



City of Richmond

Report to Committee

To Parks, Rec & Culture - Feb. 24, 2009

To: Parks, Recreation and Cultural Services Committee

Date: February 11, 2009

From: Vern Jacques
Acting Director, Recreation and Cultural Services

File: 06-2025-20-003/Vb/01

Re: Britannia Shipyard Historic Zone Exhibits

Staff Recommendation

That the Britannia Heritage Shipyard Historic Zone Exhibit Design and Site Wayfinding Plan (Attachment 1) be approved.

Vern Jacques
Acting Director, Recreation and Cultural Services
(604-247-4930)

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ROUTED TO:		CONCURRENCE		CONCURRENCE OF GENERAL MANAGER	
Facility Management.....		Y	<input checked="" type="checkbox"/>	N	<input type="checkbox"/>
REVIEWED BY TAG		YES	<input checked="" type="checkbox"/>	NO	<input type="checkbox"/>
		YES	<input checked="" type="checkbox"/>	NO	<input type="checkbox"/>

Staff Report

Origin

At the Council Meeting of July 14, 2008 the following motion was passed:

That detailed interpretation and exhibit plans for each of the five buildings within the Historic Zone be brought back to Council for approval before tendering Phase 3.

This report presents the exhibit plans for Britannia Heritage Shipyard's Historic Zone and the five buildings for approval. It should be noted that a separate report on the Britannia Historic Zone is being brought forward through the Public Works and Transportation Committee providing an update on the phasing of construction and some additional works included.

Analysis

At the July 8, 2008 meeting of PRCS Committee, the Britannia Historic Zone Interpretation Plan as prepared by Denise Cook Design was presented and positive feedback was received. Subsequently, Denise Cook was retained by Toby Russell Buckwell Architecture Inc. to work with Britannia staff to develop the exhibit themes and concepts component of the third phase of the Historic Zone. The details of the concepts are presented in the Britannia Heritage Shipyard Historic Zone Exhibit Design and Wayfinding Plan (Attachment 1) and are outlined below.

Thematic Framework

The overall theme for the Historic Zone is the residential-cultural theme. This captures the social values and stories of the community, as well as the physical nature of the buildings and their interiors, and the spaces in between. The theme is made richer by the layers of occupation and subsequent capacity for storytelling that each of the buildings holds. The theme is expressed in the overall narrative, which is the experience and way of life of past cannery and shipyard workers. Their lives were much more than menial labour and modest accommodations. The interpretation reveals the sense of community that the cannery experience gave.

The thematic framework has five distinct components that flow throughout the site:

1. Ethnicity and cultural diversity
2. Society and community
3. A typology of housing
4. The interconnectedness within the industry
5. Cultural expression of the maritime experience

Each building is presented separately but explores topics and ideas based on the residential/cultural theme. Each exhibit stands on its own, which allows each visitor to experience the interpretive areas in any order. Topics or themes are presented in a way that provides the context for understanding and meaning.

A. Overall Historic Zone

The outdoor exhibits provide continuity with the Britannia site. This will include an introduction to the site, life along the boardwalk, the relationships of residents and workers along the River and the cultivated landscape. The outdoor interpretation extends the stories of each building, integrating what is going on inside.

The story line for the overall component presents the broad themes and timelines for the Britannia site. It introduces the boardwalk as a connector, transportation corridor, social space, and play space. It will use front porch furnishings and artifacts to show how the boardwalk was used as an extension of the indoor space.

B. Murchison House #1

This building will provide site orientation, present Steveston's customs office and provide a potential revenue source with a small gift shop space.

The story line will integrate the role of the customs officer with the fishing and canning industries and introduce John Murchison as a character in Steveston's history through his role as customs officer and police chief. The Murchison story is supported by merchandise displays which give the visitor a sense of a small bunkhouse space.

C. Murchison House #2

This building will focus on family life, domesticity, children, recreation and leisure. The use of the building through time will show the relationship with the school operated by the Sisters of Atonement.

The story line will focus on the rituals of daily life: activities of children; influences of cultural diversity; and the industry and waterfront environment. Relationships to the local community stores and businesses in Steveston will also be explored. The activities of the Sisters and what brought them to Steveston as well as their relationship to the local children are part of the interpretation.

D. Stilt House #1

The exhibits for this building will show employment in the waterfront community, living conditions and the relationship to the outside world.

Stories of the fishing and boat-building industries, the seasonality of the jobs and the transient nature of the employees will be the focus. Leisure activities after work, activities reflecting culture and community and activities at different times of the year will be included.

E. Stilt House #2

This building will provide a comparison of residential Architectural Style and company houses and those who lived in them.

The story will focus on the functional design and style for the different residential buildings, the types of materials that were used, the common practice to re-use buildings in different locations and the environmental and political factors that influenced design and construction. The house was originally associated with Chief Point, an hereditary Musqueam chief, who worked in the fishing industry and lived in Richmond.

F. Chinese Bunkhouse

The Chinese bunkhouse will be a multi-functional public space. Main floor exhibits will be movable and invoke the mystery and intrigue of culture, the upper floor exhibits will focus on the personal Chinese experiences and their role in significant Canadian events of the time.

The story line features the role of the Chinese in early BC history and their involvement in the Fraser River gold rush in the 1860s and in the construction of the CPR in the 1880s. The relationship of the Chinese at Britannia to Vancouver's Chinatown, as workers returned there after the canning season to find other jobs as contract labourers. The unique aspects of Chinese culture will be included. The importance of food and cooking, the bunkhouse cook's garden, the accommodations, opium den, gambling hall and the role of the Chinese on the salmon canning lines are part of this story.

Capital Funding

The 2008 Capital program included funding for completion of the exterior and interiors of all buildings in the Historic Zone as well as the exhibits and interpretation for all of the buildings except for the Cannery Office and the Chinese Bunkhouse. A future capital budget funding request to complete the Chinese Bunkhouse and the Cannery Office furnishings, interpretation and exhibits, the last of the work in the Historic Zone will be submitted in the 2010 Capital Budget process.

Financial Impact

There is no immediate financial impact as funding for the exhibits and site wayfinding for the Historic Zone of Britannia Heritage Shipyard was approved as part of the 2008 capital budget.

February 11, 2009

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Conclusion

With the approval of the Historic Zone exhibit plan construction and installation can begin immediately. The Historic Zone buildings and most exhibits are scheduled for opening to the public on May 2, 2009.

A handwritten signature in black ink, appearing to read "Bryan Klassen". The signature is fluid and cursive, with a prominent underline under the first name.

Bryan Klassen
Site Supervisor, Britannia Heritage Shipyard
(604-718-8044)

BK:bk

Britannia Heritage Shipyard National Historic Site How We Lived: Stories of Work and Play at Britannia

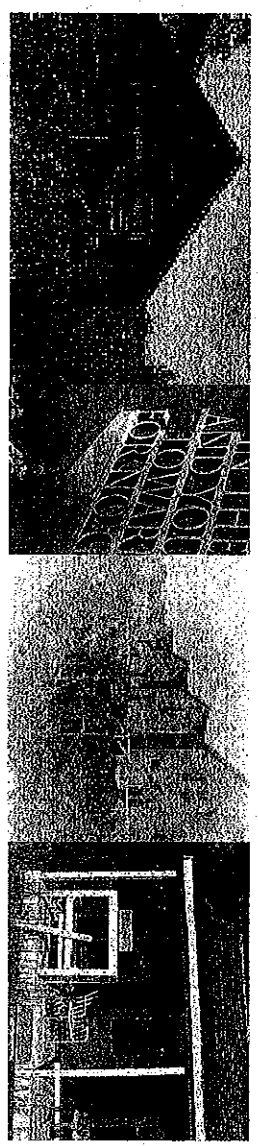


Exhibit Design Brief + Resource Plan
05 February 2009

1.0 Thematic Framework

The overall theme for the Historic Zone is the residential-cultural theme. This captures the social values and stories of the site, as well as the physical nature of the buildings and their interiors, and the spaces in between. Because all of the buildings in the Historic Zone are not originally from the Britannia site, the theme is made richer by the layers of occupation and subsequently the capacity for storytelling that each of the buildings holds.

The theme is expressed in the overall narrative thread which is proposed to be that of the experience and way of life of past cannery and shipyard workers. Their lives were much more than menial labour and modest accommodations. The small scale of the settlements and the designated quarters occupied by cannery workers of Aboriginal, Chinese, Japanese, and every other descent placed side by side, created opportunities that would otherwise not have been possible. Friendships were made, husband or wives found, children born and raised and assistance given with home or work tasks. The interpretation should reveal the sense of community that the cannery experience gave.

1. Ethnicity and cultural diversity

Considered as an aspect of the maritime experience, the experiences of fishery and cannery workers tended to promote patterns of acceptance and interaction among diverse cultural groups. There were, however, patterns of ethnic tensions and conflict within these industrial communities, either specific to those communities or mirroring the larger communities. Employment patterns were often seen to have significant ethnic components.

Sub-themes:

- Workers in the fishing industry, boatbuilding, housing, WWII, Sisters of Atonement
- Chinese workers and their role, history, living conditions, social life, contract workers
- First Nations in Steveston
- European workers and tradesmen
- Labour issues
- Relationships between the various groups in the Cannery/Shipyard hierarchy
- Cannery workers and fishermen as prospective missionary converts

2. Society and community

This theme will address the relationships between people – families, cannery workers, fishermen, children, managers and others – as expressed by the stories of the buildings in the Historic Zone.

Sub-themes:

- Important stories from a variety of perspectives

- Women and children
- Making a home
- Social life and recreation
- Takagaka Store

3. A typology of housing

The diversity of housing types now located within the Historic Zone are a reflection of both the canning and fishing industries, local design influences and a reflection of worker's lives.

Each of these dwellings tells the life stories of the families who lived here. The rooms should be furnished to resemble the homes of families who lived in the building at different times with an emphasis on those who worked in the canning fishing industries at Britannia and elsewhere. The buildings represent the residents of the buildings – from families with children to single workers. Furnishings should take into account the residents' background and their different circumstances.

Sub-themes:

- Layout, arrangement, uses for rooms
- Expression of individual social status yet connected to the industry as a whole
- Adaptive re-use of housing over time as demonstrated at Britannia
- How the buildings and their stories demonstrate the history and changes of the fishing and canning industries
- Housing types representing different social circumstances
- Construction: local materials, pre-fabricated housing, design
- Use of a particular building type

4. The cannery experience: interconnectedness within the industry

This theme explores the way in which the canning industry made the province smaller.

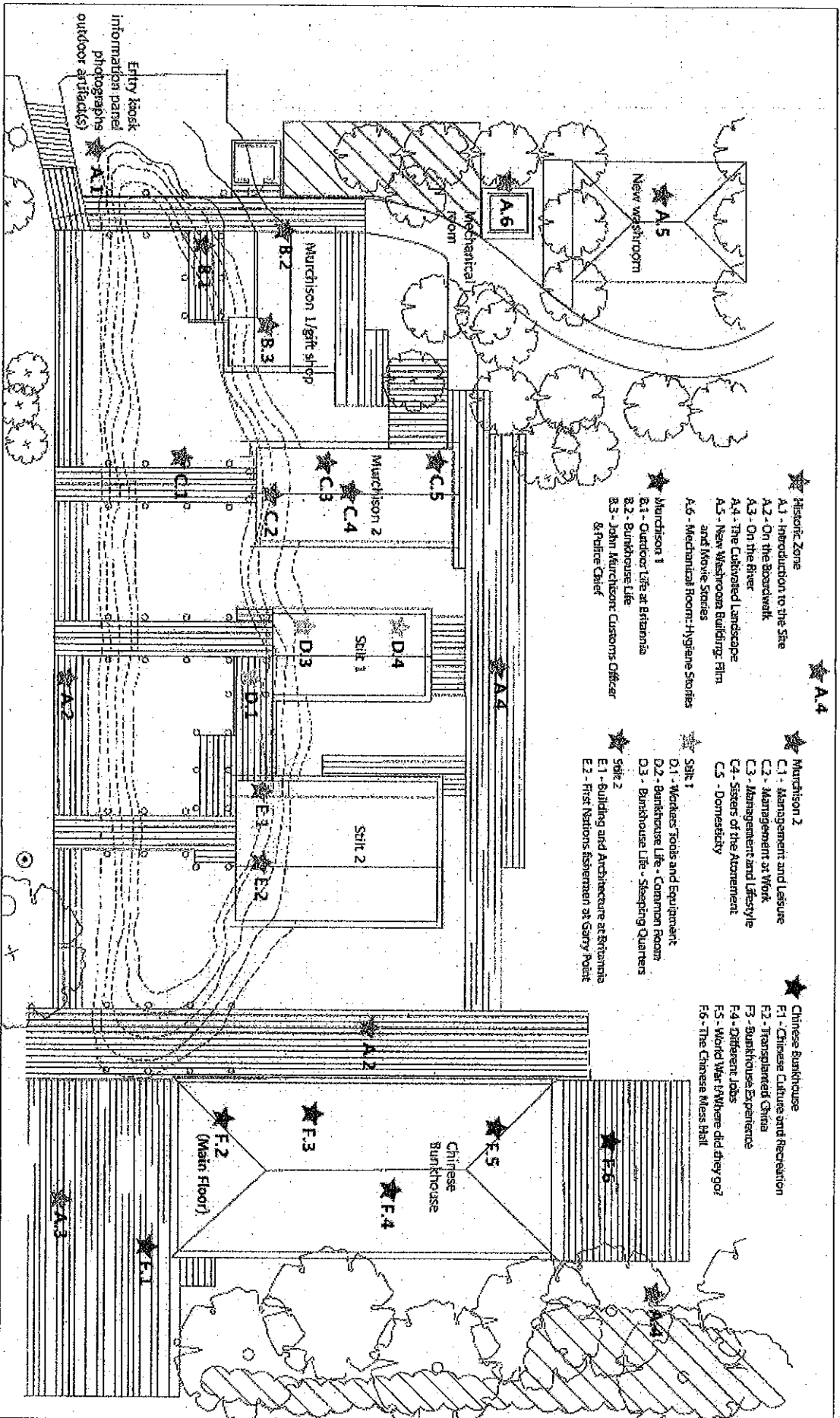
Sub-themes:

- The inter-relationships within the industry
- Connection to the northern canneries

5. Cultural expression of the maritime experience

This theme explores the ways in which the cannery, fishery and boat-building is reflected in the cultural products of the time. Within this theme is expressed the diversity of the ethnic groups involved in these industries.

2.0 Conceptual Exhibit Locations: Historic Zone



★ Historic Zone

- A1 - Introduction to the Site
- A2 - On the Boardwalk
- A3 - On the River
- A4 - The Customized Landscape
- A4 - The Customized Landscape
- A5 - New Washroom Building: Film and Movie Stories
- A5 - Mechanical Room: Hygiene Stories

★ A4

- Murchison 1
 - B.1 - Outdoor Life at Britannia
 - B.2 - Bunkhouse Life
 - B.3 - John Murchison: Customs Officer & Police Chief
- Murchison 2
 - C.1
 - C.2
 - C.3
 - C.4
 - C.5
- Silt 1
 - D.1
 - D.2
 - D.3
 - D.4
- Silt 2
 - E.1 - Building and Architecture at Britannia
 - E.2 - First Nations Fishermen at Garry Point

★ Chinese Bunkhouse

- F.1 - Chinese Culture and Recreation
- F.2 - Transported China
- F.3 - Bunkhouse Experience
- F.4 - Diverse Jobs
- F.5 - World War I: Where did they go?
- F.6 - The Chinese Mess Hall

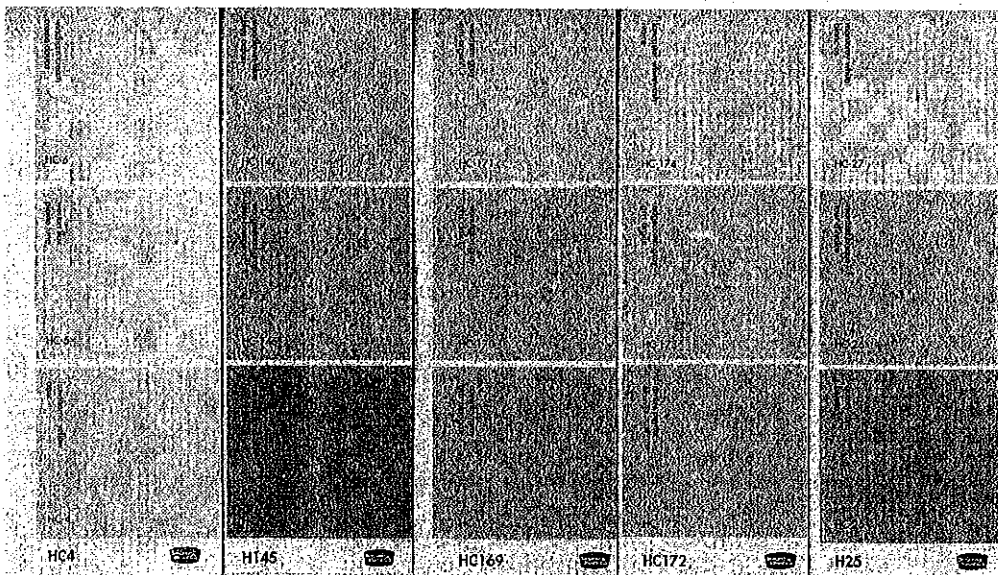
3.0 Interior Base Paint Colours

Proposed base colours for the building interiors.

Notes:

All colours are from the Benjamin Moore historical collection
 Neutral colours selected with trim colours, wall coverings, wainscoting, fabrics and site
 specific paint highlights to be specified during detailed design
 Colours based on proposed use/exhibit themes

1. Murchison 1 - Bunkhouse, gift shop
 - Gift shop: HC-170 Wedgewood Gray
 - Office and storage: HC-4 Hawthorne Yellow
2. Murchison 2 - Manager's House
 - Main Floor
 - Front area - Parlour: HC-172 Revere Pewter
 - Rear area - Kitchen: HC-5 Weston Flax
 - Upper Floor
 - Not part of the exhibit; use the same colour scheme as the caretaker's suite
 - Stit #1 - Bunkhouse Life
 - Front area: HC-146 Wedgewood Gray
 - Rear area: HC-27 Monterey White
4. Stit #2 - Architectural Styles and Chief Point House
 - Front exhibit area: HC-171 Wickham Gray
5. Chinese Bunkhouse
 - Main Floor: HC-170- Stonington Gray
 - Upper Floor: HC-170 Stonington Gray
 - Upper floor to be horizontal wood cladding
 - Wood to have with a warm grey whitewashed look
 - Highlight colours to be charcoal, browns and reds



4.0 Exhibit Design

Exhibit Approach

The approach to the exhibit design for the Historic Zone focuses on the dialogue between the individual visitor and the displayed objects and cultural environments. This the source of experiencing and interpreting the everyday events, lifestyles and inter-relationships that took place at the Britannia Shipyard over the course of its history. This strategy requires careful attention to the display of the artifacts and the staging of each sequential space.

The exhibit design uses the narratives of the residents and workers in the Historic Zone to portray living and social conditions during the period extending roughly between 1910 and 1930. This time frame allows the exhibit to express the site during the end of the cannerly era and into its recreation as a shipyard, resulting in a richer dialogue about the history of the site, and as a means of expressing the events that saw the transformation of the Britannia Cannery into the Britannia Shipyard.

Because of the nature and layout of Historic Zone as a collection of individual, yet related, buildings and spaces, the exhibit has been designed so that the buildings and outdoor interpretive areas can be experienced in any order and from any direction without a loss of the overall storytelling and impact of the artifacts, graphics and layout.

For this reason, the exhibit has been designed around a parallel thematic structure.

Each building is presented separately but explores similar topics and ideas based on the residential/cultural theme. This is necessary because there is no way of directing the visitor along a particular pathway and buildings can be visited in any order. This means each exhibit must stand on its own. Topics or themes are presented within a re-created environment that provides the context for understanding and meaning.

Exhibit Look and Feel

The exhibit focuses primarily on the intimacy of the personal and social experience, and secondarily upon didactic or chronological narrative. The intent is to give the exhibits a rich material quality and create inventive and integrated displays that draw inspiration from the site itself - the materials, landscapes, artifacts and stories - and draw upon the moods and less tangible qualities of the Historic Zone experience, while still presenting factual history. This is to be achieved through the use of texture, colour, lighting and innovative technical installations.

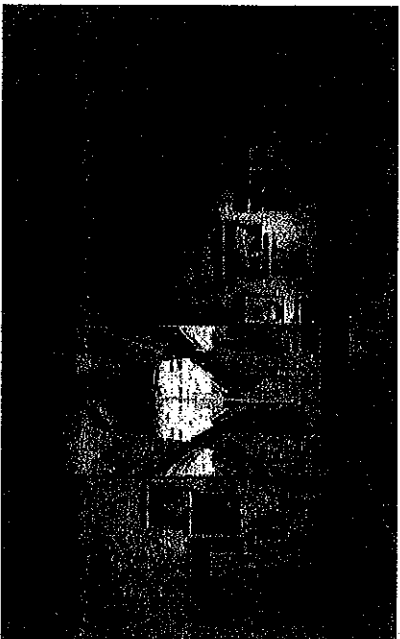
The results, while historically accurate, will have a level of design sophistication that will serve to heighten and enhance the visitor experience through intimate connection to people and place.

Use of Oral Histories

The Britannia Shipyard oral histories have been used to develop exhibit concepts, themes, and storylines. Quotations and ideas from the oral histories will be used extensively to develop the detailed design for each exhibit, and for the exhibit texts and graphics. The use of this material is intended to lend an authenticity to the exhibits.

Seasonality and Changing Exhibits

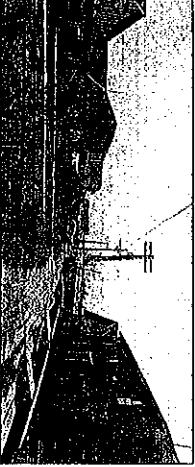
The themes of the Historic Zone give the exhibit the opportunity to respond to the seasonality of its location. The diverse workforce, the seasonal nature of the work, and the changing landscape all offer ideas for potential changes based on the passage of time and repeating cycles of both nature and people.



Layout, colour, lighting and artifact display will focus on presenting an intimate and effective cultural experience

4.A.1 Storyline: Historic Zone

Component:	Experiential Objectives	Story Outline	Notes
A.1 How We Lived The overall theme of the Historic Zone	Excitement, central purpose, introduction of residential and cultural theme Provide orientation information Outdoor interpretation Integrates interior stories of each building Seasonal and changing stories	Provide context with a brief history of Britannia Shipyard and how the Historic Zone fits into the history with its multi-cultural/residential/working environment experience Workers in the cannery, fishing and boat-building industries were more than labourers or managers in modest or middle-class accommodations. Small but diverse communities were created with particular relationships between people	Text panel Outdoor artifact
A.2 On the Boardwalk	Outdoor life in the Historic Zone, showing the boardwalk as connector, transportation corridor, social space, play space	Reveal the comings and goings of people on the Britannia site, from workers going to and from their jobs, people passing through, the outdoor activities that occurred along the boardwalk "What kind of traffic would go along here? Everybody. The Phoenix Cannery's Chinese labour force, people on bicycles, children on their way to school or to the store".	Outdoor artifacts that recreate the busy environment of the Britannia boardwalk
A.3 On the River The relationship of residents and workers to the Fraser River	Wonder, interest First hand experience of the natural and cultural environment of the Fraser River Environmental awareness	The formation of the delta by the flow and siltation of the Fraser River The use of the river as a means of making a living, an emphasis on fishing and boats Tidal influences, flooding, marshland, industrial pollution, use of the river, local native flora and wetland environment Different uses of the river: fishing, canneries, boat-building, recreation Challenges such as flooding and building construction; the level of the land is lower than the water level	Emphasize the relationships of the different groups resident at Britannia to the river resource
A.4 The Cultivated Landscape	Interest, curiosity How different people and groups used the landscape at Britannia Awareness of the land's bounty	The cannery and shipyard community was complex and semi-permanent, and people used the land to their advantage. Orchards were planted in cannery communities for use by residents and for canning; livestock was kept, gardens were planted for vegetables and ornamentals Different groups cultivated the landscape differently Introduce the idea of the First Nations seasonal round: they only worked in the cannery/shipyard for part of the year	Many potential hands-on activities
A.5 Film and Movie Stories	Interest, curiosity	Tells the story of the Britannia site used as a film set and describes why it is used and what films/types of films are produced here	Walls and porch of washroom used for interpretation
A.6 Hygiene Stories	Curiosity, shock	Illustrates the ways in which personal hygiene was accommodated on the Britannia site	Re-creation of situation



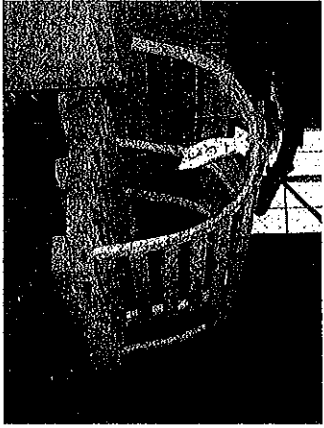
How We Lived: Stories of Work and Play at Britannia
Britannia Heritage Shipyard Historic Zone: Exhibit Design Brief and Resource Plan

4.A.2 Exhibit Design: Historic Zone

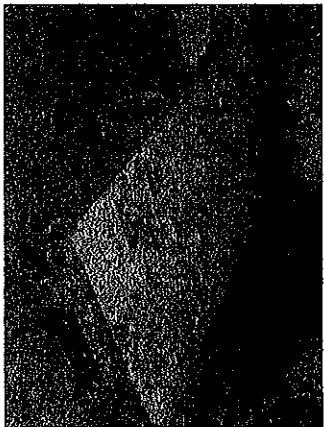
Component	Means of Expression: Artifacts, props, technical	Text, stories and graphics
<p>A.1 How We Lived The overall theme of the Historic Zone</p>	<p>Information kiosk with map, site map brochures Signage Clotheslines</p>	<p>Panels that describe the five components of the Historic Zone and capture the overall atmosphere of the site</p>
<p>A.2 On the Boardwalk</p>	<p>Dog house Outdoor furniture (especially adjacent to the various buildings) Bicycles Toys and games - physical artifacts and embedded games like hopscotch Objects hidden in the landscape or embedded in the boardwalk that reflect the activities Children's interpretive trail along the boardwalk and into the various buildings that provides clues to the activities of children as they are followed throughout a typical day. Articles used by nearby workers, or which may have been accidentally dropped by schoolchildren or passersby</p>	<p>Panels of different sizes and in different locations with quotes from residents that describe life on the boardwalk at Britannia Photographs of the different destinations such as Steveston or the other canneries</p>
<p>A.3 On the River The relationship of residents and workers to the Fraser River</p>	<p>Boats (secured) floating in the ponds adjacent to the buildings Bluestone tank Fishing nets, net drying racks, fishing equipment, net repair stools and equipment, toolboxes</p>	<p>Plants identified by text mounted on stands Maps and graphics showing geography, local natural features, sloughs and waterways Panels explaining First Nations ethnobotany related to the local flora</p>
<p>A.4 The Cultivated Landscape</p>	<p>Orchard and vegetable garden with heritage varieties Chicken house with live chickens Hands-on activities related to the cultivation of the orchard, planting and weeding the garden, and caring for the chickens Garden tools and implements, baskets, gloves, hats Heritage seed packages Garden shed for storage Fruit crates and boxes</p>	<p>Ideal situation to express the seasonal aspects of the landscape through concepts of planting and harvest First Nations seasonal round: they only worked in the cannery/shipyard for part of the year, at other times they were at their fishing or gathering camps</p>
<p>A.5 Film and Movie Stories</p>	<p>Film posters, quotes from films, acquired ephemera related to the film industry, audio (music)</p>	<p>Text panels describing how films are made at Britannia and how the site accommodates this use while still retaining its historic character</p>
<p>A.6 Hygiene Stories</p>	<p>Mechanical shed constructed as a typical outhouse</p>	



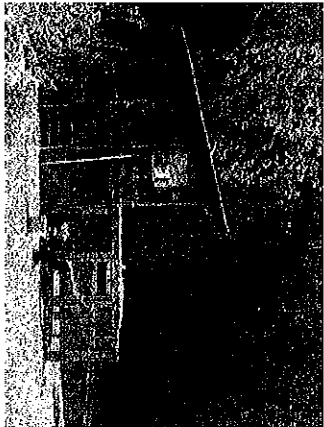
4.A.3 Artifacts/Design Ideas: Historic Zone



Fish and shrimp traps



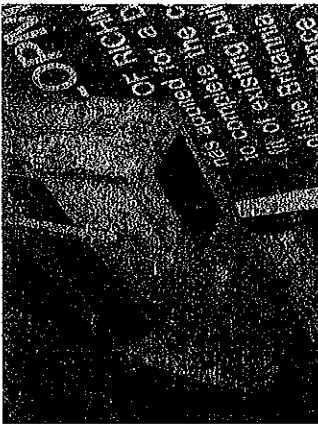
Carts



Chicken coop



Rowboats



Net mending bench



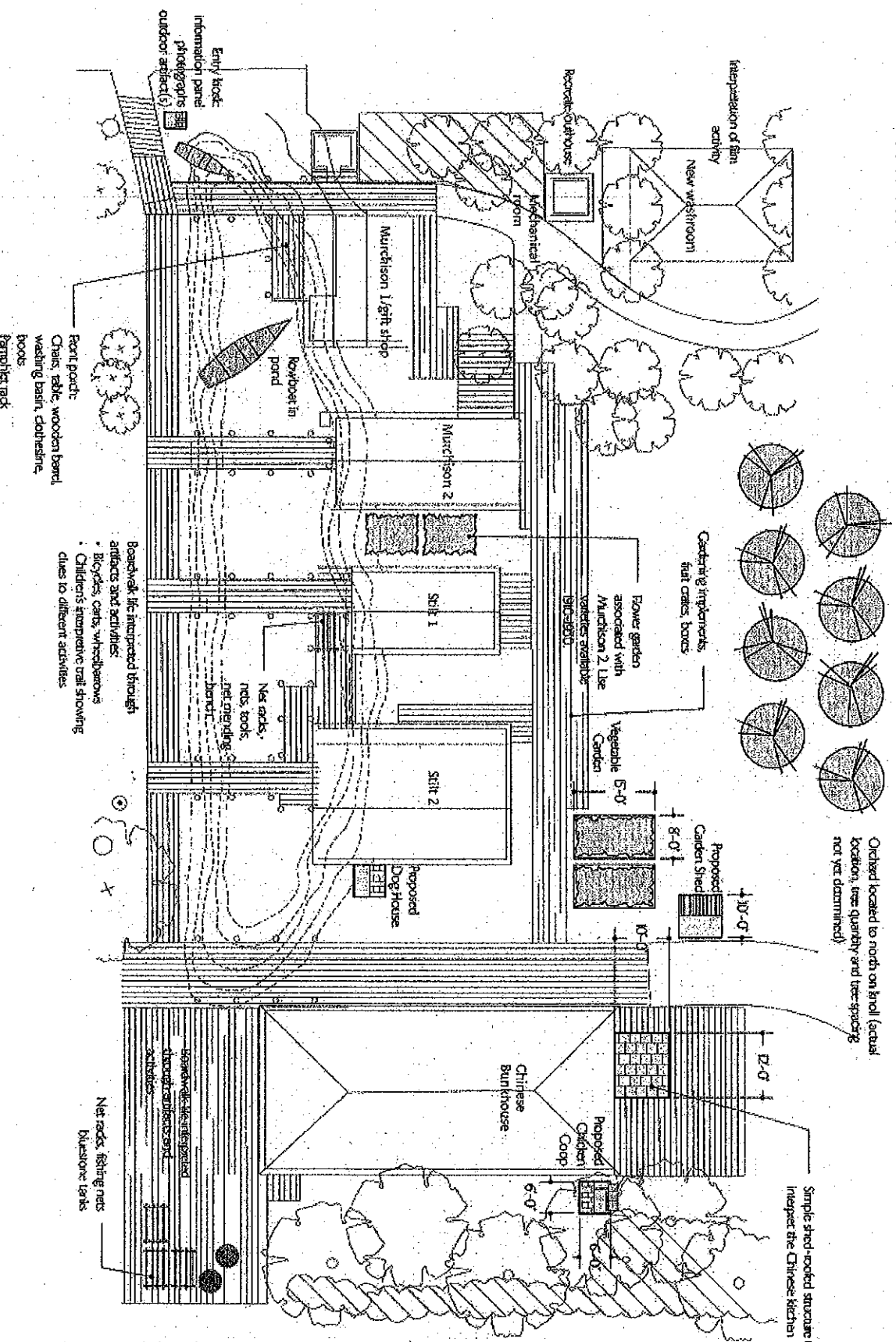
Shipwright's tools

Wooden box



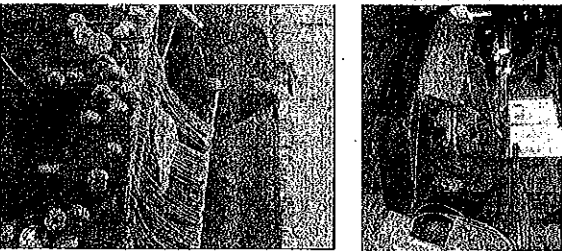
How We Lived: Stories of Work and Play at Britannia
Britannia Heritage Shipyard Historic Zone: Exhibit Design Brief and Resource Plan

4.A.4 Conceptual Layout: Historic Zone
not to scale



Ordered located to north on final actual location, (see quantity and user spacing not yet determined)

Simple shed-roofed structure to interpret the Chinese kitchen

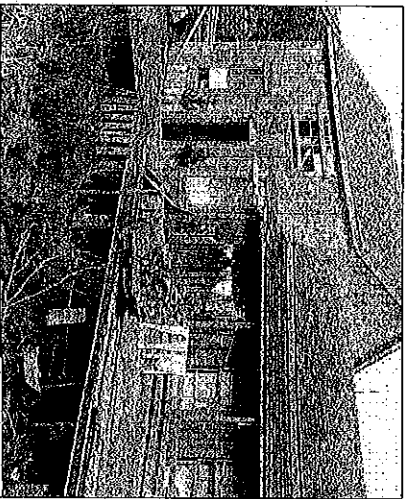


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How We Lived: Stories of Work and Play at Britannia
Britannia Heritage Shipyard Historic Zone: Exhibit Design Brief and Resource Plan

4. B.1 Storyline: The Murchison House Gift Shop - John Murchison

Component	Experiential Objectives	Story Outline	Notes
8.1 Outside	To create a sense of the indoor/outdoor lifestyle of the bunkhouse	The bunkhouses were very small and life was lived both inside and out. Many functions were performed outside on the Britannia site Re-create the physical space and feeling of a bunkhouse exterior porch	Retain the functionality of the exterior space as a visitor arrival centre
8.2 A Day in the Life	Explore the connection between the bunkhouse and the daily grind of cannery and shipyard workers Encourage sales with quality maritime themed item and displays	From the whistle that heralded the arrival of the fish to returning to their bunk at night, the cannery worker's day was labour intensive. Breakfast in the mess house, type of work, people he worked with, what he had for lunch and what happened at the end of the day Re-create the atmosphere of a bunkhouse c.1920 Merchandise display methods will give the visitor a sense of living in a small bunkhouse space	Retain the functionality of the information centre/gift shop while expressing the physical aspects of the bunkhouse
8.3 John Murchison: Steveston's Customs Officer and First Police Chief	To understand Murchison's role as a customs officer A sense of the challenges facing law and order in Steveston	Present John Murchison as a character in Steveston's history through his role as customs officer and police chief: Steveston was a major transportation hub in the early twentieth century. Explore the role of the customs officer with transport and with the fishing and canning industries through regulatory measures such as export duties and smuggling contraband Storytelling about what the police chief would have encountered while policing in Steveston Explain why John Murchison kept a gun in his desk	Research photograph of John Murchison



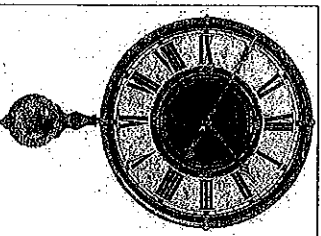
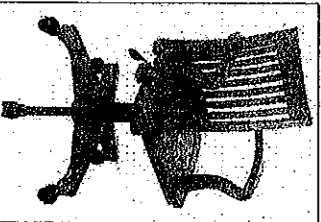
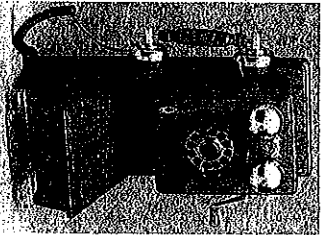
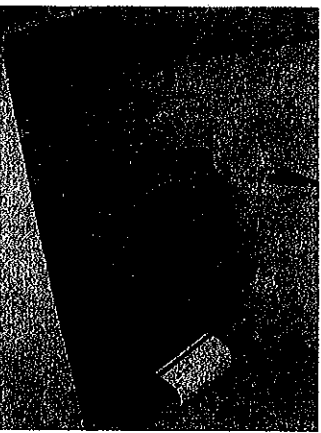
Cannery bunkhouse porch precedent



Murchison I showing porch and wooden bulkhead

4.B.2 Exhibit Design: The Murchison House Gift Shop - John Murchison

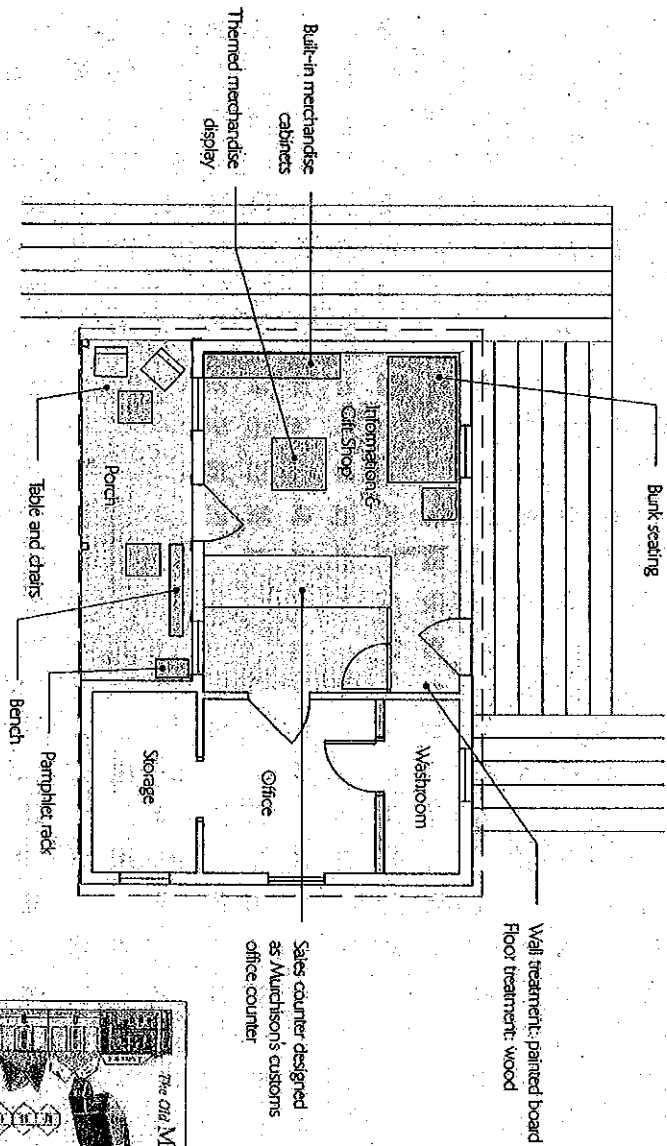
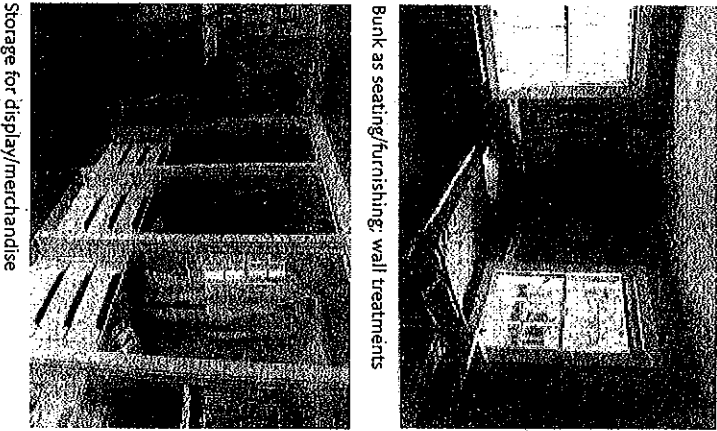
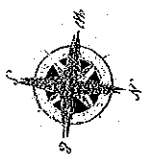
Component	Means of Expression: Artifacts, props, technical	Text, stories and graphics
8.1 Outside	<p>Pamphlet rack to hold brochures and maps. Design as appropriate wooden shelving or cabinet with plexiglass.</p> <p>Clothesline</p> <p>Provide furnishings that indicate its use as a of the front porch as a functional space for the bunkhouse and invite visitors to use it. Include chairs, table, wooden barrel, washing basin, clothesline, boots or other personal paraphernalia</p> <p>Bench and chairs for seating</p> <p>Clothesline, hat, bottles, mugs, newspaper</p> <p>Hanging nets</p>	<p>Use graphics on the porch and floor to show quotations, songs, gambling games, spills, burns, boot marks, tobacco stains, and other signs of use</p>
8.2 A Day in the Life	<p>Panels with text and graphics, possibly clear screened plexiglass in the centre of the room</p> <p>Site map</p> <p>Panels with text and graphics which illustrate these relationships</p> <p>Quotations from oral histories</p> <p>Unique display methods reflect living and storage conditions, including: chests, lockers, benches, ladders, scaffolding, hanging clothes</p> <p>Bunk or bed for seating</p> <p>Blankets, washbasins, tools</p>	<p>The merchandise in the gift shop will assist in telling the story of typical bunkhouse life. It will have a nautical theme and include such items as: Svyler Ann postcard "model", Steambox book and CD, History of Britannia booklet, books on the history of Richmond, children's books, Britannia logo merchandise, framed prints, paintings, postcards, rope and knots, ship's wheels</p> <p>Create hands-on kits that demonstrate individual buildings, for example, punched and folded cardboard, wooden assembly blocks</p> <p>Architectural kits of blocks or models</p>
8.3 John Murchison: Steveston's Customs Officer and First Police Chief	<p>Integrate the counter into the scenario of the customs or police office</p> <p>Filing cabinet; lamp or appropriate light fixture</p> <p>Desk, safe, brass and rubber stamps, shelling, rulers, pens, blotter, ink and pen, stamps, telephone, typewriter, lamp, clock, maps, books, wall calendar, uniform</p> <p>Flags, official papers and documents, crates, packages, picture of the King</p> <p>Any documents or objects available relevant to Murchison (see list of Murchison artifacts)</p>	<p>A panel describing the life and encounters of Steveston's customs office and police chief</p> <p>Steveston fire insurance plan on the wall</p>



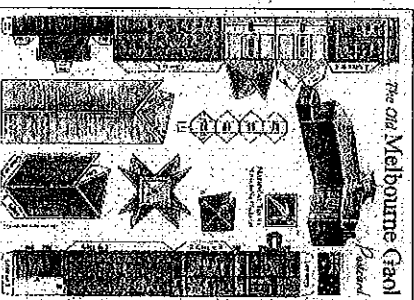
Furnishings

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4.B.3 Conceptual Layout: The Murchison House Gift Shop - John Murchison
3/16"=1'-0"



Sales counter designed as Murchison's customs office counter



Cut and fold architectural postcard

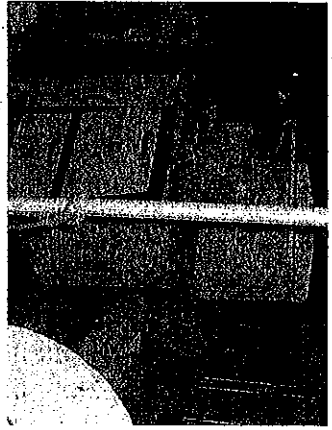
4.C.1 Storyline: The Manager's House - Company Management

Component	Experiential Objectives	Story Outline	Notes
<p>C.1 Family Life: Domesticity, Children</p>	<p>Nostalgia, intimacy, play Experience of the domestic activities that were undertaken by management families at Britannia</p>	<p>"We had one, two, three lovely bedrooms and a very large kitchen and a large living room and back rooms too, for storage, you know, for canning" Relationship to the outside through garden, orchard and canning of produce. Cannery owner Marshall English put the original orchard in, which produced apples, plums, and pears Explain gardening activities, and the kinds of ornamental plants that were available at that time Explore the life and activities of a child, play and dangers, industry and the waterfront environment Different influences on childhood life from the cultural diversity that existed on the site "To the children, the buildings and boats seemed very large, and the walk to school, near Steveston seemed very long" Children's activities included swimming, playing on the net racks, going to the corner store The freedom of the children at Britannia and their games and activities (digging for seashells when they were supposed to be on their way to kindergarten, playing on the boats, hide and go seek, tag, playing with wooden swords, marbles, falling in the water) Remembering the smell of the fish</p>	
<p>C.2 Recreation and Leisure, Ties to the Outside</p>	<p>Entertainment, curiosity, fun Experience of the (perhaps unexpected) leisure activities that were available for the management at Britannia Relationship to the wider community</p>	<p>The families of management and skilled workers living at Britannia had a rich and varied life They were able to partake in a number of leisure activities, and took full advantage of the location on the Fraser River for recreational activities such as boating, swimming, badminton in the net loft They had music and held parties and dances: "We had a great many friends that used to come out and we'd have parties, you know Halloween parties, lovely parties" Day to day life: relationship to the local community such as the stores and businesses in Steveston, daily routine</p>	
<p>C.3 Company Manager and his role</p>	<p>Responsibility, importance, hierarchy To introduce the lifestyle and activities of the managers, foremen, mechanics, shipwrights and their families at Britannia, as well as the hierarchy of workers that existed</p>	<p>What a shipyard manager or foreman did, as compared to the labourers on the site Describe and illustrate the different types of jobs on the site - machine shop, shipwright, welder, mechanic, painter, carpenter, engine mechanic - the purpose of the work and the tools and buildings needed to do the work Manager's role in the community, tie-in with the family home "He had his lathe and did work with the brass, looking after the boats, painting the names on the boats with a stencil"</p>	
<p>C.4 Sisters of the Atonement</p>	<p>Child's experience of Japanese kindergarten</p>	<p>What brought the Sisters of Atonement here; their relationship and service to the Japanese community The focus of their activities related to children</p>	

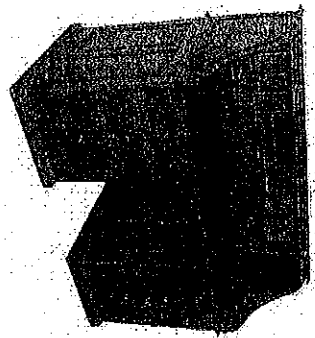
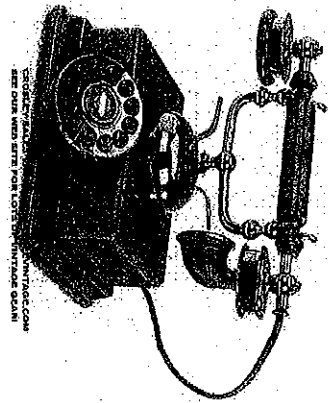
4.C.2 Exhibit Design: The Manager's House - Company Management

Component	Means of Expression: Artifacts, props, technical	Text, stories and graphics
<p>C.1 Family Life: Domesticity, Children</p>	<p>Parlor furnishings: piano, chesterfield, dining table and chairs, china cabinet Luxury items: phonograph, china, decorative collectibles, framed photographs, prints, paintings, vases Fireplace Audio: music appropriate to the era Changing digital projection: photo album/chronology and recipe book Floor coverings: carpets in the parlour, linoleum carpets in the kitchen Wall treatment: wainscoting, wallpaper Window treatments: curtains Toys, books in the children's area Scullery, sink, shelving, stove, pantry items, ironing board, flour bins, everyday dishes and cooking items, utensils Kitchen cupboard system Exterior flower garden, gardening tools Projected digital recipe book Ceiling and baseboard mouldings, chair rails and picture rails</p>	<p>Hands-on domestic activities in the kitchen Panels describing the use of different objects and telling stories of everyday life Hands-on activities such as games, clothing, toys in the children's area</p>
<p>C.2 Recreation and Leisure, Ties to the Outside</p>	<p>Sports equipment: baseball bats, badminton rackets Digital wall frame with changing images Hopscotch and other outdoor games Gardening implements, baskets Recreation of traditional flower garden Exterior furnishings: table, chairs, tablecloth Children's items that could have been purchased from the local store</p>	<p>Panels with stories describing the family's relationship to the outside world: the Shipyard, local farmers, and the local community - Steveston, Hong Wo Store, Takagaka Store at Britannia</p>
<p>C.3 Company Manager and his role</p>	<p>Small desk with papers, typewriter, lamp, telephone</p>	<p>Integrated text, graphics and photographs that describe the manager's role</p>
<p>C.4 Sisters of the Atonement</p>	<p>Integrate the associated artifacts into the children's area</p>	<p>Text and photograph panel describing the activities of the Sisters of the Atonement</p>

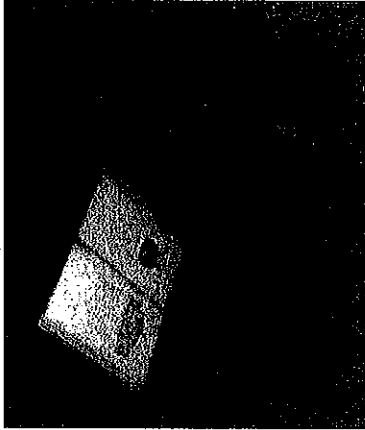
4.C.3 Artifacts/Design Ideas: The Manager's House - Company Management



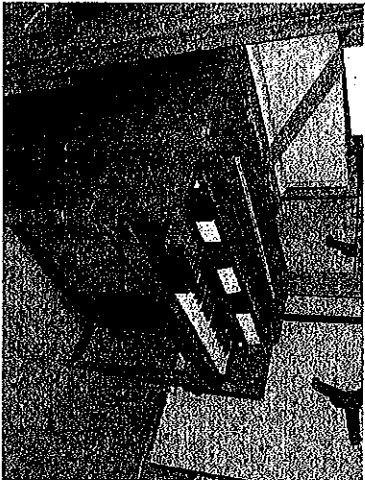
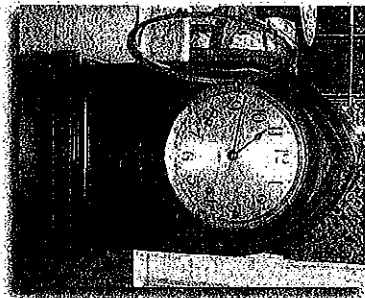
Kitchen stove



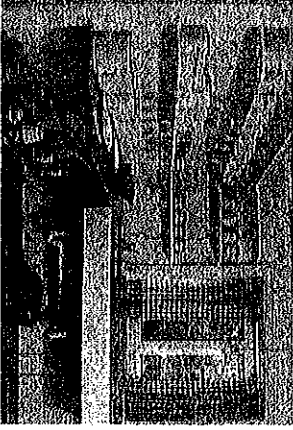
Scullery/dry sink



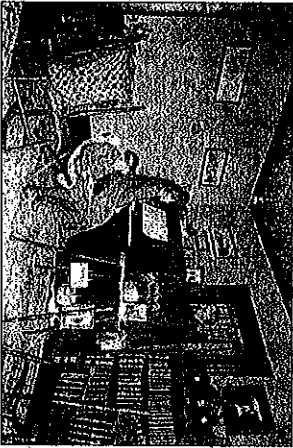
Illuminated book



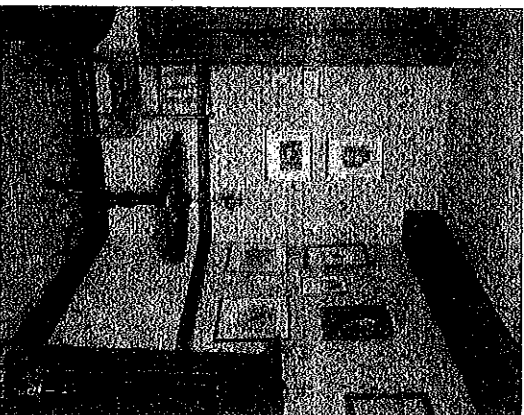
Piano from the Richmond Museum collection



Kitchen/scullery

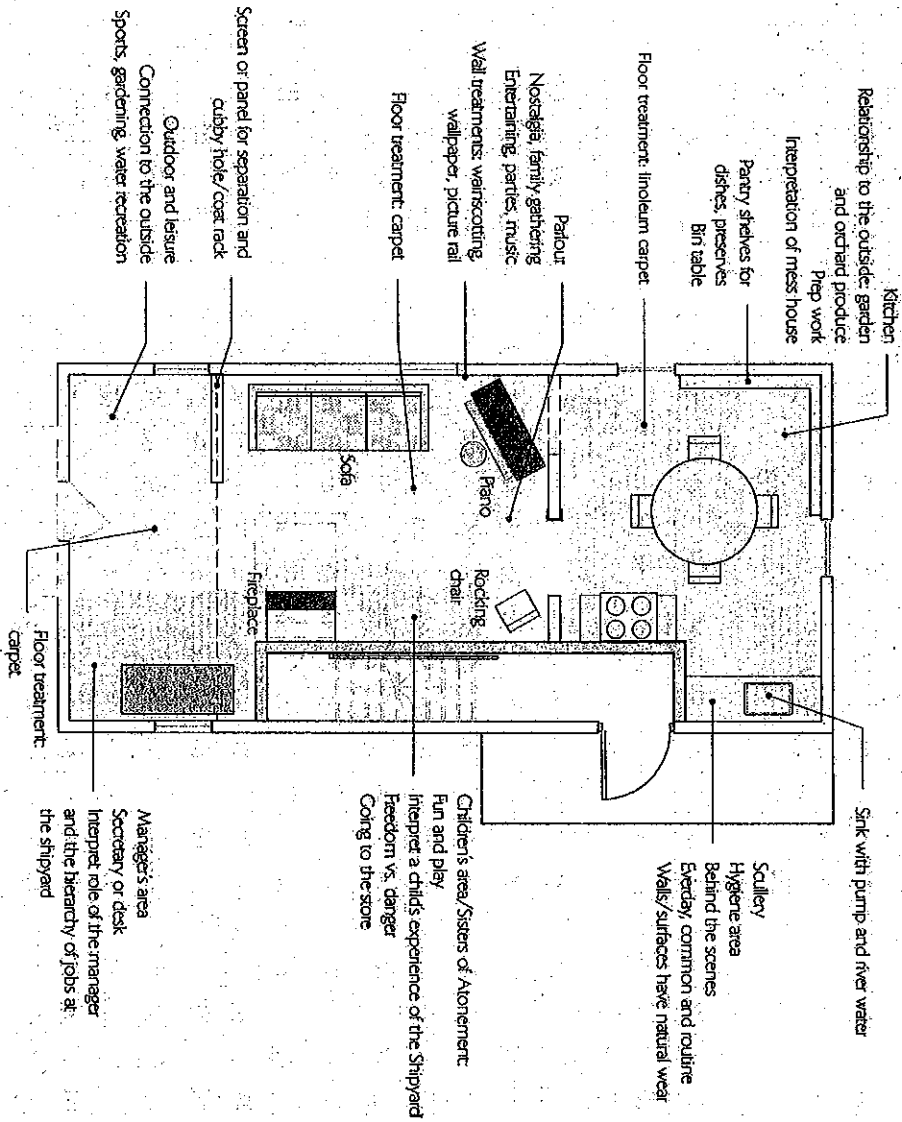


Parlour imagery

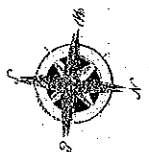


How We Lived: Stories of Work and Play at Britannia
 Britannia Heritage Shipyard Historic Zone: Exhibit Design Brief and Resource Plan

4.C.4 Conceptual Layout: The Manager's House - Company Management 3/16"=1'-0"

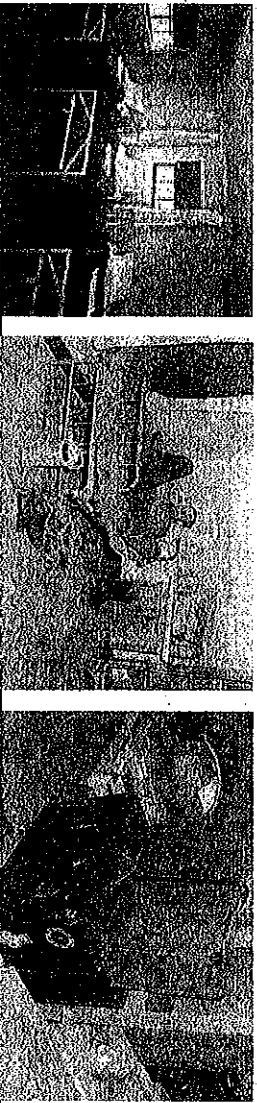


- Parts of the Story:
- 85% Family Life
Children
Recreation and Leisure
Domesticity
Ties to the Outside
 - 10% The Manager
 - 5% Sisters of the Atonement



4.D.1 Storyline: The Men's Bunkhouse - Life in the Bunkhouse

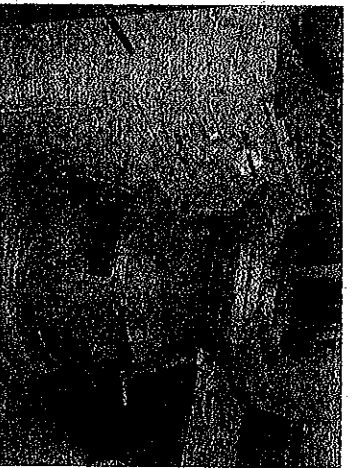
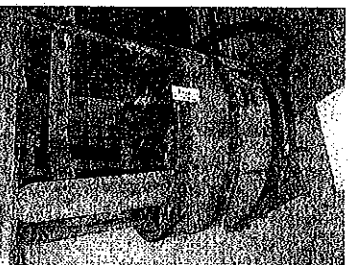
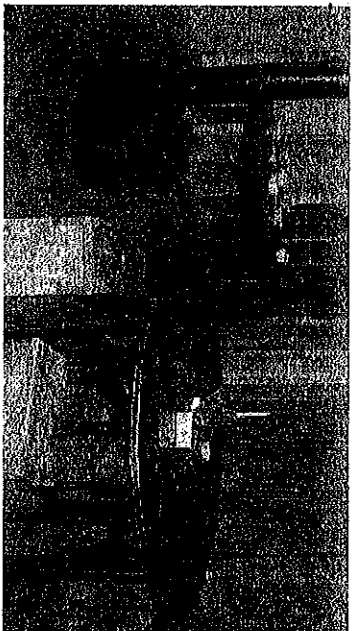
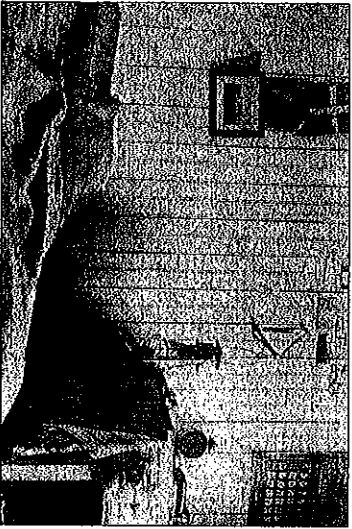
Component	Experiential Objectives	Story Outline	Notes
<p>D.1 Employment: Where Did They Work?</p>	<p>The grit of everyday life. Experience of the rustic, perhaps uncomfortable at times, hard work at the cannery and shipyard</p>	<p>Stories of the fishing and boat-building industries based on oral histories Description and reason for the seasonality of the jobs and how that affected the workers The transient nature of the employees and the different types of jobs that were available on the Britannia site For the fisherman, use of the dock outside for mending fishing nets, demonstration of mending the nets, what the nets were made of, how they were cared for and why they were so important Explanation and demonstration of the boat types, nets, fishing lines and gear, clothing, tools and other equipment used in the fishery, the naming of boats Explanation and demonstration of the tools used by shipyard workers</p>	
<p>D.2 Leisure Activities and relationship to the Outside World</p>	<p>Curiosity, surprise Enter the world of the shipyard or cannery worker</p>	<p>Leisure activities after work, on site and in Steveston, including descriptions and stories of the rough and tumble of life in Steveston. Activities at different times of the year Activities reflecting culture and community: what did they read, or talk about, hobbies Inter-relationships between people, how they got along in the crowded bunkhouses Day to day life: relationship to the local community such as the stores and businesses in Steveston, daily routine Friendships and animosities that developed How people felt about their work</p>	
<p>D.3 Bunkhouse Living Conditions</p>	<p>Identify, on a personal level with the workers. What was their domestic life like?</p>	<p>Reveal through stories a day in the life of a worker on the Britannia site Establish an understanding of day to day activities: Eating meals at the mess house, what types of food were served, clothing, how they got paid Personal hygiene: how they brushed their teeth, took showers, did laundry How they used the common space in the bunkhouse, and what they did there "On windy nights, you could hear the logs bouncing against the stiffs, rocking the house, and hear the water splashing underneath"</p>	



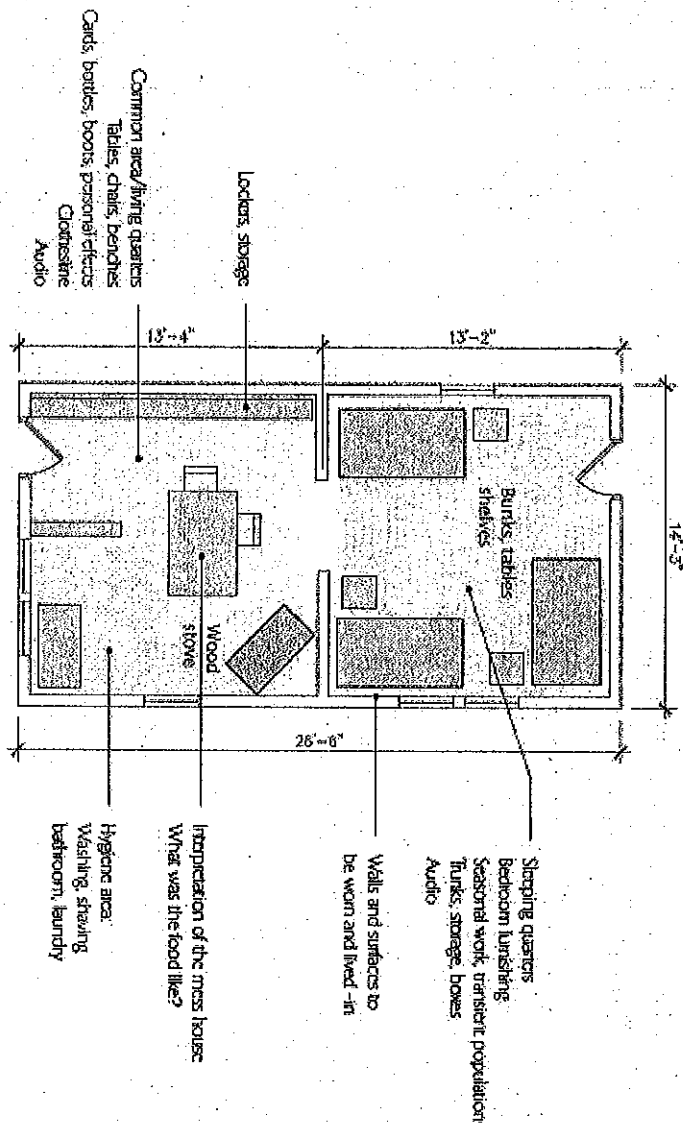
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4.D.2 Exhibit Design: The Men's Bunkhouse - Life in the Bunkhouse

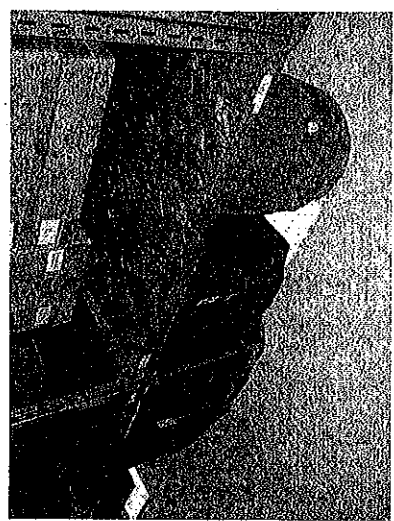
Component	Means of Expression: Artifacts, props, technical	Text, stories and graphics
<p>D.1 Employment: Where Did They Work?</p>	<p>Video or projection of working experiences and a worker's day including text, quotes and images</p> <p>Localized speakers for audio storytelling</p> <p>Toolboxes</p> <p>Lockers with equipment, uniform, clothing, headgear and footwear</p> <p>Audio that includes the cannery whistle and outside sounds such as wind, water, casual conversation</p> <p>Net mending and tool repair activities outside</p>	<p>Text panels integrated into the two bunkhouse rooms with photographs and quotations from workers</p>
<p>D.2 Leisure Activities and Relationship to the Outside World</p>	<p>Objects that reveal the leisure activities of the workers:</p> <p>Books, decks of cards, bottles, ashtrays, trunks or suitcases</p> <p>Localized speakers for audio storytelling</p>	<p>Panels with stories describing the workers' relationship to the outside world: the Shipyard, particularly Steveston</p>
<p>D.3 Bunkhouse Living Conditions</p>	<p>Lighting to reflect the atmosphere and tight living conditions in the bunkhouses</p> <p>Wall treatments that reflect the use of the space by many workers - wear and tear texture to the paint</p> <p>Localized speakers for audio storytelling</p> <p>Create two separate rooms:</p> <p>Common room:</p> <p>Tables, chairs and benches</p> <p>Small stove for heat</p> <p>Clean-up or hygiene area, laundry facilities, soap, washtub, mirror, cupboard</p> <p>Sleeping room:</p> <p>Three bunks, shelves and cupboards, blankets</p> <p>Artifacts demonstrating the personal effects of a shipyard worker, cannery worker and fisherman</p>	<p>Integrated text, graphics and photographs that describe the daily lives of the workers: eating in the mess house, going to work</p>



4.D.3 Conceptual Layout: The Men's Bunkhouse - Life in the Bunkhouse
 3/16"=1'-0"



Parts of the Story:
 40% Employment, the jobs they did, personal stories
 40% Leisure, after work life, relationship to Steveston
 20% Living conditions



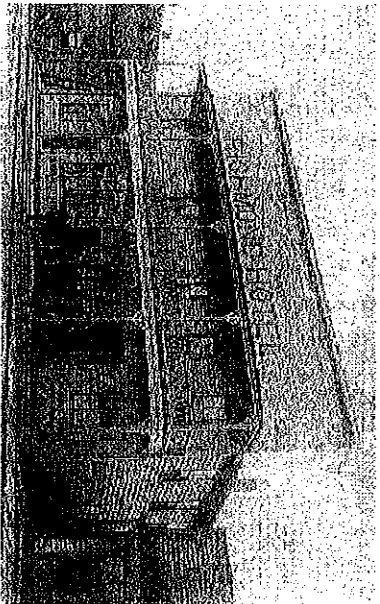
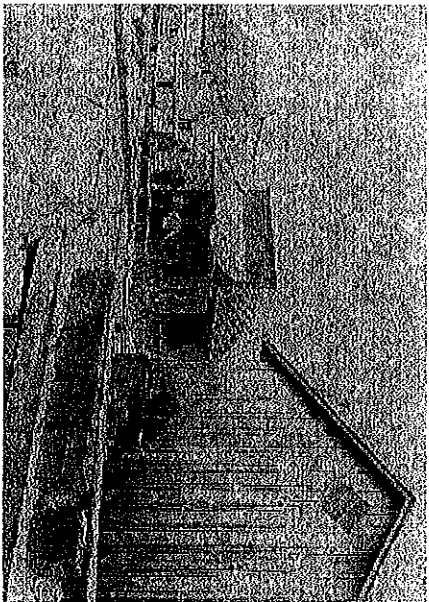
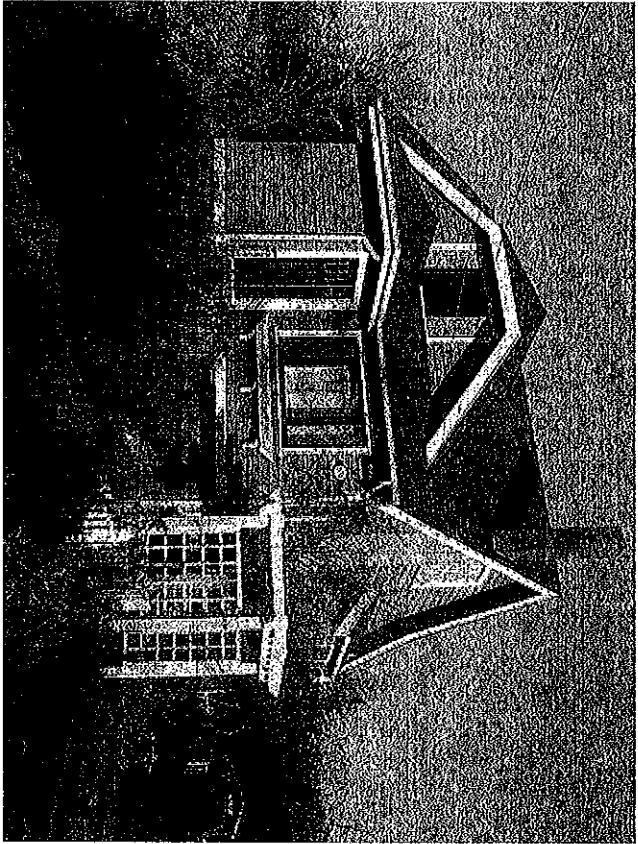
4.E.1 Storyline: Stilt House #2 - The Residential Experience

Component	Experiential Objectives	Story Outline	Notes
E.1 Comparison of Residential Architectural Style and Design	Eclecticism in housing, style and structure	Functional design and style for the different residential buildings Types of materials that were used and why Environmental and political factors that influenced design and construction Common practice was to re-use various building for different uses and in different location	
E.2 Company Houses and Who Lived in Them	E.2 Sense of diversity, curiosity Reflect on the changing role of First Nations at the Britannia site Understand the seasonal nature of the work at Britannia	Housing styles reflected ethnic division and company hierarchy and structure Comparison of different housing styles between the different ethnic groups and workers Contribution to the character of the community The seasonal round: First Nations came from various villages along the coast following a seasonal work pattern that brought them to the canneries in the early summer This traditional lifestyle of moving to seasonal camps reflects the cyclical nature of the canneries The house was originally associated with the Garry Point Cannery in Steveston. Chief Point was a hereditary chief from Garry Point, which was First Nations traditional territory, who worked in the fishing industry and once lived in this house.	

4.E.2 Exhibit Design: Stilt House #2 - The Residential Experience

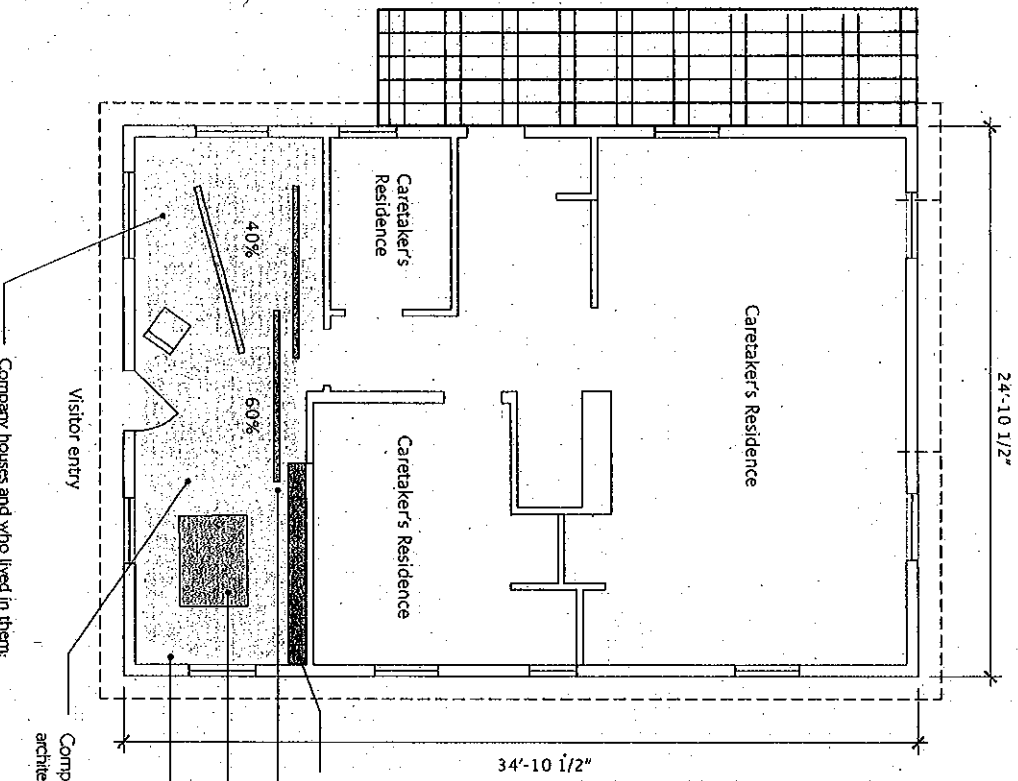
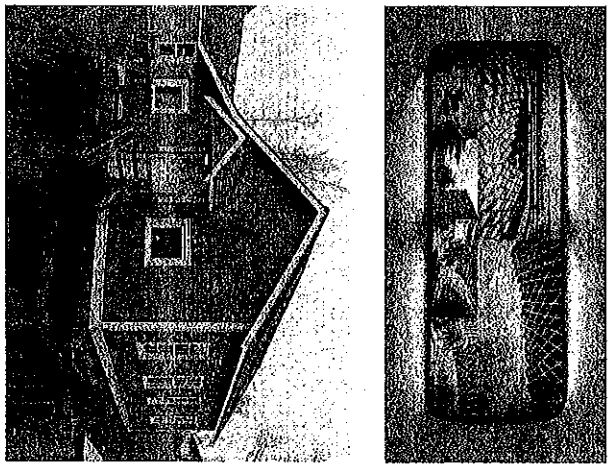
Component	Means of Expression: Artifacts, props, technical	Text, stories and graphics
E.1 Comparison of Residential Architectural Style and Design	Building models Hands on models Video projection Before and after photo or video Photographs and computer modelling Full scale portion of building to demonstrate construction techniques, joining, nails and hardware Structure of the dykes, pilings, stilts Dog house constructed outside the building to reflect an earlier use	Text panels that describe the construction techniques and materials of the different buildings
E.2 Company Houses and Who Lived in Them	First Nations objects from the Richmond Museum collections	Text and photograph panels that describe the First Nations experience at Britannia Text panel that tells the story of the Point family

4.E.3 Artifacts/Design Ideas: Stilt House #2 - The Residential Experience



How We Lived: Stories of Work and Play at Britannia
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4.E.4 Conceptual Layout: Stilt House #2 - The Residential Experience
 3/16"=1'-0"



Company houses and who lived in them:
 The social hierarchy evident in housing styles will be discussed, with examples such as the Storey family and the Point family. Discussion of First Nations culture at Britannia

- Comparison of residential architecture and design
- Model storage/display
- Exhibit panels
- Table for hands-on architectural activities
- Wall treatment: wallpaper, wainscoting

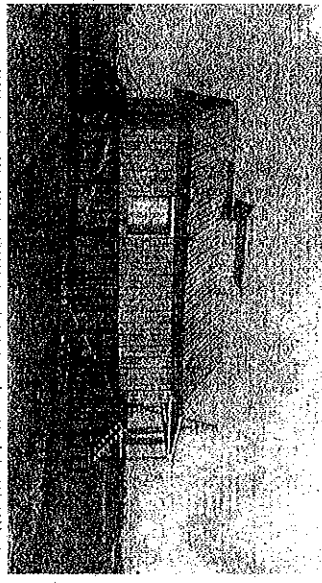
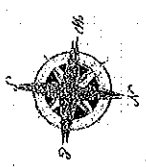


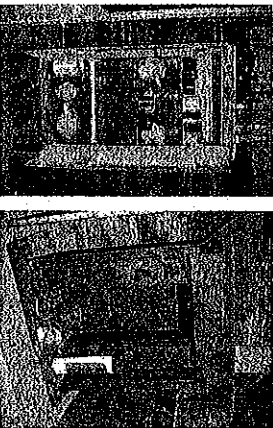
Exhibit space in Stilt House #2 is limited to the front quarter of the house. This area will be divided into sections to house the two components of the exhibit.



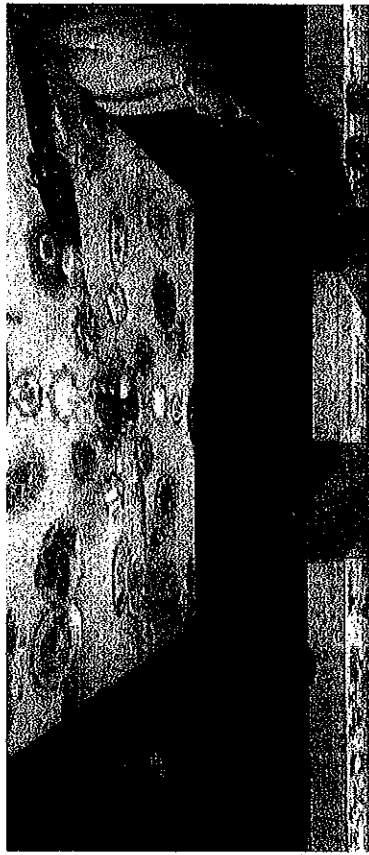
4.F.1 Storyline: The Chinese Bunkhouse - Exploring a Culture

Component	Experiential Objectives	Story Outline	Notes
F.1 "Here we are in transplanted China"	Mystery, intrigue To provide an overview of the history of the Chinese in the province and how their work at Britannia reflects a larger provincial context	Where did single men come here, where did they come from, and why? Role of the Chinese in early BC history and their involvement Fraser River gold rush in the 1860s and in the construction of the CPR in the 1880s Means and hardships of travel to British Columbia Federal Chinese Immigration Act, the head tax and discrimination The original work force was mostly male as the Chinese were expected to return to China after the completion of the railway	
F.2 Ethnicity	Curiosity, surprise Enter the world of the shipyard or cannery worker	The relationship of the Chinese at Britannia to Vancouver's Chinatown, as workers returned there after the canning season to find other jobs Chinese contract labourers lived together in bunkhouses; every cannery, north and south, had a China House Unique aspects of Chinese culture: games (kites), the arts, spirituality and ceremony	
F.3 The Bunkhouse Experience - Personal Stories	Nostalgia, emotion. Identifying on a personal level. To set the stage - through content and feeling - for the representative bunkhouse experience	Rare time off, exploring the leisure time of Chinese contract workers. There was little time for leisure and social life amongst the Chinese workers. "Well, they play in the bunkhouse, they're playing Mah Jong, a Chinese card game to pass the time. Mostly Chinese dominos and Mah Jong" (Jimmy Hing) Food and cooking: The important role of the bunkhouse cook, his garden and his supplies and tools Unique environment: accommodations, opium den, gambling hall What they brought with them	
F.4 Different jobs	Interest, curiosity. Relat to the rest of the site - the shipyard and cannery	The dominance of the Chinese on the salmon canning lines The role of the Chinese contractor who assembled crews of workers Chinese contract labourers lived together in bunkhouses; every cannery, north and south, had a China House. "In those days it was contract work, the contractor contract the labour for, at that time, 35c an hour. They hire mostly Chinese help because they're more energetic, and they go for cheap"	
F.5 Their role in significant Canadian events of the time	Providing a larger context for the Chinese experience	The arrival of the Chinese in British Columbia and at Britannia Impact of political events and community changes of the day	
F.6 Where did they go?	Sense of closure, answers to questions about their future	Changes in the fishing, canning and shipbuilding industries, and in the community, as demographics changed and opportunities may have drawn them elsewhere	

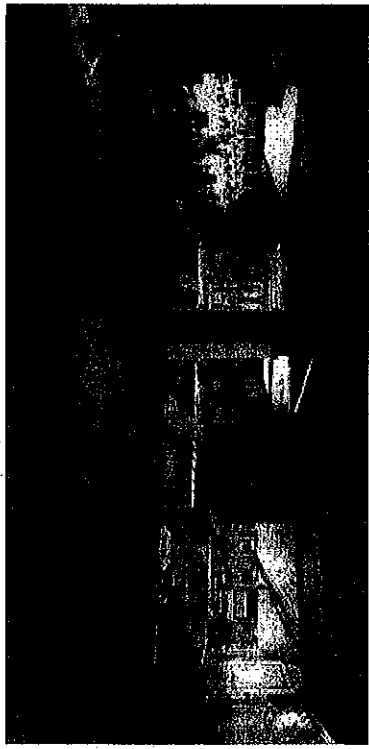
4.F.2 Exhibit Design: The Chinese Bunkhouse - Exploring a Culture

Component	Means of Expression: Artifacts, props, technical	Text, stories and graphics
<p>F.1 "Here we are in transplanted China"</p>	<p>The lower floor of the building to have eight removable panels that interpret, through text and graphics, the history of the Chinese at Britannia</p> <p>Large moveable exhibit case with dramatic artifact as a focal point</p> <p>Changing images projected onto fabric to create a mysterious interior</p> <p>Audio - music playing, sounds of home and voices in casual conversation</p>	<p>Text panels that describe the Chinese experience at Britannia</p>
<p>F.2 Ethnicity</p>	<p>Round table with projected video of a game of Mah Jong and/or a dining table in action</p>	<p>Text and photograph panels displaying traditional foods, religious practices and leisure activities</p>
<p>F.3 The Bunkhouse Experience - Personal Stories</p>	<p>Reconstruct the sleeping bunks on the upper floor</p> <p>Roll blinds for windows</p> <p>Bamboo mats</p> <p>Potential for overnight stays in the bunkhouse</p> <p>Personal effects</p> <p>Clothesline</p> <p>Stove</p> <p>Interactive materials: trunks and crates, mah jong tiles and rules</p> <p>Tables, chairs and benches</p> <p>Audio with music and storytelling</p>	
<p>F.4 Different jobs</p>	<p>Exterior kitchen constructed as a lean-to on the north side of the bunkhouse</p> <p>Table, stove, cooking implements, dishes</p> <p>Create a small area that is furnished as the Chinese contractor's office</p>	<p>Text panels that describe the Chinese experience at Britannia</p>
<p>F.5 Their role in significant Canadian events of the time</p>	<p>Artifacts that represent Chinese involvement in events in the history of British Columbia</p>	<p>Text and photographs exploring Chinese Canadians during involvement during the gold rush, railway construction, WWI, the depression, WW2, etc</p>
<p>F.6 Where did they go?</p>		<p>Text and photographs exploring the lives of Chinese workers after they left the Shipyard</p>

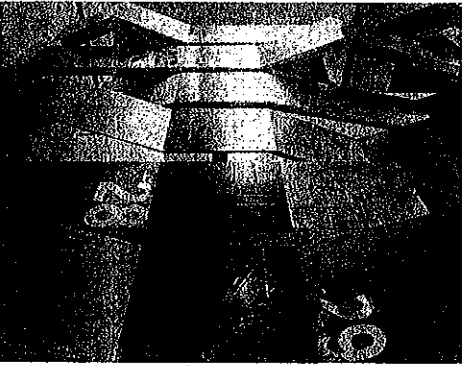
4.F.3 Artifacts/Design Ideas: The Chinese Bunkhouse - Exploring a Culture



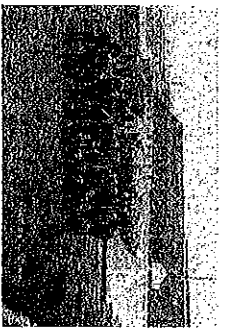
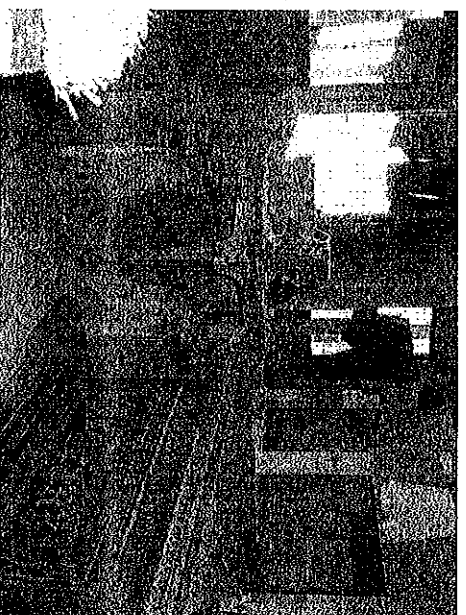
Illuminated table with overhead projection showing games



Use of images and light to create atmosphere



Unique panel design



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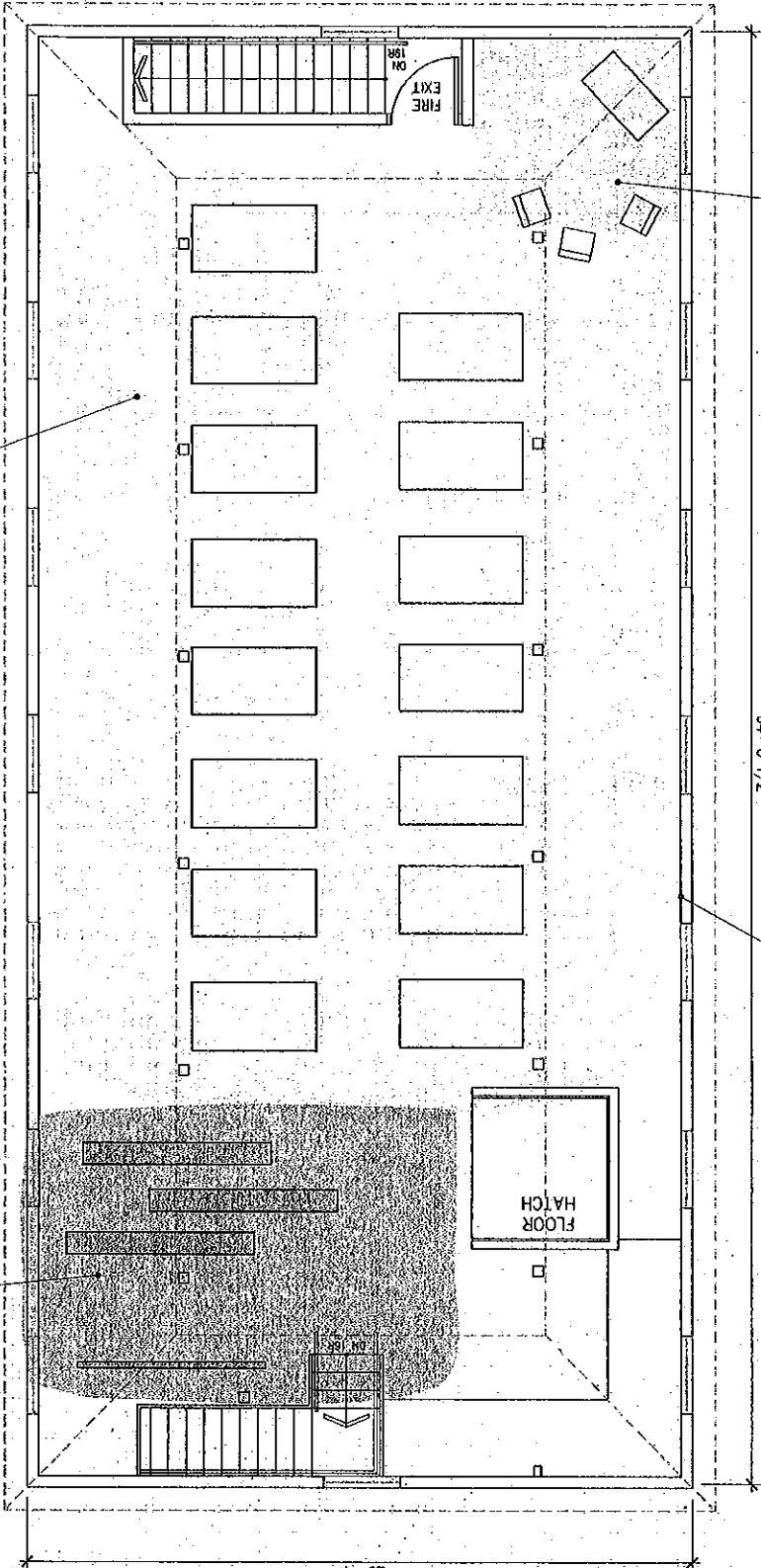
4.F.4 Conceptual Layout, Upper Floor: The Chinese Bunkhouse - Exploring a Culture

3/16"=1'-0"

Common area with stove, chairs

64'-8 1/2"

Wall covering: horizontal board
Floor covering: wood

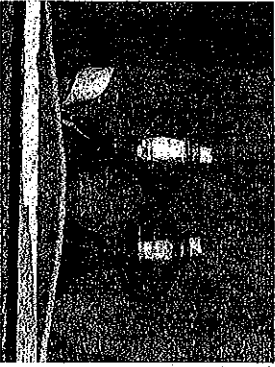


Main exhibit focus on personal stories, diligent jobs through recreation of the bunkhouse environment. Furnishings, fabrics, personal effects, audio, lighting and artifacts will create this unique environment.

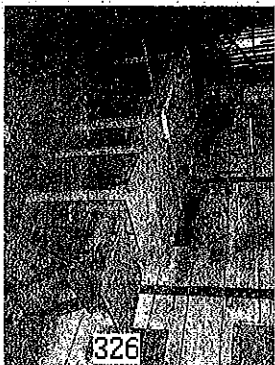
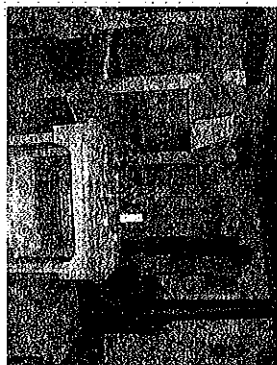
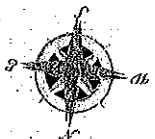
Film/video screening area with projection screen and benches

Parts of the Story

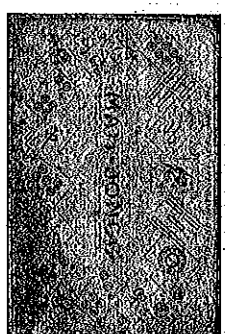
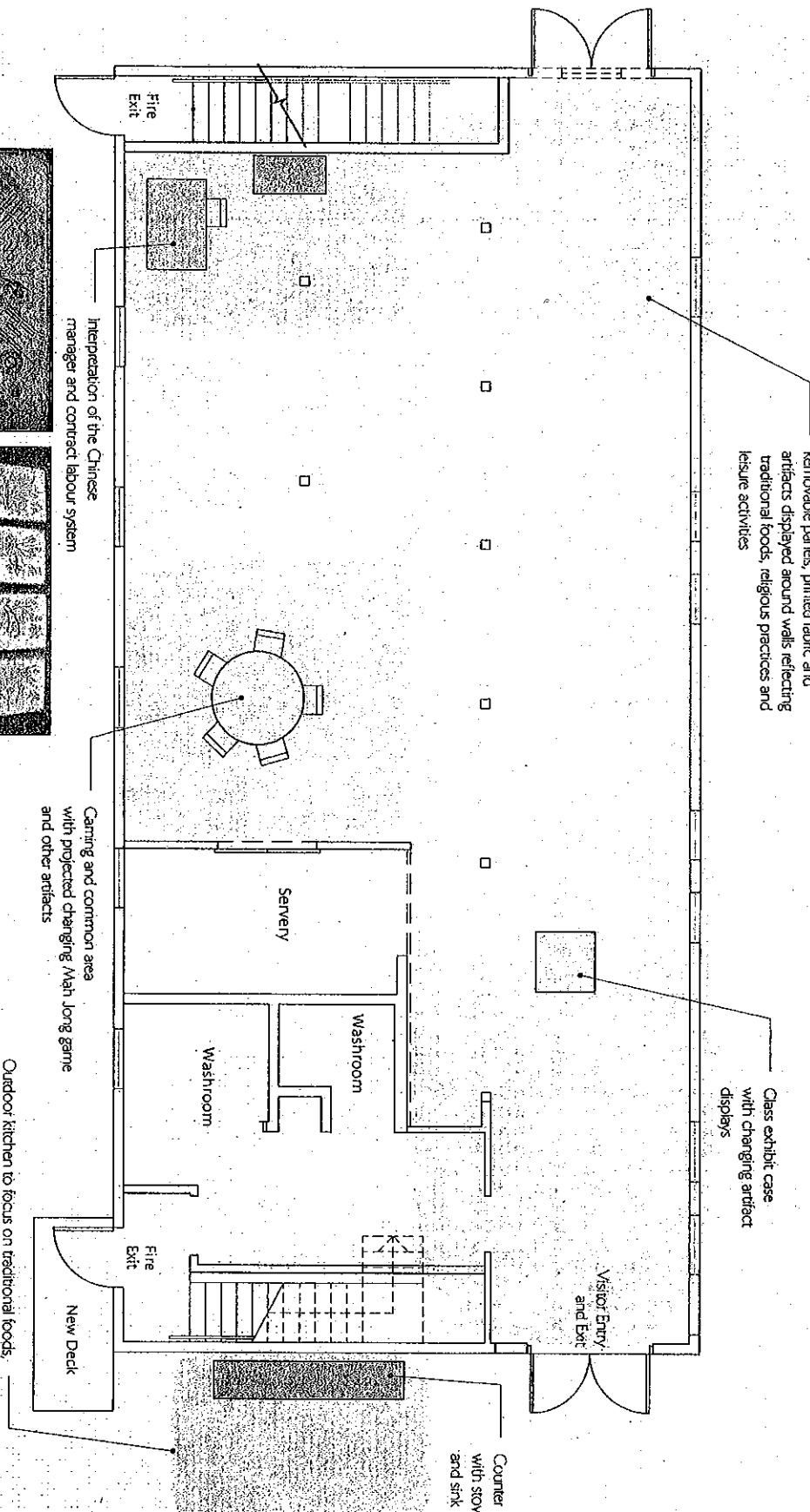
- 15% Transplanted China
- 30% Ethnicity
- 40% Personal Stories
- 10% Different jobs
- 5% Part of larger history of British Columbia
- 5% Where did they go?



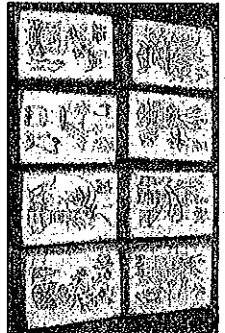
How We Lived: Stories of Work and Play at Britannia
Britannia Heritage Shipyard Historic Zone: Exhibit Design Brief and Resource Plan



4.F.4 Conceptual Layout, Lower Floor: The Chinese Bunkhouse - Exploring a Culture
 3/16"=1'-0"



Interpretation of the Chinese manager and contract labour system



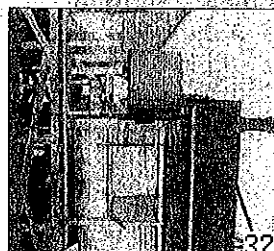
Mah jong game pieces

Gaming and common area with projected changing Mah Jong game and other artifacts

Outdoor kitchen to focus on traditional foods, vegetable garden, and chickens



Outdoor kitchen



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How We Lived: Stories of Work and Play at Britannia
 Britannia Heritage Shipyard Historic Zone: Exhibit Design Brief and Resource Plan

5.0 Site Analysis for Wayfinding

Legend

- Site entry points
- Landmarks and visual clues
- ② Destination zones
- Primary decision points
- Secondary decision points
- ↗ Views

