



MUSÉE FLUVIAL MUSEUM
PHILEMON WRIGHT

[Proposal for a Heritage Centre of Excellence]



The Wright-Scott House





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PHILEMON WRIGHT

Proposal to the NCC to establish a Heritage Centre of Excellence at the Wright-Scott House

Executive Summary

Introduction	5
1. The Ottawa River at the Heart of the Museum Experience.....	7
2. The National Capital as Distinguished by its Foundation Story.....	8
3. Proposal to the NCC : Establishment of a Research Centre	13
4. Foundation of the Capital and Urbanization (South Pavilion of the museum).....	19
5. Birth of the settlement ; History and Perspective (North Pavilion of the museum)	21
6. Building a Knowledge-based Heritage	23
7. The Ottawa Valley as the Source of a Rich Folklore	24
8. Chaudière Falls : Understanding its Unique History	29
9. Introducing the Organization	30
10. Next Steps	32
Conclusion	33
Index of illustrations and works of art	36

Opposite side, the Chaudière Falls as observed in the nineteenth century.



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CITY OF OTTAWA



CANADA WEST.

INTRODUCTION

A.B.C. Strategies, also known as *Connecteurs*, stands out in a field of endeavour that is still sparsely occupied, that of artistic cultural development. Its activity focuses on projects for citizen-driven cultural activity. It acts as a vehicle for interaction and interconnection of cultural, environmental, social and economic dimensions at both the regional and local levels.

With the globalization of principles set out in Agenda 21, to which Quebec is a signatory, A.B.C. Strategies argues, that in the Outaouais, culture is one of the four pillars of sustainable development.

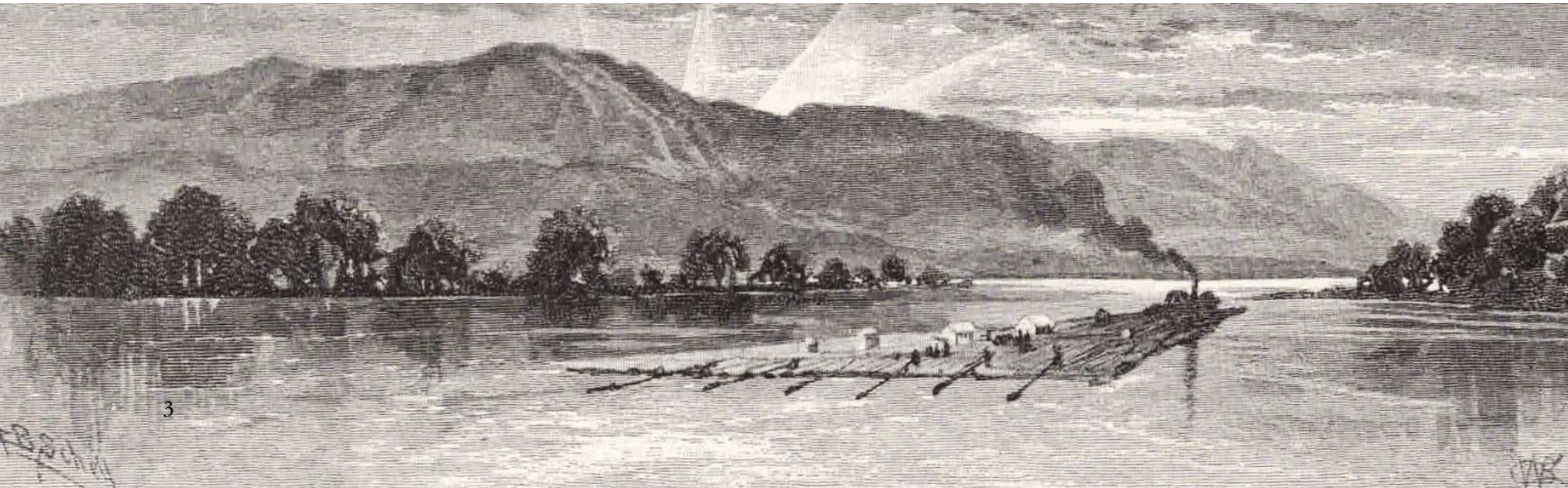
A.B.C. Strategies is the instigator of the Philemon Wright National Fluvial Museum project.

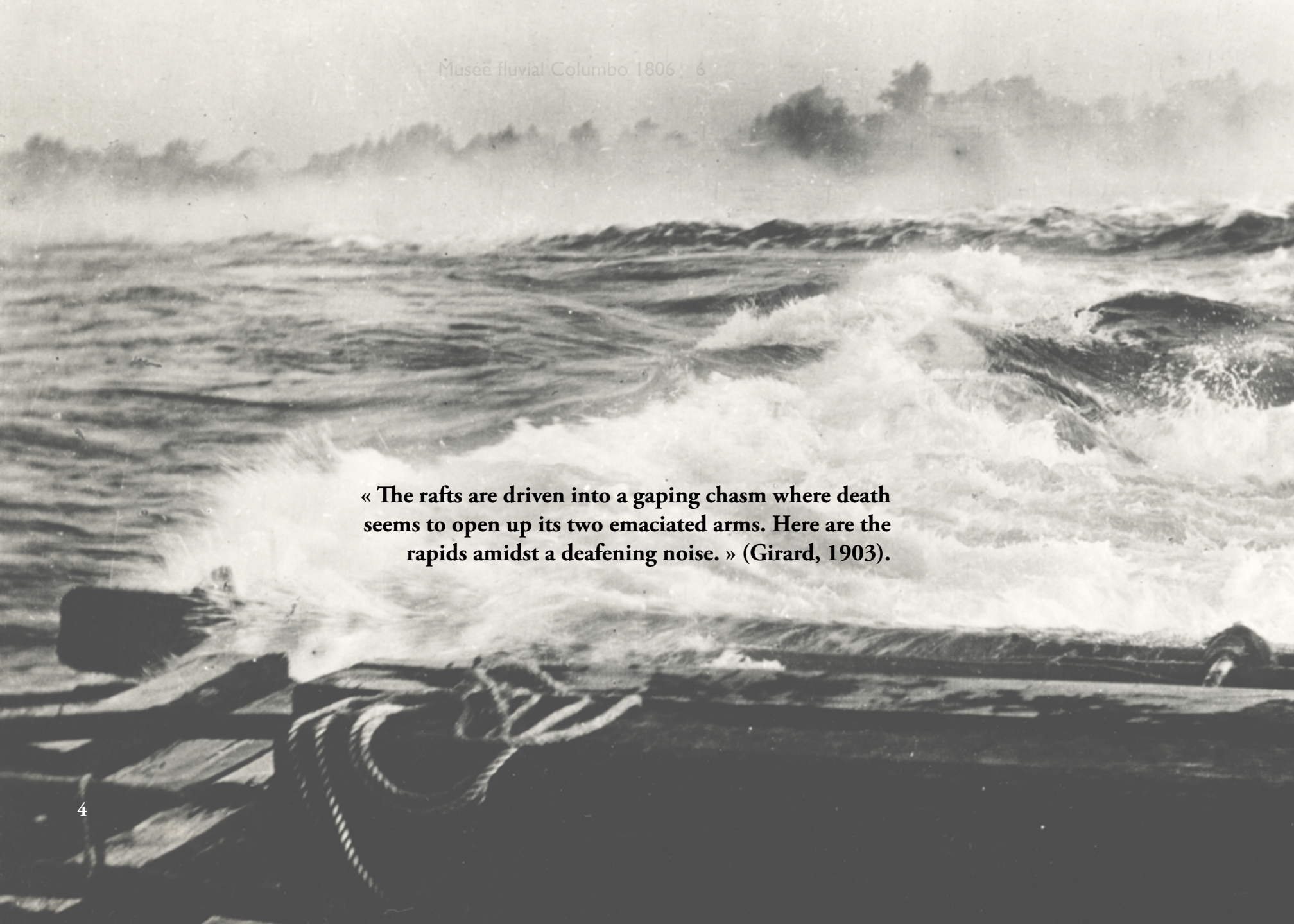
Philemon Wright National Fluvial Museum

The mission

« To increase Canadians' knowledge of the history of settlement in the Ottawa Valley, which gave birth to Canada's capital. The visitor experience will focus on the Ottawa River and its tributaries, highlighting the importance of the waterways for the development of Canada's first national industry ».

As distinguished from the mission statement of Canadian Museum of History, whose general mandate is to « increase Canadians' knowledge, understanding and appreciation of the events, experiences, people and objects that embody and shape Canadian history and identity, as well as their awareness of world history and other cultures ».





« The rafts are driven into a gaping chasm where death seems to open up its two emaciated arms. Here are the rapids amidst a deafening noise. » (Girard, 1903).

1

. THE OTTAWA RIVER AT THE HEART OF THE MUSEUM EXPERIENCE

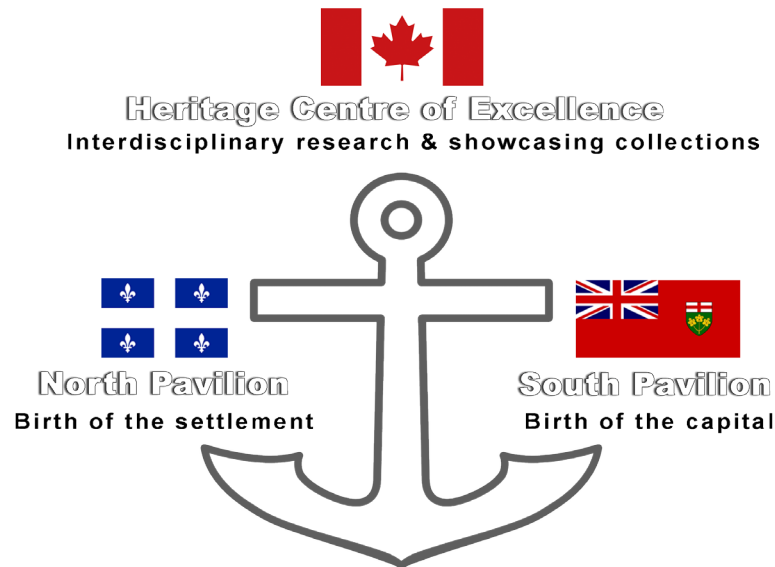
The Philemon Wright National Fluvial Museum is a historic and prestigious project that will showcase the story of Canada's capital and bring it to the world. Almost from its beginning, the story of Ottawa's settlement was coloured by the era of the Raftsmen, a story that attracts our imagination in the same way the that legends and myths related to sailing have always done.

After the St. Lawrence, the Ottawa River is undoubtedly the most historic waterway in the country. The Ottawa River holds a special status for Quebecers and Ontarians. In the search for our identity, it is an element of our heritage that should be given greater prominence (Boileau, 1999).

Canadians have poured their souls into countless works of literature that focus on the grand Ottawa River (1,271 km) and in particular on the Chaudière Falls, located as they are in the heart of our region. The Falls have been immortalized by such great artists as Georges Henry Andrews, William Henry Bartlett, John Burrows, Arthur Heming and many more (Boucher, 2012). Today, a thousand works or more nourish the human spirit and grace art collections scattered throughout Canada, the United States and Europe. Through their etching tools, brushes or pens, we get to see what artists saw or what they imagined (Taché, 1863).

2 THE NATIONAL CAPITAL AS DISTINGUISHED BY ITS FOUNDATION STORY

Mirroring the shores of the Ottawa River, the Philemon Wright National Fluvial Museum will occupy two pavilions. The North Pavilion will be in Gatineau and the South Pavilion in Ottawa and in addition, there will be a Heritage Centre of Excellence.



The museum will reveal its identity through the history of the Raftsmen that begins with Philemon Wright, founder of the

first permanent settlement in the Ottawa Valley, and the rich heritage from the 19th century that they all left us. At the federal government level, several actions have already been taken to commemorate Philemon Wright as a national historic figure, with monuments in both Gatineau and Woburn, MA and places named in his honour (Île Philemon and Place de l'Île Philemon). Also, the invention of the timber crib slide built by P. Wright & Sons has been officially recognized as a national historic event of great importance to Canada.

The Foundation Story of Canada's National Capital

According to A.B.C. Strategies, it is important to promote more fully the story of the founding of our nation's capital because of how it is so closely linked to that of Canada. From the beginning, Canada was seen as a mythical place of infinite and inexhaustible territory, a wilderness of great richness (Klein, 2015) and in the field of myths and legends, one can easily see how Jos Montferrand represents the world of the Raftsmen and their mythical status.

The story of the Raftsmen as unconventional northern navigators, should guarantee their place in the national story by way of the implacable courage they showed by facing the dangers of their long journeys on the waterways. For 100 years, they drew both the awe and admiration of Canadians who witnessed their exploits on the Ottawa and St. Lawrence Rivers. In their precarious rafts, which could measure 500 metres long by 60 metres wide, the Raftsmen braved a tumultuous descent of over 1000 kilometres from Lake Timiskaming to Quebec City through whatever they encountered, be it fair or foul weather.

Colombes week-end

DRAVEURS ET CAGEUX À LA PULPERIE

Hommage à des héros nationaux



ANNE-MARIE GRAVEL
amrgravel@lequotidien.com

Le travail des draveurs et des cageux sera mis en lumière, dimanche, à La Pulperie de Chicoutimi, alors qu'une conférence sur l'histoire de l'industrie forestière de Lac-Saint-Jean sera donnée.



LA RIVE DES BATISSEURS
Columbo 2017

Grande frise historique en pierre
Projet rassembleur



Les ancêtres draveurs et cageux seront mis en lumière le 10 juin prochain, lors d'une conférence sur l'histoire de l'industrie forestière de Lac-Saint-Jean.



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vers l'Art

Vous avez croisé une voiture coiffée d'une tête d'ours le long de la route n°101, un mirage ou réellement une « pitoune »? Vous avez pas la berlue. Un trio de médiateurs de Fermont, du 6 au 8 avril 2017, dans le cadre du 50^e anniversaire de la Ville de Fermont, ont fait revivre l'époque révolue du flottage.

AVEC LA COLLABORATION
D'ALEXANDRE PAMPALON
DE ABC STRATÉGIES, OSBL

Sculpter la pierre pour un legs durable

Le projet Columbo 2017 lance en janvier une exposition de la découverte de la pierre.



Le 10 juin prochain, lors d'une conférence sur l'histoire de l'industrie forestière de Lac-Saint-Jean.



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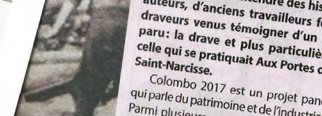
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Le 10 juin prochain, lors d'une conférence sur l'histoire de l'industrie forestière de Lac-Saint-Jean.

Sculpture de 350 kilos pour un legs durable



Le projet Columbo 2017 lance en janvier une exposition de la découverte de la pierre.



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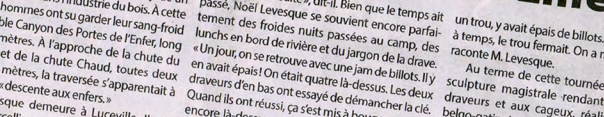
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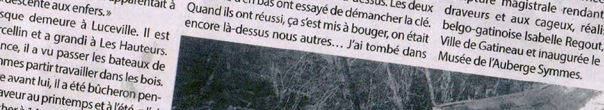
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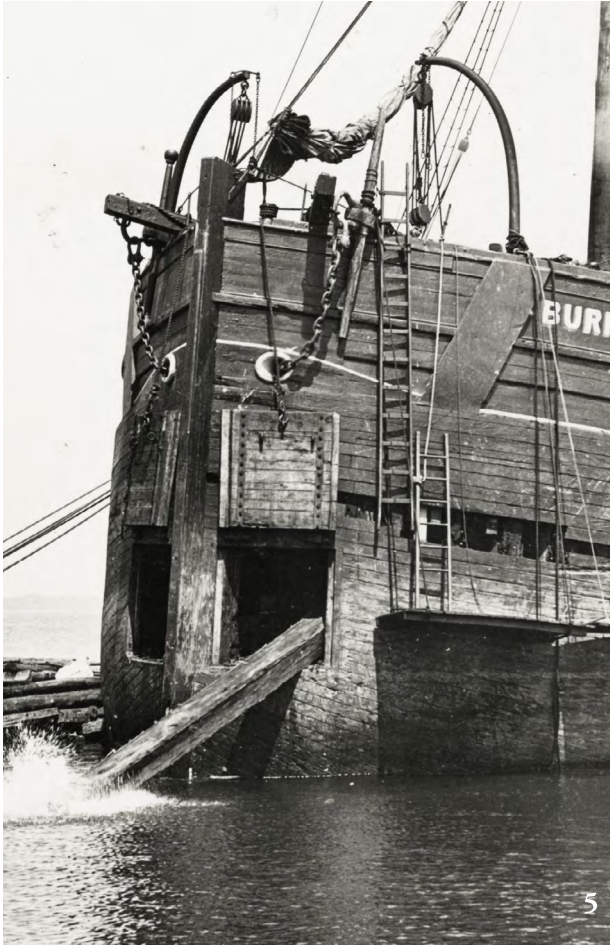
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The proud and victorious Raftsmen - who survived (and not all did!) - entered the port of Quebec, primed for a celebration. The crucial exchange of timber for gold would take place, which at once ensured Canada's economic prosperity as well as its harmony with England. This economic and symbolic exchange helped to solidify the union of two nations through both the river and the boldness of men - both the reason and the result of their efforts - and thereby, the bond between Canada and England was forever secured.

In light of this foundation story, new avenues of cultural influence are opening up as powerful levers for development.

It is in keeping with this awareness that this museum will prove to be an asset for the National Capital Region, serve to strengthen the pre-existing facilities, while at the same time update the strong and persistent ties between two provinces. Citizens and visitors will be able to learn more about

the origins and growth of our region; both powerful economic drivers for all of Canada (Museum Concept, 2018).



Starting from the preliminary concept of the museum and the diagram including three development themes, our organization is constantly moving towards more relevant perspectives with the firm Raymond Chabot Grant Thornton, who will produce the feasibility study.

Our organization is working in collaboration with more than 30 partners in many areas in the domain of expertise and in all levels of government. For example, we are working with two school boards to deliver a 56-page illustrated educational booklet on local and regional history to students. This initiative will reach 35,000 elementary and secondary school students in two years and, as the Director of the Educational Resources Department of the CSPO explains, « We've never had this kind of opportunity, this quality, simply delivered to us before ».

II Proposal to the National Capital Commission







3

PROPOSAL TO THE NCC : ESTABLISHMENT OF A RESEARCH CENTRE

A.B.C. Strategies had the opportunity to do a site visit of the Wright-Scott House (28 Alexandre-Taché Blvd.) with representatives of the National Capital Commission (NCC). This historic residence is one of the last in the Hull area to be preserved in its original setting. Located east of Brewery Creek, it was built in 1852 for Philemon Ephraim Wright (1835-1874), grandson of Philemon Wright (1760-1839), founder of Hull.

Aware of the great heritage and symbolic value of the house and its surroundings, which were spared from the ravages of the Great Hull Fire of (1900), we have proposed to create a Heritage Centre of Excellence, which will be affiliated with the future museum. Hence comes the reason for this document, which is to propose the concept of its development with the support of the NCC.

Our organization is currently in dialogue with the Réseau Patrimoines (Heritage Network), recently created by the seven universities of Quebec including UQO, and the LAMIC (Laboratoire de muséologie et d'ingénierie de la culture) attached to Laval University as an essential step towards negotiations and subsequent approval for the entire initiative. The Wright-Scott House is located near major institutions (e. g. Library and Archives Canada) but also industrial sites with a high historical content (e. g. Boiler Falls). As a result of its proximity to those institutions, we foresee scientific benefits for the whole of the National Capital Region.

As our organization is leading the Philemon Wright National Fluvial Museum project, we propose a commitment in the form of a long-term rental contract involving all stakeholders (the NCC, the corporation of the future museum and the university collective). Our organization will be able to ensure stability as steward of the heritage site, as well facilitation of maintenance operations (insurance, alarm system, etc.) and communications. We acknowledge that the needs and concerns of the current family, a tenant on the second floor of

Wright-Scott House, must also be taken into account, considering any arrangements that would require cohabitation.

This Centre will be the beginning - a concrete first step - of the phased deployment of the Philemon Wright National Fluvial Museum complex of two pavilions (Ottawa and Gatineau).

The Centre will be an inseparable part of the museum complex and responsible for all of the following major projects

The Centre will be an inseparable part of the museum complex and responsible for all of the following major projects:

A) Preservation of the Wright-Scott House site

- Be proactive in protecting, conserving and enhancing the Wright-Scott House site while making it more accessible to the general public (e.g. guided tours)



15 Proposal to the National Capital Commission

B) The development of the first museum in the Outaouais that will propose to its visitors both a renewed and an experiential offer

- Develop the museum content of the two pavilions and update it to promote the transmission of heritage as part of an innovative and creative approach.

C) The first Regional Cultural Studies Laboratory for the National Capital Region

- Encourage and facilitate fundamental research in cultural heritage, which is as much a matter of urban planning, architecture, museology, educational sciences, cultural mediation, geography, historical and anthropological and environmental perspectives.
- Alert and develop an information network by alerting the network to threats to cultural heritage, whether tangible or intangible.

- Make the world of cultural heritage better known and make the general public aware of the various causes of the sector.
- Share knowledge through the organization of seminars, university teaching or continuing education and thus highlight research work on intangible cultural heritage.

D) The first artistic cultural development laboratory in the Outaouais region bringing together researchers from different disciplines and organizations in the field

- Create a specialized artistic cultural development laboratory to help develop programs and pilot projects aimed at making heritage and history more accessible to different target audiences (family and general public, youth and seniors, teenagers and adults, the workplace, specific audiences such as newcomers or people with disabilities).



Heritage Centre of Excellence

The Heritage Centre of Excellence will contribute to renewing our view of our country's young history and defining the nation's story as it relates to the nation's capital.

As part of its operations, the centre will have the expertise to supervise heritage trainees and monitor master's and thesis work at national and international levels; host researchers as part of research work related to the centre's mission; manage an interdisciplinary coworking space encouraging the analysis of new problems and the identification of solutions anchored in sustainable development.

Our proposal directly supports three of the NCC's five priorities (planning period 2018-2019 to 2022-2023). Our proposal is in line with :

NCC's priority 1

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

NCC's priority 3

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

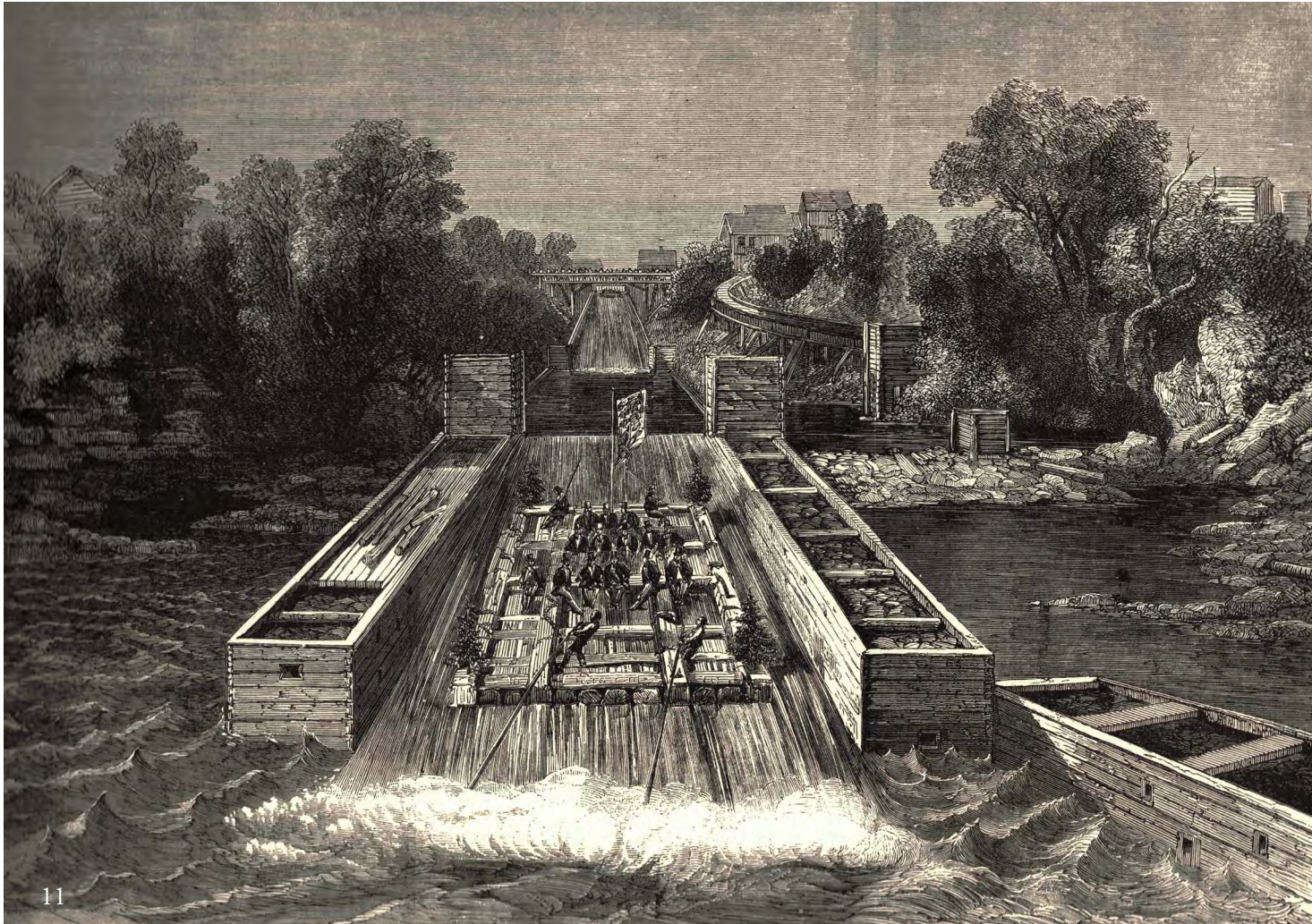
NCC's priority 5

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





His Royal Highness descends a timber slide (1860)



« When Albert Edward, Prince of Wales, was to undergo this experience, how much greater than usual was the interest taken in the running of the crib. » - The Illustrated London News, October 20, 1860.

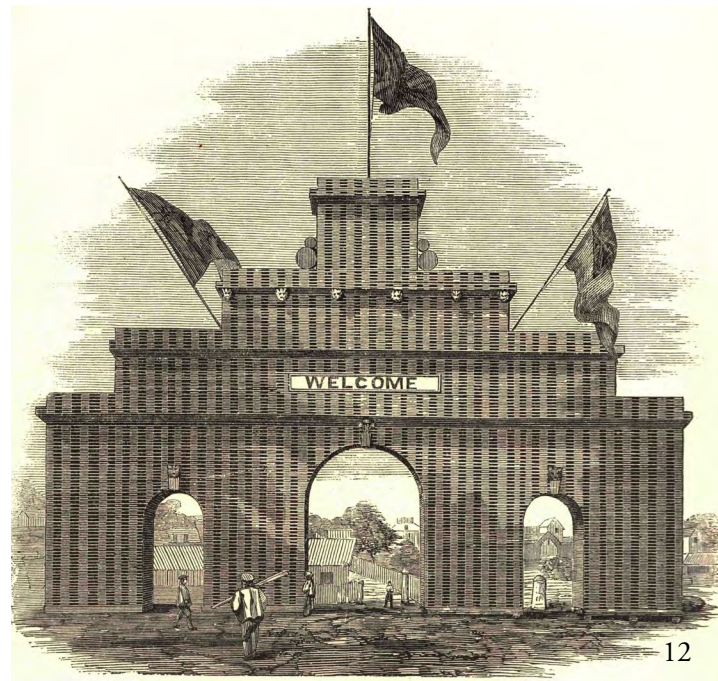
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FOUNDATION OF THE CAPITAL AND URBANIZATION
(SOUTH PAVILION OF THE MUSEUM)**Ottawa, the great capital**

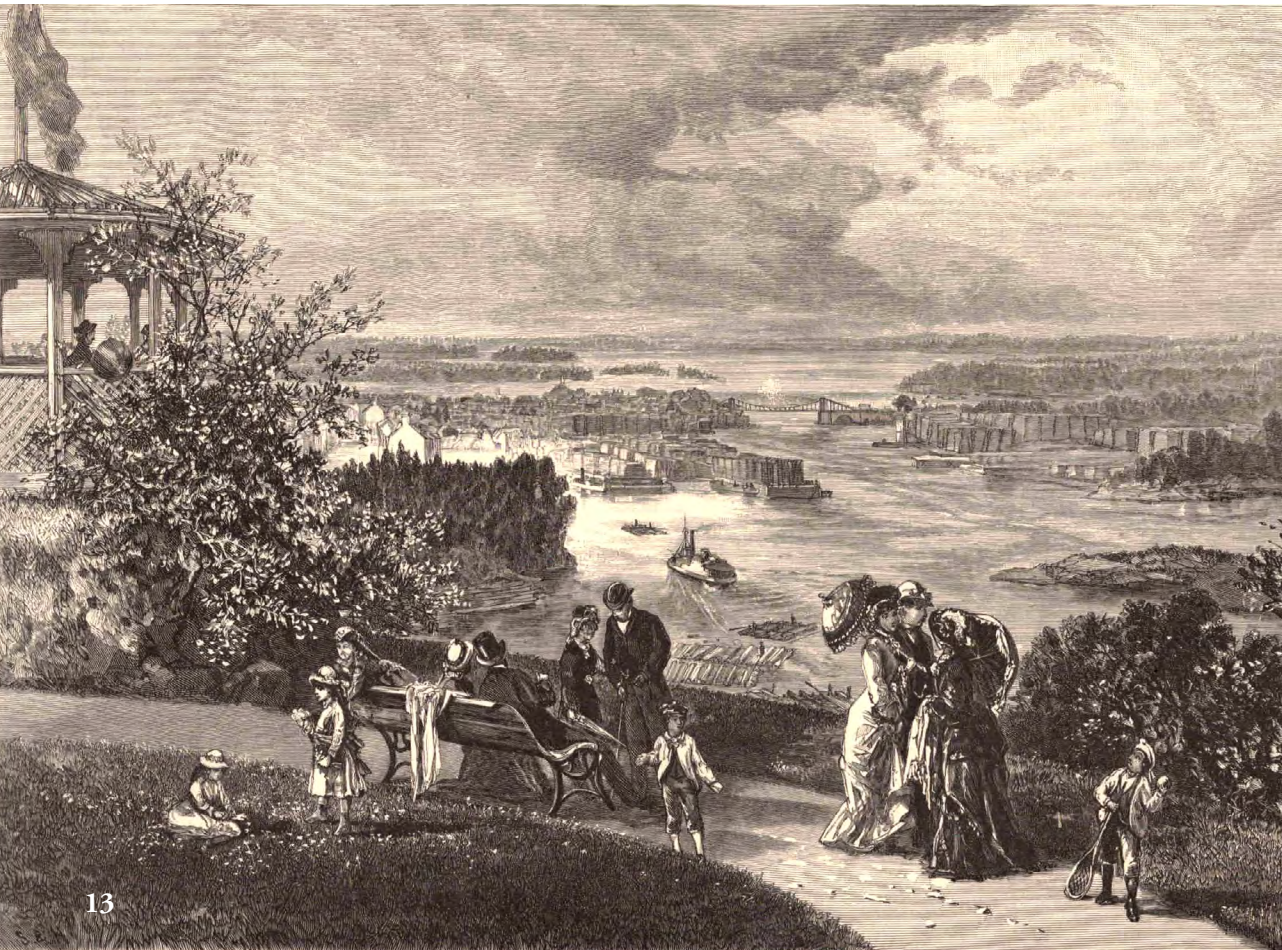
From 1826 to the present day, our multicultural metropolis has been subjected to many economic, social and cultural transformations. Bytown's evolution was first shaped by the construction of the Rideau Canal, created to strategically strengthen both Upper & Lower Canada.

Until 1841, Lower Canada and Upper Canada each had their own capital city. When the Canadas were united, heated debate would be sparked by the choice of the capital. Ultimately, it would be decided that the seat of government would alternate between Kingston, Montreal, Quebec City and Toronto. Finally, in 1857, Queen Victoria decided to make permanent the capital's location, choosing Ottawa because of its strategic location. In September 1860, the Prince of Wales laid the white marble cornerstone of Parliament, which was hewn & shaped from the stone of Portage-du-Fort (De Volpi, 1964).

Opposite, the most singular of all the arches. The Lumberers' Arch was erected in honour of the visit of the Prince of Wales in Ottawa near the Chaudière Bridge in 1860. It was 65 feet in height, and 82 feet in length, and was composed of 180,000 feet of lumber. Not a nail was used in its construction, nor a plank spoiled (De Volpi, 1964).



From that time, the capital has prospered. It grew rapidly from the rapid commercial exploitation of « squared timber ». .



The timber trade, which was born from the special circumstances created by Napoleon's Blockade of the Baltics, made the Ottawa Valley the centre of a new industry and became Canada's leading source of income for half a century (Pagé, 2005).

Through the application of their ingenuity, our industrious ancestors opened a square timber trade-route of over 6500 km that stretched from the Upper Ottawa to England.

Liverpool, Glasgow and Bristol would receive the timber on which the mighty British navy would depend. The ultimate consequence of the timber trade is that it brought to the new Dominion of Canada a relatively new degree of financial comfort.

By building Canadian pride around this aspect of shared history, the Philemon Wright National Fluvial Museum will allow Canadians to see their capital through a different lens.

5 BIRTH OF THE SETTLEMENT; HISTORY AND PERSPECTIVE (NORTH PAVILION OF THE MUSEUM)

Each phase of land use has left indelible traces in the urban fabric. Following the bike path along the Ottawa River to Chaudière Falls, visitors can follow the course of Canadian history. The Anishinaabeg (Algonquins) call these falls Akikodjiwan, which means « place where the water falls into stone basins whose rounded form resembles a boiler » (Cuoq, 1886).

The first permanent settlement in the region was begun by Philemon Wright. In March 1800, with 4 other families. On the northern bank of the Kichi Sibi, which means «grand or great river», they built a village. « With the help of many workers, he cleared considerable expanses of land, cultivated as a true agronomist, imported at great expense from England breeding cattle of the best livestock breeds, made enormous profits from his exploitation and began in 1806 to exploit the timber trade » (Tassé, 1873).





On June 11, 1806, Philemon Wright launched the first timber raft on the Ottawa River from the Township of Hull, and he named it Columbo. It's hard to imagine, today, a timber raft made up of 700 lashed pine and oak planks travelling 450 kilometres over two long months to reach the port of Quebec.

Nonetheless, on August 12, 1806, « The successful voyage of the Columbo ... and the increasing demand in Britain for Canadian Timber during the blockade years drew other residents of the Ottawa Valley into the timber trade. » (Gillis, 1975).

Philemon Wright's leadership ensured the valley's dominance in the Canadian timber trade during the second quarter of the 19th century as other entrepreneurs followed Wright's example (Lapointe, 2015). They all became involved in the assembly of square timber cribs and rafts at the mouths of many rivers: the Gatineau, Coulonge, Crow, Black, Dumoine, Lièvre, Blanche, Petite-Nation and even from as far away as Lake Timiskaming.

It's through that central figure of Philemon Wright - designated in 1976 as a historical figure of great importance to Canada - that the North Pavilion of the Philemon Wright National Fluvial Museum will focus on the story of how the region became the birthplace of two important lost trades: The Raftsmen and the Log-drivers. The museum will itself be a place of commemoration for their exploits, as it was thanks to their bravery and ingenuity that the timber industry flourished and through which the country would earn most of its income for half a century.

The Philemon Wright National Fluvial Museum is in itself a positive social project that will highlight the bravery and boldness of our historic builders. In our contemporary and globalized way of life, knowing ourselves better will also help us to better welcome new Canadians.

6

BUILDING A KNOWLEDGE-BASED HERITAGE

The Ottawa-Gatineau region has an unexploited advantage: That which comes from its unique living-heritage dating back to the era of the Raftsmen. The upper Ottawa, in particular, has hidden knowledge and unparalleled levels of expertise and skills. The identification of this living-heritage is a pivotal step in having our region add new meaning to our history. This identification carries a strong symbolic weight, making it possible to develop project ideas for our living-tradition communities as tourist assets (e. g. construction of a raft or crib that bridges the cultural gap between Ottawa and Gatineau) and, at the same time, mark the beginning of a solid sustainable development process.

In this sense, we are convinced that the cultural heritage showcased in the present, can be a shared benefit for our future and that it must be understood, defended and valued as a factor of communication between individuals, social groups and communities on both sides of the river.

Opposite, the collective «One last river run» of Upper Ottawa. The huge 40 ton raft built in 2008 is permanently visible at *Pembroke Waterfront Park*.



7

THE OTTAWA VALLEY AS THE
SOURCE OF A RICH FOLKLORE

Our region is always changing. Its history and heritage have been shaped by the people who have lived, loved and developed it. In the case of settlement in the Ottawa Valley, it was pioneers like Philemon Wright and the thousands of bold and courageous Raftsmen, with their vision and all of their dreams, who worked together to make it what it is today. The Raftsmen, by the very nature of their work, left behind a rich legacy of stories, myths and folklore.

During their sometimes-lonely journeys on the waterways, the Raftsmen entertained each other through songs and tales around the cooking fires. One of the titanic tasks of the Raftsmen was to dismantle the timber rafts into individual cribs before braving the many rapids they would encounter in their month-long trip downriver and then reassemble the whole raft each time. To encourage each other, the workers sang songs – many, we still remember – such as the famous French song *Les Raftsmen* and its memorable chorus « Bing sur la ring, bang sur la rang! » only one of many songs, as their repertoire had to cover many days. An equally memorable song known to English-speakers is a famous 1979 vignette from the National Film Board that immortalized the other legendary figure of the river in the « Log Drivers Waltz ».



In order to survive in an environment where their future could be quite uncertain, the music and stories they created for themselves became their strength. Most of the themes for men who may have wanted to escape the labours of their daily lives, rested upon their shared experience of being far from their families, their loves, their friends, dreaming of holidays and the delights of life (Béland, 1982):

« Combien de fois, ma chère, je me suis-t-ennuyé (...)
Adieu père et mère, frères, soeurs, parents, amis,
Je pars pour les voyages »

[French song *Retour des cages et Départ*]

« Ah! cruelle destinée, mon ennui est mordant !
Si jamais je redescends, jamais j'y monterai ».

[French song *Départ pour le bois carré*]

Life on board the raft was always tough. After having faced immense hardship, obstacles or terrible weather, probably thanking heaven for getting out alive, their work was still not done. At nightfall, the fire had to be stoked and the raft had to be steered. The few moments of rest they had, were spent around the fire of the cambuse - the domain of the cook. It's easy to imagine the men gathered around, listening to the tall tales and chanted laments. Many of the stories they told still populate our popular literature, with so many repetitions and variations.



« On each raft was a mast about ten feet high,
with a sail hoisted when the breeze was up.
This mast was sometimes very useful when cribs
would go under while descending the rapids.
So, the Raftsmen tied themselves to it. »

« Marie Calumet »

[Novel by Rodolphe Girard, 1903]





Then, when the darkness fell on the rafts and the need for sleep was felt, small makeshift cabins that could hold a maximum of two people became their shelters. Privacy was a rare thing on the floating island that was a timber raft, which could hold 50 to 80 Raftsmen and sometimes, a few many more.

Near the end of their trip, residents on both sides of the St. Lawrence River, in Lévis and Quebec City, saw these intrepid voyageurs pass by with their sails flying free above their mighty cargoes of timber. The Raftsmen could often be heard coming from afar with their rhythmic song guiding the movement of the sweeps. « It's been said that when the rafts arrived at the Louise basin, they sang the Marseillaise in unison » (Béland, 2018).

It is from this universe that the legend of Jos. Montferrand is born. Master-Raftsmen and legendary strong-man he travelled from the Ottawa Valley to Quebec City working for Philemon Wright and Baxter Bowman. « Three physical qualities made Montferrand a formidable man: long and strong arms, the 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 often, he fought against negligence, but in cases of self-defence, he deployed all that was at his disposal. He was then a homeric wrestler. Nothing stopped him and everything bent in front of his audacity. » (Sulte, 1924).

Il existe en somme des multitudes d'éléments du folklore que l'on pourrait relever, et qui ont le méritent d'exister aujourd'hui parce qu'ils ont circulé dans les territoires, du Témiscamingue à Québec, de génération en génération, jusqu'à maintenant. Imaginons alors la richesse inestimable de ce sujet polysémique qui pourrait faire l'objet d'approfondissements universitaires au sein du centre d'excellence !

In short, there are many elements of folklore that could be identified and which deserve to be remembered today because they have been kept alive in the region from Temiskaming to Quebec City, from generation to generation, until now. Imagine the inestimable richness of this polysemous subject, which could be the subject of further academic study within the Centre of Excellence!







CHAUDIÈRE FALLS : UNDERSTANDING ITS UNIQUE HISTORY

Since heritage is an element that defines the identity of individuals, communities and our society, the Centre will want to cooperate in preserving and enhancing the industrial and trans historic heritage of the Chaudière Falls site, which is linked to the birth of the country's capital; a theme that directly concerns the museum. This site is proving to be « a microcosm of important markers of Canadian history » (Boucher, 2012).

The characterization of our industrial archaeological heritage must therefore be based on a global image of industrialization and its vestiges. For example, the development of the E.B. Eddy industrial complex is not the whole story of the industrial history of the Ottawa Valley at the end of the 19th century. The Chaudière witnessed three major stages in the evolution of the timber industry: square timber, sawn timber and pulp and paper.

Here, Raftsmen have left us with too few traces of their passage, perhaps with the exception of the timber crib slide at the Chaudière Falls. The Falls were a particularly challenging site because of the strength of their current. It forced the Wrights to build, in the early 19th century, the first prototype timber

crib slide (1829). It became a necessity to facilitate what evolved into the gigantic operations of the Ottawa valley timber raft industry. The construction of that crib slide, named the Hull Slide, was quickly imitated at Victoria Island on the other side of the Ottawa River; some of it is still visible and accessible. More than 15,500 cribs with an average weight of 40 tons/crib - or more than 240,000 trees - would have passed through these slides in 1852 alone.

The Chaudière Falls area was a place of communal effort. Today, it can sometimes be seen as a symbolic bridge between French and English-speaking cultures, while in the past, it was considered a spiritual centre for Aboriginal people; it should not be surprising that the NCC calls the Chaudière Falls area the « heart of the Capital ». For itself, downtown Gatineau is, of course, an important gateway to Quebec (NCC, 2005). In 2012, the provincial government officially designated the Outaouais as the « Gateway to Quebec ». This designation becomes more meaningful when we realize that it is here that the Raftsmen and the Log drivers, the aforementioned two lost trades, have paved the way for a modern and industrialized Quebec.

9

INTRODUCING THE ORGANIZATION

The mission of A.B.C. Strategies, founded in December 2016, is twofold: to foster public understanding and stimulate their 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.

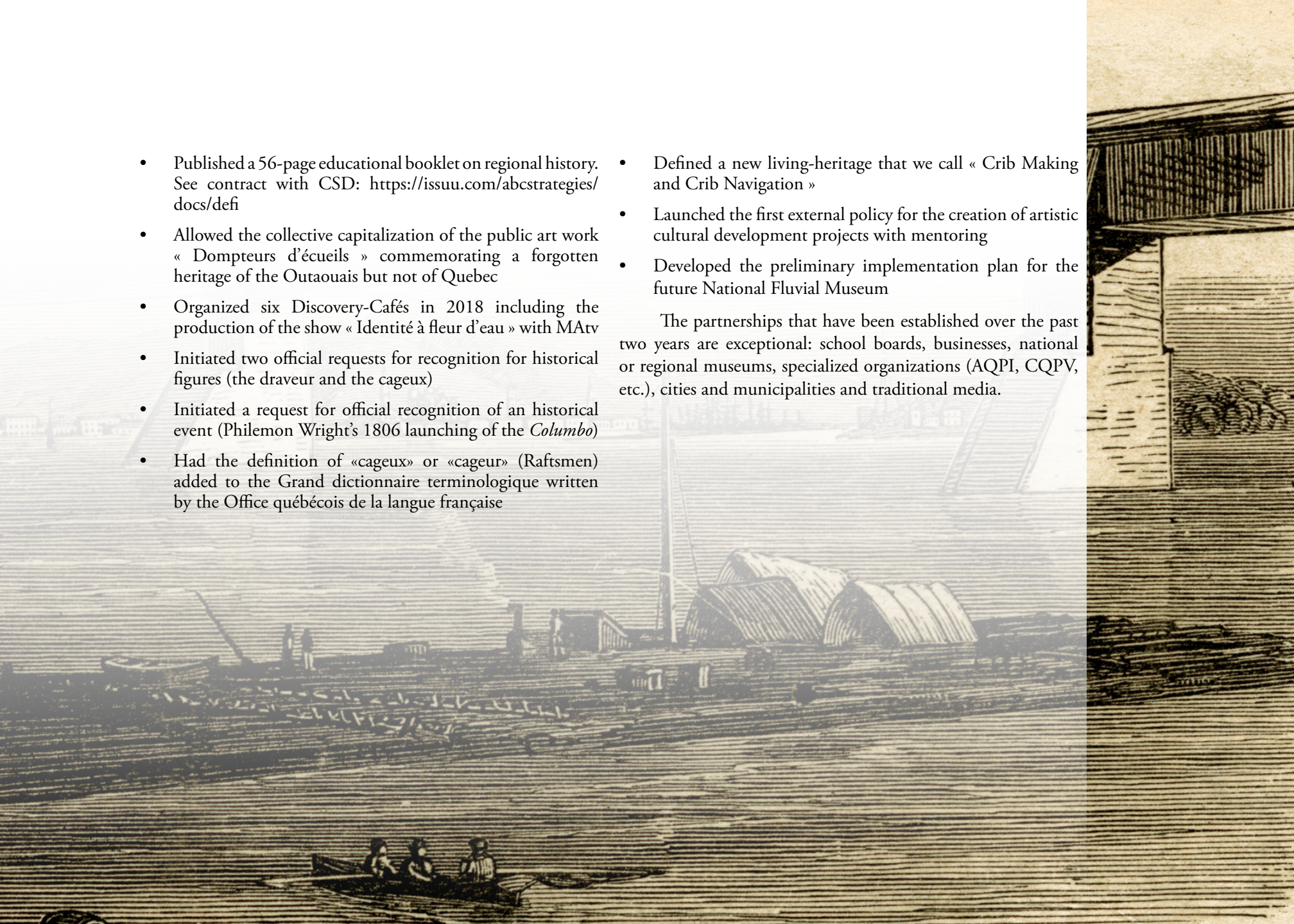
The A.B.C. Strategies team has an in-depth knowledge of community and cultural project management and an informed understanding of the environment in which it operates, particularly from a geographical point of view. Our organization

A.B.C. Strategies, located in Gatineau, has been leading the historic *Columbo 1806* project for the past two years, which highlights our industrial heritage through two legendary figures, the Raftsmen and the Log-drivers. The Museum project has been described as a unifying project by the Fédération Histoire Québec (FHQ). Among our proud achievements in 20 months of operation :

- The organization of 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

- Published a 56-page educational booklet on regional history. See contract with CSD: <https://issuu.com/abcstrategies/docs/defi>
- Allowed the collective capitalization of the public art work « Dompteurs d'écueils » commemorating a forgotten heritage of the Outaouais but not of Quebec
- Organized six Discovery-Cafés in 2018 including the production of the show « Identité à fleur d'eau » with MATv
- Initiated two official requests for recognition for historical figures (the draveur and the cageux)
- Initiated a request for official recognition of an historical event (Philemon Wright's 1806 launching of the *Columbo*)
- Had the definition of « cageux » or « cageur » (Raftsmen) added to the Grand dictionnaire terminologique written by the Office québécois de la langue française
- Defined a new living-heritage that we call « Crib Making and Crib Navigation »
- Launched the first external policy for the creation of artistic cultural development projects with mentoring
- Developed the preliminary implementation plan for the future National Fluvial Museum

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



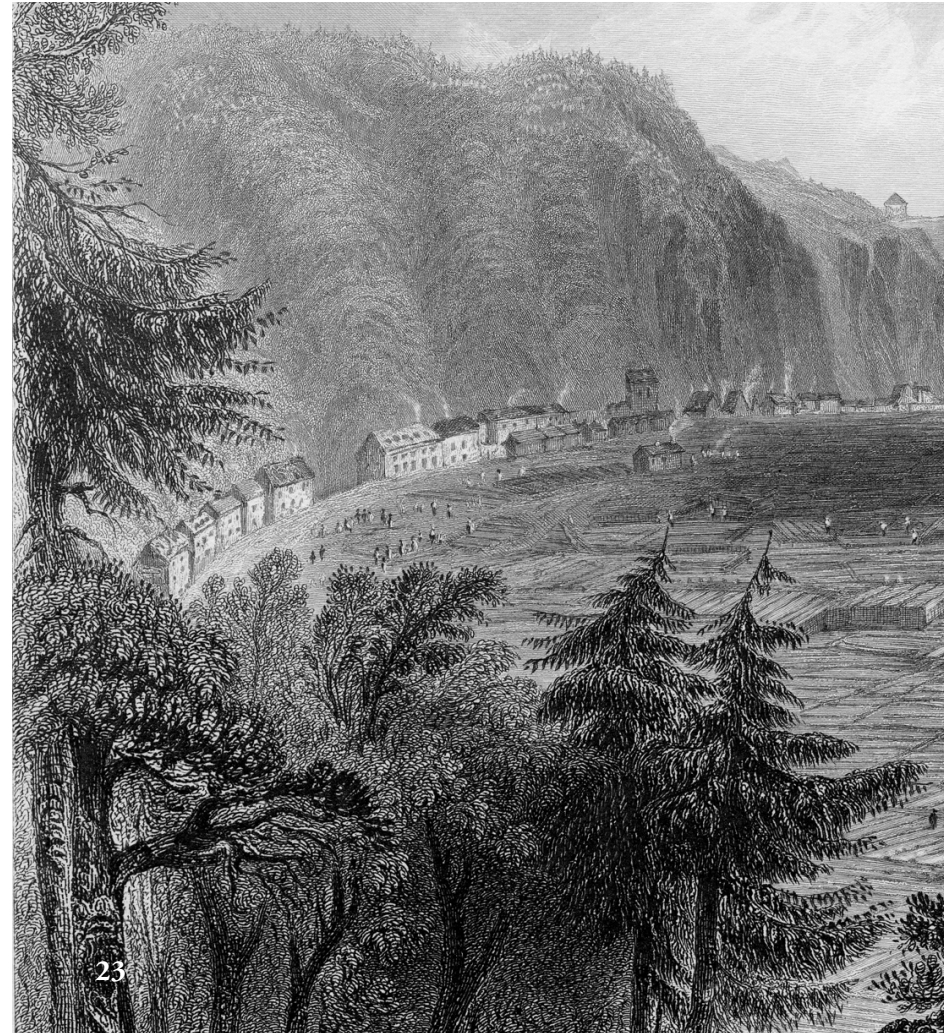
10

NEXT STEPS

Our organization is working closely with Raymond Chabot Grant Thornton to publish the feasibility study for the creation of the Philemon Wright National Fluvial Museum. After having identified the museum's themes (Concept, 2018), we are now moving forward with the provisional museography plan that will adapt to a museum model that has two pavilions. The report of the firm Muséogriffe will be published in early 2019.

In this new context, our organization A.B.C. Strategies invites the major authorities to take concrete action to affirm the particularities of our history and our region, in order to open up very interesting perspectives on the heritage and identity of Gatineau and the Ottawa Valley. Two symbolic political gestures will soon be made :

- At the municipal government level: the identification of the first living-heritage of the Ottawa Valley linked to the era of Raftsmen.
- At the provincial government level: three applications for official designation are awaiting consideration by the Ministry of Culture and Communications (MCC).



CONCLUSION



In our vision, the creation of the Heritage Centre of Excellence is essential. This centre will be a key element in facilitating the deployment of the museum's pavilions on both sides of the river, as several layers of jurisdictions are involved. The effect of the Philemon Wright National Fluvial Museum's creation will be to facilitate the creation of renewed travelling exhibitions that showcase Ottawa's uniqueness to international tourism. The titanic operations of the Raftsmen will become a featured subject, certain to provide an enormous wow-factor to the region.

If the NCC wishes to work with our organization to consider having the Heritage Centre of Excellence at the Wright-Scott House, our organization will engage in a process that will define the objectives of each stakeholder and consider their convergence on areas of common interest. It goes without saying that the next steps in building such a centre will take into account the conditions and constraints of the NCC, the owner.

RECOMMENDATION :

Our organization wishes to open up a dialogue with the NCC, to establish the Centre of Excellence for Heritage at the Wright-Scott House.





Our full gratitude to the team

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To the A.B.C. Strategies' members of the administrative board and of the Founding Council of the Philemon Wright National Fluvial Museum

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Index of Illustrations and works of art

Léon A. Robidoux Collection of the Société patrimoine et histoire de l'île Bizard et Sainte-Geneviève. www.sphib-sg.org

4. Timber Raft on River St.Lawrence

Library and National Archives of Quebec. www.banq.qc.ca

19. Number of the photograph N^o 03Q_P560S1P120.
20. Number of the photograph N^o 02749392.
22. Identification number N^o 06M_P750_8-110-a.

Back cover : Identification number N^o 13007. C.D. Kriehoff (1815-1872).

Library and Archives Canada. www.bac-lac.gc.ca

2. Illustration No. C-002813. Map with view on Ottawa. Thomas Stent and Augustus Laver.

McCord Museum. www.collections.musees-mccord.qc.ca

24. No. inventory I-76322_170525-P1.
25. No. inventory I76318.

Queen's University in Kingston (Ontario).

5. No. inventory 2248_1_106-10-6. Loading of pine.
6. No. inventory 2248_1_106-11-6. Shipbuilding.
18. No. inventory 2248_1_106-16-5. Raftsmen driving a timber raft.

Illustrations from «Picturesque Canada. The country as it was and us» by George Monro Grant. Toronto 1882.

3. Illustration on page 194. An original of the book is kept in the archives of A.B.C. Strategies. Photographed by A.B.C. Stratégies.
13. Illustration on page 182.
14. Illustration on page 176.

Parc Algonquin Archives.

9. Number of the photograph N^o a04265.

City of Quebec Archives.

- Front cover Number of the photograph N^o 012727.
7. Number of the photograph N^o 022534.

10. Identification number N^o N010145. According to a une gravure de William Henru Bartlett.

Willian Henri Bartlett (1809-1854). Illustrations from « Canadian Scenery » by Nathaniel Parker Willis. Londres, 1842.

1. Illustration from the vol.I, on page 81. Scene illustrating Chaudières Falls («The Chaudière near Bytown»).
15. Illustration from the vol.II, page 5. Scene illustrating Raftsmen on the Lake of Deux-Montagnes («Junction of the Ottawa and St-Lawrence»).
23. Illustration from the vol.II, on page 12. Scene illustrating sheltered bays in Quebec city («Timber Dépôt near Quebec»).

Illustrations from «Ottawa. A Pictural Record. Iconographic collection » by Charles P. de Volpi. Sherbrooke. 1964.

11. Illustration on page 51. An original of the book is kept in the archives of A.B.C. Strategies. Photographed by A.B.C. Strategies.
12. Illustration on page 53.
21. Illustration on page 48.

Illustration from «My French Canadian neighbours and others sketches» by Q. Fairchild. Quebec. 1916.

17. Illustration on page 21 commented «Men's Sleeping huts on raft, Cap Rouge» . An original of the book is kept in Laval's University Ethnology and Folklore Archives. Photographed by A.B.C. Stratégies.

Private collection.

8. Wright-Scott House photographed by A.B.C. Strategies.
16. Raft building in the Raftsmen's method by the team of the «One last river run» (2008). Barbara et Peter Haugthorn's Archives. »



MUSÉE FLUVIAL MUSEUM
PHILEMON WRIGHT



