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generations

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GENERATIONS

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COVER: SEVEN OAKS HOUSE. This house represents Manitoba's rich historical heritage and marks the spot of the Seven Oaks Battle where the Metis nation was born.

Generations is published quarterly by the Manitoba Genealogical Society, Box 2066, Winnipeg, Manitoba, R3C 3R4. The Chairman Of Publications invites articles and news items from all members of the Society and from anyone else having an interest in Genealogy. Manuscripts should be typewritten, double-spaced, with adequate margins.

PHOTOGRAPHS

By Warren Clearwater

Perhaps one of the most neglected or abused areas of museum display techniques is in the field of photography. Surprisingly enough, most museums of any size either display or possess a wide variety of pictorial material. This material should be treated with as much care and respect as the other artifacts in the museum for they are, in the true sense of the word, artifacts.

I am sure that in all cases, any neglect or irreparable damage to photographs in museums is unintentional - it is more a lack of knowledge of the fundamentals of proper handling procedure. In this article an attempt will be made to cover five of the main areas concerning pictorial material as it relates to the museum field. These will include such topics as:

1. Basic conservation of photographs

2. Photocopying

3. Cataloguing of photographs and negatives

4. Drymounting and wetmounting techniques

5. The use of historic photographs in displays

For simplicity I will cover black and white photography only since very little colour printing is associated with historic photographs. Where possible, I have also tried to keep costs to a minimum.

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BASIC CONSERVATION OF PHOTOGRAPHS

Like all museum artifacts it would be ideal if all original photographs could be on display. Unfortunately, this is not feasible as it would greatly shorten the life span of the photograph. This brings us to the question of what to do to impede the process of deterioration of photographs which are on display.

Common sense is one of the best techniques in photo conservation. If an original is to be displayed, do not handle the surface image area with your fingers but wear thin gauze gloves. Protect the photo by placing it in a plastic or mylar jacket or by framing it behind glass. If it is to be framed use acid-free mount board, if possible, and do not tape, tack or glue the photo in any manner. A common error is to identify photos by writing on the reverse side with ink. Use a light pencil if necessary, but not ink. Never try to clean or repair any damage to originals without first consulting a professional photographer. When the photo is on display avoid exposing it to direct sunlight or strong lighting as this tends to increase greatly the fading or yellowing process. Finally, try to avoid exposing the photograph to sudden or extreme changes in humidity and temperature. This tends to cause cracking on the surface and curling along the edges. Proper storage of photographs is covered in more detail in the part on cataloguing.

PHOTOCOPYING

Photocopying or photographic reproduction is rapidly becoming a highly useful process in the museum field. It enables museums to copy and reproduce not only original photographs but objects such as maps, documents, or paintings that have been kept in permanent storage because they were too large, too valuable, or too fragile to display or handle.

Photographic reproduction has the following advantages over conventional mechanical copying processes such as xeroxing or thermofax:

1. The negatives may be safely stored for the future as well as the original photograph. Any number of prints of various sizes can be made at a later date.

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2. By using today's modern high contrast films, filter and photo paper, the copy is often of better quality than the copied original.

3. Using the correct processing and treatment, the copies will last for long periods of time without fading or discolouring.

4. Copy prints may be retouched or processed to look much older than they are without risk of damage or loss to the original.

5. People will often allow their valuable photographs to be copied in their homes but will not donate them to a museum. This will still give you a copy that would otherwise be lost to the public.

6. Extra copies of photographs can be made and sold to the public with the revenue going to the museum.

7. Slides may be made to supplement audiovisual presentations or lectures.

COPYING EQUIPMENT

The Camera

The 35mm single lens reflex camera is by far the most suitable for copy work in the museum. The small instamatic or polaroid cameras are unsuccessful in most instances due to their lack of versatility. There are many types of 35 mm cameras on today's market, such as Pentax, Nikon, Canon, and Minolta. Their popularity is due mainly to their versatility and ease of operation. They are relatively small and light in weight, film is available in black and white negative, colour negative and slide, film sizes 20 and 36 exposures, they have through-the-lens viewing and light metering and there are numerous accessories available such as lenses, filters, and flashes. The price range for such a camera would be from $250 to $500, depending on the type and accessories included. Check with various dealers on prices or perhaps it would be more feasible to rent one for a couple of weeks.

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The Lens

The normal lens (50 or 55mm) is standard on 35mm cameras. It has a focusing range from 1½ feet to infinity and is relatively distortion-free. Another lens commonly used in copywork is the 50 mm macro lens (also known as a close-up lens). It allows focusing from infinity to 4¼ inches but also can be used for general purpose work. A simpler and less expensive method is that of using a set of close-up rings (also known as extension tubes). These rings are inserted between the lens and the camera body and allow focusing down to a distance of approximately one inch. The cost of a set of rings would range from $6 to $10 as compared to $50 or more for a macro lens.

Filters

Filters are relatively inexpensive and a necessity in black and white photocopying. They are available in several colours, but perhaps the most utilized are the polarizing filter and yellow filter. The polarizing filter reduces or eliminates the yellow stains often found on old photographs as well as increasing contrast. Any light reduction caused by the addition of a filter is compensated for by the through-the-lens metering on the camera.

Copy Stands

Copy stands for use with 35mm cameras are obtainable from most camera stores. This type of stand consists of an upright column mounted on a cardboard. The camera is attached by means of a tripod bush to an arm and collar assembly that slides up and down the column. Some camera tripods can be substituted for the copy stands. With a little ingenuity and a few parts, a relatively inexpensive facsimile can be constructed.

Film

Most amateurs are readily confused by the numerous varieties and types of film available for 35 mm cameras. We will eliminate several of these by confining ourselves to black and white varieties only. There are three types of black and white film commonly used in copywork which can be used with any type of flood lamp. Copywork can even be done by sunlight or in a highly-lit room as long as precautions are taken to eliminate all shadows and reflections.

a) Kodak Panatomic X Film is available in 20 or 36 exposure rolls and is one of the best for copying historic photos (black and white or colour), maps, documents or even typed pages because the resulting print can be enlarged without losing too much of the quality. It can be developed at home or through a local photo dealer.

b) Kodak Plus X film is another good copying film but it does not have quite as high a contrast as Panatonic X. It tends to have a coarser-grained texture when enlarged. It is also available in 20 or 36 exposure rolls and may be processed at home or through a local photo dealer.

c) Kodak High Contrast Copy Film is available in 20 or 36 exposure rolls and must be processed at home or check locally with a photographer. It is not recommended for copying photos due to its high contrast but is excellent for copying line drawings, maps or old documents.

Illumination

Perhaps the most important operation in copying is to get the correct illumination over the whole area of the original. Incorrect illumination yields negatives of uneven density which are difficult to print. Small originals, 8 by 10 inches or smaller, can be illuminated with two lamps placed about 30 inches from the centre of the copyboard and at an angle of 45 degrees to the lens axis see diagram. The lamp distance usually must be adjusted for larger originals so that even lighting covers the entire surface. Caution must be taken to avoid hot spots (too much light in one area) or light fall off (not enough light in some areas).

Copying Procedure

Place the original on the copyboard and then tack down each corner with a small piece of masking tape. When removing the tape be careful not to lift any of the original's surface. A thin sheet of glass may also be used to hold the original flat but this method will tend to compound your problems by additional reflections from the glass surface. Adjust your lights at the proper angle and distance according to the size of your original and position your camera level (either in a vertical or horizontal position). Since many exposures in copywork are at lower shutter speeds, make

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sure your camera is firmly held in an adjustable mount or tripod to avoid any camera movement. The possibility of moving the camera can further be avoided by employing a cable release. If necessary place the appropriate filter on the lens and check to make certain your camera is set to the proper speed or ASA of your film. Carefully focus on the subject and take a meter reading by means of a hand-held meter or your through-the-lens meter. Cock the camera carefully to be sure its position does not move and proceed to take the picture. If copying very light or dark originals, it is often wise to bracket your exposure. For example, if your meter reading is F5.6 at 1/60 of a second, take one shot at this reading and one shot at each reading above and below it at F4 and 1/60 of a second and F8 and 1/60 of a second. This may tend to use a little more film but you are almost assured of having one of the three exposures being correct.

A simple but rather useful aid when copying from a printed page for example is a grey card. It is placed over the original being copied and the meter reading is taken from it. If a meter reading were taken directly from the original, the large expanse of white area would definitely affect the meter and result in an underexposed negative. The grey card may also be used for photographs if they are yellowed or have large expanses of white in them.

CATALOGUING PHOTOGRAPHS AND NEGATIVES AND THEIR STORAGE

Photographic filing systems, to be effective, must satisfy two basic requirements:

1. They should provide for the secure storage of the material to prevent as much damage as possible from the effects of dust, light, humidity, finger-prints, scratches, etc.

2. They should be arranged systematically according to an easily understandable classification system which will facilitate the prompt location of any negative or photo.

These two requirements can be satisfied in any number of ways, some of which place more emphasis on one requirement than the other. For example, pictorial

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material which has been photocopied but which must be maintained for historical purposes can be filed in dustproof or fireproof cabinets with only a skeleton filing system.

When choosing a classification system one good rule of thumb is that your system must be such that the location of any negative or photograph will be definite and fairly obvious, i.e. the chain of thought which originally places the photograph in its position in the file must be simple enough to be duplicated by anyone searching the files for the photo at a later date.

In most museums the character of the photographic work will be widely diversified and will best lend itself to a chronological accession type of sequence or a file number system. In this type of system, all negatives or photos are filed in the order in which they are made or acquired, regardless of the subject matter, and they are assigned file numbers denoting their file locations. Since these numbers describe file position only and have no bearing whatsoever on the subject matter, an index or possibly cross-indeces will be required depending upon the number of photographs or negatives you possess. Your master index can be an entry log arranged by file numbers and dates in the same order as the photographs in the file. A common loose-leaf binder will suffice. Cross-indeces may now be made up by subject matter, number or any other scheme by which the photographs may be adequately described.

A typical subject cross-index card file can be placed in a standard office-type card file drawer. Each card has a description of the photograph and the negative it represents. Some photographs or negatives are often represented by several cards according to the various categories in which it may fall. Examples of some categories arranged alphabetically may be:

A	B	C
architecture	birds	Canada
agriculture	bison	camps
airplanes	boats	clothing
army scenes	buildings	churches
automobiles		

This system allows for the location of any negatives by at least three identifying factors:

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1. If a copyprint has been made from the desired negative, the file number may be read from the back of the print and the negative located directly.

2. If the approximate date of making the negative is known, it can be found by scanning the entries in the accession log around that particular date.

3. The subject name, number, location, etc. can be found in the appropriate cross index which will yield the file number.

The advantages of the system are obvious, mainly that it is very flexible with regard to subject matter. This flexibility is further augmented if the index is kept in the form of a card file or loose-leaf binder which allows additions at any point.

File Number

A typical example of a file number and its interpretation may be: 77-32-4

The first part of the number indicates the year in which the negative or photograph was made or obtained. The second part is the accession group number assigned serially from the master log and will be the same for a whole group of photos copied at the same time. The last number is the individual serial number within group 32.

Numbering negatives and photographs

Regardless of the classification system used, it is a wise practise to place an identifying number on each negative, negative envelope and print. In numbering strips of 35 mm negatives the group accession number needs to be written only once on each strip but each frame should be identified with its individual sequence number. The file number should be placed in an upper corner of each file envelope - oriented or placed in regard to its filing position - and the same number should be marked with India ink in the clear marginal area on the back of the enclosed negatives. This speeds up the return of each negative to its correct envelope if it is removed for printing.

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Prints are most simply identified by pencilling the file number with a soft pencil at one edge on the back of the print. Under no circumstances should ink be used since in many instances the ink will bleed through the paper and eventually cause disfigurement of the surface of the print.

Negative Envelopes

Negative envelopes are generally available in three different types of material.

1. Kraft paper which is relatively opaque
2. Glassine which is translucent
3. Cellulose acetate which is transparent

These vary in price from the kraft, which is the least expensive, to the acetate, which is the most expensive. Since the negative envelopes used are going to be in direct contact with the negatives for long periods of time, their construction materials are of great importance. The envelopes must be relatively acid-free and free of residual chemicals common to poorer grades of paper. Do not store negatives in ordinary white stationery envelopes for long periods of time.

In the case of 35 mm film, cut the negative strips into sections of four frames each, number the strips and file them in the type of envelope of your choice. Do not cut the strips into individual frames as this increases the cost of printing at a later date.

In general, the 35 mm envelopes can be stored in small metal or wooden file boxes tailored to the many envelope sizes. If the file outgrows one box, it is a simple matter to purhcase another of the same type and expand the file until it becomes large enough to justify the use of a drawer-type cabinet. This also holds true for the cards in your cross-reference or index file.

In addition to your filing system another rather useful process is that of making a contact sheet at the time of negative development. This process merely involves arranging negative strips on a contact printer in contact with a sheet of photo paper. The exposure results in a recognizable print from each frame in spite of variations in density and contrast. You can then punch the contact sheets and file them in loose-leaf binders for ease in thumbing through.

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Contact sheets are convenient for several reasons: first, it avoids the delay and waste of making one print or several proofs of each negative from which perhaps only a few will be used. Secondly, it can be used by the photographic amateur to whom looking at negatives would mean very little. Third, it keeps your negatives and prints in better condition by eliminating much unnecessary handling. Furthermore, it makes it possible for initial print orders to include any special development instructions.

Storage of Original Photos and Prints

All prints should be removed from frames. If prints are secured in albums, they may generally be retained in the album unless acidity of the paper is causing rapid deterioration. Rolled prints may be straightened if practical. Prints of all sizes should be stored vertically in standard document transfer cases where possible or in separate manilla envelopes or file folders. In any case, they should be fairly tightly packed to prevent warping of the prints.

Environmental Controls

Ideally, all pictorial material should be carefully housed in a completely fireproof vault with a continuous flow of chemically, electronically and mechanically purified air to remove all pollutants. Unfortunately, this is well beyond the means of most museums in North America. There are several simple steps that the community museum can take to prolong the life expectancy of their historic photographs, documents and negatives.

The safest level for preservation of pictorial material is a temperature of 70 degrees F and a relative humidity level of 43%. Surprisingly enough, this is not too far off the average condition of the ordinary homes in which we dwell. The point is that your material should not be stored for long periods of time under conditions that you yourself would not feel comfortable working in. Also, the area should be completely isolated from sunlight and maintained in as close to complete darkness as possible unless someone is working in the room. Access to the room and files should also be limited to authorized personnel.

Dry Mounting

Dry mounting is simply defined as the attaching of a photograph, letter, or document to a secondary support

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such as heavy paper, crescentboard, cardboard, or composition board.

Dry mounting is a permanent bond - it cannot be reversed and the material released from the support. Therefore, it is advisable to use copies or duplicates of photographs or documents. Do not use originals.

Step-by-step Procedure

1. Set the press or iron temperature at 225 to 275 F. and allow iron to warm up. If using a steam iron, make sure it contains no water.

2. Pre-dry materials if necessary. If relative humidity is over 50%, it is best to pre-dry both the material and the mount board.

3. Tack the dry mount tissue to the picture by placing the material face down and placing a sheet of tissue on the back. Tack the ends of the tissue to the material so it will not slip. Trim the tissue to the material size.

4. Tack the work to the mount board. Position the work on the mount board and tack each end to the board.

5. Seal the picture to the mount board. Insert the work in between silicone-coated release paper or cover the photo with release paper before applying the iron to the surface. Keep applying the iron over the photo surface until the bond is uniform. If there are some areas that have not bonded, these areas will show up as bubbles.

A slightly different type of dry mount tissue is used for mounting colour photographs but it is approximately the same price as the MT5 black and white mounting tissue.

Seal MT5 tissue and silicone treated release paper are available at most photo supply stores and larger department stores with photo departments.

It is available in Winnipeg at:

Strains Camera Stores
Canada Photo
Treck Photo
Sam the Cameraman's
Eaton's

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Miscellaneous Materials for Mounting

1. Contact Cement. Apply cement to both surfaces with a brush (making sure each is clean and dry). Allow to dry for 20-30 minutes. Press both surfaces together and let dry with a uniform pressure on top. Let dry for at least eight hours. This is a permanent seal and cannot be removed.

2. White Glue (Bondfast). Apply to both surfaces and press together immediately. Let dry with a uniform weight or pressure on top for at least eight hours. This glue is water soluable and will loosen if moistened.

3. Wall Paper Glue. Apply ordinary wall paper glue to both surfaces and smooth out any air pockets with a brush or squeegie. Let dry without applying pressure.

4. Rubber Cement. This may be used for small photographs or for placing thin cardboard and paper frames around photos. Apply to both surfaces and let dry with a uniform pressure on top. Excess glue may be rolled off by rubbing after it dries.

In all of the above cases, the support material must be very smooth. If you use wood, composition board, etc. they should be sanded as smoothly as possible.

FUNCTIONS OF HISTORIC PHOTOGRAPHS
IN DISPLAY

Only a few of the most common uses of historic photographs in museums are listed here. By examining these example, you can no doubt think of many more that would suit your museum or a particular display. You are only limited by your own imagination -

1. Photographs can be used for comparison displays, such as a town in its early years of development and in its present state.

2. Photos of early pioneers who have donated artifacts to the museum - perhaps a photo of a pioneer using an artifact in your museum such as a breaking plow or spinning wheel.

3. A photo demonstrating how an artifact was used, i.e. an early applepeeler, will cut down on a lengthy written description.

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4. People of various ethnic backgrounds can be shown wearing local costumes, i.e. Polish, Ukrainian and Indian clothing.

5. Photos of drawings can show how an actual specimen may have looked before it became rare or extinct, and where now there is only a partial skeleton in a display, i.e. dinosaur, extinct bison and fish.

6. A photograph can be used to demonstrate a certain artifact in a display even if the actual artifact is not present in the museum, i.e. to show a missing example of the modifications made throughout the years in the progression from early sad irons to the present day steam irons.

Methods of Displaying Photographs

Once you have decided on the photos you wish to use in a display and have mounted them using one of the previously mentioned techniques, you are faced with the problem of how to display them properly in your exhibit. Practically any simple method of mounting or surrounding a photograph with a frame enhances it considerably. A mount or frame emphasizes the image by isolating it from the surroundings and gives the exhibit a much more finished appearance. The museum visitor quickly contracts a bad case of visual monotony after a few minutes of looking at row upon row of black and white, 8 by 10 inch photos. There are several methods used to prevent this:

1. Employ photographs of various sizes such as 4½" by 5½", 5" by 7", 8" by 10" or even larger if possible. If they are mounted they can be cut into various sizes such as rectangular, round, square, triangular, etc. by means of a jig saw or fret saw.

2. Unless it is a photography show avoid displays entirely composed of photographs. Combine photos with artifacts in your museum, thus allowing them to contribute to the theme of the exhibit.

3. If possible, combine coloured photographs in your displays with black and white prints.

4. Large prints or murals can be used for the backdrops of entire display cases if the scene relates to the artifacts.

5. Photographs can be suspended from the ceiling or from the inside of a case using nylon fishing line.

6. Relatively new copy prints can be instantly aged by a process known as sepia toning. This brown shading,

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if applied properly, has been known to deceive experts into believing they were looking at old original prints.

7. Photographs can be glued or nailed to various sized blocks in order to bring them out various distances from the wall or they may be set in diagonal cuts in wood props, etc. This tends to give them more of a three-dimensional effect.

8. Coloured cardboard backgrounds can be used as frames with photographic corners to hold the prints in place. Backgrounds of the same colour can be used to indicate a relationship between photographs.

Perhaps the most advantageous thing about displaying photographs by any of the previously-mentioned methods is that ideally they should have all been copy prints. Therefore, you do not have to worry about damage which they may have sustained over the tourist season. Copy prints are so versatile that any number of them may be destroyed by experimental mounting or display techniques as compared to the cost of losing only one valuable original.

In summing up, remember that photographs are indeed artifacts and they should be treated as such. Photographs, properly displayed, constitute one of the most effective tools in the museum field because they communicate or tell a story. It is this communication that makes a museum a success or a mere collection of objects.

PRICE LIST (APPROXIMATE)

35 mm single lens reflex camera (through the lens focusing and metering)		$250.
55 mm macro lens		150.
extension tube test		15.
polarizing filter		12.
yellow filter		5.
copy stand		75.
FILM		DEVELOPMENT COST
Pantatomic X (20 exp.)	$1.25	$4.40
(36 exp.)	$1.75	8.00

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Plus X	(20 exp.) $1.25	$4.40
	(36 exp.) $1.75	8.00
Tri X	(20 exp.) $1.25	4.65
	(36 exp.) $1.75	6.00
Contact sheet (black & white)		3.50
Black and white 8 by 10 print		2.00
Fotofloods		1.50
Greycard		.80
Cable release		2.50
Glassine envelopes (for negatives)		.30
Acetate envelopes (for slides)		.85
File box		3.00
Document transfer case		2.00

MIGRATIONS

by Marion Keffer

Manitobans - Westerners - have many old countries for their ancestors came here by way of various other stops in other countries or subcountries. All those stops affect our pedigree charts but first let's think about that word 'migration'.

Migration is the movement of people from there to here - from here to anywhere. It may be aimless wanderings by ones or twos, it may be a carefully planned move under responsible leadership. To understand these movements, both the pull - the attraction to the new, and the push out from the old - have to be studied. World history, the more specialized history of each country and the very specialized events in the local area for each time frame, must be examined. What were the transportation facilities when those moves took place? What was the composition of the family that trekked? Their ages? Their health? These questions and more must be answered if we are to understand the history of our own family.

Before the American Revolutionary War, England's interest in her American Colonies had focused more on what popular products each could supply than on providing them with settlers. The South shipped out cotton, tobacco and sugar, Newfoundland fish, Rupert's Land furs, New England transhipped rum from the West Indies, while wheat and timber were surplus in some centrally located areas.

After that War, refugees from the former 13 Colonies made their way to the nearest friendly colony - Nova Scotia, New Brunswick, the Eastern Townships or Upper Canada. Here they used their hands and applied their North American savvy to survive in undeveloped areas. Let's remember that the receiving colonies had a climate and terrain that was harsher than what they had left.

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The seeds of American democracy did not come on the Mayflower but were developed by those who were able to hack it in the New World. The population was agrarian and they had to be able bodied, inventive, practical yet cooperative. Most of the immigrants down the years were rural types, with a sprinkling of tradesmen or some with business experience. They were not intelligentsia, professionals or industrial workers.

For 300 years newcomers from Europe had filled in the vacancies left as those who had learned the ways moved westerly with now and again a side trip to the North or South. The settlement of Western Canada while an integral part of the populating of all of North America north of the Rio Grande, was its last push.

Much has been written on the populating of our west. The aggregate numbers from this or that country, the year they came or how that changed the ethnic mix can all be sifted out of the official records. However, you and I as Family Historians are concerned about that one family unit from which we come - their drives, their hopes - which don't get into the reports. Among my earliest Alberta memories in town were family groups newly off the train, with a few bundles round their feet, standing at the immigration shed, bravely ready for their new life. Also I can see still a train stopped for water, with every coach padlocked and pressed against every window were faces of China-men on their way to a construction job. What became of them?

There isn't time this evening for a detailed study of separate migrations to this part of the world but I'll try to point to some of the pushes, some of the pulls and some of the trails you can follow in your own searchings. Some of the ethnic groups, Selkirkers, Icelanders, Mennonites, Ukrainians, are well described in the literature. A discussion of the role of the native and metis in this context needs someone better qualified than I.

Between 1814 - Napoleon's defeat - and 1914 - the out-break of the First War - 13½ million people were drawn to this continent from the British Isles. There is no way to estimate the numbers who settled in Canada or in the U.S. for no one kept proper figures. Sailing vessels brought passengers from Britain and carried timber or wheat on the return trip. These were small ships able to use small ports. It was the steamers that made Liverpool and Southampton into large emigration centres.

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After the Napoleonic Wars, Britain experienced a lengthy, devastating depression. To ease conditions emigration was encouraged. Land in Upper Canada was made available for veterans who would be useful for defence if the Americans were to attack again - the amount commensurate to rank. In time the regulations were expanded and land was made available to civilian applicants. English farmers in the 19th Century, discouraged by high taxes and poor markets didn't want to see their children sucked into the factory system. Other economic conditions in Scotland, Ireland (even before the potato famine) and Wales encouraged withdrawal, too. Many who paid their own fare travelled steerage.

By law each English Parish was responsible for its own poor. Some more enlightened Parish Officials along with philanthropists (Barnardo and in this century Fr. Andrew Mcdonell, a couple of names of many in this century) developed schemes to help the indigent reach Canada. Sometimes their hearts were bigger than their experience like the cleric who wrote to settlers that his church would be supplying oxen to a colony on the prairies, for they'd be good for plowing and also could provide milk. The United States would not accept immigrants from England who came via assisted passage.

More was known in Britain about living conditions in the former American Colonies than about conditions in the British Colonies of North America. Thus a proportion of those who arrived at Halifax or Quebec immediately went on to the States. Others tried a Canadian location and then moved south. Pulling people into the States were the milder climate, economic advances - canal development, railway building - cheap land on easy credit in the developing Territories, newer machinery, higher wages, etc. Figures as to people entering Canada are not accurate and records of those leaving are non-existent but it is possible that 2/3rds of those who came to Ontario were lost to the U.S. For many years the general prosperity of Ohio, Michigan, Illinois, Indiana and Wisconsin was the envy of Canadians. Native born from the Maritimes and central Canada were also pulled south. Among the Americans who came to settle on the Canadian prairies, were many whose ancestors had lived for a time in Eastern Canada.

Ontario's interest in the North West developed and accelerated through the years. In 1857 the Toronto Globe offered to its subscribers an isothermic map of the north half of this continent which showed that the Canadian prairies could support domestic animals and grow cereal crops.

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Ontario looked on Rupert's Land as a Provincial extension. It was hard to get there but those who made it generally liked it. With their Manitoba News, the Ontario press, both large and small, kept the curiosity of the adventurous young and dissatisfied older people at a high pitch. Along with enthusiastic reports on North West weather, crops and new communities were American advertisements praising the quality and quantity of their available land with its easy purchase terms throughout the mid-west. There also were paid warnings from Dominion Government officials, advising intending immigrants to our North West to be on the watch for American agents while en route through the States and to disregard their tales of Manitoba's poor soils, fearful grasshopper plagues and above all to ignore the offers of wonderful inducements to remain on the American side. These agents were active at all transfer points from Duluth west. Despite the warnings, at least 5% of the Canadians who checked in at Duluth on their way to Manitoba, were lost in transit.

Manitoba fever continued unabated as the sons (and grandsons) of Ontario pioneers hurried to apply for homesteads. They were smug knowing that in the east it had taken 10 years to clear land while on the open prairie it was breaking one summer, seeding the next spring. Nearly everyone then was close enough to the land to believe they could homestead and off they went. It supports my theory that few Ontario households between 1885 and 1914 did not add at least one son or one daughter to western settlement.

The immigrants from Ontario have been credited with bringing and distributing to the developing Manitoba (and in turn to the entire West) their attitudes of loyalty to the Crown, Protestantism, temperance, respect for law and order and the expectation that newcomers would conform.

As the vacant land of the American prairies filled up the vacuum of the Canadian Prairies drew in settlers. Civil War veterans had talked of annexing our North West. The Fenian menace and the American policy of Manifold Destiny impelled the Government in Ottawa to arrange with the Company for a takeover of Rupert's Land. Manitoba became a province and a railway to connect it with Canada was promised. The CPR changed the country called Canada and its people. Its arrival on the plains made land speculation big business as the routes selected by any railway killed off or bred new communities. It opened the way to a country capable of rapid expansion and the original population of Scots, French, English, Irish, all culturally different, together worked hard to establish a new Manitoba.

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Manitoba and the Territories in their turn attracted settlers from places other than Eastern Canada and Britain. The early river lot surveying was replaced by the American grid system. The Homestead Act offered land to settlers under terms that were somewhat different to the American terms though both allowed a man to prove up on only one homestead. Before long there were Americans already owning a homestead who crossed the line and made application for one in Canada. This homestead hopping worked in reverse, too. Ontario emigrants on the move with stock, implements, etc. found the Detroit immigration authorities were more lenient than those at Duluth. Some whose effects had passed through the States in bond, entered at Emerson, drove west for a distance then cut south across the border to locate in Dakota. Possibly 25% of those who entered at Emerson returned to the States.

Throughout the years of population absorption in the west, people came from many countries, lured so often by the prospect that for $10. along with some fairly simple conditions, an applicant, in 3 years could be the owner of 160 acres of land. This was a heady prospect for any man from a country where land ownership was reserved solely for certain privileged classes. Regardless of background, language, previous experience all the men, all the women and all the children who homesteaded faced the same extremes of climate, rust, grasshoppers, isolation, long hauls to the elevator with one guarantee only - hard work. Homesteaders needed the services of tradesmen, mechanics, merchants, professionals in medicine, law, the church, etc. These men with their families may have lived in towns, but they all found their lot firmly tied to the farmer's prosperity or lack of it. And both groups had a constant concern about schools for their children. The Canadian West had none of the stigma of one's previous failures. The widespread faith in its progress assured newcomers that here everything was possible.

The most important name associated with populating the West is Clifford Sifton who made it easy and cheap to secure a homestead. He became Minister of the Interior in 1896 and with imagination and enthusiasm advertised the Canadian prairies in Britain, Northern Europe, the U.S. and eastern Canada. He looked for farmers and ranchers. He encouraged irrigation, improved breeding, dry farming, tree planting. The development of secondary industry, exploitation of forest and mineral resources were also sponsored though he ignored the Indians who were politically impotent. He believed that Americans

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from the midwest - familiar with western conditions and methods - were the best settlers. He tried to attract ethnic groups and Canadian Immigration Agents were carefully placed. Soon the Canadian West and his party were well known abroad. He persuaded the CPR to offer transatlantic rates as low as what they had been charging passengers on their way to the States. In fact when my father came to Manitoba in March '98 his fare from Toronto to the 'Peg was higher than the fare from an English port to the same destination. Sifton looked on immigration as a long term investment and the immigration service as a business.

A. S. Morton in his History of Prairie Settlement gives some interesting population figures for Manitoba showing gains by racial origin between census years of 1901 and 1911:

English speaking people increase	160% *
French & Belgina people increase	130
German people increase	150
Austro-Hungarian (with Galacians)	430
Russian (with Ukranian)	170
Scandinavian	130

*He makes it clear these figures do not indicate the numbers from the UK, U.S., Ontario or who were originally from Europe but had become familiar with the English language while living in the U.S.

After 1897 the bulk of the immigrants settled either in the City of Winnipeg or went on to the Territories that were to become Saskatchewan and Alberta - just 75 years ago. Harvester Excursions were begun. Can anyone estimate how many of them became settlers?

Through the years migrants from Europe were pulled to the States. In time their descendants would be pulled into that westerly continental flow of people that eventually reached our west. Because some of us have ancestors who were shoved out of Europe by religious or political pressures, we should look at those groups.

Generally when people migrate because of their religious beliefs they move together (or in close succession) and they stick together. Usually they were peasants or farmers with a few from the lower middle classes. Most belonged to smaller Protestant sects, like Mennonite,

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Quaker, Brethern and often they were pacifists. They tried to be inconspicuous, keep out of trouble and to mind their own business. Don't look for them in police records, bankruptcy or other courts. In local newspapers their names may be among importers or breeders of pure bred stock, prize winners at local fairs, members of local musical groups, craftsmen in trades closely allied to farming - millers, blacksmiths.

Both the German princes and the French during their continuous wars brutalized these people. Whole villages were burned and thousands fled. Some who were Mennonite went to Russia. Their descendants generations later, would be pulled to the American mid-west, to Manitoba and to Ontario. English ships in the 17/18th Centuries at European ports on the North Sea picked up Protestants for the Colonies, principally Pennsylvania which then included what we know as Delaware, New Jersey, Maryland. Due to the personal intervention of Queen Anne, some Palatinates were offered havens in Ireland and upstate New York. As an aside I should add some of those New York Palatinates reached Upper Canada as United Empire Loyalists and that close on the heels of the Loyalists to Ontario came German speaking settlers from Pennsylvania with enough cash to purchase land from the large grantees. Among them were Lutheran, Brethern, Mennonites and Quakers of English descent. Catholic refugees were taken to Louisiana and Lord Baltimore brought Catholics to that part of Pennsylvania which would become Maryland. Jewish people had been persecuted and migrating for generations. It was inevitable that they would reach the New World and from the 1880s on, the Canadian West. Like others escaping from religious persecution they will be found in groups in the records as the rule that ten men were needed to establish a synagogue was obeyed.

Compulsory military service in European countries led many young men to flee, to desert their units and look for shelter in North America. They did not necessarily belong to pacifist groups. Once here, they tried to remain hidden, to forget their families and their life back home, so they associated with people of different backgrounds and soon their names were changed or anglicized. They came from all classes and levels of education, training or experience and could be bitter about the political systems that caused them to lose their inheritance.

Political migrants come from better classes than the religious refugees and frequently were of the intelligentsia. They were trying to get away from intolerable situations in England (like the Pilgrims), Scotland (the Jacobites), Germany, France, Austria-Hungary, etc.

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After the failure on the continent of the 1848 Revolutions (and those of the 1880s) their leaders went to the U.S. These men were Socialists and they became writers, reporters, union organizers and would continue to be active in social issues. Although less than 5000 in number, all were known to the police who have their records. They tended to keep in contact with their families (frequently writing for money) and the politics back home and to marry American wives. Whether supportive of upheavals or not, political instability was a prime reason for vast numbers through the years to leave all parts of Europe looking for a place under a settled government on this continent.

Often there are difficulties in getting the exact - the correct name of the birthplace across the Atlantic for ancestors. This applies equally to the UK and the continent, for the data we need is with the parish records. Yet there are clues around even if all those who remembered are gone. Don't overlook personal correspondence, where photos were taken, tombstones, census reports. Newspaper items may provide data not found anywhere else - cause of death that the authorities refuse to divulge, military experience, former place of residence and the correct date of death when the cemetery does not. It is logical I think, for newcomers who were homesick and feeling isolated to gravitate toward others with the same (or similar) cultural/linguistic characteristics. So check out the backgrounds of neighbours - it may be profitable.

When Manitoba entered Confederation 3/4 of its citizens could speak French. They would not all be of French ancestry, but many of those who were, would be descended from the voyageurs, couriers du bois, for the French had been attracted to the fur trade and the unsettled life in the wild. They left placenames and surnames all the way from Annapolis to the Pacific.

The frontier outposts of New France were centres for explorers, trappers, traders - from France originally but by way of Quebec, up the Lakes or from Louisiana by the Mississippi. Each fort had its quota of artizans, artificers and farmers to supply the commissariat with their wives (usually native) and children. In turn many of the Forts became French communities that are still identifiable.

Early settlers from Lower Canada brought the river lot surveying system to Manitoba. When the Soo Canals were opened in 1855, the batteaux were redundant and the displaced voyageurs looked for work in the Michigan mines, in other French communities nearby or farther west. In 1874 reserves in Manitoba were set aside for settlers from Quebec and for Canadians who had become disenchanted working in American mills. It is said that as many as

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2000 came to claim this land after living in Massachusetts, Connecticut, Vermont, Michigan, etc.

In the early years of the New Province, Quebec tended to look on Manitoba as a new Western Quebec. Their young men however, were reluctant to go homesteading and the French population soon became diluted by the swarms from Ontario, Britain, the U.S. and Northern Europe.

Another group with some common background features dribbled into the Canadian West over the years. These were men, some single, some with families who as military veterans received land as their gratuity. After 1867 in Manitoba rank was disregarded and the homestead was the basis used. Bona fide veterans from both the Red River and the North West Rebellions received 160 acres, later on scouts and steamer crews were included. Veterans from the Fenian Raids in 1865-66 and 1870 could claim land. Volunteers to the South African War, as veterans and female nurses received grants. Another group, British Army Veterans from 1900 to 1914 on the basis of 3 years active service followed by 9 years as a reservist, could apply for land without restriction on moving to the Colonies. The Soldiers Settlement Board after the First World War and the Department of Veterans Affairs more recently handled gratuities for the returned men and women. Land record information may lead to the military data.

Up to now we've been dealing with the pull - the attraction of Western Canada. Here some would find what they wanted out of life - others would make do - some would feel they had to try another location hoping that in the shakedown the place with better prospects would come up.

One group that left Manitoba was described by Phyllis Lindsay in the last issue of Generations. They were Selkirkers who shifted from the Red River to Simcoe County, Upper Canada. Milton Rubincam one of this continent's foremost genealogists belongs to those Sutherlands. The Bannerman's most illustrious descendants was John Diefenbaker. On the personal level I have some interest in "Catherine daughter of Angus MacDonald, late of the Red River". That is a quote from the Marriage Bond drawn up in the Town of York in 1820 when she married John Puterbaugh of Vaughan Township, who had a brother and a sister who each married one of my surname - first cousins of my great-grandfather. Those MacDonalds and some by name McKinnon, would seem to have gone at a different time or with a different party from Manitoba to Vaughan and Markham Townships.

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Other Selkirkers also discouraged, journeyed south to locate in Jones County, Iowa. Four parties with their travel experiences in the 1830s are described in Manitoba Pajeant, Spring 1977. In the 1850s the Hudson's Bay Company sponsored two migration groups from Manitoba - 200 people or so - to the Oregon country as a means of holding it in the face of American expansion.

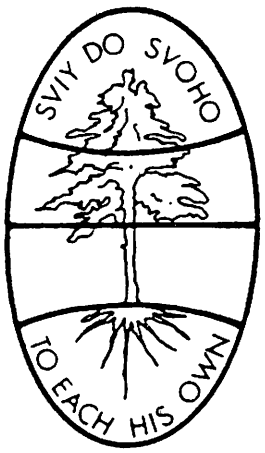
Countless others moved on. It could have been a single family unit able to go by a democrat or Model T. There were larger parties, too. The quarterlies of the Western Historical Societies and many of the recent community histories include enthralling stories and reminiscences of early experiences. Not a few describe how the newcomers began their western life in Manitoba, then moved to a developing area to start all over. In some instances after notable contributions to that evolving community, more moves were made. It is the facets of all those moves - mini-migrations, if you will - if investigated and descrbied that bring to life the members of our families.

May I close with a quote from "The Yellow Briar", a charming novel, a story of pioneer and early life in Mono Township, Simcoe County - by Patrick Slater, pseudonym for John Mitchell? It is: 'Here's to the worn out hearts of those who saw a nation built and to the proud, fun loving hearts that have it in their keeping.'

GENERATION GAPS

"Generation Gaps" is the query section of Generations where researchers can seek the help of others who may be researching the same families. Members may place up to two free queries each year. Additional queries, or those placed by non-members, may be inserted for a fee of $2.50 each time the query is printed.

Veale	In the early 1960s Kenneth B. Veale of Winnipeg did an extensive genealogy of the family of Oliver Veale of Devenshire England, and his descendents in Canada, the United States, and New Zealand. I would like to contact either of his two sons Byron or Beverly Veale. Therese E. Berg, 7431 Ridge Way, Edmonds, WA. 98020, U.S.A.
Onhauser Busch Geib	Any information on these names regarding their immigration and settling in Manitoba in the 1870's and 1880's, would be appreciated. C. Robert Inman, 202 Buxton rd., Winnipeg, Man., R3T 0H3.
Winters Hawn	Levi Winters b. Ont. married Sarah Hawn, Oct.1843. When were they born and who were their parents? Any information on these names appreciated. Mrs. Marilyn Strang, Box 325, Dauphin, Man., R7N 2V2.
Thiessen Penner	Diedrick Thiessen born 24 November 1846, Married 1 January 1870, Died 21 December 1893. Married Kathrina Penner, born 18 January 1930 in Mexico. Children Johan, Elizabeth, Diedrick, Kornelius, Franz. Any info appreciated. Mr. M. Thiesen, 9-690 Corydon ave., Wpg., Man., R3M 0X9.
Dyck (Dück) Gunther	Abram Dyck. Born 8 July 1850. Died 3Dec 1917. Married May 1871 to Maria Gunther, born 9 January, 1851. Died Herbert, Saskatchewan. Cildren: Franz, Peter, Anna, Abram, Maria, Johan, Susana, Deidrick, Isaac, Jacob, Kathrina, Heindrich. Any info appreciated. Mr. M. Thiesen, 9-690 Corydon Ave., Wnpg., Man., R3M 0X9.



UKRAINIAN GENEALOGICAL AND HISTORICAL SOCIETY OF CANADA

Calgary - Alberta

The Ukrainian Genealogical and Historical Society of Canada have chosen a symbol in the shape of an egg to represent life and its productive cycle, set in the boundaries of our world, showing each of the hemispherical zones where many of them have chosen to settle throughout the world. The evergreen is symbolic for for its unchanging appearance at each season of the year, where the roots are firmly secured, the trunk never divides, and the branches spread to protect each other yet allowing the growth potential to freely seek the sun's light rays.

"SVIY DO SVOHO - TO EACH HIS OWN"

These are the words our Society would like to encourage all people; to seek their roots, to find out where they come from. We encourage our members to identify their ancestoral lineage by association at social functions. The Society is willing to assist in the research of your ancestral lineage, also provide assistance to write your own and forefathers personal histories. The Society can be a resource centre in providing fellowship and encouragement to help you.

1980-81 fee schedule - Individual $10.00
Family $30.00

Please contact: Walter Rusel - 1530 - 23 Avenue N.W.
Calgary, Alta. T2M 1V1

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Calgary, Alta. T2B 1J2

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