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MONTREAL WEST ISLAND RESEARCH OF HERITAGE: A WALKING  
TOUR CONDUCIVE TO SELF-EXPRESSION THROUGH ART

Yvette Girard-Olsen

A Thesis  
in  
The Department  
of  
Art Education

Presented in Partial Fulfillment of the Requirements  
for the degree of Master of Arts at

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## A B S T R A C T

### MONTREAL WEST ISLAND RESEARCH OF HERITAGE: A WALKING TOUR CONDUCIVE TO SELF-EXPRESSION THROUGH ART

Yvette Girard-Olsen

This thesis is intended for art teachers interested in an approach to art education that encourages enthusiasm for art and openness to heritage. The research aims at awakening elementary school children to the richness of their heritage and helping them express their feelings by rendering a visual narrative of their findings. The research requires no extensive background in art, architecture or history, as the field research is limited to one's environment and concerns specifically old houses and artifacts. The aim is not to acquaint school children with an in depth knowledge of architectural characteristics of the buildings of the past, but to enable them to look at their past and express their feelings about their heritage through art. Basic guidelines on how to look at buildings are given, and illustrations of various styles of old houses with their main descriptive features and historical background are supplied, together with elementary terms in architecture. The thesis suggests ways of helping art groups to find their

roots and to appreciate their heritage: library research, interviews, walking-tours, visits to museums and historical sites. The thesis also includes a videotape which shows drawings from the children who came on the walking-tour.

## A C K N O W L E D G E M E N T

With deep gratitude to my daughter Lorraine and her pupils at Thorndale Elementary School in Pierrefonds for their invaluable co-operation; to the Dorval Historical Society for its generous sharing of local knowledge and to Dr. Elizabeth J. Sacca, my Thesis Advisor, without whose encouragement this work would never have been accomplished.

To my grand-children

Eric and Julie

for their  
inspiring supply of  
"Fridge Art"

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## I N T R O D U C T I O N

According to John A. Michael (1982), Viktor Lowenfeld believes that "The goal of art education is not art itself or the aesthetic product or the aesthetic experience, but rather the child who grows up more creatively and sensitively and applies his experience in the arts to whatever life situations may be applicable." (XIX) Many art educators subscribe to this idea.

June King McFee (1961) does not believe in Lowenfeld's concept that the artistic development of a child corresponds to the child's chronological age, but she agrees with Lowenfeld's views on creativity. She maintains that "One of the major objectives of art education is the development of the creative potential of children." (129) I subscribe to McFee's idea that, rather than chronological age, mental growth which is influenced by psychological environment factors contributes to the artistic development of the child.

The major role of the art educator is to help the child develop creativity while experimenting with the challenges of life and to help the child discover the beauty of the environment. "Children cannot create out of a vacuum," says Natalie Robinson Cole (1940, p.3), "they must have something to say and be fired to say it." This positive attitude is as important today as it was in

the forties. Children today are constantly stimulated by their surroundings, and they seem to ignore some of the essentials of life — nature, their own environment for example. They should be provided with varied stimulating visual experiences which would be conducive to personal development and would encourage creativity and self-expression.

Aesthetic values are not acquired through formulated principles; they are best learned through personal experience, and it is up to the teacher to create activities propitious to the development of the visual awareness of the child.

Many years in the field of education made me realize that more than good intentions are needed to change traditional practices of an established school system. Having taught at all levels of the elementary school and high school at various intervals in the thirties and later on in the sixties and the seventies, I come to the conclusion that, at the elementary level, art education has not ostensibly progressed within the past sixty years.

My research in art education has convinced me that extensive literature has been made available to art teachers since the thirties, and that today art supplies are more plentiful, but that the implementation of the valuable methods put forward by eminent art educators are accessible to very few teachers. Piaget, Maslow and

Freud had a greater influence in education at large than Arnheim, Efland and even Lowenfeld had in art education. A few art teachers, who favour the theories of leading art educators, are able to adopt and implement various new methods in art education, due to the collaboration of some leaders in public schools who recognize the importance of an adequate art program for children, but we must admit that these leaders are the exception, not the rule.

Betty Jaques in Art Education in Quebec (1978, V.1, 32-38) wrote an article on "Art Education in the Public English Protestant Schools in Quebec" in which she asks: "Why has the State system of education been so resistant to the Arts, when so many of us have been so enlightened?" And she adds that "In 1857 teachers in training took drawing for one hour a week. In 1957 teachers had fifty minutes a week for art method. The position of art in the curriculum had not changed in one hundred years, nor had the content of the official art program changed in essentials."

Be it in the Catholic or the Protestant elementary schools, the situation has not appreciably evolved in the last fifty years and so long as, in the words of Jaques, "the arts are still being treated as frills, appendages in the present concept of education," we shall not expect any major improvements.

The reasons for the disparities existing among the School Commissions in the field of art education are numerous: lack of money, shortage of space, scarcity of trained art teachers, etc. And art education at the elementary level is still the nightmare of educators who are not properly trained as art teachers and who have to perform miracles to obtain even meager results. A great number of elementary school teachers, who are well aware of the importance of arts for young children, are at a loss for ideas and means of improving the situation which exists presently in general classrooms. Others do not even realize that, for lack of a judicious art program, they are depriving their pupils of the opportunity of developing enthusiasm for art and heritage at a time when pupils are open to such attitudes.

The role of the elementary school teacher who without any art training has to instill into young ones the love for art is crucial. At the high school level, in most schools, art teachers are supplied, but art courses are elective and they are not extensively chosen by children who are not prepared to enter a field which they hardly know, because it was superficially explored at the elementary level.

The motivation behind this thesis is to tentatively help elementary school teachers in their arduous task of

art teaching, by sharing with them an experiment which I carried out with a group of twenty-four grade five/six French Immersion children at Thorndale School in Pierre-fonds.

I elected a multidisciplinary approach with emphasis on art where the pupils, by making visual narratives, were to show what they gathered from a visit to the Lachine Museum and the Fur Trade Museum in Lachine.

This field-trip was intended as a socio-cultural experiment aiming at a) sensitizing the children to their cultural heritage, b) enriching their French vocabulary and c) developing their personality and self-expression through art.

## C H A P T E R I

### IN PREPARATION FOR THE WALKING TOUR

Long before the invention of the alphabet, people used the walls of caves to tell their stories, and Gary R. Hoff (1982) in an article entitled "The Visual Narrative: Kids, Comic Books, and Creativity," says that "As far back as 1909, a German researcher, Levenstien, recognized that the picture-story or visual narrative became an increasingly important art form for children, beginning about age ten or eleven," (20) an age when adds Hoff, "their creative drive and artistic talents are rising to their natural peaks and, according to many researchers in the field, will soon start their rapid and inevitable decline." (20)

Picture-stories have endured through the years because they provide a natural outlet for the child's fantasy and exuberance, and they are still popular today due to the variety and the quality of most of them. Hoff (1982) suggests the use of "visual narratives as an aid in the study of art history." (23)

A visual narrative, in my opinion, seems an excellent approach for the description of a walking tour, and before our visit to the museums, I passed on the idea to the children.

A walking tour is a worthy source of information for acquainting people with their cultural environment, and the visit the children paid to the Lachine Museum being conducted in French had a double advantage: a return to their sources and the practice of French, the language of the beginnings of New-France.

"To explore our origins is vital to a society, to keep in touch with its roots and identity," says Gérard Leduc (1989, p.12). Architecture and art cannot be dissociated and one of the main purposes behind a walking tour is to awaken people to the richness of their heritage and to instill into them a love for the arts.

Ways could be explored in which domestic architecture and some of its associated artifacts could be employed to awaken young ones to the value of their heritage and, therefore, to the beauty of art.

The literature I consulted on architecture in general and on the architecture of Quebec domestic houses of yesteryear convinced me that I was, and still am, a neophyte in the matter. It also made me aware that much has to be done concerning research on our architectural heritage. Michel Lessard and Huguette Marquis (1972) in Encyclopédie de la maison canadienne, and Michel Lessard and Gilles Vilandré (1974) in La maison traditionnelle au Québec have initiated a valuable research concerning

our architectural heritage, but they admit that researchers in the field have touched only the "tip of the iceberg."

As a contribution to art education, I would like to help children discover their cultural heritage and appreciate the old monuments that their ancestors left behind. I thought that visiting the oldest section of Lachine would serve that purpose.

The teacher should always prepare the children for what they are going to see on their field-trips. As far as the Lachine Museum is concerned, my task was facilitated with the aid of an educational kit, supplied by the Museum, including an eighteen minute videotape by the City of Lachine entitled "A la découverte d'un patrimoine" and a brochure which comprises:

A guide for the teacher

Texts, entitled "Avant de commencer...." supplying the teacher with information on the museum of the City of Lachine and the architecture of New-France.

(Appendix B)

A list of artifacts to be seen in the museum was also included with the kit, together with a summary of words and a questionnaire on the Museum and the architecture of New-France. All this information supplied by the Museum in preparation for the visit is explicit and of good quality. Being in French only, it meets with one of our objectives, which is teaching French as a second language.



Three two-hour sessions were needed for the preparation of the visits to the museums. More time was spent on the visit of the Lachine Museum, as it meant going into information on the architecture of New-France, clarifying some of the expressions and occasionally helping with the translation. One of the objectives of the walking tour was to illustrate how much time had passed since the two buildings we were visiting were constructed, and we had to resort to important dates in the history of Canada for a notion of time. (Appendix C)

The LeBer-LeMoynes House (the actual Lachine Museum) stands on the first concession granted to Robert Cavalier de La Salle, West of the Lachine Rapids, in 1667. It was built between 1669-1685, and it is believed to be one of the oldest houses still in existence on the Island of Montreal. First built by Jacques LeBer and Charles LeMoynes as a trading post for the exchange of furs with the Indians, the house had to undergo many changes through the years to suit the needs of its numerous owners, but it was restored to its original design in 1980 when the City of Lachine decided to convert it into the present museum. Antiques and artifacts were donated to the City of Lachine as a contribution to the museum, and it now constitutes a very important part of our heritage.

The visit to the Fur Trade Museum was totally different

from the visit to the Lachine Museum, and so was the preparation for the tour. The objectives of the brochure sent to the teacher previous to the walking tour, as shown in Appendix C, are as follows:

To familiarize the student with the map as a means of representing space.

To familiarize the student with the notion of scale.

To locate the site of the tour, the rapids and the Lachine canal.

Exercises were to be completed by the children previous to the visit, and dates of reference were supplied relating to the history of the Canadian Fur Trade (1497-1821) and the history of the Lachine Canal (1535-1981). (See Appendix C)

There are two buildings to be visited at the Fur Trade Museum: one where you can learn about the construction of the Lachine Canal and the other one emphasizing the importance of fur trading at the beginning of the colony. Bilingual guides are available, whereas at the Lachine Museum, the guide is not supplied and the teacher of the visiting group is responsible for the tour.

We spent many hours, the teacher and I, in organizing this walking tour in Old Lachine. Incidentally, Montreal West Island from Lachine to Sainte-Anne-de-Bellevue was previously called Lachine. After seeing the videotape "A la recherche d'un patrimoine", a class discussion of

the film took place and the teacher asked for comments. It became apparent that clarification about facts was more in order than comments, as we found out that half of the class was composed of allophones from various ethnic groups, and none of the children were francophones. A rather peculiar situation for a teacher wanting children to develop self-expression through art by sensitizing them to their "Canadian" origins. However, all these children were born in Canada, although half of their parents were born outside the country. We are dealing with Neo-Canadians willing to dig into their "Canadian roots".

In preparation for the visit, the teacher and I furnished the class with basic guidelines on the architectural characteristics of houses built in New-France in the sixteenth and the seventeenth centuries. (Appendix B) A list of the French names of objects that were to be seen in the Lachine Museum was also supplied to the children. (Appendix B) As some of the words looked quite strange to them, we had to explain their purpose and sometimes have recourse to the English appellation. The children also participated in the exercises supplied by the two museums in preparation for the visits. (Appendices B and C)

I also presented the class with slides of centennial houses from Lachine to Pointe-Claire (Appendix D), an incentive for the children to look for: a) historic

houses in their respective neighbourhood, b) photos of the old days, c) books on crafts of years ago, d) artifacts of some sort. My request was far from being successful: the children, many of them from various ethnic groups, were not particularly motivated, and they likely did not know where to turn for those things.

An alternative had to be found to keep the project alive. Research was the answer. Children were asked to find out by themselves about ways and customs of Canadian people in the seventeenth and the eighteenth centuries. They could ask their parents, consult at the library, read books, as before their walking tour as a proof for their research, they would have to tell in an art form of a story or fact about people living in Canada in those days. They could use pencil, chalk, paint, gouache, collage, sculpture or whatever they thought would best suit their purpose.

This time again the reaction from the class was rather poor. One girl brought me photos of a farm that her grandmother owned in the United States. Another girl reported about an article in the newspaper on a century old Pointe-Claire house which was to be saved from demolition by developers.

I suggested a few books where the children could find out about the history of pioneers of New-France. Appendix E illustrates some of the things that they found interesting

and gives us a clue about the origin of their drawings. You will be able to appreciate their enthusiasm in describing scenes of the past in Chapter IV — "Children and their art: before the visit."

The art curriculum survey questionnaire which I proposed to the pupils before they started the first assignment for art work is analysed in Chapter III.

Firstly, I shall attempt to show how teachers can promote enthusiasm for art and heritage in elementary schools.

## C H A P T E R    I I

### CREATIVITY AND SELF-EXPRESSION

The ultimate goal behind the walking tour was to incite children's enthusiasm for art and heritage by means of a tour with art activities. To provide some background I reviewed some writings on children's creativity and expression. The following commentary summarizes my findings.

Art, according to June King McFee (1972), can be defined as "man's attempt to make and organize the objects in his environment in order to enhance their visual quality (aesthetic value)." (319) For McFee, art is part of one's life, and she cites anthropologist Hoebel as saying that "man could survive without art but to do so he would have to return to an ape level of existence." (19)

My attempt to find a definition for "creativity", lead to the following remarks from art educators. There are fifty definitions of creativity (all implying the concept of novelty and originality), according to Stephanie Z. Dudek (1974), "but it is clear", she says, "that the two basic approaches are those of creativity defined as personality trait versus creativity as product." Dudek disagrees with many art educators on the definition of "creativity", and she believes that creativity in young children is better defined as openness and spontaneity —

an attitude or personality trait, not an ability. (282-291)

What is creativity? McFee (1972) says that philosophers have been asking that question for centuries.

"Creativity", according to McFee (1972), "refers to people's behavior when they do such things as 1) invent a new pattern, form, or idea, 2) rearrange already established objects, patterns, or ideas, 3) integrate a new or borrowed factor into an already established organization." (129)

John A. Michael (1982) states Lowenfeld as saying: "It is not true that there are people who can create and people who cannot create, because one of the great difference between man and animal is that man creates and an animal does not. If you have a spark of human feeling and thinking in you, then you indeed are a creative person." (1)

"Creative experience", says Barkan (1955), "is at once expressive and self-reflective. An individual acts expressively and absorbs into his personality the meanings of the aesthetic forms he has created. Expressive behavior through visual arts affords unique opportunities for personal and social development." (175)

According to Barkan (1955), art work is the expression of one's insights and understandings, and the awareness of the artist is deepened through the reactions of the viewers. The personality of the artist "develops through this process of social interaction." ... "His personality grows through

the development of self-disciplined and responsible insight into his own ideas and the interpretations of events by others." (175)

I believe that all people are creative to some extent. Children's art works are the interpretation in visual forms of what they find in their environment, and to which they react creatively. It is the responsibility of the art teacher to help them interpret their own feelings by creating forms and objects.

An art activity planned as the continuation of a walking tour can be an incentive in developing enthusiasm for art and heritage. Parents and teachers could continue to foster this enthusiasm, and provide children with more opportunities to do art and to develop their creativity and imagination.

We will be able to assess the efficacy of the experiment by looking at the videotape of the children at work after their field-trip. But in the first place, let us examine the answers to the art curriculum survey questionnaire the children were submitted to, and the individual drawings they did before the visit to the museums.



## C H A P T E R    I I I

### ANALYSING THE ART CURRICULUM SURVEY QUESTIONNAIRE

The results of the art curriculum survey questionnaire (Appendix 1) to which twenty-four children of grade 5/6 at Thorndale School responded indicated that:

- 1) All of the children are interested in art, although eight of them answered "somewhat".
- 2) Two of the pupils answered that they are artistically inclined; five answered "no" and seventeen, "somewhat".
- 3) One of the pupils is equally at ease with arts and with crafts; six of the children are more at ease with arts than with crafts; seventeen, more at ease with crafts.
- 4) Only one of the children had taken private art lessons.
- 5) Most of the children like pencil and crayon drawing; pen and ink appeals to two of them; water-colour and oil painting appeal to six of them; gouache and chalk, to two of them. None of the children are interested in charcoal.
- 6) Two-thirds of the class like drawing; six have tried painting and like it; two have experienced collage and like it; five enjoy photography; three have done wood sculpture and like it, and eight like working with clay.

- 7) Among the subjects proposed to the class, most of the children chose to draw or to paint people, animals or scenes representing action or movement. Five pupils selected violence and two, tranquility. The reason for choosing violence: "There is a lot of action in violence," they said. One girl said: "I like to draw or paint flowers or a garden."
- 8) Fourteen of the class have never participated in a mural.
- 9) Of the ten children who had participated in one before, nine would be interested in a mural project.
- 10) Only two of the children did not like cartoons; the remainder of the class enjoy them most of the time, "When they are not dumb," says a boy. A few of the children said that "They give you ideas for drawing."
- 11) Seven of the children have never visited an art gallery.
- 12) Only three of the class have never visited a museum. Some of them have visited museums with their parents; mostly scientific museums and natural history museums. All of the children gave a good definition of a museum and its functions as this had been the subject of a recent lesson on art.
- 13) Of the seven Canadian artists I questioned the group

about, Emily Carr was the only one they knew. Eleven of them had heard about her.

My question about the Canadian painters was meant as an instigation for them to look for the works of those who painted Canadian people or scenes of bygone days, some of them before the camera was invented.

I wanted to stress that at the time of discoveries and conquests, drawing and cartography were valuable instruments for the founders of new colonies to report to their king about the lands they conquered, as photography did not exist in the sixteenth and the seventeenth centuries.

The Architecture of French Canada, by William Carless (1925), gives a very succinct and interesting description of seventeenth century French-Canadian architecture which has endured till today. Carless deplores that more of the old pioneers "did not leave records like Champlain, in whose book we find a drawing and description of the first house built by white men in Canada." (1)

Appendix E shows a drawing from Champlain's work of a battle at Lake Champlain where he, himself, is helping the Hurons fight the Iroquois.

I left with the class Dennis Reid's (1973) copy of A Concise History of Canadian Painting, so that the pupils could get acquainted with Canadian people and scenes of the olden days. The following plates were taken from Reid's book:

Plate I shows a primitive portrait of Marguerite Bourgeois, the founder of the "Congrégation Notre-Dame, by Pierre Le Ber (1700), a close relative of the Le Ber who built the house now known as the Lachine Museum included in the walking tour.

Plate II "Une Salle de l'Hôtel-Dieu, Montréal" (c1700) is by an anonymous artist. It made a special impact on the children. As one of them said: "It looks like something one would paint today."

Plate III shows the "Merrymaking" (1860), a canvas by Cornelius Krieghoff, and Plate IV, "The Ice Bridge at Longueuil" (1847), by the same artist.

Kriehoff largely contributed to Canadian art with his realistic paintings of people, and ways and customs of our country.

Plate V "Mah-Min" or 'The Feather' (c1856), a canvas by Paul Kane, which was the inspiration for one of the boys' drawing of an Indian, impressed the children very much.

Plate VI shows "The Game of Bones", (1961), a water-colour by W.G.R. Hind. The children, when visiting the Lachine Museum, found interesting another bone game which the Indians played, called the "Bilboquet", to which their attention was drawn.

These plates can be seen in Appendix E.

An analysis of the children's answers to the art survey questionnaire shows that I am confronted with a group of children of average interest in arts and crafts, but more oriented towards crafts by a teacher who excels in crafts and not in art. As an example, the classroom is filled with all kinds of interesting crafts the children make. Around Christmas time, you could not stop them from making all kinds of gifts they wanted to offer to their parents and friends. These children were motivated to do craft work, but their interest must have been supported by the activities that the teacher had planned.

The classroom is supplied with a sink and space for brushes and containers, but the children very seldom experiment with paint as there is no trained teacher to initiate them to painting. Encouragement on the part of the teacher is there, but the technique is not.

At the beginning of the year, one inherits a classroom with supplies which were bought by another teacher who did not know about art any better than oneself. Fine watercolour brushes are there, but no watercolour tubes. And why would that material be there when many art educators believe that watercolour should not be taught in elementary schools?

"A teacher must be sufficiently sensitive, creative, and imaginative to be able to help children benefit from

experimentation and improvisation, and to make them aware of the discoveries they achieve," says George Conrad (1964, p. 216). This can apply to teaching in general, but when applied to art, it has to be supported by intelligent art education which can only be acquired through a sound training.

## C H A P T E R   I V

### CHILDREN AND THEIR ART:   BEFORE THE VISIT

One of the objectives of the walking tour, as stated previously, was sensitizing the children to their cultural identity by getting them involved in the search of century-old houses and artifacts in their neighbourhood. It was suggested that they contact their relatives or their neighbours for interviews. The project did not appeal to the children, and they thought that their parents would not approve of it. Most of them did not know the owners of the historic properties in their surroundings; their parents were not able to accompany them and considered the children too young to knock at strangers' doors. As an alternative in preparation for the visit, it was decided that the children would do personal research on the seventeenth and the eighteenth centuries. They would then have to imagine and illustrate in an art form a scene or an event which could have taken place during that period. The children were allowed to work in the manner that they chose, and the ultimate decision was theirs as far as the subject and the media were concerned.

The idea of criticizing, evaluating or even assessing any of the children's particular work is remote to me.

I would like however to point out analogies which I found between the children's way of expressing themselves and the ideas advanced by some of the art educators I have consulted for my research. I would also like to stress that art, with the right approach, can be conducive to creativity and self-expression.

The first art works that the children produced indicate that no intensive research was made. The inspiration for the drawing of the water-well and the "four-à-pain" seems to come from only one source — the few photocopies which were distributed to the children from books I had suggested to them and a few books two or three of the children had found interesting and had brought to the class. (Appendix E)

Elizabeth Harrison (1951, p. 13) says that: "A young child's picture consists more of what he knows and feels than of what he sees. The teacher who is alert to interpret his symbols will find an astonishing logic at work." Many art educators subscribe to this idea.

The children at Thorndale School knew about the wars between the French and the Indians at the beginning of the colony; therefore, eleven out of twenty of their drawings deal with Indians, canoes, arrows and fire-arms. They had heard about the Indians, but the only Indians one boy knows are the Chicago Blackhawks, and he draws a Blackhawk



to depict his Huron chief. Another boy's Indians travel in a Scandinavian-type canoe for their fur trading with the "voyageurs".

Although I had stressed the importance of "imagination" and no "plagiarism", some of the children might have forgotten about it. A few of the drawings look alike. One of them is an almost exact reproduction of one of the photocopies supplied to the children to help them in their research.

I liked a girl's drawing of a pregnant woman enjoying the tam-tam of an Indian near a campsite fire. Clarifying the subject matter to the class, she said that "You never see a picture of a pregnant woman, so I wanted to draw one." She knew about plagiarism; she volunteered for the definition of the word when I questioned the class about it. Did her subconscious dictate to her a subject matter that would rule out plagiarism?

A boy's drawing is filled with "joie de vivre". He must have heard about the "veillées du bon vieux temps". The "violoneux" is ready for the night; the table is set for the festivities and the hosts are dancing while awaiting the arrival of their guests — a very colourful and active scene.

Viktor Lowenfeld, Earl W. Linderman, Donald W. Herberholtz and many other art educators believe in the

theory of development stages in art according to chronological age. Could they offer an explanation as to why many children from a group of grade five/six, at the realistic stage of art development, would draw people, houses and objects on a ground line on the lower part of their paper, which is a characteristic of the symbol or pre-schematic stage development? This however appears mostly in children's drawings of the fifth grade level, and might have been influenced by the idea of the "comic-books" they had in mind for "after the visit" to the museum.

The teacher must always remember that it is not appropriate to judge children's art as "good" or "bad" art. According to Schultz and Shores (1954, p. 19), "The exactness, preciseness, and gloss of the finished product are not the end-all of art. Techniques and standards of finish are necessary, but more vital is the fostering of the original and creative ideas, breath of experience, and critical thinking." Good aesthetic quality was not an objective of the present experiment in art education.

The individual drawings which I have just been describing were assigned to the children in preparation for the walking tour in Old Lachine, which aimed at exploring their Canadian origins, enriching their French vocabulary, and most important of all, experimenting with visual narratives to transmit their impressions about the field-trip.

Let us now consider the children's drawings from their own point of view. The drawings were put on display in the classroom for them to look at and talk about.

Assessment of a picture by the pupils was an art activity practically unknown to them. I tried to help them in their appreciation of the drawings, and referred them to clues by Elizabeth Harrison (1951, p.11) on "How to assess a child's picture."

Harrison says that "Design, space-filling, balance of colour, logical approach, originality of handling, are more important than merely being able to make a picture 'like' something." (11)

The children talked with difficulty about their drawings. This was of no great importance, since the exercises had the following objectives: accepting the children where they "stood"; then leading them away from any bad habits they might have acquired; finding their good points and encouraging them to do better in their "after the visit" art work.

When one of the children brought up the question about space filling on some of the drawings, the children concerned complained about the lack of time to finish their art work. They were right: children should be allowed to work and to develop at their own pace. They should not be hurried into creating. When a boy remarked that, from a distance, he

could hardly see three of the drawings, a girl retorted that hers "was only a sketch" — she was to use colour later.

Another girl volunteered her comments on the drawing of the Indian. Of course she, as well as the whole class, recognizes the almost exact replica of the "Blackhawk", in spite of the inscription on the paper "INDIEN - HURON" in large coloured letters. "It is very colourful", she says, "and the space is well taken care of. The Indian, the most important figure of the drawing, occupies the largest part of the sheet of paper, where a canoe, a tomahawk, and a hand-made stone instrument are also shown." The whole class liked the Indian.

One of the fifth graders offers his comments about another drawing. "This pencil drawing", he says, "is of a table with a lot of good things: turkey, fish, cake, rum." He wonders, however, if the drawing is complete. "If so", he says, "it lacks balance, as the table stands in one corner while the remainder of the sheet of paper is blank." Of course, the "artist" knows about space-filling, and answers that she did not have time to complete her drawing. This was only a sketch to which she was to add people and, of course, colour.

Another boy cheerfully comments on the "Veillée du bon vieux temps". He has an easy task. The picture receives the applause of the whole class as the children

think that it is "original" and "fun". "It's very colourful", the boy says, "space-filling is good, and it's a good description of an enjoyable happening."

The clarification of the next picture was given by the artist himself. "It is a scene about everybody trying to kill everybody else to get a dinner", he says. "The very wicked bear is rushing at a man to get his dinner, and the man tries to kill the bear, and save his own life. This Indian is trying to kill this man, and the man is trying to kill the Indian. There is a fight between a turtle and a bee; the turtle will soon gobble the bee." Indians are hidden in trees, and arrows are flying around. It is a violent scene where imagination was used.

From the very basic comments the children made about their art works, it is evident that they are seldom asked to assess their own work. However, when children reach the realistic stage of development, this should form part of their art education program. They should also be guided to works of art which would help develop their perceptual awareness for the beauty of art, and encourage their creativity and self-expression.

## C H A P T E R V

### THE WALKING TOUR

The Montreal West Island walking tour in Old Lachine by a group of twenty-four ten- to twelve-year-old boys and girls from Thorndale School aimed at encouraging their involvement in their neighbourhood and sensitizing them to the value of their heritage.

Montreal West Island, from Lachine to Sainte-Anne-de-Bellevue (originally called Lachine) offers a range of historic houses built between the seventeenth and the nineteenth centuries, as could be seen on the slides which the children were shown in preparation for the tour.

These houses, most of them built along the St. Lawrence River, stand quite a distance apart, and although we did not intend to visit any of them, we had planned on showing three or four of these historic houses to the children on our way to Lachine. The parents who volunteered for the visit could, by driving along the Lakeshore Road, draw the children's attention to these historic sites as shown in Appendix D.

The period of time allowed for the walking tour was limited: the seven cars which were scheduled to leave Thorndale School at nine had to be back around noon. We had two museums to visit: the LACHINE MUSEUM COMPLEX and the FUR TRADE MUSEUM.

The Lachine Museum Complex is comprised of the LeBer-LeMoyne house together with a building which served as a warehouse for furs built between 1669 and 1685, and the "Pavillon Benoit-Verdickt" built around 1940 for fish-breeding, and which now forms part of the Lachine Museum Complex.

There also are two buildings to be visited at the Fur Trade Museum: one where a guide explains the various phases of the construction of the Lachine Canal, and the other one where the emphasis is put on the importance of fur trading at the beginning of the colony.

The children enjoyed both museums. In the Lachine Museum, they heard (most of them for the first time) about the hardship of people who left France to establish themselves in a new country. They learned that these people brought hardly anything with them when they left, and that they, themselves, had to build everything they needed: houses, furniture, even dishes which, at first, they made out of wood. They made their own clothes, baked their own bread. The children, after visiting the Lachine Museum, could better understand why houses in New-France consisted of one big room only, with one or two fire-places, and very few windows. Having only one heat source made it impossible to divide a house into rooms, and the scarcity of openings helped protect against the Indians' attacks.

Some of the pupils were surprised to hear that, in those

days, children as well as adults wore long clothes. Even to play, young girls wore long skirts. "How could they play in those clothes?" asked one boy. One of the girls was very surprised to see a specimen of "fossilized snails", as she always thought that "fossils" were "dinosaurs" — "big things" as she remarked.

At the Fur Trade Museum, the children really enjoyed themselves. The first building that we visited was a few minutes walk from the main building. It was March the 29th, and a very cold day. The children complained about being cold, although they had been told to wear comfortable shoes and warm clothes for the tour.

The purpose of our visit to that first building was to learn about the construction of the Lachine Canal. The tour, conducted in English by a guide who was as interesting as colourful, lasted twenty minutes. A model was used for the description of the three phases of the construction of the canal. You could see boats floating in the canal where water was running, until the guide or one of the children decided to close or open the locks. It was a game which pleased everyone. As one of the boys said: "I would not mind having one like that at home!" (Appendix C)

In the main building, one could learn everything about fur trading in Canada from the early days of the colony up to the nineteenth century. This time again the guide's



instructions were clear and appropriate. He knew well how to arouse the interest of the children, and get answers to his pertinent questions. The children willingly participated in the question game designed for the teacher to find out what the children had gained from the visit.

(Appendix C)

Although both museums seem to have been appreciated, the children ventured a few remarks regarding the procedures followed for visiting the museums. They found that for the visit at the Lachine Museum, the guide not being supplied, teachers are confronted with a task for which they are not prepared and they lack experience and therefore, dynamism. The Fur Trade Museum provides bilingual specialists for the tour, which makes it a lot more interesting.

In the Lachine Museum, space is very limited, and a group of thirty pupils can hardly be accommodated. "I am the shortest of the class," said one girl, "and I never manage to get to the front to see things when an explanation is given."

Children complained about being too warm in the Lachine Museum, as they had to keep their coats on during the visit. In the Fur Trade Museum space is provided where clothes can be left. In both buildings of the Fur Trade Museum, there were seats to accommodate everyone and plenty of space to walk around.

Both adults and children enjoyed the walking tour.

All but two of the children liked the idea of visual narratives to describe their field-trip. The two exceptions found writing easier than drawing.

## C H A P T E R   V I

### CHILDREN AND THEIR ART: AFTER THE VISIT

The visit to the Lachine Museum, and its interpretation in a visual form by a group of grade five/six pupils substantiates my belief that art teachers can coordinate many different kinds of learning with an art activity. Conrad (1964, p. 267) says that, "It often happens that a program of correlating art with other areas of subject matter provides for and strengthens the interaction of sensory experience."

The things we merely hear about can not mean as much to us as the things we can feel, see or touch. Therefore, the children's art work done before the visit differs from the one achieved after the walking tour. Following the visit to the museums, the teacher assigned to the class a short written account of their field-trip. I asked the children to present me with a visual narrative of their findings about their cultural past.

Before having a look at the videotape of the "Children and their art: after the visit", I must state that again the class had the ultimate decision about the procedure. They were allowed to choose their subject and their own materials — an opportunity to seek out materials

that might more effectively encourage self-expression. In fact, the children even bought some of the materials the school did not have at their disposal.

I had thought that, as a class project, a walking tour would have been an appropriate topic for a large mural. After discussing of its feasibility with the children, I realized that they preferred working in small groups. George Conrad (1964, p. 216) says that: "A teacher should never force a particular decision on a class if she is unable to convince the group of children of its desirability."

It was then decided that the class be divided into six groups, each one with an idea of its own to illustrate what they had gathered from the tour. The groups were decided upon by the children themselves, and each group was then contacted for discussing of the procedure to be followed, and the media to be selected for the project. Five groups decided on small murals, and the sixth group asked for permission to work in a three-dimensional form, with mixed media. Again I refer myself to George Conrad who says that: "A good teacher will permit the group to engage in some other enterprise if the children insist on it or if they demonstrate that it would be more desirable." (216)

Four boys participated in the description of the Lachine massacre. One of the boys was absent when the videotape was taken, but you can see how proud his three

companions were about offering an explanation for their art work. The group was chosen to appear on the videotape and talk about their project because they were the only ones who had completed their mural on the day that the videotape was taken. Just a few words written on the mural, but what an expressive scene! At the Indian war cry, the shutters open to let a man see that the village is on fire; men get shot by arrows, are scalped or burnt at stake. A woman is trying to hide her child from the Indians. Children 'draw what they know', and their referent is the mental image of what they have learned or experienced. The boys call the 'massacre' a 'war', and they draw a stone house (the Lachine Museum), not knowing that if all but a few of the houses were destroyed by the Indians in 1689, it was because they were wooden houses or log cabins.

The second mural was a collage made of Bristol boards of various colours depicting the exchange of fur and goods between the French people and the Indians. The four boys who mounted the mural must have been among the ones who said that they would like to draw or paint a violent scene when answering the art curriculum questionnaire. The exchange turns into a fight among the traders. Ample action and a few French words help in describing the scene. The Indians, not satisfied with the deal, claim their furs back, shoot arrows, kill people and sink a canoe. This cartoon-type art work illustrates canoes loaded with merchandise, "portage",

a fort, people yelling at one another, very descriptive of what can happen when a deal goes wrong.

Picture three shows that the girls also were impressed by the story of fur trading, as told by the guide at the Fur Trade Museum. On white Bristol board divided into four sections, with coloured pencils and crayons, they draw episodes of the long trips the "voyageurs" made to meet the Indians in the Northern part of Canada for their fur trading. Each girl describes one episode as follows: 1) the departure, 2) the voyage in canoes, 3) the exchange with the Indians and 4) the return home. There are very few words written, but each scene is explicit. And again there is the stone house.

Two girls and two boys participated in the fourth picture. We are now treating the eighteenth century in New-France as if it were alive. The stone house on Bristol board is an almost exact copy of the Lachine Museum — the only century-old house that the children know. They were impressed by how well built that stone house was and how long it had lasted. Let us not worry about their choice of colours for the sky, the snow or the lakes in their picture, but let us admire the imaginative ideas of the children in depicting leisure activities that the first inhabitants enjoyed during the winter: tobogganing, skating, ice-fishing, making a snow-man, hunting the hare while, if we peek inside the house,

we will see a woman knitting. This idea of peeking inside the house by lifting a "stone" panel is quite inventive.

For the fifth project, four girls put a lot of effort and care in relating the epic adventure of the "voyageurs" who left their families, for two years sometimes, to meet the Indians in the Western part of Canada for the exchange of furs. Nothing seems to be missing. Even the totem poles are there. During the exchange, there was mention of the mirrors, the blankets, the alcohol. The festivities show dancing around a camp fire, roasting a pig. The stone house, the family, the voyageurs with their canoes loaded with goods: everything is there.

The construction of the Lachine Canal is the subject matter for the sixth project. The demonstration by the Fur Trade Museum guide was interesting and very colourful. The guide was operating a model illustrating the three phases of the construction of the canal. His description was vivid, with miniature houses, boats, locks, water, etc. The group had taken adequate notes, and their decision to utilize a three-dimensional form was really appropriate for their excellent imitation of the playful demonstration they had seen at the museum.

The four girls who chose the Lachine Canal as an art project very much enjoyed describing their visit through art. They volunteered to talk about it.

"Visiting the museums was fun", said Mary, "and at the same time we learned a lot. I did like working in groups because everyone had good ideas and helped out in a different way." Christine said: "It was great to be able to share ideas," and Julie liked working in groups because "we were working with friends", she said, "and it is more fun like that." France liked the idea of describing the walking tour through an art form, and she said that "Working in groups made things easier, and we came up with a lot of good ideas."

When asked to explain how they proceeded and what materials they used to realize their project, France said, "For our materials, we used construction paper, Bristol boards, paper clips, and cardboard things. We used small boxes for boats, and construction paper for buoys and locks. We used a magnet to make the boat move."

All the children enjoyed making a mural. Only one group admitted that, at times, it was difficult to come to an understanding. One of the boys who did not particularly like drawing said that, nevertheless, he enjoyed the mural project.

According to Victor d'Amico (1953, p.52), "One group mural can provide more vital experience in teaching and learning than a score of classroom exercises, for it affords one of the few natural opportunities for group teaching, since every one of the children engaged in work on the mural is



personally concerned with all the problems involved in achieving its success."

"Making a mural", says Elizabeth Harrison (1951, p.28), "is an excellent way of encouraging group work. It should not be undertaken by just a few of the pupils who are notably 'good at art'. To be any use to the class it must be a class effort."

If Harrison (1951, p.16) is right in stating that "The work (of art) can be assessed only on the basis of how much fun the child has had in doing it", we strongly feel that the experiment was a valuable one. Most of the children were as enthusiastic about the walking tour as they were in expressing their feelings through their art work.

## C O N C L U S I O N

The literature I have consulted for this research covers works by a number of psychologists, philosophers and educators concerned with art education of children. The statements that I make are based primarily on years of personal experience, and I shall conclude by establishing that some of the views expressed by the authors which I have consulted coincide with mine and support my thinking that art, with the right approach, can help develop enthusiasm for art and heritage in elementary school children and be beneficial to them.

The experimental lesson described is merely a suggestion for reaching a specific goal with a particular group of pupils, and could not advantageously be applied to all groups of children in all communities. There cannot exist a province wide curriculum in the arts, as teachers are faced with diverse problems they must resolve in their own ways and in their own schools.

Many educators approve of a multidisciplinary approach in art education. Schultz and Shores (1954, p. 15) support the idea of correlating art education with other areas of learning. They state that "Neither art as a whole nor any

part of it should be taught as an isolated subject. It must be taught in relation to what children do as they go about their daily living and learning."

Conrad (1964, p. 16) agrees with a multidisciplinary approach as he says that "In elementary school the most effective appreciation and the most useful involment in cultural understanding can grow out of the art activity." He also believes that elementary school children need to learn more about their environment. (5)

Many years of teaching convinced me that most schools are doing practically nothing to diffuse knowledge about our cultural past.

The Lachine walking tour offers "live-in" experience for school children as an immersion course in local history. It provided the Thorndale group with an excellent means of getting acquainted with their past, affording them, at the same time, the opportunity of an enjoyable adventure with visual narratives.

The murals put on display in the hall of their school turned out to tell the story about their field-trip into the seventeenth century. The children's individual goal was strenthened by goals for group achievement. Aesthetic values are present in the children's art work because they were able to project themselves into an experience they were living, and they were able to become part of the heritage they were discovering and representing.

The development of children engaged in work on a mural is as important as brilliant results, and I agree with June King McFee (1972, p. 129) that "One of the major objectives of art education is the development of the creative potential of children." Stimulating the children's enthusiasm for art could result in their pursuing art activities. This, in turn, may encourage their creativity, but we must never forget that, according to Natalie Robinson Cole (1940), "The growing process is more important than the end product — the child more important than the picture." (23)

June King McFee (1972, p. 140) believes that "Creativity is more than mere personality projection; it requires invention, exploration and some form of production. The creative potential is nurtured as these are experienced."

Starting from what "the child knows", as Arnheim would say, and with proper guidance, praise and encouragement, the teacher can, through art, give elementary school children confidence to express themselves creatively and develop a uniqueness which would enhance their personality.

"If art development were stressed in American schools", says d'Amico (1954, p. 4), "our children would probably continue to grow in their creative interest through adolescence and continue to grow in artistic prowess to maturity."

I agree with McFee who recommends flexibility and patience on the part of art teachers, and I believe that children should not be forced into creating; they should be

allowed to develop at their own speed.

A teacher is a person who teaches and, like Natalie Cole (1940), I reject the "draw whatever you want to, boys and girls" attitude. But if I advocate that guidance is essential to a good art curriculum, I believe with Biehler (1974, p. 416) that "it is necessary to seek an optimum balance between freedom and control."

Many crucial problems in art education exist in elementary schools today, and I believe that such a positive attitude from the part of the teacher would be better than "handling the problems with no solution by either ignoring them or ... tuning out", to use an expression from Carolyn M. Bloomer (1976, p. 12).

The majority of the class thought that correlating art with history and French was a good idea. The children who disagreed were the ones who "don't particularly like history" and those who "find French a difficult subject".

"It often happens", says George Conrad (1964, p.267), "that a program of correlating art with other areas of subject matter provides for and strengthens the interaction of sensory experience."

All of the children thought that the walking tour was a pleasant way of "learning a lot" and found describing it through art "much easier" and "more fun" than having to "make a speech" or "write a one-page account."

The group which visited the museums included thirty-one people: twenty-four children, boys and girls of grade five/six at Thorndale School, their Principal, the teacher of the class, five adults (mostly parents of the children who volunteered to drive the group) and myself. None of them had visited the museums before, nor were they aware of the facilities that surround them: beautiful grounds on Lake St. Louis, a cycling path, picnic tables, etc. They promised to come back with their children and their friends.

Adults as well as children seem to have enjoyed both museums. Some of the children were less enthusiastic about the Lachine Museum because the tour was conducted in French by a teacher who lacked experience, whereas the tour of the Fur Trade Museum was conducted in English by a specialist who knew how to arouse the children's attention and to keep them interested.

The experimental lessons were beneficial to the children as, after visiting the museums, they beamed with positive comments and enthusiasm, which shows through their art work. As Natalie Cole (1940, p. 3) had it, "they had something to say and were fired to say it."

An approach in art education that encourages enthusiasm for art and heritage is a worthwhile pursuit that could lay the ground work for greater involvement in art.

It would also instill into the children love and respect for their environment and help them to appreciate the beauty surrounding them.

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A P P E N D I X A

Art curriculum survey  
questionnaire

ART CURRICULUM SURVEY  
QUESTIONNAIRE

51

NAME (OPTIONAL) \_\_\_\_\_

AGE \_\_\_\_\_ GRADE \_\_\_\_\_

FEMALE \_\_\_\_\_ MALE \_\_\_\_\_

BORN IN CANADA (PROVINCE) \_\_\_\_\_

OTHER COUNTRY \_\_\_\_\_

Will you please answer this questionnaire as carefully as possible. Your selections will hopefully help me originate an art education project which should be conducive to self-expression through art.

CIRCLE the letter or letters of your choice.

1. Are you interested in art?

- (a) Yes
- (b) No
- (c) Somewhat

2. Do you think that you are artistically inclined?

- (a) Yes
- (b) No
- (c) Somewhat

3. Are you more at ease with:

- (a) Arts?
- (b) Crafts?

4. Have you ever taken private art lessons?
- (a) Previous to kindergarten?
  - (b) Since you have started school?
  - (c) Are you presently taking private art lessons?
  - (d) Length of time? months \_\_\_\_ years \_\_\_\_
5. Which of the following art media appeal to you?
- (a) pencil
  - (b) crayons
  - (c) pen and ink
  - (d) chalk
  - (e) gouache
  - (f) watercolor
  - (g) acrylic
  - (j) pastel
  - (h) oil paint
  - (k) fusain
6. Which of the following appeal to you?
- (a) drawing
  - (b) painting
  - (c) collage
  - (d) photography
  - (e) sculpture (wood)
  - (f) " (clay)
7. Which of the following subjects would you prefer to draw or paint?
- (a) animal (sitting) (running)
  - (b) person (portrait) (in motion)
  - (c) Winter scene
  - (d) Summer scene
  - (e) Scene showing poverty
  - (f) " " abundance
  - (g) " " tranquility
  - (h) " " violence
  - (k) Other (explain)

8. Have you ever participated in the working out of a mural?  
(a) Yes  
(b) No
9. Would you be interested in a mural as a class project?  
(a) Yes  
(b) No
10. Do you enjoy watching cartoons?  
(a) Yes  
(b) No  
(c) Sometimes  
(d) Explain why
11. Have you ever visited an art gallery?  
(a) Yes  
(b) No  
(c) If yes, approximately how many times? ( )  
(d) How many days, ( ) months, ( ) years ( )  
since your last visit?
12. Have you ever visited a museum?  
(a) Yes  
(b) No

What is a museum? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Name two of its functions: \_\_\_\_\_  
\_\_\_\_\_

13. Have you heard of any of the following Canadian artists?

- (a) Paul Kane (yes) (no)
- (b) Krieghoff (yes) (no)
- (c) James Wilson Morrice (yes) (no)
- (d) Emily Carr (yes) (no)
- (e) Group of Seven (yes) (no)
- (f) Borduas (yes) (No)
- (g) Jean-Paul Riopel (yes) (no)

A P P E N D I X B

"LE MUSEE DE LACHINE"

Documentation supplied by the  
Lachine Museum  
in preparation for the visit



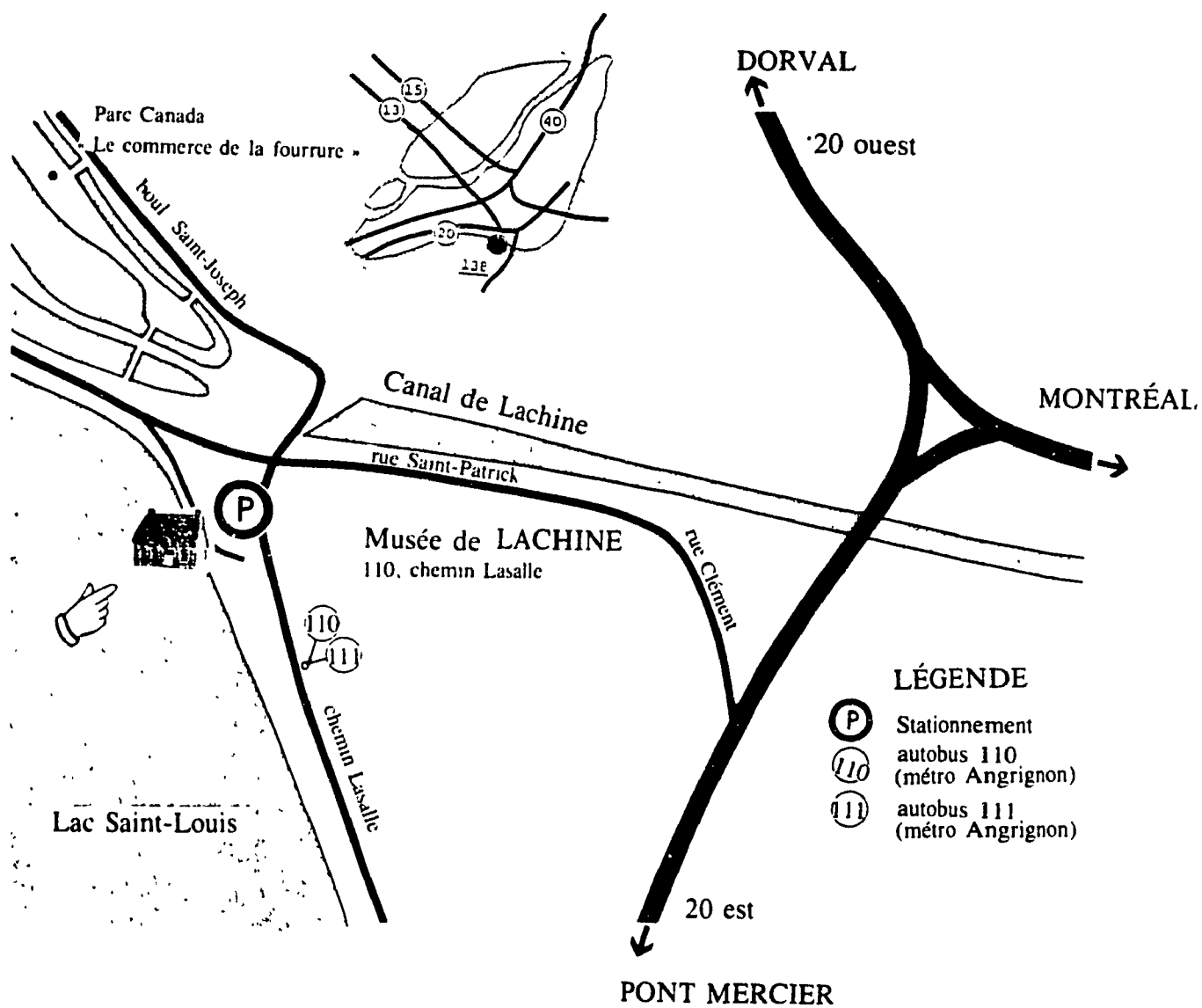
# À la découverte d'un patrimoine

Musée de la Ville de Lachine

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## Comment se rendre au musée



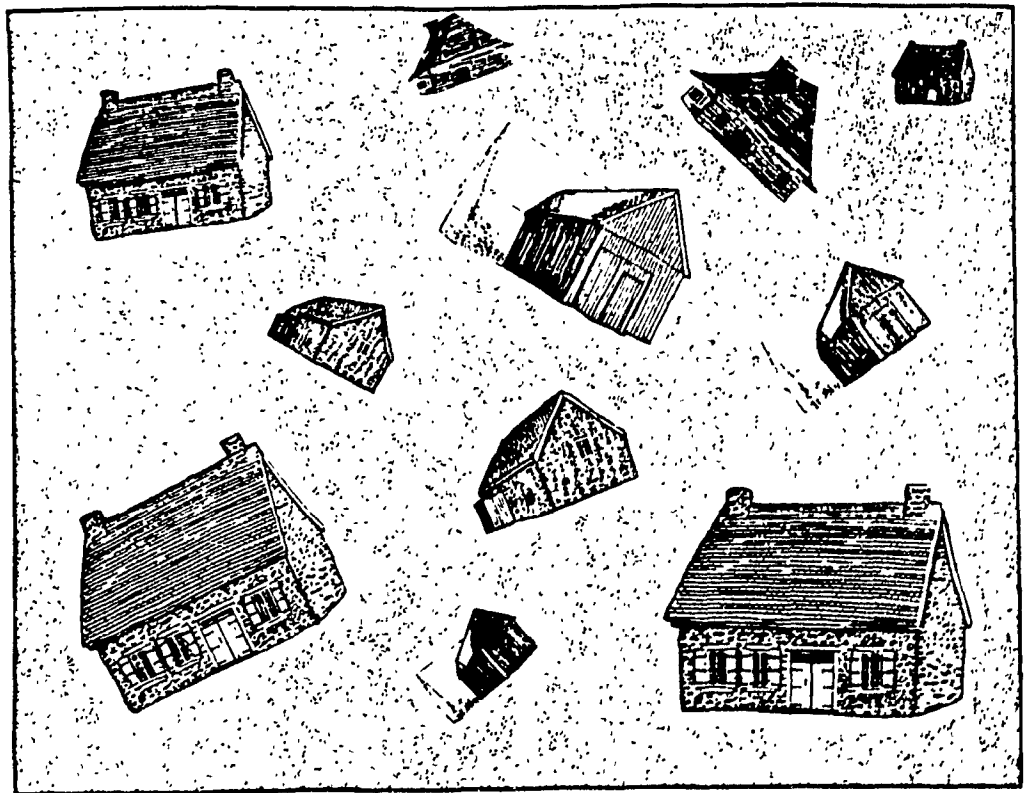
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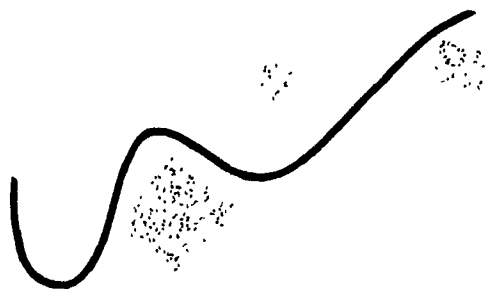
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58

5<sup>e</sup> année





## Avant de commencer...

### **Le Musée de la Ville de Lachine**

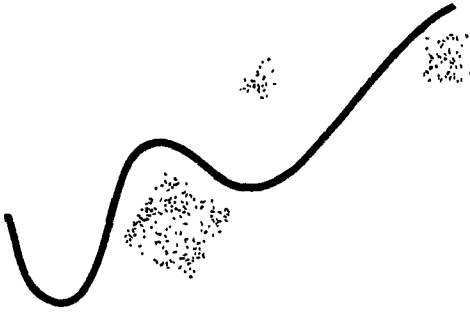
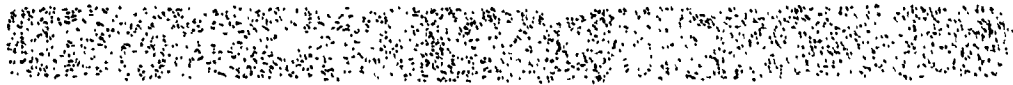
Le Complexe muséologique de la Ville de Lachine est composé de la maison LeBer-LeMoynes et sa dépendance et du pavillon Benoît-Verdict. Ils ont été construits à des époques différentes et ont changé de vocation au cours de leur existence.

La maison **LeBer-LeMoynes** et sa **dépendance**, construites entre 1669 et 1685, sont des vestiges de l'établissement français dans la vallée du Saint-Laurent.

Un contrat datant du 5 juillet 1669 atteste que René Robert Cavelier de Lasalle vendit une terre en amont du Sault Saint-Louis à deux marchands montréalais, Jacques LeBer et Charles LeMoynes. Ceux-ci y firent ériger un poste de traite composé de deux bâtiments qui servaient à la fois à loger leurs employés et à entreposer leurs marchandises.

À la fin du 17<sup>e</sup> siècle, la famille Delorimier devint propriétaire et transforma le bâtiment principal en demeure familiale.

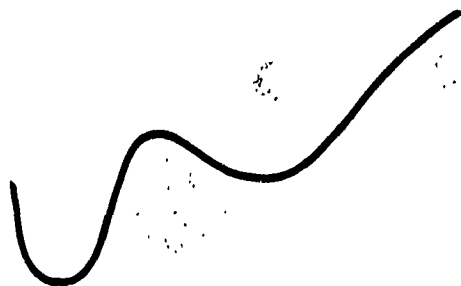
Au cours des ans, les nombreux propriétaires qui se sont succédé ont apporté d'autres modifications dont l'**annexe** construite vers 1850 pour agrandir la maison.



En 1946, la Ville de Lachine, sous l'initiative du maire Anatole Carignan, acheta la propriété et la transforma en musée qui ouvrit ses portes en 1948.

Une restauration complète, effectuée au début des années 80, redonna aux bâtiments leur aspect original.

Le **pavillon Benoît-Verdict** est beaucoup plus récent. Le gouvernement du Québec le fit construire à la fin des années 40 pour en faire une pisciculture. Il servit par la suite à différentes activités communautaires. En 1980, il vint s'ajouter à la maison LeBer-LeMoyne afin de former le Complexe muséologique de la Ville de Lachine.



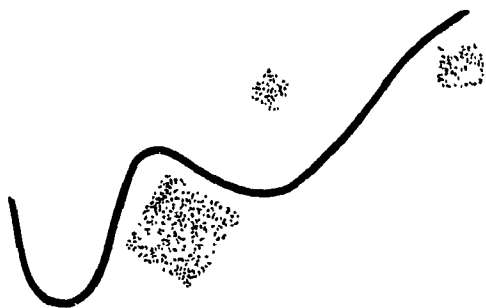
### **L'architecture de la Nouvelle-France**

Les facteurs qui ont principalement influencé la façon de construire les habitations en Nouvelle-France au 17<sup>e</sup> siècle sont : l'architecture traditionnelle française, le climat et l'environnement québécois.

La maison rurale de cette époque était faite de bois et de pierres des champs. En étroite relation avec le sol, ses fondations étaient peu profondes et le plancher, presque à ras du sol. Le plan de la maison était très simple, carré ou rectangulaire.

Le toit en pente raide était, suivant l'habitude européenne du temps, recouvert de bardeaux de cèdre. À cette époque, le cèdre était très répandu en Nouvelle-France. Il devint donc le matériau idéal pour couvrir les maisons. Sa popularité tenait aussi au fait que le bardeau était facile à faire compte tenu de l'outillage rudimentaire dont on disposait. Il résistait au froid, à la neige, à la pluie et au vent. Toutefois, le faible prolongement de la couverture au-delà des murs protégeait mal ceux-ci du gel et de l'érosion.

Pour éviter les trop grandes pertes de chaleur en hiver, les murs, très épais, comportaient très peu d'ouvertures. Pour isoler l'intérieur, le moindre interstice était calfeutré à l'étope, en particulier les fenêtres. Celles-ci, dont la fonction première était l'éclairage, n'étaient pas disposées de façon symétrique et on évitait de percer les façades exposées aux grands vents.



Les fenêtres à deux battants, formées de carreaux petits et nombreux, étaient protégées par des contrevents de planches.

La disposition intérieure se résumait à une grande pièce commune chauffée souvent par plus d'un foyer.

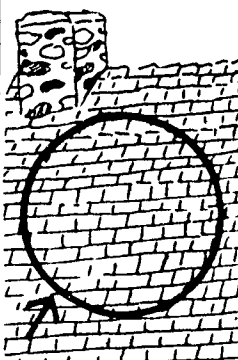
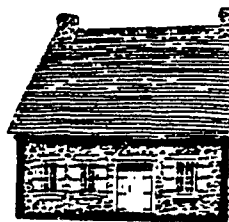
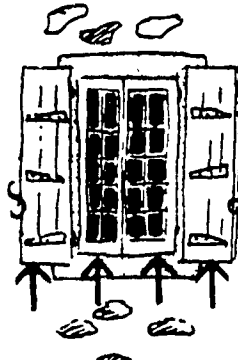
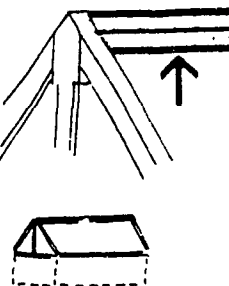

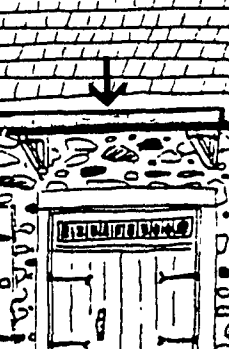
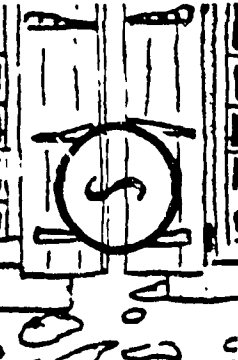
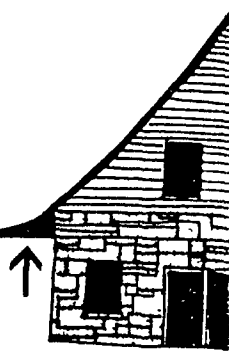
Une échelle ou escalier menait aux combles. Ceux-ci n'étaient pas isolés, ni éclairés par aucune fenêtre et servaient uniquement de grenier.

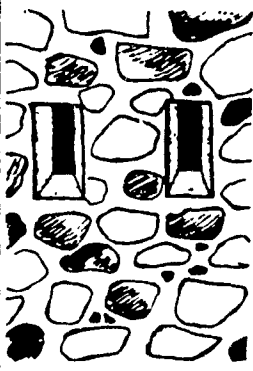


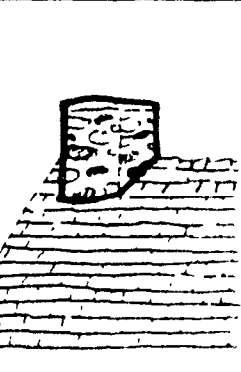

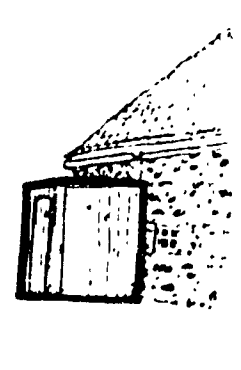
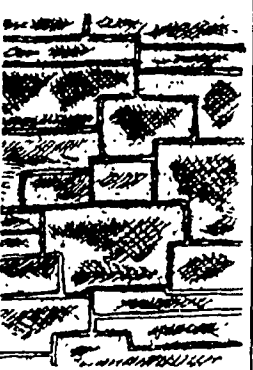
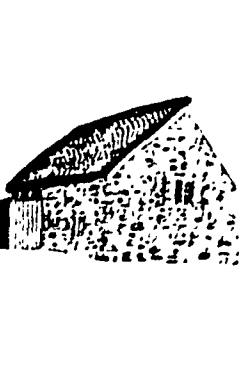
Plutôt qu'une cave, un trou ou une demi-cave était aménagé sous le plancher pour conserver la nourriture ; on y accédait par une trappe de bois et une échelle.

L'habitation rurale de cette époque comprenait généralement plus d'un bâtiment. En effet, des dépendances étaient regroupées autour de la maison. Elles pouvaient remplir, selon les besoins, diverses fonctions : étable pour les animaux ou les récoltes, remise pour les instruments aratoires, hangar pour le bois de chauffage, etc.

Règle générale, la forme de ces bâtiments suivait celle de la maison. Leurs fenêtres, par contre, étaient plus petites car n'étant pas habitées, les dépendances nécessitaient peu de clarté. Pour la même raison, aucun mode de chauffage n'y était utilisé.

# Lexique

<p><b>Bardeau :</b> élément de couverture, mince et court, posé par rang : tuiles de bois ou d'asphalte pour couvrir les toits</p>		<p><b>Façade :</b> face principale d'une maison</p>	
<p><b>Battant :</b> chaque partie d'une fenêtre ou d'une porte qui est mobile sur ses gonds</p>		<p><b>Faîte du toit :</b> pièce de bois qui joint les deux versants du sommet d'un pignon</p>	
<p><b>Contrevent :</b> grand panneau de bois pose à l'extérieur et qui se ferme sur les fenêtres pour les protéger des intempéries</p>		<p><b>Gouttière :</b> petit canal de bois, de métal ou de plastique placé à la base d'un toit pour recevoir les eaux de pluie</p>	
<p><b>Esse :</b> cheville de métal en forme de « S » qui sert de crochet pour les contrevents ou peut servir à renforcer les structures de maçonnerie</p>		<p><b>Larmier :</b> partie du toit qui s'avance et dépasse quelque peu le mur extérieur pour protéger de la pluie.</p>	

<p><b>Meurtrière :</b> ouverture verticale pratiquée dans un mur pour permettre l'envoi de projectiles</p>		<p><b>Pignon :</b> partie des murs qui s'élève en triangle et sur laquelle porte l'extrémité de la couverture</p>	
<p><b>Mur pignon :</b> mur qui supporte ou soutient un pignon</p>		<p><b>Souche de cheminée :</b> partie de la cheminée qui dépasse le toit</p>	
<p><b>Moellons (pierres des champs)</b> pierres de dimension moyenne non tail- lées, que l'on trouve partout dans les champs ou sur le bord des ruisseaux</p>		<p><b>Tambour :</b> ouvrage de menuise- rie fermé ou ouvert le plus souvent amo- vible placé à l'entrée principale ou secon- daire d'une maison pour empêcher le froid d'y pénétrer</p>	
<p><b>Pierre de taille :</b> pierre taillée en blocs réguliers</p>		<p><b>Versant :</b> pente plus ou moins prononcée du toit</p>	



# Fiche exercice n° 1

65

## Fiche technique

Identification de l'objet (nom) \_\_\_\_\_

À quoi sert-il ? \_\_\_\_\_

À quoi servait-il ? \_\_\_\_\_

De quoi est-il fait ? Quel matériau est utilisé (porcelaine, bois, métal...)?

Comment a-t-il été fait ? À la main ou manufacturé ? \_\_\_\_\_

Par qui ? \_\_\_\_\_

Quand ? \_\_\_\_\_

Quelle est sa forme ? \_\_\_\_\_

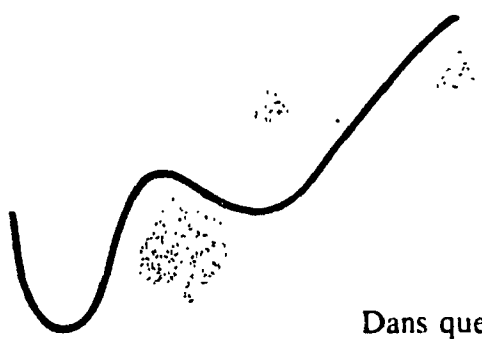
De quelle couleur est-il ? \_\_\_\_\_

À qui appartient-il ? \_\_\_\_\_

À qui appartenait-il ? \_\_\_\_\_

A-t-il été acheté, donné ou trouvé ? \_\_\_\_\_

Quand ? \_\_\_\_\_



Dans quel état est l'objet (peinture écaillée, rouille, pièce manquante) ?

\_\_\_\_\_

Est-il bien conservé ? \_\_\_\_\_

Pourquoi ? \_\_\_\_\_

Anecdote qui se rapporte à l'objet : \_\_\_\_\_

\_\_\_\_\_

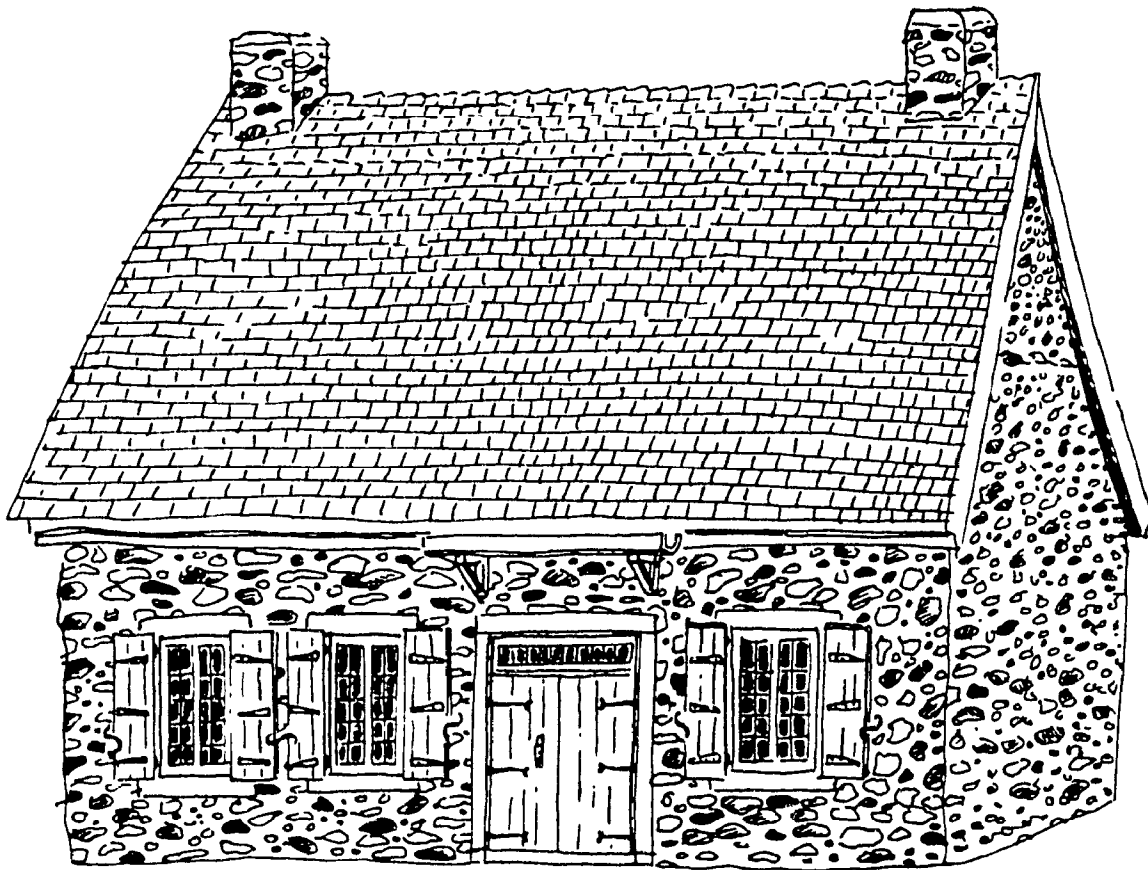
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# Fiche exercice n° 2

67

La maison LeBer-LeMoynes est un exemple typique d'une habitation rurale en Nouvelle-France au 17<sup>e</sup> siècle.







À l'aide du lexique, identifiez sur le dessin les éléments suivants :





bardeaux de cèdre  
souches de cheminée  
gouttières  
contrevents

esses  
versant  
mur pignon  
moellons

# Fiche exercice n° 3

Observez bien les bâtiments du musée. Indiquez le résultat de votre observation en cochant la case appropriée.

		 LeBer-LeMoynes 1669-1685	 annexe 1850	 dépendance 1669-1685	 Verdict vers 1950
MATÉRIAUX DE CONSTRUCTION	moellons				
	bois				
	pierres de taille				
TOIT	plat				
	en pente				
	en larmier				
	bardeaux de bois				
	bardeaux d'asphalte				
PLAN	carré				
	rectangulaire				

	 LeBer-LeMoyné 1669-1685	 annexe 1850	 dépendance 1669-1685	 Verdict vers 1950	
FENÊTRES	nombre				
	en bois				
	en aluminium				
	à carreaux				
	sans carreaux				
	à battants				
	à contrevents				
GOUTTIÈRES	en bois				
	en métal				
	en plastique				
	en bois				
	en métal (fer forgé)				
ESSES					
SOUCHES DE CHEMINÉE	nombre				



# Fiche exercice n° 4

70



## L'architecture de la Nouvelle-France

En Nouvelle-France, au 17<sup>e</sup> siècle, on construisait les maisons avec des matériaux que l'on trouvait dans l'environnement immédiat. Le plan de la maison était très simple. Il était rectangulaire ou carré.

Le toit était en pente raide et recouvert de bardeaux de cèdre. Il faut dire que, à cette époque, le cèdre était très répandu en Nouvelle-France. Il devint donc le matériau idéal pour couvrir les maisons. Sa popularité tenait aussi au fait que le bardeau était facile à faire, compte tenu de l'outillage rudimentaire dont on disposait à cette époque. De plus, le bardeau de cèdre résistait au froid, à la neige, à la pluie et au vent.

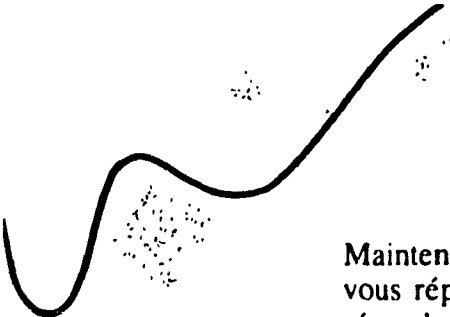
Pour éviter de trop grandes pertes de chaleur en hiver, la maison n'avait pas beaucoup de fenêtres. On évitait d'ailleurs de percer les murs exposés aux grands vents. En fait, les fenêtres servaient surtout à laisser passer la lumière du jour pour s'éclairer.

Les fenêtres à deux battants étaient formées de carreaux petits et nombreux et protégées par des contrevents de planches.

La disposition intérieure se résumait à une grande pièce commune chauffée souvent par plus d'un foyer.

Plutôt qu'une cave, un trou ou une demi-cave était aménagé sous le plancher pour conserver la nourriture ; on y accédait par une trappe de bois et une échelle.

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Maintenant que vous avez visité une maison de la Nouvelle-France, pouvez-vous répondre aux questions suivantes? Lisez bien le texte, il vous aidera à y répondre

1. Quels étaient les principaux matériaux utilisés pour bâtir les habitations au 17<sup>e</sup> siècle en Nouvelle-France?

2. Donnez trois raisons pour lesquelles le cèdre était utilisé pour faire des bardeaux?

3. Quel était le mode de chauffage à cette époque?

4. Dans quels murs perçait-on les fenêtres? et pourquoi?

5. Quelle était la fonction première des fenêtres?

6. À quoi servaient les contrevents?

7. Comment était divisé l'intérieur de la maison?

8. Pour quelle raison conservait-on la nourriture dans la cave?



## LES COLLECTIONS DU MUSEE: "MISES EN SITUATIONS"

REZ-DE-CHAUSSEE  
Objets amérindiens

1. **FOSSILES**
  - a. **POISSON FOSSILISE SUR ROCHE.**  
Ce poisson date d'avant la période de l'occupation humaine sur la terre.
  - b. **COLIMACONS FOSSILISES**  
Ces fossiles datent d'avant la période de l'occupation humaine sur la terre.
  
2. **PIERRES**
  - a. **RACLOIR**  
Outil aux fonctions multiples: racler, scier, couper.  
10,000 à 1,000 ans av. J-C.
  - b. **ENCLUME**  
Pierre sur laquelle on façonne les outils.  
10,000 à 1,000 ans av. J-C.
  - c. **POINTE DE PROJECTILE en queue de poisson.**  
10,000 à 1,000 ans av. J-C.
  - d. **POINTE DE PROJECTILE à encoches.**  
10,000 à 1,000 ans av. J-C.
  - e. **POINTE DE PROJECTILE à encoches.**  
10,000 à 1,000 ans av. J-C.



- f. **POINTE DE PROJECTILE à pédoncule lancéolé.**  
4,000 à 1,000 ans av. J-C.
- g. **POINTE DE PROJECTILE à encoches latérales.**  
Origine: Ontario  
3,000 ans av. J-C.  
Période archaïque, industrie des "chopping tool".
- h. **POINTE DE PROJECTILE à encoches.**  
10,000 à 1,000 ans av. J-C.
- i. **GRATTOIR**  
10,000 à 1,000 ans av. J-C.
- j. **POINTE DE PROJECTILE à pédoncule.**  
10,000 à 1,000 ans av. J-C.
- k. **COUTEAU BIFACE**  
10,000 à 1,000 ans av. J-C.

**3. BOITE EN ECORCE DE BOULEAU MICMAC**

Décorée de piquants de porc-épic teints avec des substances végétales.  
Gaspésie et Maritimes.  
Début XXe siècle.

Don de monsieur Yves St-Germain

**4. PETIT PANIER EN LAMELLES DE FRENE**

De facture iroquoise. L'anse est en glycérie ou "foin d'odeur". Certaines lamelles sont teintes avec des substances végétales.  
Début XXe siècle.

Don anonyme.

5. **MODELE D'UN CANOT EN ECORCE DE BOULEAU**

De type iroquois, les pièces d'écorce sont cousues avec de la racine d'épinette puis "gommées" avec de la résine bouillie du même arbre.  
Deuxième quart du XXe siècle.

Don anonyme.

6. **PETITE CHAISE D'ENFANT**

De facture artisanale Micmac.  
Fabriquée avec des branchages.  
Circa 1935.

Don de monsieur Robert Picard.

7. **BOITE OVALE**

De facture indienne (Hurons?), sculptée à la gouge d'éléments décoratifs inspirés d'art populaire québécois.  
XIXe siècle.

Don anonyme.

8a. **ETUI A PIPE**

En cuir, décoré de piquants de porc-épic et de perles de verre. Ojibwe, régions des Grands Lacs.  
Dessins ancestraux et traditionnels; la partie inférieure du sac est perlée, la partie supérieure de la frange est brodée aux piquants de porc-épic.  
Fin XIXe siècle.

Don anonyme

8b. **FOURNEAU DE PIPE**

En catlénite, décoré de perles de verre, de facture iroquoise. Le tabac était cultivé par les Iroquois et, fumer représentait un rituel important rattaché à leurs croyances.  
Fin XIXe siècle.

Don anonyme.

8c. **BILBOQUET**

Fabriqu  avec des os d'animaux. Am rique du Nord. Le jeu du bilboquet  tait tr s r pandu chez les autochtones. Toutes les tribus pratiquaient un jeu similaire dont la forme, le nom ou les r glements pouvaient varier d'une tribu   l'autre. Celui-ci porte le nom de "jeu de la cheville et de la tasse".  
Fin XIXe si cle d but XXe si cle.

Don anonyme.

9. **COUVERTURE**

De la compagnie de la Baie d'Hudson, cette couverture de laine pure a  t  fabriqu e en Angleterre. Des couvertures semblables servaient, ainsi que d'autres objets,    changer contre diverses fourrures.

Don anonyme.

10. **CUILLERE DE CEREMONIE HAIDA**

Sculpt e dans une corne de ch vre et d cor e d'une t te d'oiseau.  
C te du nord-ouest.  
Fin XIXe si cle.

Don de monsieur Yves St-Germain.

11. **RAQUETTE MONTAGNAISE**

En frêne, nattée de babiche de caribou et provenant de la basse Côte-Nord du Québec. Ce type de raquette s'utilise dans la neige épaisse. L'orteil et le talon sont ornés d'un motif traditionnel.

Don anonyme.

12. **PHOTOS**

Ces photos prises par William Notman démontrent bien le goût et l'habileté particuliers que les indiens des plaines ont développés vis-à-vis la créativité de leurs vêtements.

Don anonyme.

13. **MITAINES NASKAPI**

En peau de caribou fumé et en fourrure provenant de la Côte-Nord du Québec. Celles-ci sont décorées de motifs géométriques et de la double courbe Naskapi.

L'ornementation est peinte au sang de caribou et à la colle de poisson vieilli.

La frange en plus d'être décorative permet de secouer la neige évitant ainsi l'accumulation.

Don anonyme.

**14. PILON**

Servant à moudre le maïs, il est de facture amérindienne. L'agriculture pratiquée par les amérindiens constitue une des contributions les plus importantes.

Le territoire appelé aujourd'hui le Québec était habité à l'époque par deux grandes races: les Algonquins au nord et les Iroquois au sud. Les Algonquins semi-nomades vivaient de chasse, de pêche et de cueillette de fruits sauvages. Cependant les Iroquois sédentaires vivaient principalement des produits de leur agriculture laquelle était très développée. Ceux-ci, par le fait même, cultivaient plusieurs sortes de maïs.

Don de monsieur Robert Picard.



## ■ LES COLLECTIONS DU MUSEE: "MISES EN SITUATIONS"

REZ-DE-CHAUSSEE  
Objets ethnologiques

### 1 a. CISEAU POUR LA TONTE DES MOUTONS

Facture artisanale.  
Fin XIXe début XXe siècle.

Don anonyme.

### 1 b. CARDES A LAINE

Planchettes garnies de fines pointes d'acier destinées à démêler la laine, à la mettre en boudins, en vue de la filer.  
Fin XIXe début XXe siècle.

Don anonyme.

### 1 c. CANNELLE A LAINE

Instrument de bois servant à enrouler la laine que l'on dispose sur un cannelier selon le procédé de l'ourdissage.  
Fin XIXe début XXe siècle.

Don anonyme.

### 2. COFFRE A CATALOGNE

En pin, couleur d'origine, orné d'un cordon de ceinture appliqué formant un "U" décoratif dans la façade.

Le piètement est simple.  
XIXe siècle.

Don anonyme.

3. **COUVRE-LIT**

Tissé avec du fil de coton (doublé à la main sur un rouet) et une trame de laine créant ainsi une texture semblable à celle d'une couverture thermique.  
Début XXe siècle.

Don de monsieur Marc Perreault.

4. **BALANCE A PLATEAU DE BOIS**

Servant à peser la laine.  
Fin XIXe siècle.

Don anonyme.

5. **PANIER**

Tressé avec des branches de saule et servant à de multiples travaux domestiques. Celui-ci aurait en particulier servi à amasser la laine brute des moutons.  
Fin XIXe début XXe siècle.

Don anonyme.

6. **DEVIDOIR**

Servant à mettre en écheveaux la laine filée qui se trouve sur le fuseau ou la bobine du rouet.  
Le dévidoir se compose ordinairement d'une roue soutenue par un pied que l'on fait tourner au moyen d'une manivelle. Celui-ci est de facture domestique; la roue qui est munie de quatre tiges horizontales autour desquelles s'enroule le fil de laine, est tournée à la main.

Don anonyme.

7. **ROUET A PEDALE**

De fabrication artisanale servant à filer la laine ou le lin pour en former un fil continu et enrouler celui-ci sur une bobine.  
Deuxième moitié du XIXe siècle

Don anonyme.

8. **FAUTEUIL BERCANT QUEBECOIS**

A montants chanfreinés et à traverses verticales dont celle du centre qui est à l'anneau. Les supports d'accoudoirs sont incurvés vers l'extérieur. Le siège de lanières d'orme a été changé pour un siège de bois. XIXe siècle.

Don anonyme.

9. **SEMOIR**

En bois de pin, métal et cuir servant à épandre la semence de céréale. Celui-ci est fortement inspiré par la tradition Shaker du nord-est des Etats-Unis. XIXe siècle.

Don anonyme.

10. **JAVELIER**

Avec appuis coulissants, de facture domestique, servant à couper les céréales pour les mettre en gerbes. Bois et métal. Deuxième moitié du XIXe siècle.

Don anonyme.

11. **FLEAU**

En bois et en cuir, de facture domestique, servant à battre le blé. XIXe siècle.

Don de monsieur Robert Picard.

12. **PELLE EN BOIS**

De facture domestique servant à ramasser le blé.

Don anonyme.



13. **LANTERNE SOURDE**

En fer blanc, pourvue d'une ouverture permettant de s'éclairer à volonté. Les multiples petits trous permettent de laisser passer l'air lorsque la porte est fermée afin qu'elle ne s'éteigne pas.

Cette lanterne servait à se déplacer la nuit d'un bâtiment à l'autre.

Début XIXe siècle.

Don anonyme.

14. **FOURCHE A FOIN**

De facture artisanale servant à ramasser le foin afin d'emmagasiner celui-ci dans les bâtiments de la ferme. XIXe siècle.

15. **VAN**

Instrument en bois de pin servant à séparer les céréales de la paille et des poussières.

Fin XIXe début XXe siècle.

Don anonyme.

16. **PETIT BANC**

En bois de pin, de facture artisanale, servant à traire les vaches.

Fin XIXe siècle.

Don anonyme.

17. **MOULE A CUILLERES A MANCHE DE BOIS**

Servant à mouler les cuillères en étain.

La plupart des cuilleries étaient des artisans itinérants et des plus populaires au XIXe siècle; ils étaient des spécialistes qui refondaient et remoulaient les articles détériorés.

Don anonyme.

**18. CRUCHE DE GRES**

Marquée St-John et ornée d'une fleur bleue à la panse, cette cruche sert surtout à conserver et verser l'eau, l'huile d'olive, le vinaigre pour les besoins familiaux. Fin XIXe siècle.

Don anonyme.

**19. PLAT OVALE**

De faïence et estampillé. Probablement utilisé pour le service des viandes rôties. Première moitié du XIXe siècle.

Don anonyme.

**20. JARRE DE GRES**

Marquée A & A Martin General Merchants Lachine P.Q., cette jarre servait à transporter et conserver certaines denrées alimentaires. Fin XIXe siècle.

Don anonyme.

**21. MOULIN A CAFE**

Facture industrielle. En métal moulé servant à moudre les grains de café. Fin XIXe siècle.

Don anonyme.

**22. POELE A FEU FERME**

Fabriquée aux forges du Saint-Maurice qui ont existées de 1729 à 1883. Ce poêle est moulé en fonte et initialé sur le devant F. St M. pour Forges du St-Maurice. Début XIXe siècle.

Don anonyme.

**23. POELON**

En métal, de facture artisanale, possédant un long manche qui permet de faire cuire les aliments à l'intérieur de l'âtre.

Don anonyme.

**24. BOITE A BOIS**

Servant à remiser le bois à l'intérieur du logis afin de faire sécher le bois de chauffage.  
Fin XIXe siècle.

Don de madame Lucie Vary.

**25. BALAI**

Servant à faire le ménage de la salle commune. Fabriqué à partir d'une branche de cèdre épluchée avec un couteau vers le bas, couche par couche, afin d'y former la base du balai.

Don anonyme.

**26. SCIE A BUCHES "GODENDARD"**

De facture artisanale servant à couper le bois de chauffage en forêt et sur la ferme. Souvent l'homme de la maison prenait un soin particulier à décorer sa scie ainsi que certains outils qu'il affectionnait le plus.

Don de monsieur Yves St-Germain.

**27. CHAISE DROITE QUEBECOISE**

En bois de hêtre à fond tressé d'écorce de frêne avec trois traverses horizontales au dossier.

Don anonyme.

**28. ROBE POUR LE JOUR**

A large jupe couvrant plusieurs jupons. Tissu souple, manches pagodes. Au cou, un châle avec frange; pour protéger les cheveux, un bonnet de coton. Le tablier de coton était l'accessoire nécessaire au travail à la cuisine.  
Fin XIXe siècle.

Don anonyme.

**29. ROBE DE FILLETTE**

En coton, manches longues et col rond, elle est plissée à partir de la taille et s'attache au dos avec deux boutons.  
Un bonnet de coton complète l'ensemble.

**30 a. FER A REPASSER**

En fonte , muni d'une poignée de bois, celui-ci est chauffé par un bloc rougi au feu qu'on y insère.  
Fin XIXe siècle.

Don anonyme.

**30 b. TREPIEDS**

En fonte moulée servant à poser le fer à repasser.  
Fin XIXe siècle.

Don anonyme.

**31 a. BATTE-FEU**

En métal servant à faire du feu en le frappant contre une pierre. Le frottement rapide et répété produit des étincelles qui servent à enflammer une pièce d'amadou que l'on tient tout près.  
XVIIIe siècle.

Don anonyme.

31 b. **BEC DE CORBEAU OU LAMPE A SUIF**

En métal servant à éclairer l'intérieur des maisons paysannes. Il servait souvent à regarder l'état de la cuisson dans l'âtre contrairement à la chandelle qui pouvait s'éteindre à l'intérieur de celui-ci. Utilisé au Québec jusqu'au milieu du XIXe siècle.

Don anonyme.

31 c. **MOUCHETTE**

En métal servant à nettoyer et entretenir les chandelles, en ôtant et recueillant l'extrémité carbonisée. XIXe siècle.

Don anonyme

31 d. **BOUGEOIR EN FER BLANC**

Servant à s'éclairer en y insérant une chandelle. Il se transporte facilement et il est pratique les soirées dans la salle commune. XIXe siècle.

31 e. **MOULE A CHANDELLES**

Servant à la fabrication de chandelles, ce moule se compose de cylindres de forme effilée vers la base possédant un fond en forme de cône et perforé d'un trou fin. Le moulage des chandelles se fait en enfilant une mèche par le trou inférieur du tuyau que l'on ferme par un noeud. Lorsque cette mèche est bien tendue, on l'attache à une baguette perpendiculaire au moule.

Don anonyme.

31 f. **LAMPE AU KEROSENE**

En verre et métal. D'usage courant, celle-ci se compose d'un réservoir de verre, d'un brûleur en métal troué finement avec mèche aplatie. Fin XIXe siècle.

Don anonyme.

**32. CHAISE PERCEE POUR ENFANTS**

En bois de pin couleur d'origine.  
Facture artisanale.  
Fin XIXe siècle.

**33. CHAISE HAUTE D'ENFANT**

En bois de pin couleur d'origine, facture artisanale.  
Le barreau d'appui est manquant.  
Fin XIXe siècle.

Don de monsieur Gaston et madame Alice Martin.

**34. ARMOIRE GARDE-MANGER**

En bois de pin couleur d'origine servant à conserver les aliments de la maison. Cette sorte d'armoire était très populaire. Habituellement on pratiquait des ouvertures dans les portes afin d'y laisser circuler l'air à l'intérieur.  
XIXe siècle.

Don anonyme.

**35. BOITE DE SEL**

En bois de pin servant à conserver le sel dans l'habitation ancestrale. On la suspend près de l'endroit où l'on s'affaire pour cuisiner.  
XIXe siècle.

Don anonyme.

**36. BOITE A COUTEAU**

En bois de pin servant à placer une pierre à aiguiser dans la boîte. Le dos de la boîte sert à nettoyer la lame du couteau après l'aiguisage.

Don de monsieur Yves St-Germain.

37. **CHAISE BOITE QUEBECOISE**

En bois de pin. Fond de bois et trois traverses horizontales au dossier.  
Région de Charlevoix.  
Milieu XIXe siècle.

38. **PETITE TABLE**

En bois de pin à piètement gainé servant au travail ménager de la cuisine. Ceinturé d'un tiroir, le plateau est composé d'une seule planche de pin.  
Fin XIXe siècle.

Don anonyme.

39. **CHAISE-TABLE**

En bois de pin, couleur d'origine, de facture artisanale.  
Provenance du Haut-Canada.  
D'inspiration britannique.  
Milieu XIXe siècle.

A P P E N D I X C

THE FUR TRADE MUSEUM

- 1) The Fur Trade at Lachine
- 2) The Lachine Canal

Documentation supplied by the Fur Trade Museum.



# IN PREPARATION FOR THE VISIT...



## THE FUR TRADE AT LACHINE N.P.H. THE LACHINE CANAL



Environment  
Canada

Parks

Environnement  
Canada

Parcs

# THE CANAL CHRONICLE

INTERPRETATIVE NEWSPAPER FOR THE LACHINE CANAL



Environment  
Canada  
Parcs

Environnement  
Canada  
Parcs

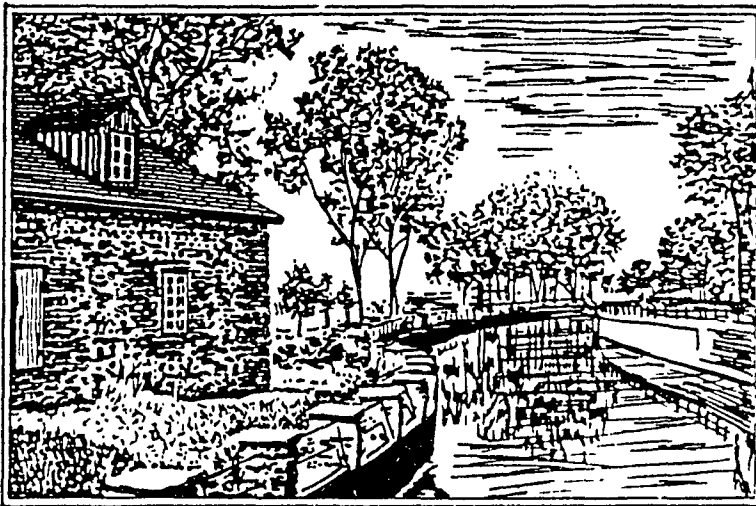
Hello! We are the guides who will be joining you on your tour. To make the most of your visit to the Lachine Canal and Warehouse, read on for more information.

## A fascinating place

We are waiting for you on the shores of Lake St. Louis. There are many trees here and gulls too are plentiful. This is also the site of a canal — an artificial river dug by men to permit navigation.

You are going to explore an old warehouse. In days gone by, big companies used the building for storing furs and employed many people in jobs such as counting pelts, preparing goods and repairing canoes. Today it is a museum.

We will also talk to you about the large factories along the canal, where hundred of workers made articles of all descriptions.

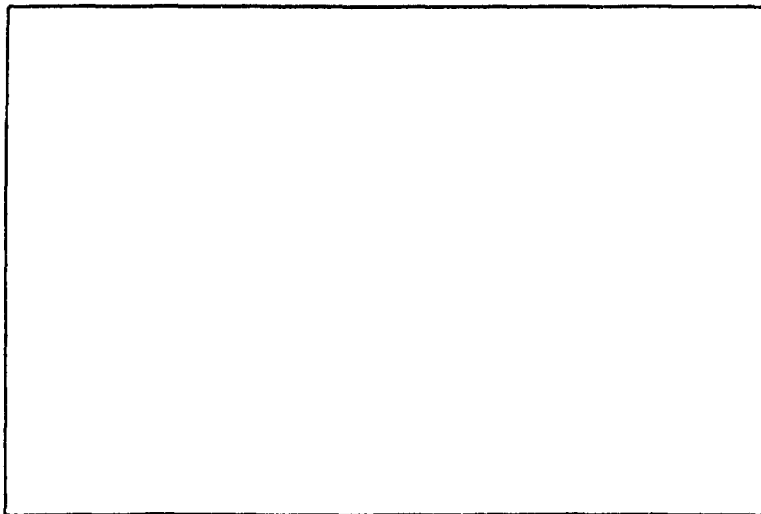


Furs were stored in this old warehouse beside the Lachine Canal, which was dug many years ago.

## The day of the tour

Be sure to wear sturdy shoes and a windbreaker when you come to see us. The wind is often strong here. And don't forget to bring along a lead pencil.

See you soon!



Whoops! The printer forgot a photograph! Could you draw something you think you will see when you come to visit us?



# THE CANAL CHRONICLE

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## READING EXERCISE

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**Objective :** To familiarize students with the vocabulary that will be used during their visit to the Lachine warehouse and canal

**Preparation :** Prepare a photocopy of The Canal Chronicle for each student, (p 4)

**Process :** The student reads the newspaper article, paying special attention to the words printed in large characters:

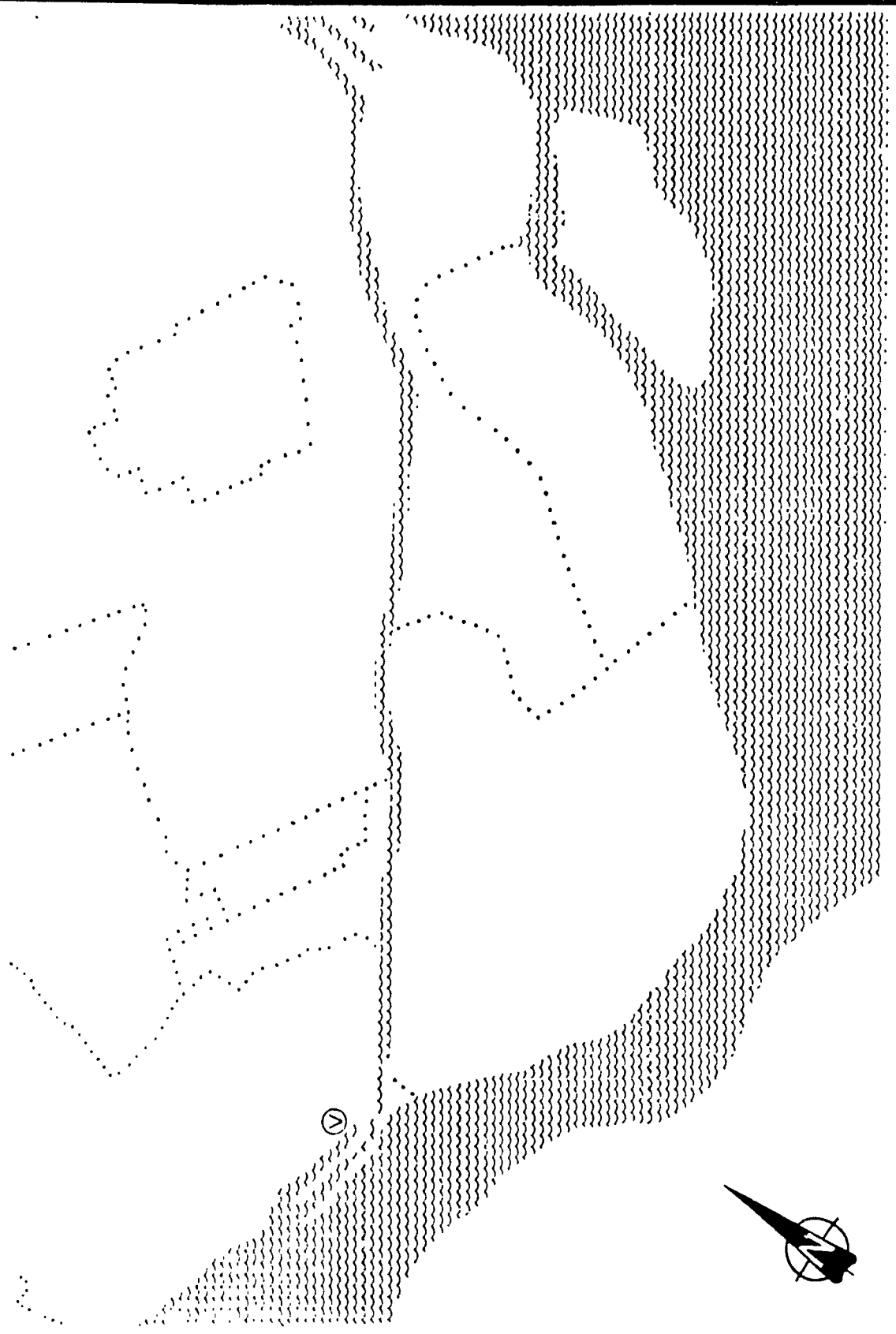
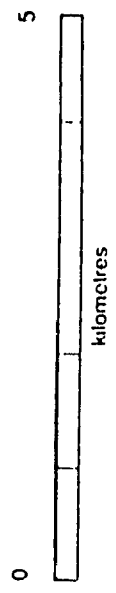
**canal:** artificial waterway, most often used for navigation.  
**factory:** usually a large building where workers manufacture products  
**warehouse:** building where goods are stored before or after transportation  
**company:** business that employs a relatively large number of people

The student draws a picture (or pastes in a picture cut out of a newspaper) of a scene related to one of these new words in the lower right hand corner of the newspaper page.

**Conclusion :** By the end of the exercise, the student should be able to make distinctions between:

- a canal and a river
- a factory and an office or store
- a warehouse and a trading post
- a company and an independent trader (such as a *coureur de bois*)

Not very far away from where you live is the Lachine Canal





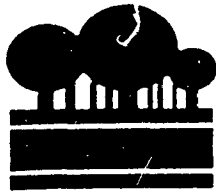
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**DATES IN THE HISTORY OF THE CANADIAN FUR TRADE (1497 - 1821)**

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- 1497 CABOT explores the waters off **Newfoundland**.
- early 1500s European **COD-FISHERMEN** occasionally dabbled in the fur trade
- 1535 **CARTIER** sails up the **St Lawrence River** as far as Hochelaga.
- circa 1580 **MERCHANTS** from Rouen and La Rochelle set up the first organized fur-trading business
- 1600 **CHAUVIN** founds Tadoussac, the first trading post
- 1608 **CHAMPLAIN** founds Quebec City.
- 1627 Formation of the **Compagnie des Cent-Associés** (Company of One Hundred Associates)
- 1642 **MAISONNEUVE** founds Montreal.
- 1664 Formation of the **Compagnie des Indes Occidentales** (West Indies Company)
- 1670 Formation of the **Hudson's Bay Company**.
- 1713 Treaty of Utrecht. France acknowledges the **English presence** around Hudson Bay
- early 1700s The **master's canoe**, or **Montreal canoe**, comes into use.
- 1760 Conquest of New France: most **French merchants** leave the country
- 1763 — Royal Proclamation, the **hinterland** becomes **Indian territory**,  
— **FONTIAC's** revolt; trade comes under **military control**,  
— The **Hudson's Bay Co** starts to **venture inland**.
- 1774 **S HEARNE** establishes the **Hudson's Bay Company's first inland post** *Cumberland House*

- 1775 First grouping of MONTREAL MERCHANTS within the North West Company.
- 1778 P. POND passes the La Loche (or Methye) portage, thus opening up the Athabasca district
- 1782 The North West Co establishes itself at Grand Portage.
- 1784 Founding of the Beaver Club
- 1788 — The North West Co establishes itself at Fort Chipewyan;  
— The Hudson's Bay Co starts to use the York boat.
- 1789 MACKENZIE reaches the Arctic Ocean on behalf of the North West Co.
- 1793 MACKENZIE reaches the Pacific Ocean.
- 1794 Jay's Treaty establishes the border between Canada and the United States and intensifies the push toward the North-West districts.
- 1798 Formation of the New North West Company (XY Co)
- circa 1800 The trade in grain and lumber becomes more important than the fur trade.
- 1803 — The North West Co establishes itself at Fort William;  
— A GORDON builds the Lachine warehouse.
- 1804 The North West Co and the XY Co merge.
- 1808 J. J. ASTOR founds the American Fur Company.
- 1811 D THOMPSON reaches the mouth of the Columbia River on behalf of the North West Co
- 1812 The Hudson's Bay Co cedes the Red River territory to Lord SELKIRK: first land disputes between the two rival companies
- 1816 Seven Oaks Massacre and open war between the two companies.
- 1817 The COLTMAN-FROBISHER commission conducts an inquiry into the dispute between the two companies
- 1820 — Death of Lord SELKIRK,  
— G SIMPSON administers the Athabasca district for the Hudson's Bay Co.
- 1821 Merger of the Hudson's Bay Co and the North West Co



Canal de Lachine  
Lachine Canal

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DATES IN THE HISTORY OF THE LACHINE CANAL (1535 - 1981)

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- 1535 J. CARTIER surveys the **Lachine rapids** from the heights of Mount Royal
- 1611 S. de CHAMPLAIN's expedition is halted by the **Lachine rapids**
- 1642 P. CHOMEDEY de MAISONNEUVE **founds Ville Marie** below the rapids.
- 1670 F. de SALIGNAC FENELON puts forward **the idea of a canal** to get around the rapids.
- 1689 F. DOLLIER de CASSON undertakes to **build a canal** linking Lake Saint Louis and the Saint Pierre River; the "**Lachine massacre**" stops the project.
- 1700 F. DOLLIER de CASSON **resumes work** in partnership with engineer Gédéon de CATALOGNE
- 1701 The death of DOLLIER de CASSON and the lack of funds **bring work to a standstill**
- 1775-82 The American War of Independence reveals the extent to which the system of communication between **Montreal and the Great Lakes** is fragile.
- 1780 Opening of the **Côteau du Lac canal** on the Saint Lawrence River.
- 1797 J. RICHARDSON, a Montreal merchant, **submits a Bill** to the Legislative Assembly recommending the **construction of a canal** between Lachine and Montreal.
- 1812-15 The war between Great Britain and the United States **revives military interest** in canal building on the **Saint Lawrence River**
- 1815 Sir G. PREVOST succeeds in having the Legislative Assembly pass a **budget of £25,000** to build a canal to get around the **Lachine rapids**
- 1817 The Americans start building the **Erie canal**.
- 1818 — Captain S. ROMILLY files **technical specifications** for the future Lachine canal  
— Montreal merchants form the **Lachine Canal Owners Company**, which proposes to build the canal

- 1821 — May 18 the Compagnie goes bankrupt and the government of Lower Canada takes over control of the project.  
— July 17: digging of the Lachine canal begins; the chief engineer is T. BURNETT and J. RICHARDSON directs the work.  
500 labourers are put to work at the various sites.
- 1824 Inauguration of the canal for navigation.
- 1825 The entire canal is opened to navigation: the canal has 7 locks (30m x 6m x 1.5m)
- 1832 The opening of the Rideau canal links Montreal and Kingston (triangular route).
- 1837 Opening of the Glenora mill (Ogilvie Four Mills), the first industrial establishment on the canal, at the Saint Gabriel lock.
- 1843-48 First enlargement of the Lachine canal, which will henceforth have 5 locks (61m x 13.5m x 2.7m).
- 1843 Strike by 1600 Irish labourers engaged in enlarging the canal
- 1847 Industry entrepreneurs can henceforth lease land next to the locks and the right to use the water power: the canal locks become nuclei for the industrialization of Montreal
- 1873-85 Second enlargement of the canal (5 locks, 82m x 13.5m x 4.3m)
- 1902 Opening of the Côte Saint Paul hydroelectric plant, the power from which is used to operate canal locks and lights.
- 1929 — Approximately 15,000 ships pass through the Lachine canal.  
— The canal is declared a national historic site.
- 1959 Opening of the Saint Lawrence Seaway.
- 1965 February 1: closing of the eastern portion of the canal.
- 1970 November 4: full closing of the Lachine canal
- 1974 The canal is turned over to Public Works Canada: development operations begin
- 1977 Inauguration of the canal bicycle path.
- 1978 The canal is turned over to Environnement Canada Parks
- 1981 First season of historical interpretation activities at the Lachine canal



THE FUR TRADE AT LACHINE  
NATIONAL HISTORIC PARK  
THE LACHINE CANAL

PRELIMINARY

Tour follow-up

Primary school  
Second cycle

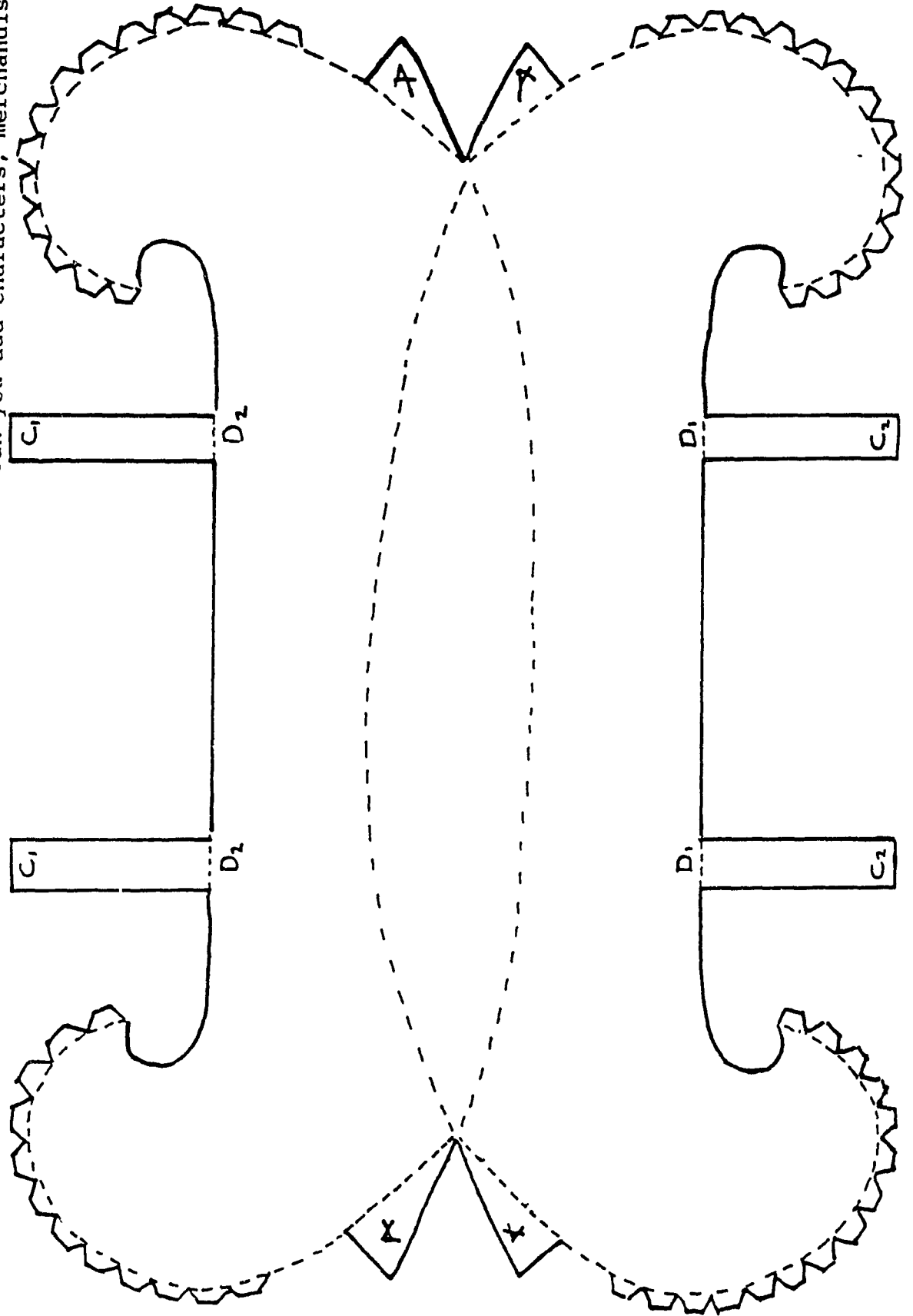
Environment  
Canada

Parks

LET'S BUILD A CANOE!

- 1- Color your canoe, decorate it.
- 2- Cut on solid lines
- 3- Fold on dotted lines

- 4- Glue As to Bs
- 5- Glue Cs to Ds
- 6- Can you add characters, merchandise, etc.?



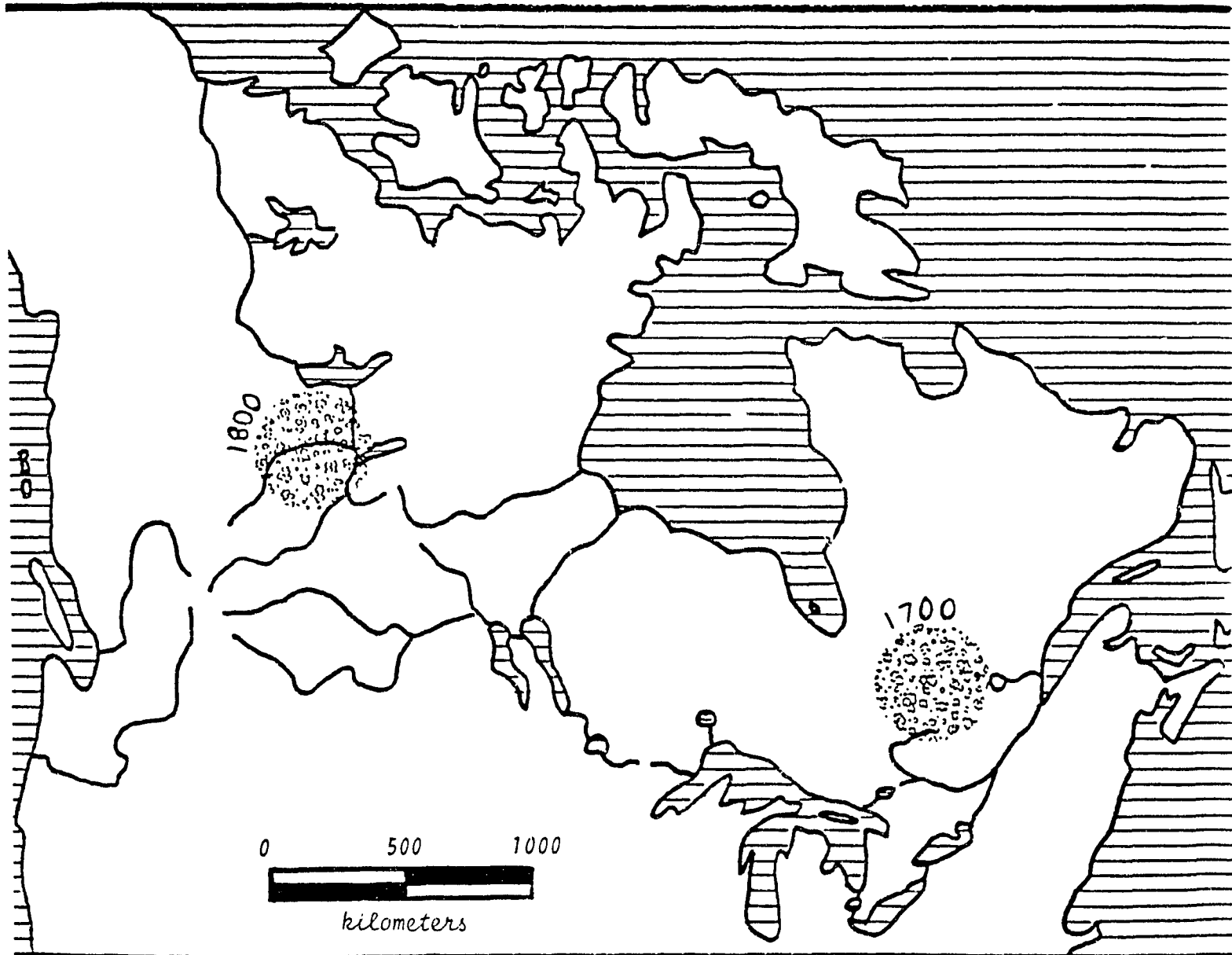


# THE VOYAGEURS' ROUTE

99



- . With the help of your teacher, locate on the map Montreal and Lachine.
- . Using a piece of string, follow the course of the rivers from Lachine to the trade area in 1700.
- . Measure the length of string used on the scale of the map.



- . Repeat the same operation for the fur trade area in 1800.
- . Write down the results: 

1700	1800

Which of these two routes was the one traveled by the Voyageurs?



# SING LIKE THE VOYAGEURS



. Your teacher will tell you the beat of the song  
 . While you're singing, move your arms as if you were paddling and keep the rhythm of the song

## EN ROULANT MA BOULE

En rou - lant ma bou - le rou - lant,

En rou - lant ma bou - - le, 1. Der - rièr' chez nous, ya -  
 f-un é - - lang, En rou - lant ma bou - - le,

SOLO  
 Trois beaux ca-nards s'en vont bai-gnant, Rou-li, rou-lant, ma bou-le rou-lant,  
 CHORUS  
 En rou - lant ma bou - le rou - lant, En rou - lant ma bou - - le.

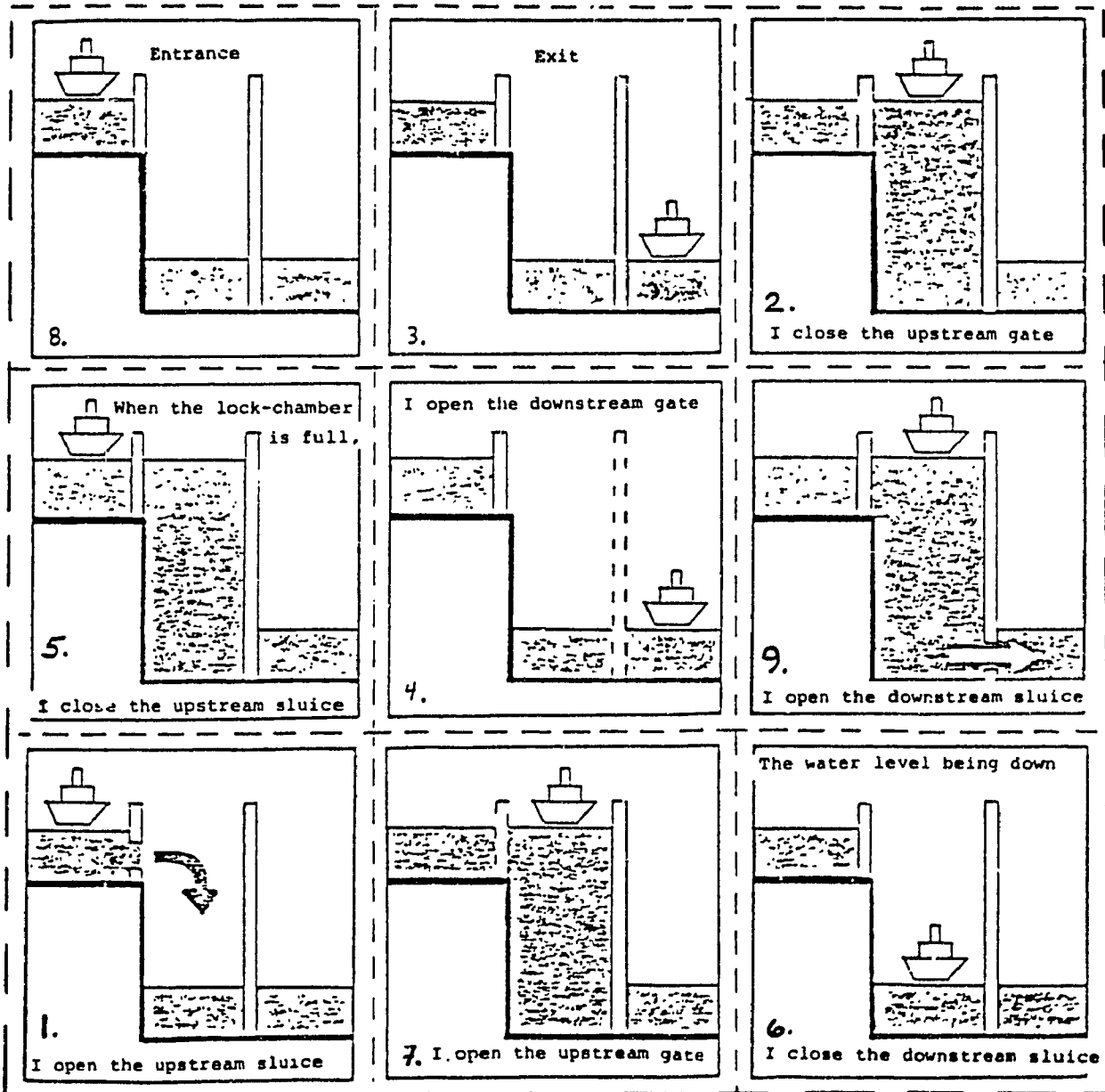
2. Trois beaux canards s'en vont baignant, ]  
 Le fils du roi s'en va chassant.
3. Le fils du roi s'en va chassant, ]  
 Avec son grand fusil d'argent.
4. Avec son grand fusil d'argent, ]  
 Visa le noir tua le blanc.
5. Visa le noir, tua le blanc, ]  
 O fils du roi, tu es méchant!
6. O fils du roi, tu es méchant! ]  
 D'avoir tué mon canard blanc.
7. D'avoir tué mon canard blanc, ]  
 Par dessous l'aile il perd son sang.
8. Par dessous l'aile il perd son sang, ]  
 Par les yeux lui sort'nt des diamants, ]  
 Et par le bec l'or et l'argent.
9. Par les yeux lui sort'nt des diamants, ]  
 Et par le bec l'or et l'argent, ]  
 Toutes ses plum's s'en vont au vent, ]  
 Trois dam's s'en vont les ramassant, ]  
 C'est pour en faire un lit de camp, ]  
 Par dessous l'aile il perd son sang.
10. Et par le bec l'or et l'argent, ]  
 Toutes ses plum's s'en vont au vent, ]  
 Trois dam's s'en vont les ramassant, ]  
 C'est pour en faire un lit de camp, ]  
 Par dessous l'aile il perd son sang.
11. Toutes ses plum's s'en vont au vent, ]  
 Trois dam's s'en vont les ramassant, ]  
 C'est pour en faire un lit de camp, ]  
 Par dessous l'aile il perd son sang.
12. Trois dam's s'en vont les ramassant, ]  
 C'est pour en faire un lit de camp, ]  
 Par dessous l'aile il perd son sang.
13. C'est pour en faire un lit de camp, ]  
 Par dessous l'aile il perd son sang.

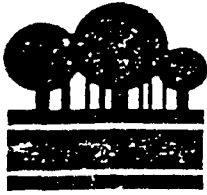


Canal de Lachine  
Lachine Canal

LET'S BE A LOCK-KEEPER !

Cut on the dotted lines around the nine squares;  
leaving 50 cm between them, put the "entrance"  
card to your left and the "exit" one to your  
right;  
put the seven remaining cards in logical order.





Canal de Lachine  
Lachine Canal

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LET'S DISCOVER THE INDUSTRIES !

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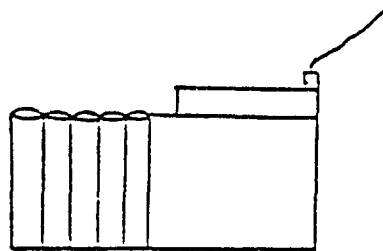
To the left, write the name or make a drawing of the raw material

To the right, write the name or make a drawing of the finished good

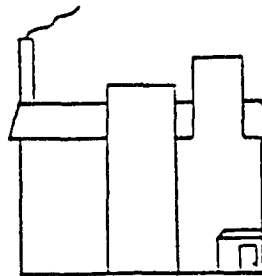
RAW MATERIAL

INDUSTRY

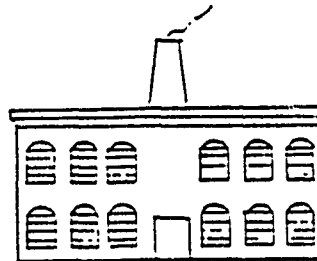
FINISHED GOOD



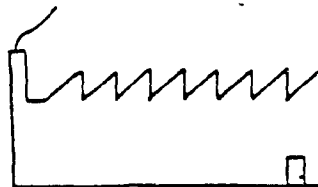
FLOUR MILL



REFINERY



TEXTILE FACTORY



METAL INDUSTRY

# RALLY

103

## CLUES

## QUESTIONS

Entrance

(a)

Alexander Gordon was clerk for which fur trade company?

\_\_\_\_\_

What did he build in 1803? \_\_\_\_\_

Touki #1

(b)

Name four animals that were hunted for their fur.

\_\_\_\_\_

Showcase with  
knife & tools

(c)

Give the name of the coarse outer hairs of the fur.

G \_ \_ \_ \_ H \_ \_ \_ \_

Higher than the  
red button

(d)

Around 1800, \_\_\_\_\_% of the furs went though (transited) Lachine. Where were they sent after?

To M \_\_\_\_\_ and to L \_\_\_\_\_.

By the Amerin-  
dians drawers

(e)

It is the amerindian who introduced the traders to: \_\_\_\_\_

\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_.

Showcase with  
gun

(f)

What was the use of a crooked knife? \_\_\_\_\_

\_\_\_\_\_

Behind the Voya-  
geur dummy

(g)

What was the voyageur's maximum height? \_\_\_\_\_ m

What was the voyageur's maximum weight? \_\_\_\_\_ kg

Bourgeois  
drawers

(h)

In what year was the North West Company founded? \_\_\_\_\_

Was that before or after the building of the warehouse? \_\_\_\_\_

\_\_\_\_\_

Touki #5  
light map

(i)

The meeting place for all the voyageurs of the North West Company is shown as a small fort on the map. What is its name?

\_\_\_\_\_

Near Touki #6

j

After 1821, what percentage of the furs transited (went through) Lachine? \_\_\_\_\_

Touki #7

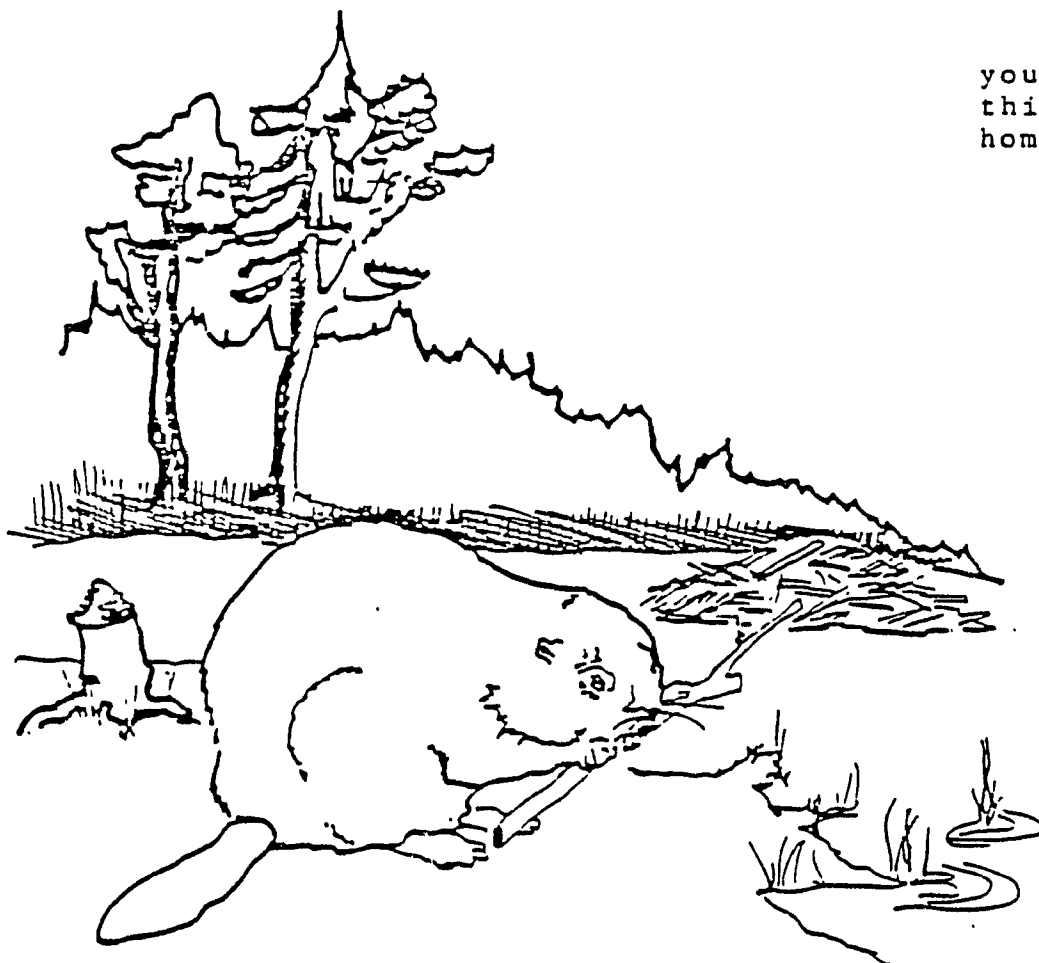
k

By the turn of the nineteenth century, what products take place of fur in commerce? \_\_\_\_\_ and \_\_\_\_\_

Everywhere

l

How many beaver hats are there in the exhibition? \_\_\_\_\_



you can color  
this picture at  
home or at school...



A P P E N D I X    D

Historic houses from the tour



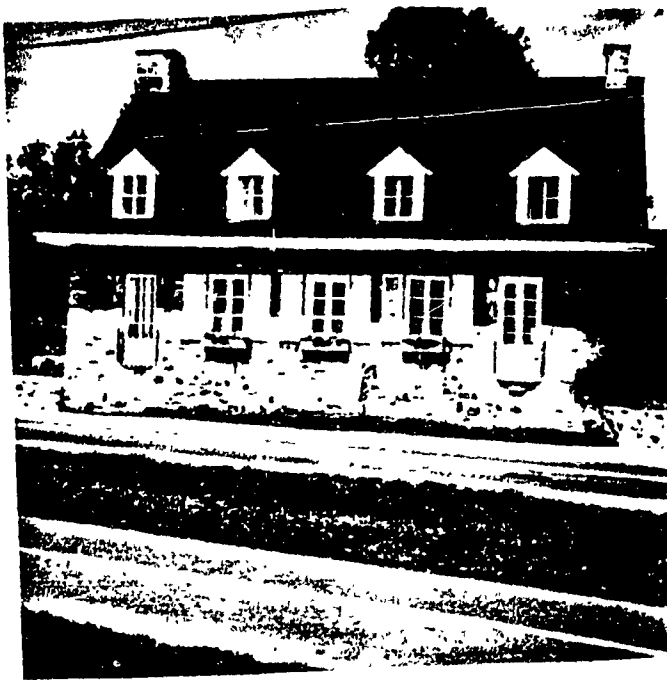
Maison LeBer-LeMoynes (Musée de Lachine)  
Chemin LaSalle, Lachine, (c)1670



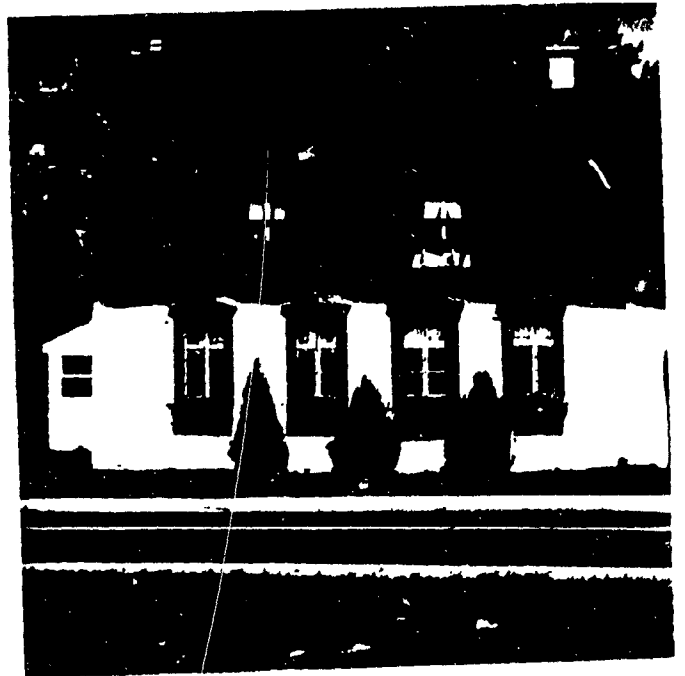
Musée de la fourrure, Boulevard Saint-Joseph,  
Lachine, 1803



Stone house, Chemin LaSalle, Lachine (c) 1852

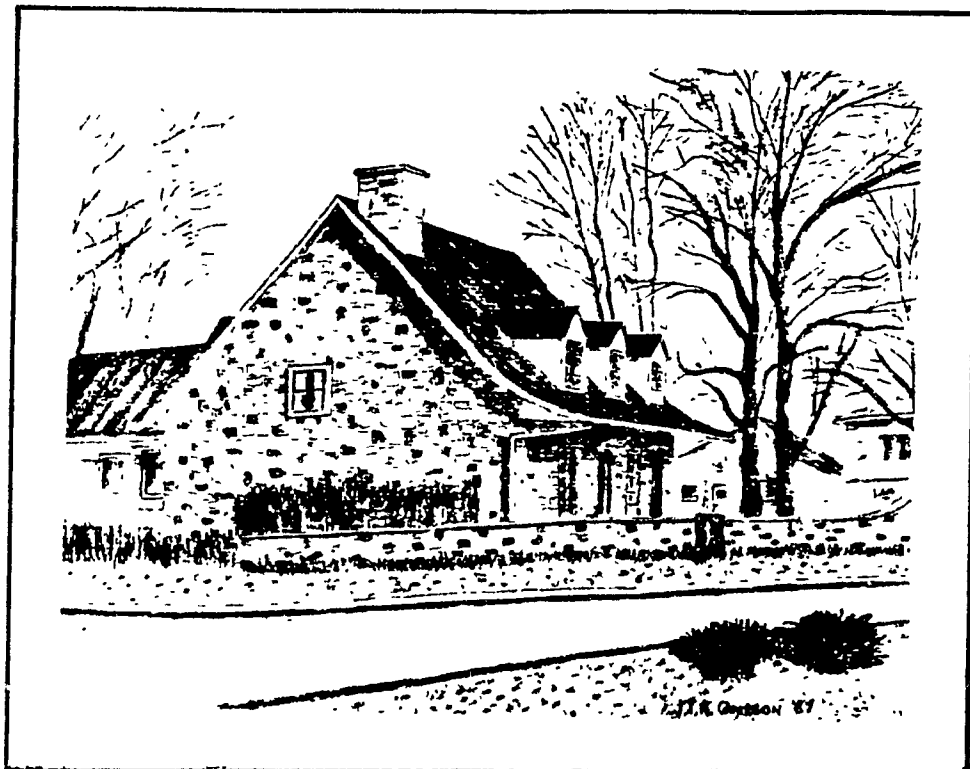


Quesnel House, Boul. Saint-Joseph  
Lachine, (c) 1750



Picard House, Boul. Saint-Joseph  
Lachine, (c) 1750

Stone house  
corner  
Neptune & Lakeshore  
Dorval  
Pencil by  
J.T.A. Oneson  
Built (c) 1800



Descary Homes  
and store, circa 1925

Dorval  
Pencil by  
J.T.A. Oneson  
Built (c) 1870

## A P P E N D I X E

Illustrations taken from the following books:

1) Abramson, Blanca Kister, Styles in Montreal Architecture to 1925: A learning resource, Montreal 1978, (a thesis for the Faculty of Fine Arts).

2) Lessard, Michel & Marquis, Huguette, Encyclopédie de la maison québécoise, Les éditions de l'homme limitée, Montréal, 1972.

3) Neering, Rosemary & Stan Garrod, Life in New France, Growth of a Nation Series, Fitzhenry & Whiteside Limited, Toronto, Copyright 1976.

4) Neering, Rosemary & Stan Garrod, In the Pioneer Home, Growth of a Nation Series, Fitzhenry & Whiteside Limited, Toronto, Copyright 1978.

5) Reid, Dennis, A Concise History of Canadian Painting, Toronto Oxford University Press, 1973.

SOURCE: Rosemary Neering & Stan Garrod, In the Pioneer Home

# HOUSEHOLD GOODS



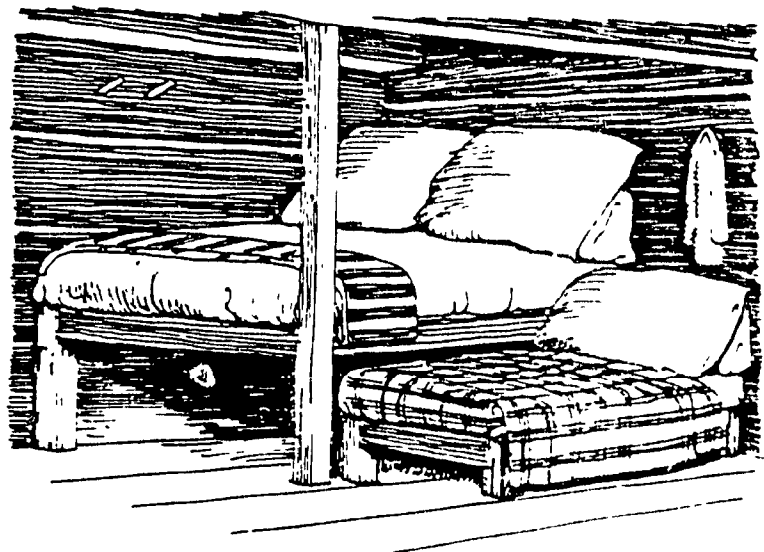
The first pioneers brought very few household goods with them. They had no furniture and few kitchen utensils. There were no stores in which to buy household items. During the first years following their arrival in Canada, the pioneers made nearly everything they used around the house.

The first furnishings in the pioneer cabin or log house were very simple. A short length of log served as a stool, or chair. A few planks lashed or pegged together made the family table. A rough bench on each side of the table held the pioneer family at meal times. Beds were built into the cabin as it was constructed. These were called jack beds. Pioneer beds had no springs or mattresses. The children would sleep either in a loft above the room in which their parents slept or in a trundle bed. A trundle bed could be kept under the jack bed during the day.

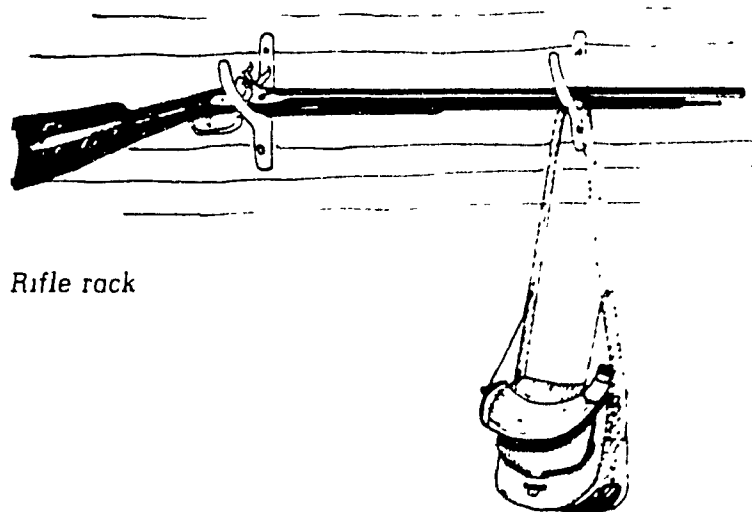
A few simple shelves lined the walls of the cabin. The pioneer family did not need much storage space because they had few possessions. Later, a simple pine cupboard or buffet would be built to hold special items. Pegs driven into the logs of the cabin wall made good coat-hangers. Two forked pieces of wood nailed or pegged to the wall made a rifle rack.

The pioneer made most of the household goods used by the family. Plates, spoons, buckets, brooms, and many other things in daily use were all made by hand. Like the furniture, nearly all of these items were made of wood. These wooden household goods were made by early settlers in all parts of North America. The English settlers of New England and Upper Canada called these wooden goods *treen* or *treenware*.

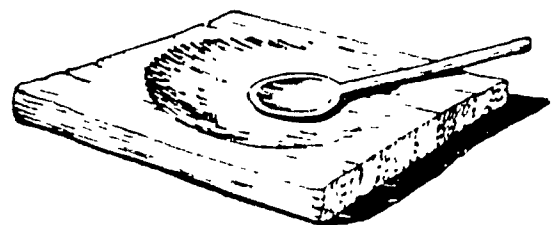
The pioneer meal was often served on wooden plates, or trenchers, and eaten with a wooden spoon. Forks were rarely used, except by wealthier settlers. Food was often served from wooden bowls with a hand-made wooden ladle or dipper.



*Jack bed and trundle bed*



*Rifle rack*



*Trencher and wooden spoon*



## BREAD

Bread was a very important food for the settlers. Before the farm fields were planted, they made a type of corn bread from corn they got from the Indians. Once the pioneers had planted corn themselves, they used it to make various kinds of bread.

Later, when the first wheat crops were harvested and the grain ground into flour, the pioneers made bread from wheat. For this the pioneer woman needed yeast. She usually made her own — called barm in Upper Canada — from hops grown on the farm.

Some yeasts were very simple. One recipe from the British Columbia Gold Rush days suggests that the bread maker use overripe fruit for yeast. If he had no fruit, the recipe instructed him to spit on the bread mixture instead!

There were different ways of cooking bread. People on the move — fur traders, prospectors, voyageurs, settlers going to their new farms — usually cooked their bread in an open pan beside the fire. (Some prospectors made bread in their gold pans.) This type of bread was called bannock.

Pioneers who had their own homes used ovens. The people of New France, for example, built outdoor stone ovens, where huge loaves of bread could be baked. Since the habitant family might eat two kilos of bread a day, the ovens had to be large. Bread could also be cooked in a kettle over the fire.

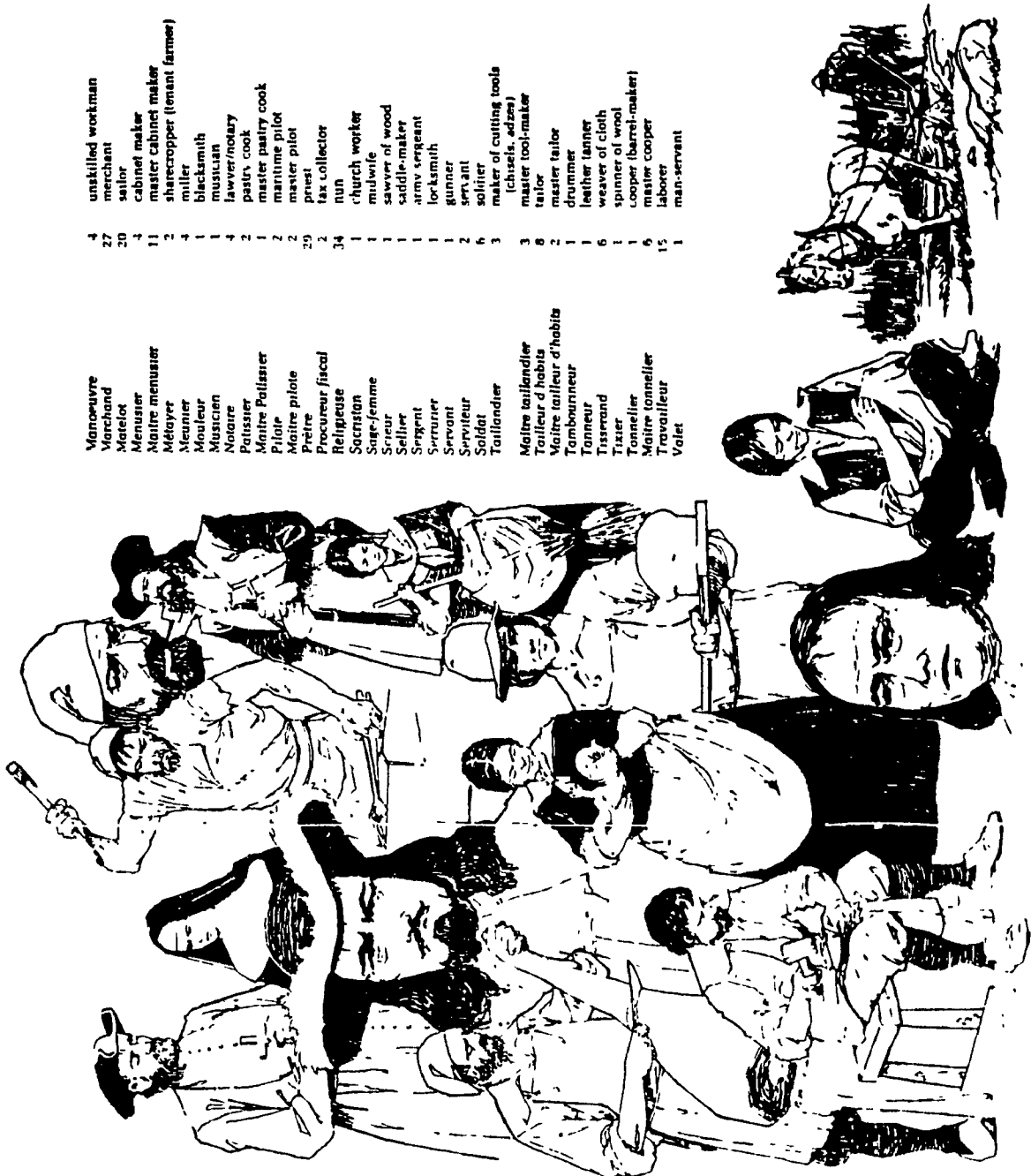
Breads could be made of grain other than wheat. In New France, the breads were called *pain blanc* (white bread) and *pain bis* (brown bread). The white bread was made of wheat flour. The brown bread contained other kinds of flour, like rye flour.





# JOBS IN 1663

French name	number	English name
Armurier	1	gun-maker
Maître armurier	4	master gun-maker
Arpenteur	2	land surveyor
Arquebustier	1	man who fires an arquebus (early gun)
Bredou	1	church warden
Boucher	7	butcher
Maître boucher	1	master butcher
Boulangier	1	baker
Maître boulangier	1	master baker
Bourgeois	2	town merchant
Brasseur	1	beer brewer
Briqueleur	1	brick maker
Maître briqueleur	1	master brick maker
Maître charbonnier	1	man who sells charcoal
Charbonnier	2	army corporal
Chapelier	1	hat maker
Charbonnier	1	coal seller
Charpentier	14	carpenter
Maître charpentier	13	master carpenter
Charpentier de navire	15	ship carpenter
Maître charpentier de navire	1	master ship carpenter
Charron	2	wheel-maker
Maître charron	1	master wheel-maker
Chaudronnier	1	coppersmith — pot maker
Chirurgien	3	doctor (surgeon)
Maître chirurgien	4	master surgeon
Commis	2	shop clerk
Cordonnier	3	shoemaker
Maître cordonnier	3	master shoemaker
Coutelier	2	knife-maker (cutler)
Cuisinier	1	cook (chef)
Domestique	3	land clearer
Drapier	2	female house servant
Enseigne	1	cloth-seller
Fermier	1	enlisted soldier
Fermier	4	farmer
Gouverneur	1	governor
Greffier	1	court clerk/scribe
Huissier	3	public official
Ingenieur	1	engineer
Interprete	3	interpreter/translator
Jardinier	1	gardener
Journaller	2	hired hand (day laborer)
Juge	2	nudee
Laboureur	32	farm worker
Lieutenant de gouverneur	1	lieutenant governor
Maçon	10	mason (stone-cutter)
Maître maçon	10	master mason
Maître de barque	1	ship's captain
Maréchal	1	army officer



Manœuvre	4	unskilled workman
Marchand	27	merchant
Matelot	20	sailor
Menuisier	4	cabinet maker
Maître menuisier	11	master cabinet maker
Mélayer	2	sharecropper (tenant farmer)
Mouleur	4	miller
Musicien	1	blacksmith
Nature	4	musician
Notaire	4	lawyer/notary
Pâtissier	2	pastry cook
Maître Pâtissier	1	master pastry cook
Pilote	2	maritime pilot
Maître pilote	2	master pilot
Prêtre	29	priest
Procureur fiscal	2	tax collector
Religieuse	34	nun
Sacristain	1	church worker
Sage-femme	1	midwife
Serrurier	1	sawyer of wood
Sellier	1	saddle-maker
Sergent	1	army sergeant
Serrurier	1	locksmith
Servant	1	gunner
Serviteur	2	servant
Soldat	6	solider
Taillandier	3	maker of cutting tools (chisels, adzes)
Maître taillandier	3	master tool-maker
Tailleur d'habits	8	tailor
Maître tailleur d'habits	2	master tailor
Tambourneur	1	drummer
Tanneur	1	leather tanner
Tisserand	6	weaver of cloth
Tixier	1	spinner of wool
Tonnellier	1	cooper (barrel-maker)
Maître tonnellier	1	master cooper
Travailleur	15	laborer
Valet	1	man-servant

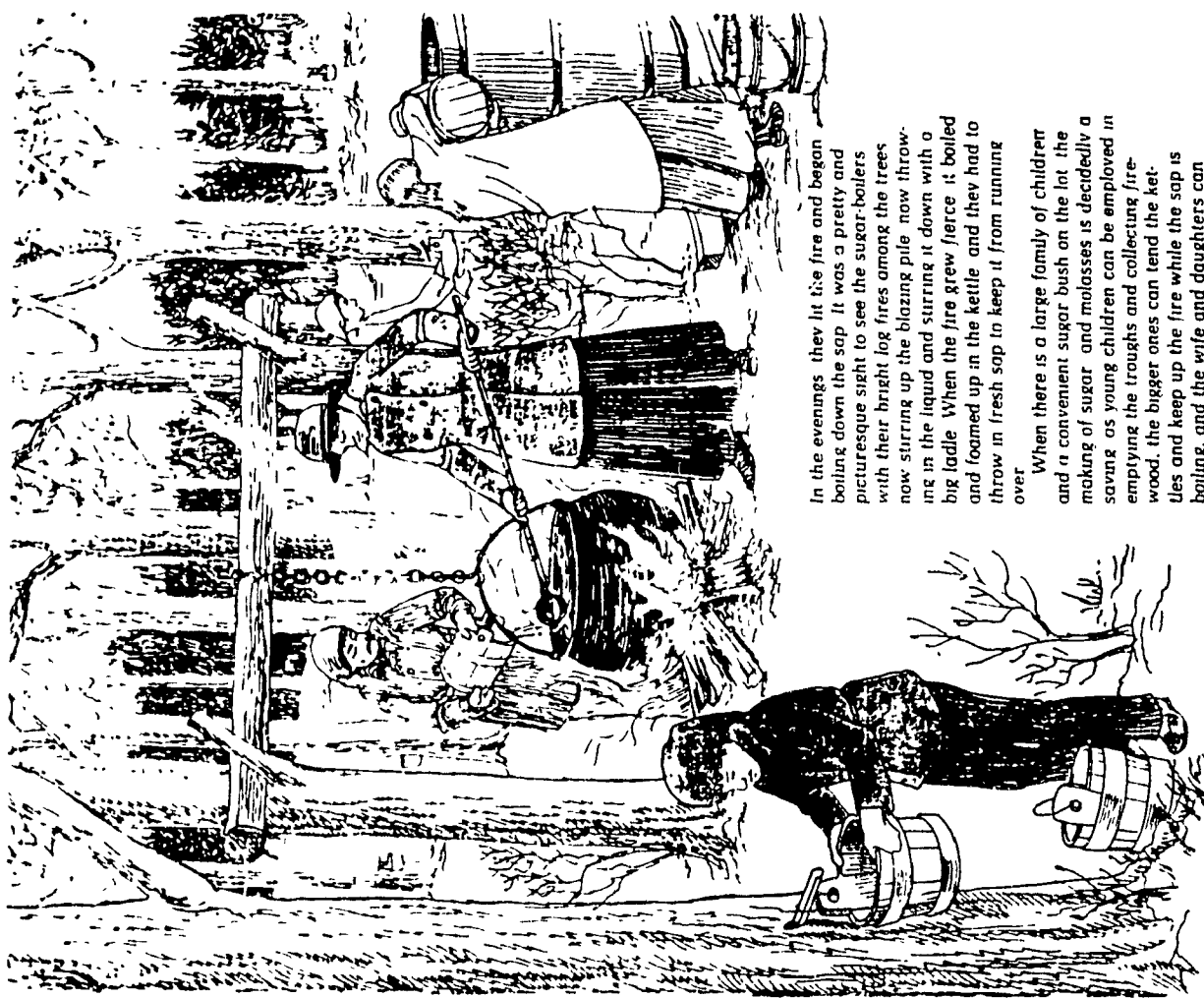
The pioneers in eastern Canada learned about getting sugar from trees from the Indians. The Indians called the start of spring sugar month or maple moon because early spring was the time they collected the sap from the maple trees. They cut a gash in the maple tree, put in a wooden spout for the sap to run into and collected the sap in a tin or a milk pail. Then they boiled the sap to make syrup or sugar.

The settlers quickly learned how to get the sugar from the maple tree. The pioneer made a round hole in the sugar maple and put a tin or a wooden spout into the hole. The sap ran down the tree and through the spout into a tin. The farmer then brought all the sap to a kettle in the middle of the sugar bush or group of sugar maple trees, where he had a fire to boil it.

He poured the sap from the pails into large kettles. The kettles were hung over the fire and the sap was boiled down to a thin syrup.

Next the syrup was poured into a deep wooden dish and allowed to settle. The syrup was then poured into a copper boiler. Eggs were beaten with a little of the syrup and poured over the boiler. The boiler was hung over a slow fire and as the syrup came to a boil the beaten eggs would cook and rise bringing any impurities to the top with them. These would be ladled off.

Finally the syrup was boiled down to sugar. This had to be done very carefully to keep the syrup from boiling over. To see if the sugar was ready a little of it was poured into the snow. If the sugar hardened it was ready.



In the evenings they lit the fire and began boiling down the sap. It was a pretty and picturesque sight to see the sugar-boilers with their bright log fires among the trees now stirring up the blazing pile, now throwing in the liquid and stirring it down with a big ladle. When the fire grew fierce it boiled and foamed up in the kettle and they had to throw in fresh sap to keep it from running over.

When there is a large family of children and a convenient sugar bush on the lot the making of sugar and molasses is decidedly a saving as young children can be employed in emptying the troughs and collecting firewood, the bigger ones can tend the kettles and keep up the fire while the sap is boiling, and the wife and daughters can finish off the sugar within doors.

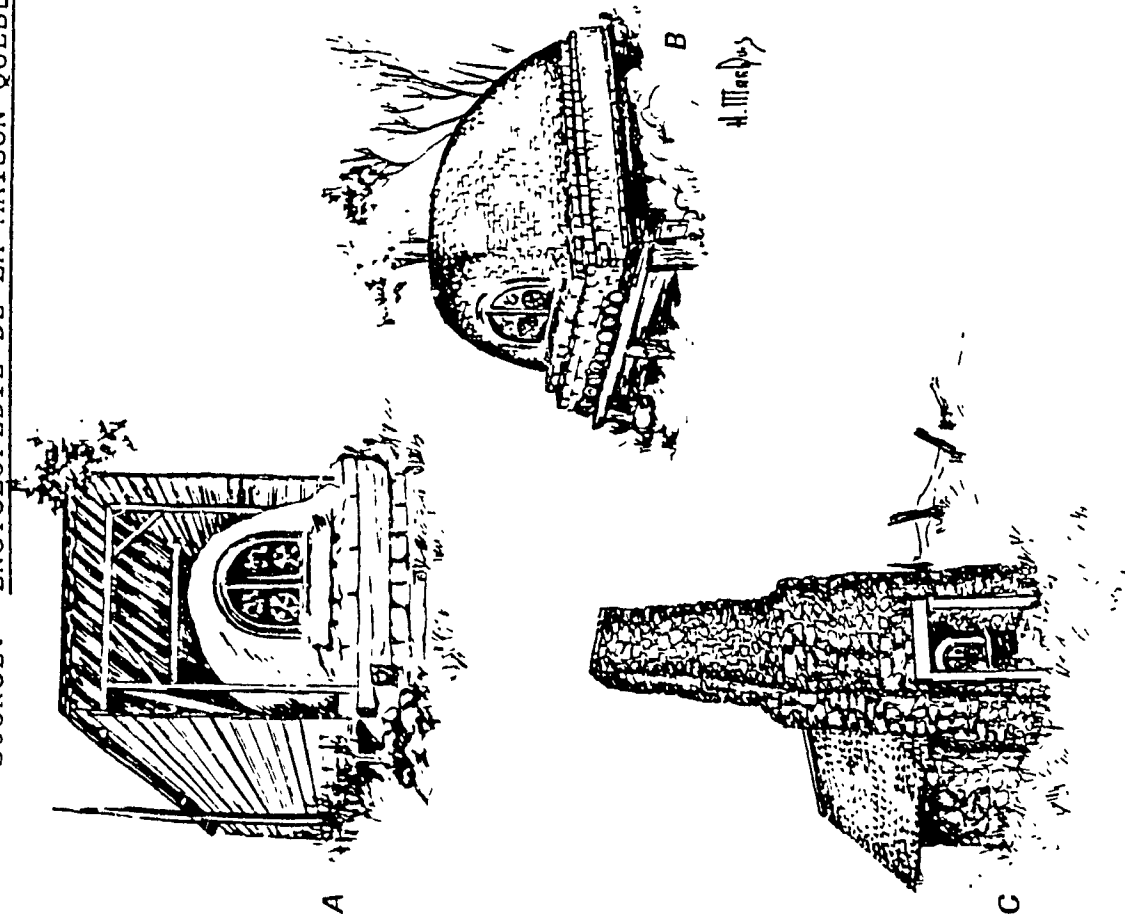
— Catherine Parr Traill, The Backwoods of Canada, 1839

SOURCE: In the Pioneer Home

Source: Rosemary Neering and Stan Garrod in  
"Life in New-France"

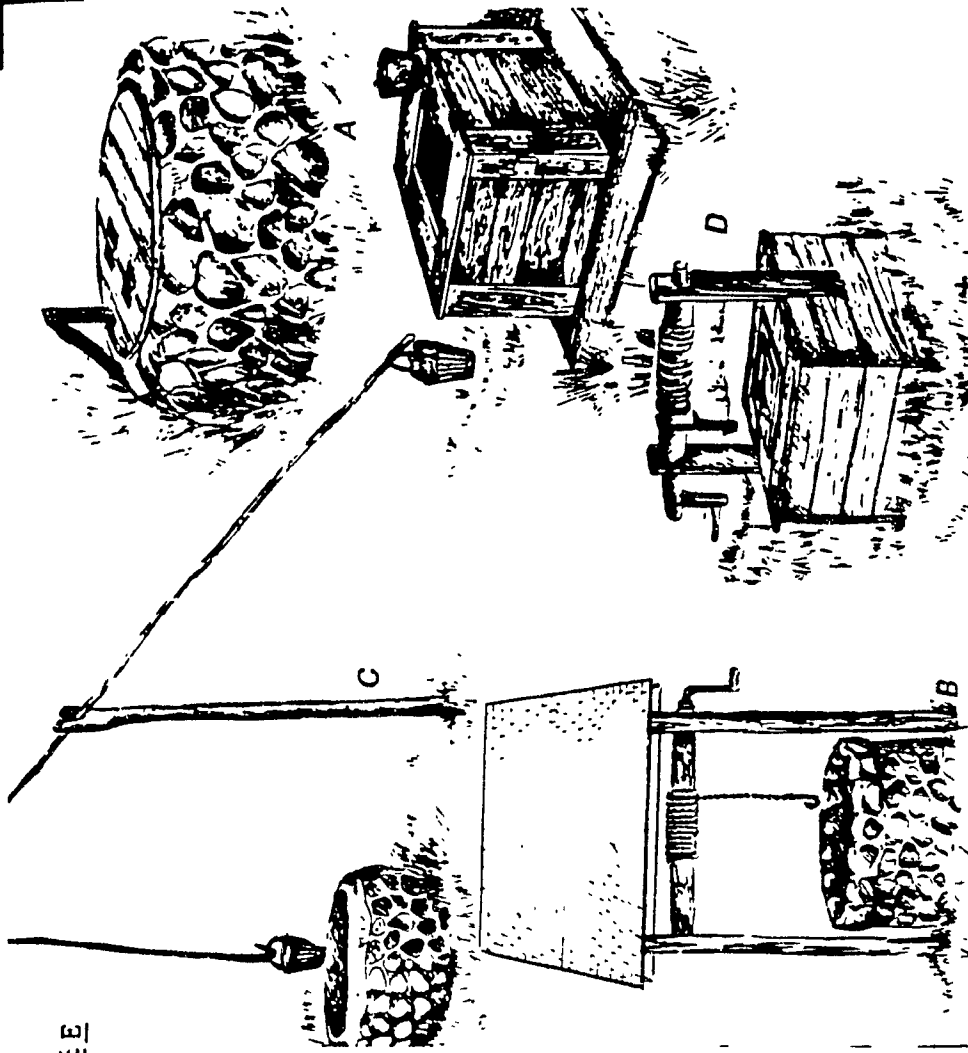


This drawing from Champlain's works  
shows Champlain helping the Hurons  
fight the Iroquois  
at Lake Champlain



Trois modèles de fours à pain extérieurs qu'on retrouve à travers le territoire du Québec et dont chaque type remonte au début de la colonisation.

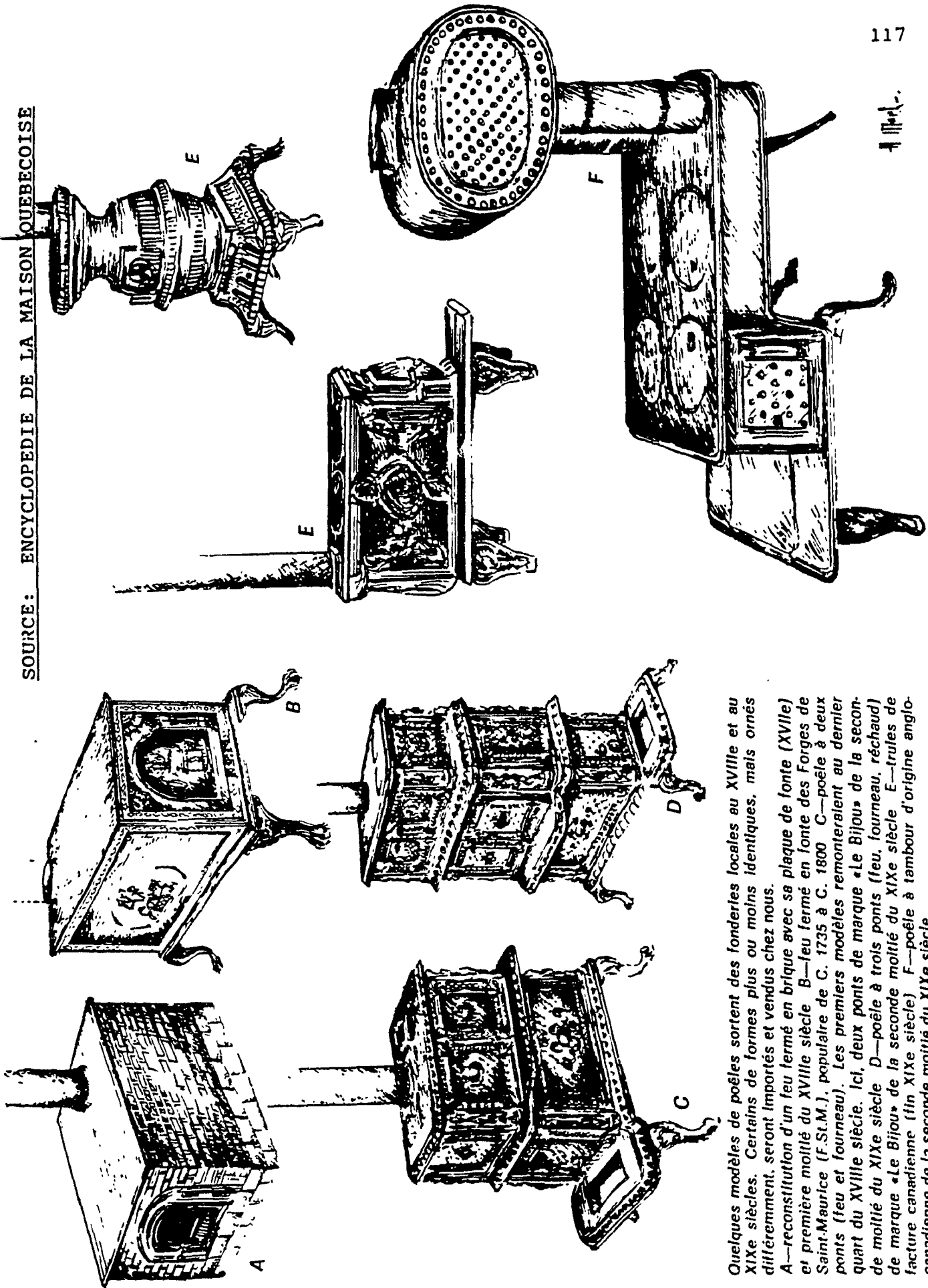
A—en terre cuite, protégé par un toit à un seul versant recouvert de planches chevauchées; B—en briques; C—en pierre, mais la voûte du four est habituellement en brique.



Les puits: la majorité des puits d'eau douce de la maison traditionnelle étaient à l'intérieur, dans un trou creusé sous le plancher du rez-de-chaussée, ou au sous-sol, ce ce qui évitait les sorties, l'hiver. Certains iront chercher l'eau profondément, d'autres utiliseront celle de surface. On retrouve cependant des puits extérieurs.

A—à margelle simple en pierre B—à margelle couverte et levier C—à brimbale (perche en bascule pour tirer l'eau d'un puits) D—à margelle simple en pièce sur pièce ou en planches.

certaines vieillard, un carré en charpente claire isolé de sciure de bois et « enfourné » de neige ou de glace pendant l'hiver servira aux mêmes fins. Encore de nos jours, on rencontre cette dépendance dans certains camps de chasse ou de pêche, loin des sources d'électricité.



Quelques modèles de poêles sortent des fonderies locales au XVIIIe et au XIXe siècles. Certains de formes plus ou moins identiques, mais ornés différemment, seront importés et vendus chez nous. A—reconstitution d'un feu fermé en brique avec sa plaque de fonte (XVIIIe) et première moitié du XVIIIe siècle. B—feu fermé en fonte des Forges de Saint-Maurice (F.St.M.), populaire de C. 1735 à C. 1800. C—poêle à deux ponts (feu et fourneau). Les premiers modèles remonteraient au dernier quart du XVIIIe siècle. Ici, deux ponts de marque «Le Bijou» de la seconde moitié du XIXe siècle. D—poêle à trois ponts (feu, fourneau, réchaud) de marque «Le Bijou» de la seconde moitié du XIXe siècle. E—trufes de facture canadienne (fin XIXe siècle). F—poêle à tambour d'origine anglo-canadienne de la seconde moitié du XIXe siècle.

Illustrations of Plates I to VI from Dennis Reid's  
A Concise History of Canadian Painting:



Pierre Le Ber. "Marguerite Bourgeois", 1700.  
 Canvas, 24½ x 19½  
 Congrégation de Notre-Dame, Montréal



Anonymous. "Une Salle de l'Hôtel-Dieu, Montréal  
 c. 1700 - Canvas, 35½ x 50. Hôtel-Dieu, Montréal



Plate III  
Cornelius Krieghoff. "Merrymaking", 1860  
Canvas, 34½ x 48



Plate IV  
Cornelius Krieghoff. "The Ice Bridge at Longueuil" 1847  
Canvas, 23 x 29



Plate V

Paul Kane. Mah-Min or "The Feather", c. 1856  
Canvas, 30 x 25



Plate VI - W.G.R. Hind. "The Game of Bones", 1861  
Watercolour, 10 x 16 3/4



# Building Recording Form

Building Address \_\_\_\_\_

Date of Construction \_\_\_\_\_

Building Use \_\_\_\_\_

Architect or Builder \_\_\_\_\_

Original \_\_\_\_\_

Present \_\_\_\_\_

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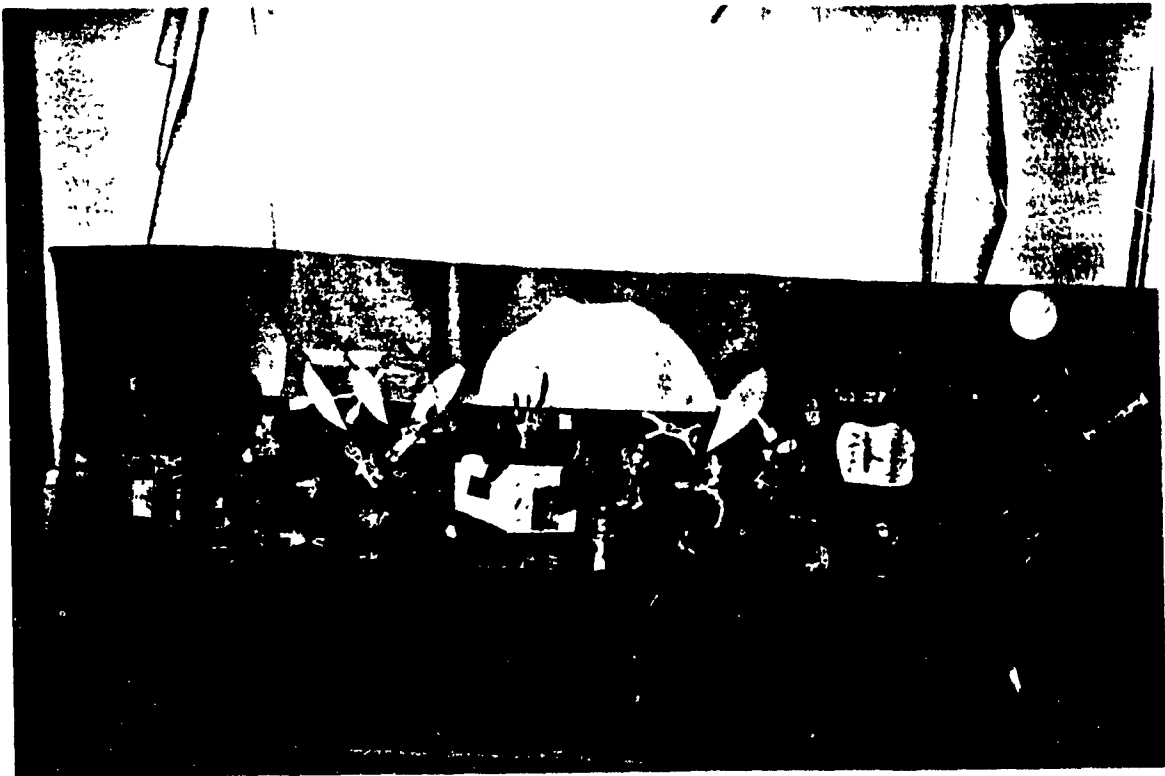
SOURCE: Blanca Kister Abramson, *Styles in Montreal Architecture to 1925*:

a learning resource.

Plan											
Square	Rectangular	Rectangular	L	U	T	Irregular	Other				
Roof Shape											
Low gable	Medium gable	High gable	Centre gable	Bellcast gable	Low Hip	Medium Hip	High Hip	Truncated Hip	Garbrel	Mansard - 4 sides	Other
Number of Storeys											
1 storey	1 1/2 storey	split	1 front, 2 rear	2 storey	2 1/2 storey	3 storey	Irregular				
Fabric											
Horizontal siding	Clapboard	Stone	Brick	Composition, shingle or sheet	Plaster or stucco	Block	Aluminum Siding	Other			
Door Shape											
	Segmental	Semi-elliptical	Semi-circular	4 Centre Ogee	2 Centre pointed	Triangular	Flat with round corner	Other			
Window Style and Trim											
Semi-circular Transom	Rectangular Transom with Side-lights	Semi-elliptical Transom with side-lights	Segmental Transom with Side-lights	Other	Plain - no trim	Moulded trim	Lintel Plain	Lable	Arch, radiating voussoirs		
Window Shape											
	Segmental	Semi-elliptical	Semi-circular	4 Centre Ogee	2 Centre pointed	Triangular	Flat with round corner	Other			
Window Style and Trim											
Casement	Horizontal Sliding	Fixed	Other	Other	Plain - no trim	Moulded trim	Lintel plain	Lable	Arch, radiating voussoirs		
Decorative											
Brackets or Consoles	Bargeboard	Cresting	Folladian Window	Stained Glass	Cupola or Lantern	Tower or Turret	Other				

A P P E N D I X F

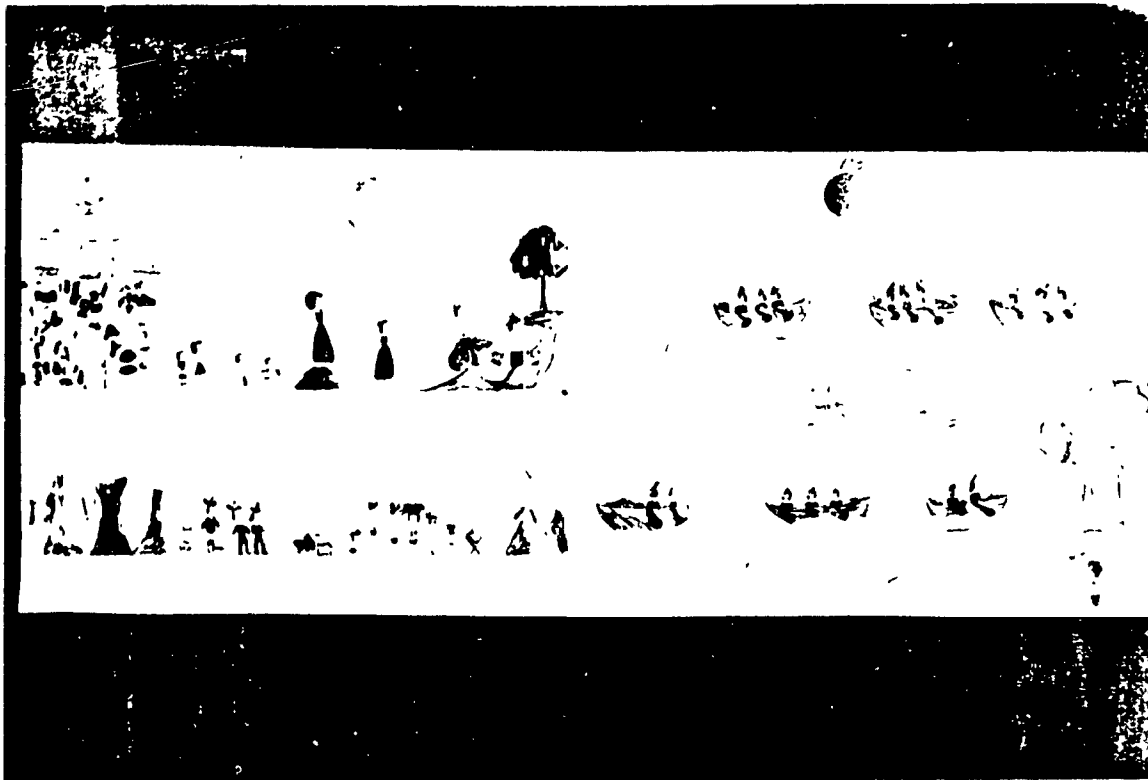
The children's visual narratives



Mural I - The Lachine Massacre



Mural II - Fur Trading



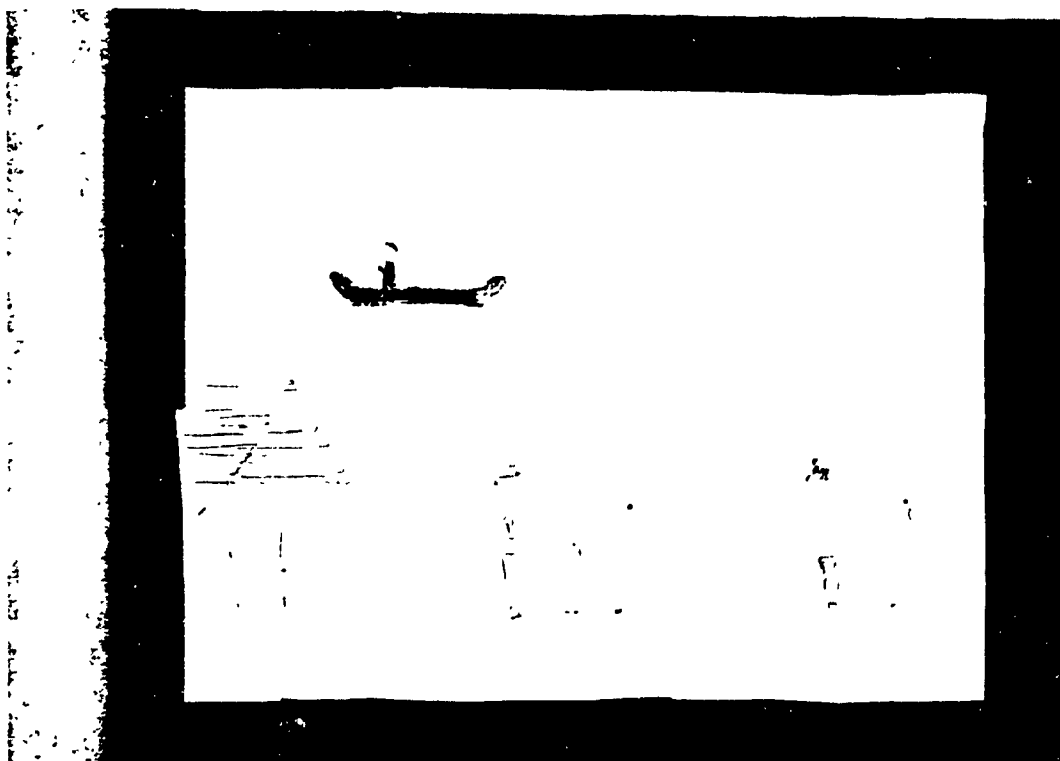
Mural III: Aurevoir - Voyage - Echange - Retour



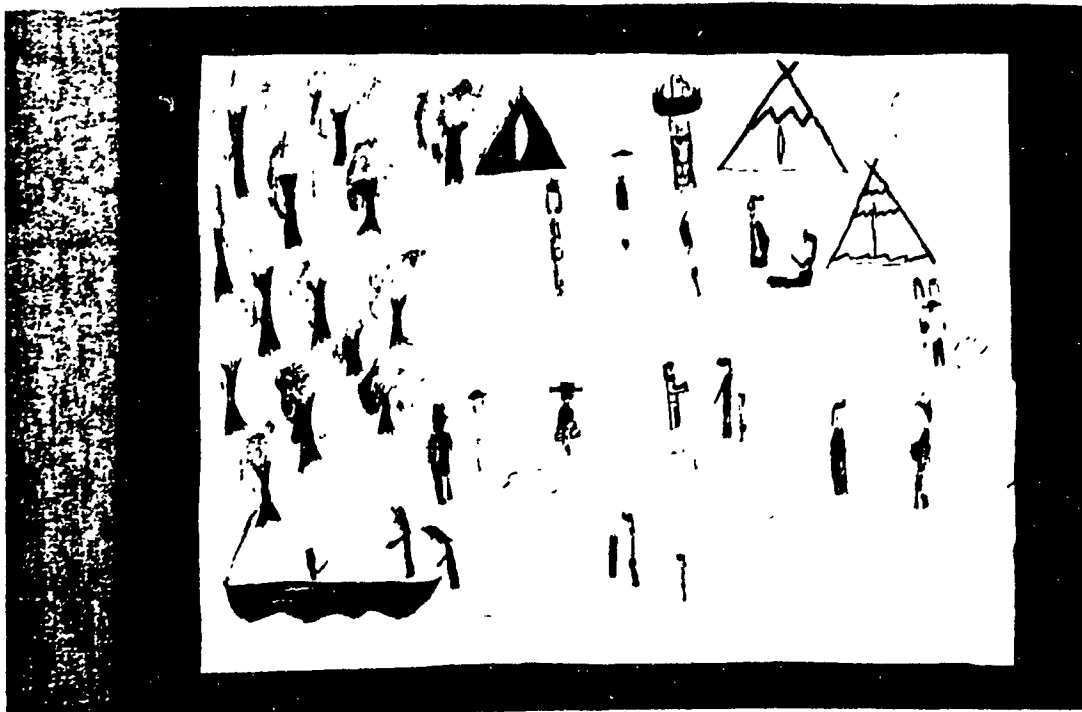
Mural IV: Winter Games

FIFTH PROJECT

Fur Trading in Northern Territories



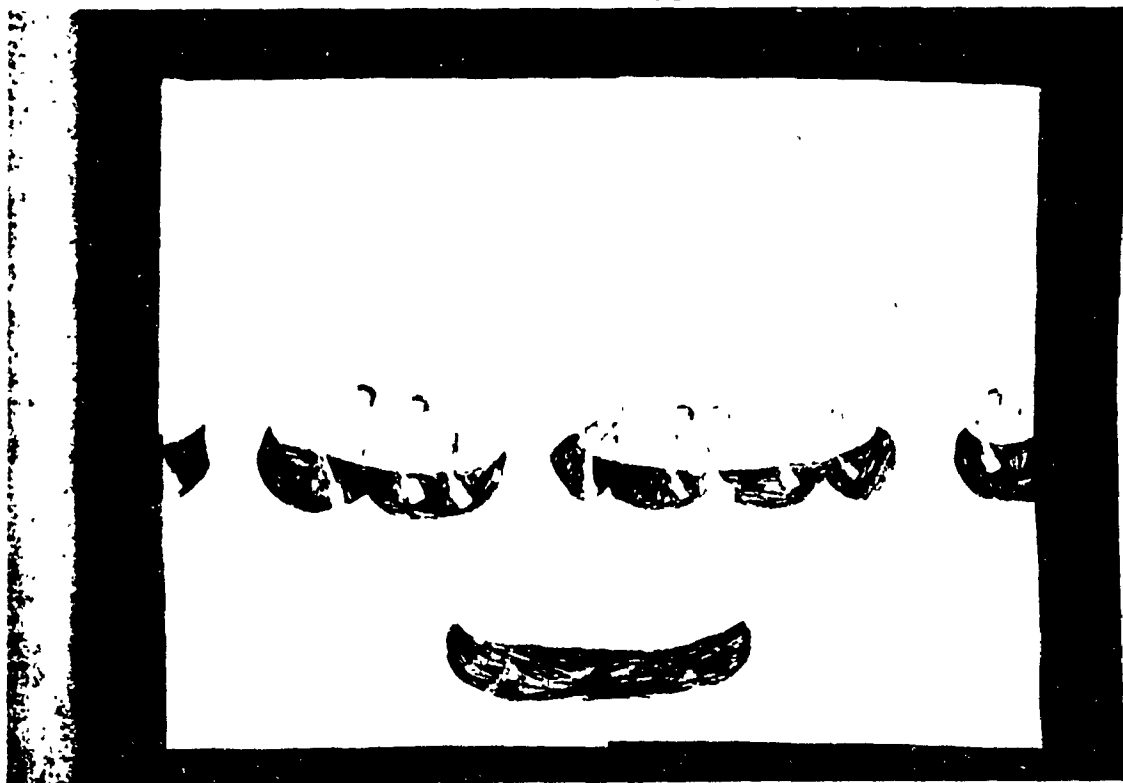
Departure



Exchange

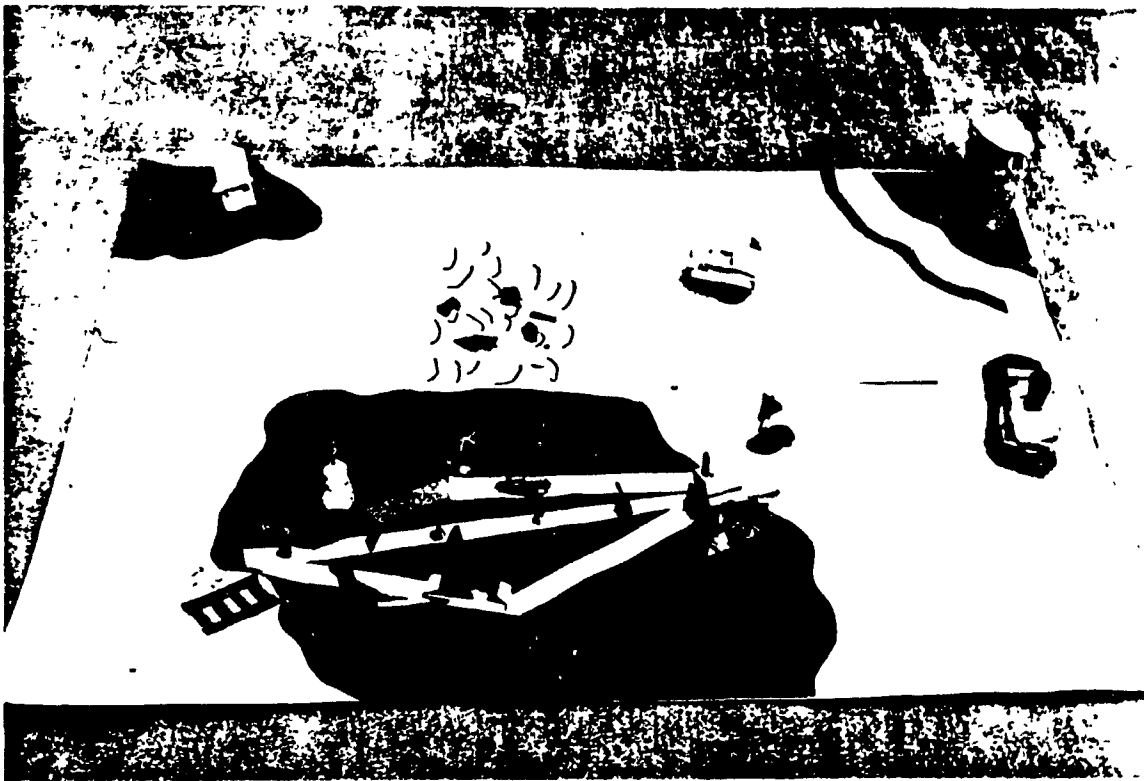


Festivities



Return Home

SIXTH PROJECT



3-D illustration of the construction  
of the Lachine Canal

A P P E N D I X G

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