MUSÉE FLUVIAL MUSEUM
PHILEMON WRIGHT

Canada's Capital History

Raftsmen and Log Drivers, 200 years of heritage

MUSEOLOGICAL PLAN

DIMENSION D | Columbo 1806 | EDURAMA | ABE STRATEGIES | CONNECTEURS | CREE

A publication of A.B.C. Strategies
Www.abcstrategies.com

ISBN (PDF digital repository): 978-2-925005-09-4
ISBN (printed): 978-2-925005-08-7
Legal deposit, fourth quarter 2019.
Bibliothèque et Archives nationales du Québec (BAnQ).

Designers of the Philemon-Wright National Fluvial Museum (mission, vision, objectives, concept, museology plan, visual identity): Isabelle Regout and Alexandre Pampalon.
Holders of the Canadian Intellectual Property Office (CIPO) copyright registration certificate and the registered trademark ***Wood Rush*** ®: A.B.C. Strategies, Isabelle Regout and Alexandre Pampalon.

Editorial direction: Isabelle Regout and Alexandre Pampalon
Team in museology, history and forestry: Isabelle Regout and Alexandre Pampalon are in charge.
With the assistance of Muséogriffe (museology), Samuel Landry (history and museology), Florentine De Cia (art history), Rick Henderson (regional history) and Michel Huot (forest heritage and the evolution of the industry).

Iconographic research: Isabelle Regout, Alexandre Pampalon, Florentine De Cia.
Editing and graphic design: Isabelle Regout, Alexandre Pampalon, Florentine De Cia, Samuel Landry.
Reviewers for the French version : Nadie St-Pierre, Florentine De Cia, Michel Huot, Rick Henderson, Alexandre Pampalon, Jeanne Pomerleau, Isabelle Regout, Pierre Valois.
Bibliography required for the preparation of this document: ***https://bit.ly/2M2gZAu***
Translation from French to English: Rick Henderson.
Reviewers for the English version: Michel Huot and Alexandre Pampalon.

Our thanks to the members of the Board of Directors of A.B.C. Strategies and the Founding Council of the Philemon Wright National Fluvial Museum: Pierre Bertrand, Dominique Champeau, Yvon Duplessis, Pauline Eyamie, Marc Godin, Daniel Laurendeau, Rick Henderson, Jean-Charles Phillips, Gisèle Plouffe, Lynne Rodier, Nadie St-Pierre, Julia Wilkie.

To all our collaborators, partners and volunteers, your support is absolutely essential to our success, and thank you for your generous advice: Greg Fergus (Government of Canada), Cindy VanBurkirk (Program Manager - High Economic Impact Projects, City of Ottawa), André Fortin (Member of Parliament for Pontiac, National Assembly of Quebec), Maryse Gaudreault (Member of Parliament for Hull, National Assembly of Quebec), Daniel Larabie (Canadian Heritage), Jocelyn Blondin (Councillor for District 5, City of Gatineau), Maurice D. Smith (Curator), Ian Badgley (National Capital Commission), Louis Campeau (SHFQ), Marie-Élise Louges (Fondation pour les Monuments Historiques, France), Pierre-Louis Lapointe (author and historian), Marc Godin (BDT), Luc Maurice (Initial), Gilles Desjardins (Brigil), Rodney Wiltz (Zibi), Claude Tremblay (CFO), Luc Sabourin (MAtv).

In memory of Denise Bédard Regout (1939-2019)
sharing with us a sense of beauty and generosity.

A.B.C. Stratégies
206 Av. du Grand-Calumet
Gatineau Qc
J9J 1L3

Isabelle Regout, President
Alexandre Pampalon, Project Coordinator

Subject: Support – Philemon Wright National Fluvial Museum

Ms. Regout and Mr. Pampalon,

With this, I wish to affirm my support for the initiative of A.B.C. Strategies for the Philemon Wright National Fluvial Museum Project.

As a direct descendant of Philemon Wright and author of a history about his family and the settlement he founded, I am keenly aware of the need to preserve the history and heritage of the first permanent settlers of the Ottawa Valley. I have devoted a good part of my life to research and have spent much time representing the interests of the English-speaking community through many of its community associations.

The Museum will celebrate the history and heritage of the timber industry, as it powered the economy and early development of settlement in the Ottawa Valley. I wholeheartedly endorse naming the Museum for Philemon Wright as it was he who pioneered the industry. The Museum will celebrate the legacy of the intrepid Raftsmen and Log Drivers, promoting their rightful place as pioneers of Canada's industrial era through the legends, stories and the music that rests in the heart of the story of Canada itself.

This is the reason that I give my endorsement to the project, with the full knowledge that it will not only be a future treasure-trove of a history that is yet to be fully told, but also as a magnet for tourism for both sides of the river, creating significant economic benefit for all in the Valley.

Please be assured, Ms. Regout and Mr. Pampalon, of my most fulsome support and cooperation,

Rick Henderson
20 Jubilee St.
Gatineau Qc
J9H 4S8
819-684-1625

MUSEOLOGICAL PLAN

Canada's Capital History

Raftsmen and Log Drivers, 200 years of Heritage

Wood Rush®

DIMENSION D | Columbo 1806 | EDURAMA | ABC STRATEGIES | MUSÉE FLUVIAL MUSEUM PHILEMON WRIGHT | CREE | CONNECTEURS

The square root of the Canadian constitution by Florentine De Cia 7

Cribs from as far away as Lake Timiskaming by Dany Gareau 9

By forests and rivers by Isabelle Regout and Alexandre Pampalon 11

1. **Executive Summary** 13

2. **The mooring points of the Philemon Wright National River Museum**

2.1 Chaudière Falls at the heart of the museum experience 14
2.2 Mission and approach of the new museum 15
2.3 General Goals 18
2.4 Orientation guidelines 20
2.5 Philemon Wright Museum Archipelago 24
2.6 Contribution to sustainable development 29
2.7 Visual signature of the museum 34
2.8 Thematic plan of the museum's island pavilions 36

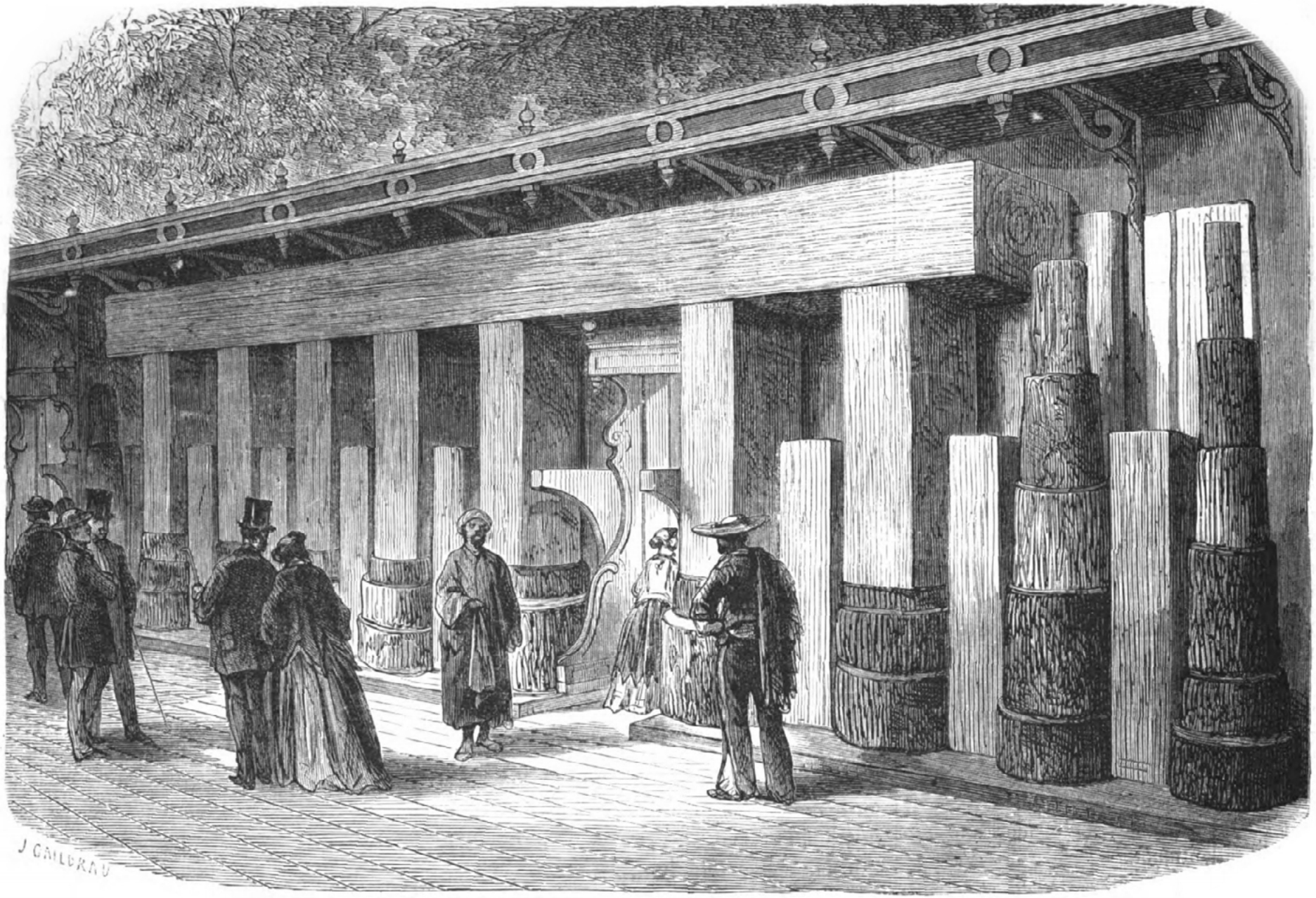
3. **Center of Research Engaged in Excellence (CREE)**

3.1 A museum complex rooted in knowledge 40
3.2 Mission and vision of the Center of Research Engaged in Excellence 44
3.3 Objectives of the Center of Research Engaged in Excellence 44
3.4 Location of the Center of Research Engaged in Excellence 45
3.5 Programs of the Center of Research Engaged in Excellence (collections, research, dissemination) 46
3.6 Pre-governance of the museum by the Center of Research Engaged in Excellence 62

4. North Island of the Philemon Wright Museum Archipelago
4.1 Vision of the North Island Pavilion 87
4.2 Objectives of the North Island Pavilion 87
4.3 Welcome the North Island to a historic site 89
4.4 Developing the imagination to stimulate innovation 93
4.5 Our National Heroes 94
4.6 Target audiences 97
4.7 Thematic breakdown of the message (six themes) 98
4.8 Inspirations in architecture and scenography 133, 135, 138

5. South Island of the Philemon Wright Museum Archipelago
5.1 Vision of the South Island Pavilion 145
5.2 Objectives of the South Island Pavilion 145
5.3 South Island Pavilion, at the heart of the transformation of LeBreton Flats 146
5.4 South Island, the museum's emblematic pavilion 146
5.5 The Raftsmen at the Source of a Rich Common Heritage 148
5.6 Target audiences 158
5.7 Thematic breakdown of the message (five themes) 174
5.8 Inspirations in architecture and scenography 197

6. First official letters of support for the museum 2, 9, 206
7. Presentation of the A.B.C. Strategies organization 208
Poetic inspiration by Alexandre Pampalon 210
Origin of photographs and works 213
Intellectual property of the museum project 217



CANADIAN WOOD — Print of Mr. Galidrau

On July 1st, just three months after the 1867 Paris World Fair, where Canada stood out for the quality and size of its square timber, the British North America Act came into force. It would be the result of negotiations undertaken in the 19th century between representatives of Canda's four founding provinces: New Brunswick, Nova Scotia, Ontario and Quebec. The ratification of the Statute of Westminster on December 11, 1931, confirmed Canada as a new sovereign state.

THE SQUARE ROOT OF THE CANADIAN CONSTITUTION

At the 1867 International Exposition of Paris (April 1 to October 31), the Canada Pavilion showcased its industrial prowess with the ubiquity of squared timber. It should be kept in mind that the purpose of the international exposition was to showcase the strengths and industry of each country and then to reward the best innovations. During the London expositions in 1851 and 1855, successive Canadian pavilions were well-received, attracting public admiration. In 1867, Member of Parliament and Commissioner of Canada in Paris, Joseph-Charles Taché, chose to put the spotlight on Canada's leading industry, the timber industry. This industry consisted of the milling of logs of various species and square timber hewn from white or red pine. The latter was used for lumber in England; in Canada, the timber was assembled for transport in giant rafts and cribs.

European artists captured, in different forms of art, this square timber colonnade that overlooked the entrance to the pavilion, immortalizing the magnificence of the pavilion. It was a judicious choice that at once married the reality of square timber to the European taste for ancient architecture. With it, Canada positioned itself beyond its borders as a new international force in timber trade. Thus, square timber, which was largely native to the Outaouais region, was exposed to the eyes of the entire world.

The illustration you see opposite, published the July 1st, 1867 resonates with the date of the declaration of Canada's Constitution, the date on which the country gained greater political autonomy. This fortunate coincidence goes hand in hand with the observation that many French bibliographical sources speak of Canada as a country and not as a former British colony at the end of the Universal Exposition. In the book "*L'Exposition universelle de 1867 illustrée*", the author François Ducuing explains this to readers:

> " It [Canada] has treated its timber as it merits, that is, as precious things, and it has done well, because, bringing it to light, everyone will benefit, first its own self and then the audience. "

Foreign nations had in mind a forested Canada, with quality timber and inexhaustible resources that were exported internationally for shipbuilding and construction. Born in the 19th century, this image of the country was not insignificant and continues to this day. As evidenced in the Notre-Dame Cathedral in Paris, which recently suffered a devastating fire: in a letter to French President Emmanuel Macron, Prime Minister Justin Trudeau made a firm commitment to support the reconstruction of this iconic monument by providing Canadian lumber.

The purpose of the Philemon Wright National Fluvial Museum project is to enhance this unremembered heritage, which is undoubtedly national in scope. As we see, this shining Canadian heritage was recognized internationally in the 19th century, just as UNESCO should do today.

Florentine De Cia
Art Historian
France

CRIBS FROM AS FAR AWAY AS LAKE TIMISKAMING

BY DANY GAREAU
GENERAL MANAGER
OF THE OPÉMICAN NATIONAL PARK

" A few timber rafts are still coming down from the Quinze river in the Upper Ottawa. "
— Arthur Buies, 1889.

DANY GAREAU is the Director of the Opémican National Park. Bordered on either side by lakes Temiskaming and Kipawa, Opémican National Park aims to protect a sample of the southern Laurentian natural region. This territory, trodden upon by Indigenous peoples, travellers, lumberjacks and early settlers, is rich in history. It is impossible to overlook the rich history of Opémican Point, located in the heart of the park, which bears witness to the beginnings of logging and timber raft activities, which have now disappeared. The park allows you to rediscover the history of this remarkable place.

It is with pleasure and enthusiasm that, as Director of the Opémican National Park and the historic site of the Opémican timber floating relay station, I confirm my support for the project to establish a museum in honour of Mr. Philemon Wright.

This museum, which focuses on Canadian history, will showcase Canada's first industry, the squared timber industry as well as the history of its rivers. Its purpose will be to commemorate our national heroes, the Raftsmen and the Log drivers.

Several regions' history is tied up in the history of the Ottawa River. The great period of timber floating was an excellent example.

With the opening of Opémican National Park in the summer of 2019, a nod to the role played by Lake Timiskaming and its surroundings in the development of the wood industry in Quebec and Ontario will be made. The completion of your project will help to put into perspective the importance and scope of timber floating activities in our history and certainly create a sense of collective pride. It will also be a major asset for tourism, contributing to the development of existing routes such as the *Route des Explorateurs* or the *Route Champlain*, which link the Outaouais, Laurentians and Abitibi-Témiscamingue.

The obvious historical link between your project and Opémican National Park predestines us for an enriching partnership approach.

BY FORESTS AND RIVERS

BY ISABELLE REGOUT AND ALEXANDRE PAMPALON
FOUNDERS AND MAJOR PATRONS
PHILEMON WRIGHT NATIONAL FLUVIAL MUSEUM

" From a single seed, history becomes a tree
The branches blossoming in chapters
Memories become rooted in the pages
And in time, new seeds fall. "
— Alexandre Pampalon

By expanding spaces to give voice and superimpose human memories, where the water of the river is the common thread, we will unveil a network of experiences that will better represent the past, present and future of our communities. The lands on which the museum will be built, located near Chaudière Falls, are part of the traditional territory not ceded by the Algonquin Anishinabeg Nation.

Before this long work, which prepares the arrival of the Philemon Wright National River Museum, which will pay tribute to two emblematic figures of the country, Raftsmen and Log drivers, we want the act of commemoration to resonate and weave a story with a horizon of fair sharing. The museum will expand the national, Quebec and Canadian narrative to include the words of those builders who risked their lives for two centuries for the development of the country, but also, the experience of the First Nations. Throughout the 19th century, from Kingston or Ottawa (formerly Bytown) to Quebec City (the port of embarkation), the river was used to float huge wooden trains that could hold up to 3,000 pieces of squared timber. The majestic pine forests, important to First Nations, were then the economic prey of the British colonial administration. On the left is a watercolour by Philip John Bainbrigge (1817-1881) that illustrates the passage of a huge timber raft on the St. Lawrence River under the eyes of a group of travellers in 1838. Certainly, the Outaouais is the cradle of Canada's first industry, the forest industry, which remains " at the forefront of Canadian industries " (Buies, 1889). However, the interpretation of history must become more complex and reflect the diversity of points of view. The museum will highlight the loss of the native peoples' landmarks, which have forever disappeared, while highlighting the enormous work of the raftsmen and log drivers, recognized by the popular soul as national heroes.

Queen Victoria's capital choice in favour of Bytown (later Ottawa) was rooted in the Ottawa Valley, an important meeting place for Canada's founding peoples. We therefore want to superimpose personal history on other stories to discover a more heterogeneous and resolutely more modern history. Like R.W. Kimmerer, we believe that " naming is the beginning of justice ", an essential premise for considering our collective future and building a common life in an intercultural perspective.

The unique dream of adventure is at the heart of this museological plan. The opening on a vast real field of knowledge and experiences will stimulate your curiosity.

Cultural activity
Education
Food safety
Identity
Sustainable transportation
LEED
Health
SUSTAINABLE DEVELOPMENT
Ecological management
Jobs
BUS
Sense of the community
Climate activism
Economic prosperity

1 EXECUTIVE SUMMARY

“ Without deviation from the norm, progress is not possible. ” — Frank Zappa

You are holding in your hands the initial museological plan of the Philemon Wright National Fluvial Museum. This reading, enhanced by numerous archival photographs, will allow you to explore both the museum’s anchoring from the point of view of sustainable development and the structural organization of the museum complex, which includes two pavilions and a research centre.

The establishment of this new museum, a catalyst for innovation, is planned in the strategic location of the Chaudière Falls site, which houses a group of islands (Philemon, Chaudière, Albert, Victoria, Amelia). It is therefore appropriate that this archipelago, which is unique from a geographical point of view, is formally included in the museum’s toponymy. In harmony with its environment, the museum complex, including its North and South pavilions, will be designated The “ museum archipelago ” with its “ North Island ” and “ South Island ”.

The next chapter examines the foundation of this new flagship institution by addressing its mission, goals, axes of orientation, location, and visual signature, while revealing the interaction between the museum’s island pavilions and the Center of Research Engaged in Excellence (CREE).

The third chapter presents a portrait of the Center of Research Engaged in Excellence (CREE) which operates in conjunction with the island pavilions, North and South Island, to develop in particular expography, museography, historiography of the Raftsmen and Log drivers. Its functions will include research, collections and dissemination. The storage and conservation needs for artifacts and biofacts under the immediate management of this major museum are identified.

Subsequently, two chapters deal separately with the Quebec and Ontario pavilions, to reveal their own personality. The elements covered include their vision, objectives, target audiences, stories with their themes as well as architectural and scenographic inspirations corresponding to the type of asset concerned, whether it is an old industrial building converted into a cultural centre or a new specialized structure. The themes addressed in the permanent, travelling or temporary exhibitions will deal with the industrial heritage of the rivers that have made Canada prosper since the beginning of the 19th century and even influenced the choice of our capital.

The great work that will be the Philemon Wright National Fluvial Museum will allow a reappropriation of this vital heritage that will enchant the National Capital Region and give it an identity worthy of the world’s greatest capitals. It will robustly contribute to enriching the qualities of a tourist destination that will become a must. Over the coming months, this museum project will continue to evolve thanks to the synergy of our partners, collaborators and experts who will contribute to perfecting the multidisciplinary approach sought by the Philemon Wright National Fluvial Museum.

2 THE MOORING POINTS OF THE PHILEMON WRIGHT NATIONAL FLUVIAL MUSEUM

2.1 The Chaudière Falls at the heart of the museum experience

Nestled in an impressive setting at the crossroads of three rivers — the Gatineau, the Rideau and the Ottawa River — the Chaudière Falls is a sacred place for First Nations.

At the site of the Chaudière Falls, the Ottawa River is seriously pinched. As author Rick Henderson clearly describes the site, several rocky islands form a barrier to the large body of water that extends upstream of the 13-metre high cataract. Through the eons, the churning waters of the river have eroded a cauldron-shaped depression that local natives have known as *Akikodjiwan* and *Akikpautik*; in French it translates to the *Chaudière*, and in English, *The Kettle*.

After the St. Lawrence, the Ottawa River is undoubtedly the most historic waterway in the country. This affluent brought Quebec on the path to modernity and industrialization. It has acquired a special status of recognition in both Quebec and Ontario. It is an element of our heritage that should be given greater importance in the search for our present and future identity (Boileau, 1999).

" It is not surprising that in an area designated as the " heart of the capital ", the National Capital Commission integrates the Chaudière Falls, which straddle the borders of the provinces of Quebec and Ontario. They symbolize a bridge between the Aboriginal, Francophone and Anglophone cultures. The Chaudière Falls area, where three rivers meet, is a sacred place for the First Nations. Whether on the *Sentier des Voyageurs* or the timber slides, it's a centuries-old place that has seen a history of collective mutual aid that we must celebrate. " (subsection 5.5.2, pp. 151-155).

The great Ottawa River (1,271 km) has been the subject of many books, reminding us how the river gets inside us and affects our souls.

The spectacle of the Chaudière Falls, located in the heart of our territory, was immortalized by great artists such as Cornelius Krieghoff, Georges Henry Andrews, William Henry Bartlett, John Burrows, Arthur Heming and many more (Boucher, 2012). Today scattered throughout Canada, the United States and Europe, the collection of a thousand works has sought to satisfy the sense of wonder and awe that rests in every human soul. Through their carving tools, their brushes and pens, we remember what was or was imagined (Taché, 1863).

Inspired from the Chaudière Falls, the Philemon Wright National Fluvial Museum is a historic and prestigious project that will bring our Canadian capital to the world. From its inception, Ottawa has been immersed in the era of the Raftsmen, fully connected to the universal myths and legends related to sailors. The Raftsmens, followed by the Log drivers, paved the way for an industrialized Canada.

2.2 Mission and approach of the new museum

To increase Canadians' knowledge of the colonization of the Ottawa Valley, the birth of the forest industry and the advent of Canada's capital, a major centre for timber floating, where Raftsmen and Log drivers have distinguished themselves for two centuries.

The visitor experience will be anchored from the Ottawa River and its tributaries, highlighting the importance of the river system to the development of our communities and the first national industry.

Quebec's motto, " Je me souviens "*, is striking. Do we really remember it all?*

Who remembers the Ottawa River as one of North America's most important trade routes?

From Gatineau, cradle of the first major industry in Quebec? The Ottawa Valley's white pine forests, like a gold mine (Wood Rush®) for a handful of visionary entrepreneurs?

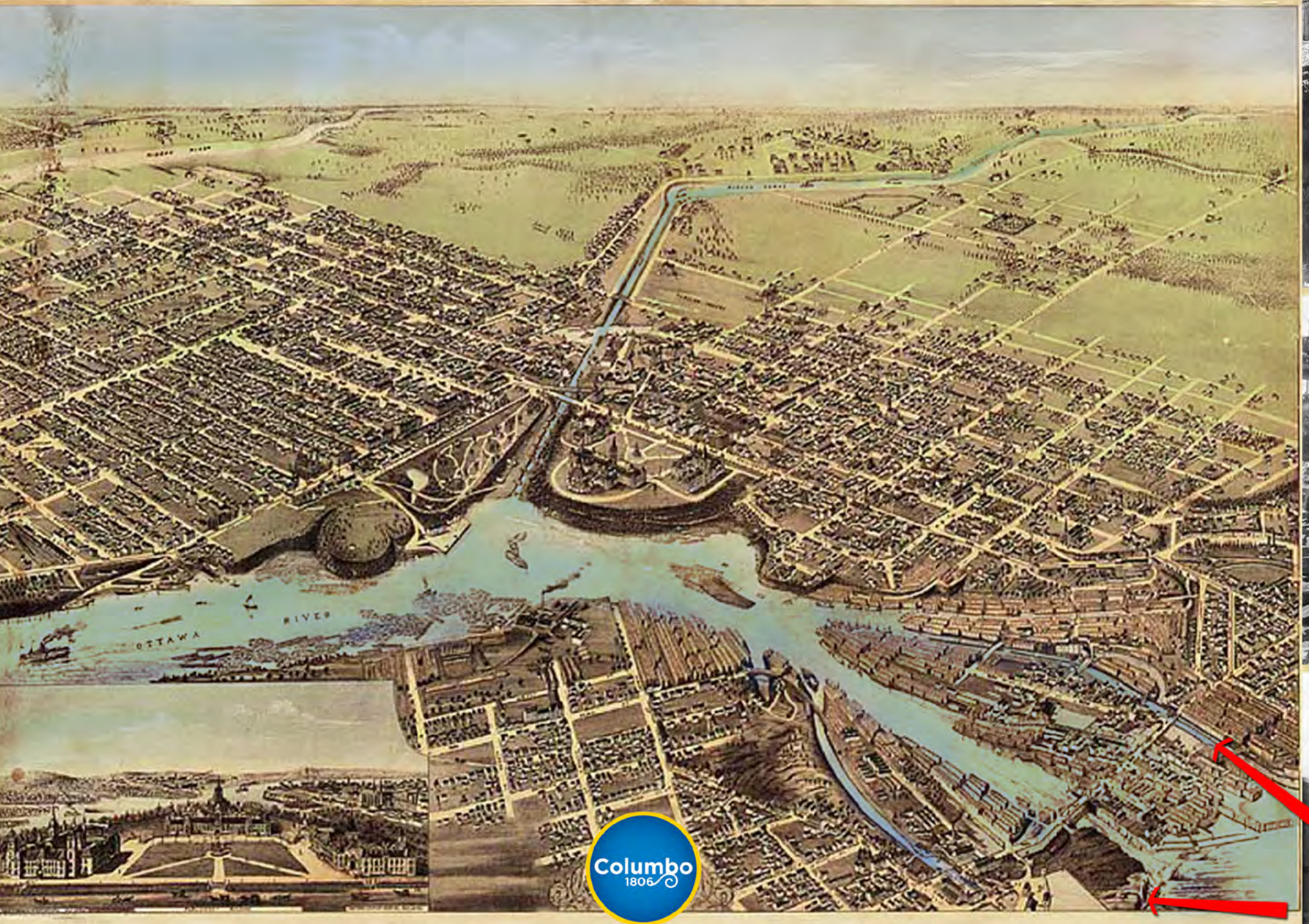
The Raftsmen, precursors of the Log drivers? The millions of logs that passed through the Ottawa Valley?

The Ottawa Valley, the cradle of a vast reservoir of natural resources, has been at the heart of this large-scale industry.

On June 11, 1806, from the mouth of the Gatineau River, Philemon Wright was the first to sail down the Ottawa River on a squared timber raft that he named *Columbo*. Composed of fifty cribs, it took the navigators two months to cover the distance of approximately 250 nautical miles (460 km) to Quebec City. A long journey dotted with many rapids along its course, was eventually shortened by the installation of many timber slides (on the right), and then ultimately facilitated by the arrival of steam tugs.

These photographs show the first timber slide built, on the Gatineau side, around 1829.

On the right, these photographs show the second timber slide that was built, on the Ottawa side, around 1849.



Panorama made by Herman Brosius and dated 1876. The era of the Raftsmen in the Ottawa Valley lasted from 1806 to 1908.
Note, in the lower right corner of the map, the presence of the two timber slides that allowed the obstacle of the Chaudière Falls to be bypassed.

Industrial remnants today bear witness to the " great achievements of the past " and we believe that the region could benefit from the enhancement of this important heritage for the affirmation of regional and national identity.

Giant amongst giants, Jos Montferrand left his mark on the peoples' imagination. This great master raftsman embodied the daily exploits of tens of thousands of Raftsmen who took on the mantle of this hero for over 100 years, like an army of Montferrands.

2.3 General Goals

- To spread 200 years of heritage related to Raftsmen and Log drivers to enrich the national narrative by superimposing other innovative perspectives. This perspective will provide a fresh look at collections that are less or not accessible at all to the public, in order to establish new links for Canadians to discover a new facet of what they have always seen as ordinary shores and waterways.
- To provide Canadians, whether new Canadians or visitors, with a unique experience that will allow them to better understand the impact of Canada's first industry on the development of the National Capital Region, but also Canada as a whole. The Museum is a lasting legacy that will become a source of pride for Canadians according to the highest standards of accessibility, ecological sustainability and outreach.
- To promote the maintenance of the natural and architectural spaces of the Chaudière Falls area as well as the monumental cultural heritage of the Raftsmen era, which extends to intangible dimensions, as a source of collective identity, creativity and diversity. The orientation of this new cultural facility will stand out from other museums in the capital.

  a) Contribute to the sustainable development of the Chaudière Falls area by becoming a value-added partner.

  (b) Supporting the keepers of traditional knowledge to ensure its transmission and contribute to the recognition of the value of local knowledge and know-how on ancestral methods of timber harvesting.

  (c) Preserve and enhance the remnants of former timber slides.

  In 1976, the federal government recognized the national historic significance of the Hull Slide as a major technological innovation for Canada.

  (d) To preserve, conserve and enhance the E.B. Eddy industrial complex. To this end, the Museum's North Island Pavilion will be integrated into the protected architectural space of Building No. 6.

  (e) To develop and maintain a network of action and intervention in order to identify threats to both tangible and intangible cultural heritage.

- To assume museum functions that touch on three areas — collection-building, research-development and dissemination — in a framework that will foster multiple disciplinary approaches to building the scientific programs of the Museum's exhibitions and raising awareness of what they represent.

  (a) Safeguard, conserve and present Canada's history and heritage of a part of its important industrial practices;

  b) Develop specialized practices to make heritage and history more accessible to the public.

  c) Provide the Ottawa Valley with equipment for the interpretation of archaeological resources.

  d) Communicate the museum's knowledge and share its expertise.

- Contribute to strengthening the image of the National Capital Region to ensure that this unrecognized cultural heritage, Canada's important industrial practices related to timber harvesting, is fully appreciated. The Ottawa Valley is the cradle of Canada's timber industry.

Installed on June 18, 1980 in Woburn, United States, by the NCC, this bronze plaque, donated by the Canadian government, commemorates the 180th anniversary of Philemon Wright's (1760-1839) establishment in the Outaouais. The latter is also one of the main pioneers of North American industry.

" From this farm where he was born and where his family has been living since Deacon John Wright's participation in the founding of Woburn in 1640, the first settler in Canada's National Capital Region left in 1800. Left by sleds on February 2, the small group consisted of 37 men, 5 women and 21 children, 8 oxen, 14 horses. " — *National Capital Commission*

2.4 Orientation Guidelines

As a unifying place for building a collective memory, the Philemon Wright National Fluvial Museum approach will be reflected in the orientation of its themes around three main axes: **regional, national and international**.

2.4.1 IDENTITY LANDMARK FOR THE NATIONAL CAPITAL REGION AND THE OTTAWA VALLEY

Through this integrated regional orientation guideline, the Philemon Wright Fluvial Museum will consolidate efforts to reclaim the history of the Ottawa Valley and the National Capital Region, linked to the birth of the timber industry and the choice of the nation's capital. In other words, it illustrates that the region is at the origin of the country's timber industry and therefore the cradle of two forgotten trades: the Raftsmen and the Log drivers. The importance of the Ottawa River will be highlighted here, while contributing to the recognition of heritage. Algonquin First Nations, who lived on the banks of the Great River also called Grand River or *Kichi Sibi,* will have a space to speak out their side of this history.

The City of Gatineau and the Quebec Ministry of Culture and Culture Outaouais have stated in a common voice that it is necessary to have " a unifying place in the region to anchor regional identity " (*Diagnostic culturel de l'Outaouais, 2013, p.38)*. The Philemon Wright Museum Archipelago will be a driving force in enabling the region to restore its identity and truly take its rightful place, both provincially and nationally. The arrival of this new cultural facility will provide concrete support to Ottawa Tourism and Tourisme Outaouais' efforts to promote the region and develop its official tourism networks such as the *Chemins d'eau*.

2.4.2 A NATIONAL SCOPE *(CANADA'S SAFEWAY)*

This second integrated national orientation guideline concerns the remarkable role of Raftsmen and Log drivers in the establishment or evolution of towns and villages, along the route followed by timber rafts and log drives. The historiography of these trades in both Quebec and Ontario will provide a better understanding of the palpable economic impact to this day of this industry in Canada. The anthropological footprint along the riverways of the Ottawa and St. Lawrence valleys will be uncovered to reveal the heritage left by the Raftsmen and Log drivers who paved the way to the opening of Canada's industrial era.

In this regard, it should be underlined that Canada's economic development in the 19th century was dependent on the Ottawa River, which enabled the large scale development of the square timber trade. English novelist, Anthony Trollope, wrote in 1861:

> " Ottawa is a great place for these timber rafts. Indeed, it may, I think, be called the head-quarters of timber for the world. Nearly all the best pine wood comes down the Ottawa and its tributaries. "

Today, we owe it to the Raftsmen and the Log drivers to ensure the commemoration of their exploits. We look forward to seeing them receive a provincial designation as full-fledged historical figures.

These huge rafts, 500 m by 60 m (1600 ’ by 195 ’), are remarkable engineering structures.
A timber raft today would be worth eight million of dollars.

Far from their families and friends for many months, these heroes have helped to build our province, our country, sometimes at the risk of losing their lives. They are a perfect example of courage, strength and determination. The Ottawa River, as a National Heritage Site, has already been recognized under the *Cultural Heritage Act.*

The Ottawa River has been a safe and strategic route for the entire Dominion of Canada. As the gateway to the Rideau Canal from Ottawa to Kingston, it has been a major vehicle for the country's economic and military development. It was Canada's safe passage of sorts. The Grand River was also at the heart of another ambitious project claiming a second canal linking Montreal to the Great Lakes through the Upper Ottawa, French River and Georgian Bay. This project, which began near the rapids and falls of the Chats between 1854 and 1857, would remain unfinished. The remains of the abandoned site are visible in the Pontiac at Black Bay in the Upper Ottawa region. As a result, the Philemon Wright Archipelago Museum will once again position itself as the essential complement to a visit to the illustrious Canadian Museum of History.

2.4.3 A MARITIME STRATEGY INTERNATIONAL IN SCOPE

This third integrated orientation axis will extend beyond the country's borders to include the role of Raftsmen and Log drivers not only in the global economy, but also in immigration and in building the reputation of the Ottawa Valley through stories and illustrations. The Museum will explore how the economic boom related to timber harvesting, visual representations and the larger-than-life characters have influenced the reputation and attractiveness of our country, in the United States and Europe.

This international axis will reveal the role of the Ottawa River in the 6,400 km long maritime route linking the Upper Ottawa to England for the transport of square timber.

Other river routes were also developed to drive square timber rafts, including the one linking Garden Island (Kingston) to the port in Quebec City and the one at New Brunswick ending at the Port of Saint John. This is how we forged and multiplied partnerships on the " Raftsmen's road " that cover more than 2,500 km (1 350 nautical miles) on Canada's rivers in the provinces of Ontario, Quebec, New Brunswick and Nova Scotia.

Raftsmen's era 1806-1911

Stamp 1995

For more than a hundred years, large white pines and oaks have been felled, squared, made into rafts and driven to ports such as Quebec City and St. John, New Brunswick. The blue arrows and red dots show the waterways used by the Raftsmen to deliver their precious square timber. The Ottawa Valley, the leader of all in the forest industry, was the cradle of two lost trades, the Raftsmen and the Log drivers.

On the world tourist scene, the museum is already inspired by the important network of industrial roads in Europe, which is in fact extremely popular (*AQPI Newsletter*, vol. 29, no. 2, fall 2018), in order to attract from overseas and here this European clientele. There is no doubt that the Philemon Wright National River Museum will promote the Ottawa and St. Lawrence Rivers to include new tourist attractions with a rich heritage and industrial past linked to the history of forestry. According to AQPI, there are still some great discoveries that could " add to those that tourist guides have offered over the past five decades ". Think of the Musée Boréalis in Trois-Rivières, which has demonstrated through its successes the crucial contribution of the testimonies provided on a historic industrial site that traces the regional history of the paper industry.

Moreover, the Philemon Wright National Fluvial Museum will prove to be INDISPENSABLE, given the mission it has set for itself to commemorate the unconventional sailors that were the Raftsmen and the Log drivers. **This commemorative site will be distinguished by offering a pan-Canadian window on the development and progress of the various phases of the timber industry — squared lumber, sawn lumber and pulpwood — while recognizing that the Ottawa Valley is the cradle of this great Canadian industry.**

The cohabitation in the National Capital Region of two provinces, two major cities and both official languages makes it a true Canadian microcosm.

2.5 Philemon Wright Museum Archipelago

Fully ensconced by the Ottawa River, the Philemon Wright National Fluvial Museum will extend over two pavilions — the North Pavilion in Gatineau (called the North Island) and the South Pavilion in Ottawa (called the South Island) — in addition, to a Center of Research Engaged in Excellence (CREE).

The proposed museum will be named after *Philemon Wright*, the pioneer who created the timber industry, Canada's first major industry (see Chapter 4). At the federal government level, several actions have already been taken to commemorate Philemon Wright as a national historic figure, in addition to monuments (Gatineau and Woburn) or place names (Philemon Island, Place de l'Île Philemon, Philemon Wright High School). The invention of the timber slide (crib slide,) built by P. Wright & Sons, has been designated as a national historic event of great importance to Canada. The museum will reveal the strong Canadian identity represented by the history of the Raftsmen, as well as the rich heritage they have left us from the 19th century under the leadership of Philemon Wright, founder of the first permanent settlement in the Ottawa Valley.

The two pavilions we call the museum's South Island and North Island are distinct entities (message, location, jurisdiction, significant architectural envelope), but intrinsically complementary to each other. The shores of Quebec and Ontario will commemorate a common history while revealing particularities, evoking several points of view. **This showcase of the Ottawa River will strengthen the links between the two shores.**

MUSEUM ARCHIPELAGO

MUSÉE FLUVIAL MUSEUM
PHILEMON WRIGHT

Chaudière Falls

Entrance
HULL SLIDE

NORTH ISLAND

TIMBER SLIDE

Chaudière Island

Albert Island

MUSEUM WALKWAY WITH OBSERVATION TOWER

Chaudière bridge (Union Bridge)

FLUME

(Buchanan's Slide)

Government Slide

SOUTH ISLAND & CREE

LeBreton Flats Park

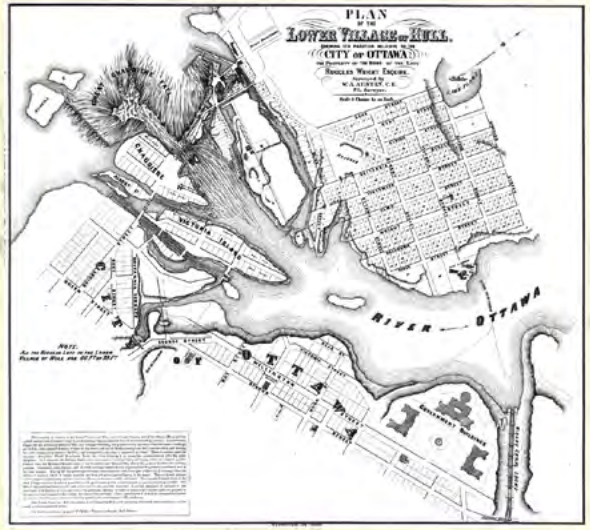
Old Timber Channel

Victoria Island

Amelia Island

Philemon Island

The term " museum archipelago " refers to the museum complex that will contribute to the preservation of the Chaudière Falls site, which includes a group of islands. While helping to make this site more accessible to the general public, the Philemon Wright National Fluvial Museum will be proactive in protecting, conserving and presenting this site while celebrating Aboriginal heritage.



The Philemon Wright National Fluvial Museum's various exhibition strategies will allow visitors to understand the crucial contribution of the Ottawa River, Raftsmen, Log drivers and the forest industry to the creation and evolution of Ottawa, the national capital. Visitors will explore the features and objects on display from the river's perspective: as the river flows between the plain and the mountains, the Ottawa Valley reveals its landscape and the activities shaped by the river, its towns and villages, its traditions, its wealth and its people.

Each pavilion will offer a unique experience to visitors in a way that stimulates all the senses, stirs emotions and encourages them to acquire new knowledge. All of this with a view to maintaining the interest of regular visitors to explore temporary exhibitions and renew the focus on the themes of the Philemon Wright National Fluvial Museum.

The interprovincial spaces of the museum and its exhibitions will be organized hierarchically, where volumes (building including rooms, rooms including showcases, etc.), and significant content (themes composed of sub-themes, etc.), as well as time scale (a period included in another period) will fit together. The interlocking aspect will constitute an organizing principle of the media spaces and spatial entities fully connected to the environment and therefore, of the external or physical spaces of the museum (Gharsallah-Hizem, 2009).

The museum is a logical continuation of the sociocultural project " *Columbo* 1806 ", managed since 2017 by A.B.C. Strategies.

2.5.1 NETWORK ANCHOR POINT

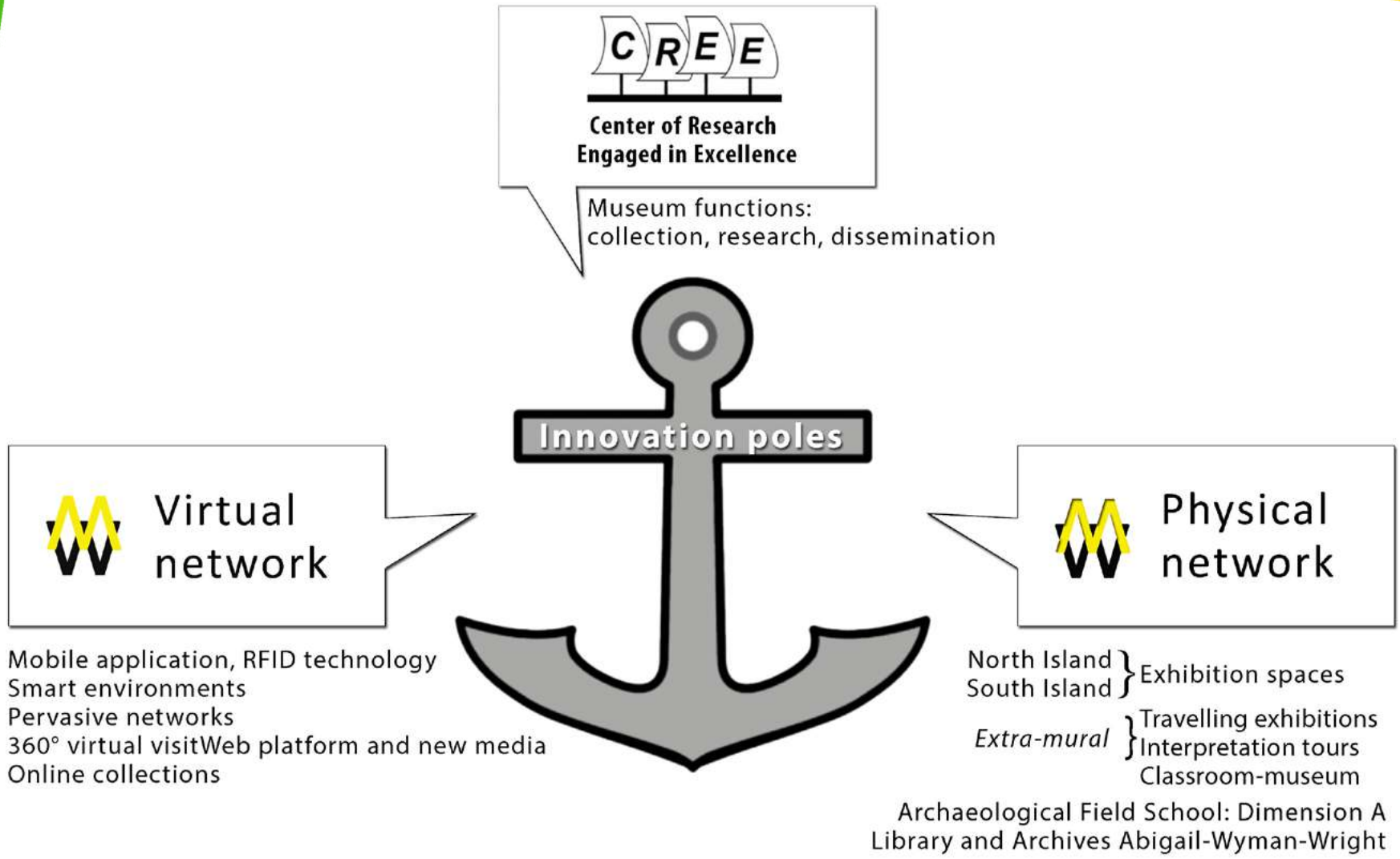
The North and South Islands together with the Center of Research Engaged in Excellence (CREE) are the epicentre of the Philemon Wright National Fluvial Museum.

The Center of Research Engaged in Excellence (CREE) is essential to the deployment of the two island pavilions of the Philemon Wright National Fluvial Museum. It will manage the three programs that deal with collections, research and dissemination. The new knowledge acquired at the Center of Research Engaged in Excellence (CREE) and in its scientific labs will constantly feed and enrich the museological, expographic or scenographic work related to the *intramural* and *extramural* programming of both islands. Its Art and Cultural Development Lab will especially reflect the desire to reach out to the various audiences by responding to the challenge of cultural accessibility.

Through its publications, the Center of Research Engaged in Excellence (CREE) will develop, popularize or illustrate the vital role of historical figures such as the Raftsmen, the Log drivers, the Wright family and Jos Montferrand in the growth of the timber industry and in the creation of the identity of Canada's National Capital. It will examine a range of topics from the collections while documenting the historiography of characters and heroes. This is one of the issues of the CREE's research program that touches on the areas of interest identified later in Chapter 3.

2.5.2 PHYSICAL NETWORK

Through its ongoing collaborative work, the museum will contribute to the development of interpretive tours on strategic physical sites such as Philemon Island, where the E.B. Eddy industrial complex is located.


CREE
Center of Research
Engaged in Excellence
Museum functions:
collection, research, dissemination
Innovation poles
Virtual network
Mobile application, RFID technology
Smart environments
Pervasive networks
360° virtual visitWeb platform and new media
Online collections
Physical network
North Island
South Island
Exhibition spaces
Extra-mural
Travelling exhibitions
Interpretation tours
Classroom-museum
Archaeological Field School: Dimension A
Library and Archives Abigail-Wyman-Wright

The conservation and presentation of priceless heritage sites such as the E.B. Eddy industrial complex, timber slides and Charles Brown Wright's house will result in people's attachment to their history. This desire to honour the memory of our ancestors will necessarily resonate in a quality development and enhancement. As a result of the evaluation reports of the pilot projects in artistic cultural development conducted by A.B.C. Strategies, it appears that a sense of belonging must be based on tangible landmarks in the city such as the insertion into the landscape of various pieces of street furniture such as interpretation panels at landmarks, rest areas and landscaping, public art works, illuminated artifact display cases. The organization favours an integrated approach to development and interpretation to create an overall vision of the historical evolution of the site. A fine and inspiring example is the Saint-François-de-la-Rivière-du-Sud institutional site, which received an award for its design.

The Philemon Wright Museum Archipelago will also take advantage of its network of partners to extend its influence and visibility well beyond its walls. For example, it will take advantage of the exhibition spaces of other museums to present its travelling exhibitions. It will showcase its unique expertise by offering another perspective on the collections of other institutions or contribute with them to specific research projects that are complementary to the Philemon Wright National Fluvial Museum. As we will see later in Chapter 3, the museum intends to develop the special project of an archaeological field school, named *Dimension A*, to probe or excavate sites identified as having high potential, such as Leamy Lake Park.

2.5.3 VIRTUAL NETWORK

The Philemon Wright Museum Archipelago will develop its digital cultural action plan. The work and tools implemented by the Center of Research Engaged in Excellence (CREE) will be crucial in considering the virtual dissemination of the museum's expertise.

The internet will increase the museum's visibility and establish its reputation through an optimal communication plan. The reference framework for technological innovations will take into account in particular:

- Gradual online access to 35% of objects organized from the museum collection database containing more than 100,000 objects. E.g.: McCord Museum, Montreal.
- The diffusion of a geo-referenced timeline. Ex.: GeoHistoryMap.
- Access, through the future free mobile application *Musée Fluvial Museum*, to content developed for immersive experiences where users travel through time. E.g.: Viewfinder of the CN Tower, Toronto.
- The implementation of virtual reality terminals or augmented reality in fixed outdoor locations, using the geolocation capabilities of mobile phones. E.g.: Parc Jean-Drapeau, Montreal.
- The creation of technohistorical routes linked to an educational platform on the history of Raftsmen and Log drivers, the pillars of the first Canadian industry that gave rise to the National Capital. E.g.: Montreal in Stories

2.6 Contribution to sustainable development

The Philemon Wright National Fluvial Museum is part of a desire to contribute to sustainable development and to participate in its promotion. Sustainable development must include, more than ever, the promotion of populated areas, their stories, achievements, pride and sense of belonging of its citizens. The museum must showcase the environmental and ecological dimension of our forests and river waterways.

With the internationalization of the principles set out in *Agenda 21*, to which Quebec in particular is a signatory, culture is one of the four pillars of sustainable development. *Agenda 21* is both a shared diagnosis and a strategy based on clearly identified challenges, making the cultural dimension inseparable from those of the social, economic and environmental dimensions.

2.6.1 DREAMING OF OUR CAPITAL ON THE INTERNATIONAL STAGE

Cities are competing to attract congresses, major events, businesses or simply residents that will allow them to outshine other cities that, over the past three decades, have taken on more and more new responsibilities. They therefore have every advantage in being attractive and offering a higher quality of life than their competitors.

In *Factor C,* Simon Brault emphasizes the importance of culture on the trajectory of communities. A city becomes cultural when it recognizes itself and highlights its geography, history, heritage and artistic achievements.

According to Isabelle Regout and Alexandre Pampalon, above, of A.B.C. Strategies, **it is important to identify and celebrate a common history on both sides of the Ottawa River to re-enchant the National Capital Region.** Because, as a backdrop, we must " avoid considering Ottawa as an adversary in defining Gatineau's identity, because in many respects, it serves as an international destination axis, thus becoming an important asset for its Quebec neighbour's tourism industry " (*L'action culturelle et le développement territorial*, Yvon Leclerc, 2018).

This call to action is particularly well suited to the exploits of the Raftsmen, these uncommon sailors of the 19th century, which deeply marked the Ottawa Valley with their titanic operations as revealed by a contemporary in 1862 in North America:

" At the rapids the large raft are, as it were, unyoked, and divided into small portions, which go down separately. The excitement and motion of such transit must, I should say, be very joyous. " (Anthony Trollope)

At the 1851 (London) or 1855 (Paris) *Exposition Universelle,* Canada was already showcasing the country's rapid progress thanks to the timber industry. At the 1867 Exhibition, the year that marked the birth of Confederation in Canada, our country exposed oil paintings by the great Canadian-Dutch painter Cornelius Kreighoff. The representation of the square timber trade is dominant and when looking at the works more closely, the most spectacular scene shows the *Raftsmen* attached to the crib masts during a perilous crossing of the Lac St. Pierre. The A.B.C. Strategies team went to Toronto to examine this work very carefully at the Art Gallery of Ontario, details of which can be seen on page 168.

In their precarious rafts, which could measure 500 m long by 60 m wide (1600' by 195'), the Raftsmen faced the tumultuous currents spread over 1,000 km (540 nautical miles) from Lake Ontario or Lake Timiskaming to Quebec City. Whether in rain or shine, the goal was to get to your destination. The Raftsmen who survived would enter victorious and proud into the port of Quebec City in celebration of their success. The exchange of the crucial timber trade would then take place, timber for money, ensuring Canada's economic prosperity and harmony with England. This symbolic, diplomatic and fiscal marriage between Canada and England, enabled by rivers and bold men, was the reason and the result of the titanic efforts. These *Raftsmen*, uncommon sailors that they were, gradually participated in building a rich folklore through the heroic nature of their long journeys on the waters. For 100 years, they aroused both the admiration and apprehension of the founding peoples of the Dominion of Canada who watched them enter the inland waters of the continent in their rafts, those immense islands of timber. Emerging from the New World, Canada was seen as an infinite and inexhaustible territory, a wilderness of great richness (Klein, 2015).

Le Défricheur Jos Montferrand, a sculpture by Roger Langevin.Kiamika.

By putting the spotlight on the Rafting era and the achievements of our ancestors, new avenues of cultural outreach are opening up. According to A.B.C. Strategies, it is possible to superimpose another powerful lever of development on it by raising the question of the founding myth, of Canada and its capital, which is closely linked to the Raftsmen. In the field of Canadian myths and legends, Jos Montferrand is the prime representative of the world of the Raftsmen (see p. 119, 154, 155). His fame extended throughout Canada and into the United States (see p. 140). Through a captivating fresco, Jean Côté author of *Jos Montferrand le magnifique* talks about the Great Jos, who was described as being 1.93 m tall:

> " Without respite, in all weather, Jos Montferrand flew from one timbering site to another, determined to put an end to the raids by the ruffians. He wanted his law, the law of the just, to be respected in all camps, by all band leaders and by the raiders who swarmed on the Ottawa River. Insensitive to fatigue, on horseback or by canoe, on foot or in a horse-drawn carriage, he traveled enormous distances, with only one idea in mind: to subdue these violent men who terrorized the workers of the timbering sites. It was not an easy task. He was forced to fight individuals who, having never been defeated in single combat, challenged him with fists, knives or pistols. "

The author adds:

> " He lived in an era when brute force was glorified and accounts were settled through fist-fights, of latent wars between *les Canadiens* and the English occupiers. With his large stature, powerful muscles, feline flexibility, long arms and steel fists, Jos Montferrand impressed and earned respect. "

In 1829, something incredible happened at Chaudières Falls. Fallen into an ambush, Jos Montferrand routed 150 Shiners at Union Bridge. " Only a man of Herculean strength could do that ", it was said, long after the fight.

These sources are symbolic in nature, as they are written after the fact to justify the power struggles of the day. **From the perspective of A.B.C. Strategies, this great etiological narrative should be recognized as the modern founding myth explaining the identity of the National Capital.** Michel Prévost, president of the Société d'histoire de l'Outaouais, says of this legendary figure:

> " In addition to the oral tradition, writings contributed to the growth of his prowess, many would immortalize him, particularly the historian Benjamin Sulte by print and Gilles Vigneault by song. "

It is in keeping with this awareness that the Philemon Wright National Fluvial Museum will be a great asset for the National Capital Region and will strengthen pre-existing facilities, while updating the strong and persistent ties between the two provinces. To stand out, our territory must focus on " the implementation of an infrastructure that could contribute to the city's influence and offer a range of new services to its residents " (Leclerc, 2018). Citizens and visitors will be able to learn more about the origins and growth of our region, which has been a powerful economic driver for all of Canada (Museum Concept, 2018).

2.6.2 MAKE VISIBLE THE FOURTH LARGEST CITY IN QUEBEC

The fourth largest city in Quebec and yet the sixth largest tourist destination in Quebec, Gatineau faces the challenge of developing an identity worthy of a cultural city and a sense of belonging for newcomers from abroad or other regions of Quebec.

In Gatineau, citizens' sense of identity have been disrupted many times, causing a gradual erosion of the collective memory. Just to mention: the great Hull fire of 1900 that devastated half of Hull Island; the explosion of four tonnes of vitrite in the downtown area in 1910 that caused 11 deaths and 37 injuries; the expropriations and the demolition of hundreds of houses and public buildings starting in 1969 to make way for federal buildings, etc.

The *Université du Québec en Outaouais* does not yet have a training program focused on studying our regional history, although it does provide training in museology. In its most recent report (MuséO Project, 2019), the Réseau du patrimoine de Gatineau et de l'Outaouais states: " The current context offers little opportunity for students to take an interest in the Outaouais' heritage and its challenges, other than through occasional internships ".

The Outaouais receives the lowest provincial rate of $1.79 per capita in culture from the Government of Quebec, that was recently increased to $2.52, compared to an average of $28.95 elsewhere. We see the natural attrition of cultural agent positions dedicated to enhancing the value of our region having an overall effect on the level of influence, the degree of competence and the diversity of viewpoints.

Only a combination of factors can explain why the Outaouais is facing the " ghosting " of its history across the province. At the Bécancour wharf, far from being an isolated case, a municipal interpretation sign describes that " a major timber trade headed for England also transits the river from Bécancour to Quebec City from the early 19th century ". The image has been scalped, the silhouette of the Parliament of Canada buildings disappears; **the image is decontextualized**. Like falling from the sky, this famous square timber suddenly arrives!

From a major project of regional histories throughout Quebec created twenty-five years ago, we see the book Histoire de l'Outaouais produced by a team located outside our own regional Quebec boundaries. This kind of thing was not done for any other region in Quebec! An embarrassing absence, to say the least, given that the high quality of the study, created elsewhere, makes it certainly one of the most consulted volumes in understanding our region.

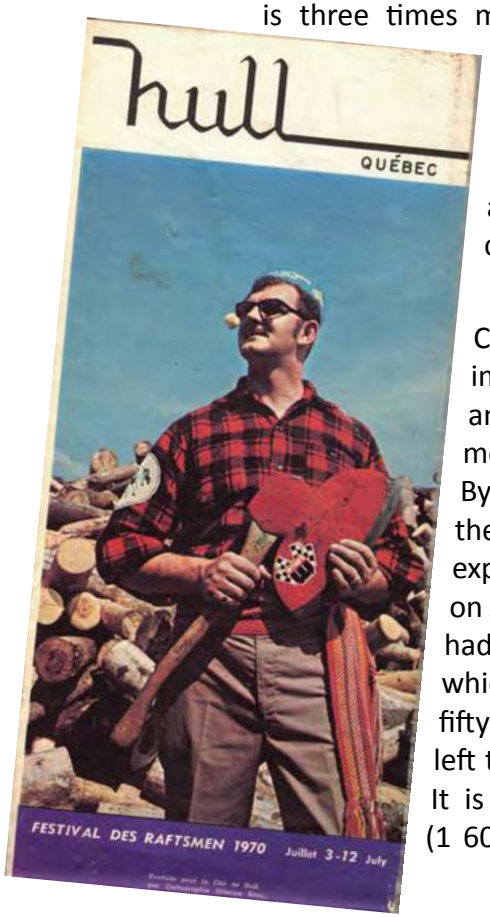
A.B.C. Strategies observed that of the three intermediate regions, Outaouais, Estrie and Mauricie, the Outaouais is the only one that does not yet have a regional or provincial museum. Many remote regions like the Gaspé Peninsula, the North Shore, and the Saguenay-Lac-Saint-Jean region, already have their own regional museums, which become the memory bearers, meaning the keepers of the identity and future for these territories. That's not all, did you know that Saguenay-Lac-Saint-Jean has a total of seven museums?

We believe that our collective governance model in the Outaouais must bring together the forces to achieve true cooperation based on the premise that the cultural axis is weak in the sustainable development of our territory, in order to ultimately consider solutions that foster the emergence of a true and authentic collective sense of pride.

Here is a testimony that says a lot about our region that has been looking for its identity for a long time:

“ Like many people in the region, I am not from the Outaouais region. I moved here for professional reasons. It took me a while to feel a real sense of belonging to my adopted region, Why? There are several reasons. But one of them is that there are not many historical landmarks that allow newcomers to identify with the Outaouais. ” — Patrick Duquette of the daily *Le Droit* (2018).

As we know, a significant portion of Gatineau’s population crosses bridges every day to work in the capital, Ottawa, which is three times more populous than its neighbour across the river, complicating the relationship of belonging to Gatineau. The City of Gatineau and the Outaouais region in general have a strong interest in highlighting the character of their historical identity.



It is encouraging that the Cultural Heritage Act gives great importance to intangible heritage and, consequently, to history and the meaning of the inhabited territory. By moving from the collective to the individual, we can affirm the expression “ *Je me souviens* ”; it was on June 11, 1806 that Philemon Wright had the first squared timber raft built, which he named Columbo. Made up of fifty cribs, this floating island of timber left the shores of the Ottawa from Hull. It is hard to imagine, today, a 500 m (1 600 ’) long timber raft, which would travel 450 km (250 nautical miles) for two long months to be dismantled in Quebec City, and whose parts would be shipped by boat to England.

“ Wright was responsible for the expansion of Hull and the first timber rafts that made our city famous in the last century ” — City of Hull (urban mapping, July 1970).

The 1806 *Columbo* is an essential identity marker that is long-lasting.

Thanks to Philemon Wright’s visionary spirit, squared timber became Canada’s primary source of income for well over half a century.

2.6.3 KNOWING OURSELVES TO BE BETTER AT WELCOMING OTHERS

The Philemon Wright National Fluvial Museum is in itself a positive social project that highlights the bravery and boldness of our ancestral pioneers. In our contemporary and globalized way of life, knowing ourselves better also means allowing us to better welcome new Canadians.

This new national museum is part of a global approach initiated by the local community, led by local actors, with the collective ambition of making sustainable development the new model for regional development. The Ottawa Valley has a major historical treasure with the era of the Raftsmen and the Log Drivers. These emblematic figures, national heroes, have the potential to attract media attention from international tourism.

In the United States, museums and historic sites generate more than $13 billion in revenue each year and this figure is expected to approach $15 billion by 2020 (*https://bit.ly/2GuBIZy*). In the United States, the Metropolitan Museum of Art (Met) receives the *Palme d'or*, attracting more than seven million visitors per year. Overall, here is the world ranking of the most visited museums:

- Musée du Louvre, Paris	10,2 M
- National Museum of China, Beijing	8,61 M
- Met, New York	7,36 M
- Vatican Museum, Vatican	6,76 M
- British Museum, London	5,87 M
- Tate Modern, London	5,83 M
- National Gallery, London	5,74 M
- National Gallery of Art, Washington	4,4 M
- Musée de l'Ermitage, Saint-Petersburg	4,3 M
- Victoria & Albert Museum, London	3,97 M

** Statistiques en millions de visiteurs.*

The Louvre Museum, housed in a 12th century palace, opened its doors in 1793.

At that time, it had only 537 paintings; today, it has nearly 35,000 works.

In order to be attentive and proactive in its environment, the Philemon Wright National Fluvial Museum will implement an artistic and cultural development program that will take into account the diversity of its audiences, their knowledge and capacities to implement support measures adapted to the specific needs of different social groups (age, social situation, lifestyle, value system, tradition, limitations, socio-economic barriers, geographical distance). We will discuss this further in Chapter 3.

2.7 Visual signature of the museum

We are aware that the museum's brand image is a crucial element.

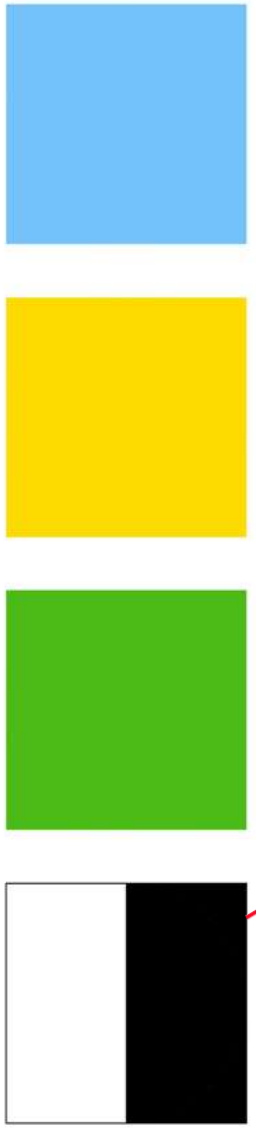
MUSÉE FLUVIAL MUSEUM
PHILEMON WRIGHT

The museum logo is considered as the visual " sticker " that gives the museum a coherent identity. The marketing strategy must attract visitors to the museum and serve as a hub to convey messages and promote the National Capital Region nationally and internationally.

The respective shapes and colours of the two pavilions are linked to meanings that reflect not only the nature of the content they address, but also their location.

For the North Island, the museography will favour colours that recall nature in the range of greens, yellows and blues as well as a contrast of black and white.

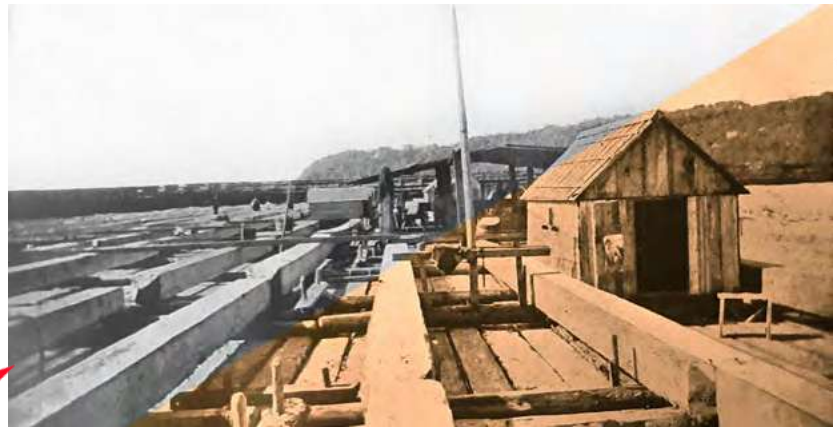
- Forest green is the source of the raw material, wood.
- Yellow represents the sun.
- The blue represents the bodies of water on which the Raftsmen and Log drivers navigate.
- The photos will be presented in black and white.
- The materials to be favoured will be wood, aluminium, cast iron and fabrics such as wool and linen.
- The square shape will be preferred in order to recall the squared wood carried by the rafts. A living shape.



North Island

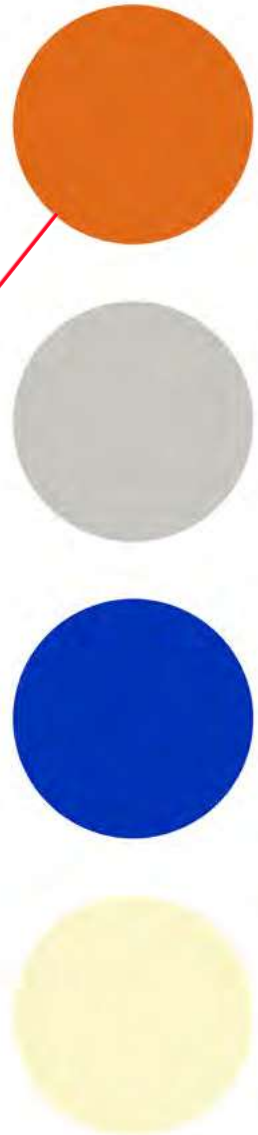
For the South Island, a range of varied colours is chosen and distinct from the North Island. The museography will favour colours in the range of oranges, greys, blues and ivory.

- " Rusty " orange and iron grey represent metal and industry.
- Blue sapphire and ivory are more related to navigation. The blue representing the sea while the ivory evokes the canvas used to make the sails of the boats.
- The materials to be favoured will be natural fibres (rope and sail), metal (iron, steel) and glass in order to remain within the same industrial and naval theme.
- The round shape will be preferred to recall the holds of the sailboats that transported the precious white pine overseas.



Another visual element to consider, which influences the viewer's perception, is the placement of archival photographs in monochrome colours (black, white, sepia). In the North Island Pavilion, the archival photographs will be in " black and white " while the South Island Pavilion will opt for " sepia ". In this way, the same image can be perceived differently or create a different atmosphere. Some of them represented in large sizes will give vivacity and expression to the subjects.

South Island



2.8 Thematic plans of the museum's island pavilions

This study defines the museum functions of the Philemon Wright National Fluvial Museum and proposes a methodology for developing the conceptual principles that will enable the exhibition spaces to be put into space and exhibited. A long reflection remains to come on the processes responsible for the implementation of communication and the production of meaning in the museum space in order to harmonize the distinct operations of museography, expography and scenography.

The scientific program proposed in this museological plan is based on rigorous exploratory research by the A.B.C. Strategies team, which is supported by distinguished professors, historians, researchers, professionals, and citizens involved in organizations that have developed an interest or expertise in the themes addressed.

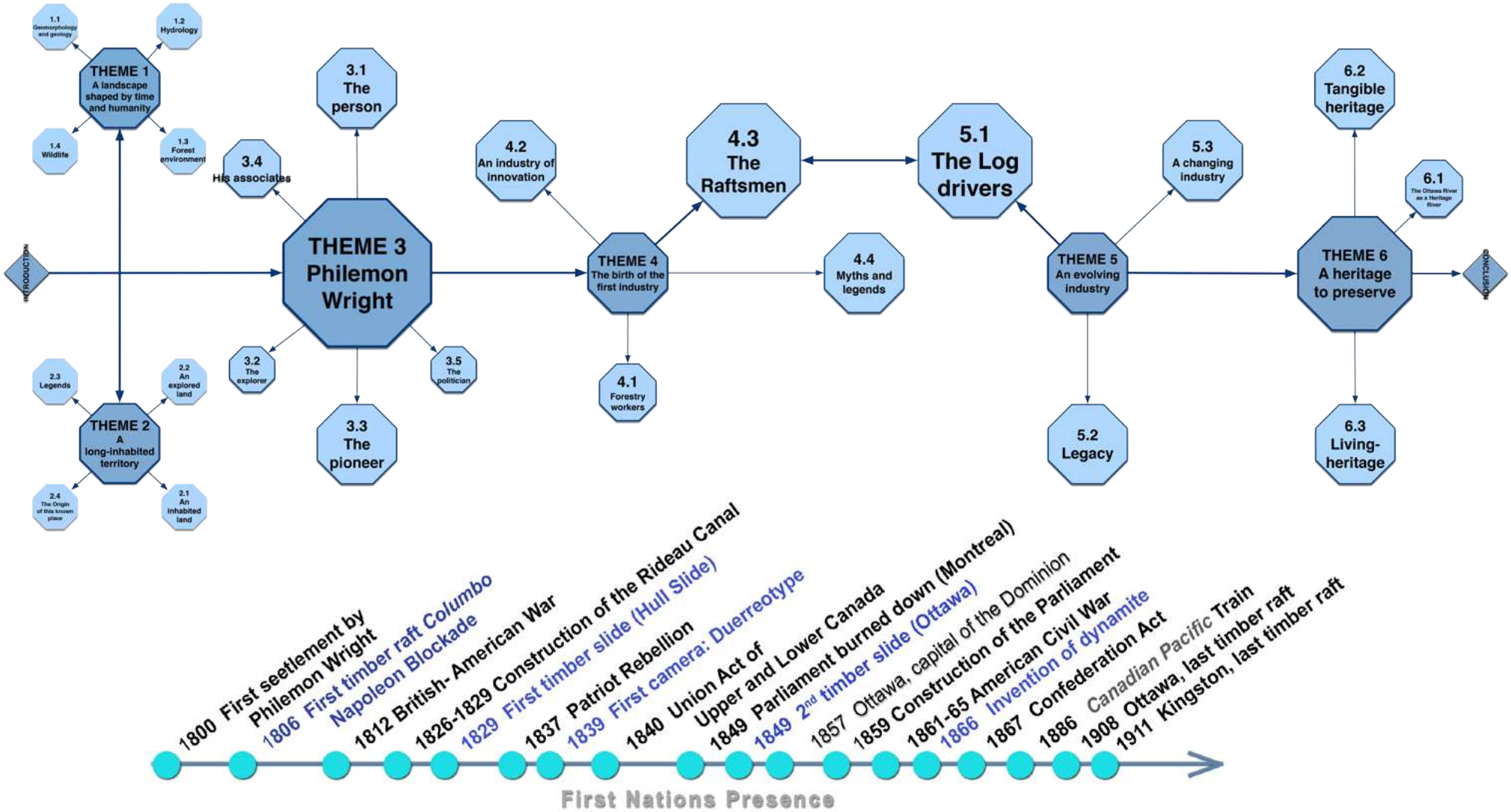
A.B.C. Strategies and its founders, Isabelle Regout and Alexandre Pampalon, have invested $250,000 to reveal this great vision announcing the essential arrival of a major museum in the Ottawa Valley on the birth of the timber industry. They have breathed new life into the museum project and their expertise in this historical niche stems in particular from the unwavering desire to make an educational booklet (preschool, elementary, secondary) on the history of the Ottawa Valley available to school boards in the Outaouais region. The pilot project carried out in 2017 by A.B.C. Strategies made it possible to publish a first version: *https://issuu.com/abcstrategies/docs/defi* The result of several research tours conducted by A.B.C. Strategies clearly demonstrates the importance of the ramifications of the museum project affecting Toronto, Kingston, Hamilton, Pembroke, Rouyn-Noranda, Ottawa, Montreal and Laval, Quebec

City, Trois-Rivières, Bécancour, Sydney, Halifax, Fredericton, Saint John, Liverpool, Glasgow, London, Paris, New York, Boston, Buenos Aires, Valparaiso, and more.

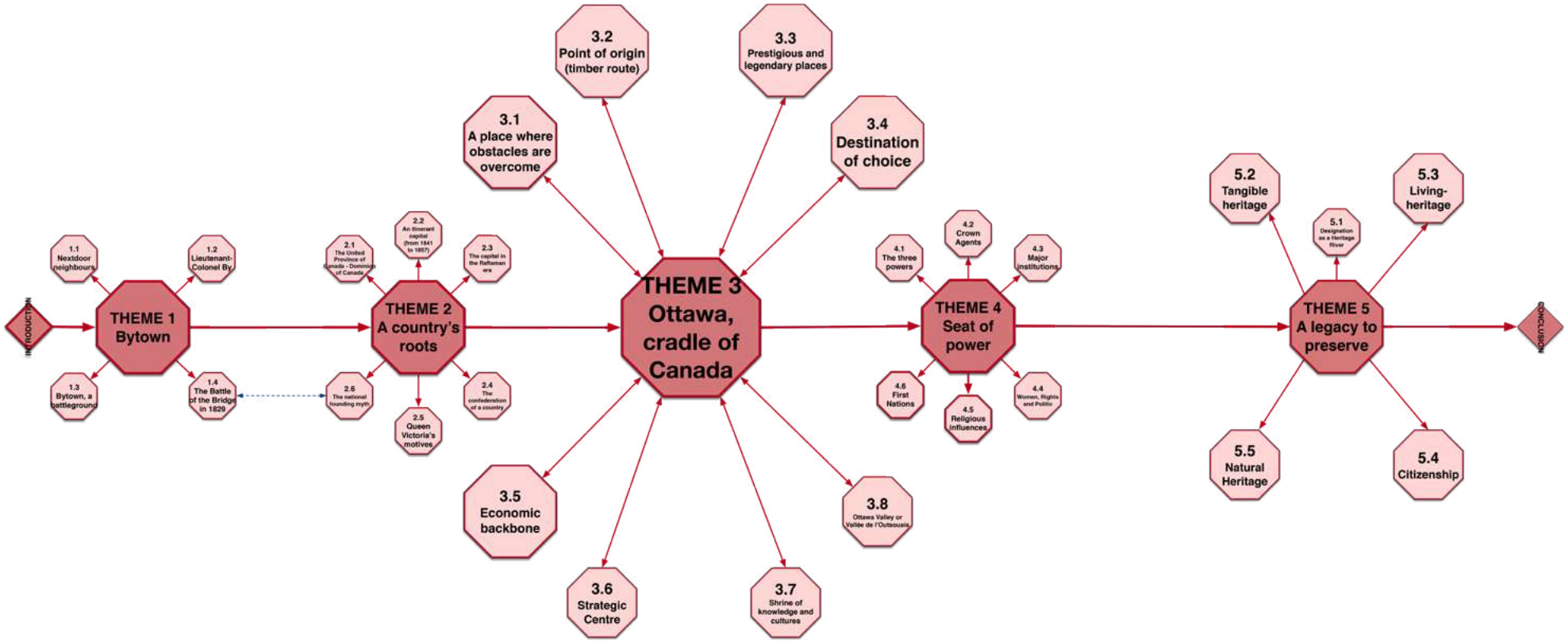
For the rest, the Center of Research Engaged in Excellence (CREE), where the *Cellule de préfiguration* is grounded, takes over. By intensifying collaborative work with institutions in Canada's vast network of universities, the logic of the division of the museum space and the articulation of the museum's topical relationships will be refined. Future research will therefore refine and expand the scope of the themes presented in subsections 4.7 and 5.7 that are dear to the museum. The exhibitions scheduled in the two pavilions of the museum will approach the great story differently to sow the seeds of viewpoints. The heterogeneous vision in a multiple and varied sense, will bring a significant and intelligent effect for various audiences.

NORTH ISLAND THEMES

MUSÉE FLUVIAL MUSEUM
PHILEMON WRIGHT



SOUTH ISLAND THEMES



3 CENTER OF RESEARCH ENGAGED IN EXCELLENCE (CREE)

" The world is changing. The exhibitions also. "
— Master *Expographie Muséographie*, Artois University

3.1 Museum complex knowledge-based

The design and implementation of the future Philemon Wright National Fluvial Museum is made possible by the support of solid scientific expertise, both in terms of substance and structure. The museum functions have three components: collections, research and dissemination. The museum already benefits from the support of many regional, national and international organizations. At this stage, A.B.C. Strategies coordinates the progress of the museum project, validates the preparatory work by working with various public or private partners and reviews the approaches favoured.

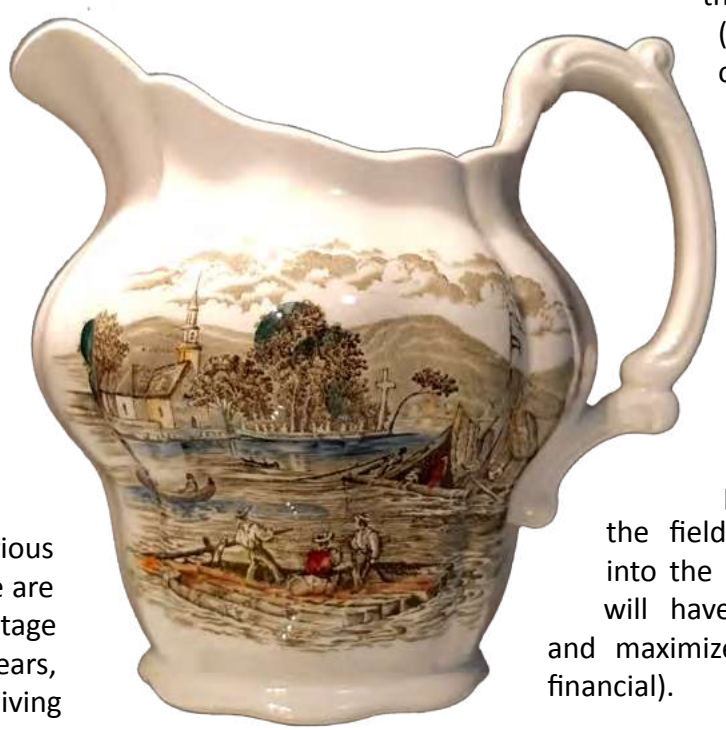
Over the long term, this common intellectual stimulation will allow new Canadian identity projects rooted in sustainable development (economic, cultural, social, environmental) to flourish.

It is therefore from this network of experts that the Philemon Wright Museum Archipelago will call upon for the activation and commissioning of the Center of Research Engaged in Excellence (CREE). This scientific initiative is already reflected in collaborative publications such as those in the Edurama collection. The CREE's visual identity is as follows:

The first function of the museum as mentioned concerns the establishment of a highly specialized and unique collection at the Philemon Wright National Fluvial Museum.

The Center of Research Engaged in Excellence (CREE) will be responsible for developing this national collection of works, archives and artifacts that reflect the richness of our timber industry heritage, socially, industrially and historically, in order to appreciate it at its true value.

This will require a physical as well as a digital collection of cultural elements (archival documents, artistic works, artifacts, sound or audiovisual recordings, etc.) dispersed throughout the country, but also abroad, buried in both private and public collections. Preliminary research work by A.B.C. Strategies has established that there is a large body of unexhibited works, more than two thousand, including photographs, oil paintings, watercolours, illustrations, frescoes, lithographs, prints and other 2D or 3D art objects. While the majority of these Canadian, American or European works are not recognized, some works stand out from them, but remain misunderstood by Western art history in its most classical conception.



This milk jug from the 1960s, is a good example. It is finely decorated with square timber rafts. In the 19th and 20th centuries, the Ridgway Staffordshire factory revived earthenware illustrated by W. H. Bartlett.

What we have inherited from the various players of that time is also intangible. We are therefore dealing with an intangible heritage in danger of disappearing over the years, along with the legacy of the Log drivers, living witnesses to this history. The museum intends to build and make available a database of texts, visual art and soundtracks related to the timber industry. Ideally, this database will bring together various institutions that will share their resources to create a single, easily accessible window on the era.

As we will see in this chapter, the Center of Research Engaged in Excellence (CREE) will operate in three distinct labs in the medium term through research programs that will preserve and enhance a part of the history and heritage of important industrial practices in Quebec and Canada.

In its strategy, the Center of Research Engaged in Excellence (CREE)will consider, with the support of the National Capital Commission (NCC), the formal establishment of an annual field school, known as *Dimension A*, with space to preserve and store artifacts, for the interpretation of the archaeological resource in Leamy Lake Park. The difficulty of obtaining government assistance for sites and interpretation centres exclusively dedicated to archaeology invites us to propose to the authorities that the field school should be integrated into the museum's infrastructure, which will have the ability to spread costs and maximize resources (human, material, financial).

“ As the timber resource becomes the Canadian Eldorado, the new economic situation makes it more profitable to cut wood than to set traps, which contributes to a marked decline in the fur trade, all over the eastern part of the continent. ”

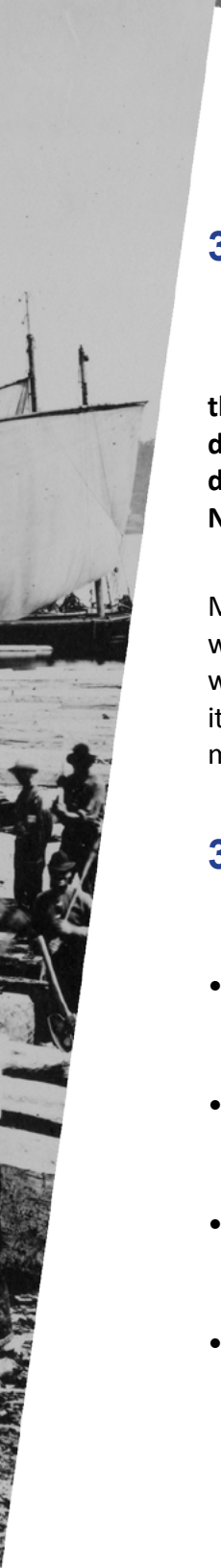
Sylvain Pagé, “ L*e blocus continental (1806-1814) : Son impact sur le Canada* ”, Cap-aux-Diamants (81), 2005, p. 20.

“ The first half of the 19th century is the golden age of the timber trade and shipbuilding. The Port of Québec ranks third among the ports of America, after New York and New Orleans.

It is due to the 1806 continental blockade imposed by Napoleon I, which prevented Britain from accessing the Baltic ports and thus from obtaining wood supplies.

No less than 26 coves have been built between Montmorency and Cap-Rouge for the timber industry. The owners, wealthy merchants of English and Scottish origin, hired thousands of French-Canadian and Irish workers to work in shipbuilding, wood rendering and ship loading and unloading. ”

Quebec City, “ *Québec, place forte et port* (1756-1867) ”, 2016.



3.2 Mission of the Center of research engaged in excellence

To be the national scientific reference for understanding the vital role of Raftsmen and Log drivers in the birth and development of the timber industry in Canada, in the economic development of the Capital, and in the construction of the National Founding Myth as it relates to Ottawa.

The archipelago museum of the Philemon Wright Fluvial Museum is building a physical and organizational infrastructure with the Center of Research Engaged in Excellence (CREE) that will coordinate applied and fundamental research work around its collections. Scientific discoveries will be reinvested in the museum's distribution channels.

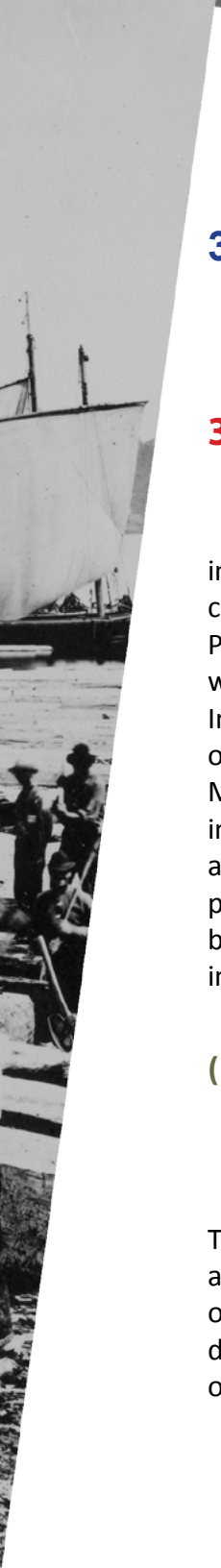
3.3 Objectives of the Center of research engaged in excellence

- Conduct scientific research and expand current knowledge in the areas of interest of the Philemon Wright National Fluvial Museum.
- Promote the results of research through exhibitions, artistic cultural development or interpretation activities, publications or conferences.
- Disseminate research results within institutional and academic networks, and encourage their use at the local or national level.
- To build and maintain, in accordance with a policy of collection development and management, a permanent museum collection that is highly specialized and adapted to the Museum Archipelago's fields of interest.
- Digitize heritage collections according to a digitization policy aimed at providing democratic access to the collected heritage, while respecting granted copyrights, to facilitate its accessibility, appropriation and use.
- Maintain research spaces (storage, laboratory, offices, consultation room, team or individual workspaces) for researchers (resident or external), staff and visitors.
- Implement and coordinate accommodation services with stipends for professors, researchers or doctoral candidates from outside the country on a research stay of variable duration.
- Consolidate the partnership with museum and university institutions sharing the same fields of interest as those of the museum complex.
- Initiate, interest and involve audiences in citizen science through specific programs to document living heritage elements around the Raftsmen or Log drivers, while valuing the traditional bearers of their knowledge in our communities.
- Develop an archaeological activity policy that favours an interactive approach that unites culture, nature, know-how and the environment. This will encourage discussion between generations, as well as individual reflection.
- Contribute to the sustainable development of the Chaudière Falls site in order to create a place where the region's inhabitants can recognize themselves, become aware of the richness of their heritage, relive the history of their region, acquire a sense of continuity and develop a greater respect for their environment and heritage.

3.4 Location of the Center of research engaged in excellence

The Center of Research Engaged in Excellence (CREE), an essential component of the Museum Archipelago, will be established in the National Capital Region where the achievements of the heritage studied took place. The Center of Research Engaged in Excellence (CREE) would ideally be located within the site of the Philemon Wright National Fluvial Museum complex, or failing that, in the vicinity of the island pavilions. The Ottawa Valley reveals a vital, little-known and endangered heritage that offers great research potential. Indeed, the abundant grey literature, whether institutional or academic, highlights preliminary research that needs to be taken further.

Although many museums have settled in the National Capital Region, the Philemon Wright Museum Archipelago will be the first to promote a unique heritage related to the Raftsmen, the Log drivers, the favourable economic conditions brought about in the 19th century by the timber industry, the waves of immigration responding to a growing labour market, the art forms inspired by timbering, and even the designation of Ottawa as the federal capital through the economic boom brought on by the square timber trade. This outline will first focus on the memory of the territory, and highlight the physical environment (geography, flora and fauna) and then on the events that span time from prehistory to the present day. It will also highlight the close relationship that national culture has with the Ottawa Valley (e.g. Jos Montferrand). The Philemon Wright Museum Archipelago will work to create meaning about and facilitate the discovery of the many points of view that inspired the sustainable development of this territory including in particular an environmental component (e.g. preservation and restoration of white pine).



3.5 Programs of the Center of research engaged in excellence (collections, research, dissemination)

3.5.1 The first function of the Museum, the collections

The primary function of the Center of Research Engaged in Excellence (CREE) will be the acquisition, cataloguing, conservation and presentation of the collections of the Philemon Wright National Fluvial Museum. These resources will be used for expert research and public outreach activities. In this document, the property to be collected is property, tangible or intangible, that is divided into movable or immovable property. Movable is that which can be transported. The immovables include land, buildings and structures of a permanent nature and everything that forms an integral part of them. The integral parts of a building which are temporarily detached from the building shall retain their immovable character if these parts are intended to be replaced.

(A) Developing an official policy on collection development

The collection lies at the heart of the museum's work. The Center of Research Engaged in Excellence (CREE) will adopt a collection development policy to define general orientations, guide those involved in collection development, define the acquisition process, characterize the conditions of loan and borrowing, delimit any pruning of heritage collections, set cataloguing or conservation standards. The policy in relation to the CREE's research axes takes into account the distinction between furniture and buildings.

A.B.C. Strategies is currently the trustee of the collections of the Philemon Wright National Fluvial Museum. The museum's assets are managed separately and in due course will be returned to the beneficiary upon request. The initial collection of tangible or digital assets is already being catalogued using a database compatible with the Canadian Heritage Information Network (CHIN). An analysis of the state of conservation of the objects in the initial collection will be carried out at the expense of the Museum Archipelago in order to determine the level of intervention, preservation measures and the space required for the objects to be housed. The content of the collections must be consistent with the CREE's research axes in order to avoid a situation of overloading the reserves or collection spaces.

(B) Defining the acquisition modes of the collections

The Philemon Wright National Fluvial Museum can acquire and enrich its collections in various ways, whether by purchase, assignment, bankruptcy, dation, manual donation, notarial donation, bequest, excavation, collection or deposit.

a) Initial and organizational : The initial collection refers to the very first collection of objects that will be in the hands of the Center of Research Engaged in Excellence (CREE) or the museum. The assets of this collection form the basis for prioritizing research or establishing the museum's permanent, temporary or travelling exhibitions. The museum's initial collection mainly contains the collection of A.B.C. Strategies as well as the collection from the National Capital Commission (NCC) based on an agreement that will define the method of acquisition (loan, transfer or donation).

A.B.C. Strategies Corporate Collection

The collection that A.B.C. Strategies will bequeath to the museum includes:

- A batch of 350 books including scientific works, monographs, reference volumes and manuals of varying ages to support the work and dissemination programs.
- A batch of 600 digital files of visual documents (5 GB).
- A batch of 2,000 digital textual records files (30 GB).
- A set of digital audiovisual files on fields of interest (850 GB).
- A set of 100 artifacts that include earthenware, vases, models, tools, covers, prints, maps.
- The archival fonds relating to the pre-incorporation of the museum (5 linear meters).

Considering that digital files are scalable in their content, A.B.C. Strategies announces that their size will quickly reach 1 Tb.

The physical space of anticipated conservation for this sub-collection, is estimated at a minimum of 25 ft2 (2.3 m2) which can be divided into open shelves according to the spaces occupied in A.B.C. Strategies' offices.

NCC Corporate Collection

The museum's flagship collection will revolve around objects found during the NCC's survey and excavation campaigns from 1970 to the present. **The museum would be an effective solution for better managing and presenting NCC-owned artifacts.** The latter does not have the mandate to build collections. Estimated at over 100,000 artifacts and biofacts, the NCC's collection consists of objects that connect with the Museum Archipelago's collection axes. **Four major sub-collections are targeted:**

- The 1976 excavation of the site of Lieutenant Colonel By's home. Its inventory is handwritten and therefore not computerized. This sub-collection will require photography and cataloguing. A.B.C. Strategies made a preliminary assessment on January 16, 2019 of the state of this sub-collection during a visit to the storage areas. This collection represents approximately 75% of the initially identified collection. Photography, cataloguing and conservation needs assessment (urgent and a priority) may be carried out by A.B.C. Strategies in collaboration with the NCC as soon as possible before the transfer of this collection. A.B.C. Strategies anticipates hiring the specialized human resources necessary to complete the work within a two-year timeframe.

- The 1998 survey conducted in Leamy Lake Park at the site of Philemon Wright's first settlement in the region. According to Arkéos' February 1998 report, entitled " *Fouille archéologique au site BiFw-24 Site, Parc du lac-Leamy, Hull* ", a total of 7,283 artifacts and biofacts are identified in connection with the excavated site.
- The first survey of 2006 in Leamy Lake Park of the Gatteno Farm (Philemon Wright's first settlement) and Leamy Sawmill area. According to the report of the consulting archaeologist Marcel Laliberté, entitled " *Inventaire archéologique du parc du lac-Leamy* ", a total of 3,036 artifacts and biofacts were recovered from the excavated site.
- The second 2006 survey at Leamy home. According to the February 2007 report by consulting archaeologist Marcel Laliberté, entitled " *La maison Leamy, fouilles archéologiques de l'été 2006* ", a total of 13,665 artifacts were recovered from the excavated site.

The anticipated conservation space for these physical collections is estimated at a minimum of 400 ft2 (37 m^2) depending on the spaces currently occupied by the NCC. It should be noted, however, that artifacts and biofacts are not stored in containers and furniture that meet optimal conservation and storage standards. It is therefore possible that the assessment of the area required may be underestimated. There are regulations that protect archaeological sites and what was found there (www.canlli.org).

b) Digital reproductions : This acquisition method responds to a need to distribute rare or fragile analogue documents in order to make them accessible for CREE's activities. These elements of the collection are disseminated and accessible everywhere and by everyone through the database.

c) Archaeological excavations: This method of acquisition will be the result of activities planned by the future archaeological field school, which will be called " *Dimension A* ". It will be incorporated under the direction of the Philemon Wright National Fluvial Museum, with the support of major partners such as the National Capital Commission (NCC). **The elements collected and inventoried during new excavations and archaeological surveys will enrich the initial collection from the NCC.** This is the visual identity of the Dimension A archaeological school :

It is a priority to intensify archaeological activities in Leamy Lake Park in order to protect as much as possible the heritage found there, which is threatened by the progressive erosion of the banks. The banks are irreparably damaged by successive major floods. Episodes in 2017 and 2019, during the spring floods, have already swept away the evidence of 1,000 years of human presence.

We adopt the approach of an excavation school, because the media coverage of the site has the advantage of establishing links between knowledge and memory by encouraging exchanges. Potential interpretive themes include Aboriginal presence, agriculture, forestry, cottage industry, flora and fauna, quarrying, evolution of the physical site, the urban park, the slum and crisis era, and the history of the former city of Hull.

Andrew Leamy Home — Archaeological excavations in the summer of 2006
National Capital Commission (NCC)

The project will demonstrate the importance of preserving the integrity of the Leamy Lake Park site and preserving the various cultural events taking place there. The park site has seen sporadic human occupation " for at least 2,000 years, perhaps even 5,000 years in the interior of the coast " (Bergeron, 1998). The special location of Leamy Lake Park, at the crossroads of three major rivers, the Gatineau, Ottawa and Rideau, has always made it a place of cultural convergence.

The potential of the Leamy Lake Park site is therefore very high. Since 1993, archaeological research activities — excavations and surveys — have been carried out in the development areas identified in the NCC's sectoral plan. To date, knowledge and development of the park's archaeological resources have been based on one-time activities, potential studies and excavation or sounding sites involving public participants.

> " In situ interpretation is very important. Indeed, the interpretation of the landscape and geography of the site, as well as the analysis of its geological past, provide a wealth of information on archaeological sites. " (Bergeron, 1998)

The Dimension A Archaeological Field School, which will remain under the direction of the Philemon Wright National Fluvial Museum, will introduce visitors to the cleaning and identification of discoveries in order to provide them with a basic understanding of archaeology under the guidance of professionals. The animation activities will excite the visitors' interest in archaeology, through contact with relics or through the experience of a real dig. The visitors will actively share their point of view and observations and will invest themselves in a museological activity that will greatly enrich their experience. It is generally recommended to mediate sites already excavated in order to protect as much as possible the location of archaeological sites that have not yet been excavated.

> " The exact location of the sites should not be communicated to the general public to avoid devastation. " (Bergeron, 1998).

The artifacts most relevant to the archaeological interpretation of the site will always be returned to the museum. If necessary, reproductions can be made and reintroduced at the open site before backfilling with sand. In this way, visitors will have access to these traces of successive material cultures.

All proposed interventions will aim to provide the park with the necessary infrastructure to enable it to play its full role in cultural, educational and recreational tourism.

d) Legacies, assignment, bankruptcy, dation, manual donations, notarial donation, gifts : These acquisition methods must go through the stages of the acquisition process provided for in the CREE's official collection development policy in order to avoid the acquisition of objects that do not respect the Museum Archipelago's mandates.

e) Purchasing : Depending on the credits available, this method of acquisition is necessary to acquire objects that the museum's curators consider necessary to enrich the collection. It will provide unique opportunities.

f) Loans or deposits: Some objects are acquired temporarily from institutions or individuals for a specific period of time as part of projects such as temporary exhibitions or research-related activities (seminars, symposiums, etc.).

g) Collection: Linked to specific projects related to the intangible or living heritage, this method of acquisition makes it possible to document know-how by collecting testimonies that are recorded in writing, by sound and audiovisual recording or by graphic elements.

h) Conclusions by mutual agreement of an integral part of a temporarily detached building: This method of acquisition remains exceptional for the Philemon Wright National Fluvial Museum. However, the museum already has a beautiful project in mind. In the medium term, it wishes to acquire the structural remains of Charles Brown Wright's home, pictured below in its sunny days. The footprint of the home was originally

located on Philemon Island. For conservation reasons, the foundation stones have recently been dismantled piece by piece, numbered and then moved off-site. They have been properly stored pending their new vocation.

In our opinion, the museum's major project is a concrete financial lever to facilitate the collective mandate of preserving and enhancing the heritage, industrial and transhistoric features of the Chaudière Falls site. A.B.C. Strategies therefore wishes to open negotiations with the promoters of the Zibi project in order to plan the acquisition, including the legal and/or tax aspects that such a transaction could entail in favour of the museum. The property could be held in co-ownership.

A.B.C. Strategies' interest stems from the authentic value of this heritage, formerly owned by Charles Brown Wright, son of Ruggles. He took over the family business of the production of hydraulic cement first used in the construction of the Rideau Canal in Ottawa. In this regard, historian Robert Legget wrote that the Royal Engineers building the canal reported that P. Wright & Sons' manufactured a better hydraulic cement than that produced in the United States and much better than the English Harwich cement, which was " almost spoiled before even going to the canal ". The product, whose components were protected by trade secret, was renamed *Hull Cement*. In 1837, the manufactory of cement was passed on to Charles Brown Wright. In 1900, CB Wright & Sons would merge with other companies and become Canada Cement Corp. The Canadian Encyclopedia attributes the creation of the cement industry in Canada to Canada Cement.

Based on the lessons that will be drawn from future evaluations and expertise, A.B.C. Strategies wants the museum to take charge of the rebuilding of the ruins. In other words,

the reconstruction of the old walls on another significant site accessible to the general public, like Leamy Lake Park or Moore Farm.

(C) Developing infrastructure around the collections

The collections will be housed in three distinct structures: library and archives, storage and warehouses, and digital room. These infrastructures will meet national and international museum standards to ensure the preservation, enrichment and access to collections. The Center of Research Engaged in Excellence (CREE) will have the management of a highly specialized permanent collection. It is therefore necessary to plan the guidelines governing movements and loans in the museum network by developing the collection development policy.

a) Abigail Wyman Wright Library and Archives: A.B.C. Strategies proposes to name this place after Abigail Wyman Wright, wife of Philemon Wright, founder of Wright's Town. Historians agree that it is thanks to her efforts that education began in what would be Gatineau at the very beginning of its development. Abigail was the first teacher in the settlement, she provided the impetus for building schools and hiring teachers for the children in the community. In a community without a doctor, she was also the first health care provider for settlers.

The Abigail Wyman Wright Library and Archives will acquire and preserve scientific works, monographs, reference volumes and technical manuals, all more or less old, to support the work of the Center of Research Engaged in Excellence (CREE). The archives will preserve textual documents (contracts, letters, correspondence, etc.), visuals (photos, engravings, paintings, plans, maps, etc.), audiovisual materials (films, sound recordings, etc.). The Center of Research Engaged in Excellence (CREE) has been inspired, to some extent, by the services and work of the Corning Museum and the Rakow Research Library. Over time, this institution has become a world authority in the field of glass and houses the world's most comprehensive collection of documents on the art and history of glass, as well as on glass manufacturing.

The Abigail Wyman Wright Library and Archives will therefore support fundamental and applied research work as well as the museum's exhibition and dissemination programs. This facility will be accessible and open to the general public. A technical study will be carried out for the layout of the library, archives, equipment (e.g. bays, reading rooms, furniture, etc.).

b) Reserve of objects and stores: The reserve and stores will hold a variety of objects ranging from porcelain shards to a tugboat used for log drives, a work of art, a lumberjack's axe, a clay pipe and other heritage items that meet the criteria of the museum's collection development policy. The objects to be collected will be kept by the Center of Research Engaged in Excellence (CREE) not only in the reserve and shops, but also in the exhibition areas or outside the buildings. The permanent team of the Center of Research Engaged in Excellence (CREE) will monitor the evolution of environmental conditions as well as the general state of conservation of the inventoried collection. The organization of special reserves corresponding to each major group of materials or categories of objects will make it possible to stabilize storage conditions that guarantee long-term preservation.

c) Digital room : Digital collections will consist of digital copies, archival documents or books, in addition to documents born digital and generated by Center of Research Engaged in Excellence (CREE) activities (event photos, excavation reports, sound recordings of interviews, etc.). Due to the obsolescence of the formats and reading devices of these collections and storage spaces, a specific conservation program should ensure the continued accessibility of these documents. A technical study is planned to design the layout of the digital room and equipment such as conference rooms, reading lights, projectors, computers, etc.

3.5.2 Second function of the museum, research

An essential resource for the development and influence of the Museum Archipelago, CREE's research will build museography, ultrasound and scenography to feed permanent, temporary or travelling exhibitions, but also publications, scientific or popularized, in addition to artistic development and interpretation programs.

(A) Research thrusts

The Center of Research Engaged in Excellence (CREE) will be able to count on a team entirely dedicated to research in order to expose with ever greater relevance, the crucial role of historical characters such as the Raftsmen, Log drivers, the Wright family as well as Jos Montferrand in the development of the timber industry and the establishment of the National Capital in the heart of the Ottawa Valley. **The work of the Center of Research Engaged in Excellence (CREE) will clear the Raftsmen and Log drivers of urban prejudices and raise them as national heroes. Their contribution to history, at great personal risk, will serve to promote the region, the capital and the country. The research strategy will focus as much on the museum's regional, national and international orientation.**

While encouraging the analysis of new issues and the identification of solutions rooted in sustainable development, the diversity of the CREE's fields of interest will provide research opportunities for both the college and university students. After all, there are many topics that deserve more attention. Essential for negotiations and successive approvals for the entire initiative, our organization is currently in discussion with the Réseau Patrimoines, recently created by the seven universities of Quebec including the *Université du Québec en Outaouais*, and also, the LAMIC (Laboratoire de muséologie et d'ingénierie de la culture) attached to Université Laval. Scientific benefits and practical applications are to be expected for the region, already richly illustrated by prestigious Canadian institutions like the Supreme Court, and from the exceptional industrial history of this territory. We believe that the museum will be able to create a stimulating welcoming space, contributing through interdisciplinarity to building the country's international reputation by marking the imagination with the evocation of the gigantic timber rafts of the 19th century. As part of its operations, the Center of Research Engaged in Excellence (CREE) will maintain resources to supervise both trainees, graduate and post-graduate researchers and citizens to support them according to their needs and the nature of the courses. In addition, the museum will provide accommodation services for occasional researchers from outside the museum.

Linking Canadian and foreign skills and expertise allows us to develop interesting reflections that can lead to great discoveries. A colleague from outside the region or

country brings a new dynamic to the team. Through its field experience, A.B.C. Strategies confirms that the integration of four international development workers into the team over three years has made it possible to give a spotlight on our heritage, which is more fascinating than ever. Consider, for example, the work *City of Ottawa, Canada West* (see p. 149), whose interpretation was enriched by combining Canadian and European perspectives, which resulted in a publication in the Edurama series. A.B.C. Strategies would like the Philemon Wright National Fluvial Museum to have a cosmopolitan team. **Moreover, the Center of Research Engaged in Excellence (CREE) will give some importance to internationally oriented research subjects, because the heritage treated by the museum is also linked to the era of colonial empires.** By integrating qualified people from various backgrounds, particularly from Europe, into the Center of Research Engaged in Excellence (CREE) team, additional connections will be made and research will become more in-depth. This desire is reflected in developing a better understanding of the river's trades, here as elsewhere, but also in properly measuring the different facets and dimensions of the research object.

By sharpening the curiosity and interest of foreign students and researchers in the Center of Research Engaged in Excellence (CREE), research will be more numerous and activity more intense (more conferences and seminars). These students will bring a fresh perspective, in addition to a dynamism that benefits the region. The prospect of collaborative work, including local students, will allow us to forge new links that enhance our heritage. The flourishing of publications and research events will make it possible to promote the history of Raftsmen and Log drivers, to develop links between universities and museums, but also between citizens. The issue raised at the subsection 2.6.2 (p. 31, making the fourth city visible in the Outaouais region) will no longer be present, the stagnation in the Outaouais region of the suffocated cultural and heritage sector, will experience a period of expansion. These interactions will generate partnerships and these new assets will attract the attention of executive recruiters.

(B) Research programs

A master plan is being considered to develop policy on scientific research and innovation programs. In a context marked by multi-disciplinary approaches, the Center of Research Engaged in Excellence (CREE) will operate three labs in the medium term:

- **The Capital Heritage Studies Lab** covering the National Capital Region and the Ottawa Valley to study the specialized tangible and intangible heritage of the Raftsmen era and, by extension, the Log drivers' era.
- **The Artistic, Cultural and Ethnological Heritage Lab** about the Raftsmen and Log drivers.
- **The Art and Cultural Development Lab** to help develop programs and pilot projects aimed at making history and heritage even more accessible to the public. Audiences can be defined by category: family and general public, youth and seniors, teenagers and adults, workplaces, specific audiences such as newcomers or persons with disabilities.

These specialised cells will join the work of the research programs in a transversal way, which will be divided into three parts, namely:

a) Basic Research Program : Through its work, the Center of Research Engaged in Excellence (CREE) will contribute to the recognition of the Raftsmen and Log drivers as national heroes, as well as to the consolidation of Jos Montferrand as an essential

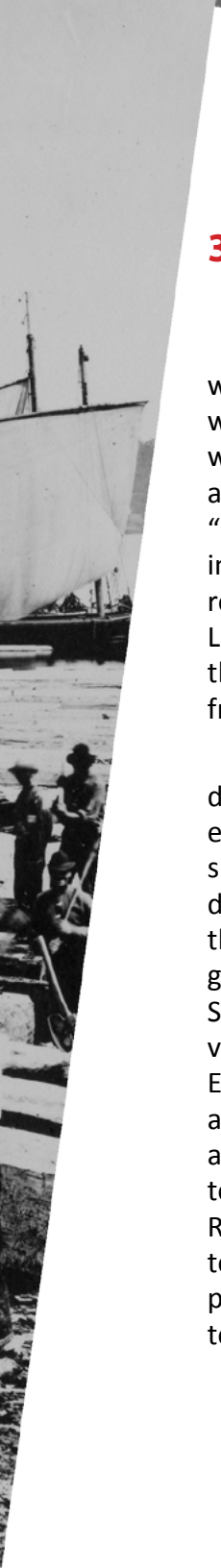
historical anchor belonging to all Canadians, even guiding the National Myth. In this perspective, several fields and domains will be invested such as history, ethnology, forestry, archaeology, art history, folklore, geography and urban planning in order to explore various angles, acquire new knowledge and gain a better understanding. The interdisciplinary approach requires personal and professional qualities of adaptation. It allows new questions to be raised and new avenues of study to be identified.

b) Applied Research Program : The Center of Research Engaged in Excellence (CREE) will devote part of its research efforts to documenting and analyzing the elements contained in its collections, in order to learn more about their origin, manufacture and use to illustrate the lifestyles and work patterns of the Raftsmen and Log drivers. These studies will thus be able to document, confirm and support the knowledge acquired through fundamental and field research.

It must be understood that the legacy of the Raftsmen and Log drivers affects many Canadian families. The look at timber workers provides a dynamic perspective on the impact of this part of history on the country's past and present. The Center of Research Engaged in Excellence (CREE) will document the heritage elements observed with private collectors who have preserved, in their own way, what they consider important in their history, or who can explain the context of certain events, mentioned or not, in private or public archives.

c) Field Research Program : First of all, the collection and processing of testimonies from primary or secondary sources will enable the Center of Research Engaged in Excellence (CREE) to enhance a part of the neglected identity heritage. The Center of Research Engaged in Excellence (CREE) will wish to inventory the living or intangible heritage relating in particular to the manufacture of cribs and the methods of navigation of rafts. In order to ensure the sustainability of data collection, the Center of Research Engaged in Excellence (CREE) will collect and preserve the testimonies of memory bearers who are still alive, although very old, or of the youngest who have. The Center of Research Engaged in Excellence (CREE) will collect old digitised photos related to the trades of the timber industry. One aspect that can be explored is the relationship of Log drivers to the surrounding wildlife. In the shanty sites, the use of dynamite, invented in 1866, was common: breaking a log jam, blowing up a rock for the construction of a forest road, etc. But of course, even if it was prohibited, dynamite was used to catch fish, which brought welcomed diversity to the ordinary meals of pork and beans. In all construction sites, there were firearms present, used mainly to shoot bears that stole and vandalized food supplies. They were also very useful to kill moose, although forbidden, white-tailed deer, or even other small game (hares, partridges, etc.). Of significant importance to this aim is that the Center of Research Engaged in Excellence (CREE) will want to support and pursue the initiative of the National Capital Commission (NCC) to have archaeological work carried out in Leamy Lake Park. Although this site has a potential for exploration over several years, the Center of Research Engaged in Excellence (CREE) will want to identify and evaluate the archaeological potential of other sites according to scientific advances and news. This field research program will be based on the approach of an archaeological field school (Dimension A) according to the model applied in Pointe-du-Buisson (Quebec) or at the Tyrell Museum (Alberta).

The Center of Research Engaged in Excellence (CREE) will set up a community digitization project in the Ottawa and St. Lawrence valleys, in order to collect digital copies of old photos related to the museum's fields of interest.



3.5.3 Third function of the museum, dissemination

The Center of Research Engaged in Excellence (CREE), which will be responsible for developing the Museum Archipelago, will gradually develop the various exhibition programs that will enable visitors to enjoy an experiential, participatory and renewed experience. Given the growing interest in " nature-culture " tourism offerings (GUEPE, 2019), the importance of identifying a concept for enhancing the recreational, tourism and archaeological resources of Leamy Lake Park is foremost, considering that a significant portion of the artifacts that will be managed by the new museum come from this site, thanks to the NCC.

The prehistory and history of the National Capital Region deserve to be better affirmed as a national treasure. This explains why the organizations involved in the project firmly support it and wish to see the project brought to fruition. The development of collections and knowledge of the history of the Raftsmen and Log drivers must be accompanied by popular gymnastics for the public who will frequent the North and South Islands, including participants in exploration activities and visiting tours. The scientific component of the Center of Research Engaged in Excellence (CREE) will shine through the museum and the networks of partners or collaborators. Its collections and knowledge must be structured in the public space according to the targeted clienteles and the media used. The Center of Research Engaged in Excellence (CREE) will therefore set up teams of experts in artistic development, interpretation and publication to act as interfaces between the museum's scientific teams, partners and users.

(A) Publications Program

The Center of Research Engaged in Excellence (CREE), the first permanent Capital Heritage Studies Lab in the Ottawa Valley, straddling two provinces, will be responsible for major fields of endeavour. It will:

- Encourage and facilitate fundamental research on cultural heritage by touching on fields such as art history, urban planning, architecture, museology, educational sciences, cultural development, geography, historical and anthropological, environmental and anthropological perspectives.
- Alert and develop an information network that will bring to the forefront unknown situations that would threaten the cultural heritage, tangible or intangible.
- Raise awareness of the world of cultural heritage and the general public of the various causes of the sector, such as the safeguarding of the remains of the Hull Slide.

Share knowledge through the organization of seminars, university teaching, continuing education or the publication of collections such as EDURAMA and thus highlight research work on cultural heritage. Here is the logo of the Edurama collection :

EDURAMA

- Consolidate and pursue networking with various institutional and university research partners, both local and international, sharing the same fields of interest as those of the museum complex.

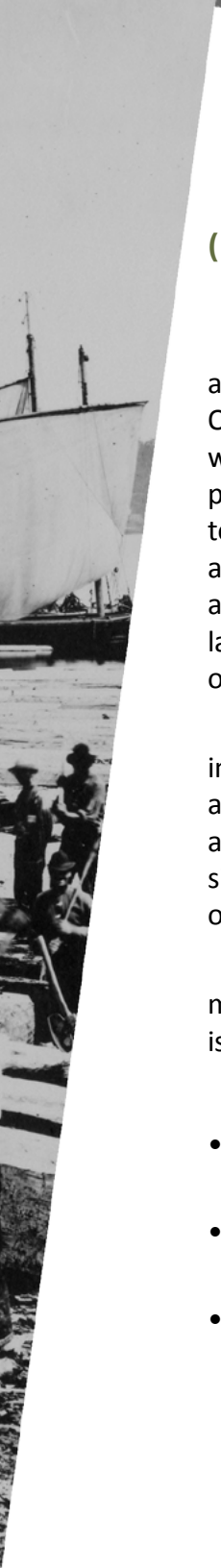
The Center of Research Engaged in Excellence (CREE) will conduct research, publish and give lectures on a wide range of topics related to the history of the federal capital and the birth of the first Canadian industry, showcasing our river and forest

heritage. Intended to become a leading authority in the field of forest heritage, the Center of Research Engaged in Excellence (CREE) will publish its own collections and new publications on history, heritage and know-how. These publications are intended for both experts and the general public to provide them with valuable information and references.

One can imagine, among other things, that our experts will be able to provide a renewed critical look at the historical content of a selection of works from the State's rich collections. For example, Kreighoff works No. 2004/51 and 2009/426 at the Art Gallery of Ontario (AGO), on endangered raftsmen in Lake Saint-Pierre, or Thomson works from the Group of Seven No. 4693 and 4674, on timberers. Already, publications have been produced following the first collection of research work of A.B.C. Strategies. On the left, art historian Florentine De Cia talks to the general public about her book " *The Tourist Shores of the New World* ", published in the spring of 2019 in the Edurama collection. The Edurama collection is intended for a " general public " type clientele, while the pedagogical booklet is intended for students in school boards in the Outaouais region. In the medium term, the Center of Research Engaged in Excellence (CREE) will wish to expand its offer with scientific publications and periodicals, particularly in history.

In conclusion, the Center of Research Engaged in Excellence (CREE), based on the results of its research, will publish and give conferences on a wide range of topics related to the history of the federal capital and the birth of the first Canadian industry to promote a part of the history and heritage of important industrial practices in Quebec and Canada.

In the Philemon Wright National Fluvial Museum, the North and South Island Pavilions will showcase exhibits that use a unique, visitor-friendly approach to cultural development and interpretation.



(B) Art and Cultural Development Program

With the Philemon Wright National Fluvial Museum, we are setting up the first Art and Cultural Development Lab in the Ottawa Valley. This lab specialized in artistic cultural development will contribute to the development of programs and pilot projects aimed at making heritage and history more accessible to different target audiences (family and general public, young and elderly, teenagers and adults, the workplace, and specific audiences such as newcomers and people with disabilities). This lab will bring together researchers from different disciplines and organizations in the field.

The CREE's art and culture development program will take into account the diversity of audiences, their needs, knowledge and capacities, in order to implement support measures adapted to the specificities of different social groups (age, social situation, lifestyle, value system, tradition, socio-economic obstacles, geographical remoteness, disabilities).

This program, which is linked to the museum's educational mandate, will allow the museum archipelago to address current issues related to culture and territory in all its activities:

- How does the territory participate in the construction of our identity?
- How can culture contribute to shaping a territory that resembles us and brings us together?
- How can we make the territory a space for sharing and exchange rather than a source of conflict?
- How can we take into account the diversity of feelings of belonging to the same territory in the cultural actions we implement?
- How does taking into account the relationship between culture and territory enable a community to aspire to truly sustainable global development?

The Center of Research Engaged in Excellence (CREE) will contribute to renewing our view of our country's young history and define the National Myth related to the National Capital.

Valuing a pedagogical approach based on history and heritage; this is how the cultural mediation program will be implemented. It will:

- Join the transversal development objectives as inscribed in *Agenda 21 for Culture* in order to place them in a perspective of changing living conditions on a personal, collective or social level, of cultural development of communities, of transforming social relations and of producing new forms of living together.
- Link different development issues, in the short or long term, of a given population or territory by exploiting the components of the regions. Participate in the construction of meaning and the discovery of various points of view that inspire the construction of a region's identity.
- Promote direct and personalised local contact between the actors of the four pillars of sustainable development as well as different forms of cultural expression (meetings-discussions, workshops, collective creations, guided tours, activities, etc.).

- Promote the diversity of forms of cultural expression and forms of participation in citizens life in different communities.
- Experiment with new innovative forms of cultural participation that renew ways of transmitting and exchanging information about heritage by creating links, or even partnerships, between the cultural community, artists and citizens.
- Make the cultural offer more accessible by creating alternative offers, by finding appropriate solutions for an audience that claims to be " prevented ".
- Take collections out of their preferred space and propose that they meet people in their daily lives, thus seeking out those who are not used to being in contact with heritage and cultural institutions.
- Propose practices that make heritage discourse accessible to all, and that can have an impact on everyday life. To inscribe the imprint of the Outaouais' personality and uniqueness in the national landscape and in people's mindset.
- Question the relationships to be (re)created between the river heritage, particularly that of raftsmen and log drivers, and unusual places, such as public spaces, workplaces, etc.

The Museum, with the help of the Center of Research Engaged in Excellence (CREE), will promote, through the activities of the Museum Archipelago, participatory artistic cultural development projects that include the public in its reflection and enhancement of the industrial, forestry and river heritage. Participatory museum programming, particularly geared towards its audiences, often gives the institution a special status. Indeed, the visitor is no longer a simple spectator of history and heritage, but an actor in them. It is part of the museum space and, more broadly, part of the foundation of an identity specific to the Ottawa Valley, its province and country.

(C) Interpretation Program

The interpretation program will target local, tourist and school audiences. It is planned to present regular programming adapted to the seasons, in conjunction with temporary exhibitions and events, in order to offer additional special activities. The goals of the museum's interpretation program will be to:

- Go beyond the simple transmission of information on the history and heritage bequeathed by Lumber Barons, the Raftsmen and Log drivers, by suggesting various avenues for reflection on the repercussions on the development of the identity of the Ottawa Valley, Quebec and Ontario, as well as Canada.
- Challenge and provoke visitors to reflect, rather than simply inform them, on the themes explored.
- Provide visitors with a complete experience by involving them.
- Develop relationships between the themes addressed and the visitors' personal daily experience.
- Present facts from the past to help visitors better understand the present and anticipate the future of the Ottawa Valley, Quebec and Ontario, as well as Canada.
- Adopt a regional approach with a national and international context in order to interest the population of the Ottawa Valley, both Quebecers and Ontarians, as well as visitors from outside the region.

- Use identity as a unifying theme, give meaning to the landscape and experience of the people of the Ottawa Valley and, at the same time, structure the theme, messages and stories to be conveyed.
- Emphasize the role of individual identity as a self-portrait of identity and also collective identity in a relationship to the river.

(D) Exhibition spaces the visitor and the objects

The Philemon Wright Archipelago Museum will promote the architectural space where the exhibition visit takes place as a significant and tangible element of its communicative strategy.

> " We consider that exhibition is the operation of creating a media space between the visitor and the objects, by constituting an organized cognitive environment, to present a set of information. Exhibition stems from an intention to make people understand, discover and communicate, both in natural language and through other means such as images, sounds, etc. " (Gharsallah-Hizem, 2009)

The museum promotes a heritage that is alive. The mostly unknown stories of the Raftsmen and Log drivers remind us of a dynamic past full of adventures that allow a very lively artistic cultural development rooted in the visitor's sensory experience. Within the museum with the help of their imagination they will be able to see a small part of the life of these courageous men come to life again. For example, they could board, sail or even sleep on a timber raft for a complete experience. The advantage of this approach is that it offers disabled people a visiting experience or exploration activity that will better adapt to their specific needs. The CREE's artistic cultural development and interpretation programs will translate the scientific program through the use of accurate language or expression that will probe:

- **The emotional:** Artifacts, documents, images and interactive media will be used in space or staged to tell human stories. The objects will become witnesses to a moment, a story or a person (e.g. the life of a raft crew, compared to the reality of the drive).
- **The cognitive:** Artifacts, documents, images and interactive materials will be selected to convey technical information (e. g. timber slides), ways of doing things. (e.g. crib construction) and specific instructions (e.g. timber raft navigation). Visitors interested in details and in the " how " and " why " will find it beneficial. Models, reproductions and maps will help to explain the context of the stories.
- **The interactive:** As the visitor begins his or her experience, he or she will immediately be engaged in the discovery process through mechanical (e.g., trying to cross the stream on these logs) or computer (e.g., determining the various species of wood) interactive processes, or other stimulating scenarios. As the concepts become better understood, the visitor masters them and will be further invited to experience them through mechanical interactive tools. The following table illustrates other scenarios.

SENSORY EXPERIENCES	-Assemble a model of rafts -Distinguish materials (glass, steel, wood). -Recognize tools by their unique shape (boom chains, pike-poles, timber raft anchors). -Enter a forest by walking blindly, as if it were night, in a room where the walls are covered with "invisible" objects (e.g., scream from a surprised man because you stepped on him, tools hung from a tree, fur from an animal in a logging camp).
	-Identify species from the Outaouais (e. g. white pine, red oak, cedar, sugar maple, yellow birch, black spruce) by: ▪ the general appearance of the tree (e. g. deciduous / coniferous). ▪ the color and appearance of the bark ▪ the fruits borne by these trees (e.g. the hazelnut of the long-billed hazelnut shrub) ▪ buds in winter (when there are no more leaves)
	- Learn to make knots and differentiate their use.
	-Name the sounds according to the state of the water (e.g., stream, steam, ice, rapids, waterfall, tap, muddy water). -Name the sounds around the log-drivers (e.g., pike-pole strike, blasting a jam, rolling logs, ambient noises from a factory, night at camp). -Name the sounds around the lumberjack (e. g. chainsaw, skidder, godendard, axe, saw). -Name the animals or insects that you hear and that the raftsmen or log-drivers have been able to see (e. g. beaver, bear, caribou, deer, wolverine, black fly, mosquito). -Name the birds that you hear and that the raftsmen or log-drivers have seen (e.g. turkey, falcon, partridge, woodpecker, robin)
	-Listen to an anecdote by Aimé Guérin or a tale from the oral tradition (voice of an actor or a descendant of a forestry worker).

The *Titanic* exhibit in Montreal is a good example of excellent museum practice, one that A.B.C. Strategies considers a success. The names of Titanic passengers were inscribed on their admission tickets so that the visitor would discover at the end of the journey whether or not his character had survived the shipwreck. The Philemon Wright Museum Archipelago could similarly invite visitors to solve quizzes by printing their tickets with clues that would help to figure out:

- TOPONYMY — Name of a Canadian or Quebec river.
- GEOGRAPHY — The name of a city that competed in the 19th century for the title of Canada's capital.
- GENEALOGY — The name of an Irish immigrant family, fictional or real, to learn more about its history.

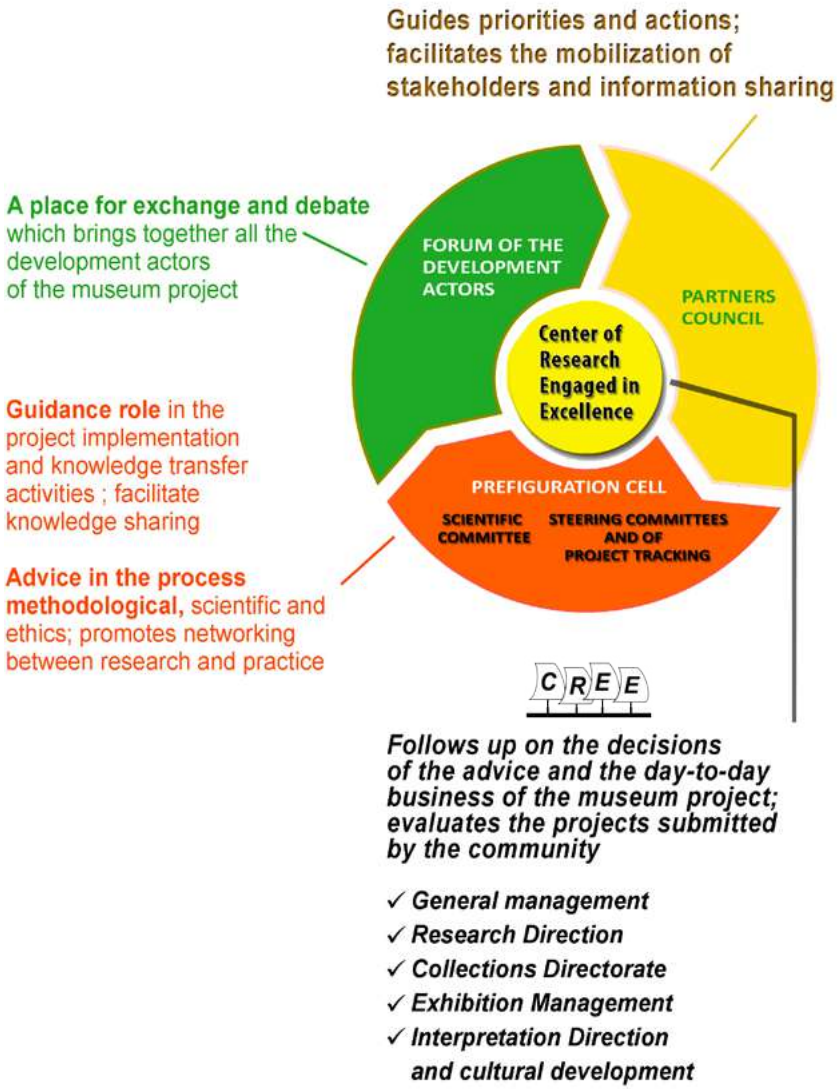
In the first case, the computer system at the ticket office could generate the name of a river located in the visitor's area of residence by simply obtaining his postal code, otherwise chance will determine the choice. The visitor will try to determine if this river has witnessed the passage of Raftsmen or Log drivers through the clues and information scattered throughout the museum. The quest will begin with the visit. This game will make the museum's course captivating with its playful approach, both for children and adults. These different communication approaches capture the attention and interest of the different types of visitors and participants who will visit the museum's two pavilions or participate in a an artistic cultural development or interpretation program. As the vocation of the Museum Archipelago is international in scope, the question of linguistic diversity will be an important issue for accessibility; a great opportunity to experience the local language of the Anishinàbe.

3.6 Pre-governance of the museum by the Center of Research Engaged in Excellence

The path that will collectively lead us to recognize the identity of the National Capital and Ottawa Valley Region is marked by three main approaches: re-appropriation, awareness and transmission (see diagram, p. 63). For the Philemon Wright National Fluvial Museum, the activities of the Center of Research Engaged in Excellence (CREE) are the next concrete step. The two island pavilions, North Island and South Island, will be the subject of separate technical studies with their own schedules. The Center of Research Engaged in Excellence (CREE) coordinates the museum project with the support of A.B.C. Strategies in order to:

- Validate the museum's interim governance model (opposite proposal inspired by the ODO on permission).
- Validate the museum's scientific program.
- Plan the acquisition of the initial collection.
- Foster partnerships and collaborations as part of an innovative and creative approach that includes the Canadian university network.
- Plan the different policies of the museum.
- Create artistic cultural development and interpretation programs, especially for the North Island, taking into account the architectural envelope of the E.B. Eddy industrial complex.
- Initiate, interest and involve citizens, students, doctoral students, elected officials, senior managers, civil servants, media, experts, cultural agents, artists or craftsmen, companies, environmentalists, around the establishment of an identity museum.

The name of the museum has been successfully registered with the *Registraire des entreprises du Québec*, but the process must be completed on both the Canadian and Ontario sides.



[NEED] To define the identity of the National Capital Region and the Ottawa Valley

We're here!

Re-appropriation → Raising Awareness → Transmission

Identity heritage
Report 2017 p.17

150 th of Canada (2017)

Tour of 33 cities *p.44*
11 events *p.48-49*
70 historical capsules
Cultural developing in schools *p.33*
Partners and collaborations $162,000 *p.37*
Donation of a public art work to Gatineau *p.23*

Heritage to preserve
Report 2018 p 9-10, 17-21

2018 to present day

Events and partners *p.5-21*
Multidisciplinary team *p.14, 27-31*
Functions of the National Museum *p.30, 41, Prop. CCN*
Preliminary museology plan (Artefacts) *p.44-45*
Revitalization of living heritage *p.4-7, 35-37*
200 pages of publications and media *p.21, 33*
Research mission *p.4-6, 50-54*
Consolidation of partners *p.46, 57-58, 61*
Sustainable development (v) *p.11, 37-38*

Education Emotion Living Experience

Perennisation

Immediate
Centre of Research Engaged in Excellence

5 to 10 years : South Pavilion
(LeBreton Flats)

10 to 15 years : North Pavilion
(E.B. Eddy industrial complex) *p.47*

Pedagogical notebook
EDURAMA Collection
Collection management
Living heritage «Raftsmenism»

Birth of the first major Canadian industry in the Ottawa Valley:

In 1806, Philemon Wright sets off on the first square log timber raft from the valley to Quebec City: named Columbo *p.46-50*

Geographical crossroads, economic, social and cultural of the Upper and Lower Canada, Ottawa will be designated the capital of United Canada in 1857, by Queen Victoria, during the Raftsmen's era *p.19*

Determine the location to the memory of the past achievements : the industrial engineering opened a 6500 km road (Ottawa Valley to the UK), underlining the importance of the raftsmen and the log-drivers, these heroes from the shadow *p.18, 42*

[RESULTS RESEARCHED]
Creation of a unique signature for the National Capital Region. International outreach perspective.

In 1806, Napoleon Bonaparte's continental blockade was intended to ruin England. England was short of resources and turned to Canada, particularly for timber supply. Square timber is more economical to ship overseas than logs, because it is more easily placed in holds of the ships. This square timber will be exhibited at the Canadian pavilion at the 1867 Universal Exposition in Paris

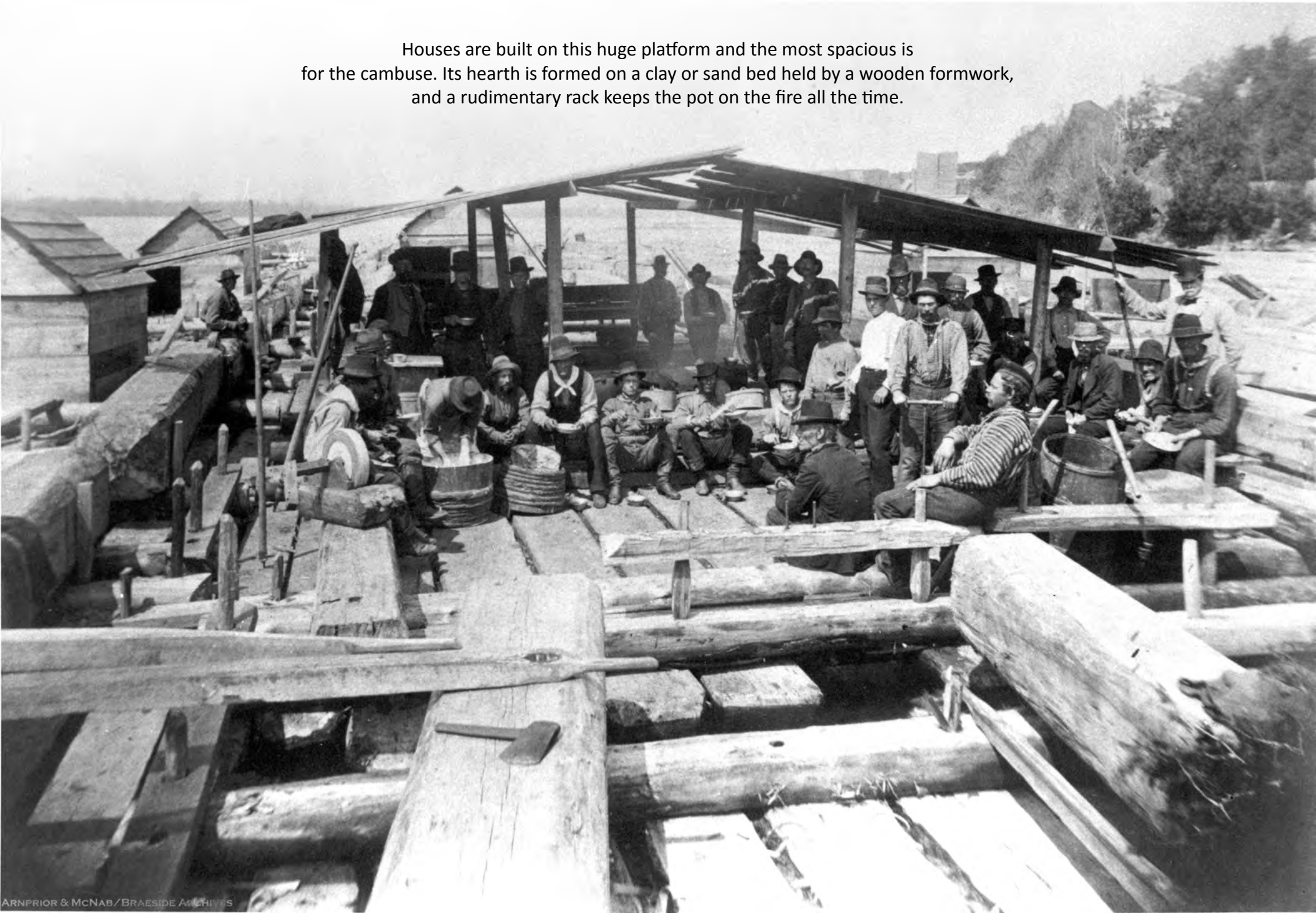
On good days, the team can square five to six trees. A knot only is allowed on one side only to the timberer. If the tree has too many knots, it is abandoned in the forest. With the gradual disappearance of large pine stands, the shape of the timber changed and its size decreased. Waney wood, square timber with rounded corners, first appeared in the 1860s.

The carters drag the logs to the tracks, then load them onto the sled to carry them to the frame of the stringers. There, square timber is piled up near the river or lake waiting for spring ice break-up and floating.

Lowering square timber along tributaries to rafting grounds is not an easy task. Armed with their peaveys and pike poles on the waterways, the men worked to clear the logs for the assembly of the timber raft on large bodies of water like the Ottawa River. They have to assemble about a hundred cribs and join them!

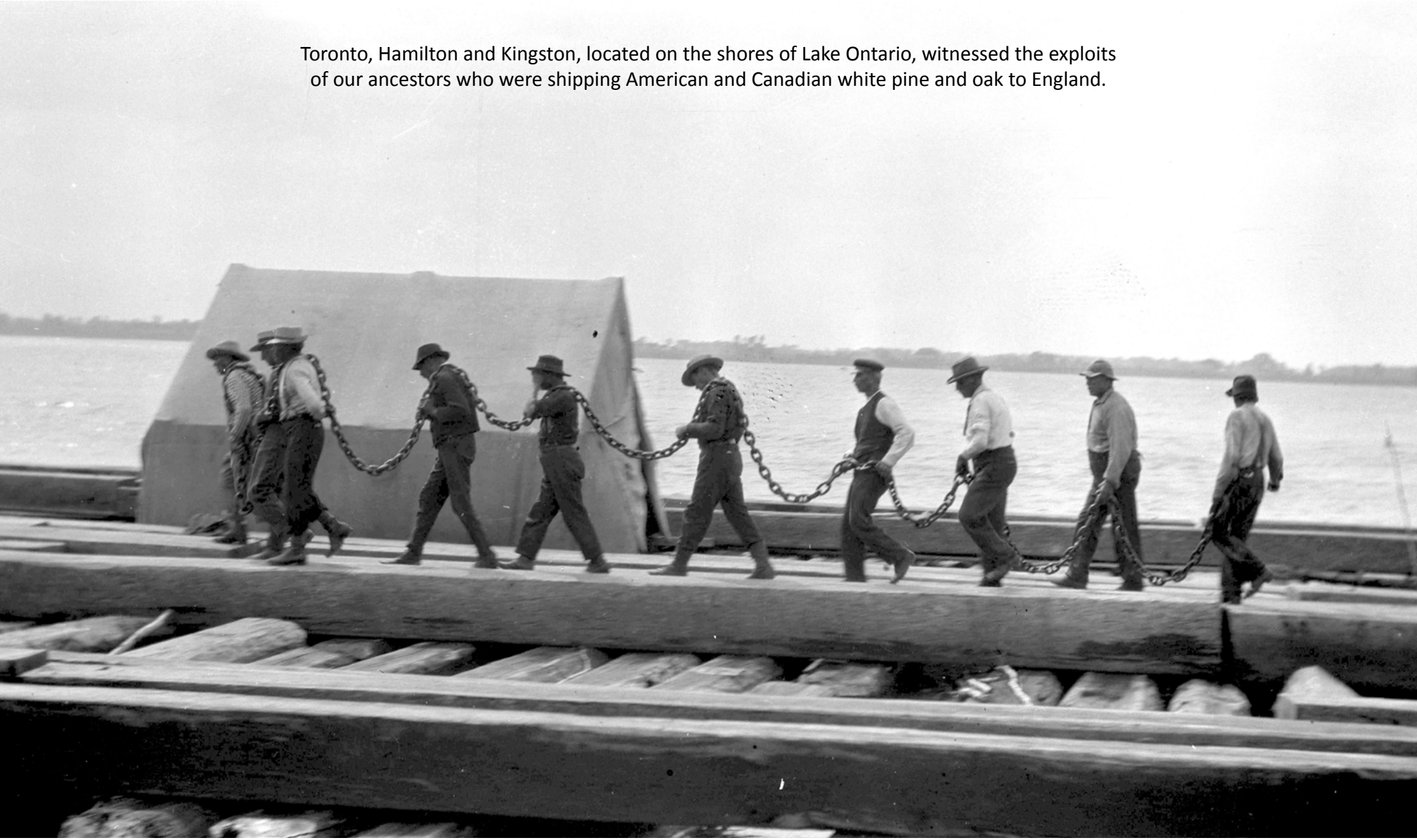
The crew manoeuvres and navigates the timber raft in exactly the same way as the bargemen do. This floating island becomes their home for months. This camp is regularly supplied and equipped with necessary basic equipment such as anchors, cables, sails, sweeps, etc.

Houses are built on this huge platform and the most spacious is for the cambuse. Its hearth is formed on a clay or sand bed held by a wooden formwork, and a rudimentary rack keeps the pot on the fire all the time.



One of the river routes used by Raftmen began at the Great Lakes. Letting themselves be carried by the wind and the river current, the men hoisted sails on the huge rafts that they steered using sweeps (oars) measuring up to 20 feet long.

Toronto, Hamilton and Kingston, located on the shores of Lake Ontario, witnessed the exploits of our ancestors who were shipping American and Canadian white pine and oak to England.



“ Square timber is expensive to harvest, because it is difficult to transport, and for each piece obtained, the sapwood and the head of the tree must be sacrificed. The loss is estimated at a quarter of the value of the tree. ” — Arthur Buies, 1889.

The Canadian economy grew rapidly in the 19th century with the timber industry opening the first industrial era.
For 100 years, the intrepid Raftsmen — uncommon sailors — transported the square timber assembled in rafts to the port of Sillery (Quebec).

Showing herself in her best appearal, the Beauty dreams of her future fiancé, a valiant and audacious Raftsman.

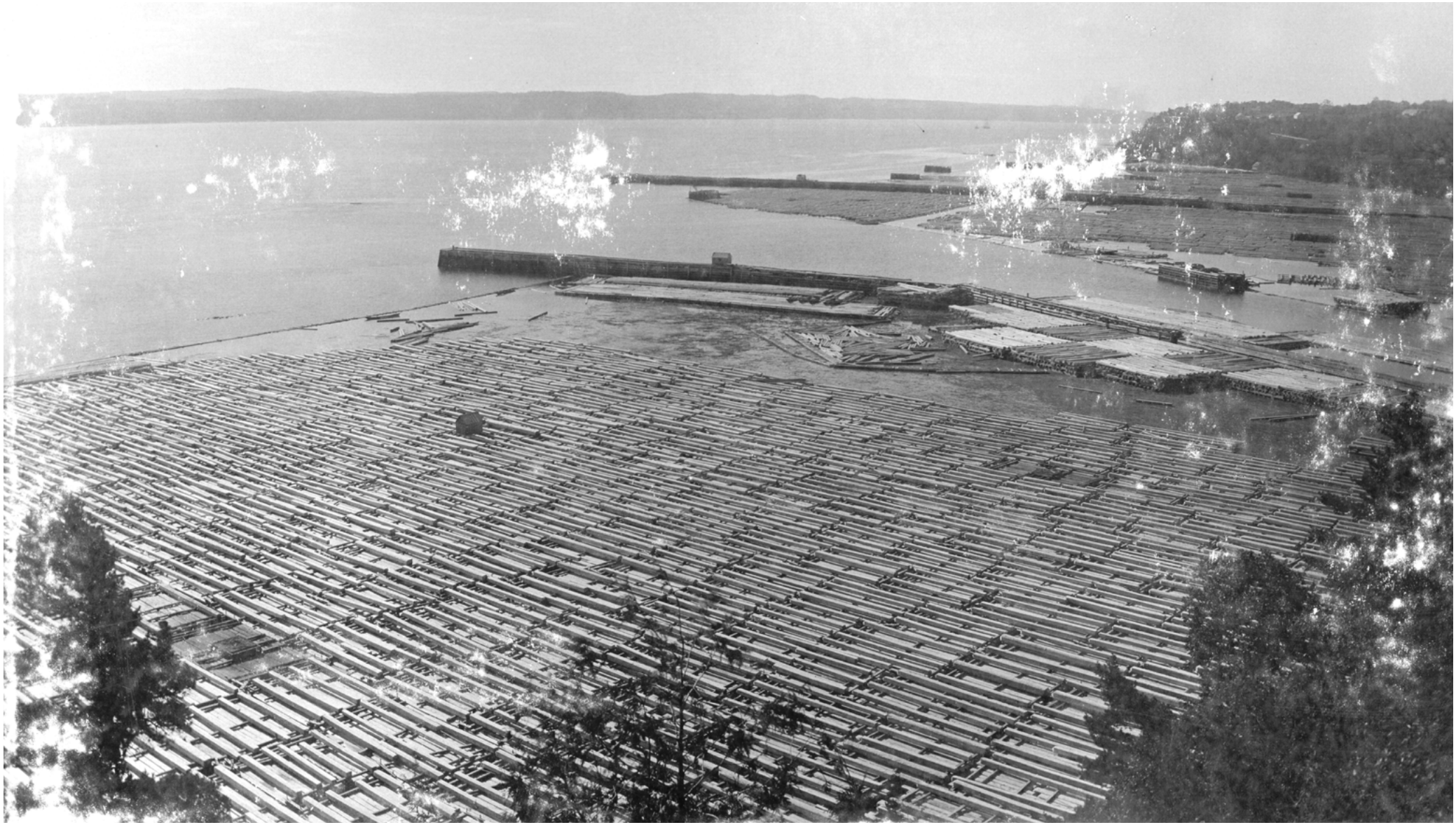
Still visible today at the Zibi project, this building stands on Victoria Island, downstream from the Chaudière Falls.
The large timber raft is reassembled here after passing through the timber slides.
The slides allowed timber to bypass the falls, avoiding damaging the timber.

The Raftsmen sleep under the stars for a month while travelling to Quebec City.
Their good cheer is ever-present, as one of them has identified his house with a sign that reads “ Hotel ”.

Another view of the timber rafts reassembled downstream of the Chaudière Falls, very close to Parliament Hill, which can be seen in the distance.

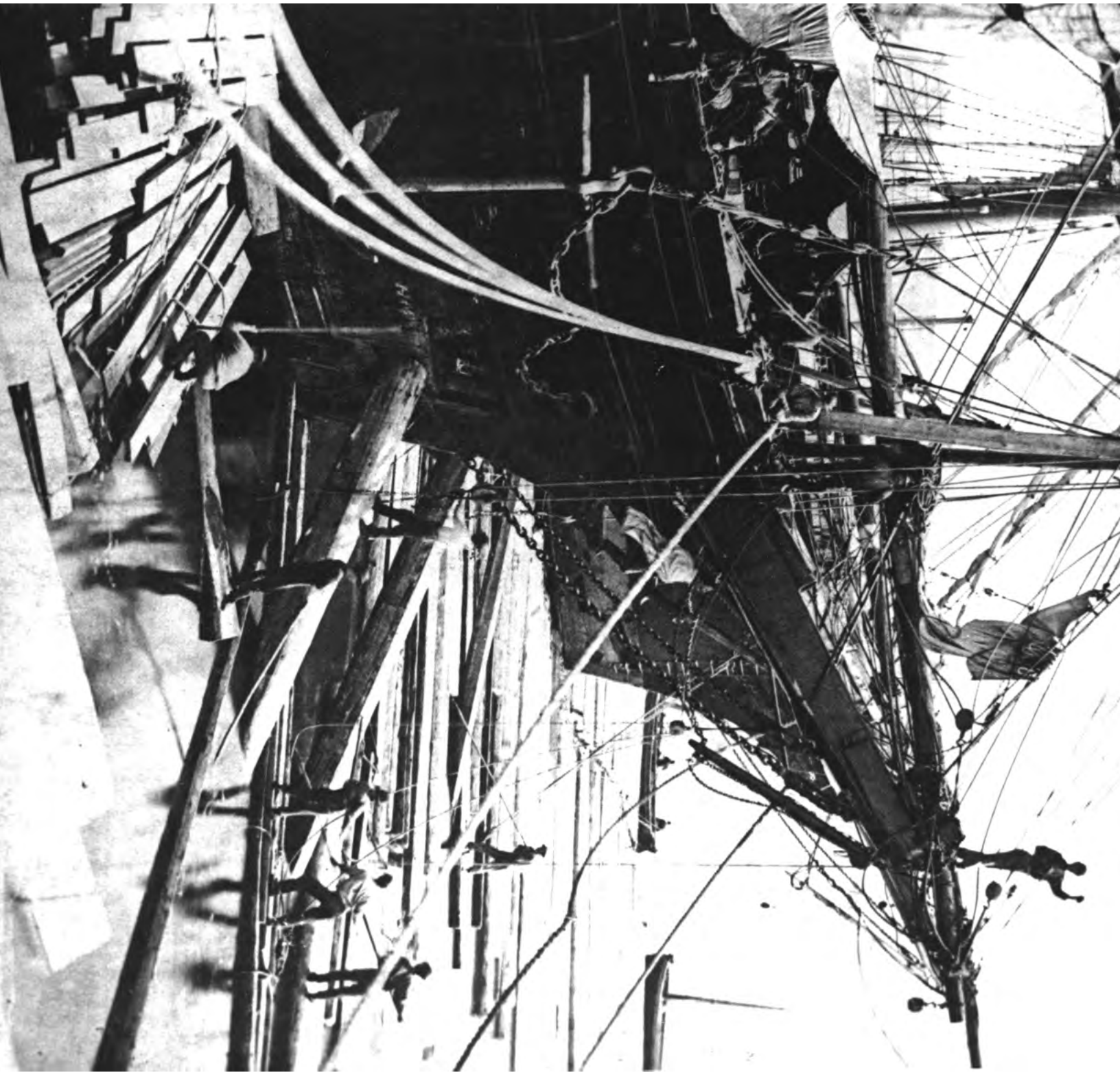
On a course of several hundred kilometres, the main danger for the Raftsmen is found in the rapids.

1399. TIMBER COVES, FROM SPENCER WOOD—QUE



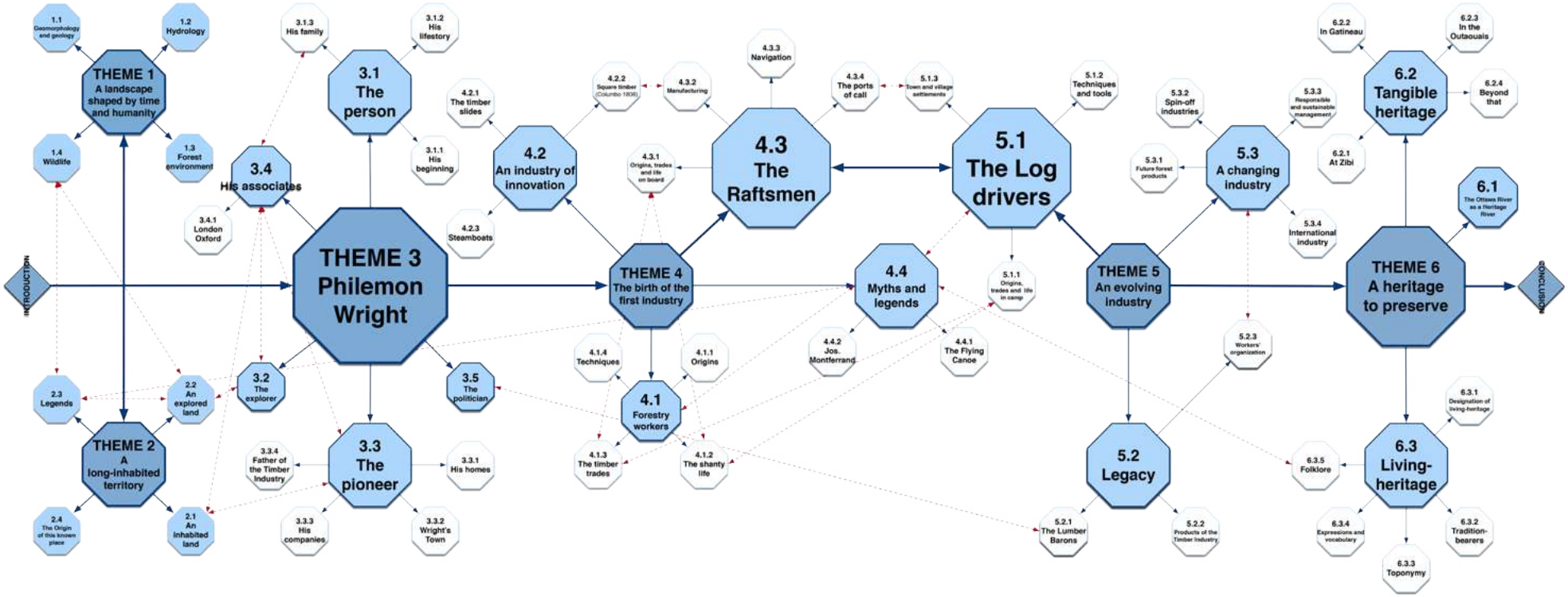
The impressive square timber depot at the port of Quebec.

“ Loading square timber aboard a boat from the starboard side in front, 1872 in Quebec City ”.
This photograph by William Notman is available in large format on Google Arts & Culture.



BURMA.

Embarcation of square timber bound for England.


INTRODUCTION
THEME 1
A landscape shaped by time and humanity
1.1 Geomorphology and geology
1.2 Hydrology
1.3 Forest environment
1.4 Wildlife
THEME 2
A long-inhabited territory
2.1 An inhabited land
2.2 An explored land
2.3 Legends
2.4 The Origin of this known place
THEME 3
Philemon Wright
3.1 The person
3.1.1 His beginning
3.1.2 His lifestory
3.1.3 His family
3.2 The explorer
3.3 The pioneer
3.3.1 His homes
3.3.2 Wright's Town
3.3.3 His companies
3.3.4 Father of the Timber Industry
3.4 His associates
3.4.1 London Oxford
3.5 The politician
THEME 4
The birth of the first industry
4.1 Forestry workers
4.1.1 Origins
4.1.2 The shanty life
4.1.3 The timber trades
4.1.4 Techniques
4.2 An industry of innovation
4.2.1 The timber slides
4.2.2 Square timber (Columbo 1806)
4.2.3 Steamboats
4.3 The Raftsmen
4.3.1 Origins, trades and life on board
4.3.2 Manufacturing
4.3.3 Navigation
4.3.4 The ports of call
4.4 Myths and legends
4.4.1 The Flying Canoe
4.4.2 Jos. Montferrand
THEME 5
An evolving industry
5.1 The Log drivers
5.1.1 Origins, trades and life in camp
5.1.2 Techniques and tools
5.1.3 Town and village settlements
5.2 Legacy
5.2.1 The Lumber Barons
5.2.2 Products of the Timber Industry
5.2.3 Workers' organization
5.3 A changing industry
5.3.1 Future forest products
5.3.2 Spin-off industries
5.3.3 Responsible and sustainable management
5.3.4 International industry
THEME 6
A heritage to preserve
6.1 The Ottawa River as a Heritage River
6.2 Tangible heritage
6.2.1 At Zibi
6.2.2 In Gatineau
6.2.3 In the Outaouais
6.2.4 Beyond that
6.3 Living-heritage
6.3.1 Designation of living-heritage
6.3.2 Tradition-bearers
6.3.3 Toponymy
6.3.4 Expressions and vocabulary
6.3.5 Folklore
CONCLUSION

4 NORTH ISLAND OF THE PHILEMON WRIGHT MUSEUM ARCHIPELAGO

" It is not a question of preserving the past, but of achieving our expectations. " — Adorno and Horkheimer

4.1 Vision of the north island pavilion

The North Island of the Philemon Wright Fluvial Museum will become a major development centre located in the Ottawa Valley, which has the provincial status of " Gateway to Quebec ", by stimulating the reappropriation of Quebec's heritage and history. This island pavilion will showcase a part of the history and heritage of important industrial practices in Quebec and Canada: timber harvesting. The Timber Era saw the birth of two illustrious trades: the Raftsman, who sailed aboard enormous rafts, and the Log driver, who corralled the logs and " pitounes "down the rivers. A smaller, but no less important, look at the cooks, blacksmiths, grooms, etc. will also be featured. A bad cook would easily provoke noisy protests from the lumbermen.

This pavilion will be linked to multipartite partnership agreements NORTH ISLAND — SOUTH ISLAND — Center of Research Engaged in Excellence (Quebec, Canada, Ontario). Like any museum with national status, the Quebec pavilion will consist of a bill adopted by the Government of Quebec. This new infrastructure will therefore be targeted by the cultural policies of " *Partout, la culture* " providing free access in the Belle Province on the first Sunday of the month.We will be at a first in the Outaouais for our citizens!

4.2 Objectives of the North Island Pavilion

- Provide Canada and the province of Quebec with a national fluvial museum where visitors can learn more about the origins of Lower Canada and its development. This will be done by rediscovering the history and unique characteristics of its timber industry and its main actors, such as Lumber Barons, Raftsmen and Log drivers.
- Develop a sense of belonging for the history of the Ottawa valley, as steeped in the daily life of Raftsmen and Log drivers, and foster the imprinting of history by enhancing the value of places related to the achievements of this heritage.

- Preserve the rich intangible and industrial heritage (first timber raft called the *Columbo*, installation of the first crib slides still visible in places at Chaudière Falls, emergence of the Raftsman and Log driver trades, crib-making, etc.) in order to pass it on to future generations.
- Use identity as a unifying theme, thereby giving meaning to the landscape and experience of the population of Quebec and Canada, while structuring the theme, messages and stories to be transmitted, through the museum's facilities and programs.
- To provide the City of Gatineau and the Outaouais Region with an artistic cultural development platform where citizens, newcomers and visitors can reflect on what makes the " Gateway to Quebec " a unique place and what defines the collective identity.
- To offer the population of Gatineau, the Outaouais Region and Quebec a place to celebrate and share this regional and national pride, through varied facilities and programs adapted to various clienteles.
- To offer the the Outaouais Region a new tourist attraction that extends beyond its walls through its various programs and interventions.
- Provide the scientific community (historians and archaeologists) with access to an archaeological field school (Leamy Lake Park), a new resource centre (Abaigail Wyman-Wright Library and Archives) and a new Center of Research Engaged in Excellence (CREE) to demonstrate the impact of the history of the Outaouais Region on the growth of Quebec and beyond.

4.3 Welcome the North Island to a historic site

It is imperative to set aside space for Indigenous voices where the rapid economic exploitation of the forest and river can be told from their point of view. Their landmarks have been altered, some have worked as Raftsmen or Log drivers.

The footprint of human presence is visible throughout the Chaudière Falls site. A piece of broken Aboriginal pottery found on the Chaudière Falls Archipelago, remnants of a historic home, such as Charles Brown Wright's on Philemon Island, and the heritage-listed E.B. Eddy industrial complex, are an important cultural link connecting us all to the past. In addition, natural landscapes help us reconnect with nature; a peaceful haven.

The museum is seen as a unifying place to build a collective memory. The E.B. Eddy industrial complex, owned by Theia Partners and Dream Unlimited, is a former complex known for the manufacture of matches and household wood products, and especially the production of lumber and pulp and paper. The industrial complex is located on both sides of the Ottawa River, on the islands of the Chaudière Falls, and along Laurier Street and Alexandre-Taché Boulevard. Consisting of some thirty buildings divided into four sectors, the E.B. Eddy industrial complex has been, with the exception of the Laurier Street plant, unoccupied since 2007. The site presents unique challenges because pre-colonial and industrial archaeological heritage both are present; the site has undergone profound transformations with the passage of the three major phases of the timber industry (squared timber, sawn timber, pulpwood).

The E.B. Eddy industrial site is ideal for locating the North Island Pavilion, as it is provincially recognized as industrial heritage. Through the architecture, it will contribute to the meaningful production of effects in future museum exhibitions. There are several reasons why we are concentrating on Building No. 6, one of Gatineau and the Outaouais Region's heritage jewels:

- Its place in the history of the National Capital Region.
- Its link with the timber industry.
- Its connection to the Ottawa River.
- Its proximity to Ottawa.

The main story of the North Island Pavilion will focus on the birth of the timber industry in Canada and the two iconic trades, Raftsmen and Log drivers. The A.B.C. Strategies team, which manages the museum project, is recognized for its high expertise in the field.

The Philemon Wright National Fluvial Museum intends to become a structuring element for the Chaudière Falls sector, where it will be established as a dynamic place for exchange, encounter and collaboration. By placing the Quebec museum institution in this cherished sector, it will inevitably convey the history of the site by inviting citizens to become true and proud ambassadors for it. With constant and active artistic development, the institution will be a tool for integration, inclusion and a vector for interaction and interconnection of the various patrons and their heritage.

By considering the location of the North Pavilion of the Museum Archipelago in Building No. 6 of the E. B. Eddy industrial complex, this new major asset would be added to the pre-existing environment. From a tourism perspective, this dynamic and prestigious centre will contribute to the development of existing infrastructure like the Confederation Boulevard, the 7.5 km ceremonial loop used for parades and official visits.

The Chaudière Falls are part of this route, even if they are only presently visible from a distance. It should be noted that the National Capital Commission (NCC) anticipates in its future plan that the landscape of this heritage site will be reimagined to consider " a variety of uses, programs and open spaces creating an unparalleled experience for the public ".

The Museum Archipelago will be an extraordinary tool to enhance not only Building 6, but also the entire natural and industrial site. The conversion of industrial buildings into gathering places for cultural activity has been in vogue for several decades throughout the world. One fine example is the Historic Distillery District of Toronto, which was designed and conceived to revitalize a 19th century industrial site. In 2001, Cityscape Holding Inc. acquired the Gooderham and Worts whisky distillery, containing nearly 40 buildings, to undertake a bold project to restore the site and transform it into a pedestrian district dedicated to art, culture, commerce and entertainment.

The Chaudière Falls

In 2003, a new era began for the distillery district, which became one of the most popular destinations for Torontonians and tourists visiting Canada. This path “ appears as a means to re-enchant the spaces that were once marked by work and economic production ” according to the organization *Pour la Solidarité* (European think-tank).

In our opinion, it is important to find a new vocation for Building No. 6, which is unique to Gatineau’s heritage. With the Museum Archipelago project, we hope to contribute to the preservation, conservation and enhancement of this important heritage, which has been protected since the 1990s. How can this site be better understood and appreciated? How will we transmit the values of this heritage to the public and the next generation? Through the story it will tell its visitors, the museum’s North Pavilion will be the reception point that will contribute to raising awareness and building a sense of collective ownership of the heritage. No doubt, the Philemon Wright National Fluvial Museum will be a concrete financial lever to help us collectively preserve and enhance the heritage, industrial and transhistoric features of the Chaudière Falls site. We must take steps to assess our heritage and ensure a starting point for the future. The addition of a contemporary architectural element to the building could be considered by combining E.B. Eddy’s old style with a resolutely modern style, such as a glass addition that would then embody the union of past and present in a single place. The building could be the subject of a 100-year emphyteutic lease linking the Philemon Wright museum and the developer who would retain ownership.

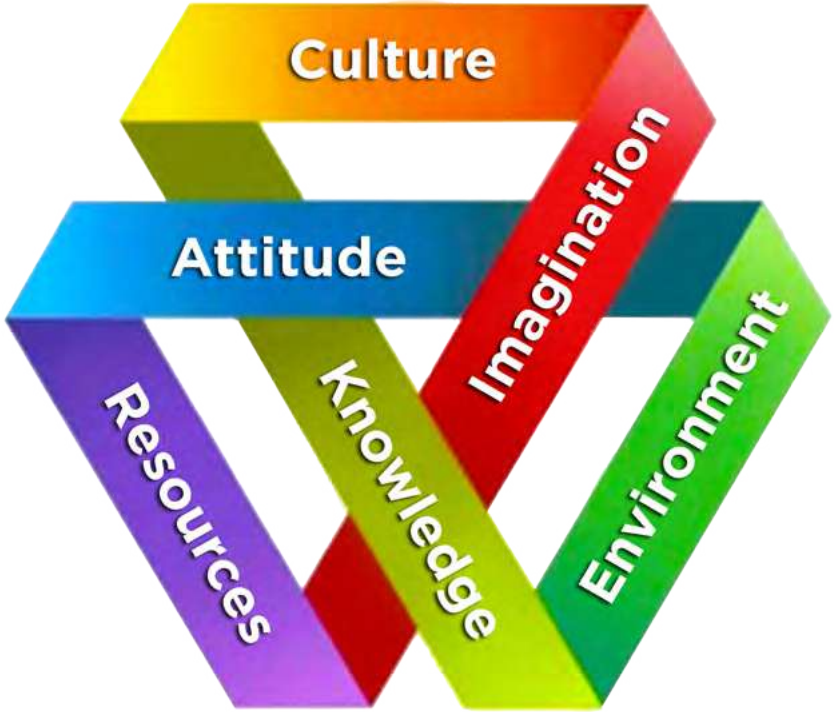
4.4 Developing the imagination to stimulate innovation

Since we are favouring an industrial historic site for the North Pavilion, the museography will highlight the building's architecture, which is an integral part of the visitor's visual experience. The character of the colours will have a role to play in energizing the chosen place and, of course, in increasing visitor retention in rooms with little or no windows.

The colours chosen (see Chapter 2) are dynamic and correspond to our approach of offering an experience, especially to young people, where ingenuity is not only the catalyst, but also the experience. In Quebec, this museum will be unique and rare in that there are only four museums whose main subject is navigation in Quebec (Musée maritime de Charlevoix in Saint-Joseph-de-la-Rive, Musée maritime du Québec à L'Islet, Musée naval à Québec, Musée de l'*Empress of Ireland* à Pointe-au-Père). None of these museums deal with the methods of navigation of the Raftsmen — these uncommon sailors — and the paramount importance of our rivers in the evolution of our society and our communities. It is a significant niche that we wish to exploit to rediscover history from the point of view of our rivers.

The museum's North Island will be an environment that will stimulate creativity and ingenuity. Visitors will be invited to experiment with processes, take an interest in the natural elements and test their own creativity.

This approach is based on the studies on creativity and the creative process of Professor Tina Seelig of Stanford University. According to this expert, **there are six " ingredients " to creativity: culture, imagination, knowledge, attitude, environment, resources**.



The teams of the Center of Research Engaged in Excellence (CREE) and the North Island of the museum will develop the artistic cultural development program and the interpretation program (Chapter 3). Adopting an innovative approach, the North Island will offer regular programming, based on a seasonally adapted approach with exhibitions, in addition to opening the door to temporary events to offer additional exclusive activities. We will seek to provide visitors with a complete experience that will involve their participation.

The Philemon Wright National Fluvial Museum will offer a wide variety of activities and interpretive media such as outdoor guided tours of the Chaudière Falls site, hands-on workshops to help build a timber crib and quizzes inspired by new technologies or new media. The North Island will increase the engagement of the residents of the National Capital Region by inviting them to make the site a space for sharing and exchange.

4.5 Our National Heroes

Globalization invites us to rediscover our homeland, our history and our cultural landmarks. The North Island Pavilion in Gatineau, with its pan-Quebec legal status, will commemorate the birth of the settlement and the beginning of the first pan-Canadian industry. It will especially highlight **those trades that forged Quebec, and Canada today: Log drivers and Raftsmen. Those national heroes paved the way for Quebec and modern industrial Canada.**

From 1806 to 1852, squared timber represented the largest part of our exports to Great Britain. It was the Raftsmen who navigated the great square timber rafts downriver to the markets of Montreal and Quebec City. White pine, harvested until the end of the 19th century, made the Ottawa Valley its fortune. It was the king of the trees that could measure from 1 to 1.5 m in diameter and reach a height of 30 to 50 m. Harvested indiscriminately, it would eventually disappear almost entirely from our lands. It should be noted that the name " Raftsman " was also adopted by French Canadians, and was quickly popularized in folk songs.

The *Columbo*, Philemon Wright's (1760-1839) first squared timber raft, left the mouth of the Gatineau River in 1806, for Wolfe Cove or Sillery Cove in present-day Quebec City. This journey would mark the start of the timber industry in the Ottawa valley. Under the command of the master Raftsman, one of which was the great Jos Montferrand, the Raftsmen had to constantly manoeuvre the huge timber rafts using sweeps (long oars) or sails to move it forward when the current was too weak. Skirting disaster at every turn, it was essential to avoid the pitfalls and shoals. Before the invention of the timber slide by Ruggles Wright in 1829, the Raftsmen would have had to disassemble the timber raft and its cribs, and transport all of the timber to the bottom of the waterfall that blocked their passage and reassemble the large raft. It was a titanic task! **Later, the invention of the large timber slides allowed them to bypass the major navigational obstacles that marked the Ottawa River. It became possible to manoeuvre the individual cribs, one by one, to the entrance of each slide. These improvements would make the men's work easier while significantly reducing the time required to travel to Quebec City.**

> *" In fact, before the invention of timber slides, rafts were often unable to reach Quebec City in time to ship wood the same year " (Illustrated London News, February 7th, 1863).*

The timber rafts from the Ottawa Valley would then be disassembled in the coves of Sillery and Quebec City where the timber would be loaded on board ships bound for the British market. The flow of timber rafts down the rivers would gradually decline before disappearing completely at the turn of the 20th century, taking with it the familiar world of the Raftsman.

Thanks to the organization A.B.C. Strategies, the Symmes Inn Museum's permanent exhibition was enriched with a masterful work, *Dompteurs d'écueils* (*The Pitfall tamers),* by Belgian-Canadian artist Isabelle Regout. Ville de Gatineau has lifted the moratorium on donations to allow the stone bas-relief, valued at $100,000, to be included in public collections. **A vibrant tribute to the shores of the Outaouais and the people who have walked on them, the work is a natural part of the *Les Chemins d'eau* tourist route, of which it has become an essential attraction. The bas-relief depicts three Raftsmen, larger than life, immortalized in stone to embody this image of the " heroes "of modern Quebec. It became the first memorial to pay tribute to the river people who sank into the waves.**

The trade of the Log driver, one of the most dangerous in the world, is that of many of our close relatives. Our family albums invite us to learn more about them. This trade, which disappeared 25 years ago, is increasingly being forgotten, especially by the younger generations. For nearly two centuries, the log drive was the preferred means of transporting timber from the forest to the mouths of the river's tributaries and then, to sawmills and pulp and paper mills. For the timber industry, this is the most economical mode of transportation available. Whether it was squared timber, sawn timber or pulpwood, it was the log driver who had to take up the challenge of floating logs from the one end of the river to the other. The Log drivers answered the call as soon as they would hear the crackles and pops of the ice thawing telling them that the lakes are about to open. Equipped with peavies and pike poles, they would approach the logs piled up on the banks of lakes and rivers and push the logs into the water. It was the beginning of the frantic race that led them down a terrifying descent to the mouths of the rivers.

Quebec's territory, which has always been a huge reservoir of natural resources, has been at the heart of this large-scale industry: our rich woodlands supplied this strategic commercial network. **The importance of the Outaouais's role in Quebec's timber industry was what made this region the champion of all categories of large-scale log drives.**

The museum's North Island will therefore reveal the strong identity represented in the history of Quebec's Raftsmen and Log drivers, as well as the rich heritage they have left us. You will have the pleasure of discovering in more detail the role of these trades in Chapter 4 (see Section 4.7 *Thematic breakdowns* — Theme 4 *Birth of the first industry)*.

By providing the Outaouais region with its first museum of this type, residents and visitors will be able to learn more about the origins and development of our region, which has been a powerful economic lever for both Quebec and Canada. As well, it will be an ideal complement to the Canadian History Museum and to a future regional history centre, which is presently the center of attention, the Gatineau and Outaouais Heritage Network.

In our opinion, the concentration of heritage display sites is an indicator of the vitality of our territory, and a response to a population's need to know itself and to make itself better known. Quebec and the Outaouais have the potential to better distinguish themselves in the global tourism sector.

An inspiring example in terms of the environment, biodiversity and sustainable development: the *Centre de la Biodiversité du Québec* recently set up an interactive nocturnal forest tour in Bécancour called *L'écho des origines.*

4.6 Targeted Audiences

The objective is to offer the City of Gatineau and the surrounding area of the Outaouais region a lively hub with a variety of facilities and programs adapted to a variety of clienteles. The North Island will be able to stimulate both the young visitor and the scholarly citizen. **The museum's proactive approach will make the Outaouais the gateway to Quebec's culture and great nature.**

All the target audiences identified in the South Island pavilion (see Chapter 5) are also reached in the North Island pavilion. The underlying reasons for choosing to create two pavilions are not only to be able to present different points of view of the same story and build cultural bridges between the shores, but also to be able to attract clients on both sides of the river.

The museum's North Island will make it possible to charm and retain visitors from the National Capital Region in Quebec. For visitors from outside the region, this will be a unique opportunity to discover the Outaouais and its heritage from a cultural leisure perspective while getting a good feel for the region. For the inhabitants of the region, the museum experience will allow them to appropriate a forgotten part of their history, rediscover their identity, while inviting them to proudly and regularly visit the museum thanks to the innovative programming for ages 1 to 111.

Along with content focused on natural resources, historical figures and industry, the museum's North Island will develop areas where stations offer several levels of difficulty to encourage stimulating learning. Whether it is his first or umpteenth visit to the museum, there will be an interactive tour to offer the visitors as well as the possibility for them to explore the use of materials by participating in the *Thinkering Lab* workshops. E.g.: Discovering how to build a dam, practicing sailor knots, sawing a log, building wooden boat models.

Always in the mode of experimentation and for fun, here are some other laboratories and workshops:

- Activity such as " Camping at night in the museum " with a dedicated team.
- A forest game where participants have to walk around a certain area and pick up envelopes hidden in the forest.
- Experiencing how things float and sink, where the participant discovers modes of freight transport on the water.
- Giant puzzle to reconstruct the routes of the Raftsmen.
- Game-discovery of the trades of the timber industry.

Expography and scenography will of course use heritage interpretation techniques that use digital tools (virtual spaces). National in scope, the museum will include an exceptional program for an encapsulated multisensory hall such as the *Odyssée des Bâtisseurs i*n Alma or the *Cité de l'énergie* in Shawinigan.

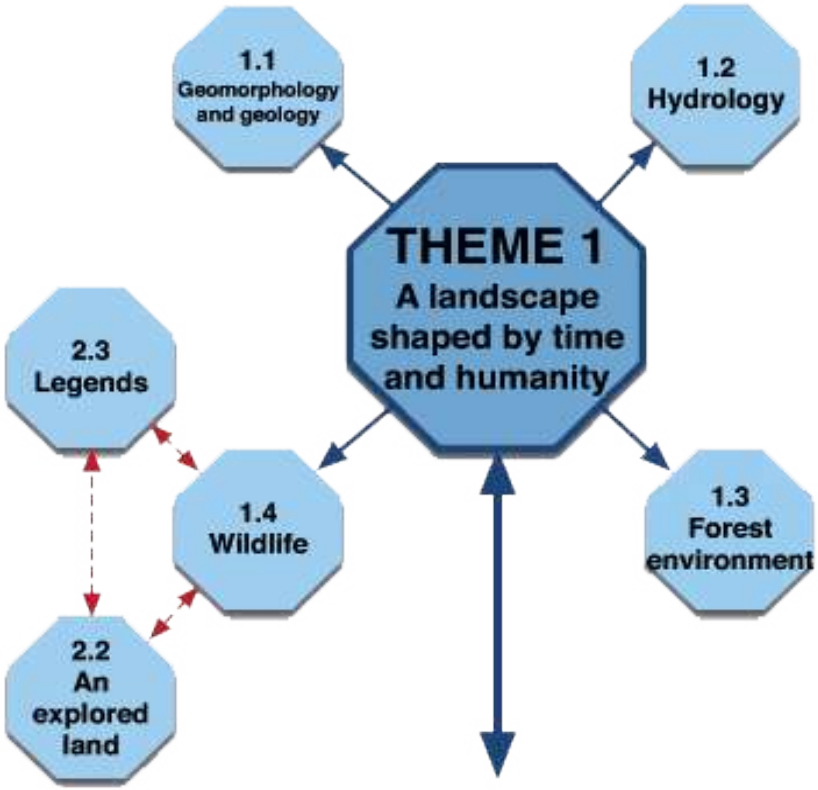
This multitude of activities will interest youngsters, teenagers and adults. Its high accessibility allows all visitors to the museum to appropriate the historical content presented in one way or another. Whether from outside or from the region, all visitors will benefit. The idea is to offer them an unforgettable experience.

4.7 Thematic breakdown of the message (six themes)

THEME 1 — A LANDSCAPE SHAPED BY TIME AND MANKIND

Following a logical and chronological path, the permanent exhibition in the North Pavilion begins its journey by addressing the geographical side of the region's history. The particular relief of the Ottawa River watershed is the result of millions of years of natural transformations and a few hundred years of human alteration, therefore the focus of this first theme is on the natural aspect of the region's history.

> " The Ottawa River is the longest river in Quebec. It was formed by the movement of glaciers and the retreat of the Champlain Sea. The current bed of the river was shaped about 8,000 years ago. " (*Répertoire québécois du patrimoine culturel*)



1.1 Geomorphology and geology : The geological history of the Outaouais region can be read through traces of erosion and tailings deposits left by land movements, glaciers and even inland seas. The junction of two major geological formations is the origin of the Ottawa River watershed. The region's unique geology offers a wealth of mineral and mining resources that have been successfully exploited (potash, cement, Ottawa building stones, etc.). All along the Ottawa River, stromatolites can be found as in the photograph at right, which are fossils from the oldest traces of life on Earth that can be observed only in few places on the planet.

1.2 Hydrology : The Ottawa River watershed has unique characteristics that make it one of the largest river systems in Canada. Equally impressive, the Ottawa River is the longest in Quebec and the 8th longest in Canada. Taking its source to the east of the Dozois reservoir and flowing into the St. Lawrence River west of Montreal, the Ottawa River extends over 1,271 km. Most of its route serves as the natural boundary between Ontario and Quebec. The area it drains is twice the size of the New Brunswick and its water volume is comparable to all rivers in Western Europe. It is a jewel of our blue planet.

1.3 Forest environments : The Ottawa River watershed favours the distribution of many of the forest environments characteristic of the Laurentian Forest. It has been the ideal source for the timber industry, particularly due to the presence of large white pines. Other trees such as birch, white oak, elm, ash, basswood, butternut and cedar (thuja) are also exploited in large quantities. Of course, despite the abundance of resources, forestry comes with its challenges, which include changing seasons and labour requirements.

1.4 Wildlife : The Ottawa River watershed is home to many animal species, including the American Beaver and its ancestor the Giant Beaver. Of course, the beaver is one of Canada's symbols, but it has an equally important value in the Outaouais region due to its attribute of " forest engineer ". Looking at this stained glass window, which can be seen at the port of Belfast in Ireland, the Canadian beaver is precisely mentioned as such. **There is a parallel to be made between the beaver and the timber trade, whether its a lumberjack, a Raftsman or a Log driver, all are hard workers in the both the forest and on the river and both have a distinct influence on the environment.** In terms of aquatic wildlife, the Ottawa River is home to a wide variety of fish species, ranging from 85 to 96 species, including muskellunge, sturgeon, American eel and small and largemouth bass. This great diversity allowed the Raftsmen and Log drivers to vary their diet. Unfortunately, today, some of these species are threatened or isolated by dams, illegal discharges and wastewater from cities and industries.

It should be noted that the beaver was represented on the first postage stamp used to frank mail, even before 1867. Issued on April 23, 1851, this would be the first stamp pictured in the world. It was designed by Sandford Fleming (1827-1915).

Related topics : **2.2 A territory visited** and **2.3 Legends**

THEME 2 — A TERRITORY POPULATED FOR MILLENNIA

This second theme focuses on the human occupation of the region before the arrival of the settlers. The Ottawa Valley, marked by archaeological remains, is crossed by legends that testify that the First Nations inhabited the watershed of the Ottawa River for several millennia, long before the European explorers had come or voyageur canoes had travelled through. This section is dedicated to the commemoration of a more accurate vision where the historical focus is on the memory and experience of First Nations.

2.1 An inhabited land : There are many remnants of sites that testify to the presence and occupation of the various First Nations communities. The Ottawa River watershed corresponds to the ancestral territory of the Algonquin people, who are descendants of the first occupants of the land. The Algonquin country, which once covered 150,000 square kilometres, was crossed by several rivers connected to the *Kichi Sibi* or the Great River, the main tributary. A semi-nomadic people who lived from hunting, gathering, agriculture, livestock, trapping and fishing, the Algonquins occupied the banks of the Ottawa River and its tributaries. The cultures of people who emerge from what archaeologists refer to as the first era of the Paleo-American period are generally known as the culture of the Laurentians of the Archaic Period (about 4,500 years before our era), and silvicultural cultivation (about 500 years before our era). Indigenous peoples have occupied the area for more than 9,000 years, they used the river as a transportation route, later imitated by Raftsmen and Log drivers.

Related topics : **3.3 Philemon Wright, the pioneer** and **3.4 Philemon Wright's partners**

Located in Algonquin territory, *Rocher à l'Oiseau* has been at the heart of significant events in Canadian history: " the expeditions of the first explorers in search of the famous passage to the East, those of the missionaries sent to convert the natives, the fur trade wars, the great days of the coureurs de bois and, more recently, the era of the log drive ". It was also a place of passage for the spirit of a lost person as he ascended to the spirit world. There met the three sacred elements at the centre of Algonquin existence — the sky, the earth and the water. Even today, on its rock face, one can still admire the pictograms painted in red ochre by Algonquin shamans after receiving healing powers from *Nanabijou*.

2.2 A territory visited : The Ottawa River basin has been a gateway for explorers and a transportation route for coureurs de bois who have exploited its rich wildlife. In 1610 the explorer Étienne Brûlé was probably the first European to navigate this river. Famed explorer Samuel de Champlain made expeditions to the region in the early 17th century exploring the Ottawa River in 1613 and 1615.

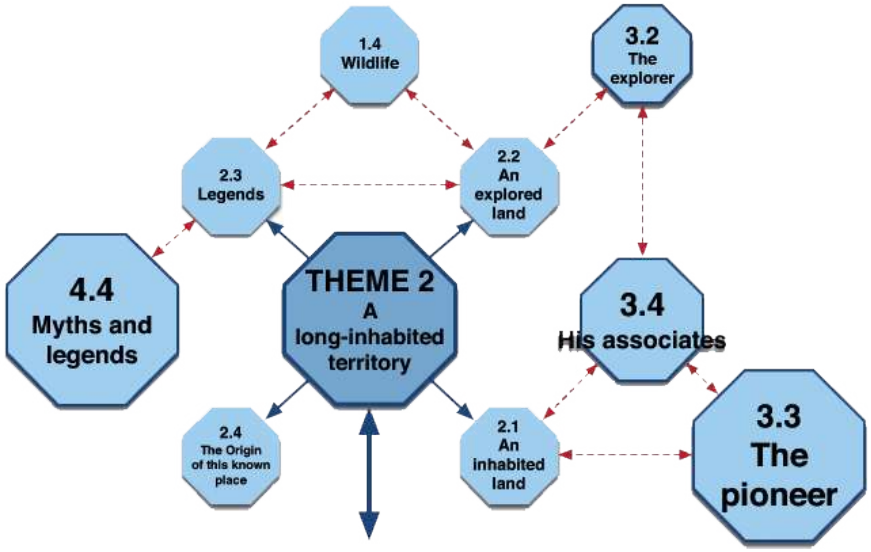
> " The priests, soldiers and merchants who followed him, walked along these rocks. In 1660, Iroquois warriors passed through here on their way to meet Dollard [des Ormeaux] at Long Sault, the scene of a decisive battle. Among the great explorers, most of those who travelled by land crossed this place. " (NCC, 1967)

" For the next two centuries, the Ottawa River became the main route for the fur trade " (*Répertoire culturel du Québec*). The opposition of Montreal's fur traders to the settlement of the Ottawa Valley kept the region unoccupied until 1800, but it was always a place of passage for explorers, missionaries and the fur traders.

Related topics : **1.4 Wildlife** and **3.2 Philemon Wright, the explorer**

2.3 Legends : The Ottawa River inspired many legends among First Nations and early coureurs de bois. Among the most famous are the one at *Fairy Lake* and Cadieux's lament. According to the first legend, an Algonquin woman, after losing her two suitors in a battle against an Iroquois expedition, threw herself from a cliff top into the icy waters of the lake, condemning her to eternal silence. As for Jean Cadieux, his tragic death on Grand Calumet Island became legendary as this unfortunate *coureur des bois* dug his own grave and buried himself alive after being wounded by Iroquois that he had courageously held off with an Outaouais youth to allow their companions to flee by canoe over the seven falls.

Related topics : **1.4 Wildlife and 4.4 Myths** and **legends**



2.4 The origin of a known place : A First Nations has given its name to both the river and the region. The words Outaouais and Ottawa come from the First Nation known as *Odawa, Atawe, Ondatawwat*. The Odawa traded with the French on the river during the 17th century. However, the name that Champlain wrote for the river was *la rivière des Algommequins* or the *Algonquin River* because the Ottawa Valley had been the traditional land of the Algonquin or Anishinàbeg for long before the Iroquois wars of the mid 17th century.

THEME 3 — PHILEMON WRIGHT

It would be unthinkable not to dedicate one of the themes to a pillar of Outaouais history, Philemon Wright. With his background and experience, assisted by his family and associates, he not only founded a colony, but also founded the timber industry in North America. This theme therefore focuses on the different facets of Philemon Wright the father, the farmer, the businessman, the explorer and the politician.

3.1 Philemon Wright, the man : As just a youth raised near Boston, Philemon Wright fought as a patriot in the revolt against the British authorities. After the United States gained independence, he was concerned about his family's financial future. He was an ambitious and, perhaps even more, a courageous entrepreneur who had no hesitation in changing countries if it proved necessary.

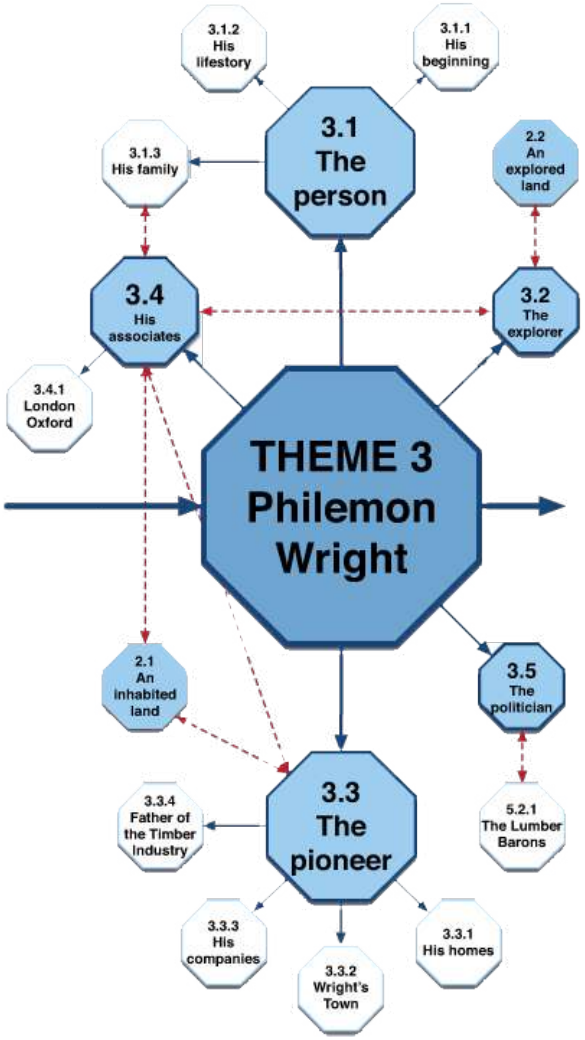
3.1.1 His roots : Born in Woburn, Massachusetts, Philemon Wright came from a pioneer family that had founded the town.

3.1.2 His experience : At the age of 39, when Philemon Wright founded his colony in the Ottawa Valley, he had already acquired solid experience and developed many skills that would be needed to meet the new challenges.

3.1.3 His family : Together, Philemon Wright and Abigail Wyman started a family that would eventually number seven children. Together they built a true family business, in which each member played a role in their shared pioneer adventure.

3.2 Philemon Wright, the explorer : Before settling permanently in the Ottawa Valley, Philemon Wright made several reconnaissance trips:

- 1796 – The St. Lawrence River Valley.
- 1798 – The Grand River (Great River) to Long-Sault.
- 1799 – The Grand River (Great River) to the Chaudière Falls.



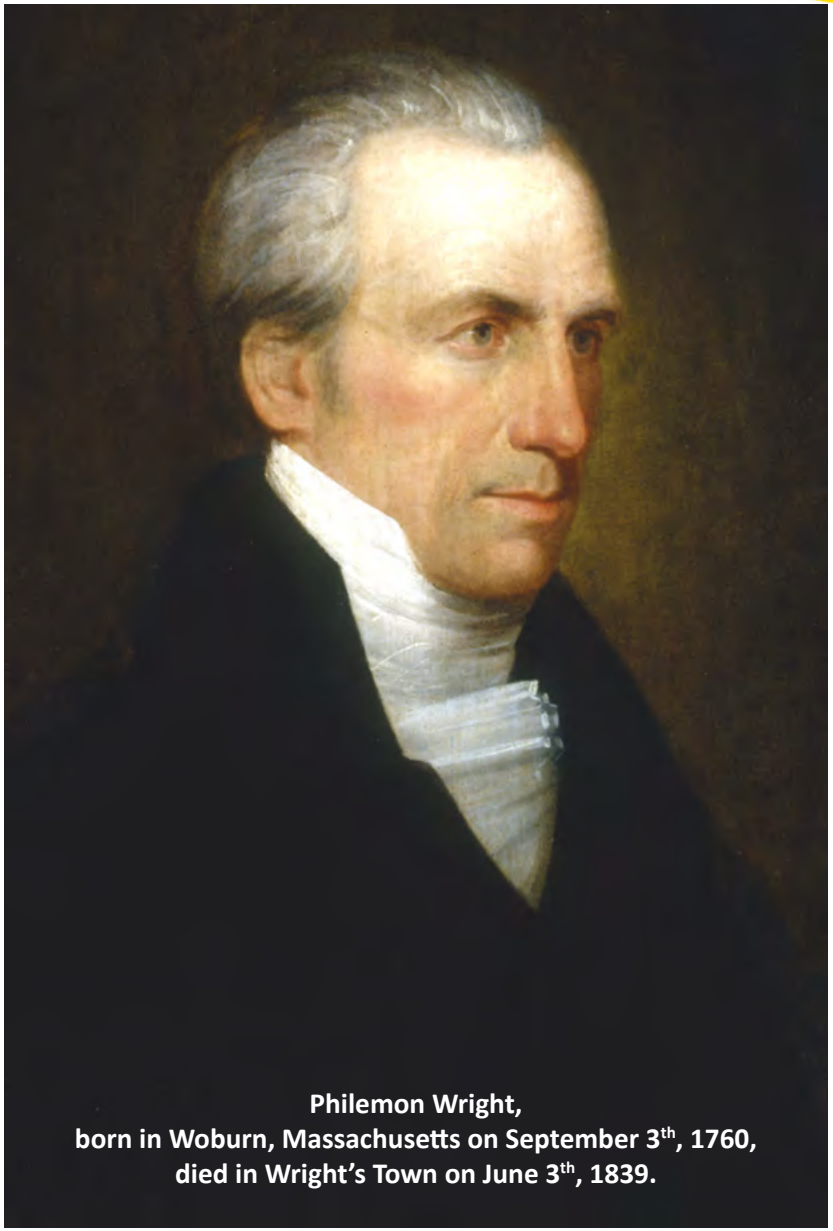
3.3 Philemon Wright, the pioneer : Although the Ottawa Valley was a welcoming place for Philemon Wright, it required of him tireless work to build his settlement and grow the community.

Related topics: **2.1 An inhabited land (Presence of the Indigenous people)**

3.3.1 His domain : After the Crown granted Philemon Wright most of the Township of Hull (named after a city in England), Philemon Wright first had to clear the land to establish his farms. It was 219 years ago, in 1800, when Philemon Wright and his group settled at the mouth of the Gatineau River, near present-day Leamy Lake, which the Wrights called *Columbia Pond*. It was there that he established his first farm, which he named *Gatteno*. From that first season, he harvested crops.

3.3.2 Wright's Town : Wright's village was built at the Chaudière Falls. We are told by Lower-Canada's Surveyor-General, Joseph Bouchette, that roads and bridges were soon built and by 1815, Philemon had " established a school and erected a meeting-house ". In 1819, the *Columbia Hotel* was built, a three-storey building that served as an inn until 1871 and was destroyed by fire six years later.

In 1823, the wooden construction of St. James Anglican Church began. It burned in 1867. The Reverend Asa Meech, a pastor belonging to the Congregational Church, was the first minister in the settlement. " Reverend Amos Ansley, a member of the Church of England, succeeded him. " (NCC, 1967)



Philemon Wright,
born in Woburn, Massachusetts on September 3th, 1760,
died in Wright's Town on June 3th, 1839.

On the right, Wright's Town appears in map made by John Burrows on January 26, 1824. This is the embryonic village that gives birth to the City of Hull, which later becomes the current city of Gatineau. Philemon Wright is the founder of the 4th largest city in Quebec (Gatineau).

3.3.3 His entreprises : Philemon Wright quickly exploited the hydraulic potential of the Chaudière by building a flour mill and a sawmill. In 1804, he added " a forge whose four bellows used hydraulic power. Soon, a shoemaker's shop, a tailor's workshop, a bakery and a tannery appeared. A stone dam, part of which still exists, diverted water from the falls to run sawmills and forges " (NCC, 1967). Philemon Wright founded and operated various companies to support Wright's Town's activities and to support its growing population.

3.3.4 The father of the Timber Industry : Faced with the financial challenges of the young settlement, Philemon Wight needed to have an exported good that would generate profits.

It was the continental blockade put in place by Napoleon Bonaparte that provided him with a solution. Philemon Wright knew better than anyone that the Ottawa Valley 's forests – frequented long before him by First Nations, explorers, missionaries and coureurs des bois – were full of tall white pines and majestic white oaks.

A View of the Mill and Tavern of Philemon Wright at the Chaudière Falls, Hull — Henry DuVernet, 1823

These are wood species that are particularly popular for shipbuilding. In the spring of 1806, Philemon Wright assembled the first timber raft: Columbo consisted of 50 cribs made of 700 pine and oak logs. The huge raft also carries several thousand staves and 900 boards and planks placed on top of the cribs. Philemon Wright's logbook records the presence of five men on the Columbo: Philemon, himself then 45 years old, his son Tiberius Wright was only 17 years old, Martin Ebert, John Turner and London Oxford, the first black man to settle in the area. John Taylor states in The Canadian Encyclopedia that " Travelling lumberjacks are attracted by the square timber trade created by Philemon Wright in 1806 ".

For the reader, it should be noted that Philemon Wright has developed two of Canada's most important industries here, the timber industry and the cement industry. John Mactaggart, chief engineer who established the route of the Rideau Canal system, recognized Philemon Wright's visionary spirit when he gave him credit for not only the founding of the settlement, but also as being the one who first suggested the idea of a canal from the Ottawa to the St. Lawrence, which would provide the impetus for the establishment of Bytown.

Related topics to the South Pavilion :
1.2 Lieutenant Colonel By

3.4 Philemon Wright's associates : At first Philemon arrived with only four other families: that of his brother Thomas, his sisters-in-law Margery and Lavina and that of his close associate, London Oxford. To carry out his plans for settlement, Philemon Wright was able to count on the understanding and support of other associates over the years, among them were Daniel Wyman, Gideon Olmstead, Ephraim and Edmund Chamberlain, James McConnell, Isaac Remic, Luther Colton, Harvey Parker, and many others.

Related topics : **2.1 An inhabited land (Presence of the Indigenous people)**

3.4.1 London Oxford : London Oxford is the first black person to settle in the Ottawa Valley; he was African-American and a free man and so was his wife Jane Ammon. He was a man of undoubtably exceptional character, chosen by Philemon to accompany his family and chosen as well to be on board the first timber raft in 1806. London's name can be found in Wright's 1805 documents written during the preparation of the *Columbo*.

3.5 The politician : Philemon Wright was elected as a member the Legislative Assembly of Lower-Canada in 1830 and his economic and political influence, for a short time, extended beyond the local political scene. To have a better understanding of the importance of the historical character of Philemon Wright, it is necessary explore the legacy of many authors such as Lucien Brault, Joseph Tassé, Bruce S. Elliott, Chad Gaffield, Michael Cross, Bertha Carr-Harris-Wright, John Mactaggart, Joseph Bouchette, Patrick M.O. Evans, John Leggett, John Hughson, Courtney Bond, Richard Reid, Sandra J. Gillis and Rick Henderson.

In his 1832 report to the Crown, the Surveyor General of Lower Canada, Joseph Bouchette, wrote (p. 137, Hull):

> " The reader will not fail to ask, from whom are all these benefits derived ? Whose persevering talent and enterprising spirit first pierced the gloom of these forests

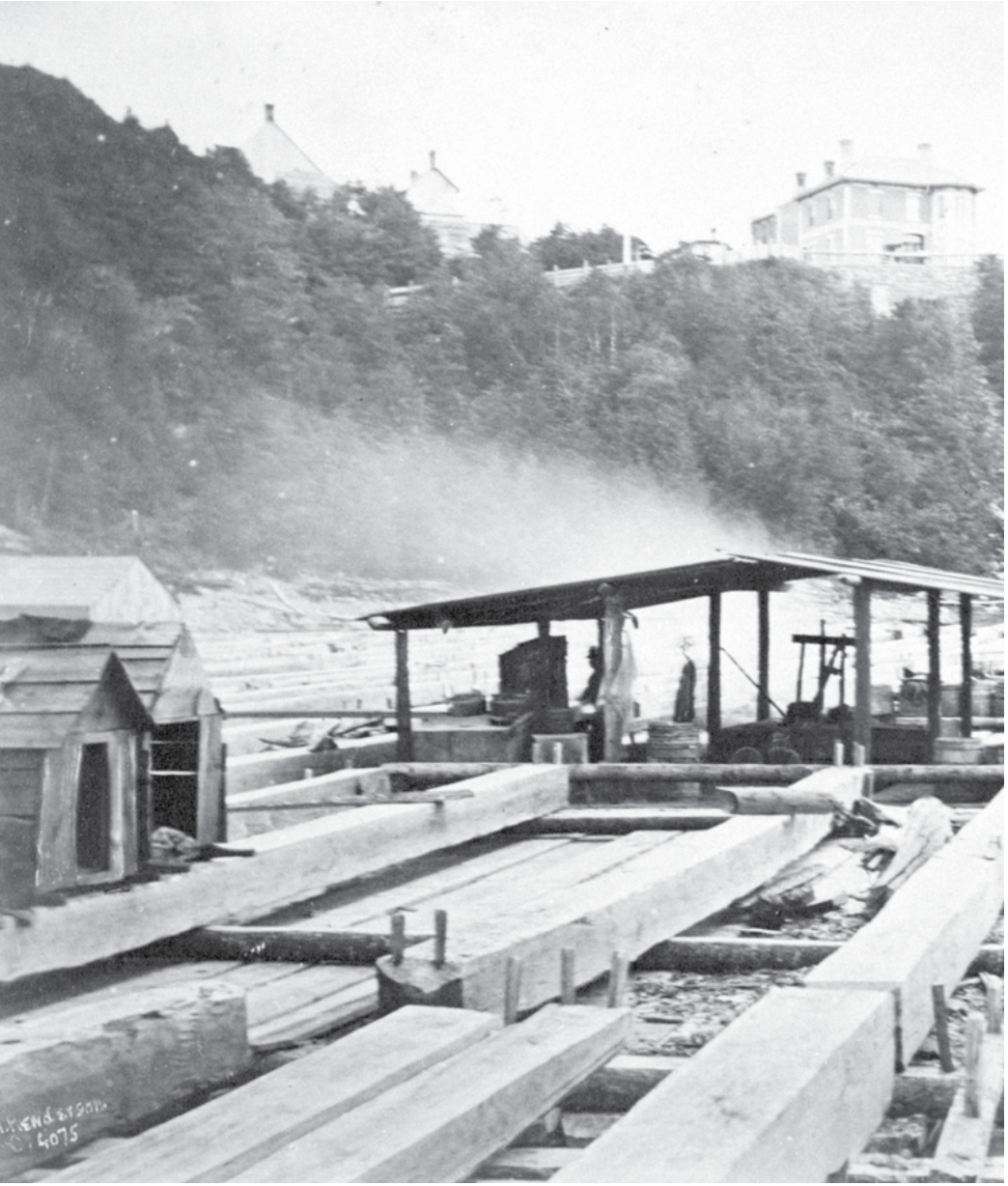
and converted a wilderness of trees into fields of corn? Whose industrious hand first threw into this natural desert the seeds of plenty and prosperity? The answer is, Mr. Philemon Wright, an humble American from Woburn in the state of Massachusetts: through hardships, privations and dangers that would have appalled an ordinary mind, he penetrated an almost inaccessible country, and where he found desolation and solitude he introduced civilization and the useful arts; by his almost unaided skill and indefatigable industry the savage paths of a dreary wilderness have been changed into the cheerful haunts of man; the gloomy upland forests have given way to smiling corn-fields; the wet and wild savannas, sinking under stunted spruce and cedar, have been cleared and drained into luxuriant meadows; the perilous waterfall, whose hoarse noise was once the frightful voice of an awful solitude, is rendered obedient to the laws of art, and now converts the majestic tenants of the forest into the habitations of man and grinds his food; the rivers and lakes, once fruitful in vain, now breed their living produce for the use of human beings, and, with deep and rapid current, transport on their smooth and glassy surface the fruits of his industry; the deep recesses of the earth are made to expose their mineral treasures, from the birthday of time concealed. In fine, the judicious and persevering industry of one successful adventurer has converted all the rude advantages of primeval nature into the germs of agricultural, manufacturing and commercial prosperity. ”

In 1829, John Mactaggart will highlight the influence of Philemon Wright in these terms (vol. I, p. 269):

“ The township of Hull now became a fashionable resort; a splendid hotel was built; livery Stables were well stalled; a steamboat set a-going ; flag-staff and bell erected: while a magazine was filled with gunpowder; and an armoury richly filled with cannons, muskets, and swords. The howling wilderness vanished; the bears and wolves sought more remote regions. But this was not all, nor the half of all; churches, and chapel, and schools were built; and priests, surgeons, schoolmasters, and lawyers, were frequently to be met with at Hull. Free-masonry also flourished (...) while all the men of character about flocked in, and became members of the ancient craft. He was a perfect Jacob, and yet is truly an American; but a loyal man to Hull — and that is quite enough. He has also a kind heart; and will differ with none, unless an infringement be attempted on his lands. ”

Eventually, Philemon Wright‘s agricultural settlement would become one of the most successful in the British colonies. Its dynamic enterprise will, as a matter of course, foster the creation and growth of many towns and villages in the Ottawa Valley. Just as Samuel de Champlain was the founder of Quebec City (incorporated, 1832) or Paul de Chomedey, Sieur de Maisonneuve, and Jeanne Mance, were co-founders of Montréal (incorporated, 1831), Philemon Wright was the founder of the city of Hull (incorporated, 1875) which was the core of the current city of Gatineau. **Wright’s Town became Gatineau just as Stadacona became Quebec City and Ville-Marie became Montreal.**

Related topics : **5.2.1 The Lumber Barons**

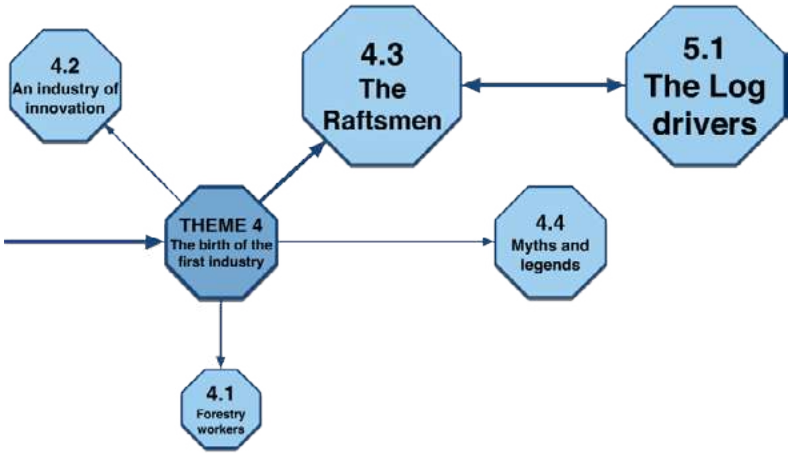


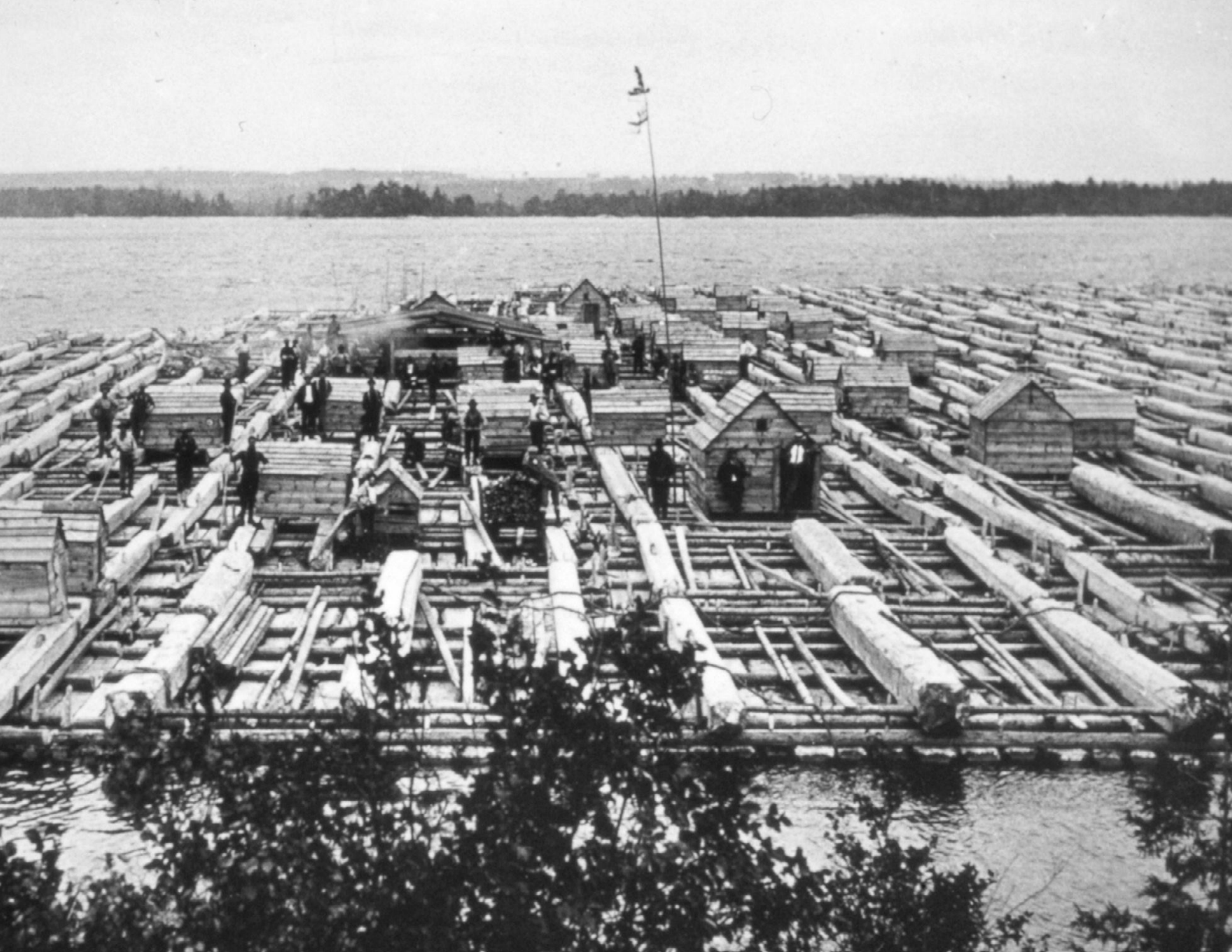
THEME 4 — THE BIRTH OF THE FIRST INDUSTRY

After having drawn a picture of the region including its geographic aspects and the arrival of Philemon Wright, this theme will discuss the birth and development of the timber industry. Seeing the richness of the Ottawa River forests and the opportunity presented by the French embargo on Baltic timber, Philemon Wright seized the opportunity to establish an industry.

> " In 1806, Wright, his son Tiberius and three other men left for Quebec City on a raft made of square timber and planks from the trees on their land. The journey was hard — it lasted two months — but they arrived in Quebec City, sold the wood and returned before winter. From then on, the community was no longer content to produce just to survive; it had begun to produce for export, creating wealth. " (NCC, 1967)

This theme therefore presents the forest industry at its very beginning.



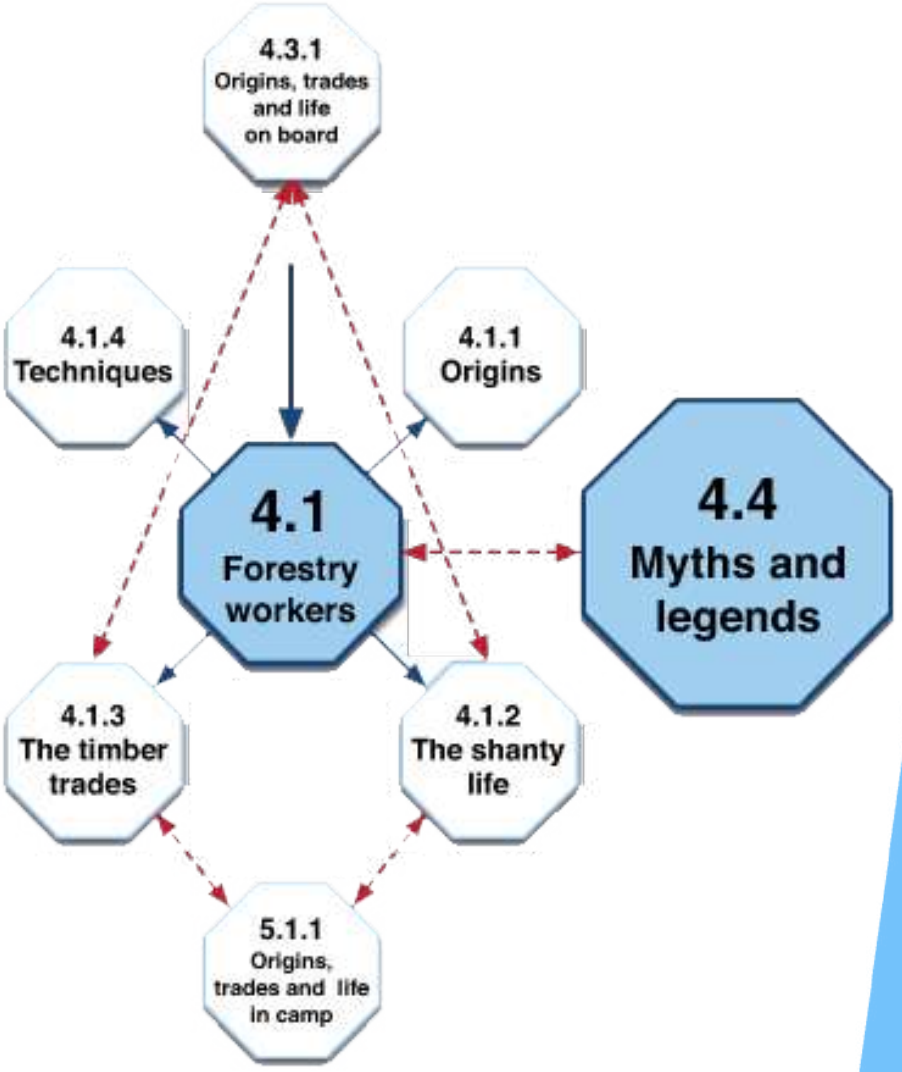


4.1 The timbermen : Timber was the main commercial product for most of the 19th century, surpassing fishing and the fur trade. European demand and abundant resources contributed to the development of this industry, attracted investors and encouraged immigration to eastern Canada, which would in turn provide workers for the forest industry. The exploitation of the wealth of the Ottawa Valley forests was a demanding job for those who chose one or the other of the trades in this emerging industry.

Related topics : **4.4 Myths and legends**

4.1.1 Roots : The supply of wood for the region's emerging timber industry required an abundant labour force from agriculture or immigration. **With such speculation, the sailboats used to deliver square timber to England brought back immigrants in search of a more forgiving and less miserable future.** The timber industry offered many jobs in a rustic and difficult environment and guaranteed an accessible income opportunity for immigrant families. Hard work and courage were necessary elements in the daily lives of these tens of thousands of workers.

4.1.2 Life in the shanties : The lives of the timbermen were difficult, but these workers knew how to organize themselves into more or less temporary micro-communities and even had fun during their rest periods. Diversions included tests of strength, dancing, and singing. Among the Raftsmen, songs and stories followed them on their journey on the waterways softening their hard work, helping to stave off the boredom of being away from their families. In return, everyone's duties played an important role in the smooth running of shanties, from foreman to cook.



The shanty, for its part, included the minimum necessary both in terms of the work done and the facilities for the workers, which included dormitories, a cambuse, an office, etc.

Even at the shanty, religious authority would exert its influence on the timbermen. For its whole flock, the Catholic religion played an extremely important role in society that influences, guides and shapes values and habits. Though the pioneer may have been in settlement-mode, the settlement was conditioned so that would meet the duties and obligations arising from a " good Christian life ". There would be little incentive to isolate oneself and live with difficult living conditions, if there was no promise of a better life. When a settlement was created, one priority was inevitably to decide where the chapel would be built and, if possible, to have a minister settle in quickly with the pioneers. So, all would work with great enthusiasm, having the reassurance that their pastor would make his home with them. A tithe based on the salary was deducted and dedicated to the good works of the parish. **Faced with the daily danger of forest life, religion took on an even more important role in a context where the Raftsmen, Timbermen or Log drivers risked their lives and prayed in the hope of keeping calamity at bay.** In the past, women sewed pockets in which they put scapulars or blessed medals that men attached to their camisoles to protect themselves. Priests made occasional visits to the shanties to hear confession, give communion and celebrate Mass with those who, far from their home villages, would not otherwise have access. The call to receive " deliverance and liberation " and to obtain God's salvation was at the heart of the life of the believers both Catholic and Protestant.

Related topics :
4.3.1 Raftsmen: origins, trades and life on board
5.1.1 Log drivers: origins, trades and life on site

4.1.3 The Timber Trades : The forest industry required specific know-how from the various trades. Once the locations of the higher quality trees had been identified, the location of the lumber camp was chosen. At the same time, they would take the opportunity to walk through the cutting area to draw up a map of the paths that will be built to skid the wood out. That is, to transport it to the lakes and rivers in the area. It is the " clearers " who are responsible for clearing the planned paths, while the " markers " are given the task of cutting a notch in the trees selected for cutting. Teams of three Lumberjacks were then responsible for felling the trees. They make cuts on each side of the trunk, taking care to drop it safely at the most advantageous place for delimbing, cutting and squaring. Later, around 1870, when the cross-saw began to be used in logging, the teams were reduced to two Lumberjacks. Once felled, the branches would be removed and the barker, using an adze, removed the bark from the tree, exposing the wood on two straight lines along the edges of the log; the lineman then decides where the log will be cut; the presence of knots, curves or defects would determine the lengths retained.

A chalk-line, attached to both ends of the log above the lines stripped of their bark, is stretched vertically like a bowstring, and suddenly released by the lineman. The whitish line that is printed on the wood is used as a guide for the scorer. He is the one who makes large cuts at regular intervals along the log using his axe. As for the squarer, he equalizes and squares the faces using the broadaxe. When the first two faces are squared, the piece of wood is turned with levers and peavies and the other two faces of the latter are squared. The ends of the timber that are transported to the lakes and rivers are cut into points, which protect them from the rocks during the drive and floating.

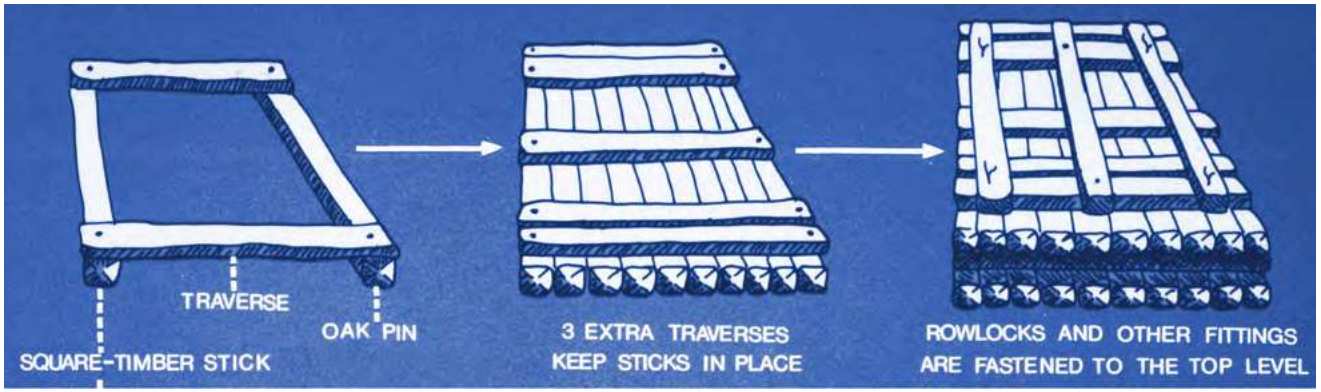
When they arrive in Sillery's coves, these ends are cut off before the planks (squared timber) are loaded onto the ships bound for England.

For its descent downstream, two to three square timbers are assembled to form a crib. By attaching them to white pine logs, the oak is prevented from sinking to the bottom of the river. Upon arrival on the Ottawa River, the smaller cribs are dismantled and the planks are stacked into racks on larger square timber cribs.

It takes about twenty square timbers to form a rack or crib 7.6 m wide by 12.2 m wide and even 18.3 m (24' by 40' or 60') long. More than a hundred cribs are assembled in gigantic timber rafts that float downriver to the " Anse-au-Foulon ", on the banks of the river, near Sillery and Quebec City. One of the cribs carries the cambuse, a floating kitchen with a roof, around which the crew members gather for meals; other cribs house the dormitory cabins in which the Raftsmen take refuge to sleep or to protect themselves from the elements.

Whether they are cribs or timber rafts, softwood, which is lighter and easier to float, is assembled with a certain percentage of hardwood, especially oak, to help in the floating of the latter.

Sometimes the cribs that make up the raft are loaded with wood, potash and pearlash barrels, planks, barrel staves, shingles, boards, firewood, etc. The timber raft would be dismantled at the falls, to avoid destroying the timber, and reassembled downstream. Each of the cribs would then pass through a timber slide. Once the cribs slid to below the falls or rapids, they were then reassembled into a timber raft, which would then continue its journey to Quebec City. On the sections of the Ottawa River or the St. Lawrence River that would transform into huge lakes, they would hoist sails and the wind could then be used to help ease the huge squared timber rafts downriver. Later, in the second half of the 19th century, steamboats were employed to tow the timber rafts to Quebec City (Source for all of this sub-theme: Pierre-Louis Lapointe, historian).



Related topics:

4.3.1 The Raftsmen: origins, trades and life on board

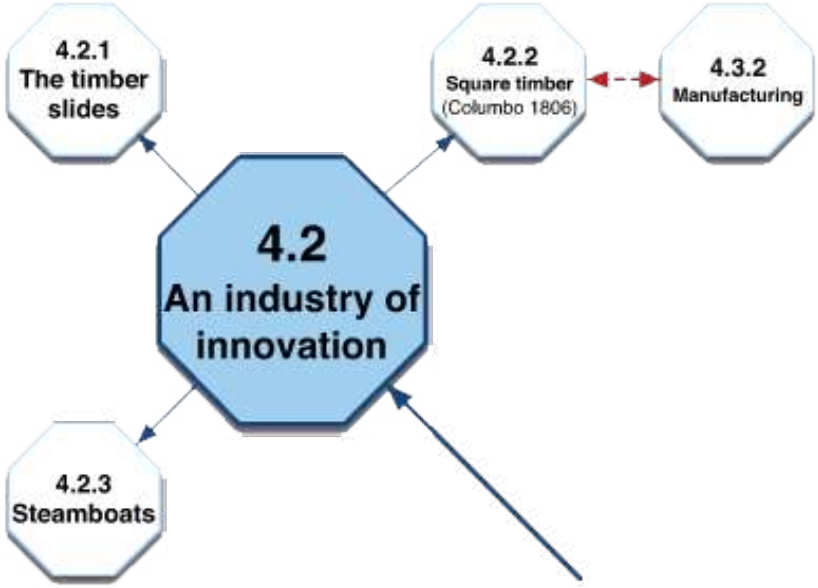
5.1.1 The Log drivers : origins, trades and life on site

4.1.4 The techniques : Felling trees was a difficult and dangerous job requiring a lot of know-how. The timber operations surrounding the rendering, i.e. the transformation of the tree trunks into a squared timber, were carried out as described in the previous section 4.1.3. Large tree trunks are cut with an axe to obtain four flat surfaces. It should be remembered that squared timber represented the largest part of exports to England in the first half of the 19th century.

Life insurance for the Raftsmen

In 1868 a special event attracted the public's attention. The Gazette de Sorel cites the case of a fellow who owed his salvation to the Blessed Virgin invoked by pressing his scapular on his heart. Subsequently, several of his co-workers went to the convent near the site of the sinking to ask for scapulars. Thus, 600 scapulars were distributed in less than two months. The nuns wanted to see the banner of the Heart of Jesus fly on the rafts. Also, for the following year, the nuns proposed the entry of the Raftsmen into the Association of the Sacred Heart with the objective of abolishing blasphemy. That's 300 Raftsmen who enlist in this way. The fear being strong of being swept away by the waves. The singing of hymns would have replaced the singing of trivial songs. In doing so, the Raftsmen did not have an accident the following year. History does not tell if this good providence has continued over the years with prayers.

On the right, Aimé Guérin (1832-1909), nicknamed the Old Prince, spent 56 years bringing down huge timber rafts from Lake Ontario to Quebec City on behalf of D.D. Calvin (Garden Island). This famous Master Raftsman prays on his knees before going through a dangerous passage in the Lachine Rapids with the crew on the timber raft .



4.2 An industry of innovation : In order to meet its needs for timber for its nascent colony and to take advantage of the commercial opportunities offered by Napoleon's Continental Blockade of Baltic timber, Philemon Wright and his associates developed innovative solutions to the challenges of accessing and transporting this abundant natural ressource.

4.2.1 Timber slides: Rapids and falls along the Ottawa River were significant obstacles to the transport of timber. Philemon Wright was able to overcome these obstacles with the invention and construction of the first timber crib slide, the *Hull Slide*. Other slides were built on the Ottawa River: at the Portage des Chats in 1832, on the south shore at Chaudière Falls (Buchanan Slide) in 1836, in Portage-du-Fort in 1838-1839, Calumet Falls in 1843 and Joachim in 1843 (Terence Brennan, MCH, 1974).

It should be noted that Philemon Wright's son, Ruggles, " travelled to Scandinavia to study timber slides " (NCC, 1967). Upon his return, the Wright family created a slide that allowed a complete raft, called a crib, to pass through. To accomplish this, gunpowder was used to split the rock blocking a natural channel below the Chaudières Falls to allow it to reach the upper level of the river. Parts of the Hull Slide channel, which date back to 1829, still remain.

4.2.2 Square timber (*Columbo 1806*): The technique for cutting and preparing timber for the British naval market has been developed to avoid as little loss as possible during transport. Timber cribs were designed to permit large quantities of timber, at one time, to be transported to market.

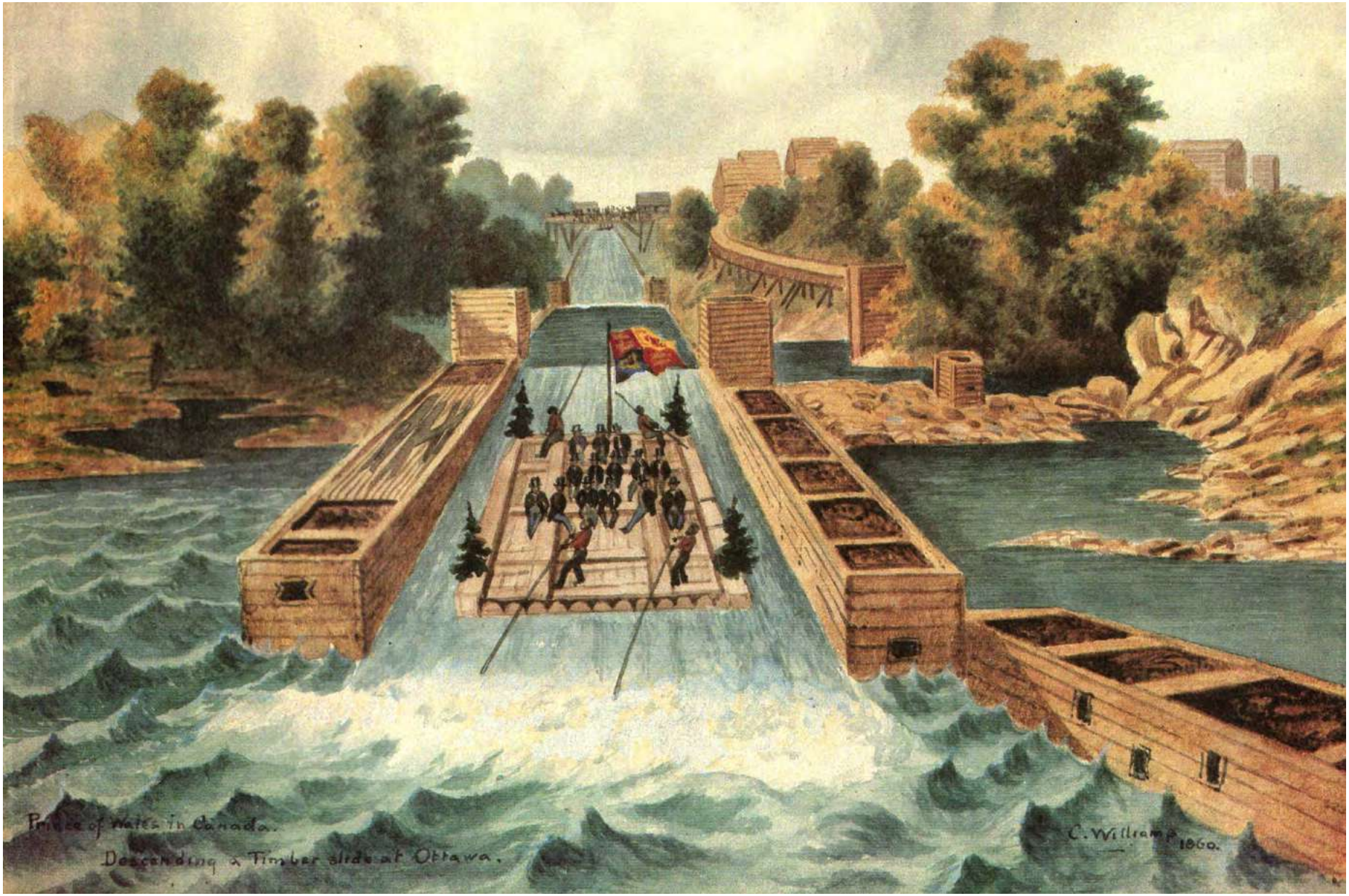
Related topics : **4.3.2 Manufacturing**

4.2.3 The steamships : In calm or weak current conditions, steamboats were needed to pull and push cribs and timber rafts.

In 1819, Philemon Wright instituted a regular river transport service using a four tons Durham boat named the Packet, powered by oars and sail. In 1819, Philemon Wright Jr. and Thomas Mears began building a larger boat for P. Wright & Sons in Hawkesbury with a steam engine that he brought from Montreal.

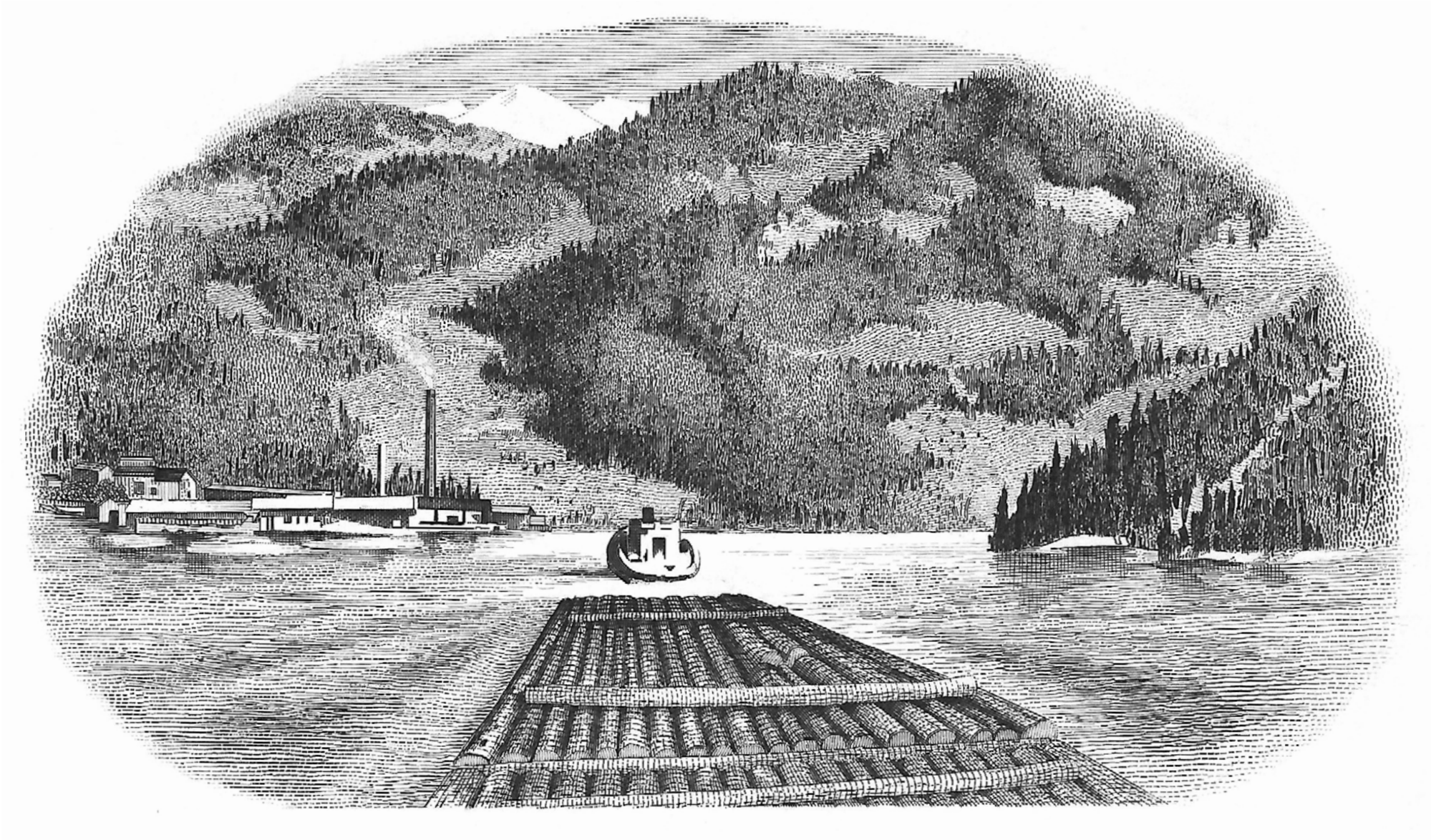
" This ship, the *Union of the Ottawa*, began commuting between Hull Landing and Grenville in 1823 " (NCC, 1967).

HIS ROYAL HIGHNESS DESCENDS A TIMBER SLIDE (1860)



" How much greater than usual was the interest taken in timber raft operation, when Edward, Prince of Wales, was about to attempt the descent " — *Illustrated London News* of October 20, 1860. Watercolour on pencil line by C.W. Williams.

This illustration by contemporary engraver and craftsman Yves Baril depicts mosaic cutting in the background, a more recent method applied in Canadian forestry. In contrast to clearcutting, the appearance of partial cutting leaves islands of residual trees and islands of forest intact.



TOWING THE TIMBER RAFT

4.3 The Raftsmen : Often confused with the occupation of Log drivers, the Raftsmen trade began in 1806 and disappeared in 1908 on the northern waterway (Ottawa River) and in 1911 on the southern route (Lake Ontario).

Related topics : **4.4 Myths and legends and 5.1 The Log drivers**

4.3.1 Origins, occupation and life on board : The Raftsmen, like all workers in the forest industry at the time, were diverse in culture: French Canadians, Irish, First Nations, etc. The work of the crew of a timber raft was hard, but it also included good times on board. The constant presence of danger and the length of journeys created a form of solidarity among men that forged a fraternity.

Related topics : **4.1.2 Life in the shanties and 4.1.3 The timber trades**

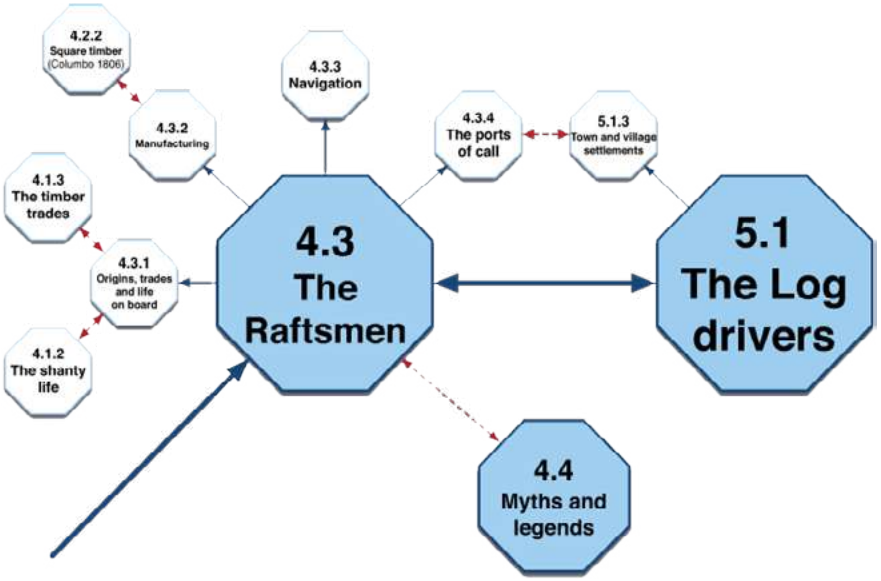
4.3.2 Manufacturing : Since the timber used in the cribs had to be sold at the port of Quebec City where they were waiting for delivery, no nails could be used. This means that special techniques were applied to ensure that the crib was strong and able to withstand the currents, without losing too much wood during the 500 to 1000 km (270 à 540 nautical miles) journey. !

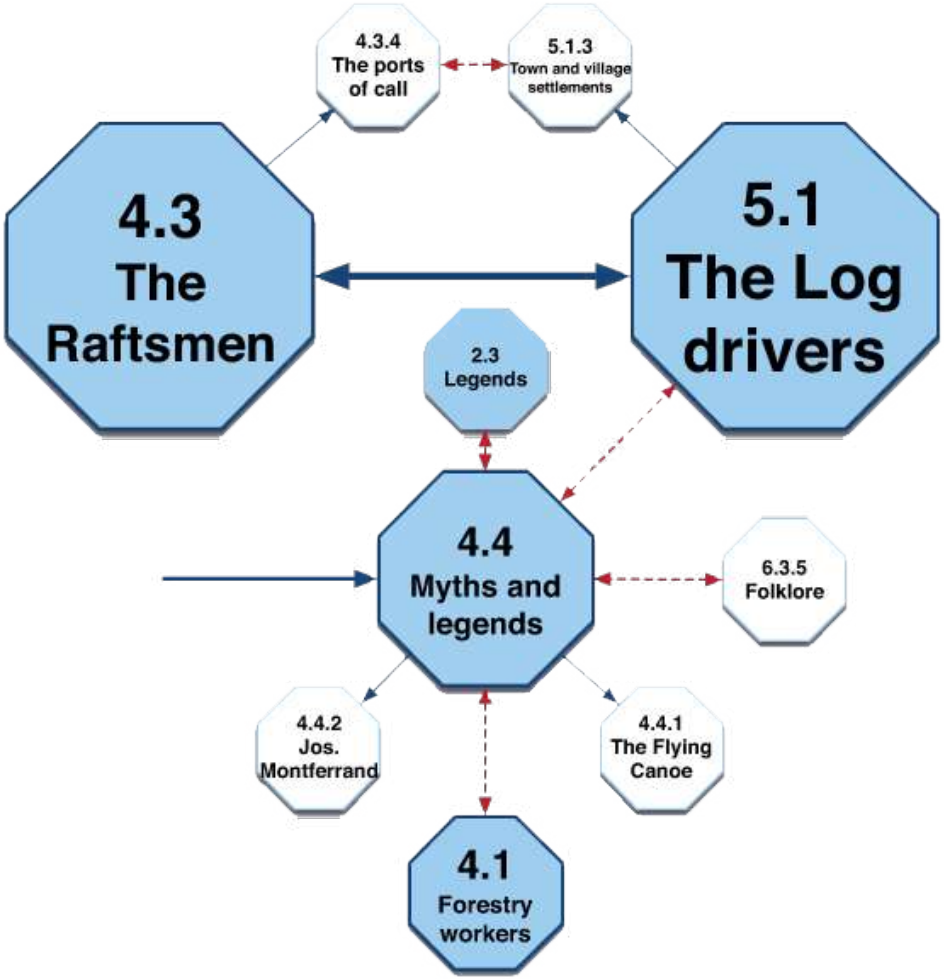
Related topics : **4.2.2 Square timber (*Columbo* 1806)**

4.3.3 Navigation : The navigation of timber rafts or cribs was a dangerous enterprise and caused many deaths among the Raftsmen due to the intrinsic dangers of this job. Due to the immense size of the rafts, their equipment was important to maximize control over the cribs, mainly the oars, sails, anchor, and chains. One of the titanic tasks of the Raftsmen was to dismantle the timber rafts and its cribs, then reassemble the large raft at the bottom of the rapids, before continuing its journey for a distance of 500 to 1,000 km (270 à 540 nautical miles) depending on the starting point.

4.3.4 Stopovers: To supply the timber rafts during their journey, large farms and small villages had developed as stopovers, like L'Abord-à-Plouffe. Just like the cities and villages that still exist today, they become a testimony to the activities of the Raftsmen of that era and therefore a form of tangible heritage.

Related topics : **5.1.3 Establishment of towns and villages**





4.4 Myths and legends : The trades of Raftsman and Log driver have generated historical figures larger-than-life and inspired many legends.

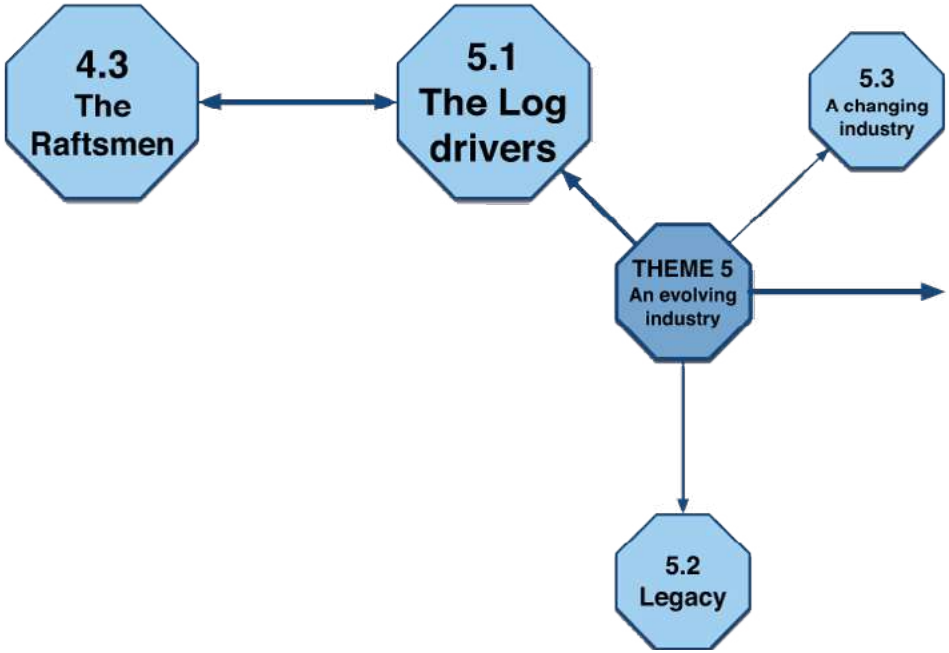
Related topics: **2.3 Legends**, **4.1 Timbermen**, **4.3 Raftsmen**, **5.1 Log drivers** and **6.3.5 Folklore**

4.4.1 Chasse-Galerie, or Flying canoe: Undoubtedly, best-known among Quebecers for capturing the popular imagination, is the ancient legend of *la Chasse-Galerie*. The *Chasse-galerie* existed in Europe, but here we invented the lumberjack *Chasse-galerie*, unique in the world, with a typical First Nations bark canoe. Originally written by Honoré Beaugrand, the story appeared for the first time in the newspaper *La Patrie* in 1891. This legend was born in the Ottawa Valley shanties.

4.4.2 Jos Montferrand: Between legend and reality, Jos Montferrand is the character that best represents the era of the Raftsmen. It was in the Outaouais that this hero, born Joseph (called Jos.) Montferrand dit Favre, became a Master Raftsman. **While his real side reminds us of his role in the timber industry as a Master Raftsman, his mythical side focuses on his strength, size and character, making him a true Canadian Hercules.** As the anointed protector of French Canadians, he was recognized as a historical figure by the Government of Quebec, which included him in the Cultural Heritage Register under the *Cultural Heritage Act*.

One of his legendary exploits was that at the beginning of a fight Jos Montferrand kicked a house down, where the Shiners were hiding, with a blow of his foot to the ceiling. The tremor shook the floor and walls of the building so hard!

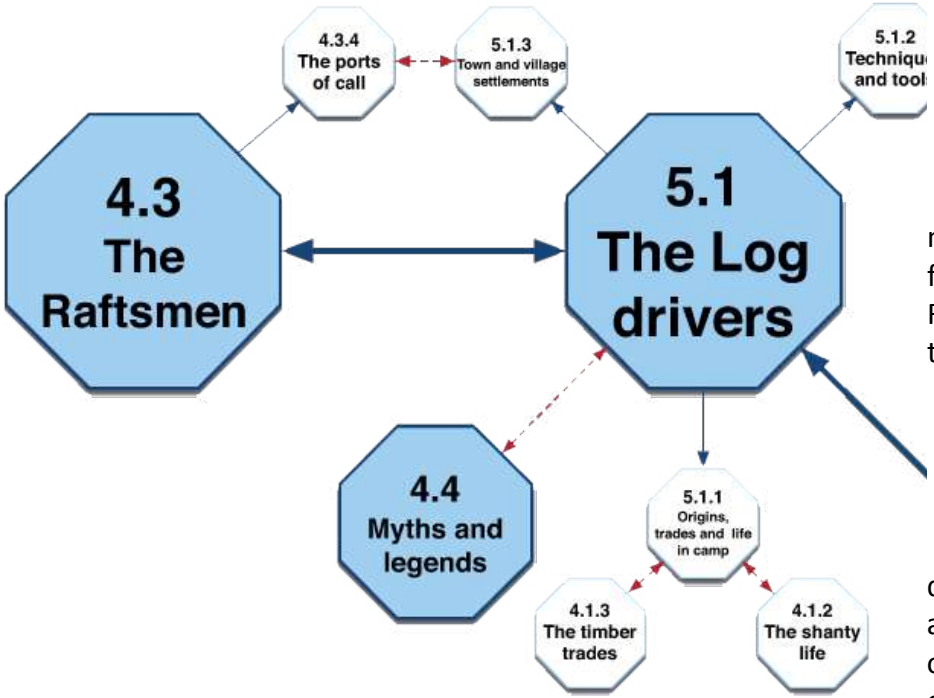
THEME 5 — AN EVOLVING INDUSTRY



Going hand in hand with the previous theme on the beginnings of the timber industry, this fifth theme addresses the subsequent 100-year period during which the industry evolves and changes. Since the time of Philemon Wright, the timber industry in the Ottawa Valley has grown significantly under the influence of entrepreneurs who in turn have taken up new challenges in order to meet demand with new forest products.

The profession of Forest Engineer began in the early 1900's. Efforts to protect forests from fires have been made by the Canadian Forest Association and its Quebec counterpart. The industry was also concerned about the problem of fires, which were often out of the settlers' control during clearing and burning. Gradually, forestry experts also issued warnings about the difficulty of regenerating white pine forests.

Based on the ecological classification, the decline of white pine was observed by comparing the presence of stands containing white pine in recent years with the pre-colonial period. Drop-off assessments have been reported by Canadian entomologists and others. All is not lost, however. Quebec forest inventory data still indicate a significant volume of white pine in the western sub-domain called the sugar maple-yellow birch (sub-domain 3a). We can see that there has been some volume growth in this sub-domain from the first ten years to the third. This can be explained by the fact that these pine forests are about 90-100 years old and are experiencing a significant growth, especially since in many cases, pines have been cleared from the shade intolerant trees present in these forests, but in natural decline in 75-years-old forest stands. In all the other sub-domains, there is very little white pine. One of the management challenges is to initiate a regeneration process for white pine, as transitional stands may naturally evolve to fir stands in many situations. Results of shelterwood cutting studies in Quebec or Ontario can help us all in this regeneration process. However, further research is needed on a restoration approach that will also require us to take climate change into account. (Source for all this theme : Michel Huot, retired professional forester).



5.1 The Raftsmen : For nearly two centuries, the log drive was part of the landscape of the Ottawa River and many other rivers in both Quebec and Ontario. The job completely disappeared in the 1990s.

Related topics : **4.4 Myths and legends**

5.1.1 Origins, trades and life on board : The log drive was an important economic activity, not only in the Ottawa Valley, but also in the rest of Quebec and Ontario. It has offered many jobs and is therefore part of the history of almost every family in these large territories. It should be noted that, like the Raftsmen, Log drivers face many dangers in the practice of their trade.

Related topics: **4.1.2 Life in the shanties and 4.1.3 The timber trades**

5.1.2 Techniques and tools : The trade of the Log drivers required workers to master many specialized techniques and work tools. Drivers used pikes (long poles with iron hooks) or spur peavies to redirect floating log, which is dangerous work on streams that have been swollen by melting snow. Where the river widens, or to bypass rapids and falls, there are log slides or flumes, and " gappes " where they are assembled into booms. The wood continues its descent to sawmills or pulp and paper mills.

Related topics: **4.3.4 The ports of call**

5.1.3 Establishment of towns and villages : Many villages and towns were created at the mouth and along the rivers of Quebec and Ontario where the log drive was established and practiced.

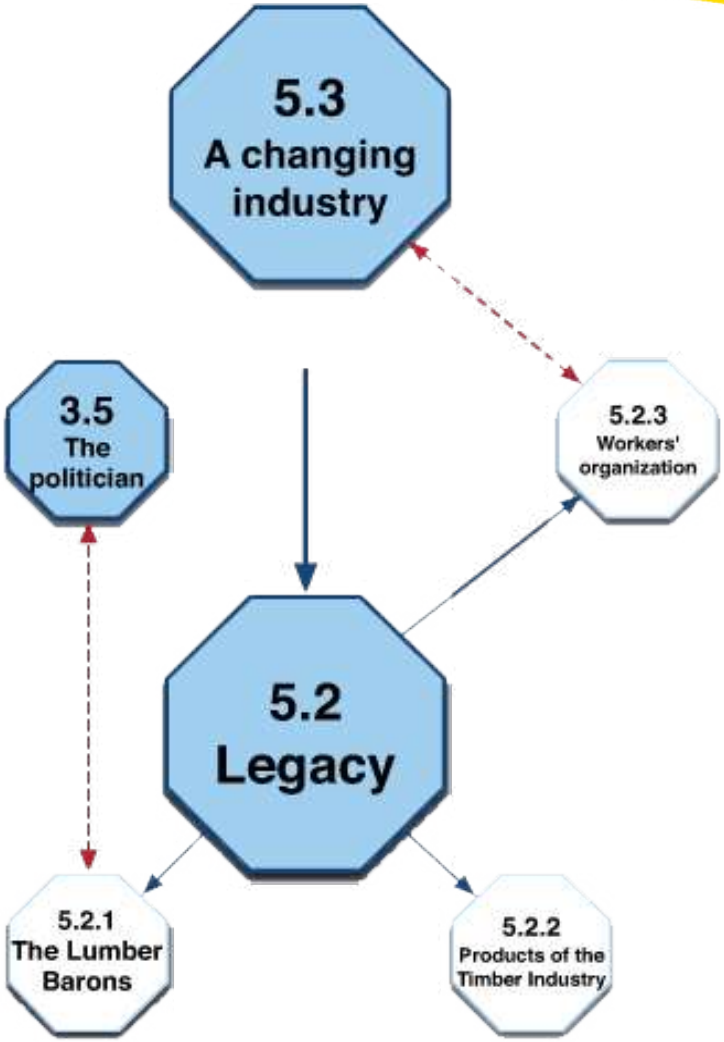
5.2 Succession : The squared timber is replaced by lumber, with pulpwood and matches from the E.B. Eddy company. It produced 70,000,000,000 matches a day in 1918.

> " In cities like Aylmer, Pembroke, Arnprior, Renfrew, Braeside and Hawkesbury, factories for axes and tools, furniture, frames and doors, shingles and matches employed valley residents and encouraged settlement. These related industries have both given a vital boost to the forest economy and helped to diversify the timber trade " (Terence Brennan, MCH, 1974).

Many Lumber Barons and entrepreneurs have continued to develop the forest industry in the Ottawa Valley and throughout Quebec and Ontario. The abundance of some species after the harvest of square timber, particularly balsam fir, led to the establishment of the first pulp and paper mills in the country. The industry then adapted to the most accessible wood resource once the pines were harvested and the firs and spruces released. In other areas such as the Great Lakes region, aspen has established itself after harvesting and has also become an abundant resource. The hardwood pulp industry also experienced considerable growth.

5.2.1 The Lumber Barons: The rich forest stands of the Ottawa River watershed continued to be an invaluable resource for many entrepreneurs long after Philemon Wright.

Related topics : **3.5 The politician**



5.2.2 Timber products: The diversity of forest stands in the Ottawa River watershed has helped to fuel market demand for new products. The uses of the wood included sawing, pulpwood and match making.

5.2.3 Workers' organization: From the Shiners' War to modern labour disputes, workers' life conditions have always been at the heart of the development of the timber industry.

One of the most significant episodes was certainly the arrival of the first women's union. This is the story of courage: in the 1800s, and even until the Second World War for a large part of the population, wooden matches were an essential product. Whether it was to turn on oil lamps, the fireplace or the wood stove, they were used extensively. In 1900, 99% of matches used in Canada were manufactured in Hull in E.B. Eddy's factories. The employees were young girls between the ages of 12 and 20. They were called " *les faiseuses d'allumettes* ", and it was only later that the word " *allumettières* " was coined. They worked 11 hours a day, 6 days a week, for a wage of 25 cents a day... In addition, until 1913, phosphorus was used instead of sulphur to make matches. This highly toxic chemical often caused a disease called maxillary necrosis, which forced them to have their lower jaw amputated when they could not afford better treatments.

In 1919, they decided to organize themselves and demand better work conditions. Under the leadership of one of them, Donalda Charron, they created the first women's union in Canadian history. Eddy Company used all means to break this movement, but they remained in solidarity and even attracted the support of the city council and the population. When their collective agreement was renewed in 1924, Ms. Charron led a workers' strike whose scope extended well beyond the borders of the City of Hull and the Outaouais. The closure of the E.B. Eddy match company in 1928 was due to the company's entry into the international match cartel.

It is in honour of their courage that a main boulevard in Gatineau is now named after them!

Related topics : **5.3 An evolving industry**

5.3 An evolving industry : From Philemon Wright to international corporations of today, the timber industry in the Outaouais region has developped on a solid basis of experience which has often been reinvested in other economic sectors. Throughout the sugar bush, hardwood species were then harvested and the furniture industry has developed and various products shaped. More recently, hardwoods have been harvested for flooring. Hardwoods have also been increasingly used for wood pulp but yellow birch has most often been harvested for the peeled veneer industry. Note that a first forest management plan was developed by Gustave Piché for the James Maclaren Company in the Lièvre basin. This bears witness to the work of forestry professionals in Quebec around 1940.

Related topics: 5.2.3 Oganizing workers

5.3.1 Future forest products : After a difficult economic period in the early 2000s, the forest industry was able to reinvent itself to meet new market needs by using the latest technologies. There has been the emergence of fingerjointed wood, an innovative method of using as many good pieces of pine possible by joining them with glue to produce mouldings.

5.3.2 Spin-off industries: With the knowledge and experience of the timber industry applied to harness and control the power of the Ottawa River and its tributaries, industries have readily adopted this expertise to further their own development, particularly evidenced by the propagation of mills and hydroelectric dams.

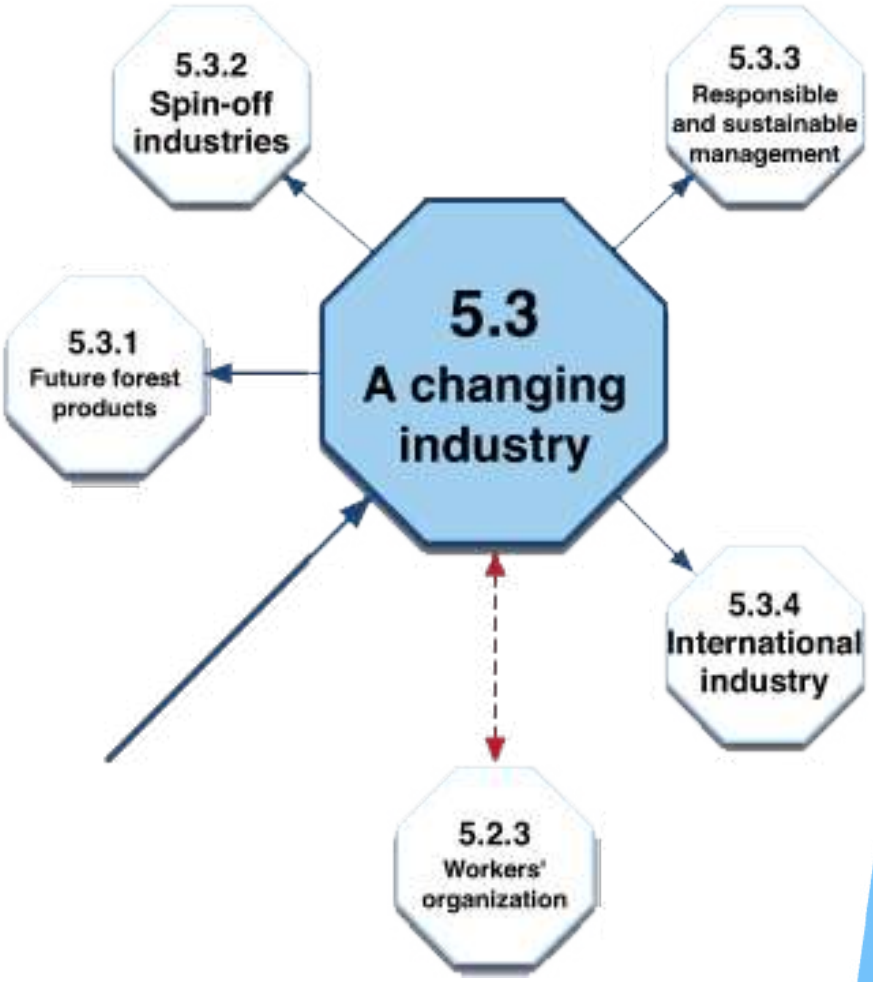
5.3.3 Responsible and sustainable management: Forest resources are not inexhaustible and that is why, today, the industry is concerned with responsible and sustainable use to ensure their renewal for future generations.

The problem of forest renewal and regeneration was especially brought to the forefront in 1977 at a strategic meeting sponsored by the forestry association.

Diameter-limit harvesting has been frequently used to harvest pine and valuable hardwood species including yellow birch and oaks. But this high grading method was abandoned in 1994 with the introduction of the Forest Protection Strategy. With respect to hardwoods, it was realized that a forest rehabilitation program was necessary; the furniture industry had to import more and more of its raw material from the United States.

Statistics and a current picture of the evolution of hardwood and mixed hardwood forest management can be found in a recent report released by the Chief Forester (i. e. Bruno Boulet and Daniel Pin, professional foresters).

5.3.4 International industry: Far from the model of Philemon Wright's time, the forest industry is now playing its future on a multi-component international stage. Its management strategies take into account economic pressures and marketing methods, while prioritizing sustainable development and healthy employer-labour relations.

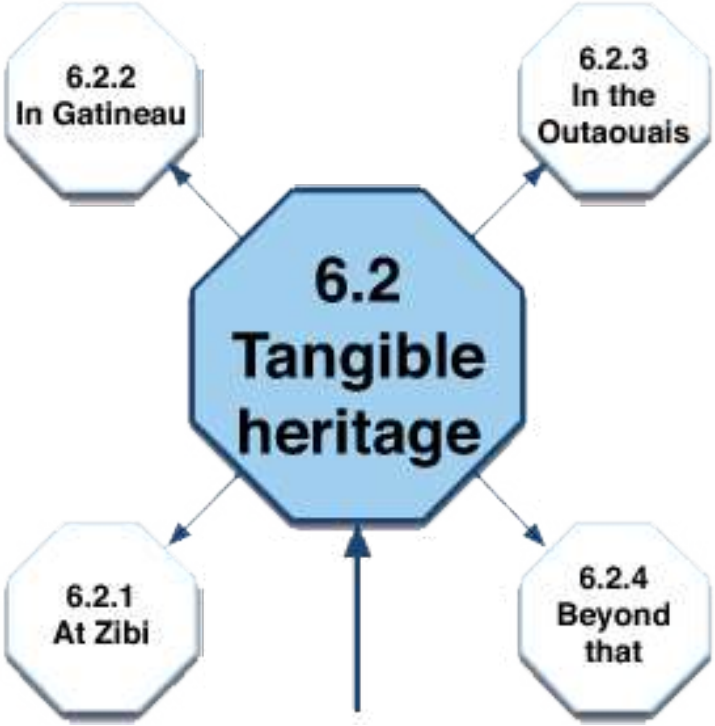


THEME 6 — A HERITAGE TO PRESERVE

The final theme of the North Pavilion exhibition will be to highlight the importance of the heritage that exists today in relation to the timber industry, Raftsmen and Log drivers, as well as the important historical players who have left their mark on the environment. The legacy left by Philemon Wright is still very much alive in the region's landscape and the memory of its people, but time is eroding both and it is therefore necessary to ensure that it is preserved now for the generations to come.

6.1 The Ottawa, a heritage river : The Ottawa River is the largest river in Quebec and the largest tributary of the St. Lawrence.

Governments on the shores of the Ottawa River have granted it special heritage status. The 590-km Ontario portion, from Lake Timiskaming to East Hawkesbury, was designated in 2016 as a result of the Canadian Heritage Rivers System (CHRS) involvement with the Government of Ontario. The 1,271 km Quebec portion, from Lake Capimichigama to Lake of Two Mountains, was added to the *Répertoire culturel du Québec* in 2017 by the *Ministère de la Culture et des Communications du Québec*.



6.2 Tangible heritage : Buildings, timber slides, archaeological sites, collections of historical and archaeological objects, works of art of all kinds and archives are still very present in the Outaouais region and beyond. They give testimony to the exploits of Philemon Wright, the birth of a colony in the heart of the Chaudière Falls and the development of the first Canadian industry. Unfortunately, in some cases, these traces of the past are in danger of disappearing due to a lack of recognition and conservation.

6.2.1 In Zibi: By establishing a long-term partnership with the Zibi Project and its proponents, the Philemon Wright National Fluvial Museum will showcase the rich heritage of both the river and the site of Canada's first industrial era at Chaudière Falls.

6.2.2 In Gatineau: Gatineau is home to many historic homes like the Wright-Scott House and former industrial buildings such as the E.B. Eddy industrial complex. **In order to better envision our future with pride, our collective effort must be commensurate with our duty to preserve, conserve and enhance these places that bear witness to the past.**

6.2.3 In the Outaouais: The tangible heritage of the Outaouais is not limited to the City of Gatineau alone, it exists throughout the region and in various forms, like the George Bryson House that belonged to one of the great Lumber Barons, located in Mansfield, near Fort Coulonge. There are also artifacts at the Coulonge River Falls.

6.2.4 Beyond that: The tangible heritage is not limited to the Ottawa region alone, the towns and villages founded along the " Raftsmen's road " are an undeniable testimony to this era through the occupation of the territory and the development of communities.

6.3 Living heritage : The era of the Raftsmen and Log drivers left a rich living heritage in people's memories; some still carry their practices and traditions, while others have left us this knowledge through songs, stories, expressions and vocabularies.

6.3.1 Designation of living heritage: Intangible heritage is defined as a heritage transmitted from generation to generation. In the case of the Raftsmen and Log drivers, this heritage and know-how still exists today in the form of various practices, stories and commemorations. Whether it is the methods of crib construction and navigation used by Raftsmen, legends about important industry characters like Jos Montferrand or historical facts remembered like the *Columbo*'s journey in 1806, this heritage is still alive and will be highlighted.

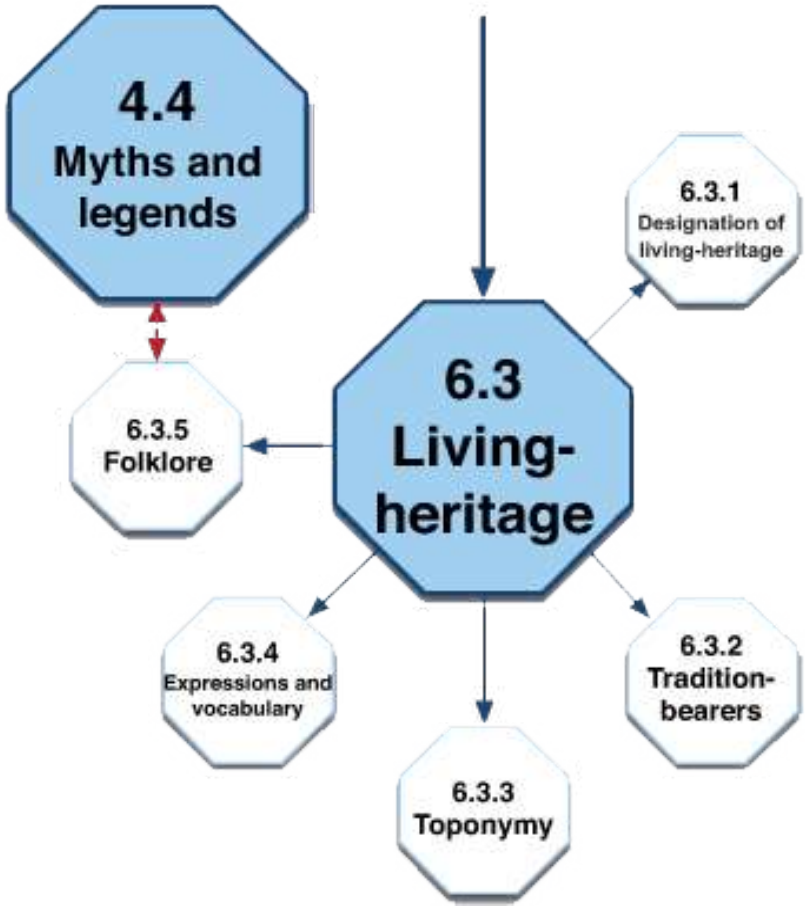
6.3.2 Tradition Bearers: Several individuals and groups who lived through the era of the log drives and/or maintained the know-how of the Raftsmen, still carry these traditions today. But this first-source memory must be preserved along with their testimonies for future generations before they are erased forever. **For each of the following years, 1984, 2000 and 2008, a group of citizens built and sailed a 40-ton square timber raft (crib).** For several decades, Hull hosted the Raftsman Festival. In the communities visited, this know-how is still transmitted today.

6.3.3 Toponymy: When we travel in the Outaouais and beyond, we come across many street and building names that commemorate the rich heritage left by Philemon Wright, the Raftsmen and Log drivers.

6.3.4 Expressions and vocabulary: Gradually, many terms and several expressions specific to Raftsmen and Log drivers have become part of everyday vocabulary.

6.3.5 Folklore: The era of the Raftsmen and Log drivers inspired many song and literary writers such as *The Log Drivers' Waltz*, *la Drave*, etc.

Related topics : **4.4 Myths and legends**



Long life to
LIVING HERITAGE

4.7. Inspirations in architecture and scenography

Trees welcome you to the North Island, divided into two areas: the discovery hall and the museum area. In the first, a free area (no admission charge), an impressive landscape of more than 80 white pines made of wood chipboard, while a theatrical lighting device (gobo) projected on the ground creates the illusion of light filtering through the pine needles. Some of them are grouped together, creating indoor spaces in which it is possible to enter and watch films on screens about different aspects of Quebec culture: culture, innovation, society, population, water, sports, health and nature, as well as its environmental technology. In order to properly consolidate with the " natural " aspect of the pavilion, there would also be a green wall, inside or outside, that would adapt to the current season. This zone serves to reinforce the historical anchoring of the provincial designation (2012) of the Outaouais as the " gateway to Quebec ". This hall will include the ticket office, the shop and the food court.

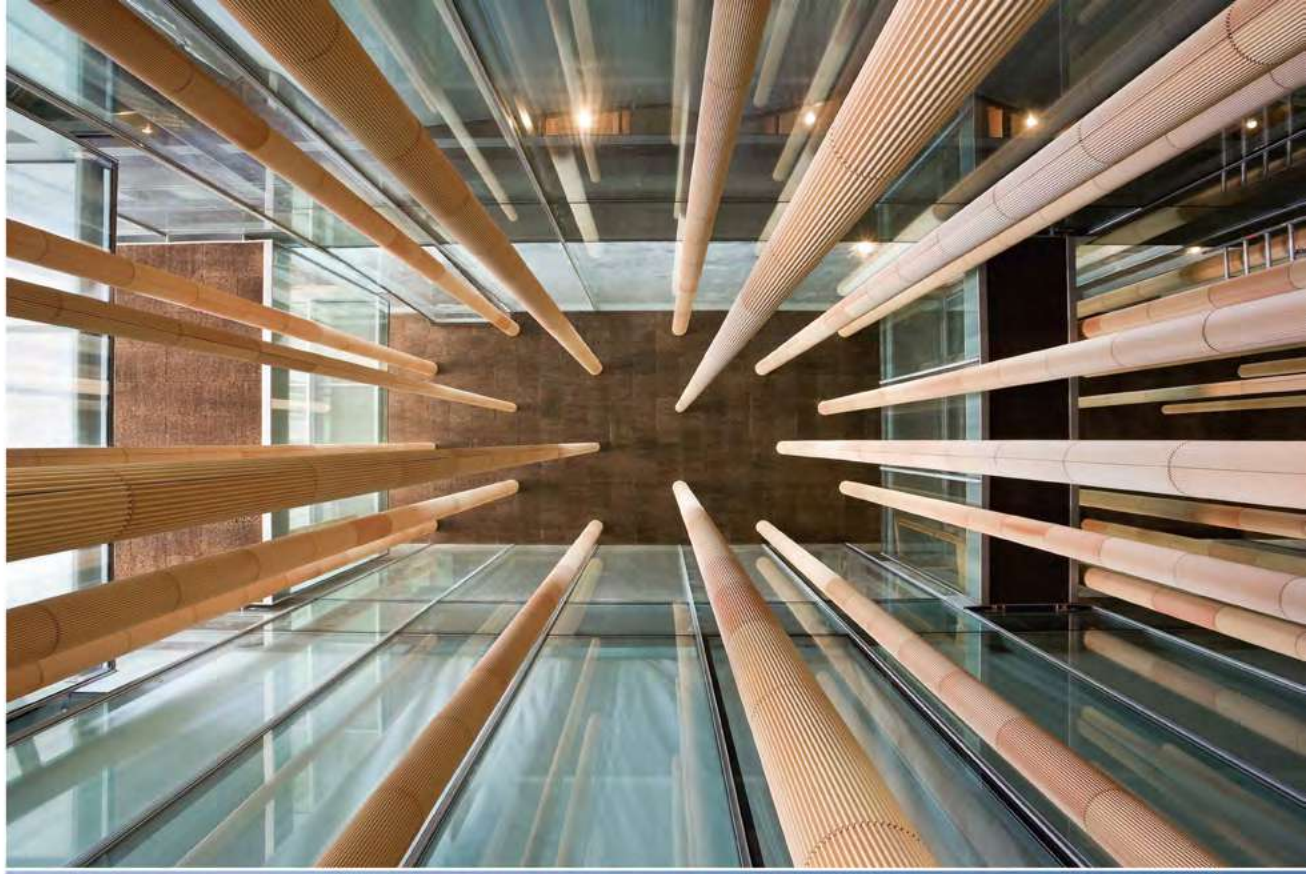
This pavilion is a celebration of human success and the contribution of the history of forestry to the evolution of a common multidimensional heritage. Some dimensions of this heritage are tangible, such as architecture, spatial structuring and the archaeological heritage of the river terrace, or intangible when folklore is considered (e.g. songs, legends, recipes).

This pavilion is the yardstick by which Quebec's progress and advances since its first industry, the timber industry, can be measured. It will offer visitors an immersive experience where they will explore the themes according to a chronological narrative line beginning in 1800. It explores human ingenuity through two emblematic trades of Quebec and Canada — the Raftsmen and Log drivers — and the fascinating evolution of our first industry through three centuries. This pavilion will highlight various innovations over time. From a large 40-ton square timber raft to the 800-metre-long timber slide still visible on Philemon Island, barely detached from the mainland at the foot of the Chaudière Falls; from the various use of different species of wood, to the floating techniques of square timber and logs (*pitounes)*; and from the arrival of log slides and dams, to new environmental technologies, everything is designed to delight and surprise visitors. The museum trail will focus on the impact that the timber industry has had on forests and waterways, transforming the landscape for economic purposes. The exhibition will show the transition that has taken place over the years from a commercial commodity to a fuel to be preserved and the river from a means of transportation to a renewable energy source and arena for outdoor activities.

The dominant area, in terms of surface area, is dedicated to museum exhibition spaces. **The exhibitions will be chosen to stimulate the energy, business and intelligence of communities, and accelerate human genius by penetrating our private sphere.** This pavilion will broaden people's thinking and brighten their lives by emphasizing the importance of water and the forest, felt through vision, hearing, touch and imagination. The visitor will be led in such a way that will pique his curiosity and not force it, rather awaken it. Competition with the wide range of recreational activities, from hockey to shopping, leads to the need to reach the public in a different way. The museum, as we know, plays a crucial role in education.

Spanish Pavillion, Expo Zaragoza 2008
Zaragoza, Spain
Source : http://www.contemporist.com

White Pine Horizon



Many elements come to play in the exhibition's scenography in addition to its educational content: colours, materials and location. While the colours recall nature and the architecture of an old industrial building evokes industrialization, the materials added to the exhibition will reflect the encounter of these two worlds. It is suggested that the shape of the route should be reminiscent of a river bed or the river route of the Raftsmen. The stream and forest will embody nature; the cribs and villages that will gradually appear on the route will symbolize human intervention in its environment. This common thread blending perfectly with a linear chronological narrative will nicely accompany the visitor throughout. Thematic colours can be shaded to reflect the change of season because it will be possible to reflect in the scenographic space the current (or upcoming) season. For example, an emphasis on dark yellow in the fall or white in the winter or light green to better embody spring. The visual element will come into play to capture the interest of visitors.

In directed mode, the exhibition spaces will follow one another along the path that integrates the three modes of communication (affective, cognitive, interactive) mentioned in Chapter 3. There will be many attractive learning experiences. An example would be an artifact, such as a boom chain, that would be placed in a window and can be accompanied by a photograph of a Log driver or a letter written by a relative telling how the object caused a drowning during an unfortunate manoeuvre.

There will also be 3D models in addition to various immersive dioramas in which the visitor will be immersed to contextualize the themes covered. Here, computer-based interactive tools will be particularly useful as an information medium to reduce the visual impact of traditional information media. For example, it would be possible for a visitor to take a closer look at the many rivers and lakes, especially those used by Raftsmen, through an electronic display installed especially for this purpose. Labels and displays covered with text will therefore be abandoned in favour of multimedia techniques, sources of information and interactive experience. The inclusion of visual elements such as miniaturized scenes (see p.140) is also possible, the latter can be admired through a peephole or simply presented behind a window and under good light, thus bringing out the details.

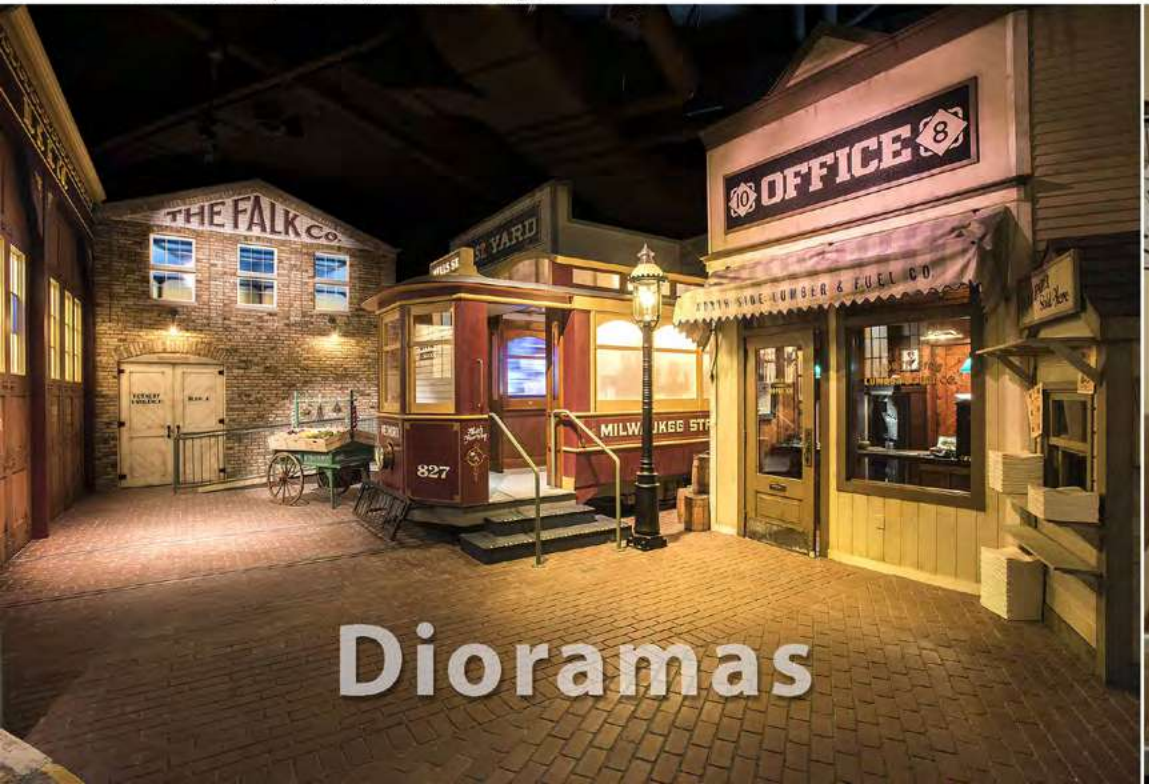
The museum's route will be designed to offer a new perspective on each visit. The movement from the past to the present will reveal complementary content that may not have been visible in the first visit. Visitors will be offered different points of view and the programming of large visuals on technological media will revitalize and renew the content in a cyclical manner. The many sensory experiences will certainly trigger a second level of understanding on the major themes addressed.

A.B.C. Strategies is already stimulating partnerships to produce in the medium term a short film of about 18 minutes showing, with the help of a Drone, the picturesque setting of the 1,000 km river route from Lake Timiskaming to Quebec City. The many charms of the interconnected Ottawa and St. Lawrence River valleys will be revealed.

Titanic Belfast, England
Reconstitution of a
first-class cabin of the Titanic
Source : titanicbelfast.com

Milwaukee Public Museum, Wisconsin (United States)
Diorama « The Courtyard »
Source : mpm.edu/mediaimages

Chris Barnard Museum, Beaufort West (South Africa)
Diorama « Dr. Barnard, pioneer of Heart Transplants »
Source : saatchigallery.com



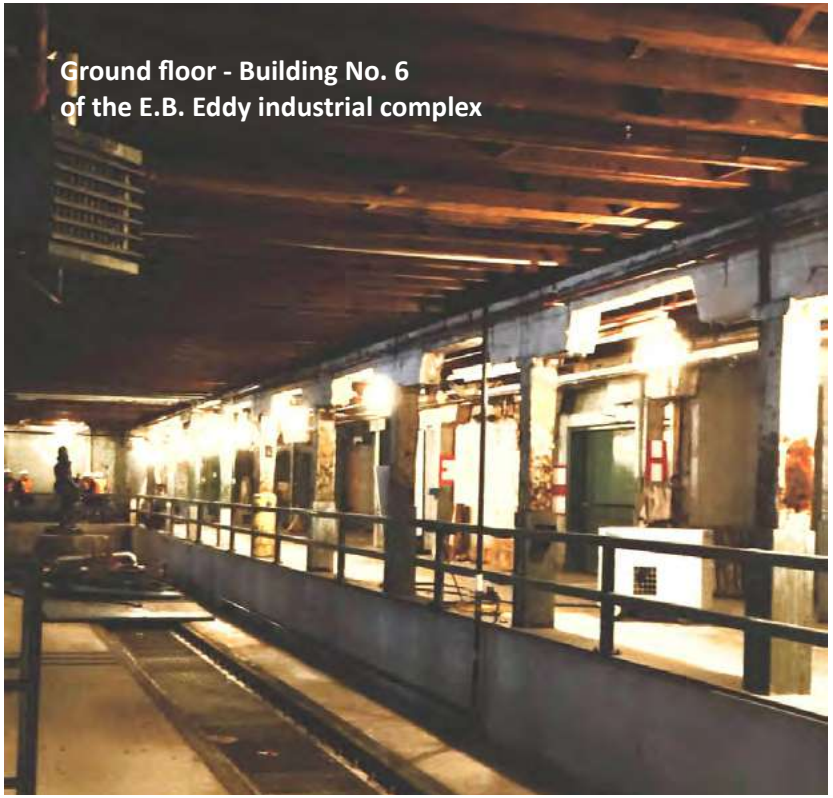
Dioramas

In addition, the collaborative work in progress makes it possible to favourably consider that the North Island Pavilion should be located in Building No. 6 of the E.B. Eddy industrial complex. While respecting the heritage standards in use for this protected site, the inclusion of contemporary architectural elements in the heritage building could contribute to urban development. The explosion of forms in contemporary architecture, parallel to the rise of a predominance of the architect's signature, would be entirely reconcilable with the extension of the notion of heritage as a part of the current praxis. From a relict object, heritage becomes a dynamic project, thus constituting a particular and independent architectural genre. **Thus, in the encounter between contemporary architecture and built heritage, actualisation as a cultural phenomenon is proposed as a solution to the polarity between conservation and creation** (Georgescu Paquin, 2014).

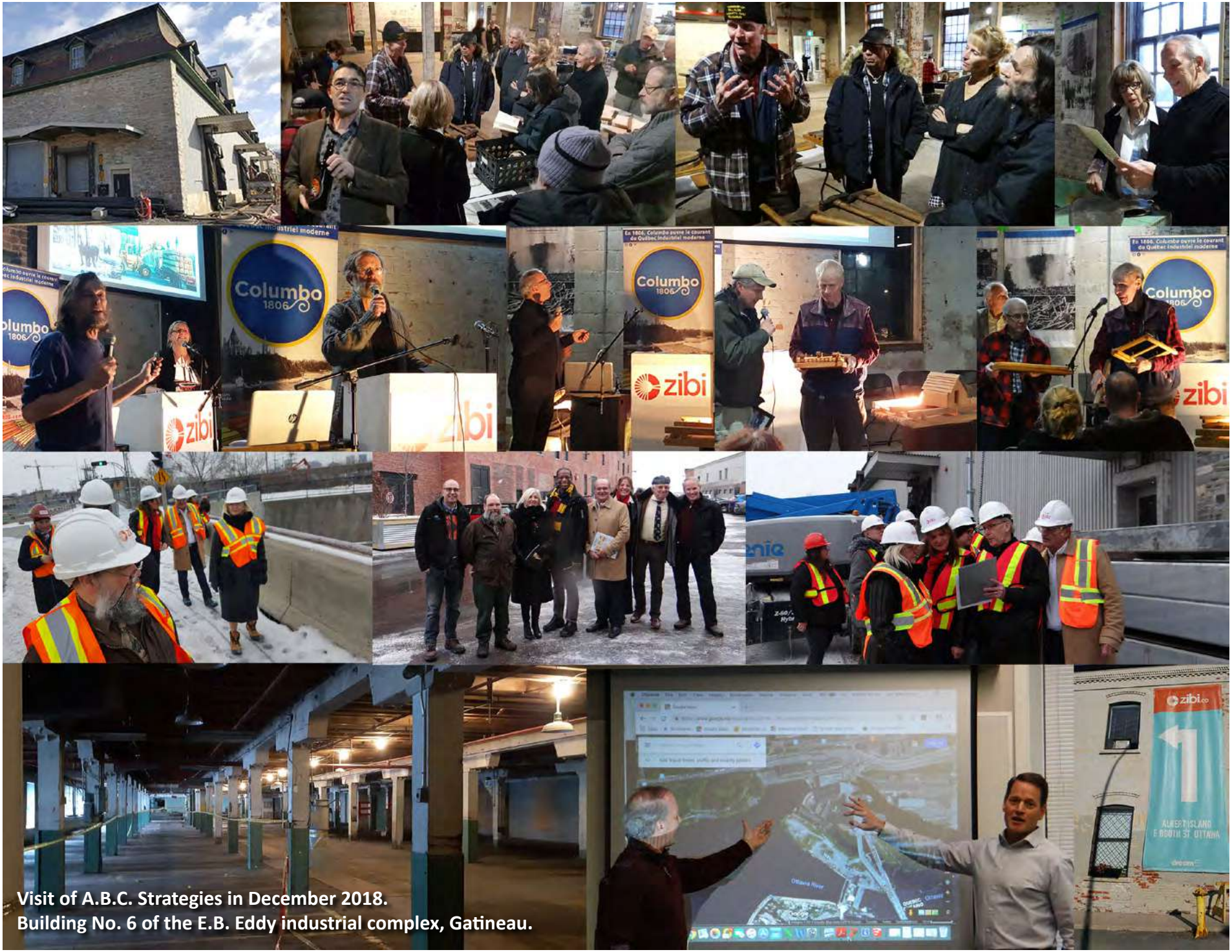
In the proposed inspirational elements, we will prescribe square, rectangular or triangular shapes to support the visual identity of the North Pavilion.

Building No. 6 of the E.B. Eddy industrial complex, which the A.B.C. Strategies team visited on December 17, 2018 in the presence of several dignitaries, is composed of three floors, each of which would have its own specific use for the mission of the North Pavilion. **Taking advantage of high ceilings, the first and second floors will be used to accommodate permanent and temporary exhibitions. In a significant industrial setting, the interior structures made of clearly visible wooden beams will be preserved and enhanced.** We can draw from this place an inviting and warm atmosphere by drawing inspiration from the best practices of the *HafenCity* port district in Hamburg, Germany, which has become a European cultural destination.

We are considering storing some of our artifacts in the first floor pit where the old access rails are located, as we are sure to find a good load-bearing platform for the heavy objects that will be stored in the reserve (see Chapter 3).



Finally, the third floor will be used to accommodate school and other groups that will participate in exclusive activities at the pavilion. This area will be called " *Imaginotronic* ". The group of photographs on the right was taken on December 17, 2018 during our official visit to Building No. 6. The following illustrated plates will help you to better imagine the potential of this future pavilion.



Visit of A.B.C. Strategies in December 2018.
Building No. 6 of the E.B. Eddy industrial complex, Gatineau.

Dresden [Germany]
Bundeswehr Military History Museum
Daniel Libeskind, architect
Source : designboom.com

Chiba [Japan] Musée Hoki
by the architectural firm Nikken Sekkei. Source : www.tuxboard.com

Casablanca [Morocco] CasArts
C. de Portzamparc, architect
Source : casa-amenagement.ma

Shenzhen [China] KK100
by the architectural firm TFP Farrells.
Source : www.archdaily.com

Beijing [China] China Central Television (CCTV)
by the Dutch architect Rem Koolhaas.
Source : www.bmw.com

UPDATING HERITAGE THROUGH CONTEMPORARY ARCHITECTURE

Perlan Museum - Glaciers and Ice Caves
Reykjavik, Iceland
Source : extremeiceland.is

Trees of Mystery
Klamath (California), United States
Source : A.B.C. Stratégies

Empress of Ireland Museum
Pointe-au-Père (Canada)
Source : shmp.qc.ca

Musée du quai Branly
Paris, France
Source : quaibranly.fr

This statue of Paul Bunyan, mythical American hero, is 18 m high. A legend has it that Paul tried to defeat our Canadian hero Jos Montferrand, himself, very real, but without success. The great Jos. however was so skillful and he could dodge the onslaught! At the end of the fight, Paul suggested to Jos. that they should be friends. He accepted. The two new companions would have decided by mutual agreement to work on the same site. The elders also say that Paul Bunyan suddenly dug the bed of the Mississippi with his powerful axe while Jos Montferrand, with the sweat of his labor, would have filled it.

What an epic legend! Worthy of true modern Ulysses.

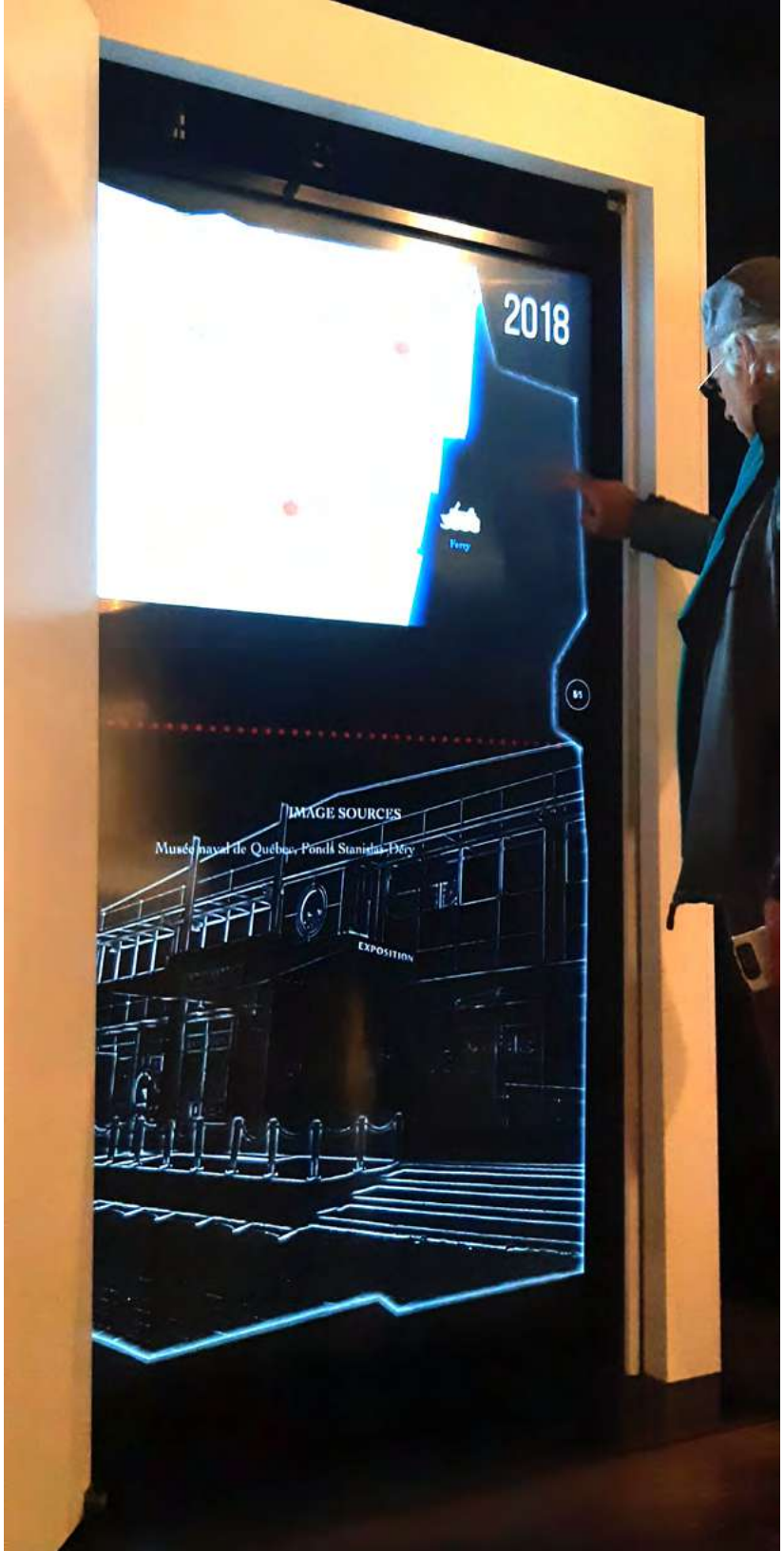
Boston Children's Museum
Boston, United States
Source : bostonchildrensmuseum.org

Centre Marcel Marlier
Mouscron, Belgium
Source : visitwapi.be

La Brea Tar Pits
Los Angeles (California), United States
Source : tarpits.org

Museum of Dream Space
Los Angeles (California), United States
Source : A.B.C. Strategies

Palais de Tokyo
Paris, France
Interactive Artwork (dreamlike river illusions)
by Michel Lemieux, avant-garde artist



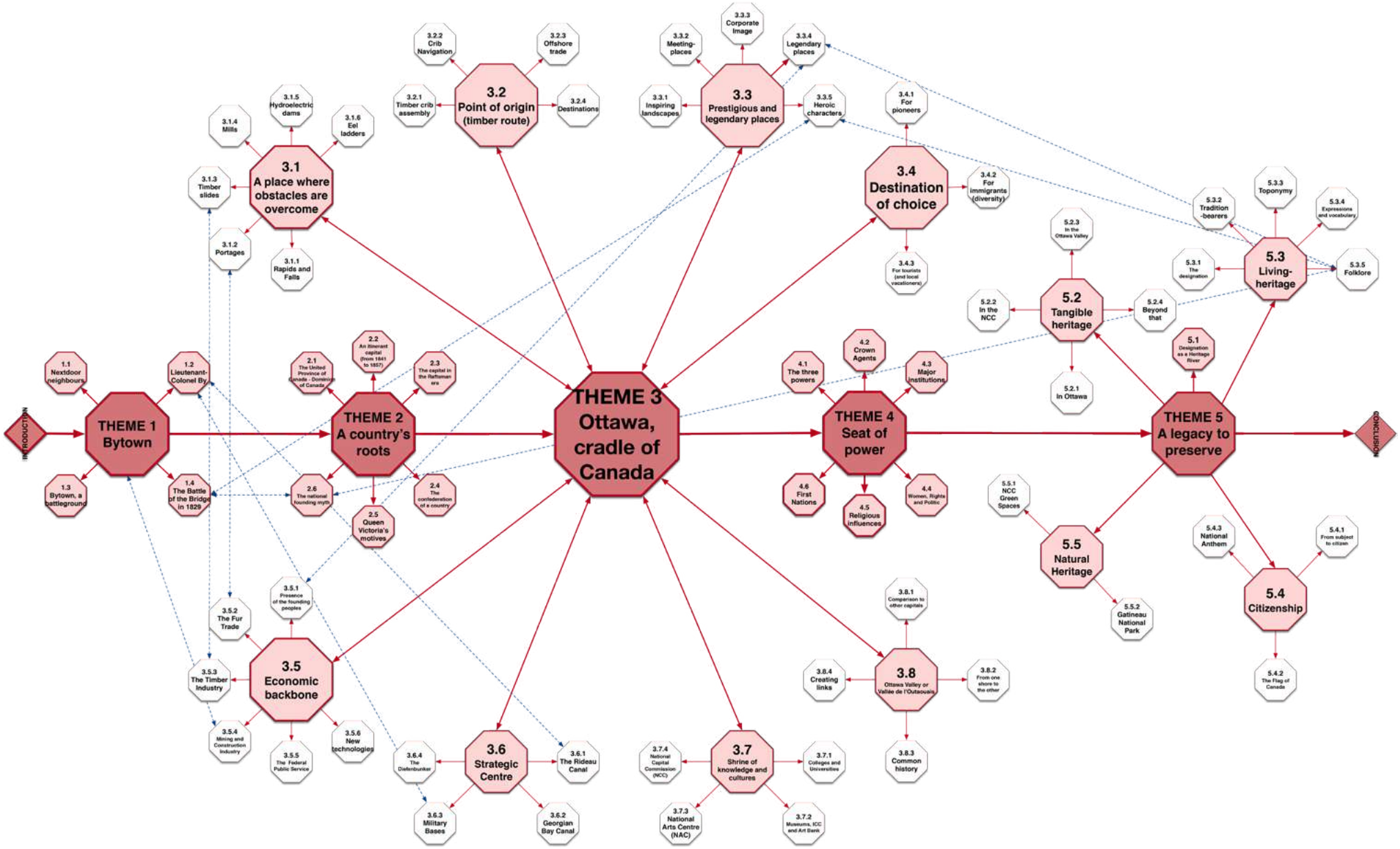
Musée maritime de Québec
Quebec (Canada)
Www.mmq.qc.ca
Source : A.B.C. Strategies

Science Center
Lund, Sweden
Architect : Dan Stubbergaard (COBE)
Source : https://bit.ly/2IBX80W

Mori Art Museum, Tokyo (Japan)
Diorama « Ocean Waves »
Source : thisiscolossal.com

Perlan Museum - Glaciers and Ice Caves
Reykjavik, Iceland
Source : extremeiceland.is

Science Center
Lund, Sweden
Architect : Dan Stubbergaard (COBE)


INTRODUCTION
THEME 1
Bytown
1.1
Nextdoor neighbours
1.2
Lieutenant-Colonel By
1.3
Bytown, a battleground
1.4
The Battle of the Bridge in 1829
THEME 2
A country's roots
2.1
The United Province of Canada - Dominion of Canada
2.2
An itinerant capital (from 1841 to 1857)
2.3
The capital in the Rattsman era
2.4
The confederation of a country
2.5
Queen Victoria's motives
2.6
The national founding myth
THEME 3
Ottawa, cradle of Canada
3.1
A place where obstacles are overcome
3.1.1
Rapids and Falls
3.1.2
Portages
3.1.3
Timber slides
3.1.4
Mills
3.1.5
Hydroelectric dams
3.1.6
Eel ladders
3.2
Point of origin (timber route)
3.2.1
Timber crib assembly
3.2.2
Crib Navigation
3.2.3
Offshore trade
3.2.4
Destinations
3.3
Prestigious and legendary places
3.3.1
Inspiring landscapes
3.3.2
Meeting-places
3.3.3
Corporate image
3.3.4
Legendary places
3.3.5
Heroic characters
3.4
Destination of choice
3.4.1
For pioneers
3.4.2
For immigrants (diversity)
3.4.3
For tourists (and local vacationers)
3.5
Economic backbone
3.5.1
Presence of the founding peoples
3.5.2
The Fur Trade
3.5.3
The Timber Industry
3.5.4
Mining and Construction Industry
3.5.5
The Federal Public Service
3.5.6
New technologies
3.6
Strategic Centre
3.6.1
The Rideau Canal
3.6.2
Georgian Bay Canal
3.6.3
Military Bases
3.6.4
The Diefenbunker
3.7
Shrine of knowledge and cultures
3.7.1
Colleges and Universities
3.7.2
Museums, ICC and Art Bank
3.7.3
National Arts Centre (NAC)
3.7.4
National Capital Commission (NCC)
3.8
Ottawa Valley or Vallée de l'Outaouais
3.8.1
Comparison to other capitals
3.8.2
From one shore to the other
3.8.3
Common history
3.8.4
Creating links
THEME 4
Seat of power
4.1
The three powers
4.2
Crown Agents
4.3
Major institutions
4.4
Women, Rights and Politic
4.5
Religious influences
4.6
First Nations
THEME 5
A legacy to preserve
5.1
Designation as a Heritage River
5.2
Tangible heritage
5.2.1
In Ottawa
5.2.2
In the NCC
5.2.3
In the Ottawa Valley
5.2.4
Beyond that
5.3
Living-heritage
5.3.1
The designation
5.3.2
Tradition -bearers
5.3.3
Toponymy
5.3.4
Expressions and vocabulary
5.3.5
Folklore
5.4
Citizenship
5.4.1
From subject to citizen
5.4.2
The Flag of Canada
5.4.3
National Anthem
5.5
Natural Heritage
5.5.1
NCC Green Spaces
5.5.2
Gatineau National Park
CONCLUSION

5 SOUTH ISLAND OF THE PHILEMON WRIGHT MUSEUM ARCHIPELAGO

" Fill the mind, not the space. "
— Mauk Design

5.1 Vision of the South Island Pavilion

The South Island of the Philemon Wright Fluvial Museum will be an enchanting place where Canadians can (re)discover **the etiological and picturesque story of the Raftsmen as the modern founding myth of the Nation's Capital.** As a value-added partner, the Museum will be a prestigious and lasting legacy that will contribute to the preservation of memory.

A recurring theme will be the birth of the capital in the era of the Raftsmen. The South Island Pavilion, a Canadian symbol, will not only help visitors understand the impact of Canada's leading industry on the development of the National Capital Region, but also Canada as a whole. The scientific exhibition program will focus on the prehistory and history of Bytown, which in 1855 became the city of Ottawa, and in 1857, the future capital of Canada.

5.2 Objectives of the South Island Pavilion

- Provide Canada and the Province of Ontario with a river museum where visitors can learn more about some of the origins of Upper Canada and its development.
- Understand the advent of Ottawa as the Nation's capital, whose economic growth in the 19th century was closely linked to the forest wealth of the Ottawa Valley, which itself became a major centre of the square timber trade, propelled by the Ottawa River.
- Contribute to all Canadians' sense of belonging to their capital by sharing the historical imprint of the Raftsmen. These uncommon sailors aroused the admiration and understanding of the founding people of the Dominion of Canada by the dangerous nature of their long journeys on the waterways aboard their huge timber rafts.
- Reveal the strong identity represented by the history of the Raftsmen, as well as the rich heritage they left throughout the 19th century under the leadership of Philemon Wright, founder of the first permanent settlement in the Ottawa Valley and pioneer of the first square timber raft.
- Encourage the transmission of a vital heritage around the era of the Raftsmen, and by extension the Log drivers, as part of an innovative and creative approach anchored in the four pillars of sustainable development.

- Provide public access and a new link, in the heart of the National Capital Region, to the site of the Chaudière Falls so that visitors can discover just how it was such a major obstacle for timber rafts.
- Promote a symbolic reunification of the two Ottawa River shorelines, by putting forward the national historic narrative of the world of the Raftsmen. The preservation of this heritage will increase the common links and serve to strengthen the social bond between the two shores.
- Strengthen the National Capital Region's image around the Raftsmen that were immortalized in myths, tales and legends. Those sources of collective pride, culture and heritage will be undeniable factors of attraction.

5.3 The South Island Pavilion, at the heart of the transformation of LeBreton Flats

It is customary in France for there to be presidential legacies, for example: the Beaubourg / Centre Georges-Pompidou, the Musée du quai Branly, the Pyramide du Louvre. The South Island of the proposed museum at LeBreton Flats in Ottawa will anchor the history of the Capital and may serve to enhance the current mandate of the Prime Minister of Canada.

In keeping with the spirit of the project, it's only logical to associate this museum pavilion with a place of high symbolic, heritage and historical value. The site is located at LeBreton Flats, currently subject to a redevelopment plan by the National Capital Commission (NCC). LeBreton Flats is undeniably the City of Ottawa's heritage gem. Until recently, the NCC considered the establishment of a museum and a research centre.

The Philemon Wright National Fluvial Museum project will provide concretely for this site:

- The integration of a museum space: the South Pavilion.
- The integration of a research centre: the Center of Research Engaged in Excellence (CREE)
- The presentation of a large collection of artifacts — owned by the NCC, the result of archaeological excavations between 1970 and 2010 — that would be integrated into and managed for the collections of the museum.
- The addition of a new point of interest for Confederation Boulevard. The future museum is envisaged as a true national symbol that is expected to become a must for dignitaries who visit Confederation Boulevard.

By building Canadian pride around a unifying shared history, the Philemon Wright Archipelago Museum will attract Canadians from across the country to (re)discover their capital.

5.4 South Island, emblematic pavilion of the museum

With a new Canadian legal status conferred, the South Pavilion will focus on heritage of vital importance to our national identity. It represents an unparalleled opportunity for artistic and architectural expression.

Having just passed Canada's 150th anniversary milestone, the construction of a large museum pavilion in Ottawa will be essential to promote the global influence of our capital, this jewel of Canadian society. By creating a bold and emblematic architecture, this museum pavilion aims to awaken the Chaudière Falls landscape. This is the challenge embodied by the Guggenheim Museum of Spain designed by Frank Gehry, a Canadian-American architect of genius. This museum has played a crucial role in the development of Bilbao, the capital of the province of Vizcaya, by contributing to economic development through increased tourism and improved services to extend stays (restaurants, hotels, etc.). The international success of the Guggenheim Museum has accelerated the metamorphosis of this former industrial capital by improving its cultural potential, environment and mobility.

The Philemon Wright Museum Archipelago will touch on both of the river aspects of transporting rafts to Quebec City (North Island) and the maritime aspect of transporting square timber offshore to England (South Island). It is essential that the two pavilions complement and reflect each other. The visitor must see the nature of these fraternal twins. In contrast to the North Pavilion, which will combine the industrial past with the present, the South Pavilion will be resolutely contemporary with an iconic architectural envelope that will be recognizable to anyone who visits it. Its shape must embody strong symbols in the minds of visitors and mark their imagination. The Museum of Tomorrow at Rio de Janeiro in Brazil is a fine example to be compared: its unique architecture emerges from the water like a gigantic ship from another world.

The museum's South Island will offer visitors a **contemplative experience** where they can explore the themes and collections through a completely open-ended exhibition that offers visitors complete freedom. It will be an expographic choice that favours transparency and a free journey.

> " When the placement in space is dominant, the treatment of space is put at the service of meaning. Expography is purified and managed essentially in a spatial manner " (Gharsallah-Hizem, 2009).

As the boundaries between sequences and units are more blurred, it will be important to set up the different types of topical relationships (intratopic relationships, intertopic relationships, extratopic relationships) to allow the visitor to determine the meanings of the display and build the discourse on the objects and devices presented: Artifacts display cases, explanatory panels, projections, wall impressions exposing the grandiose nature of the themes addressed according to a predetermined strategy. The construction of a meaningful effect is dependent on the definition of the point of view, idea or concept that will allow the exhibition to be set up. The museology, expography and scenography will present a logical continuation covering both the founding of Bytown, which becomes Ottawa, and the establishment of this young, unfortified city as the National Capital. Of course, this seat of power invites us to explore the birth of its political system and the importance of safeguarding its heritage.

The exhibition spaces of the South Island Pavilion are planned to have high, ventilated ceilings to accommodate constellations of modules or thematic islands using mainly computer-based, rather than mechanical, interactive devices. These unique exhibition spaces will allow for the installation of large windows to offer different views of the exterior: the Ottawa River, parliamentary buildings, bridges, landscape, etc.

The use of large transparent, glass panels that allow natural light to pass through, will embody the symbolic role of the Philemon Wright National Fluvial Museum, which will be to make history accessible and allow different points of view to be discovered or rediscovered.

Finally, A.B.C. Strategies believes that a major asset for both culture and tourism would be to integrate an observation tower on the bridge, linking the Museum's North and South pavilions. Readers can learn more by reading the article published on pages 36 to 40 of A.B.C. Strategies' MMXVIII Activity Report: https://bit.ly/2UM2h7d

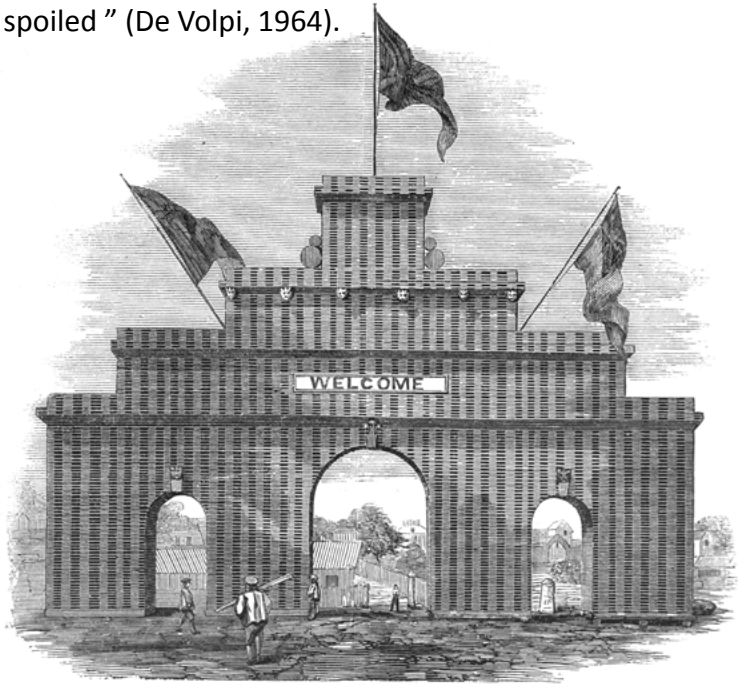
5.5 Raftsmen as the source of a rich, common heritage

5.5.1 FROM THE ACT OF UNION TO CONFEDERATION, THE RAFTSMEN ERA BRINGS A BOOM TO THE CAPITALS OF THE DOMINION

From 1826 to the present day, our capital has been the site of economic, social and cultural transformations. Bytown's formation follows the construction of the Rideau Canal, helping to strategically strengthen the provinces of Upper and Lower Canada.

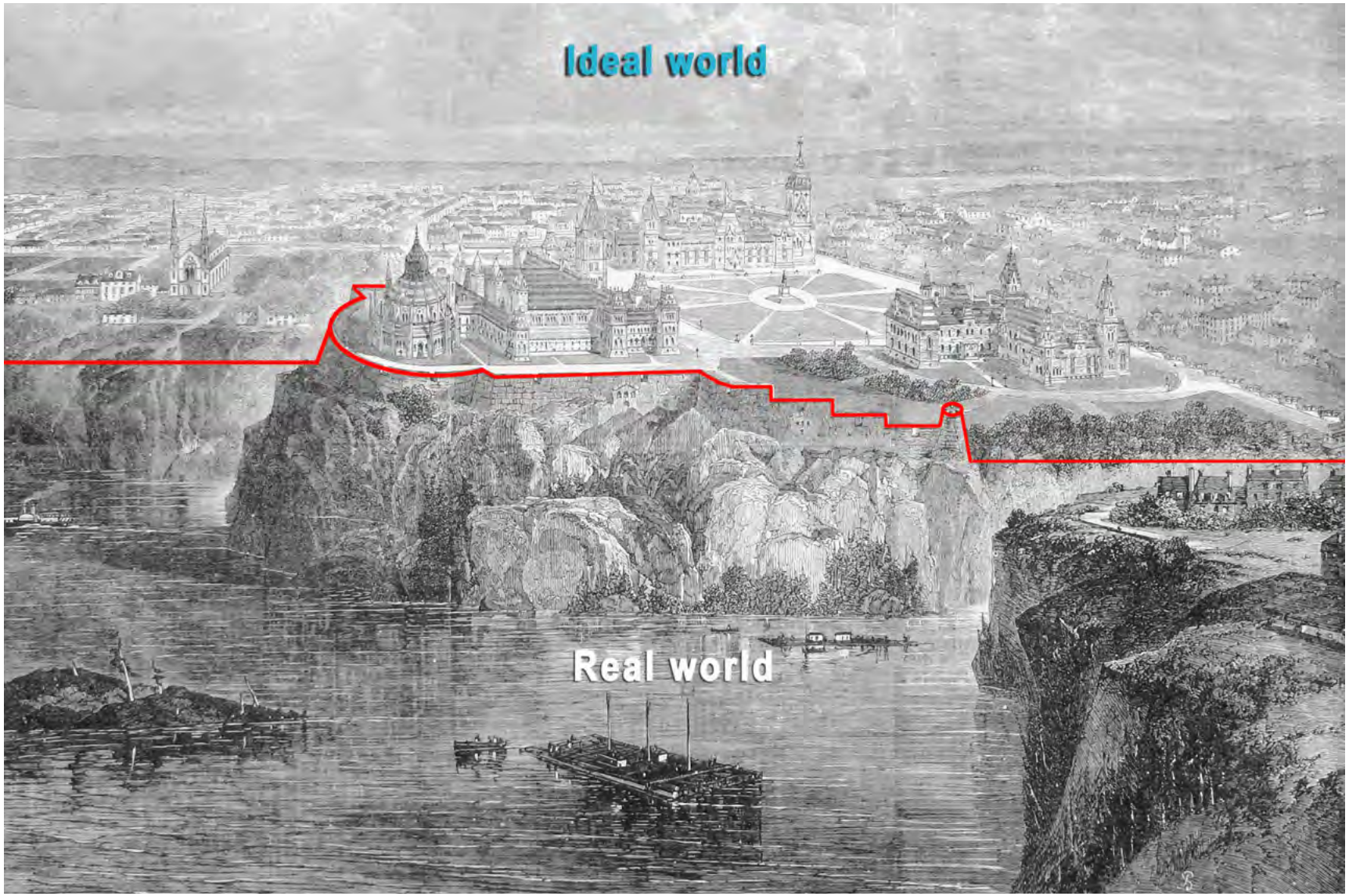
Until 1841, Lower Canada and Upper Canada each had their own splendid capital. When the United Canada was created, a debate was sparked concerning the choice of the capital. The seat of government was set to alternate between Kingston, Montreal, Quebec City and Toronto. Asked in 1857 to seal the capital's location, Queen Victoria preferred Ottawa, favoured by its geography and unique military advantage afforded by the Rideau Canal.

In September 1860, the Prince of Wales symbolically laid the white marble cornerstone of Parliament, brought down from Portage-du-Fort. In the illustration below, the most singular of all triumphal arches built in honour of the Prince of Wales' visit to Ottawa in 1860, was the lumberjacks' arch that was erected near the Chaudière Bridge. At 20 m high and 25 m wide, it consisted of 180,000 board feet (55,000 m) of wood. " No nails were used in its construction, and not a single board was spoiled " (De Volpi, 1964).



During the turbulent period between the Act of Union and Confederation (1840-1867), Canada had 5 different capitals, 7 administrative moves, 3 fires in its Parliament buildings, with a politically motivated criminal one in Montreal (1849).

This work *General View of Ottawa, Canada West, combined with the book North America* by British scholar Anthony Trollope (1815-1882), represents Parliament in an idealized form in which the political and spiritual powers embodied by the Queen of England, also head of the Anglican Church, are exercised. At the bottom, the terrestrial world is dominated by the world of the Raftsmen, which is the foundation of Canadian social and economic organization in the 19th century. The upper part of the work, full of light, contrasts



with the darker side of the temporal power below the plateau. The parliament building appears to have been completed here while its construction was in full swing in 1862. Architectural elements are entirely imagined such as the fortification, composed of the rampart flanked by a turret to the west, whose symbolic function defines the ideal world. **The use of the inverted perspective is drastically opposed with the bottom of the work, realized in linear perspective, where the ambition of Men is exercised.**

View of Chaudière Falls from Barrack Hill in 1860. A timber raft dominates the foreground.
This landscape was admired by His Royal Highness Prince Edward when the cornerstone of Parliament was laid on September 1st, 1860.

Interestingly, there was a heated debate about the possible choices for the capital, they being Kingston, Montreal, Toronto, Hamilton, Ottawa and Quebec City — all located, without exception, on one of the Raftsmen's waterways. In this manner, the cultural uniqueness of our country, Canada, was revealed without erasing local specificities. In 1857, the young city of Ottawa was chosen, it had been called Bytown just two years earlier.

Illustrated on pages 152, 153 and 157, the majestic panoramas plunge us back into the Chaudière Falls in the mid-19th century: " Legend had made it a formidable land and the imagination was stirred by the story of the bloody battles being waged there by shantymen of different nationalities, divided equally into hostile camps. The Raftsman of that time certainly represented a kind of desperado, deliberately and habitually branded as an outlaw, an exceptional type whose fierce character and violent morals had spread terror to the peaceful inhabitants of the old countryside. " (A. Buies, 1889).

This hothouse trade, born under the special circumstances of Napoleon's Blockade, made the Ottawa Valley rich and became Canada's " first source of income for half a century " (Pagé, 2005). The industrial genius of our ancestor-builders opened a 6,500 km square timber route from the Upper Ottawa to England. Liverpool, Glasgow and Bristol would receive the timber upon which the navies, merchants and warriors depended. The main social consequence that the " timber cycle " brought was a new, relative, financial ease to the new Dominion of Canada.

The capital was fully enjoying itself. It was growing rapidly thanks to the activities related to the intense commercial shipping of square timber.

5.5.2 THE CHAUDIÈRE FALLS, UNDERSTANDING A MAJOR SITE

" The falls themselves are located mostly on the Quebec side of the border and, in a smaller portion, on the Ontario side. The site is located between the northern boundary of LeBreton Flats in the City of Ottawa and the southern boundary of Old Hull in the City of Gatineau, two historic districts. " (*Chutes des Chaudières en Outaouais* by Louise N. Boucher. *Encyclopedia of the Cultural Heritage of French America* online).

Since heritage is an element that defines the identity of individuals, communities and our society, the Philemon Wright National Fluvial Museum will help to preserve and enhance the heritage, industrial and transhistoric features of the Chaudière Falls site. Linked to the birth of the nation's capital as exhibited by the museum, this site is " a microcosm of important markers of Canadian history " (Boucher, 2012).

The characterization of the industrial archaeological heritage of the Ottawa Valley must therefore be based on a global image of industrialization and its remains. For example, the development of the E.B. Eddy industrial complex must not be limited to the potential to evoke the industrial history of the Outaouais region at the end of the 19th century. The falls witnessed the three major stages in the evolution of forestry: square timber, milled timber, and the pulp and paper industry.

In the Outaouais, the Raftsmen left too few traces of their passage through time. Exceptionally, however, near the Chaudière Falls, we can still see the entrance of a timber slide (1829) that was necessary to facilitate the titanic industry of the Raftsmen.

1. The first St James Church (1823)
2. Columbia Hotel (1819)
3. Tiberius Wright's home
4. Ruggles Wright's home
5. Lime Kilns
6. Wright's Tavern/Store (1802, rebuilt 1819)
7. Grist Mill (4 millstones)
8. The Foundry/triphammer mill & original grist mill
9. The sawmill (1808)
10. CB Wright's home
11. The timber slides

The buildings were identified through the research of Mr. Rick Henderson, author of the book *Walking in the Footsteps of Philemon Wright*.

bed by Messrs Stent & Laver Architects &c. Ottawa C.W.

Sarony Major & Knapp Lith. 449 Broadway N.

CITY OF OTTAWA CANADA WEST.

To His Excellency the Right Honorable Sir Edmund Walker Head Baronet &c &c Governor General of the British North American Provinces this View of the City of Ottawa the Capital of Canada

On the left, this lithograph by Sarony, Major & Knapp (1856-1867) was published by the architectural firm Stent & Laver in 1855. This version represents Ottawa before the construction of the Parliament Buildings. These appeared, as projected by Stent & Laver, on a more recent version of the print created in 1859 (above) where the buildings stand out against a very white or bright background. Submitted to a major competition, only the plans of the East and West buildings were selected from the Stent & Laver proposal.

It was at the Chaudières Falls, particularly formidable because of the strength of the current, was where the Wrights built the first prototype of a timber slide at the beginning of the 19th century. Named the *Hull Slide*, this 1829 invention was imitated on the south side of the river in 1849. More than 15,500 cribs (average weight of 40 tons/crib) or more than 240,000 trees would have passed through these slides in 1852.

Downtown Gatineau is an important gateway to Quebec (NCC, 2005) and, in 2012, the provincial government officially recognized the Outaouais as the " Gateway to Quebec ". This designation becomes more meaningful when you realize that it is here that the Raftsmen and Log drivers, two trades not yet commemorated, had paved the way for a modern and industrialized Canada.

It is not surprising that the National Capital Commission (NCC) includes the Chaudière Falls in the designated area straddling the border between Quebec and Ontario that it calls the " heart of the capital ". The falls symbolize a bridge between the Aboriginal, Francophone and Anglophone cultures. The Chaudière Falls area, where three rivers meet — the Ottawa, Rideau and Gatineau — is a sacred place for First Nations. Whether through the Voyageurs Trail or the timber slides, it is a centuries-old place of collective mutual aid that can be celebrated.

5.5.3 THE OUTAOUAIS VALLEY, SOURCE OF AN IMPORTANT FOLKLORE

Our territory is changing; its history and heritage have been shaped by the people who have lived, loved and developed it. In the case of the Ottawa Valley, it was pioneers like Philemon Wright, along with thousands of bold and courageous Raftsmen, who, through their vision and aspiration, contributed without knowing it to making this territory what it has become today. The Raftsmen, by the very nature of his trade, has allowed the growth of a fertile ground of stories, myths and folklore.

Songs and stories accompanied the Raftsmen on their long month-long trips to deliver the timber rafts to Quebec City. To keep up with the pace and encourage each other, the workers sang songs that are still known today, such as the famous *Log Drivers Waltz* and *Les Raftsmen*, with its famous chorus " *Bing sur la ring, bang sur la rang!* ". Of course, these songs are only two of many if we assume that men knew a much broader repertoire that would cover their days filled with very special moments. In order to survive in an environment where their future was uncertain, the imagination they created for themselves became their strength. " Far from their families, their loves, their friends, dreaming of holidays and the delights of life " (Béland, 1982), the themes were easy to find for those men who wanted to escape from their daily lives:

" How many times, my dear, have I missed you (...)
Goodbye father and mother, brothers, sisters, parents, friends,
I'm off on the journey."
[Song *Retour des cages et Départ*]

" Ah! Cruel destiny, my boredom is crushing!
If I ever come back down, I will never go up again. "
[Song *Départ pour le bois carré*]

After thanking the heavens for getting out of there alive in the face of obstacles or worse weather, their working day was over; but their life on board was no less tricky. At nightfall, it was necessary to stand guard, alternately, to avoid letting the fire go out and to ensure the stability of the large timber raft. The few moments of rest were spent around the fire of the cambuse, the cook's territory; it is easy to imagine the men gathered around to listen to the group's storyteller. Many of the stories he told, with its significant repetitions and variations, have been perpetuated in our popular literature.

" On each raft was a mast of about ten feet high, with a sail hoisted, when the breeze was felt. This mast was sometimes very useful when the rafts were submerged in the running of the rapids. So the Raftsmen attached themselves to it. "

[*Marie Calumet*, a novel by Rodolphe Girard, 1903]

The rafts are called *cribs* in the north, and *drams* in the south. A crib can be defined as a wooden raft composed of about 100 rafts, but depending on the context, it can take on a completely different meaning: that of a single raft.

" The rafts are dragged into a gaping chasm where death seems to open wide its emaciated arms. Here are the rapids in the middle of a deafening noise. " [*Ibid.*]

Then, when darkness fell on the rafts and the need for sleep was felt, small huts also called cribs, housing at most two people (see illustration, p. 78), became their makeshift shelters. It is enough to say that moments of solitude were rare and much appreciated on a timber raft, a kind of floating island populated by 50-80 or more Raftsmen. At the end of the trip, residents on both sides of the St. Lawrence River, in Lévis and Quebec City, saw travellers passing through with their sails up and their rafts full. They could hear the Raftsmen coming from afar with their songs that seemed to power the movement of the rafts. It is reported that when the cribs arrived at the bassin Louise, people sang the *Marseillaise* in unison (Béland, 2018).

It is in this universe from which is born the legend of Jos Montferrand, the master Raftsman — the strong man, the archetype of fearlessness — who travelled from the Outaouais to Quebec City working for Philemon Wright and Baxter Bowman. " Three physical qualities made Montferrand a formidable man: long and strong arms, a leg he handled like a whip, and the incredible flexibility of his whole body. Add to that a coolness that made his courage frightening. Most of the time, he fought against carelessness, but in any case of self-defence, he deployed all that was at his disposal. He was then a homeric wrestler. **Nothing stopped him and everything bowed to his audacity.** " (Sulte, 1924)

In short, there is a multitude of folklore that can be commemorated, and which exists today, because of its propagation in the land, from Timiskaming to Quebec City, from generation to generation. Imagine the inestimable richness of this polysemous subject that is to become the subject of further academic study within the centre of excellence!

5.5.4. A KNOW-HOW ALIVE AND WELL IN OUR REGION

The Ottawa-Gatineau region has an unsuspected advantage: it has a unique living heritage dating back to the Raftsman Era. The Upper Ottawa Valley, in particular, has an unparalleled level of expertise and competence. The identification of this intangible heritage provisionally entitled " Crib manufactory and crib navigation methods " is a pivotal step in revitalizing our region and giving new meaning to our history. This identification carries a strong symbolic weight, because it makes it possible to develop ideas for structuring projects for our communities' living heritage while being a tourist asset (e.g., building a raft or crib that symbolically becomes a cultural ferry between Ottawa and Gatineau) and marks the beginning of a solid process of sustainable development under the leadership of the two linked cultural cities.

In this sense, A.B.C. Strategies is convinced that cultural heritage, in addition reinventing itself in the present, can be a common good for our future that must be understood, defended and valued as a factor of transversality and communication between individuals, social groups and communities on both sides of the river.

The notions of culture and territory are intimately linked to each other and influence each other. Reinvested in the field of culture, the Raftsmen Era (1806-1911) represents a unique contribution to the history of life in the forest and a valuable working tool to better understand our traditions and folklore. Intangible heritage remains relatively under-invested by cities and municipalities. Industrial heritage is another asset whose " enhancement remains essential to the understanding of modern Quebec " (AQPI), because it serves a collective memory that makes brownfields the privileged witnesses of our economic, technical and social evolution. In addition to its built heritage, these sites bear witness to the knowledge and skills of workers, of their particular technology and of a living and working environment (e.g., Chaudière Falls flanked by two 19th century timber slides). The huge 40-ton raft built by the *One Last River Run* collective of the Upper Ottawa Valley is to be admired. It has been on permanent display since 2008 at *Pembroke Waterfront Park*.

Canada's history and development are closely linked to its rivers: wherever Raftsmen stopped to rest, villages stood. Four Canadian provinces are particularly marked by this intangible heritage: Quebec, Ontario, New Brunswick and Nova Scotia. The Philemon Wright Archipelago Museum will be able to consider numerous partnerships, with the widest possible participation of the communities, in connection with the Raftsmen Route. Ultimately, this intangible heritage could be recognized by UNESCO.

This print by Edwin Whitefield, published in 1855, provides a panoramic view of the city of Ottawa. The timber rafts piloted by the Raftsmen are clearly visible and energize the landscape, as is also the case in the panoramic works reproduced on pages 150, 152, 153.

5.5.5. THE ROLE AND IMPACT OF IMMIGRATION

Through the story presented in the South Pavilion, we will discover the origins and development of Bytown. The role played by this working-class village in the construction of the Rideau Canal and in the Ottawa Valley forestry industry, cannot be ignored. Considering the importance of shanties in the region at the time, it was not surprising to see men of various nationalities arriving in large groups to find work. One of the nationalities most notable is undoubtedly Irish.

Of course, there was an Irish presence in Canada long before Philemon Wright settled in the region or Bytown was founded. However, it was during the first half of the 19th century that the largest wave of Irish immigration arrived on the continent. In the 1850s, more than 500,000 Irish people resided in British North America. It is calculated that today, the descendants of Irish immigrants who remained in Canada make up nearly 13% of the Canadian population (2016 census).

The Irish were undoubtedly the most significant group of settlers in the Ottawa Valley in terms of numbers. While much of Irish immigration in Canada can be attributed to the Great Famine, the Irish were drawn to the Ottawa Valley before that for work opportunities in the thriving timber industry and, before that, in the most massive engineering project in North America at the time, the building of the Rideau Canal. In Canada as a whole, the factor that most influenced the wave of Irish immigration was the Great Irish Famine in the late 1840s, which drove between 1.5 and 2 million Irish people out of their native country. For those that arrived during the famine, not only must we take into account the horrible context of their departure, we must also imagine their arrival in North America after such a long journey. Not only were they in poor physical condition, but they were also suffering from diseases. Their arrival overwhelmed the quarantine stations set up for disease control. In the case of Grosse Île, a quarantine station downstream from Quebec City, the loss of lives was so great that a cross was erected in 1909 to remember the many victims who were buried on the island and those who died during the trip on the high seas.

The South Pavilion, with its exhibits, will honour the Irish immigrants and commemorate this significant page in our history by better understanding the context of their lives: people who sought to improve the quality of their lives and forge a viable future for their families in Canada. In today's global context, we must emphasize the importance of continuing to welcome people from all over the world who sometimes face difficult life situations. **Ultimately, Canada offers the opportunity for a new beginning, and it is worth showcasing the many ways that immigrants certainly contribute to enriching our national fabric culturally, fiscally and on many other levels.**

5.6 Target Audiences

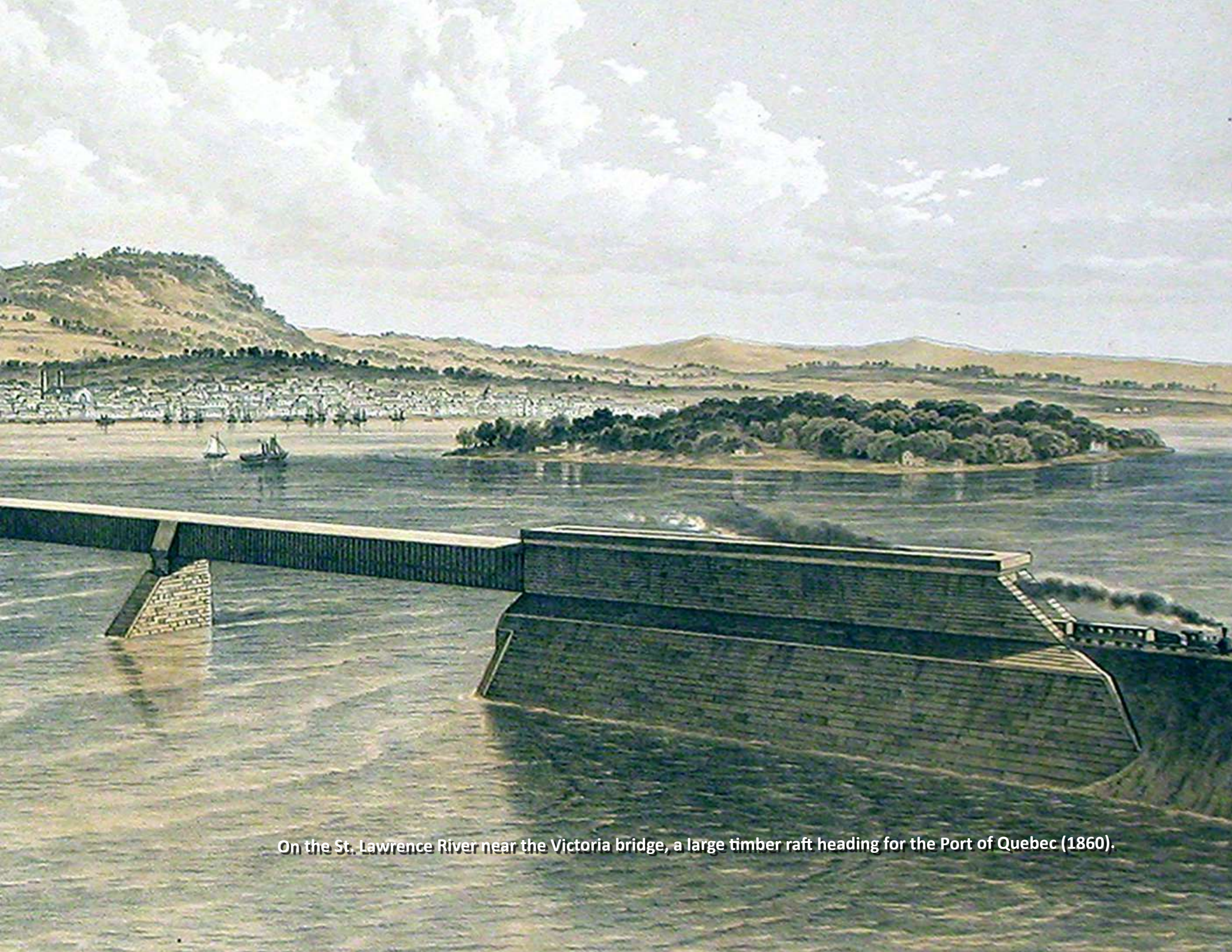
The museum archipelago will focus on the three " Es " — Education, Emotion, Entertainment — in order to attract diverse audiences. The target market of the museum will be a variety of clients thanks to a diversified, original and creative program:

- **Families and the general public.** Example of activities: Crossing the Ottawa River on a raft that will shuttle north-south and south-north between two docking points, one located in Gatineau and the other in Ottawa. The disembarkation area will be populated by animators dressed as Raftsmen.

- **Youth and teenagers.** E.g. Archaeo-adventure activities: Offering unique outdoor experiences (adventure-style or family-style) that will allow you to build a timber raft in an environmentally friendly way and then sail and dismantle it. For example, it could consist of a 65 km trip (from Leamy Lake to Montebello) as happens in Sweden with *Log rafting on the river*: http://www.gotonordics.com/log.
- **Young public and elders.** E.g.: animation capsules (approximately 20 minutes in length) Where an animator dressed as a historical character leads visitors on a visit to the museum remaining in character the whole time. He could be the 19th century mayor of Hamilton, who urged Queen Victoria to choose her city as the nation's capital.
- **Specific audiences reached with the help of community associations** (newcomers, people with disabilities, single-parent families). E.g. activities: The facilitator takes care of a group of 5 to 10 people to carry out activities adapted to the needs of this clientele and in accordance with the objectives shared between the larger museum and the community organization. What may be proposed would be to make an outdoor kitchen that imitates the one found on the rafts and in which traditional dishes would be prepared (pea soup, baked beans, farlouche pies, sheep's tallow).
- **From the school environment.** The transmission of history and national heritage to children is a key issue at the museum. The archipelago museum will stimulate partnerships with school boards as a logical follow-up to the collaboration set up by A.B.C. Strategies around the pedagogical workbook. Through a series of initiatives, children will discover their homeland. The experience will be rooted in the reality of the subjects taught in relation to the age group. Transported by school bus, several classes can be simultaneously accommodated.
- **From the workplace environment.** E.g.: rental of rooms for all types of occasions, including professional meetings or scientific symposia related to the Center of Research Engaged in Excellence (CREE) of the museum (ethnology, museology, archaeology, teaching, cultural development, etc.).

Also, the fluvial museum, by integrating a research centre with the Center of Research Engaged in Excellence (CREE), will attract business tourism since its facilities will already be able to host national study and research symposia for the scientific community specialized in the square timber trade and its impact on national history. The museum will therefore strategically position itself to develop favourable conditions for tourism events, whether cultural, recreational, sporting, scientific or business. The museum archipelago will certainly help to retain visitors from outside the National Capital Region for more extended stays ranging from half a day to a full day.

This influence will be intensified by the desire to build an " open-air museum " by permanently marking the waterways of the Raftsmen in four provinces: Quebec, Ontario, New Brunswick and Nova Scotia. In collaboration with municipalities and institutions along the Ottawa River, Lake Ontario, the Saint John River or the St. Lawrence River, the museum will develop a network that will feed and extend provincial tourist routes to highlight the beauty and historical importance of our waterways to the development of the territory. A.B.C. Strategies is already in contact with some cities on this subject, such as Thurso or Hawkesbury. The Philemon Wright National Fluvial Museum will be the focal point of this major Canadian tourist route linking different administrative regions.



On the St. Lawrence River near the Victoria bridge, a large timber raft heading for the Port of Quebec (1860).

Above, a contemporary print by Yves Baril based on the illustration by W.H. Bartlett published in *Canadian Scenery* of 1842. On the right, three oil paintings by Frances Anne Hopkins.

EAH

In 1857, Queen Victoria designated Ottawa as the capital of the Dominion of Canada.

Above, a timber raft passing by the foot of Parliament Hill in 1866. In 1855, " Bytown was incorporated into the city and took the name of Ottawa, just in time to receive a great honour... and assume a heavy responsibility. " (NCC, 1967)

FAH

On this double page, two masterful works presented at *L'Exposition universelle* in Paris in 1867 (see page 6). These oil paintings signed Cornelius R. Krieghoff and inspired by W.H. Bartlett take us back to the age of the raftsmen. We can see on the left, a timber raft caught in a storm in *Lac Saint-Pierre*, and on the right, the delivery of thousands of tonnes of square timber at the Port of Québec.

On this double page, two oil paintings by James P. Cockburn
showing port activities surrounding square timber.

Above, illustration by R. Dudley published in London under the title *The Canada Timber Docks, Liverpool.*

5.7 Thematic breakdown into five themes

Each theme will be approached in such a way as to offer the visitor a sequential interpretation of the past , the present , and the future.

THEME 1 — BYTOWN

Originally established by Lt. Col. John By to house workers from the Rideau Canal construction site, the small village of Bytown, Ottawa's original settlement, is the true beginning of the story presented in the South Pavilion. This first theme is divided into four sub-themes: The relationship between Bytown and Wright's Town, the role of Col. By in the Rideau Canal project and the conflicts in Bytown's diverse communities as illustrated by the battle of the Bridge of 1839, which establishes a link with the legend of Jos Montferrand.

1.1 The next-door neighbours *:* As Lt. Col. By set up his garrison on the upper plateau (Barrack Hill) that would become Parliament Hill, Wright's Town was already a well-established village and a ready source of labour for the Rideau Canal construction project.

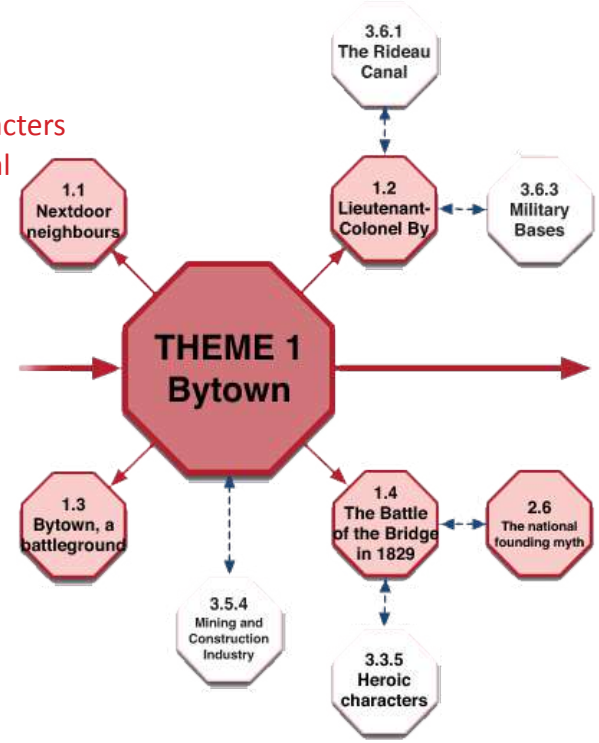
1.2 Lieutenant Colonel John By *:* To avoid attacks on the the St. Lawrence River between Montreal and Kingston, the Rideau Canal project was directed and carried out by Lt. Col. By. Considered one of Canada's first great engineers, he undertook its construction from 1826 to 1832.

Related topics *:* **3.6.1 The Rideau Canal and 3.6.3 The military bases**

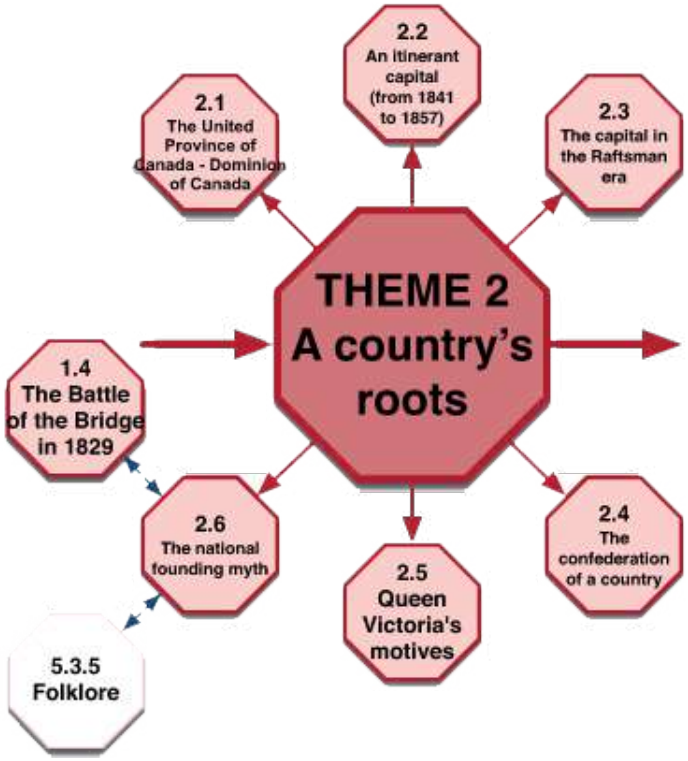
1.3 Bytown, a battle zone : The village first developed around the workers and military personnel assigned to the construction of the Rideau Canal. A composite web of diverse communities, this place is witness to frequent skirmishes and fights until the first half of the 19th century. The litigation is based on an economic, political, territorial and in some cases religious background. From 1835 to 1837, Bytown was shaken by the " Shiners' War " under the influence of Peter Aylen.

1.4 The battle on the bridge of 1829 : Once the Rideau Canal project was completed, many workers coveted jobs in the lumber industry, not without clashes and violence. With the rise of tensions came stories of fighting between the Irish and French Canadians, the most legendary being the tale of the fight between Jos Montferrand and Irish thugs on the Union bridge in 1829.

Related topics :
3.3.5 Heroic characters
et 2.6 The national founding myth



THEME 2 — THE ROOTS OF A COUNTRY



The second theme of the permanent exhibition is the starting point for the theme of the National Capital. This theme will explain the process of choosing the capital after the *Act of Union* (1841), the various cities that hosted the Parliament of the Dominion of Canada, the impact of the *British North America Act (BNAA)* also known as the *Constitution Act, 1867,* and the Crown's wish to establish Ottawa as the Nation's Capital. This theme will also allow us to address with a new approach the question of the Founding Myth of Canada.

2.1 The United Province of Canada - Dominion of Canada :

> " In the spring of 1837, discontent was high in Lower Canada, and despite repeated requests from the Patriot Party, London still refused to transform the Legislative Council into an elected body and to make the Executive Council accountable to the House of Assembly. " (Jean Provencher, 2017)

Armed clashes broke out in 1837 and 1838. Repression is strong and bloody. England, which was worried that riots were also breaking out in Upper Canada, sent Lord Durham to investigate.

> " After a six-month stay in America, he presented a report in 1839 to the English government advising it on essential measures to restore peace: ensuring an English majority and loyalty, anglicizing French Canadians " (Jean Provencher, 2017)

> Then, " it was the Act of Union of 1841: Lower Canada, renamed Canada East, and Upper Canada, renamed Canada West, were reunited in an entity called United Province of Canada, whose Governor and Executive Council would not be elected. " (Joseph Facal, 2013).

In the House of Assembly, there will be 42 representatives for each of the two Canadas. Lower Canada, which had a larger population and, above all, a stronger economy than Upper Canada, will feel cheated. The years would follow one another with important constitutional changes, moving from the Union regime to Canadian Confederation.

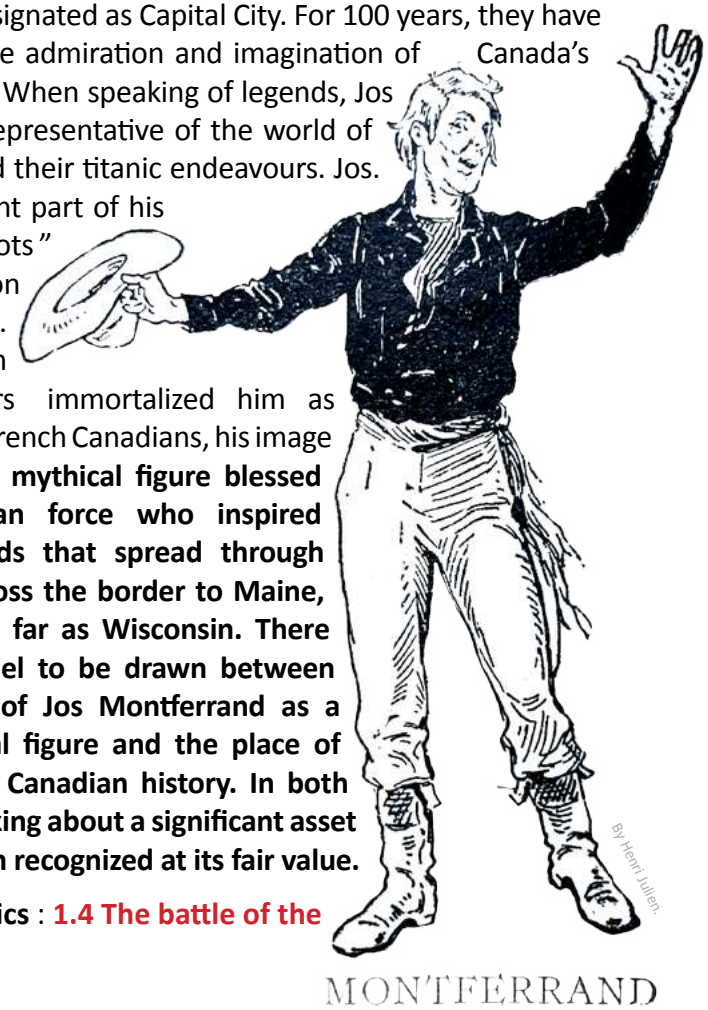
2.2 An itinerant Capital (from 1841 to 1857) : The headquarters of the responsible government granted by the British Empire had to be moved more than once during the 26 years of the Union, to Kingston, Montreal, Toronto and Quebec City. The City of Hamilton was even placed on the list without ever being selected.

2.3 The Capital in the Raftsmen Era : The territory was subject to many changes during the 19th century, including the desire to permanently establish the Capital and stabilize the government. The Ottawa Valley during the Raftsmen Era was extremely dynamic economically and had many geographical (Canada's Meeting Place) and major military assets (Rideau Canal) that paved the way for Ottawa to be designated as a new capital.

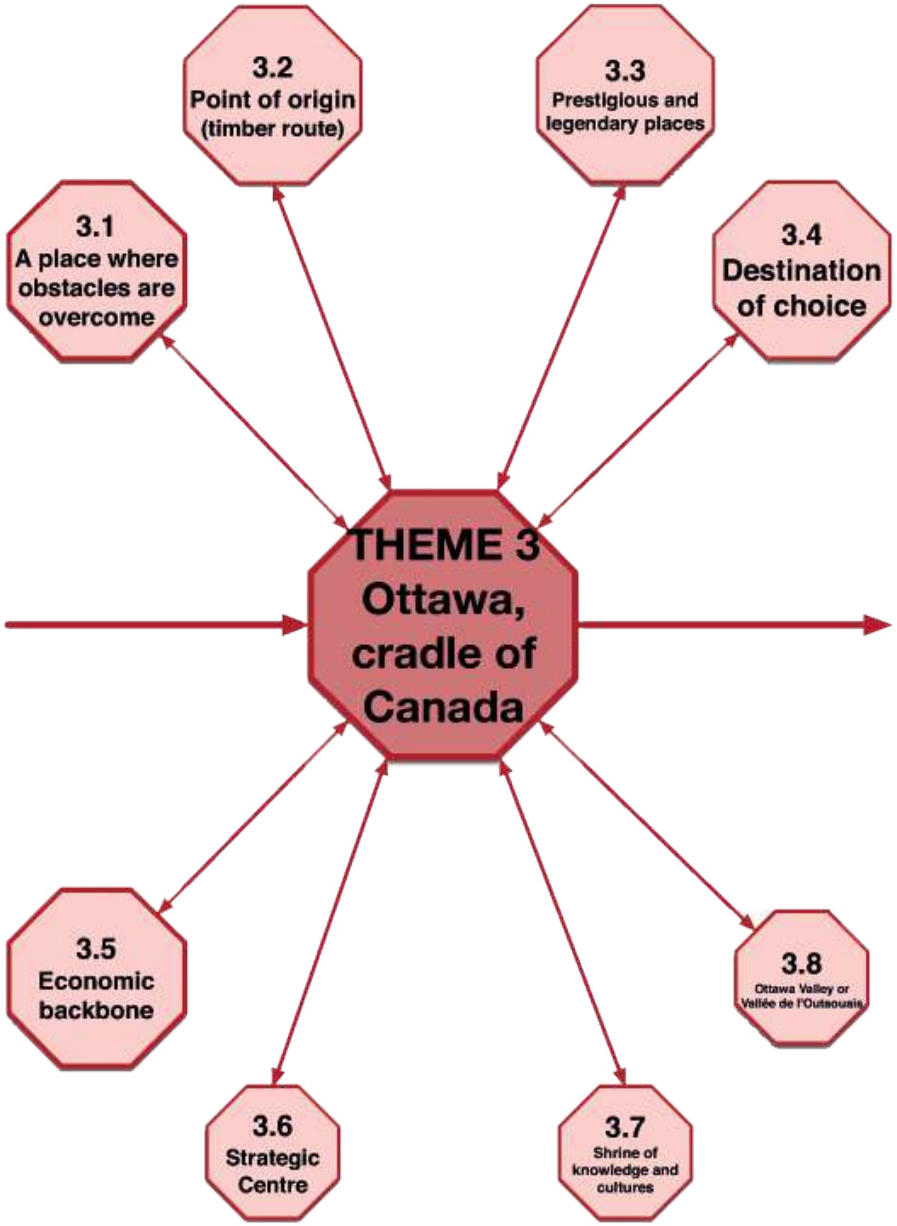
2.4 A country to be federated : The development of other colonies in British North America, beyond the United Province of Canada, attracted the attention and envy of some politicians who proposed to join them or to federate all this vast territory under a single government.

2.5 Queen Victoria's motives : When the choice was made to name the new National Capital, one can only speculate on what the decisive factor was that tipped the balance in favour of Ottawa over Kingston, Montreal, Toronto, Hamilton and Quebec City. In addition to its strategic location from a military point of view and its much more favourable location between Upper and Lower Canada, one of the decisive factors must have been the economic importance of the region.

2.6 The Founding Myth : Unlike other countries, Canada neither seems to attach much value to its own Founding Myth nor commemorates any mythical figures, through official recognition or public dissemination. According to A.B.C. Strategies, it is important to raise the subject of the Founding Myth of our National Capital, that is inextricably linked to that of whole country. According to this organization, the Raftsmen — these uncommon sailors — contribute to the Founding Myth through the nature of their long and dangerous journey on the rivers; journeys that passed through all the cities that were each at one time or other, designated as Capital City. For 100 years, they have captured both the admiration and imagination of Canada's founding people. When speaking of legends, Jos Montferrand is representative of the world of the Raftsmen and their titanic endeavours. Jos. Montferrand spent part of his life in the " hot spots " of the Dominion of Canada. While Benjamin Sulte and others immortalized him as the protector of French Canadians, his image **is also that of a mythical figure blessed with superhuman force who inspired tales and legends that spread through Canada, and across the border to Maine, Michigan and as far as Wisconsin. There is a direct parallel to be drawn between the recognition of Jos Montferrand as a national mythical figure and the place of the Raftsmen in Canadian history. In both cases, we are talking about a significant asset that has not been recognized at its fair value.**



Related topics : **1.4 The battle of the bridge in 1829**

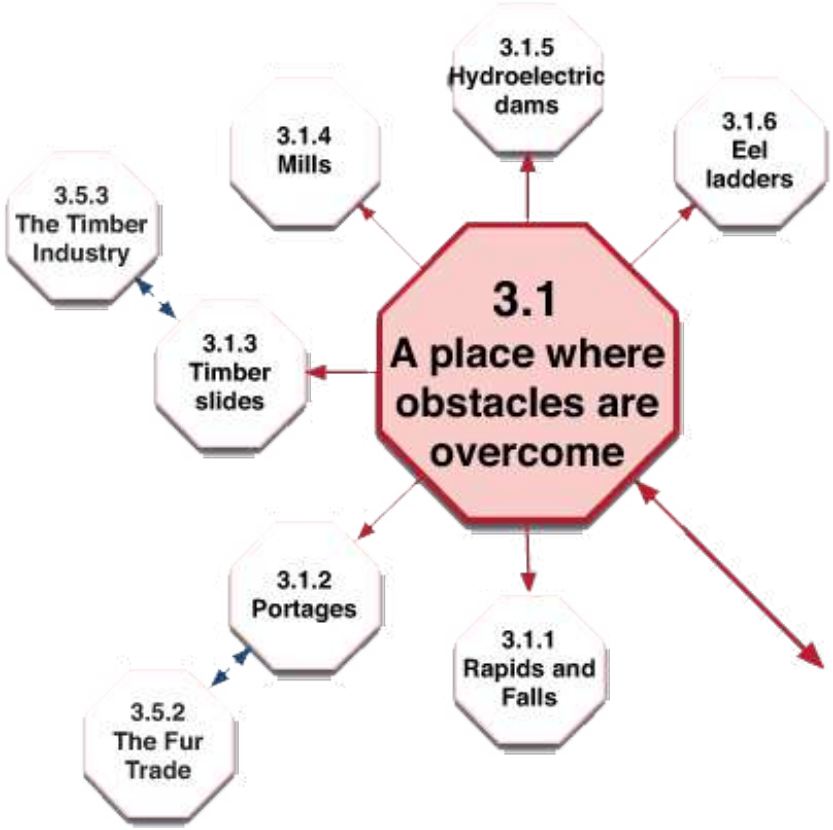


THEME 3 — OTTAWA, CANADA'S CRADLE

" The name *Ottawa* (or *adawe* in Algonquin) means to trade and was the name given to the First Nations people who controlled trade along the river. " (Parliament of Canada website : *https://bit.ly/2YTZesr*).

Although the wealth provided by the timber industry was for a long time the key to the development of Ottawa as the capital of the Canadian federation, the latter has since distinguished itself at many levels both national and international. It is on this point that the third theme of the South Pavilion focuses, breaking the chronological narrative used until now into a much more organic form in order to present the educational content that embodies the role of the pavilion.

Each of the sub-themes addresses a different facet of the Capital while establishing a direct link with the timber industry and Raftsmen. At the end of their visit, visitors will be able to identify different characteristics specific to the Capital, whether industrial, cultural, educational or even geographical.



3.1 Obstacle crossing point: The Ottawa River watershed is a real obstacle course. People had to use ingenuity to get around the obstacles.

3.1.1 Rapids and falls : The Ottawa River watershed flows for hundreds of kilometres and has countless falls and rapids due to significant changes of elevation throughout its course.

3.1.2 Portages : Whether in bark canoes, steamboats or other boats, falls and rapids along the Ottawa River have always been major natural obstacles that had to be avoided. Some portage trails go back to prehistoric times.

Related topics : **3.5.2 The fur trade**

3.1.3 Timber slides : The Chaudière Falls were significant obstacles to the transportation of timber. Philemon Wright rose to this challenge with the invention and installation of the first timber raft slide in 1829, which was recognized by the federal government in 1976 as a national historic event.

Related topics: **3.5.3 The timber industry**

3.1.4 Mills : The power of the Ottawa River current was used as the driving force for grinding, sawing and milling. The Chaudière Falls sector has been the scene of several craft and industrial activities in the past.

3.1.5 Hydroelectric dams : The power of the Ottawa River was also used to generate electricity. Once the falls were harnessed, the Chaudière Falls sector supplied part of the electricity demand for the region.

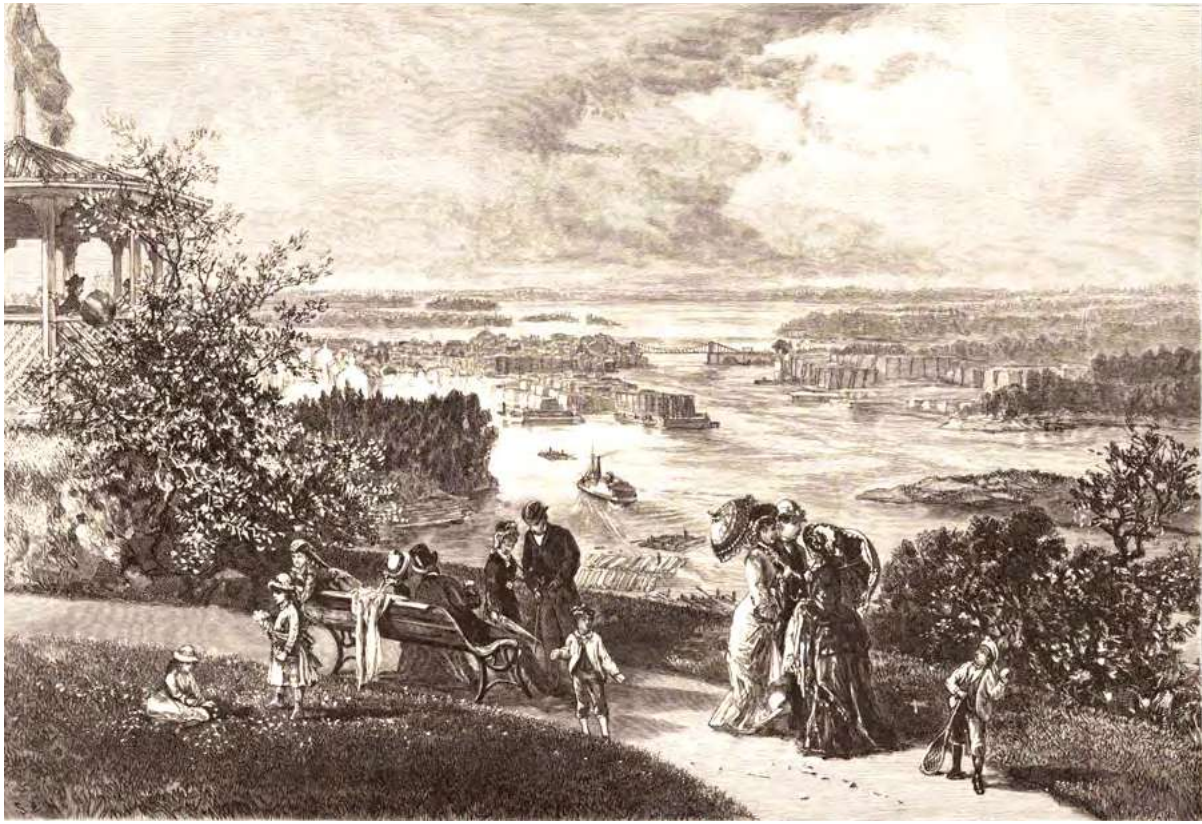
3.1.6 Eel ladder : The Ottawa River was also a challenge for aquatic wildlife such as the American eel, which had to learn to overcome the obstacles by swimming upstream at falls and rapids to continue its migration route from the Ottawa River to the Sargasso Sea.

This hothouse trade, born under the special circumstances of Napoleon I's Blockade, made the Ottawa Valley rich and became Canada's leading source of income for half a century (Pagé, 2005).

The industrial genius of our ancestor builders opened the square timber route over 6500 km, i.e. from the Upper Ottawa to England.

Liverpool, Glasgow and Bristol receive the timber on which the navies, merchants and warriors depend. The main social consequence of the " life-cycle of timber " is to bring the new Dominion of Canada a new — and relative — financial ease.

By building Canadian pride around a great shared history, the Philemon Wright National Fluvial Museum will help Canadians (re)discover their capital.



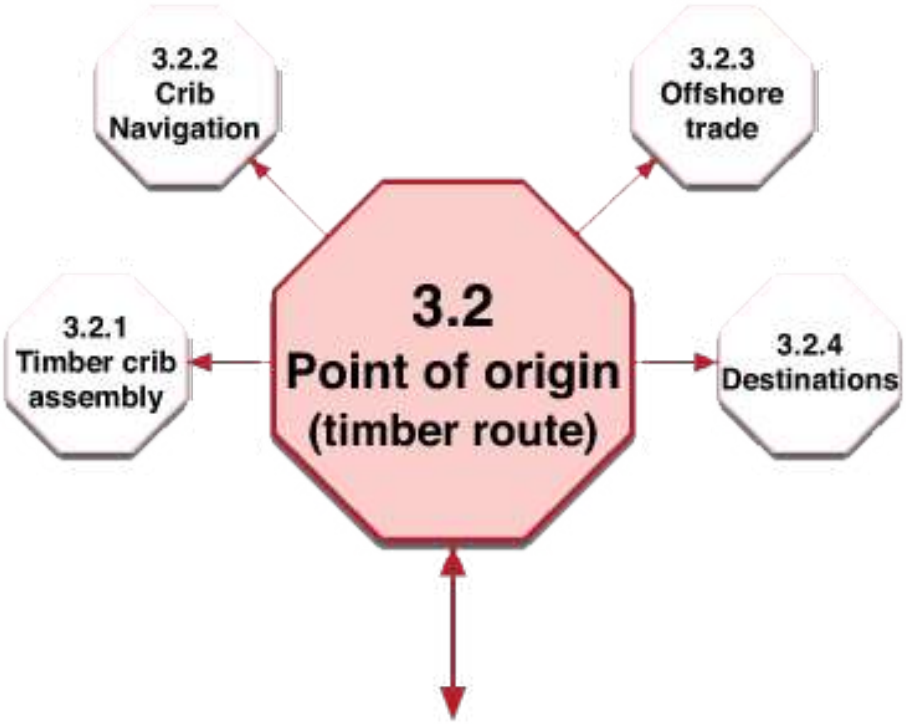
3.2 Point of origin (timber's journey) : The square timber industry was rapidly developing to meet the considerable demand from Great Britain, which was at war with Napoleon at the time and in full industrial expansion. Large ship masts were specially cut for the British Royal Navy from the high quality timber of mixed forests and the square timber trade was moving farther afield to harvest the most prized varieties. Timberers were looking for oak and pine from the Ottawa Valley to the Great Lakes. It was in the Ottawa Valley where the voyage of huge square timber rafts travelling to Quebec City began. Once there, the timber was then loaded onto sailboats to cross the Atlantic to England.

3.2.1 Crib assembly : Crib assembly, perfected by Philemon Wright, enabled the transport of impressive quantities of timber to the lucrative British market for the construction of its naval fleet. The cribs gathered in timber rafts were floated downriver to Quebec City. The timber rafts were immense in size; huge floating islands that were literally floating villages.

3.2.2 Crib navigation : Moving such masses of timber with only the force of current and wind, forged the expertise that gave rise to the legendary rivermen called Raftsmen. A crib weighed up to 40 tons. The timber rafts, which could consist of about 150 cribs, could carry a much weight as 6,000 tonnes, which would travel over a variable distance of 500 to 1,000 km down Canadian rivers.

3.2.3 Offshore trade : Once in Quebec City, the cribs were dismantled and the timber that was used to make them was then loaded into the holds of large ships bound for Europe.

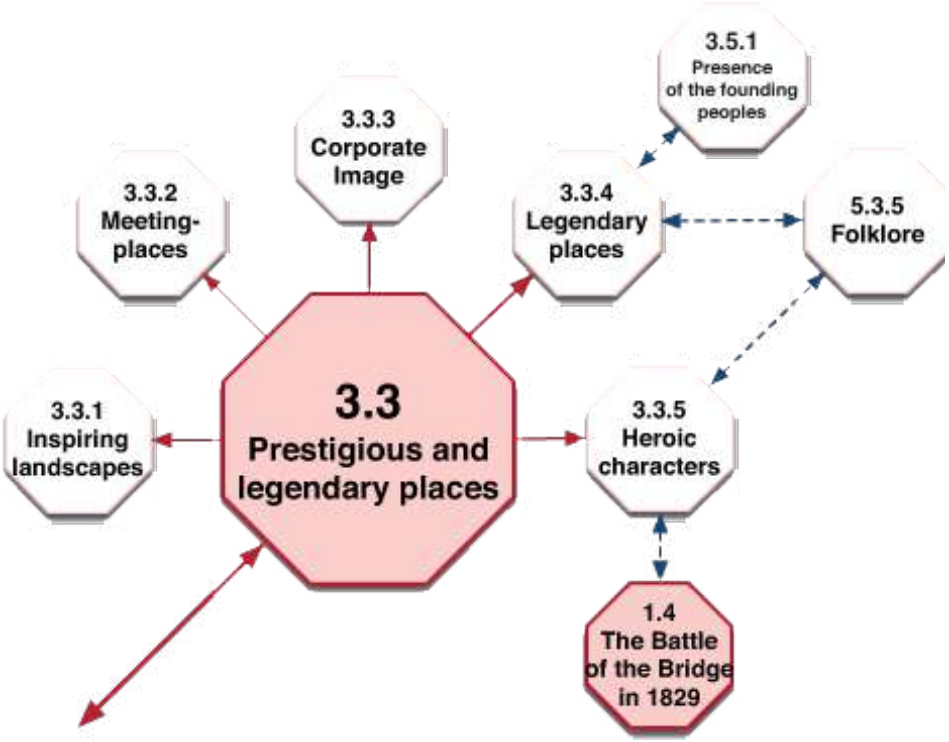
3.2.4 Destinations : To build its large naval fleet, the British Empire had many ports and shipyards, one of which received much of Canada's square timber: the Canada Timber Docks in Liverpool.



3.3 Prestigious places and legendary sites : The Ottawa River in general and the Chaudière Falls area have marked the lives and imaginations of First Nations and early settlers, creating larger-than-life characters.

3.3.1 Inspiring landscapes : The Ottawa River and the National Capital Region offer exceptional natural and built landscapes. The people who have lived here — from First Nations, America and Europe — have all, in turn, inspired the imaginations of others who have grown to admire their works and practices.

3.3.2 Meeting place : The Ottawa River and its banks were meeting-places; places of celebration and places where trade began between First Nations and settlers.



3.3.3 Brand image : The image of the Capital Region has long been associated with the timber industry, which has greatly infused the development of the rich lore that surrounds this territory. 19th century engravings played an important role in the propagation of that lore, which very early on put an international spotlight on the Ottawa River. Carried out over the span of two centuries, many works of art were created illustrating timber rafts (Raftsmen) or log booms (Log drivers): Most memorable, perhaps, the Canadian dollar bill from the 1973-87 series depicting the Missinaibi tugboat with logs and the Canadian Parliament dominating the scene.

3.3.4 Legendary places : Ottawa River Log drivers and Raftsmen have inspired many legends. Legends like the aboriginal legend of Fairy Lake, and folklore of Quebec culture like the *Complainte de Cadieux*, the lumberjack *Chasse-galerie* (the Flying Canoe) and the legend of Jos Montferrand.

Related topics : **3.5.1 The presence of the founding peoples and 5.3.5 Folklore**

3.3.5 Heroic characters : The history of the timber industry in the Capital Region is marked by historical figures such as the Raftsmen and the Log drivers. Myths and legends fashioned their heroes like Jos Montferrand and Aimé Guérin.

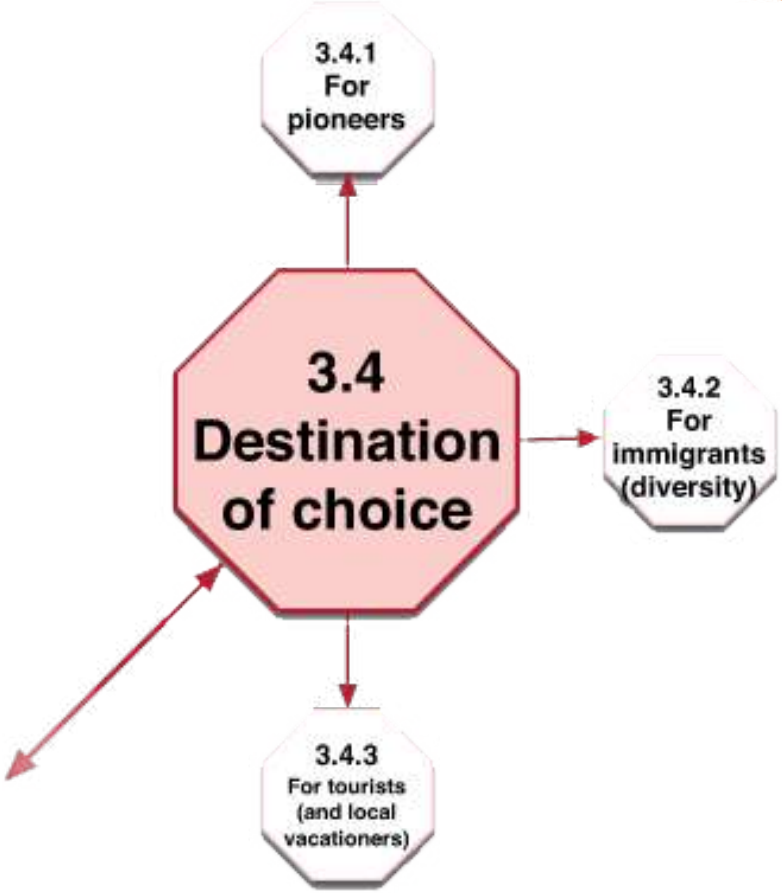
Related topics : **5.3.5 Folklore**
and 1.4 The Battle of the Bridge of 1829

3.4 Destination of choice : First of all, a simple way of traffic giving access to the hinterland, the valley of the Outaouais has become a popular destination for richness of its natural resources. Today, the National Capital Region is more than ever a destination of choice.

3.4.1 For pioneers : For Philemon Wright, and many others, the Outaouais was a welcoming place. Its geographical location presented significant challenges for its settlement but just as it is today, it was also the site of the greatest successes.

3.4.2 For immigrants (Diversity) : The dynamism of the timber industry in the region of the Ottawa Valley made it possible to rapidly increase the number of timbering projects hiring a large pool of timberers. Among them were many immigrants looking for a job or a whole new life. Even today, the DNA of the National Capital Region stands out as a professional springboard, a space for innovation and a cradle of great cultural diversity.

Related topics : Chapitre 5.5.5 The role and impact of immigration



3.4.3 For tourists (and local vacationers) : In the 19th century, the bourgeoisie took advantage of day trips by steamboat that took them, for example, from Lac Deschênes to the foot of the Chats Falls in the Upper-Ottawa. Today, the Ottawa River and the Capital continue to delight local and international boaters and vacationers.

3.5 Economic backbone : For thousands of years, the region has been a place of trade and commerce. Even if the industry was for a long time the first and most important the region's economic engine, its economy has been greatly diversified since then.

3.5.1 Presence of the founding peoples : Long before the arrival of *coureurs des bois* and American settlers in the region, First Nations traded along the Ottawa River and in the Capital Region.

Related topics : **3.3.4 Legendary places**

3.5.2 The fur trade : The Ottawa River has been one of the most important waterways for the fur trade, and for trading posts like Fort William on the shores of lac-aux-Allumettes.

Related themes : **3.1.2 Portages**

3.5.3 The timber industry: The rich forest stands of the Ottawa Valley created the country's first industry and fostered the evolution of the timber industry as it adapted to market needs.

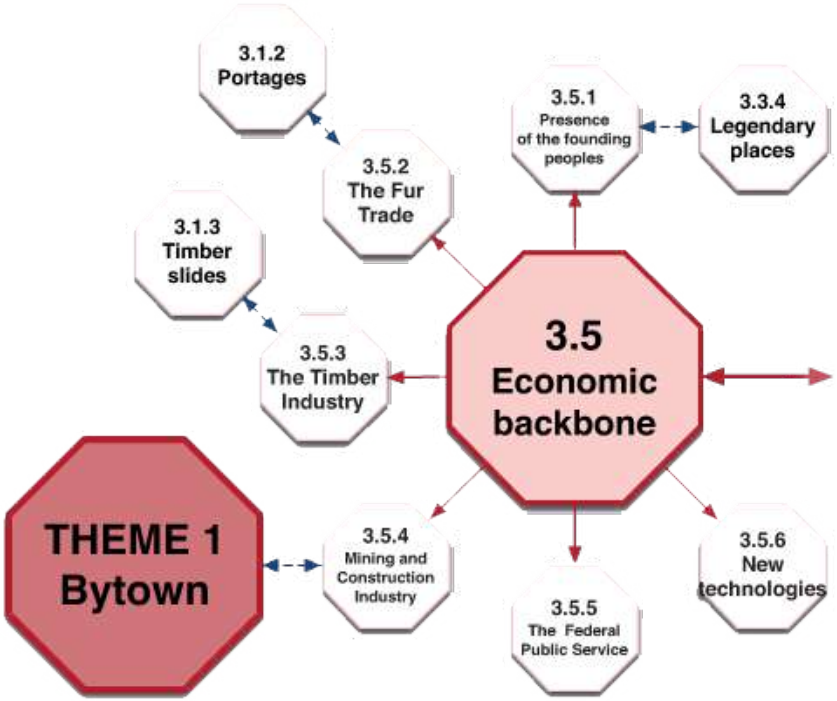
Related topics : **3.1.3 Timber slides**

3.5.4 Mining and construction industry : From Philemon Wright's potash production to the present day, the region's soil also offers great mineral resources that have been used more than once in the construction of the Capital's buildings.

Related topics : **Theme 1 — BYTOWN**

3.5.5 The Federal Public Service : As the Canadian federation provided the necessary political stability to keep the Government of Canada in Ottawa, the various jobs associated with this place of power have stimulated the region's economy. This reality is more visible than ever.

3.5.6 New technologies : Although Philemon Wright's crib slides seem to be a very outdated technology today, they were a valuable technological innovation at the time. Even today, the region still has many companies and organizations working in the high-tech field.



3.6 Strategic centre : The region had no military fortifications other than small redoubts like the one located at the confluence of the Lièvre and the Ottawa rivers, which was reportedly destroyed around 1759. It did, however, play a vital and strategic role more than once over the years.

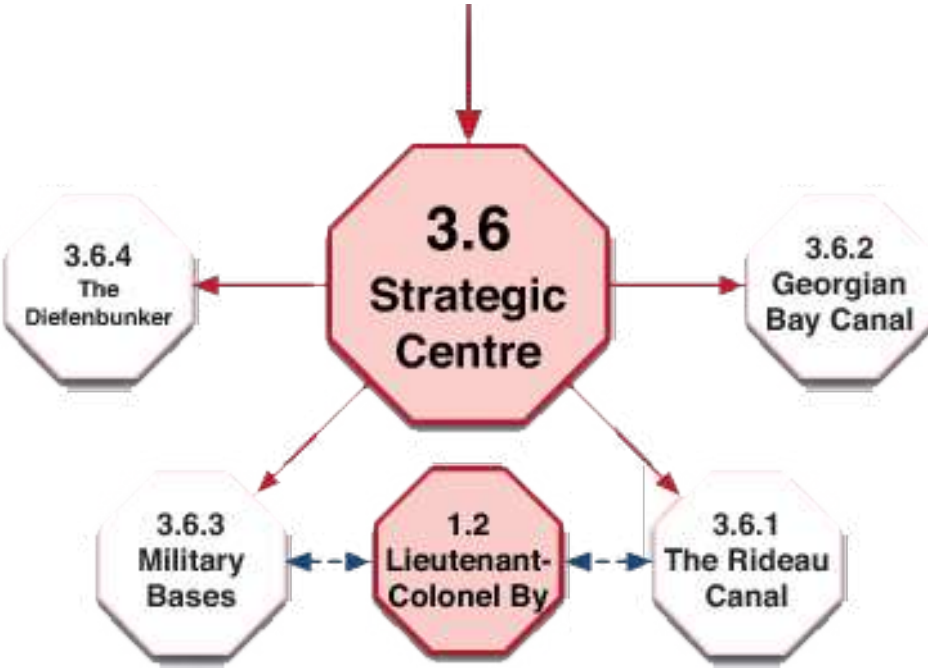
3.6.1 The Rideau Canal : This imposing canal was built under the supervision of the Lieutenant Colonel By to allow free movement between Montreal and Kingston, away from potential American incursions along the Saint Lawrence. This marvel of engineering gave birth to Bytown, which would grow to become Ottawa in 1855.

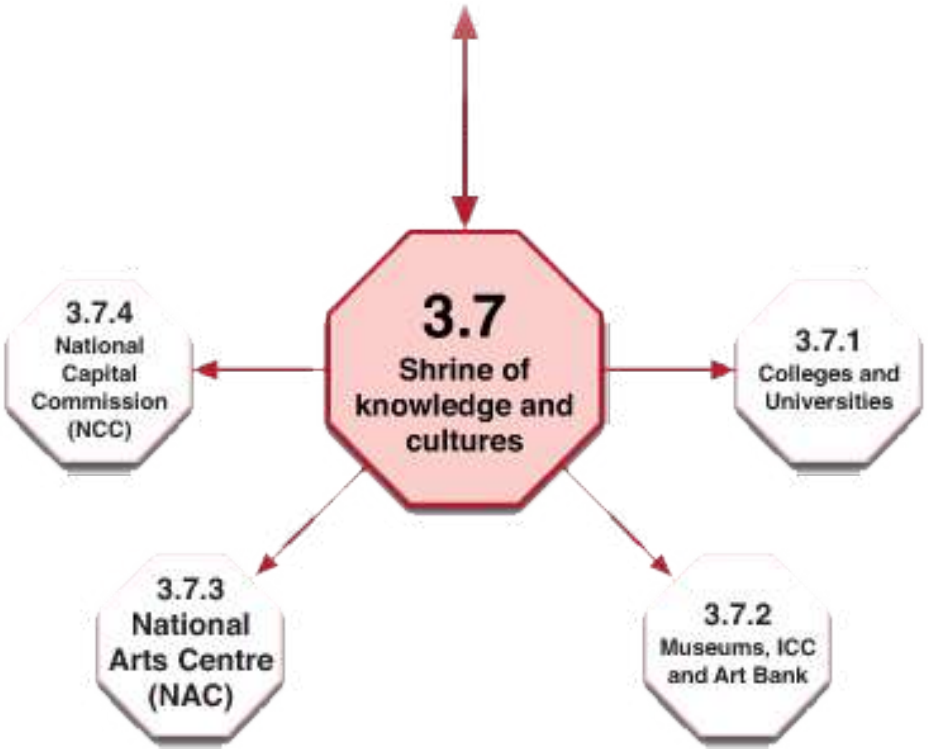
3.6.2 The Georgian Bay Canal : With the same desire to develop other river routes between Montreal and York (Toronto), the construction of a second, lesser-known canal to connect the Upper Ottawa on Georgian Bay was undertaken by Ruggles Wright and John Egan in the 19th century. This project was finally abandoned, but its remains are still visible.

Related themes : **1.2 Lieutenant Colonel John By**

3.6.3 Military bases : In addition to Colonel By's garrison, the Ottawa Valley has many military installations built for the protection of the region and the country.

3.6.4 The Diefenbunker : The Diefenbunker was commissioned by Prime Minister John Diefenbaker in 1959, as part of his government's reaction to escalating tensions in the Cold War. The purpose of the bunker was to house key members of the government and military in the event of a nuclear attack on Canada. It was commissioned by Prime Minister John Diefenbaker. " The safety of its nuclear roof would allow the Canadian government to operate safely underground for 30 days in order to assist with the governance and rebuilding of the country. " (Diefenbunker.ca)





3.7 Temple of knowledge and culture : There are large educational institutions and organizations in the region that preserve and reveal the rich country's heritage.

3.7.1 Colleges and universities : Education was at first provided by the settlers themselves, then by religious communities, and finally assumed by secular institutions. Among our flagships is the University of Ottawa, founded in 1848, which is an institution that teaches in both official languages.

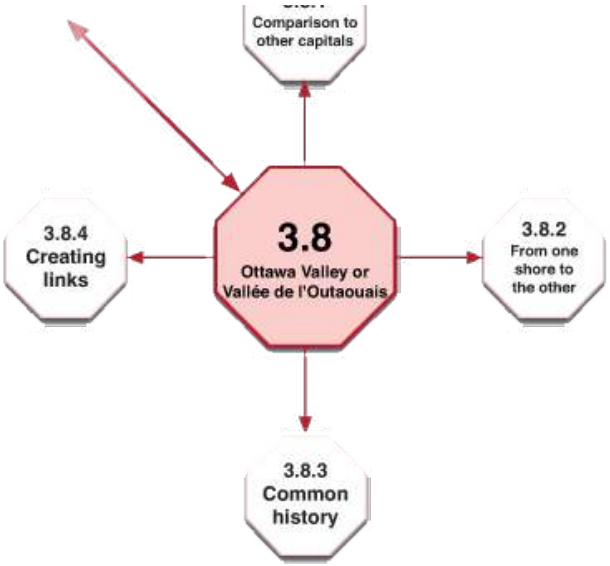
3.7.2 Museums, ICC and *Art Bank* : The preservation and presentation of Canada's heritage is entrusted to major national museums or institutions such as the Canadian Museum of History, the Mint, the Canadian Museum of Nature, the National Gallery of Canada, the Canadian Conservation Institute, the Canada Art Bank and soon, the Philemon Wright National Fluvial Museum.

3.7.3 National Arts Centre (NAC): The National Arts Centre (NAC) showcases Canadian culture through a rich program of programming in various artistic disciplines (music, theatre, dance).

3.7.4 National Capital Commission (NCC):

> " How the Federal District Commission, later renamed the National Capital Commission, continued its beautification work according to the plans of French urban planner Jacques Gréber, is not in the history of Old Ottawa; other publications of the Capital Commission are responsible for talking about it " (NCC 1967).

The NCC is responsible for the planning of Canada's Capital Region; it participates in its development, conservation and beautification, and much more. The NCC manages the Greenbelt and Gatineau Park, providing green spaces for the public. Founded in 1899, this organization is now more than a century old.



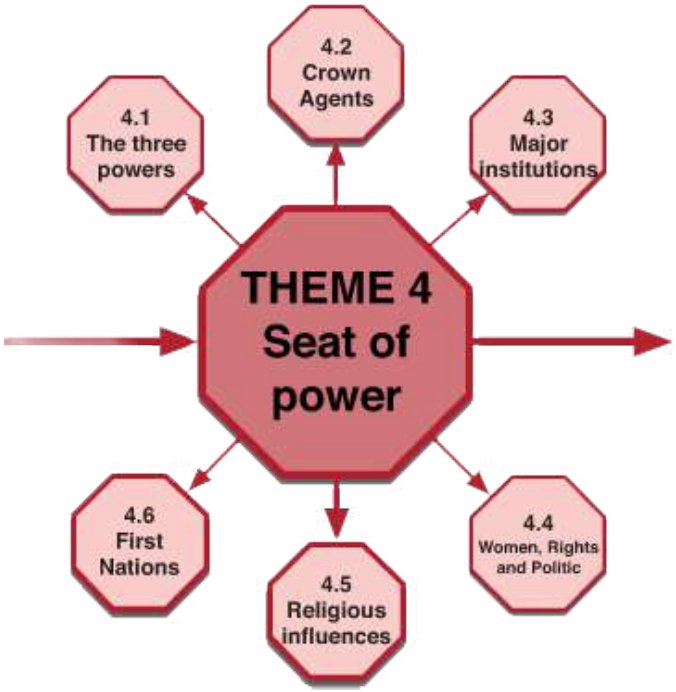
3.8 The Ottawa Valley : Although the Ottawa River presents a natural boundary, it also defines a valley where its communities share a common history and continue to forge links between them.

3.8.1 In comparison to other capitals : When Canada's capital is compared to other capitals, it appears that the great river is a border that separates the regions, Ontario on one side and Quebec on the other. The Thames in London, the Seine in Paris, the Danube in Budapest, the Krienbach in Lucerne, the Meuse or the Escault in Brussels all unite their banks, but does the Ottawa River do the same? Combining the political function with the cosmogonic function, it is said that rivers unite the peoples that mountains and isthmus separate.

3.8.2 From one bank to the other : Home to exceptional wetlands and habitats for fauna and flora, the Ottawa Valley allows urban and rural areas to coexist in which many communities have adapted and thrived.

3.8.3 Common history : The communities of the Ottawa Valley share a common history closely linked to the evolution of the timber industry in this region.

3.8.4 Creating links : People living along the Ottawa River have a common history that connects them. Dating back to a very ancient tradition, the ice bridges that were used to shorten the routes also made it possible to forge between communities, north-south.



THEME 4 — SEAT OF POWER

In addition to its heritage, culture, communities, achievements, environment and economy , the capital is defined by its status as a place where state power is exercised. The fourth theme therefore presents a portrait of the Canadian political system by referring to the separation of powers, the sharing of competencies in the federation Canadian law, Canada's major democratic institutions, minority rights protected by the Canadian Charter of Rights and Freedoms. On April 17, 1982, Canada cut its ties to the British Parliament. However, in the presence of Queen Elizabeth II the ratification of the *Constitution Act, 1982*, took place without Quebec's signature. To this day, Quebec's distinct character is still not officially recognized in the Act.

4.1 The three powers : The separation of legislative, executive and judicial powers is a fundamental principle of representative democracies. Governance in Canada is ensured by the dynamics of these same three powers. Canada is a constitutional monarchy, which means that we recognize the Monarch as the *Head of State*, while the Prime Minister is the *Head of Government*. Federal level or provincial level of Government handle the country's Public Affairs and each level of government (Executive Branch) consists of the Prime Minister and cabinet ministers. The parliament (Legislative Branch) is the law-making branch ; the federal parliament itself is made up by the appointed Senate and the elected House of Commons. The courts (Judicial Branch) enforce the law and the highest court in the country is the Supreme Court of Canada.

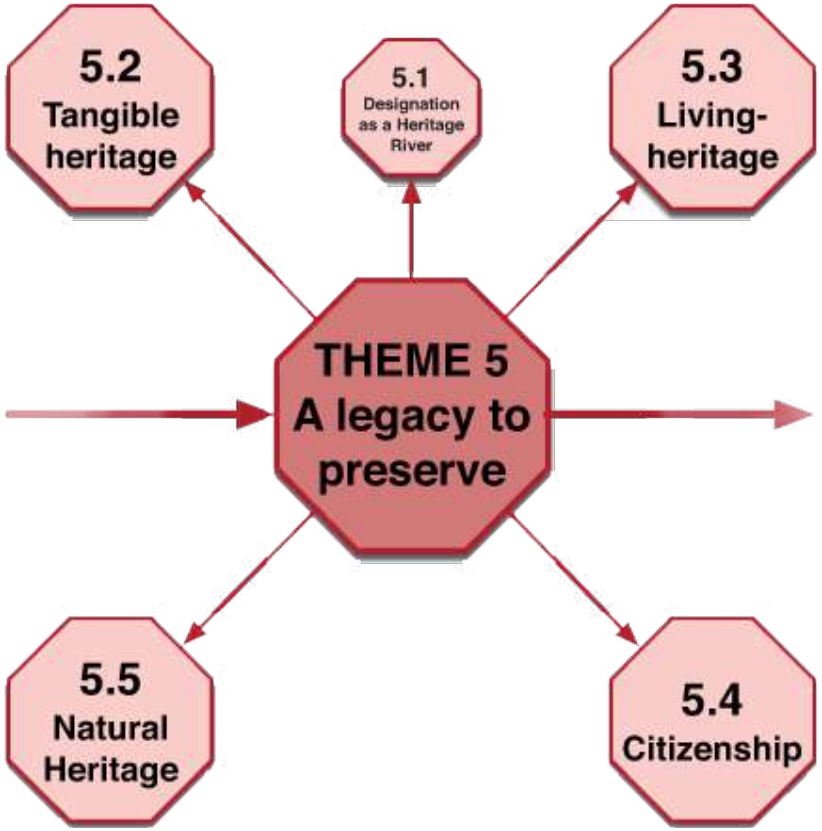
4.2 Crown Agents : Although the Crown influences in Canada is limited today, it continues to play a symbolic role with its representatives such as the Governor General of Canada and the Lieutenant Governor in each province. Canada has ten provinces and three federal territories.

4.3 Major Institutions : : The Capital landscape includes the Parliament Buildings, the Supreme Court, the official residence of the Governor General at Rideau Hall, Library and Archives Canada and the National Museums.

4.4 Women, Rights and Politics : The *Canadian Charter of Rights and Freedoms* is a fundamental part of the *Constitution Act, 1982*. Its purpose is to protect the rights of Canadian citizens against the actions, policies and laws of federal and provincial governments, and to unite Canadians around a set of values that embody these rights. From Abigail Wyman Wright to Viola Desmond, the suffragettes and the *Allumettières*, great women have been involved in politics and have successfully advocated for their rights in Canadian society.

4.5 Religious influences : Although there is no constitutionalized secularism in Canada, legislation and jurisprudence have always promoted the separation of the State and the Church. Canadian society nevertheless bears the imprint of a religious heritage.

4.6 The First Nations : To expand the national narrative, the interpretation must become more complex and reflect the diversity of points of view. Commemoration must create more justice and therefore contribute to the construction of meaning. The aim is to better understand the situation of First Nations and their needs by giving them a voice to be sensitized to their prehistory and history.

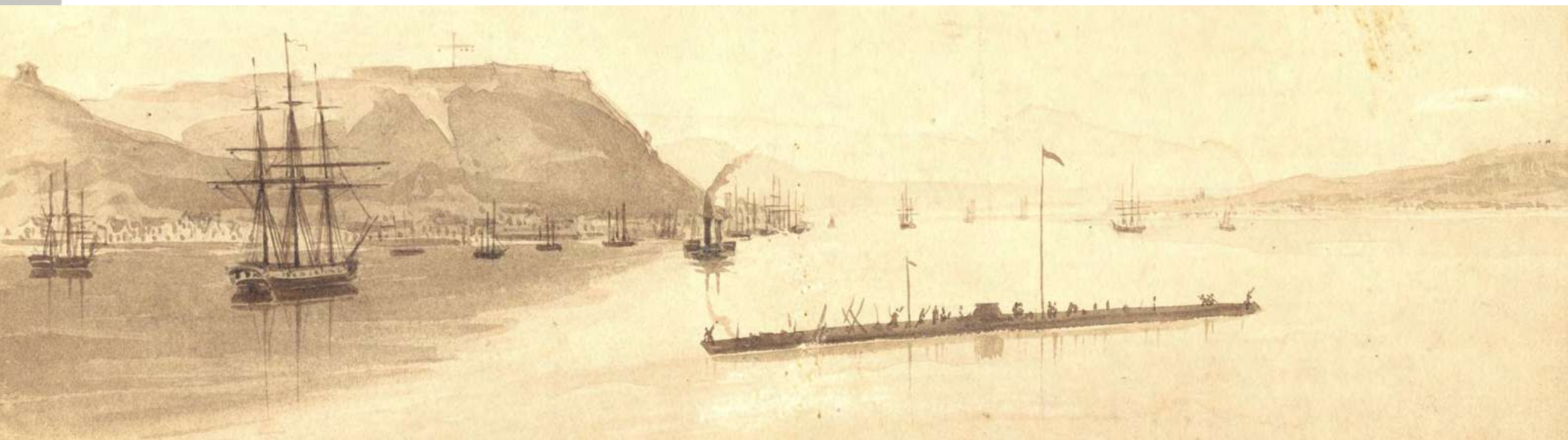


THEME 5 — A LEGACY TO PRESERVE

The last theme of the South Island Pavilion has the objective of highlighting the mandate of the Philemon Wright National Fluvial Museum, which is to highlight and preserve the heritage left by the major players and historical events that have shaped the region. This theme highlights the natural, tangible and intangible living heritage, (citizenship, designation).

Taking into account the many themes discussed in the two pavilions of the museum, it becomes clear that this legacy shines, like a diamond and its many facets.

5.1 Designation as a Heritage River : The governments surrounding the Ottawa River have granted it a unique status to protect it and enhance its high heritage value.



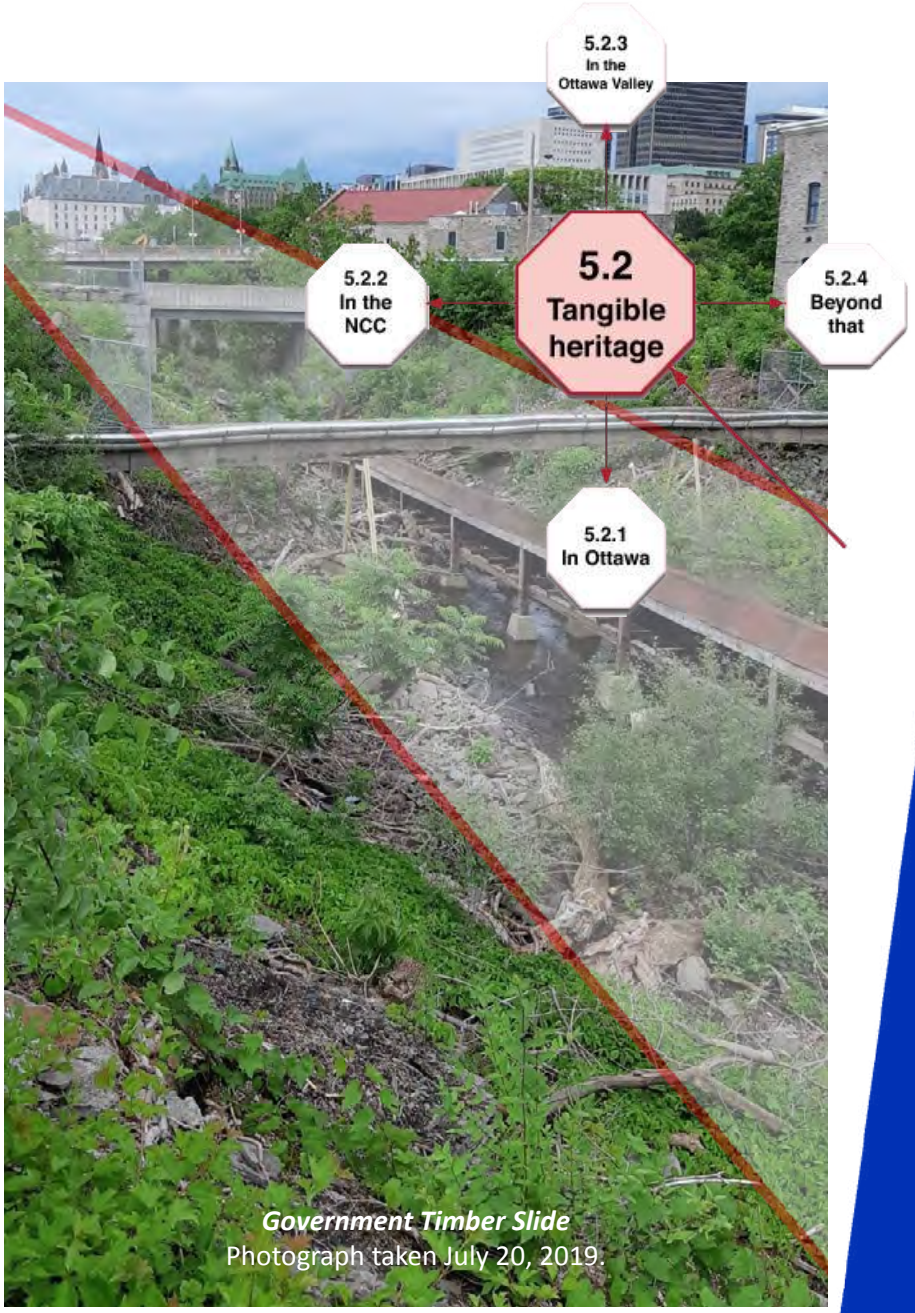
5.2 Tangible heritage : Buildings, ruins, objects, works, landscapes and archives bear witness today of the Raftsmen's exploits that contributed to the economic, social and cultural fabric of the Nation's Capital. Historical traces of the industry, like the remnants of the crib slides found in both Quebec and Ontario at the Chaudière Falls, are in danger of disappearing in the absence of vigorous conservation measures. Opposite, the slide channel in Ottawa can still be seen.

5.2.1 In Ottawa : The names of many great figures in Canadian history are clearly visible on a daily basis all around Ottawa: Booth Street refers to John Rudolphus Booth, a very successful Lumber Baron; he even built a railway, the Canada-Atlantic Railway, linking the Ottawa River to Georgian Bay. At one point, he was the richest man in North America.

5.2.2 In the NCC : Following archaeological excavations and surveys in Leamy Lake Park from 1970 to the present, nearly 100,000 artifacts have been collected by the National Capital Commission (NCC). All are related to the settlement of Bytown and Wright's Town. These objects will be at the very heart of the museum's collection.

5.2.3 Ottawa Valley : This region is distinguished by its surface area of more than 200,000 km2 and the Ottawa River that flows through it, where many rivers connect. The Ottawa River, 1,271 km long, is the main tributary of the St. Lawrence River.

5.2.4 Beyond that : The tangible heritage is not limited only to the National Capital Region, the towns and villages founded along the " Raftsmen's road " are an irrefutable testimony to this era. E.g.: L'Abord-à-Plouffe today, a sector of Laval.



Government Timber Slide
Photograph taken July 20, 2019.

5.3 Living heritage : The establishment and evolution of the federal capital have left in people's memories a rich living heritage of know-how. The honoured tradition bearers can show us how to manufacture the oars used by Raftsmen and build a raft as they did in the 19th century. Their practices and traditions were also transmitted through songs, stories, expressions and vocabulary.

5.3.1 The designation : Living heritage is a heritage passed down from one generation to the next. The recognition of this heritage can take different forms, in particular through a UNESCO designation. Canada is rich in intangible heritage and it is by safeguarding it that we reveal the particularities of a territory.

5.3.2 Tradition bearers: The many individuals and groups who have either experienced the region's significant historical events or who have maintained the know-how are integral to our understanding history from their point of view and of prime importance to help us understand these ancestral techniques. This first-source memory and the testimonies must be preserved for future generations so that it is not lost.

5.3.3 Toponymy: When we travel in Canada, we come across many street and building names that commemorate the rich heritage of the National Capital Region's key figures: Jos Montferrand, etc.

5.3.4 Expressions and vocabulary: Gradually, many terms and expressions have become part of everyday vocabulary.

5.3.5 Folklore : The era of the Raftsmen and Log drivers inspired many songs and much literature, such as Benjamin Sulte's book *Jos Montferrand* or Madeleine Béland with *Chansons de voyageurs, coureurs de bois et forestiers*.

Related topics : **3.4.4 Legendary places, 3.4.5. Heroic characters and 2.6 The national myth**

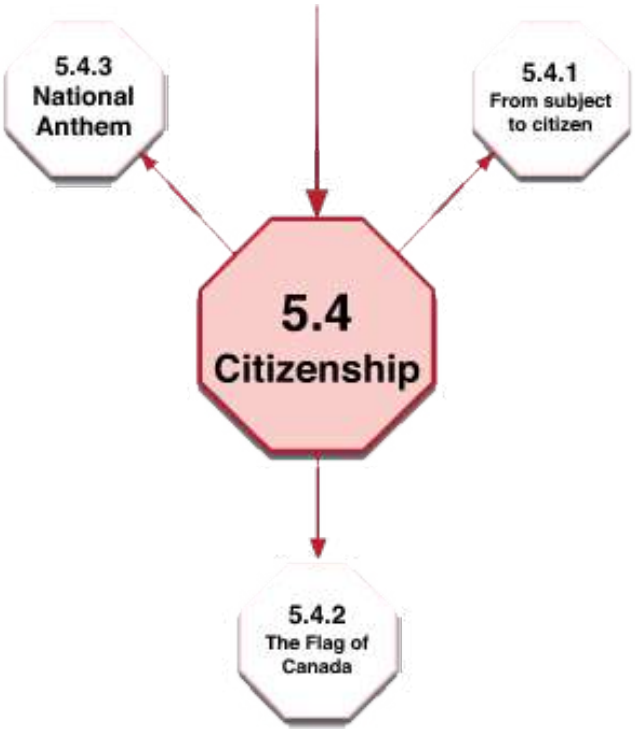
5.4 Citizenship : Today we can be proud to be Canadians; this status was not quickly achieved.

5.4.1 From subject to citizen: As the British colony developed, it sought autonomy, independence or at least recognition as a nation, whether through ratification of the *Constitution Act, 1867* or ratification of the *Statute of Westminster in 1931*. However, one of Canada's founding events was its participation in the Battle of Vimy in northern France in 1917 during the First World War. This battle lasted four days and ended in victory. However, more than 10,600 Canadians were killed or wounded. It was only with the adoption of the *Statute of Westminster* that all the dominions of the British Empire, including Canada, had their sovereignty recognized by the United Kingdom. In 1947, the *Canadian Citizenship Act* came into force, giving Canadian citizenship its distinction.

5.4.2 The Maple Leaf flag: The Maple Leaf flag became Canada's flag when first raised in 1965, but the process of choosing a national flag began long before, in 1895 when heraldry enthusiast Edward M. Chadwick recommended to the Government that Canada should have its own national flag featuring a maple leaf. Through the better part of 70 years, eight different versions of the flag would follow one another until 1965, when it officially became the emblematic symbol of Canada.

Maple leaves were first adopted as a symbol by French Canadians in the 18th century, they have adorned Canadian military uniforms and badges since the 1850s and have been engraved on the headstones of our fallen soldiers buried abroad and in Canada.

5.4.3 The National Anthem: The " O Canada / Ô Canada " was proclaimed the National Anthem in 1980, by the *National Anthem Act* a century after it was first sung in Quebec City in 1880. The music is the work of Calixa Lavallée, a famous composer. The original French lyrics are by Sir Adolphe-Basile Routhier and the English lyrics were written by Robert Stanley Weir. Canada's Anthem has three official versions, one in each official language, and one bilingual version Canada also has a Royal Anthem, entitled " God Save the Queen / Dieu protège la Reine ", which can be played or sung on any occasion when Canadians wish to honour the Sovereign.



More recently, a new provincial park was created in 2019. The Opémican National Park contains old growth White Pine Forests.

5.5 Natural Heritage : The National Capital Region is home to a rich natural heritage. The park is part of the Canadian Shield, composed of Precambrian rocks that were formed more than a billion years ago. Tectonic movements and glaciers have shaped the rolling hills, flat terrain, bare rock and steep escarpments that we see today. The Eardley Escarpment is the boundary between the Canadian Shield and the St. Lawrence Lowlands.

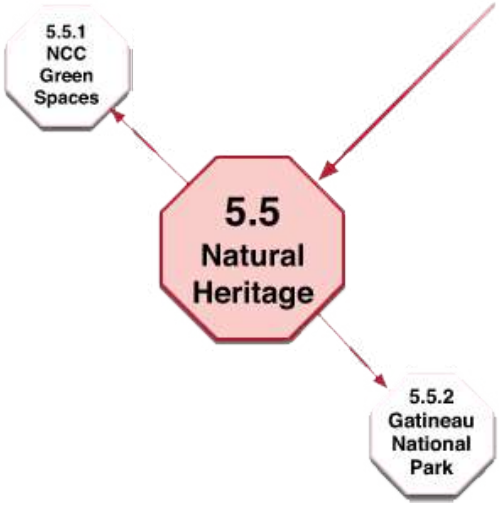
> " There are more than 50 lakes in Gatineau Park, including Pink Lake, one of 58 meromictic lakes known in North America. In addition to lakes, streams and rivers, the park has several wetlands.
>
> Five ecosystems and two habitats in Gatineau Park are of great ecological importance, and a reserve has also been created at the junction of the Dumoine and the Ottawa rivers, preserving a natural treasure of pure white pine forests. " (*NCC, 2019*).

5.5.1 NCC Green Spaces : Gatineau Park, the Greenbelt, green corridors and natural areas of the urban environment, as well as recreational pathway and parkway corridors, reinforce the potential for sustainable coexistence between nature, ecological habitats and urban life in the Capital. The population therefore has access to natural islands in urban and peri-urban areas.

> " The 550 square kilometres of federal land in the National Capital Region is home to a wide variety of valued ecosystems and natural habitats, and contributes significantly to the region's biodiversity. There are a total of 28 valued ecosystems and natural habitats, 11 in urban lands, 8 in Gatineau Park and 9 in the Greenbelt. The NCC manages them in accordance with the International Union for Conservation of Nature (IUCN) protocol. Mer Bleue is the largest peat bog in the National Capital Region internationally recognized by the Ramsar Convention on Wetland Conservation. " (*NCC, 2019*).

5.5.2 Gatineau Park: Of all the green spaces managed by the NCC, Gatineau Park is by far the most important conservation area for nature, home to some rare and threatened fauna and flora.

The traces of human life on this territory make it a stimulating place for research, particularly in sociology, ethnology and archaeology. It was in 1938 that the government acquired the first parcels of land that would become part of the park. Today, the NCC is as dedicated to telling the story of Gatineau Park's human activity as it is to protecting its natural environment, including the Greenbelt.



5.8 Inspiration in architecture and in scenography

5.8.1 SOUTH ISLAND: SPOTLIGHT ON THE RIVER

We want an environment that embraces the public and enhances the power of the place. The South Pavilion, the most emblematic of the museum, will offer a much more contemplative experience that will be combined with a completely open exhibition that promotes transparency and free flow. The scenographic potential plays with the colours and materials proposed to offer a unique visual signature. By increasing access to the majestic Ottawa River, we want to go beyond certain generalizations and develop a more sophisticated and nuanced approach to its role, which has changed over the centuries.

The proposal creates a contrast between the here and now and the legacy of the past. The contemplative experience associated with virtual reality (also known as augmented reality) plunges the viewer into a state of wonder. The proposed virtual excursions will cover topics such as the loading of square timber. The themes targeted by this grand museum have been widely featured by artists for nearly two centuries and it is by placing them in their historical context that visitors will become aware of the iconographic and literary wealth relating to the region and the capital. The museum's discourse will allow us to appreciate the European view of the New World. But let's get started! Initially, the museum space will welcome and immerse visitors into the survival-of-the-fittest ethos that reigned in the days of Bytown. «" Legend had made it a formidable land and the imagination was terrified at the story of the bloody battles being fought by men of different nationalities divided into as many hostile camps " (A. Buies, 1889, p. 95). In terms of scenography, we want to highlight that Bytown was a tumultuous city and its transformation into a young capital is rich in stories and legends that colour the history and make it so interesting. **Nothing is more fascinating than to understand the entire process and tensions that surrounded the rise of this place as a national showcase as a " Canadian microcosm ".**

The expography and scenography would then leave a great deal of freedom to the visitor who, once he has reached the central room of the exhibition, will choose the order in which the themes of the pavilion are to be visited. A large circular room linking different areas can be envisaged, similar to the temporary exhibition " Medieval Europe - Power and Splendour ", presented in 2018 at the Canadian History Museum. Finally, the photos will be in sepia style and will make a link with the ivory colour that recalls the sails of the ships used for offshore transport in the 19th century. The transition between the spaces will support the visitor's interest and curiosity.

Each area has a main theme with the sub-themes exposed at the museological level, allowing visitors to discover Ottawa's rich historical facets while travelling through history to challenge them in their own reality. The collections (archival documents, photographs, works of art, artifacts, sound recordings, etc.) will be both material and digital, from Europe or the Americas. As a result, the display of the collections and the museum discourse will be presented in an organic museography (informative panels, cartels, artifacts on walls or pedestals, etc.) supported by new technologies (tablets, projections, interactive digital modules, etc.) in order to make the visitor experience more complete

and educational. By integrating these advanced technologies, visitors will be able to explore information panels from a touch screen, listen to or watch content or stroll through a corridor of screens offering a flow of images, but, above all, enter a studio where immersive 360-degree projections can be held surrounding the first timber industry and the spectacular operations of the Raftsmen. The visitor will also have the clear impression that he or she has learned while having fun.

On another level, with the understanding that the museum will intensify the tourist 's experience by offering a range of seasonal activities and services related to its mission, it could also include a Victorian era Tea Room, perhaps named " QV Tea Room ". Using Living Canvas technology ™, we could present a surprising and quite improbable conversation about politics and charitable works between Queen Victoria and Abigail Wyman Wright. A good example of the use of this technology can be seen in the portrait gallery of the *Boston Tea Party Ships & Museum*. Like a Harry Potter spell, the effect shocks the audience when the characters painted, framed and frozen on the wall, come to life. It's not uncommon for members of the audience to shout in surprise and amusement at the moment when everything is revealed. This is done using multimedia servers, video screens and speakers to present the illusion of a traditional painting. The video shows characters in costume performing a pre-written script. The content is then processed artistically in post-production to resemble a painted canvas. The video display is treated with an exclusive technique that appears to include brush strokes and a cracked finish similar to that of a real oil painting. The monitor installed in the wall blends into the decor by adding a pretty frame. Specialized lighting techniques in the room are used to refine the *trompe-l'oeil.* Finally, a speaker is installed directly above or below the " paint ", hidden behind a custom acoustic finish.

In a typically English setting, guests sitting at the table for an afternoon tea with scones, Devonshire cream and small cucumber sandwiches will have an entertaining and memorable experience. In the event that the LeBreton Flats site hosts this pavilion, it is conceivable that the food court will be developed in partnership with local businesses.

5.8.2 SOUTH ISLAND: CULTURAL PROJECT - PRESTIGIOUS AND UNIFYING

Located in the heart of the Capital, the South Pavilion of the Philemon Wright National Fluvial Museum will present itself as one of the most important cultural identity complexes in Eastern Canada. This cultural centre will be able to host international exhibitions throughout the year to promote the capital on a continuous and permanent basis, and this, with the validation instruments associated with the creation of a pavilion at a Universal Exhibition where the path is open to immensity and spectacle.

This new space, to be seen as emblematic of the Capital, will be in line with the objectives of revitalizing and re-energizing LeBreton Flats, where we propose to locate the pavilion. The museum team is responsible for the " content ", whereas the construction and stewardship of the new building will be the responsibility of a manager selected by national competition conducted by the National Capital Commission (NCC). Our proposal directly supports three of the NCC's five priorities, which were identified in its 2018-2019 to 2022-2023 planning period :

NCC Priority 1

- Act on the state of the NCC's infrastructure and assets to ensure that they meet the expectations and needs of Canadians.

NCC Priority 3

- Provide public access and new links for Canadians to discover shorelines and waterways.

NCC Priority 5

- Be a value-added partner in creating lasting legacies that will be a source of pride for Canadians.

The project will of course contribute to the cultural development of the City of Ottawa and the national scene by promoting Canadian art and artists, but also from around the world. The museography plan opens up a most interesting perspective to renew the discourse around the Capital and update our interpretation of Canadian and foreign collections by bringing new angles that are dear to the museum archipelago. We want to repatriate, with a borrowing system, works scattered throughout the world on the advent of the capital linked to the birth of the first industry.

The architecture will leave its mark in the very heart of the nation's capital and must compete with the world's greatest museums. At a time when museums are constantly evolving with increasingly innovative concepts, such as the splendid MoPOP Museum in Seattle, we believe it is necessary for Canada to also try to follow the same path. Hence our idea to offer Ottawa the opportunity to create another museum of innovative architecture that would make the building itself a work of art, like the Canadian War Museum (2007), the National Gallery of Canada (1988), the Science and Technology Museum (2017) and the Canadian Museum of History (1989). The following image gallery already allows us to begin to collectively imagine how large this flagship building could become.

San Francisco [United States] Museum of Modern Art (SFMOMA)
by Swiss architect Mario Botta. Source : www.tripsavvy.com

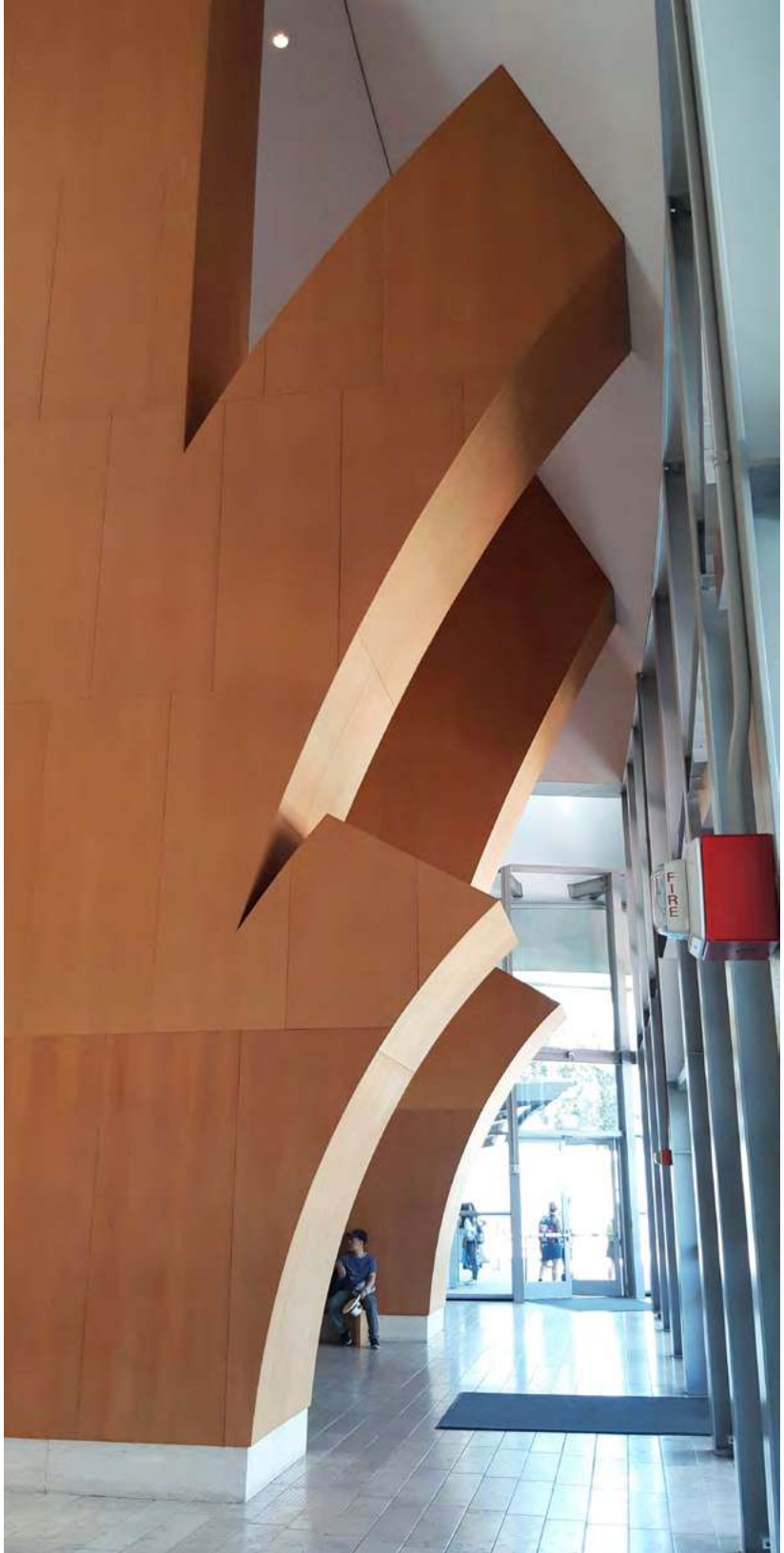
Rio de Janeiro [Brazil] Museu do amanhã
by the Spanish architect Santiago Calatrava. Source : www.designboom.com

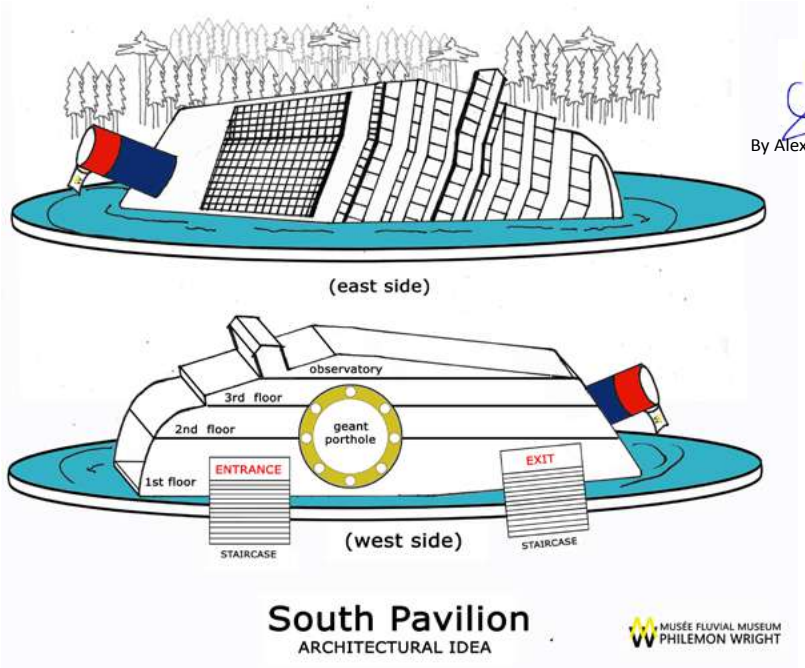
Paris [France] Louis Vuitton Foundation
by the American-Canadian architect Frank Gehry.
Source : www.fondationlouisvuitton.fr

Bilbao [Spain] Guggenheim Museum
by the American-Canadian architect Frank Gehry.
Source : www.wikipedia.org

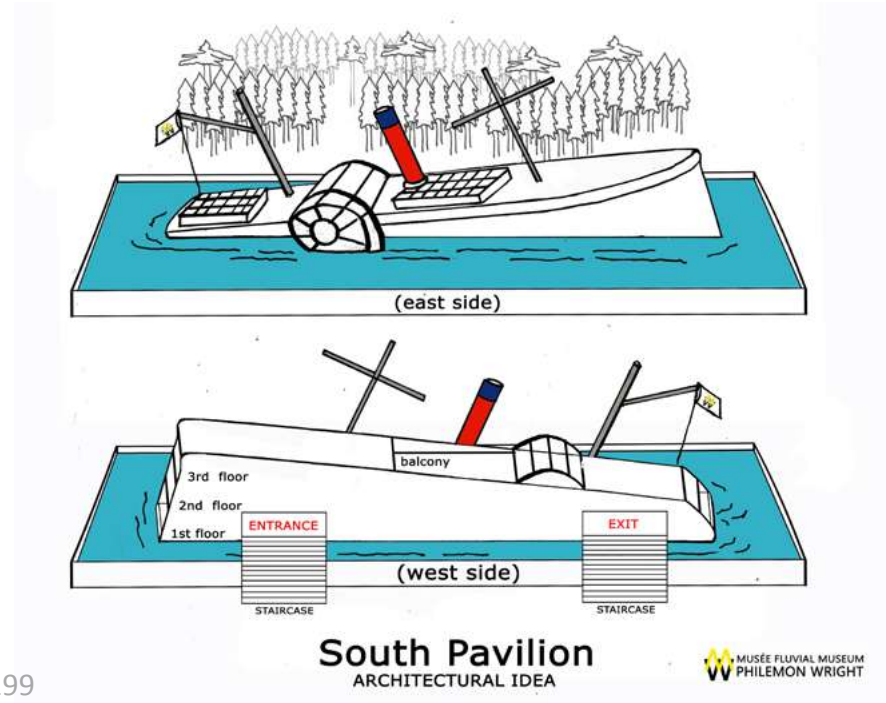
Kigali [Rwanda] Kigali Convention Centre
by German architect Roland Dieterle.
Source : https://agrf.org/venue/

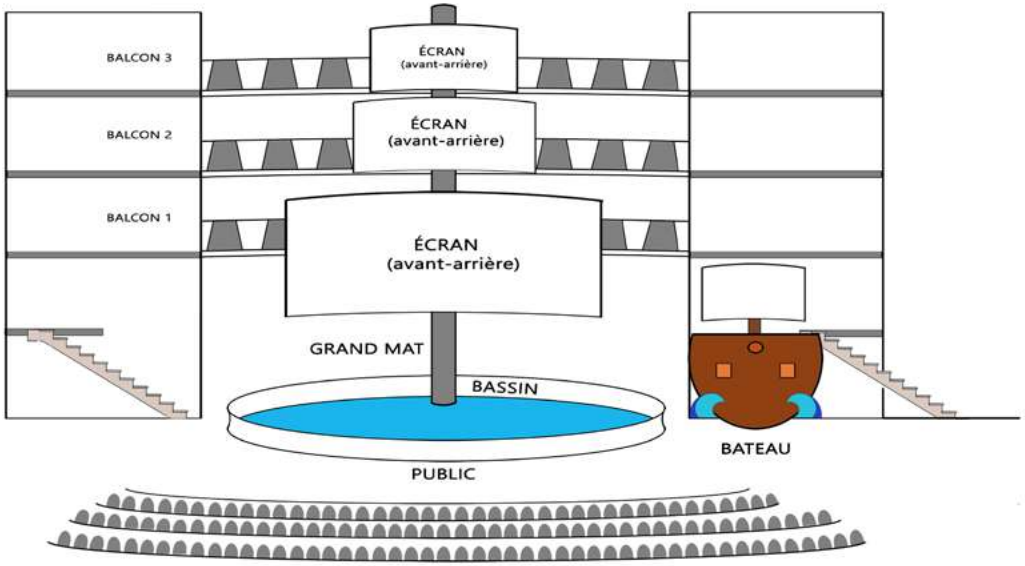
Walt Disney Concert Hall
Los Angeles (California), United States
Www.laphil.com
Architect : Frank Gehry
Source : A.B.C. Stratégies





By Alexandre Pampalon





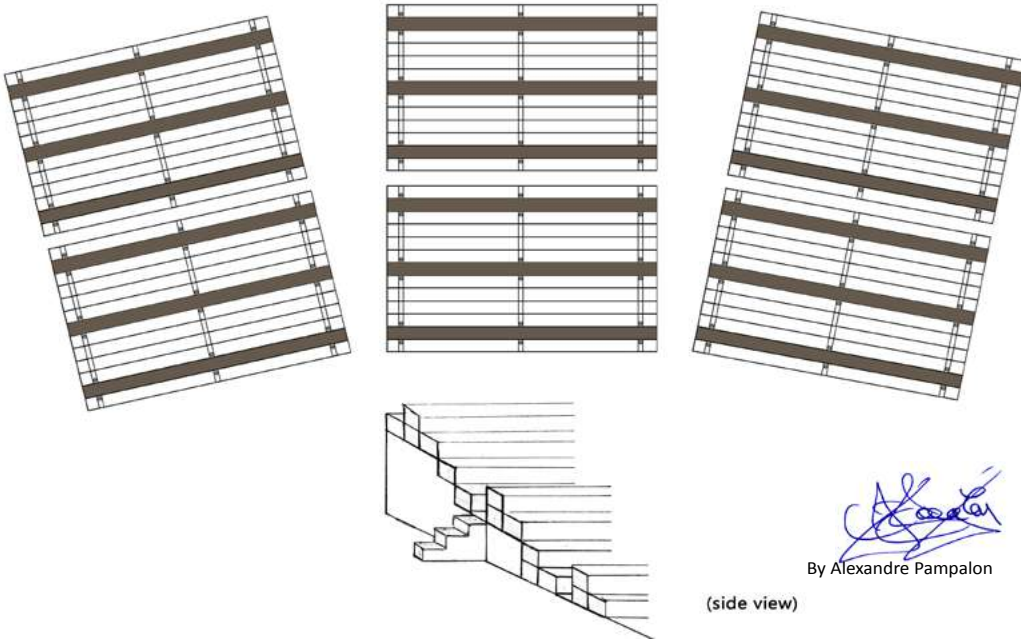
EMPIRE HALL

The South Island Pavilion will invite visitors to circulate in an open space. This site will allow the organization of important events (at Empire Hall, for example) whether they are artistic, cultural, business, political, scientific, and more.

" We must consider a form that has lived. "
— Sami K. Kerba, architect

RAFTSMEN AMPHITHEATER

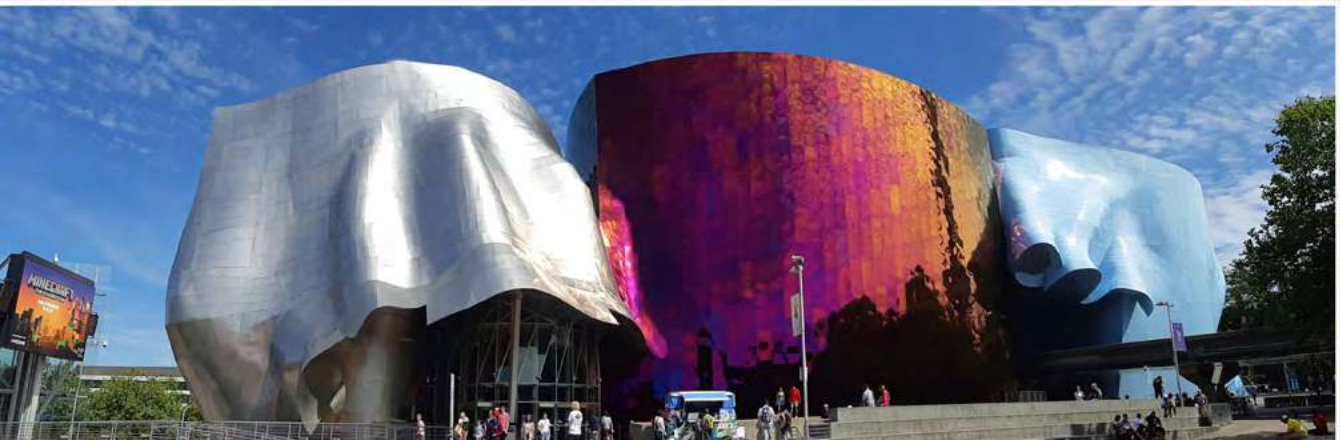
(overview)

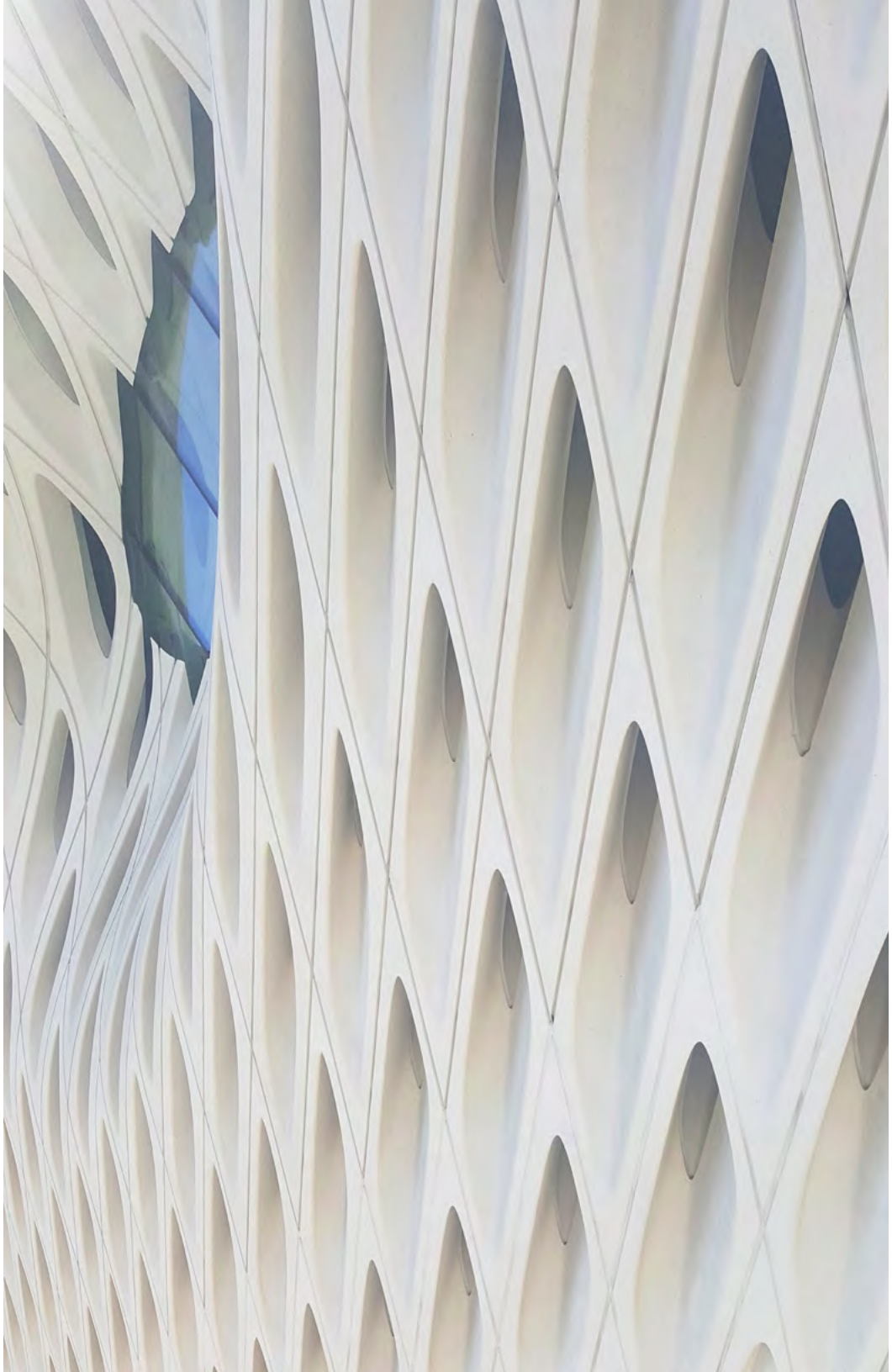


By Alexandre Pampalon

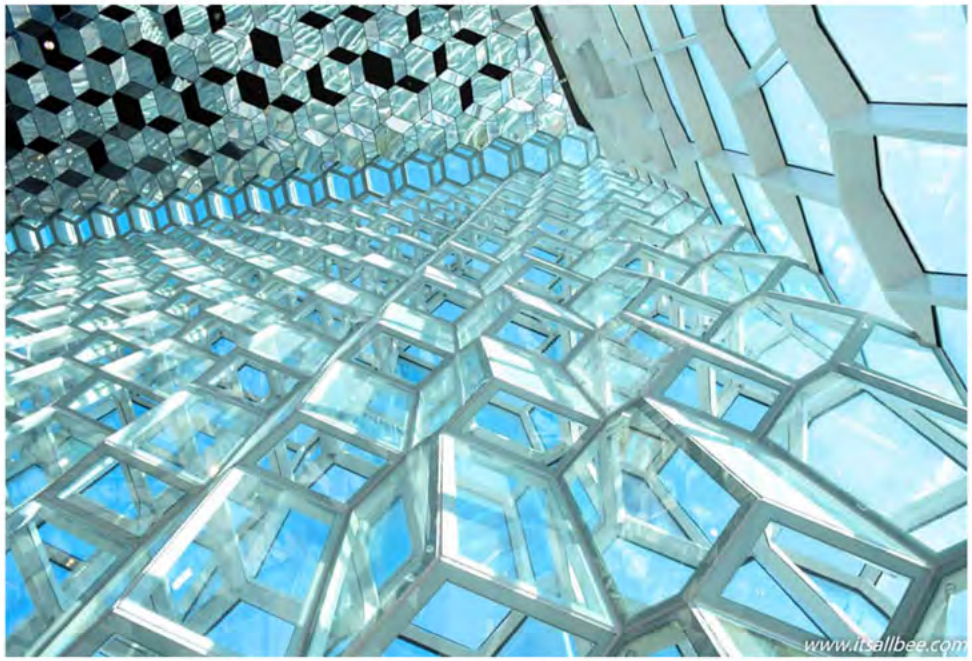
(side view)

Museum of Pop Culture (MoPOP)
Seattle (Washington), United States
Www.museumofsciencefiction.org
Architect : Frank Ghery
Source : A.B.C. Stratégies

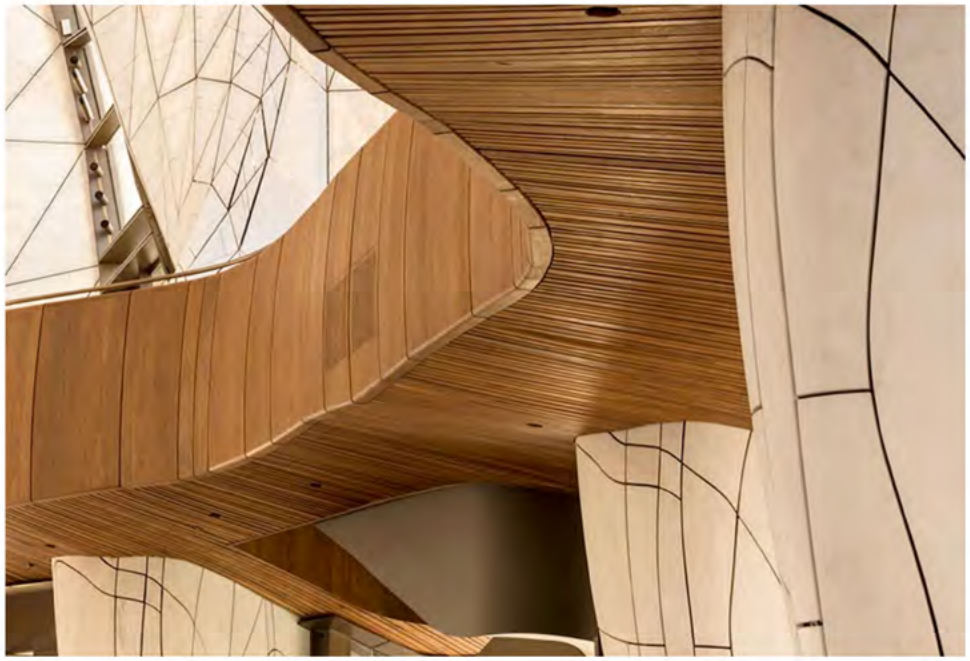




The Broad
Los Angeles (California), US
Www.thebroad.org
Source : A.B.C. Strategies



Reykjavik [Iceland] Harpa Reykjavik Concert Hall
by the Danish architectural firm Henning Larsen. Source : itsallbee.com



Peñalolén [Chile] Bahá'í Temple
by the architecture firm Hariri Pontarini. Source : designboom.com

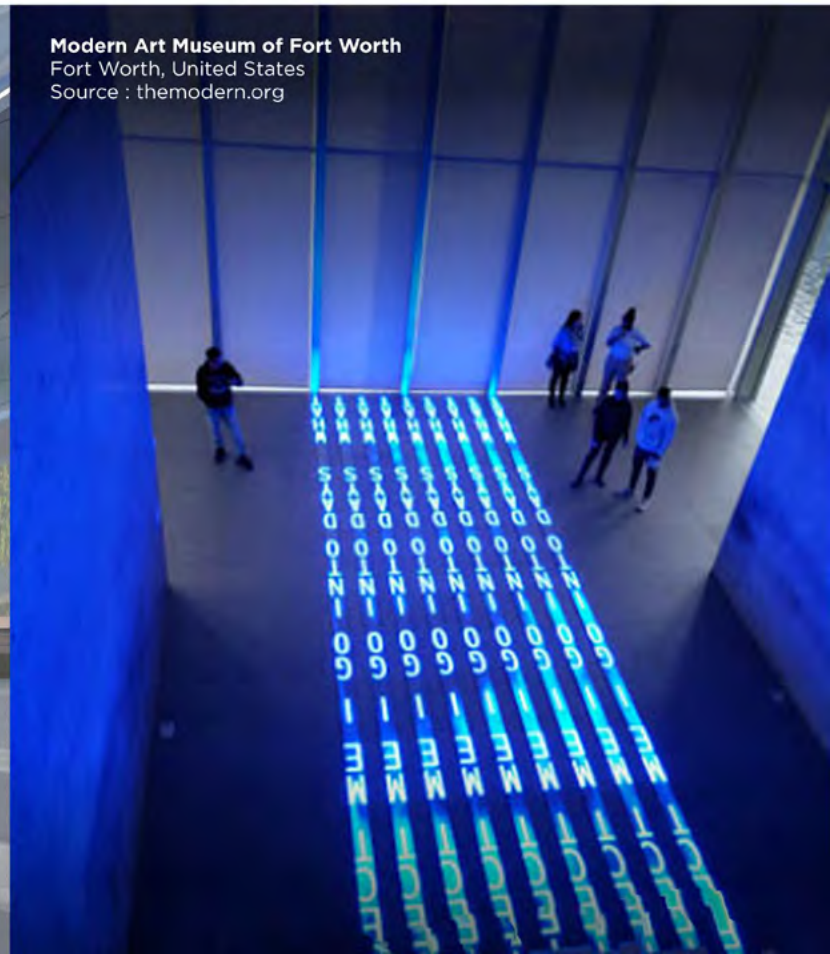
Casablanca [Morocco] CasArts
by the architect Christian de Portzamparc. Source : casa-amenagement.ma

Aurlandsvangen [Norway] Stegastein Lookout
by architects Todd Saunders et Tommie Wilhelmsen. Source : admagazine.fr

Inside the building ceiling, the back of a boat.
Source : univ-usto.dz/images/coursenligne/Polycopie_construction_navires.pdf

Wooden structure. The Canadian forest industry internationally.
Source : idinterdesign.ca/vers-une-architecture-biophilique/

Source : archdaily.com



Modern Art Museum of Fort Worth
Fort Worth, United States
Source : themodern.org

Immersif cinema at the
9 Ecluses in Fonseranes, Midi Canal
Béziers, France.
Source : www.beziers-in-mediterranee.com

Digital reality, naturally

The pleasure of discovery, making sense

6 LLETTERS OF SUPPORT FOR THE PHILEMON WRIGHT NATIONAL FLUVIAL MUSEUM

A.B.C. Stratégies
206 Av.du Grand-Calumet
Gatineau Qc
J9J 1L3

Isabelle Regout, President
Alexandre Pampalon, Project Coordinator

Subject: Support-Philemon Wright National Fluvial Museum

Ms. Regout & Mr. Pampalon;

Peter and I wish to offer our endorsement for the creation of the Philemon Wright National Fluvial Museum Project.

We have actively shared our passion for the history of the region by hosting groups, sharing our collection through displays at local events and loaning artifacts to other organizations. Our NORVIC steering wheel is part of the 100 Objects, The Identity of English-speaking Quebec. We have hosted temporary exhibits including the W.D.Stalker alligator steam warping tug from Simcoe, Ontario, the MRC Pontiac exhibition panels for PARC DU SAULT-DES-CHATS and the 'ALICE MAY' alligator paddle wheel steam warping tug which is now on permanent display at Shaw Woods Outdoor Education Centre.

In the book *L'AUTRE OUTAOUAIS Guide de découvete du patrimoine* Société Pièce sur pièce 2012
Manon Leroux says; ''Barbara et Peter Haughton sont des passionnés de patrimoine, en particulier du patrimoine des chantiers et de la rivière des Outaouais. Collectionneurs de bateaux et d'objects liés à l'exploitation forestière, ils accueillent sur demande les amoureux d'histoire. Les objets, par exemple des outils divers, un ancien lit superposé de chantier, des canots, des scies et haches, sont exposès dans leur hangar; les bateaux, dont certains modèles très rares de remorqueurs et un chaland (dortoir flottant) de l 'ICO entièrement restauré, flottent dans la baie. On peut visiter en appelant d'abord. ''

Gordon Graham in *Suffering from a Want of Communication : A History of Transportation in Pontiac County* 2000 states ; ''Timber defines our history and our culture. Pontiackers and all those who come from the Valley are essentially a timber people, no matter how many generations removed from the shanty.''

When following the Upper Ottawa River every tributary has a story to tell about the logging days. Whether it is the Madawaska, Mississippi, Schyan, Dumoine, Black, Petawawa, Bonnechere, Gatineau and other tributaries the life and times of our ancestors' were connected to the timber industry.

We have had incredible support for our personal efforts to promote the regional history. With the creation of the Philemon Wright National Fluvial Museum the culture and heritage of the Ottawa Valley will have an enduring record throughout time. This initiative will also safe keep our living heritage. Eg. Knowledge of timber raft building as demonstrated *in One Last River Run* by Ron Corbett 2008.

Mr. Pampalon and Ms. Regout are passionate, dedicated and committed to this project. They have amassed excellent research and their enthusiasm is contagious. This project will be an asset to the whole Ottawa River Watershed.

Barbara & Peter Haughton
Haughton's Bay
46 Bristol Road

Chambre de Commerce de Gatineau

Gatineau, December 19th, 2019

Alexandre Pampalon
Project Manager, Philemon Wright National Fluvial Museum
A.B.C. Strategies, NFPO
206 avenue du Grand-Calumet, Gatineau (Quebec), J8J-1L3

OBJECT : CCG supports the Philemon Wright National Fluvial Museum

Sir,

We support the Philemon Wright National Fluvial Museum project. This initiative is in line with our business network's priorities to **attract investment**, **assist job creators** and **foster the growth** and strengthening of our community.

This future major attraction as a coherent multidimensional strategy, is poised to :

- **Stimulate our tourism industry**, linked to the domestic and international market, by establishing a unique, large-scale interprovincial museum infrastructure based on the *Wood Rush*, the first museum in North America featuring the Raftsmen;
- Build a strong identity for the National Capital Region, where we see the potential for socio-economic benefits for the Outaouais region of Quebec, which has the national status of "Gateway to Quebec";
- **Develop the local economy and improve the competitive position** related to the border situation (Ottawa-Gatineau agglomeration), through innovation and diversification, including the Purple economy;
- **Encourage the mutual recognition** of standards from one shore to the other, in order to eliminate irritants to interprovincial trade by drawing inspiration from the hybrid model of governance, provincial and federal, of the Philemon Wright National Fluvial Museum.

The planning and development process has been firmly initiated by the not-for-profit organization A.B.C. Strategies, which is playing a unifying role in this project and is helping to promote our member companies.

Sincerely,

Pierre Samson
President
Chambre de commerce de Gatineau (CCG)

45, rue de Villebois, bureau 100
Gatineau (Québec) J8T 8J7
T : 819 243-2246
ccgatineau.ca

Regional Association of
West Quebecers

"Supporting the English-speaking community in West Quebec"

Board of Directors

Arthur Ayers
Cassandra Plourde
Alain Guy
Judith O'Rourke
Ken Bernard
Stephanie Spooner
Chris Judd
David Gillespie
Fareed Khan
Bob Valcov
Pierre Dionne

Executive

Arthur Ayers
President

Alain Guy
Vice-President /

Ken Bernard
Treasurer

Cassandra Plourde
Secretary

James Shea
Immediate Past President (ex officio)

Executive Director
Linton Garner

Outreach and Events Coordinator
Hayley Campbell

French Second – Language Coordinator
Jeanne Nivischiuk

Accountant
Mariam Wasty

December 11, 2019

To Whom It May Concern,

The Regional Association of West Quebecers (RAWQ) is a not-for-profit, community association of individuals engaged in fostering the interests of the English-speaking community (ESC) of West Quebec. West Quebecers consists of several hundred individual, family and corporate members. The association is governed by a volunteer Board of Directors elected by the membership and administered by the Executive Director from our office in the Aylmer sector of Gatineau. West Quebecers engages in policy development, research, advocacy (in the areas of health, education, youth, arts and culture) and dissemination of public information. Our Mission is "To serve and support the English-speaking population of the Outaouais".

As a community organization we strongly support the Philemon Wright National Fluvial Museum project created by ABC Strategies. Philemon Wright and the logging industry he started in this region are a vital part of the historical contributions of our English-speaking community. As a part of our collective historical heritage it would be important to learn more about the importance of the fluvial system in our regions development.

We are also sure that this project will be of great interest to tourists, students and members of our community throughout the region.

Respectfully,

Linton Garner
Executive Director

181, rue Principale, Unit A-11 Gatineau QC J9H 6A6 819 682-9602 or 1 877-733-0177 Fax: 819.682.4033
www.westquebecers.ca

The Regional Association of West Quebecers is funded by
Canada | Canadian Heritage Patrimoine canadien

Greg Fergus
Député / Member of Parliament
Hull - Aylmer

A.B.C Stratégies
206 Avenue du Grand-Calumet
Gatineau, Québec
J9J 1L3

Subject: Support for the implementation of Philemon Wright National Fluvial Museum,

Dear Sir or Madam,

As a Member of Parliament for Hull-Aylmer, I strongly support Philemon Wright National Fluvial Museum project created by A.B.C Strategies.

This innovative project will be essential for the development of our region. Indeed, through this initiative, we will learn more about the importance of the fluvial system in the development of Canadian history. Additionally, this project will highlight the importance of our river systems such as the Ottawa River and the Chaudière Falls.

This initiative will also reach various segments of the population including tourists, students and citizens.

Sincerely,

Greg Fergus

Hull
159, Prom. du Portage
Bureau / Suite 201
Gatineau (Québec)
J8X 2K3
Tél. / Tel.: 819-994-8848
Télec. / Fax: 819-994-8957

Ottawa
Pièce / Room 623
Édifice Wellington
Wellington Building
Ottawa (Ontario)
K1A 0A6
Tél. / Tel.: 613-992-7580
Télec. / Fax: 613-992-7599
Greg.Fergus@parl.gc.ca

Aylmer
115, Rue Principale
Bureau / Suite 102
Gatineau (Québec)
J9H 3M2
Tél. / Tel.: 819-682-1125
Télec. / Fax: 819-994-8957

7 PRESENTING A.B.C. STRATEGIES

The mission of A.B.C. Strategies, founded in December 2016, is twofold: to foster public understanding that stimulates cultural appreciation and to promote cultural education for audiences by raising their awareness of the essential dimension of culture in the sustainable development of our communities.

The A.B.C. Strategies strategic squad has an in-depth knowledge of community and cultural project management and an informed understanding of the environment in which it operates and develops, particularly from a geographical point of view. Our organization A.B.C. Strategies, located in Gatineau, has been leading the historic *Columbo 1806* project for the past three years, which highlights our industrial heritage through two figures, the Log drivers and the Raftsmen. It has been described as a unifying project by the *Fédération Histoire Québec* (FHQ). Our organization's record of service includes 30 months of proud achievements:

- Organize eleven events in 2017 with numerous collaborations in addition to a 15,000 km pan-Quebec tour, see final report " *Identité à fleur d'eau* " : *https://issuu.com/abcstrategies/docs/rapport_c*
- Publish a 56-page educational booklet on regional history. cf. contract with the CSD : *https://issuu.com/abcstrategies/docs/defi*
- Allow the collective capitalization of the public art work " *Dompteurs d'écueils* " (*The Pitfall tamers*) commemorating a forgotten heritage of the Ottawa Valley.

- Organize six café-discovery events in 2018 including the production of the program “ *Identité à fleur d’eau* ” with MAtv.
- Initiate two official requests for recognition for historical figures, Log drivers and Raftsmen.
- Introduce an official request for recognition for a historical fact, Philemon Wright’s *1806 Columbo*.
- Have the definition of “ Raftsmen ” added to the *Grand dictionnaire terminologique* written by the *Office québécois de la langue française*.
- Report a new intangible heritage that we call “ Timber Raft Making and Crib Navigation Methods ”.
- Launch the first external policy for the development of cultural projects with mentoring.
- Develop the museological plan for the future Philemon Wright National Fluvial Museum.
- Launch of the Edurama collection.

The partnerships that have been established over the past three years are exceptional: school boards, businesses, national or regional museums, specialized organizations (International Timber-Raftsmen Association, AQPI, etc.), cities and municipalities, traditional media, etc.

POETIC INSPIRATION BY ALEXANDRE PAMPALON

THE WOOD RUSH

THE WOOD RUSH IS WHERE THE VALUE
OF THE DOLLAR IS GREEN
WHERE ITS WORTH IN GOLD FOLLOWS
THE CURRENT ON TO THE OCEAN FROM THE STREAM
AIMING FOR WEALTH IS ANOTHER HUMAN SCHEME
RICH OR POOR WE ALL SUCCOMB TO THE DREAM
FALLING BACK FULL CIRCLE INTO LIFE'S INVITING BEAM
THE COUNTRY SIDE BECOMES BALD AND CLEAN

FROM THE CRACK OF DAWN'S SPARK
ONTO THE SETTING SUN
DISAPPEARING TIMBER RAFTS ARE ON THE RUN
FLOWING ON THE RIVER'S HORIZON ONE BY ONE
SETTLING FIRES ANNOUCING THE GIGANTIC PLATFORMS
IN THE DARKNESS OF NIGHT GUIDED
BY THE STARS MULTIFORMS

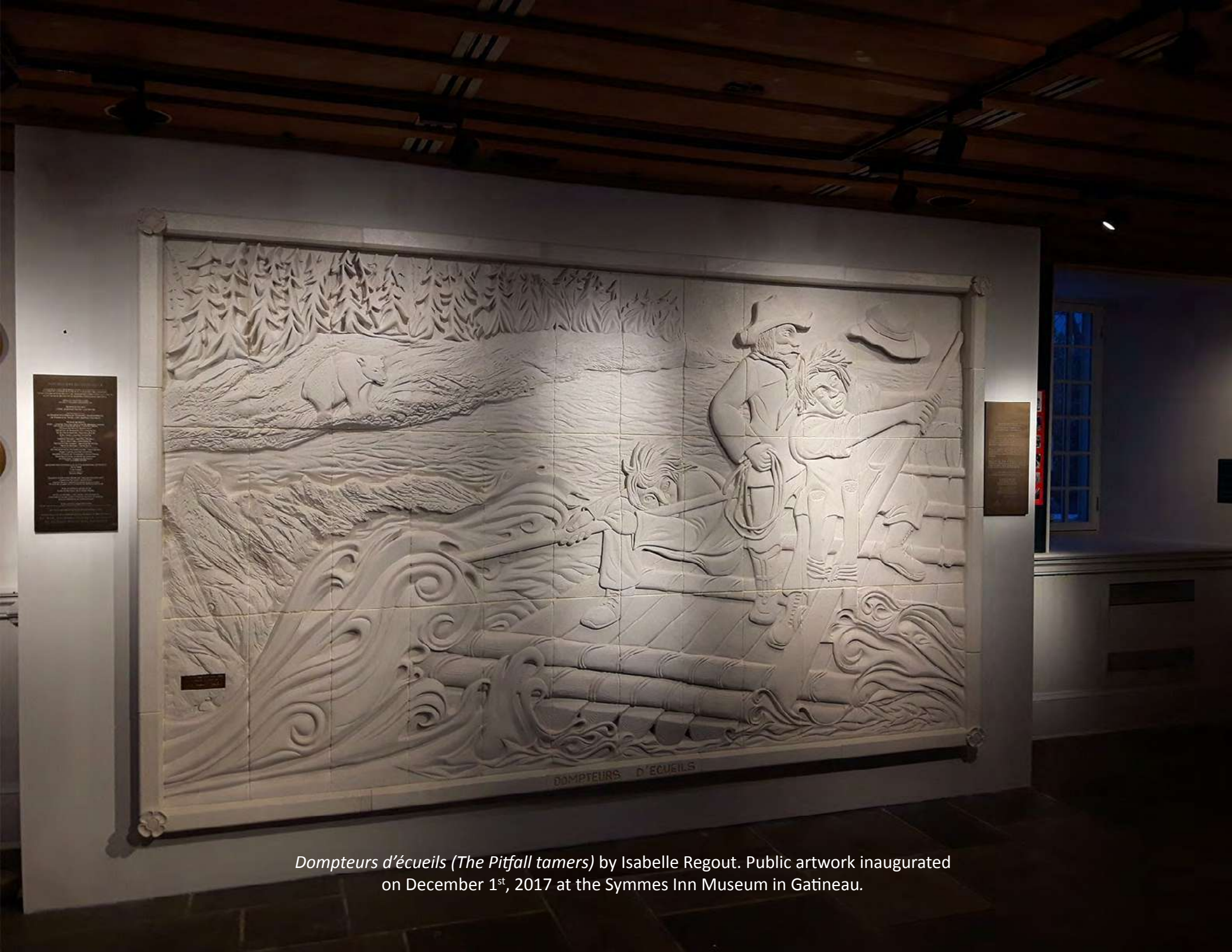
MOUTHS TO FEED AS SURVIVAL IS IN NEED
RAFTS ARE SWUNG BY THIS ULYSSEAN BREED
ROCKING ON THE WHITE WATERS STAMPEDE
EMBARKED ONTHIS UNSINKABLE STEED
THE WIND COMBING THE ROOTS OF THEIR HAIR
WATER FILLING THEIR BOOTS WITH A FREEZING STARE

THE WOOD RUSH IS PROFUSE YET LIMITED
MAN'S AMBITIOUS IS SOMETIMES UNLIMITED
NATURE IS'NT A CORPORATE ENTERPRISE
AS THE GOLDEN PINES END COMES AS NO SURPRISE
THE CUT OF TIMBER COVERED IN BLOOD
TRYING TO CLEAN THE SWAMP OFF ITS MUD

THE BUBBLING OF AUDICITY ABLAZE
THE WOOD RUSH'S HOURGLASS IS A TIMED SET CRAZE
WHERE THE GOLD RUSH IS FOUND
AN INTANGIBLE DREAM RUNS AGROUND
THE WOOD RUSH IS WHERE THE VALUE
OF THE DOLLAR IS GREEN
WHERE ITS WORTH IN GOLD FOLLOWS
THE CURRENT ON TO THE OCEAN FROM THE STREAM

ALEXANDRE PAMPALON, coordinator of A.B.C. Strategies, is also a cultural developer, producer, sound engineer and musician. He regularly participates as a writer in original projects with other artists (books, integration of poetry stories and original music into visual art works).

The expression " Wood Rush " was conceived by Alexandre Pampalon. Certificate of Registration of Copyright (CIPO): September 27, 2019. Registration No. : 1163037.



Dompteurs d'écueils (The Pitfall tamers) by Isabelle Regout. Public artwork inaugurated on December 1st, 2017 at the Symmes Inn Museum in Gatineau.

The Timber Raft by Pierre Hardy. Public artwork inaugurated on July 1st, 2004 in Pembrooke, Ontario.

ORIGIN OF THE WORKS AND PHOTOGRAPHS

Archives Queen's University in Kingston, Ontario

- p.67, 77, 79 et 84 : D.D. Calvin Collection. Catalog No. *2248-1 Box 106*.

Archives de folklore et d'ethnologie of Laval University (AFEUL)

- p.35, 78 : book *My french Canadian Neighbours and other sketches*, by Q. Fairfhild, Angers, Quebec, 1916. Illustration p.19 *Large Raft, Squire Pine. Cap Rouge Cove* and p.21, *Men's Sleeping huts on raft, Cap-Rouge*.

Archives Parc Algonquin

- p.4-5 (double page). Catalog No. a04265.
- p.43 : *Timber Depot*, Quebec. Photography. Catalog No. a04266.

Quebec City Archives

- p.64 : Catalog No. N083576.

Public Archives of Ontario

- p.8 : Catalog No. 10006768.
- p.72 : Catalog No. I0006773.

Artist Willian Henri Bartlett (1809-1854). Illustrations from the book *Canadian Scenery* by Nathaniel Parker Willis (London, 1842)

- p.3, 23 and the back cover : from the illustration published in vol. II, page 5. *Timber Slide at Les Chats (Upper Canada)*.
- p.163 : vol. I, p. 83. *Lake of the Two mountains.*

Art Gallery of Ontario (AGO), Toronto The Thomson Collection

- p.168 : *Wrecked Raft (*1864). Oil on canevas by C. Krieghoff. Catalog No. 2004/51
- p.169 : *Sillery Cove, Quebec*, 1864. Oil on canevas by C. Krieghoff. Catalog No. 2009/459

Royal Ontario Museum (ROM)

- p.162 : Wiliam NIchol Cresswellaround 1866. Lake Georges. Catalog No. 16526_32.
- p.165 : *Timber Raft on the St. Lawrence*. By Frances Anne Hopkins (1838-1919). Watercolour and touches of gouache over graphite on wove paper. Catalog No. 962.37 / ROM2006_7822_1.
- p.166 : *Parliament Buildings, Ottawa*, 1866. By Frances Anne Hopkins. Watercolour and touches of gouache over pencil on wove paper. Catalog No. 960.59.1 / ROM2006_7780_1.
- p.170 : *Quebec Seen from the West Bank of the St. Charles River* by James Pattison Cockburn (1779-1847), between 1826 and 1847. Watercolour, touches of gouache over pencil on paper. Catalog No. 953.131.6
- p.171 : *Cape Diamond and Wolfe's Cove from Pointe à Pizeau* by James Pattison Cockburn (1779-1847), circa 1833. Catalog No. 951.208.
- p.172 " Carrying Timber " by James Duncan (1806-1881) between 1831 and 1859. Catalog No. 951.158.8.

Bibliothèque et Archives nationales du Québec (BAnQ)

- p.37 : Catalog No. NP 286 (Gatineau Collection).
- p.81 : Timber Depot. Catalog No. 103Q_P560S1P120.
- p.105 : Mapping of Wright's Town by J. Burrows, 1824. Catalog No. CN301,S49,D3441.
- p.123 : Aerial view, Gatineau River. Catalog No. NP 438.
- p.208-209 (double page) : Catalog No. 06M_P750_8-110-a.

Library and Archives Canada (BAC)

- p.10 : Large timber raft on the St. Lawrence River, 1838. Watercolour on wove paper, by Philip John Bainbriggee (1817-1881). Catalog No. MIKAN 2896090.
- p.15 : Two photographs illustrating the first timber slide, the *Hull Slide*, built in 1829. Catalog No. Mikan 3372572 and Mikan 3372216.
- p.16 : Panorama of Ottawa, 1876, by Herman Brosius. Editors Chas. Shober & Co. (Chicago). 440 Ottawa 1876 H2. Catalog No. Mikan 188792.
- p.16 : Three photographs illustrating the second timber slide built around 1849 on the south side of Chaudières Falls on Victoria Island. Catalog No. Mikan 3372178, Mikan 3372217, Mikan 3372217.
- p.17 : Two raftsmen leading a raft (crib) at the Rapides des Chats, 1899 (Pontiac). Catalog No. 30— PA-058044 / Mikan 3372375.
- p.51 : Charles Brown Wright's House (104 Bridge Street, Hull). Catalog No. MIKAN 3422013.
- p.75 : Assembly of rafts downstream of Chaudières Falls. Catalog No. e010939375
- p.76 : A large timber raft with a view of the back of the Canadian Parliament. Catalog No. C-005068.
- p.86 : *Gatineau Point* par Henri Léopold Masson (1907-1996). Catalog No. MIKAN 2896006 / c011011k.
- p.104 : Portrait de Philemon Wright par John James peint vers 1800-1810. Catalog No. C-011056.
- p.106 : Wright's Town paint by Henry DuVernet, 1823. Catalog No. C-000608.
- p.109 : Cambuse on a timber raft arriving in Quebec City. Catalog No. PA-149793.
- p.116 : His Royal Highness Prince Edward descended a timber slide in 1860. Watercolour on pencil line by C.W. Williams. Catalog No. e C-5086.
- p.150 : ArtWork illustrating a panorama of Barrack Hill towards Chaudière Falls by Andrews George Henry (1816-1898). Catalog No. C-011011.
- p.152 : 1855, view of the city of Ottawa. Lithography of Stent & Laver. Catalog No. Q4-49052, C-00281.
- p.157 : 1855, view of the Chaudière Falls. Lithograph on a tinted background, hand-coloured by Edwin Whitefield. Catalog No. MIKAN 2895469, C-000601.
- p.167 : *The Timber Raft* by Frances Anne Hopkins (1836-1919), circa 1868. Catalog No. MIKAN 2838095.
- p.188 : " Shipping and a timber raft at Cape Diamond ". Watercolor. Catalog No. e e000996459 / MIKAN 2838224
- p.214 : Large timber raft assembled on the Ottawa River (Alexandra bridge visible in the background). Catalog No. PA-008837.

McCord Museum

- Front cover : Oil on canevas by Henry Sandham, circa 1878. A large timber raft passing under the Victoria bridge in Montreal towards Quebec City. Catalog No. II-47427.A (Photography by Notman & Sandham).
- p.21 : Large timber raft on the Ottawa River. View on Hull before the Great Fire of 1900. Are visible, the pilars of the Alexandre bridge under construction. Catalog No. MP-0000.025.881.

683

- p.80 : Timber Depot, Quebec, QC, 1872. By William Notman (1826-1891). Catalog No. I76310
- p.82 : Timber Depot, Quebec, QC, 1872. By William Notman (1826-1891). Catalog No. I76312.
- p.83 : Loading squared timber on board a boat from the front, Quebec, QC, 1872. By William Notman (1826-1891). Catalog No. I76319.
- p.85 :Interior of a boat used to transport wood at the Port of Quebec, 1872. By William Notman (1826-1891). Catalog No. I76318
- p.160-161 (double page) : Print by S. Russel, 1860.Large timber raft on the St. Lawrence River near the Victoria bridge and heading towards the Port of Quebec. Catalog No. M15934.1.

A.B.C. Strategies Collection

- p.19 : Locke-Wright Farm, Woburn (Www.wlfarm.org). A. Pampalon, photograph.
- p.20 : Public art sculpture by Roger Langevin (1996). Www.rogerlangevin.com
- p.22, 25 et 27 : Illustrations by Isabelle Regout. 2019. Www.artquebec.ca.
- p.28 : Isabelle Regout and Alexandre Pampalon. A. Pampalon, photograph.
- p.30 et 57 : Florentine De Cia. Photograph by Alexandre Pampalon.
- p.32, 184 et 189 : Photographs of Isabelle Regout and Alexandre Pampalon.
- p.33 : Urban mapping of the city of Hull, July 1970.
- p.41 : Faïence Ridgway Stafforshire, *Lake of the Two Mountains.* Second series produced from 1960 to 1969.
- p.49 : In medallion, two photographs from the archives of A.B.C. Strategies. The full-page photograph of NCC excavations is from the Rick Henderson collection.
- p.92 : Photographs of Alexandre Pampalon during the event on November 21th, 2018 at Zibi's with the courtesy of Theia Partners. Speaker Rick Henderson.
- p.96 : Centre de la Biodiversité du Québec in Bécancour and its *L'Écho des origines* tour. Photograph by Alexandre Pampalon.
- p.100 Canadian stamp. Private collection.
- p.129 : Cultural workshop in schools by A.B.C. Strategies. A. Pampalon, photograph.
- p.131 : Series of photographs on living heritage. Three rafts (cribs) were built (1984 / Yvon Soucie, 2000 / Pierre Bertrand and 2008 / Tom Stevenson). Dub Juby, craftsman making model cribs.
- p.136 et 137 : Series of photographs following the visit of the Zibi site / Building No. 6 on December 17th, 2018.
- p.147 : *General view of Ottawa, Canada West from Ottawa a Pictural Record* from Charles P. de Volpi, plate 56 (page 56), published on May 30th, 1863 in Illustrated Times (London) and from Anthony Trollope's book, *Travels in America*.
- p.153 : Lithography of Stent & Laver. 1859, view of the city of Ottawa with projected parliamentary buildings. Marie-Claire Dalpé collection.
- p.173 : *The Canada Timber Docks, Liverpool*, print by Robert Charles Dudley (1826-1900), circa 1872.
- p.179 : Illustration from the book *Picturesque Canada. The country as it was and us* by George Monro Grant, Toronto, 1882, p. 182.
- p.181 : Photograph of a 1973-87 series ONE dollar note depicting the Missinaibi with the Canadian Parliament in the background. 3.4 billion circulated.
- p.193 : Photograph of the park owned by the National Capital Commission (NCC)
- p.198, 202, 204, 205 et 216 : Illustrations by A. Pampalon. Www.surf-studios.com
- p.211 : Stone sculpture by Isabelle Regout. Symmes Inn Museum, Gatineau.
- p.212 : Photograph taken on September 30th, 2018 of the public artwork. *The Timber Raft* signed Pierre Hardy and inaugurated on July 1st, 2004, Pembroke.
- p.218 : Photograph taken on June 7th, 2019 at Yvon Soucie's residence of a frame illustrating his journey with the 1984 crib in Old Fort William.

Arnprior & McNab/Braeside Archives

- p.68 : Catalog No. 07-e010939375 (Chats Lake Timber Crib).
- p.70 : Catalog No. 1995-0060 P0609B (Timber raft).
- p.71 : Catalog No. 1995-0060 P0580 (Cookhouse on a raft).
- p.73 : Catalog No. 1995-0060 P0570B (Picnic Party at Chats Lake / Timber Slide).

Paul Aird Collection, Professor Emeritus of the University of Toronto

- p.65, 66, 74 et 110 : Set of images from the collection https://bit.ly/2WD7sT2 (CIF-IFC.org) with Mr. Aird's permission.

Other sources

- p.6 : Illustration of Mr. Gaildrau. Periodical *Exposition universelle de Paris en 1867 illustré*, number 18, July 1st, 1867.
- p.23 : Canadian stamp: Quebec song " Là y'où c'qu'i sont tous les raft-mans ? ", Canada Post. Catalog No. 11, 1993.
- p.40 : Photograph of a museum educational activity in the field of archaeology, taken from the Muséogriffe collection.
- p.42 : Beaver furs. Pierre Bertrand collection. Catalog No. na-4380-8.
- p.45 : Illustration by Louis Cramer entitled *Go Ahead ! He cried to the man on the boom* published in Popular Monthly (Vol. LII. JULY, 1901. N°3), Publisher Frank Leslie's. From the article *The great log Jam* by Steward White.
- p.69 : Maurice D. Smith collection. Catalog No. 2011_0016_0083 (Lake Ontario)
- p.91 : Spring flood 2017 at Chaudière Falls. Photograph by Anne-Marie La Lionne.
- p.99 : LESSARD, Henri, *Stromatolites exceptionnels (enfin !)* In : Géo-Outaouais [en ligne]. October, 15th, 2013. Available on : http://geo-outaouais.blogspot.com/2013/10/stromatolites-exceptionnels-enfin.html. Photography by Henri Lessard dated May 27th, 2010.
- p.100 : Photograph of a stained glass window integrated into the Belfast Harbour Office in Ireland published on the Twitter account @BelfastHarbour on March, 29, 2019.
- p.101 : Photograph of the Rocher à l'Oiseau (Pontiac). Benedickt Khun collection.
- p.113 : Illustration from the publication " *Exploitation forestière dans la vallée de l'Outaouais - Histoire du Canada en Images* ", by Terence Brennan. National Museums of Canada and National Film Board.
- p.114 : This photograph immortalizes the raft master Aimé Guérin, nicknamed the " Old Prince ". Léon A. Robidoux collection from the Société patrimoine et histoire de l'île Bizard et Sainte-Geneviève (www.sphib-sg.org).
- p.117 : Contemporary print by Yves Baril. Order Commande for Consolidated Paper Corporation Limited. Yves Baril collection.
- p.122 : Champlain Trail Museum and Pioneer Village collection (champlaintrailmuseum.com). *Pet River Log Pike Poles*, Catalog No. 2570.
- p.125 : *Allumettières* packing matchboxes. Photograph from the Canada Science and Technology Museum. Catalog No. PHO-0422-b.
- p.126 : Photograph evoking the boreal forest, from the website of Radio-Canada. Link : https://bit.ly/2WJA511.
- p.149 : *L'Arche des bûcherons* from the book *Ottawa a Pictural Record*, from Charles P. de Volpi, plate 53 (page 53). By G.H. Andrews published on December 15th, 1860 in *The Illustrated London News*.
- p.156 : Raft built in 2008 by the team " One last river run ". Peter et Barbara Haughton collection.
- p.164 : Coloured print by Yves Baril *Timber Slide and Bridge on the Ottawa* inspired by the work of W.H. Bartlett. The contemporary engraver makes corrections to the structure of the Union bridge.
- p.176 :by Henri Julien from the book *Contes canadiens illustrés*» (1 of 3 *Montferrand* by Benjamin Sulte), 1919, Librairie Beauchemin, Montreal.
- p.195 : Image from the website www.mediamerge.com for the technology of Living Canvas™ Talking Portraits — MediaMerge
- p.219 : Photograph of Yves Baril taken in 1984 at Coulonge Falls. Crib built by Yvon Soucie.

MUSÉE FLUVIAL MUSEUM
PHILEMON WRIGHT
The Heritage Project
Reclaiming the Identity
of the National Capital Region
(Ottawa River, Heritage Identity)
Incubator of Innovation
(since 1806)
Building Pride
around the Heroes
(Raftsmen, Log drivers)
Conservation of Know-How
(Timber rafts and their Navigation)
Participation in
the co-creation
(First Nations)
Union of the Two Shores
(Unique Mark)
Valorization of Culture
(River, forest and industrial heritage;
E.B. Eddy Industrial Complex,
LeBreton Flats)
Valorization of tourism - International scale
(Naturel Capital, Chaudière Falls site)
Re-enchantment of the Capital
(Showcase of the country; Canadian Microcosm)

2019 © All rights reserved. Reproduction of this document, in whole or in part, by any means, electronic or mechanical, and in particular by photocopying, microfilm and the Internet, is prohibited without the prior written consent of the publisher A.B.C. Strategies.

THE ENTIRETY OF THIS DOCUMENT IS PROTECTED.

Innovation, Sciences et Développement économique Canada
Office de la propriété intellectuelle du Canada

Innovation, Science and Economic Development Canada
Canadian Intellectual Property Office

Certificat d'enregistrement du

Droit d'auteur

Certificate of Registration of

Copyright

Ce certificat d'enregistrement est émis conformément aux articles 49 et 53 de la Loi sur le droit d'auteur. Le droit d'auteur sur l'oeuvre décrite ci-dessous, a été enregistré à la date d'enregistrement comme suit :

This Certificate of Registration is issued pursuant to sections 49 and 53 of the Copyright Act. The copyright in the work described below was registered on the date of registration as follows:

Date d'enregistrement - Date of Registration : **11 juin 2019**

Numéro d'enregistrement - Registration No. : **1160208**

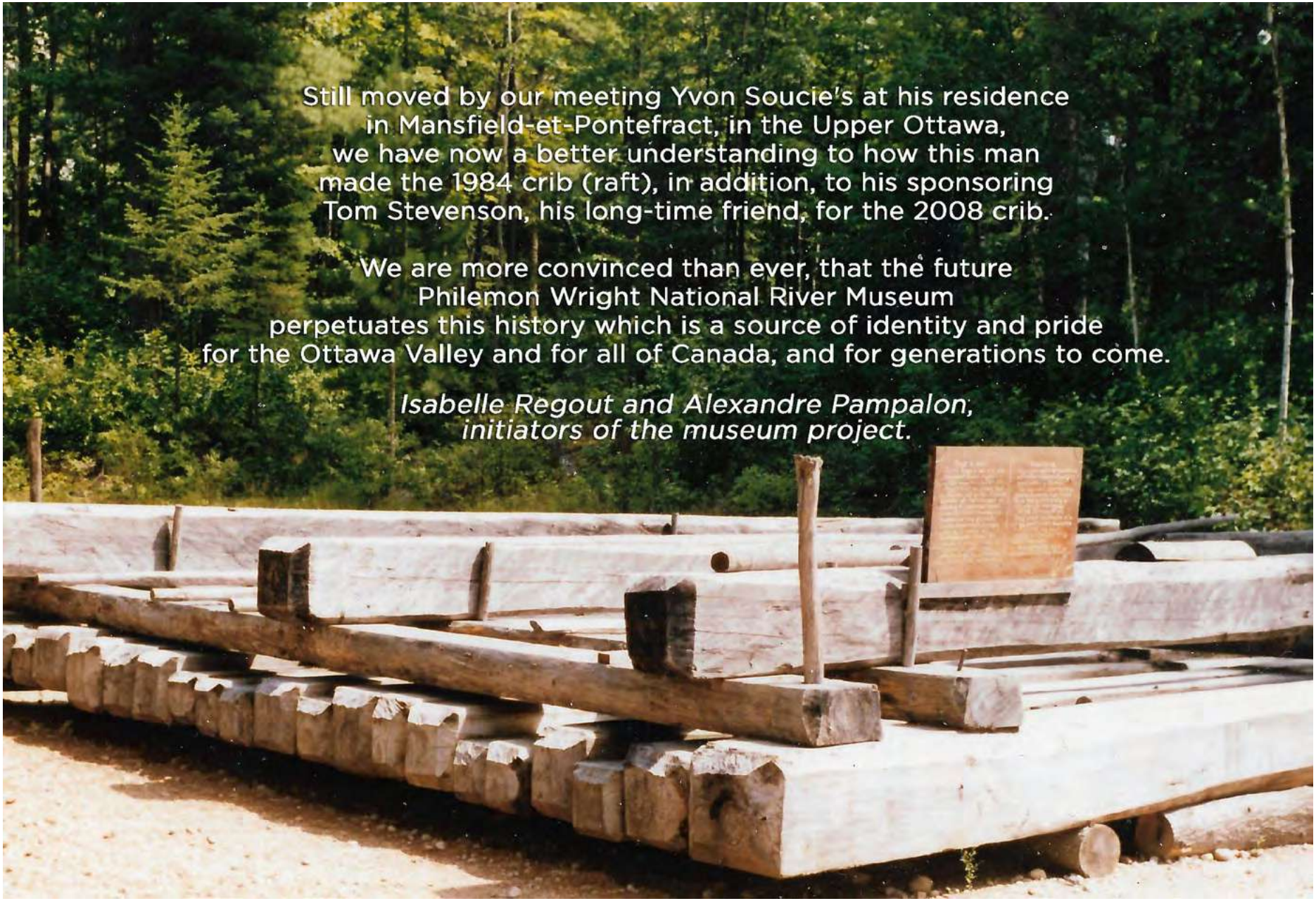
Première publication - First Publication : **10 juin 2019**
Gatineau (Québec) Canada

Titre - Title : **Plan muséologique HISTOIRE CAPITALE DU CANADA - CAGEUX ET DRAVEURS, 200 ANS D'HÉRITAGE du Musée fluvial national Philemon-Wright (Pavillon Nord, Pavillon Sud, Centre de recherches et d'engagements en excellence) ISBN (PDF) 978-2-925005-07-0**

Catégorie - Category : **Littéraire**

Titulaire(s) - Owner(s) : **A.B.C. Stratégies**
206 Av Du Grand-Calumet
Gatineau (Québec)
Canada, J9J 1L3

This squared white pine crib, assembled at Schyan Depot and sailed on June 2th, 1984 near Old Fort William, was built under the direction of Yvon Soucie. Arriving at the Port of Quebec, the boat was admired among the tall ships gathered on the St. Lawrence at the inauguration of the 450th anniversary celebrations of Jacques Cartier's discovery of Canada. During the same summer, she will be repatriated and exhibited at Parc des Chutes Coulonge in the Ottawa Valley.



Still moved by our meeting Yvon Soucie's at his residence in Mansfield-et-Pontefract, in the Upper Ottawa, we have now a better understanding to how this man made the 1984 crib (raft), in addition, to his sponsoring Tom Stevenson, his long-time friend, for the 2008 crib.

We are more convinced than ever, that the future Philemon Wright National River Museum perpetuates this history which is a source of identity and pride for the Ottawa Valley and for all of Canada, and for generations to come.

Isabelle Regout and Alexandre Pampalon, initiators of the museum project.

Raftsmen and Log Drivers, a Canadian Legend

Columbo 1806 | EDURAMA | ABC STRATEGIES | MUSÉE FLUVIAL MUSEUM PHILEMON WRIGHT | CREE | CONNECTEURS