure to technology and the city's demands, tend to weary and frustrate. By protecting himself sufficiently against stimuli, man survives. There are, however, unsolicited stimuli - the sounds of the city - noise pollution. Silence and natural solitude are rare - for those born and raised in the city they may never have been experienced. The ultimate refuge from city pressures is flight - a quiet place in the country. With the acceleration of population growth, the prevalence

of the automobile, and super highways, that precious environment is becoming scarcer, and if not preserved, will fast become a non-entity. It would seem that man has an innate psychological need to build and construct - a need which is proving to be short-sighted. Conversely, development for its own sake is completely impractical and offers obvious proof that man has an inherent inability to sort out priorities, to think beyond his immediate needs and desires or indeed, to put his imagination to work. One need only look, and superficially at that, of the problem of three dimensional space and how it is utilized in the city.



Space necessary for a quality life is being allocated more and more for machines. Increased population and improved technology serve to increase our mobility, a trait facilitated by highways. We move faster and faster but always within a fixed area - the city, the country, the globe. Surface areas will soon be entirely occupied by moving machines and roadways, and our upper atmosphere by the jet. There are few alternatives left for living and working space. It would seem that the only consideration of mass transportation planners is how many cars can be moved - to where? With few exceptions, highways are directed into the core of most cities, adding to existing traffic jams. At present, the preferred solution for alleviating this problem is more highways. Structures meant to be used by people are surrounded by concrete or asphalt, preventing easy access. Motorists drive in circles, and the pedestrian - well - he may become one more non-entity. Unless some radical changes are made, our cities and city life would seem to be headed for a grim future.



Cries for evaluation and planning are not new - such views are to be found in the New Testament and have been expressed through the ages. "For which of you, desiring to build a tower, does not first sit down and count the cost, whether he has enough to complete it?" (Luke 14,28). Architecture is a by-product of culture. It is not the physical structure of a city alone which needs to be planned. Crowding necessitates the development of a just society - one which is as fair to the individual as the individual is expected to be to it. Violence and confusion mark an unjust society and are manifested only too obviously in today's cities. According to the Science Council of Canada there is an obvious need for renewal in more than the "bricks and mortar and civic centre sense".

We do not want to produce a habitat that is any more hostile to man's welfare than it already is. The processes of urbanization tend to dominate man, whereas the original function of any habitat is to serve the well-being of the inhabitant. Edward Higbee, a contemporary urbanist has provided some insight into the sociology of the city, the relationship of the individual to the community and to the structure. "As an ecological system, the city must provide more than a shell of buildings and streets. It must provide more than material resources. It must be humane." Higbee's thesis explores this relationship and comes to the inevitable conclusion that the disease of the city is a reflection of a diseased society - social change is a prerequisite of any significant structural change. Our present forms of urban renewal and design are only cosmetics, a futile attempt at glossing over an unpleasant reality that consequently never really gets dealt with. "To apply cosmetics to the physical remains of a corpse does not restore the glow of life." Are present renewal projects a sham and are we making the mistake of putting off until tomorrow which not only can be done today, but obviously must be done today? Are we fooling ourselves and thereby responsible for dealing the greatest hurt upon our own? Whatever the answers are, one thing remains clear - we are experiencing an urban crisis. Far from being an imaginary entity that may happen in the future - the urban crisis has structurally happened and is with us now. More than new technological innovations, we are in dire need of innovative and imaginative planning, both socially and structurally. "An urban society must invent new systems of space allocation which are flexible enough and large enough to work effectively with the future rather than against it." (Higbee) As long as land is regarded as a commodity, the value of which increases with population density, then just so long will it be impossible to build cities that are efficient working and pleasant living spaces.

We are the disposable society. As technology changes, there may be less investment in high cost permanent structures that could soon be outdated. Computerized systems of data storage, retrieval and transmission may replace the great amount of space required for present buildings designed for today's

living and working routine. School and university classrooms as well as teaching procedures are becoming outdated by the computerized library and forms of television communication. R. Buckminster Fuller's thesis of "doing more with less" is with us now and beginning to permeate every aspect of society.

We do have the knowledge and technology to live harmoniously within an urban environment. The question which looms threateningly over the future of this environment is will we gain the wisdom to use this knowledge effectively and respectfully, and are we equipped to cope with the consequences generated by this knowledge? Can we tolerate a system that hasn't any apparent priorities? That is wasteful and exploitive? Where do we go from here?

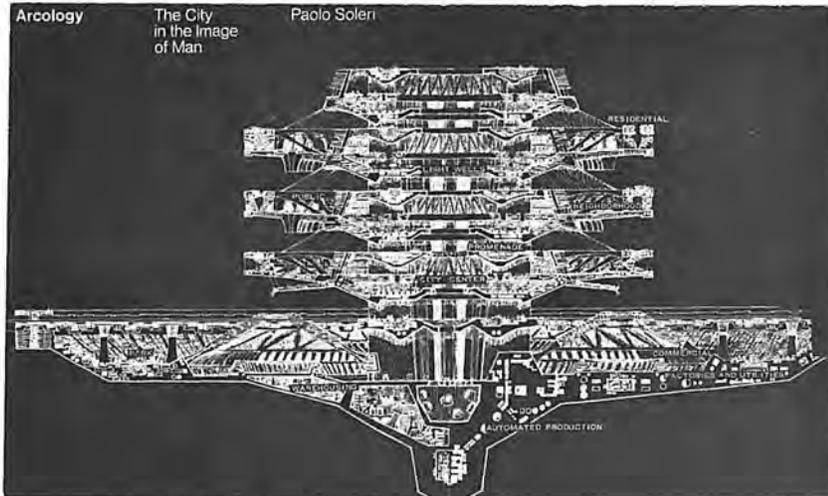
There are, of course, many possibilities, much speculation and few answers. "For why knows what is good for man while he lives the few days of his vain life, which he passes like a shadow? For who can tell man what will be after him under the sun?" Ecclesiastes 6,12. There is, however, one thing which is becoming more and more clear and that is the necessity of action, of positive forward action precluded by sensitive and imaginative thinking - a sentiment expressed more than adequately by Pierre Dansereau. "I can only think that the awful and awesome perspectives that we have opened for ourselves in the atomic and space age, and that the new magnitude of disaster which we have made possible, can only be countered by our ability to think in purely futuristic terms and not by constructing the mosaic of things to come out of worn pieces from the past."

Today's city is proving to be an imaginative failure - it is the ultimate human artifact, obsolete yet still growing, unstructured and uncontrolled. We cannot afford to impose arbitrary restrictions, but can we develop the ability to think in purely futuristic terms? We do have among us visionaries, struggling to shock us into an awareness of our future possibilities - possibilities which are totally unrelated to our present urban centres - not plug-in renewals, but revolutionary prototypes - beyond the city.

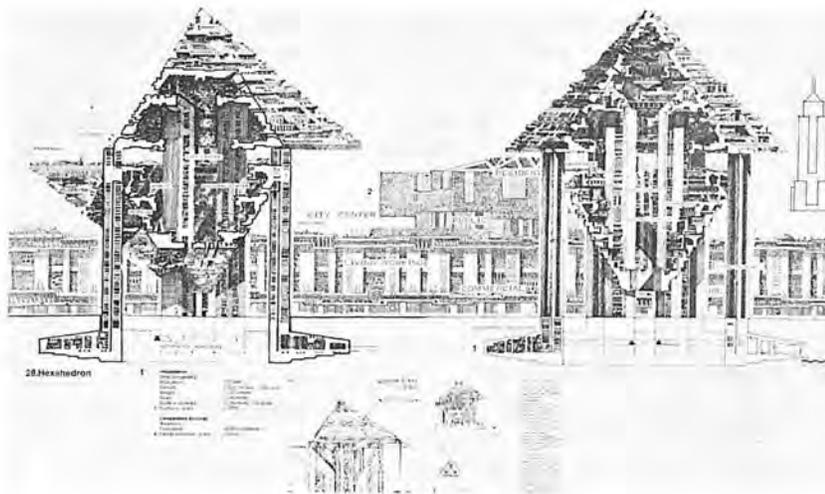
On the following page is but a sampling of some of their thoughts and some of their plans, and perhaps, our future.



Günter Günschel
Dome and Shell Construction
1957



"The condition of Man is strictly dependent on environment because man is eminently an environmental animal. If one adds that man is also eminently a social animal, then one sees that environment comes close to being preponderantly the city. The city is the true concern of architecture."



"In brief, the social animal is a lively and splendid animal, or it is a contemptible one, depending upon whether the city is to be sought for what is liveliest in man or whether it is a dump for all the parasitic aspects of his character."

Paolo Soleri, "Arcology: The City in the Image of Man", 1969

"The city is regarded both as the product and the instrument of the urbanization process. Therefore the city is every urbanized community and its technology whether it be a metropolis, a suburb, or a space capsule orbiting the earth. While the physical shell of the city is inescapably visible, its invisible psychological make-up is infinitely more meaningful. It is our minds which create and manage our synthetic environment. The quality of that environment is a reflection of the synthesis we have made of ourselves." ...

"I find that the ignorant acceptance by world society's presently deputized leaders of the momentarily expedient and the lack of constructive, long-distance thinking - let alone comprehensive thinking - would render dubious the case for humanity's earthian future could we not recognize plausible overriding trends."...

"Within decades we will know whether man is going to be a physical success around earth, able to function in ever greater patterns of local universe or whether he is going to frustrate his own success with his negatively conditioned reflexes of yesterday and will bring about his own extinction around the planet earth. My intuitions foresee his success despite his negative inertias. This means things are going to move fast."

R. Buckminster Fuller



MUSEUM MEMOS

GATEWAY STOPPING PLACE MUSEUM - Emerson

The Gateway Stopping Place Museum is made up of two buildings. The main display of local history is housed in the original log building that was the first Emerson Customs House. The second building is also of the original logs; the first Gaol in town.

The historic displays consist of R.C.M.P. history and photos dating back to the beginning of the force, the Boundary Commission, and many other subjects of interest.

Our Museum is open during the summer from June 24th to September 2nd during afternoons including weekends. We have excellent picnic facilities on the grounds.

J.A.V. DAVID MUSEUM - Killarney

In December 1973 the Regional Library moved out of its quarters in our museum building and by the beginning of 1974 the entire building was available to us. During January and February we renovated the downstairs rooms and converted them into an important part of the museum. We have rehung our art collection and set up a number of new displays, including a military room, an old-timers' room, and a room for H.H. Elliott's paintings. On March 15th the entire building was opened to the public.

Starting early in April we intend to put on our Fourth Annual Art Fair. This show is open to all local and other Manitoba artists who wish to display and sell their work. If a picture is sold, a percentage is kept by the museum.

MIAMI MUSEUM - Miami

We at the Miami Museum received a grant under the Local Initiatives Programme to renovate and remodel our Museum, two years old, which was the former Anglican Church. Following the suggestions of two advisors from the Museum of Man and Nature, we have kept our building as far as possible to resemble the original church - both in the interior and exterior decor. The interior is now nearing completion and there will still be time and money for the

necessary display areas. If weather permits, we still hope to reshingle the roof and paint the exterior.

Our project has provided employment for five people: three carpenters, a bookkeeper who also has been cataloguing and a resource person who is publishing a pictorial book on the area. A brochure for our Museum is also being prepared at present.

With all this activity we are looking forward to a renewed and more widespread interest in the 1974 season.

SWAN VALLEY MUSEUM - Swan River

In the September issue of the "Dawson and Hind Quarterly", the following note was published regarding Swan Valley Museum:

"Our Museum building is completed and we are presently accepting gifts and donations of artifacts, etc. Don't know when we will be open".

I am happy to report that through relentless perseverance and hard work our Museum reached an operable stage in June of 1973. June 18th, 1973 was a memorable day for the Museum Committee and membership of the Swan Valley Historical Society. This day Swan Valley Museum was declared officially opened and a long-sought goal of providing a museum for our valley was finally realized.

The museum is located on No. 10 Highway north of Swan River. In our Museum we are attempting to tell of the "Development of the Swan River Valley" from prehistory to present day by setting up displays of artifacts and articles related to the progressive passage of time. All the articles and artifacts in the museum are gifts or loans contributed by local citizens. Members of the Swan Valley Historical Society are researching further into the history of the valley so as to get more background on the articles which have been brought in. We intend to carry on research as an on-going project so our storyline will eventually become coherent and as complete as possible.

We have been fortunate to acquire a log building which is being moved to the museum site. This building will be used to display furniture in room settings. When completed it should prove to be an interesting addition to our Museum.

Opening date for the 1974 season is May 4th. The Museum will be open daily from 1:00 p.m. to 9:00 p.m. We are looking forward to another successful summer and hope many of you will visit with us.

TRANSCONA MUSEUM - Transcona

From time to time, the Transcona Museum receives artifacts of considerable interest and cause for speculation. A recent acquisition is a series of 15 leather postcards, 3" x 5", with a 1905 or 1906 postmark, each bearing a King Edward VII stamp.

These postcards of soft brown leather are in perfect condition. The figured motifs on some appear to be tooled and on others embossed. Most are in a humorous vain varying from Valentine to "Wish you were here" type of greeting, indicating a love interest of nearly 70 years ago. Whether or not this matured into something of a more permanent nature, the donor is unable to say.



For what length of time this form of postcard greeting was popular is not known. It is, however, questionable whether such would survive today's automated processing of mail. As a relic of the past, they are an interesting reminder of postal efficiency at the turn of the century.



At the present time the Transcona Museum is undergoing a face-lifting which it is expected will result in a more pleasing display of artifacts. A mock-up of an old fashioned bedroom and kitchen are being constructed to provide a more realistic picture of the past.

Visits by school classes to which suitable films are shown to supplement classroom studies are still a popular feature of museum activities, in connection with which excellent co-operation is extended by the National Film Board in the selection of films. Mrs. L.T. Patterson, Museum Custodian, will be pleased to supply any information regarding these programmes. The phone number to call is 222-0423 between 2:00 p.m. and 4:00 p.m., Monday to Friday.

MANITOBA MUSEUM OF MAN AND NATURE - Winnipeg

The Manitoba Museum of Man and Nature and Planetarium have a broad and varied range of exhibits and activities from the middle of April to the end of June. The main exhibit area of the museum, which always provides a good reason to visit the Museum itself, is, more than ever, an attraction this spring, with the addition of the newest gallery, the Urban Gallery. With the addition of this gallery, the Museum's permanent exhibit area is now composed of four major galleries, the other three being the Grasslands Gallery, the Earth History Gallery, and at the entrance to the Museum, the Orientation Gallery. These galleries are far from static exhibits and a visitor to the main exhibit area of the Museum will encounter, now, more than at any other time in the Museum's short history, a growing number of people who act as guides and who are integrated into the galleries themselves. For instance, the drugstore in the Urban Gallery will boast a resident pharmacist, and in the Earth History Gallery demonstrators explain the techniques of lapidary.

Other reasons to visit the Museum this spring are attractions like "The Sandhills of Carberry" exhibit, an exhibit put together by the Environmental Management Division of the Department of Mines, Resources and Environmental Management in cooperation with the Manitoba Museum of Man and Nature. This exhibit, located in Alloway Hall, is about that unique area in south western Manitoba, an area of extensive sand dunes popularly referred to as the Carberry desert. Another exhibit, "One Hundred Years of Oceanography - Challenger" opens June 13th. This exhibit, prepared by the Nova Scotia Museum, with financial assistance from the National Museums Policy programme of the Department of the Secretary of State, reviews the past one hundred years of oceanography which began with the expedition of the H.M.S. Challenger in 1872.

There are two Planetarium shows slated for the spring. The first, entitled "Once Upon the Zodiac", continues until June 23rd, and it's all about astrology. It asks if there is anything to astrology. Is it a long unrecognized science as some claim, or is it just another superstition. In this presentation the Planetarium people don't try to change your mind, but they will attempt to give you the facts that are known at present, in an entertaining, music-filled experience. Beginning June 27th, the show all about UFO's, entitled "From Alien Worlds", begins. In his book "Chariot of the Gods", Erick von Daniken suggests that the earth has been visited many times in the past by intelligent beings from other worlds. From current reports of UFO sightings, it would seem that these visits are continuing. But is this possible? Can life exist outside the earth? Would it develop in the same way that life has evolved on this planet? Astronomers have found tentative answers to some of these questions, and now biologists are beginning to find others.

The Planetarium auditorium, classrooms, and the Museum's Foyer, are all guaranteed to be the scene of a wide variety of programmes involving the ethnic communities in the province. These programmes will continue, as they have in the past, to provide a synthesis of the industrial, fine, and folk arts involving short term exhibits and demonstrations of a whole spectrum of activities. At the time of this writing, these programmes, because of their relatively spontaneous nature, cannot be specified.

If you are interested in receiving a monthly schedule of events, write the Publications and Public Relations people at the Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba R3B ON2, and ask to be put on the "Happenings" mailing list.

BOOK REVIEW

C.J. Pasichny

Editor's Note: This review is extracted from Beacon, Volume VII, No. 1.

The Ukrainian Folk Heritage in Canada, Introduction by Robert B. Klymasz, National Museum of Man, National Museums of Canada, Ottawa, Canada, 1972 Paper.

This is a colourful catalogue of an assembled collection of Ukrainian Canadiana, prepared by the Canadian Centre for Folk Culture Studies of the National Museum of Man, and published by the National Museums of Canada. The booklet contains 121 entries of items very precisely described, and three color and eight black and white photographs. In most cases an item is also given its Ukrainian name in transliteration, its dimensions, its place of origin and acquisition, its museum accession number, the name of the craftsman or donor, and some intriguing sidelights on its meaning, purpose or use. No lifeless enumeration, this little album of Ukrainian cultural artifacts would make a delightful coffee-table booklet, or one to keep in your private collection of decorated Easter eggs, embroidery and other Ukrainian bric-a-brac.

In a brief nine-page introduction, Dr. Robert Klymasz, the Ukrainian Canadian folklorist who heads the Slavic and East European Section of the Canadian Centre for Folk Culture Studies in Ottawa, discusses the history of the Ukrainian Canadian artifacts as they reflect the cultural process of continuity and change. He divides these artifacts chronologically into three distinct but related groups: Pioneer Folk; National Art; and Ethnic Pop. To this tripartite division there correspond three sections in the booklet, each with a brief introductory note.

The Pioneer Folk collection dates from the arrival of the Ukrainian pioneer immigrants in Canada. The artifacts of the period are the things the pioneer men and women wore (sheepskin coats, embroidered shirts and sashes, wrap-around skirts, woven linen shawls, coral beads); the objects they used for entertainment (dulcimer-cymbaly, Old-Country violin, flute-sopilka); their handiwork (pottery, woodwork, weaving, decorated Easter eggs); and the objects they required for their religious worship (churches, bell towers, embroidered altar cloths, banners, icons, carved wooden and wrought iron crosses).

This section lists forty-five items. Some of the insights afforded by the notes are that a pestle (makohin) in addition to its kitchen use was also employed to threaten or

beat one's spouse; that Easter foods to be blessed in church were carried in wool and linen shoulder bags; that certain shawls were worn by married women only; and that the number of strands of coral beads had a social significance.

National Art, the second period, represents a renewed and refined folk heritage, introduced by the Ukrainian displaced persons after World War II, who were strongly committed to the preservation and fostering of their heritage and traditions. The artifacts are made symbols of their national identity. They are characterized by a richness, formality and a strong conservatism. The transition is made from the old, rural and folk to the new, urban and national.

Most items of this second part, of which there are forty-five entries, have been donated by Dr. Michael Huculak of Vancouver, British Columbia. Some of the interesting sidelights concern the use of a bread loaf at Christmas (kolach) and at weddings (korovai) and decorations for them; the uses of embroidered towels; and the bandura as an instrument traditionally played only by men.

Ethnic Pop, the newest phase of Ukrainian folk culture in Canada, marks a radical departure from the traditional folk heritage. It corresponds to the gradual integration of the Ukrainian community into Canadian society. There is "seemingly indiscriminate manipulation of traditional materials" by uninhibited experimentation and innovation. These new products are mass produced for commercial purposes.

Among the thirty-one entries we find car-top decorations for weddings, placemats, rugs and ceramic casseroles. Commercial enterprise takes on the production of food, publishing and sound-recording. This results in canned cabbage rolls; song, cook and embroidery books in English; T-shirts and campaign buttons, ("I like pyrogies;", "Kiss me, I'm Ukrainian").

The cross-stitch motif becomes the single, most pervasive symbol of Ukrainian Canadian ethnicity. It is now found not only in needlework but in printed form on paper, fabrics, tumblers and mugs, and record jackets.

Item 23, a sheepskin coat, is transliterated as *kozbox*, which in English would be pronounced to rhyme with *deluxe*; perhaps *kozbukh* would be closer to the Ukrainian.

The Ukrainian Folk Heritage in Canada is available for \$2.00 by writing to the National Museums of Canada, Marketing Services Division, Ottawa, Ontario, Canada K1A 0M8.

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ARTICLES
FROM
COMMUNITY
MUSEUMS!**

**SUBSCRIPTIONS
HAVE TO BE
RENEWED!**

**WE NEED
NEW
MEMBERS!**

**IF
THINGS
DON'T
IMPROVE
DON'T
WORRY**

**I
LOVE
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