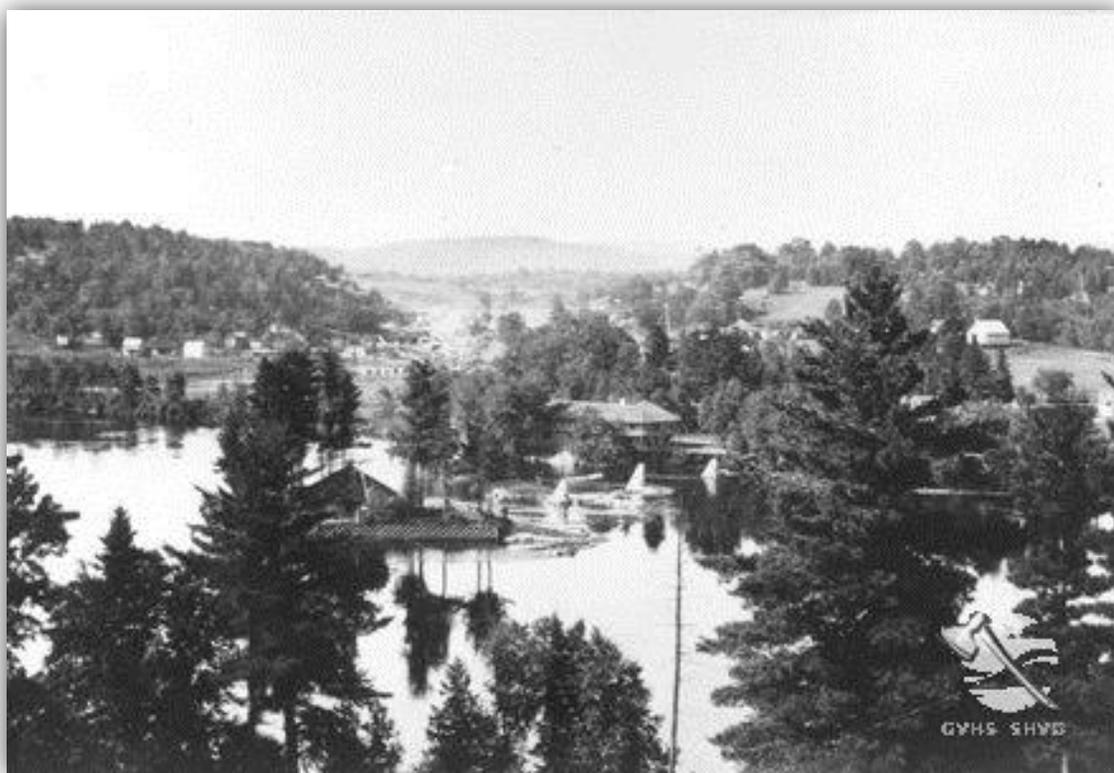


Call to Artists - Public Art Competition

Municipality of Chelsea

MRC des Collines-de-l'Outaouais Heritage Route



Island in Farm Point. Photo: Gatineau Valley Historical Society

TABLE OF CONTENTS

1. INTRODUCTION.....	3
2. BACKGROUND	3
3. PROJECT VISION	3
4. PROJECT SITE	6
5. DESIGN REQUIREMENTS.....	8
6. BUDGET	8
7. ELIGIBILITY AND SELECTION CRITERIA.....	9
8. SUBMISSION GUIDELINES	9
9. DEADLINE	10
10. QUESTIONS.....	11
11. PROJECT TIMELINE.....	11
12. ADDITIONAL INFORMATION.....	11
13. CHECKLIST	12

1. INTRODUCTION

The MRC des Collines-de-l'Outaouais is located in western Quebec. The region comprises seven municipalities: Cantley, Chelsea, L'Ange-Gardien, La Pêche, Notre-Dame-de-La-Salette, Pontiac and Val-des-Monts.

Artists who live in the Outaouais region of Quebec are invited to submit their credentials, examples of previous work, and a concept for a permanent sculpture for one of the dedicated sites located within each of the region's municipalities. The sculpture will be integrated in a heritage route that will connect all seven municipalities of the MRC.

This call to artists is specifically for the **Municipality of Chelsea**.

2. BACKGROUND

In 2010, a cultural policy for the MRC was adopted, along with Cultural Development Agreements between MRC des Collines-de-l'Outaouais and the Minister of Culture and Communications of Quebec. Several actions were identified in these agreements, including the development of routes that would highlight the historical, cultural, and natural heritage of the region.

Le Centre local de développement (CLD) de la MRC des Collines-de-l'Outaouais, via its Cultural Commission, developed a project to highlight its heritage: a heritage route in which a public art sculpture will be installed in every municipality on a site chosen for the importance of its heritage and history. The theme of water has been chosen as a common theme for the heritage route.

The project aims to achieve the following goals:

- highlight and raise awareness of the cultural and natural heritage of the MRC des Collines-de-l'Outaouais;
- encourage visitors and residents to follow heritage routes, and to take advantage of other offerings within the region;
- develop a feeling of pride and belonging in the MRC des Collines-de-l'Outaouais;
- integrate the project with regional efforts to promote Tourism Outaouais tourist route: Waterways (Les chemins d'eau);
- encourage visitors to come the region, and to stay longer;
- encourage economic development;
- offer visibility to the region's artists and crafts people.

3. PROJECT VISION

THEME

The history of cottaging in Chelsea

SITE

The site chosen is the Farm Point Community Center, which is located beside the Gatineau River.

HISTORICAL CONTEXT

Chelsea has been “cottage country” since the late 19th century when the Ottawa-Hull passenger train’s run pushed up north for the first time from Union Station to Wakefield, then Farrelton, and within three years as far north as Gracefield. With the train’s morning and evening commuter runs gave access to the Gatineau Hills for middle- and upper-class residents of Ottawa, and the whole Chelsea area became popular for those wanting to escape the city’s summer heat.

The cottages were generally built on deforested land where the earliest square timber had been logged, or on farmland. Many of the cottagers went on settle in Chelsea permanently and helped establish local institutions that continue to flourish, including the Gatineau Valley Historical Society, the Cascades Club, the Larrimac Golf and Tennis Club and the Gatineau River Yacht Club.

Not everyone who summered in Chelsea was wealthy, although most of the breadwinners were senior civil servants, doctors, or lawyers in the early years (train fare from Ottawa to Farrelton was \$1.15 in 1892, but consider that labourers at the time working 10 hour days earned just \$1.25 a day). The families loaded up stagecoaches filled to the brim with trunks and suitcases in Ottawa over Victoria Day in May, then took the train up to the Chelsea station where another stagecoach picked them up and navigated the dusty gravel roads sometimes for several miles to the cottages they had rented until Labour Day. While women and children lived there full-time, the men usually commuted to their jobs in the city by train, picking it up at the closest spot to their cottages -- there were stops all the way up the line, in the hamlets of Tenaga, Kirk’s Ferry (where there was a ferry that travelled back and forth between what are now Cantley and Chelsea), Larrimac, Cascades, Farm Point, and so on. This service continued until the early 1960s.

Living standards for the cottagers in Chelsea were simple in the early days, with no electricity, no running water or telephones. Women scrubbed clothes with boiled rainwater and Sunlight soap, wood stoves were lit to rid the air of its early morning chill and later in the day to cook the supper, a hand pump brought well water to the surface, and the outhouses behind the cottages were a standard feature. The “ice man” delivered ice in sawdust with big tongs for the ice boxes, bakers and farmers came around to sell their wares weekly -- the cottagers made a significant contribution to the local economy. This way of life continued relatively unchanged for decades, until the 1950s when at last electricity was installed.

Chelsea Island was likely one of the earliest vacation spots in Chelsea: it had been the home of the Gilmour family’s Gatineau Mill, which closed at the end of the 1890s. The 20-acre island was furnished with over 30 small homes that had housed the mill workers and by 1900, the Gilmours were renting them out as summer cottages to families for a reasonable fee. These cottages had a distinctive architecture (as did many in the area): in this case, they were small rowhouses, four to a block – the coveted units, of course, being those on each end. The island had a bridge to the west side of the river (roughly at the end of Mill Road) where The Grove, a wooded parkland, was created and maintained; as well, tennis courts and lawn bowling areas were established. The cookhouse built for the mill employees became the community centre where everyone went for dances, skit nights and concerts. According to Catherine Joyce and Frances Curry, “The tightness of life in this small community led to the expression: ‘Big enough for July, but not for August.’ The saying [...] described a closeness that was very appealing, but might wear thin after many weeks of togetherness.”

In 1926, the Gatineau River changed drastically: three huge hydro-electric dams were constructed over two years, employing a jaw-dropping 6,000 men and costing \$50 million (over \$1 billion in today's dollars). Dozens of farms were flooded, the most dangerous rapids disappeared, the rail line and highway had to be moved uphill, and the river became the relatively docile waterway it is today. Most of Chelsea Island was submerged in the flooding (although its gatehouse from its days of industry was saved and now sits at the intersection of Scott and Old Chelsea roads). The cottagers of the island moved inland, mostly to Tenaga where land was made available – but despite old-timers' predictions that it would mean the end of the beautiful Gatineau, it seems that cottage life along the river did carry on much as before.

Although calmer after the dams were built, the Gatineau was still full of hundreds of logs that floated downstream every day. Over the decades, the logging industry was always of great interest to the cottagers (particularly the children) who watched the tugboats at work, and tied their canoes to the booms so they could “dance” on the logs. Wrote Shirley Selwyn in 1952, “It is a logging river, but now that its shores are settled by summer residents, the logs which once floated freely are in booms. Once a day, at least, these acres of logs destined for pulp are towed downstream and the scent of the wood is sharp in our nostrils.” Says musician/ playwright Ian Tamblyn: “There are ghosts all over the place – you can see the old cabling and bolts on the shoreline used to create booms, and pointer boats and scows and tugboats to boom the logs...”

The rich tended to settle around Meech, Harrington, and Kingsmere lakes, with William Lyon MacKenzie King's estate the most famous. R.A.J. Phillips writes, “The Victorian cult of the pastoral came into its own” as Chelsea became a fashionable summer spot, and King certainly embodied this idea with almost 600 acres devoted to a rather manufactured beauty that included his home, cottages, and ruins comprising bits of burnt out buildings and even chunks of Westminster Hall after the London Blitz!

Meech Lake has always been considered one of the most beautiful lakes in the region, and summer cottagers have been there since the turn of the century enjoying the clear water, the gorgeous views and “the heavenlies” – the word one inhabitant used to describe the soft breezes from the woods on summer evenings. Millionaire inventor “Carbide” Willson built a summer home on Meech Lake in 1907. When Dr. Joseph Gilhooley owned the house between 1938 and 1979, he held a regatta for all the lake's cottagers annually using his boathouse, diving board and swimming area for races and competitions. The house is now known as Willson House, a government conference centre off-limits to the public, and not far from the prime minister's summer residence on Harrington Lake.

Margaret Coleman, who has summered at Meech Lake from 1947 to the present day writes that “a happy memory [...] is that of the Capucin brothers (a branch of the Franciscan Order who had a retreat at Meech Lake in the 1950s), out on the lake in the evening, singing hymns in canoes or rowboats. The sound rose up and echoed off the hills and across the water. It was wonderful...” One of their chapels on the far side of the lake still stands, and Coleman writes wryly of quite a different sound from the mid-1950s on: “the sound of Roman Catholic cottagers revving up their motorboats for the run to the chapel for mass.”

Chelsea still has a seasonal population of cottagers who come here annually from near and far to delight in the beauty of its rolling hills, its sparkling water and a fascinating variety of plant, bird and animal life. May it stay like this for generations to come!

Text by: Andrea Rowe

4. PROJECT SITE

The project site is located at 331 Chemin de la rivière in Farm Point sector, Chelsea.



Satellite view of the site



View from Chemin de la rivière



View from the site towards the river



View from the site towards right

5. DESIGN REQUIREMENTS

Design requirements for sculptures that will be selected will:

- align conceptually with the theme chosen by the municipality (see section 3 of this document);
- align conceptually with the theme of water, common theme for the MRC des Collines-de-l'Outaouais heritage route;
- integrate with the site's landscape and heritage characteristics;
- engage site users (interactive);
- be safe for the public;
- be created of permanent materials that are suitable to the environment and that require minimal maintenance (NB: each municipality will carry out conservation and maintenance as deemed necessary to protect the artwork and will reserve the right to remove the artwork if it deteriorates beyond reasonable repair);
- take into consideration the environment and physical interactions that would affect the work, including but not limited to sunlight, winter, moisture, and wear from audience interaction; and
- comply with all applicable codes.

6. BUDGET

The budget for the sculpture is **\$12,000**, including applicable taxes and the following:

- artist's fee
- materials
- fabrication
- structural engineering advice, if applicable
- travel and meeting with the municipality

- installation
- liability insurance

The transportation of the sculpture to the site will be determined with the municipality, depending on the size and the location of the structure). The municipality of Chelsea owns a trailer with the following dimensions: width 76 inches, length 20 feet, height 27 inches and 10 000 pounds weight capacity.

The municipality will be fully responsible for preparing the site and the base for the sculpture and will assist with anchoring the sculpture in place.

Note: The municipality may contribute additional funding to further beautify the sites with landscape integration elements and visitor amenities, such as picnic tables or benches, if appropriate.

7. ELIGIBILITY AND SELECTION CRITERIA

Artists who live in the Outaouais region are eligible. Preference will be given to artists submitting projects to the municipality in which they live. However, artists may submit proposals for more than one site.

The participants will be selected through a jury process to be held in each municipality. The jury's evaluation criteria will include:

- artist's residency (municipality);
- experience with outdoor public art;
- vision and originality of concept;
- understanding of the project's goals;
- integration of the work with the site's characteristics; and
- demonstrated adherence to schedules, deadlines, and project requirements, and budgets.

8. SUBMISSION GUIDELINES

Submissions must include the components listed below. Acceptable file formats include DOC, DOCX, and PDF.

Submissions can be made electronically to a designated online file transfer. Please send an email indicating your intent to submit to cchauret@cldcollines.org.

Submissions may also be dropped off at the CLD: **1694 Montée de la Source, Cantley**. They must be provided on CD or USB jump drive and clearly identified with the applicant's name and contact information. Hard copies will not be accepted. USB sticks and CDs will not be returned.

Submission components:

- One-page expression of interest, which must include:
 - why you are interested in this opportunity (specify the name of the municipality in your submission);
 - what aspect of this public art commission inspires you;
 - what connects you and/or your work to the public art vision for this project.
- One-page description of your art practice, how your proposed sculpture meets this project's goals and how you would approach this project.
- Sketches and description of your proposed concept (may be hand drawn or computer generated; should communicate the unique quality and originality of the concept, type of materials that will be used, integration with the site, and visitor interactions, if applicable).
- Two-page resumé detailing education, public exhibitions, commissions, and any other relevant experience; include names of three references (preferably with or for whom you have worked).
- A maximum of 10 digital image files of completed works or works in progress, including fabrication and installation of public art projects; this should be accompanied by a list with details including your name, title, date, medium, dimensions, budget, and location. Label the images with your last name, and first initial followed by the viewing order that corresponds to your listing. (eg. SmithA_01.jpg). Acceptable formats include JPG, TIFF, and GIF with a maximum file size of 5 MB.
- Artists can submit their proposals in French or English.

9. DEADLINE

Deadline for submissions is September 25 2016 at midnight.

Any submission received after the deadline will not be accepted. Please contact Claudine Chauret at 819-457-2121, ext.225 if you need assistance in making a submission electronically.

All participants will be notified of receipt of submissions as well as jury results.

10. QUESTIONS

Direct any questions to:

Claudine Chauret
Cultural development officer
CLD des Collines-de-l'Outaouais
819-457-2121 poste 225
cchauret@cldcollines.org

or

Ronald Rojas A.
Director, Recreation, Sport, Culture and Community Life Department
Municipality of Chelsea
819 827-6228
r.rojas@chelsea.ca

11. PROJECT TIMELINE

Deadline for submissions: **September 25 at midnight**
Jury selection of finalists: October 2016
Municipal approval: November 7, 2016
Winning artist notified: November, 2016
Artist contract signed: November, 2016
Completion of fabrication: May 31, 2017
Installation: June 2016 depending on weather conditions.
Unveiling: End of June 2017

12. ADDITIONAL INFORMATION

Historical Information

For additional historical information:

- Joyce, Catherine and Frances Curry, "Summers in Tenaga" in Up the Gatineau! Vol. 42, p. 28.
- Selwyn, Shirley, "Summering up the Gatineau," in Up the Gatineau! Vol. 25, p. 9.
- Personal interview with Ian Tamblyn, April 12, 2016.
- Phillips, R.A.J. Touring the Two Chelseas, p. 7.
- Pearson, Landon, "Pearsons Up the Gatineau" in Up the Gatineau! Vol. 38, p. 2
- Coleman, Margaret, "Memories of Meech Lake Summers" in Up the Gatineau! Vol. 37, p. 28.
- <http://www.gvhs.ca/>

Copyright and Moral Rights

The sculptures created for this project will be owned by the municipality in which they are located. Copyright, including any and all designs, drawings, and final works of art shall remain the property of the artist. The artist must guarantee that the artwork is original and does not violate the copyright of any other person. Moral rights remain with the artist. MRC des Collines-de-l'Outaouais, Tourism Outaouais, and all seven municipalities will retain the right to distribute images of the works for the purposes of marketing and promotion.

Confidentiality

MRC des Collines-de-l'Outaouais and the jury members will treat the content of the proposals and the deliberations of the jury as confidential.

Cancellation

MRC des Collines-de-l'Outaouais reserves the right to not accept any of the proposals submitted, and to re-issue this Call to Artists.

13. CHECKLIST

- one-page expression of interest
- one-page description of your art practice
- sketch and description of concept
- two-page resumé
- maximum of 10 digital image files