

McCCORD
STEWART
MUSEUM

17
18

ANNUAL REPORT



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Model at the Polymer Pavilion;
sequinned jumpsuit by Jacqueline Familant, 1967
Courtesy of Jacqueline Familant

AN URGENT NEED FOR A NEW SPACE



© Kevin Tsia

MONIQUE JÉRÔME-FORGET
CHAIR OF THE BOARD OF TRUSTEES

Following the merger of the McCord Museum and the Stewart Museum five years ago, the McCord Stewart Museum continued its growth in January 2018, merging with the Fashion Museum. We are very proud to join forces with this institution, which shares our mission to preserve and promote Quebec and Canadian dress, fashion and textiles. The Fashion Museum's collection of over 7,000 garments, accessories and textiles has enriched that of the McCord Museum (which already included over 20,000 such objects) and this association has strengthened our position as a museum leader in fashion in Quebec and Canada.

Coming as it does after a year of strong attendance at our exhibitions and events celebrating the 375th anniversary of Montreal's founding, this major addition to our collection has, more than ever before, highlighted our pressing need for a larger space. A key player in Montreal's cultural scene and a privileged observer of its history, the McCord Stewart Museum must be able to amalgamate the extraordinary collections of its three member museums in a single welcoming space that is easy to get to for both Montrealers and visitors to our city. Believing that we had found the ideal location in the very heart of the Quartier des Spectacles, we began conducting major feasibility and site assessments. However, a recent decision of the municipal administration has now thrown our project into question. We hope that an alternate solution can be found quickly, that the three levels of government reiterate their support, and that we can finally carry out our plans to create a new Museum.

An institution like the McCord Stewart Museum cannot exist and flourish without the support of its generous donors and various levels of government. The Québec government and the Ministère de la Culture et des Communications were particularly generous in the past year and

we thank them for providing us with the means to pursue our development and confidently plan the next five years. We would also like to thank the Conseil des arts de Montréal, which once again recognized our vitality by increasing its funding of the Museum, and the Government of Canada's Youth Employment Strategy, whose assistance is helping us foster and train the museum workers of tomorrow.

Our donors were more generous than ever in 2017-2018, and we thank them profusely. A special thank you goes out to the company, SAJO, whose assistance has enabled us to create the *EncycloMode*, an online encyclopaedia of Quebec fashion from the 19th century to the present day.

Thank you to the members of our Board of Trustees, whose commitment and participation enable us, year after year, to increase the Museum's profile. The Board welcomed two new members, Me. Véronique Morin and Mr. Jean-Claude Poitras, both of whom previously sat on the board of the Fashion Museum; we extend a very warm welcome to them.

Finally, thank you to our President and Chief Executive Officer, Suzanne Sauvage, and her entire team; their expertise, dynamism and amazing ability to meet the always increasing number of challenges are a tremendous source of pride and a determining factor in the sustainability and success of the Museum.

A handwritten signature in dark ink, appearing to read 'Monique Jérôme-Forget', with a stylized flourish at the end.

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Anonymous, Four Color Postcard
(detail), about 1960.
Collection of Michel Campeau

A YEAR OF CELEBRATIONS AND REFLECTION



© Photo Jacques G. Robert

SUZANNE SAUVAGE
PRESIDENT AND CHIEF EXECUTIVE OFFICER

The McCord Stewart Museum played a key role in the celebrations marking the 375th anniversary of Montreal, the 150th of Confederation and the 50th of Expo 67 by presenting 12 exhibitions that featured its collections and recounted the history of our city. Some of these exhibitions won awards, notably *Fashioning Expo 67*, which earned the McCord Museum the prestigious Richard Martin Exhibition Award from the Costume Society of America, and *Expo 67: A World of Dreams*, which garnered the Stewart Museum a Distinction Award from Tourisme Montréal. The exhibition *Illusions: The Art of Magic* and its accompanying publication won numerous accolades: this inaugural exhibition of our collection of magic posters, one of the five largest private collections of its kind in the world, enthralled its many visitors.

The year 2017 also marked the 50th anniversary of the career of Aislin, the *Montreal Gazette's* legendary editorial cartoonist; a retrospective of his work offered a humorous look back at 50 years of history in Montreal, Quebec and Canada. In the same spirit, the exhibition of photographs by Gabor Szilasi, *The Art World in Montreal, 1960-1980*, spontaneously documented the vitality of Montreal's art scene at a time of social and cultural upheaval.

In collaboration with the Société des célébrations du 375^e anniversaire de Montréal, we also created *A Suspended City*, an exhibition that travelled to each of the 19 boroughs and presented the history of Montreal and its different districts. Finally, *The Topsy Turvy Storyland*, the eighth annual exhibition of toys from our collection, transported a record number of visitors into the magic world of children's fairy tales.

Over the past year, we have worked with our teams to target our activities. As part of these efforts, we have determined that rigour, integrity, inclusion, commitment, creativity and audacity are the values that inspire us and guide the choices we make. Our Education Programs department reviewed its mission, which is henceforth focussed on openness: the goal is to encourage visitors, young and old, to become more engaged citizens, capable of understanding and living harmoniously in a complex, pluralistic world. We have also reflected on our digital outreach efforts and developed an action plan for all of our activities.

In closing, I would like to sincerely thank all the members of the Museum's team; their commitment, professionalism and passion provide the foundation for our tremendous success and are the reason why the McCord Stewart Museum now enjoys a higher profile than ever before.

Thank you, finally, to Monique Jérôme-Forget, the Chair of the Board, and all the members of the Board of Trustees for their ongoing trust and support.

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Work by Mike Patten, 2017,
a member of the Sakimay
First Nation, Saskatchewan,
featured in *Wearing Our Identity:*
The First Peoples Collection.
Collection of the artist.

NEW ACQUISITIONS

The McCord Stewart Museum collection is one of Canada's largest sources of documents and artefacts for social history research. In 2017-2018, this collection was enhanced by 138 donations, representing a total 12,869 artefacts and 9.16 linear metres of textual documents.

COLLECTIONS	DONATIONS	ARTEFACTS DOCUMENTS
ICONOGRAPHIC ARCHIVES (CARTOONS)	4	598
TEXTUAL ARCHIVES	25	9.16 LINEAR METRES
DECORATIVE ARTS	10	222
DRESS, FASHION AND TEXTILES	30	193
INDIGENOUS CULTURES	3	18
PAINTINGS, PRINTS AND DRAWINGS	16	298
PHOTOGRAPHY	17	11,512
INTERCOLLECTIONS	30	(SET OUT ABOVE)
STEWART COLLECTION	3	28
TOTAL	138	12,869 ARTEFACTS AND 9.16 LINEAR METRES



Roger Charbonneau, *Plateau Mont-Royal, Marie-Anne Street, Montreal*, 1973. Gift of Roger Charbonneau, M2017.94.1 © McCord Stewart Museum



Platform boots, early 1970s. Gift of Jacques Hudon, M2017.100.11.1-2 © McCord Stewart Museum

CULTURAL PROPERTY

During the year 2017-2018, two recent acquisitions were recognized by the Canadian Cultural Property Export Review Board for their outstanding significance and national importance. The first is a series of 38 photographs by Bertrand Carrière on the theme of “Montreal by night,” created from 1979 to 1984.

The other is an oil on canvas painted by Louis Muhlstock (1904-2001), circa 1931-1937, illustrating southwest Montreal as seen from the top of Côte-des-Neiges Road.



Bertrand Carrière, *La Banquise Restaurant, Rachel Street, Montreal*, 1982. Gift of Bertrand Carrière, M2017.40.2 © McCord Stewart Museum



Louis Muhlstock, *View of Montreal*, 1931-1937. Gift of Christian Lambert, M2017.92.1 © McCord Stewart Museum

SEVERAL REMARKABLE DONATIONS

DECORATIVE ARTS – TOYS

The McCord Museum collects toys acquired or used in Canada from the late 18th century to the present day. The collection currently contains 11,600 toys and 350 games.

These two articulated dolls represent Cinderella and Prince Charming, the celebrated fairy tale characters. The Honey doll, manufactured from 1949 to 1957, was one of the Effanbee Doll Company's most popular dolls; sold in various sizes, under several names with different costumes, the Honey was a classic 1950s doll. The character of Prince Charming was the only male doll created from the Honey mould.

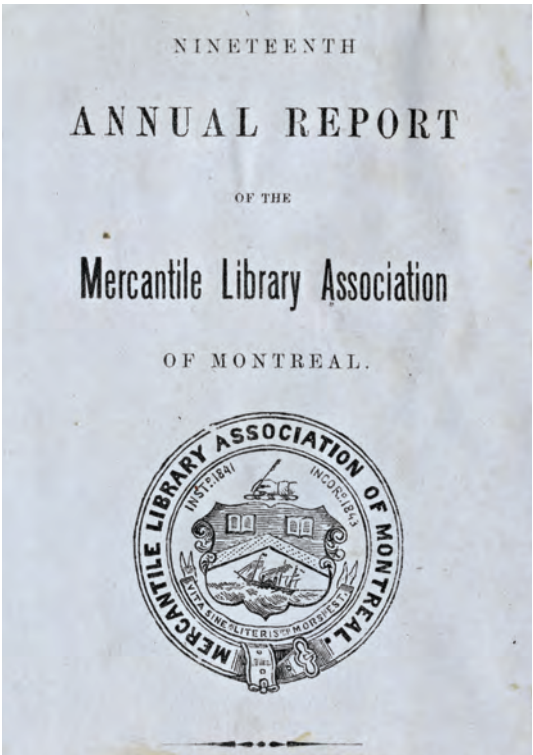


Cinderella and Prince Charming, Effanbee Doll Company, 1952-1953. Gift of Louise Dazé in memory of her mother, Mrs. Fernande Dazé, M2017.43.10.1-6 and M2017.43.11.1-7 © McCord Stewart Museum

TEXTUAL ARCHIVES

FRASER HICKSON INSTITUTE FONDS P793 1737-2007 – 6.45 LINEAR METRES

These documents recount the history of one of Montreal's first public libraries and include references to the oldest collections of the Montreal Library (1796) and the Mercantile Library Association of Montreal (1840). Over the years, the Fraser Hickson Institute (1870) was notably located in Burnside Hall (1882), on the corner of Dorchester Boulevard and University Street, and then on Kensington Avenue in Notre-Dame-de-Grâce (1959). The archives acquired chronicle the birth of this organization, its administration, members, activities and collections.



Nineteenth Annual Report of the Mercantile Library Association of Montreal, 1860. Gift of the Fraser Hickson Institute, Fraser Hickson Institute Fonds P793 © McCord Stewart Museum

DRESS, FASHION AND TEXTILES

This costume ball gown was worn by Montrealeur Magdeleine Hébert Garneau (1909-1987) to the historical ball held in Quebec City on December 27, 1927. Mrs. Garneau was dressed as the princess Maria Teresa Rafaela of Spain, daughter-in-law of Louis XV. Her gown of pink taffeta, tulle and silver lace had a fitted bodice and a long puffy skirt.



Rice, Magdeleine Hébert Garneau in a costume ball dress (detail), 1927. Gift of Magdeleine Garneau, M2017.41.4 © McCord Stewart Museum



Costume ball dress, 1927. Gift of Magdeleine Garneau, M2017.41.1 © McCord Stewart Museum.

INDIGENOUS CULTURES

This type of beadwork recalls the work of Caroline Parker of the Tonawanda Seneca Indian Reservation, whose work was documented by ethnologist Lewis Henry Morgan. Typical of the Tonawanda Seneca reservation, this style of beadwork was popular in the mid-19th century. Art historians' recent renewed interest in Iroquois beadwork is shining new light on Caroline Parker's clothing and textiles art and her acknowledged influence on aesthetic exchanges between 19th-century Indigenous and European cultures.

This new aesthetics of clothing and textiles inspired several generations of Haudenosaunee artists and was a model for the clothing styles of Seneca women.



Pearl handbag, Tonawanda Seneca, 1830-1850. Gift of Joan Lindsay, M2018.11.4 © McCord Stewart Museum

PAINTINGS, PRINTS AND DRAWINGS

Considered one of the most prolific portraitists in the history of Quebec, Louis Dulongpré (1759-1843) was born in France but moved to Montreal in 1784. He painted these companion portraits of Antoine Hénault and his wife on the occasion of their son's 1815 wedding, celebrated in St. Cuthbert. Born in 1761, Antoine was a militia captain in the parish of St. Geneviève de Berthier. He and his wife, Marie-Josephte Fauteux, born in 1769, owned the seigneurie of Île-Dupas-et-du-Chicot on Lake St. Pierre, located between the seigneurie of Maskinongé and the seigneurie of Berthier-en-Haut.



Louis Dulongpré, *Portraits of Antoine Hénault and his wife, née Marie-Josephte Fauteux*, 1815. Gift of John Fleming, M2018.43.1-2 © McCord Stewart Museum

PHOTOGRAPHY

104 PHOTOGRAPHS BY MICHEL ÉLIE TREMBLAY DEPICTING THE MILE END NEIGHBOURHOOD FROM 1984 TO 1996

Michel Élie Tremblay photographed social activities and various locations in the Mile End district when he lived there from 1980 to the late 1990s. A familiar face in the neighbourhood, he was able to approach people without disturbing them or having to ask for permission. His photographs chronicle the culturally diverse population of the Mile End, an area that received a post-war wave of Eastern European Jewish, Polish, Greek, Italian and Portuguese immigrants, followed by immigrants from the Maghreb region in the 1970s and 1980s.



Michel Élie Tremblay, Hasidic Family on the Balcony, Outremont, 1995.
Gift of Michel Élie Tremblay, M2017.133.56 © McCord Stewart Museum

LOANS TO OTHER MUSEUMS

The McCord Museum made or renewed 16 loan agreements in 2017-2018, representing a total of 57 objects in circulation. Among the museums to benefit were the National Gallery of Canada, the Vancouver Art Gallery, the Canadian Museum of Nature in Ottawa and the Canadian Museum of History in Gatineau.

For its part, the Stewart Museum made or renewed 18 loans, representing a total of 52 objects in circulation. Several institutions, including the Historic New Orleans Collection in Louisiana, the Museum of Natural History in Halifax, the Montreal Museum of Fine Arts, the Musées de la civilisation and the Musée des Hospitalières, have displayed these loans.



Object on loan to the National Gallery of Canada:
Haida mortar, 1500-1800. Gift of Dr. George Mercer Dawson,
ACC1205A © McCord Stewart Museum



Object on loan to the Historic New Orleans Collection:
Cassegrain reflecting telescope, 1700-1750.
1979.51.14 © McCord Stewart Museum

BORROWED OBJECTS

For the presentation of the exhibitions *Wearing Our Identity: The First Peoples Collection*, *Fashioning Expo 67*, *Gabor Szilasi: The Art World in Montreal, 1960–1980* and *Michel Campeau: Life Before Digital*, the McCord Museum borrowed 152 objects in the year 2017-2018. Two groups of contemporary works of art selected by Indigenous curator Nadia Myre were presented one after the other in the *Wearing Our Identity: the First Peoples Collection* exhibition, including one by artist Mike Patten, shown on page 8.

DIGITIZATION PROJECTS

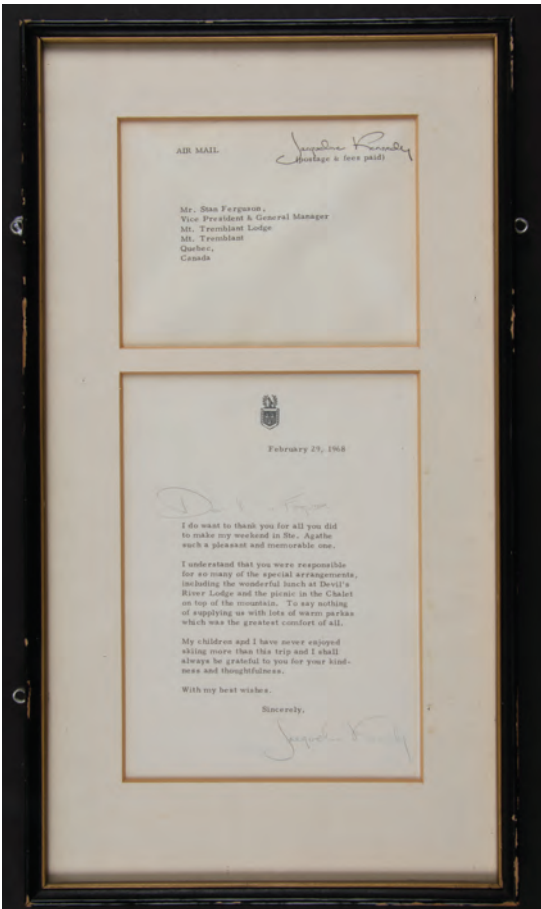
Thanks to the support of private partners, in fiscal 2017-2018 the McCord Stewart Museum prolonged two projects to make 7,000 new images from its Textual Archives collection accessible online. This collection contains over 300 linear metres and includes numerous unique pieces that are veritable artefacts of 19th and 20th century Canadian history.

These initiatives were motivated by a number of goals associated with the institution’s mission, notably the preservation of historic archives, the study and documentation of the collection’s contents, and the development of institutional expertise in digitization.

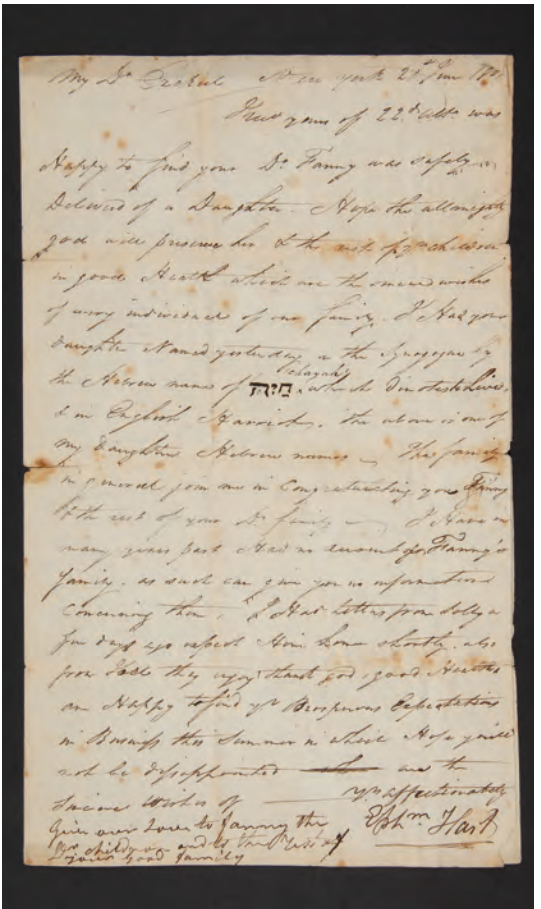
PROJECT NAME	MATERIAL DIGITIZED	STATISTICS	PRIVATE DONOR
GALLOP	20 DOCUMENTS	446 IMAGES	MARK GALLOP
OUR AMAZING FAMILIES: THREE CENTURIES OF QUEBEC DOCUMENTS AND HISTORY	1,229 DOCUMENTS	6,669 IMAGES	SUN LIFE FINANCIAL
TOTAL	1,249 DOCUMENTS	7,115 IMAGES	

By renewing his financial support for a second year, donor Mark Gallop enabled the Collections Management Department to digitize 0.15 linear metres of archives from the Women’s Art Society of Montreal Fonds (P125) and the Nona Molson Fonds (P723). Given that women’s participation in social development is too often overlooked, this archival selection highlights and disseminates the contributions of women to Montreal and Quebec history.

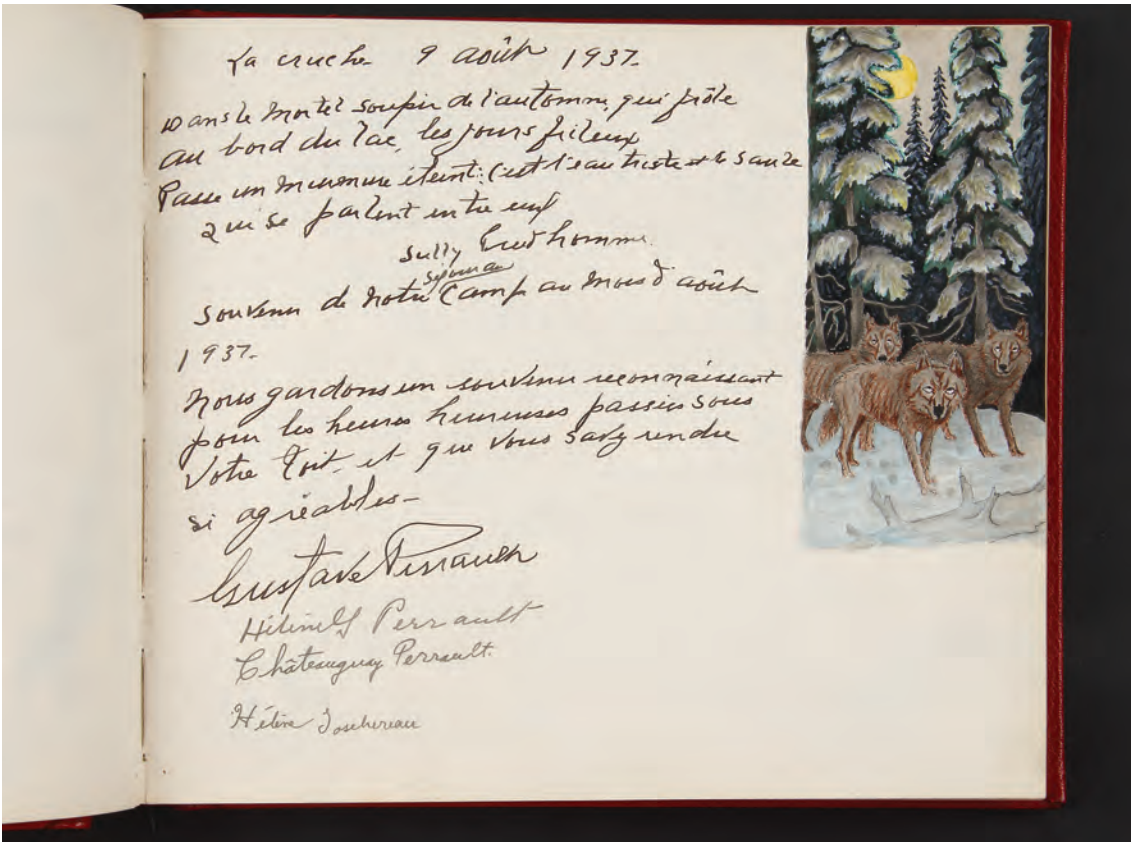
A major donation from Sun Life Financial, initiated in 2016 and renewed until 2018, funded the description, digitization and online publication of 17 archival fonds totalling 1.03 linear metres. The personal, administrative, financial and legal documents selected for the project, *Our Amazing Families: Three Centuries of Quebec Documents and History*, shed new light on the lives of Montreal families from a variety of backgrounds during different eras.



A letter from Jacqueline Kennedy to Stanley Ferguson (1919-2011), 1968. Gift of Stanley Ferguson, Stanley Ferguson Fonds P693, M2006.38.6.2 © McCord Stewart Museum

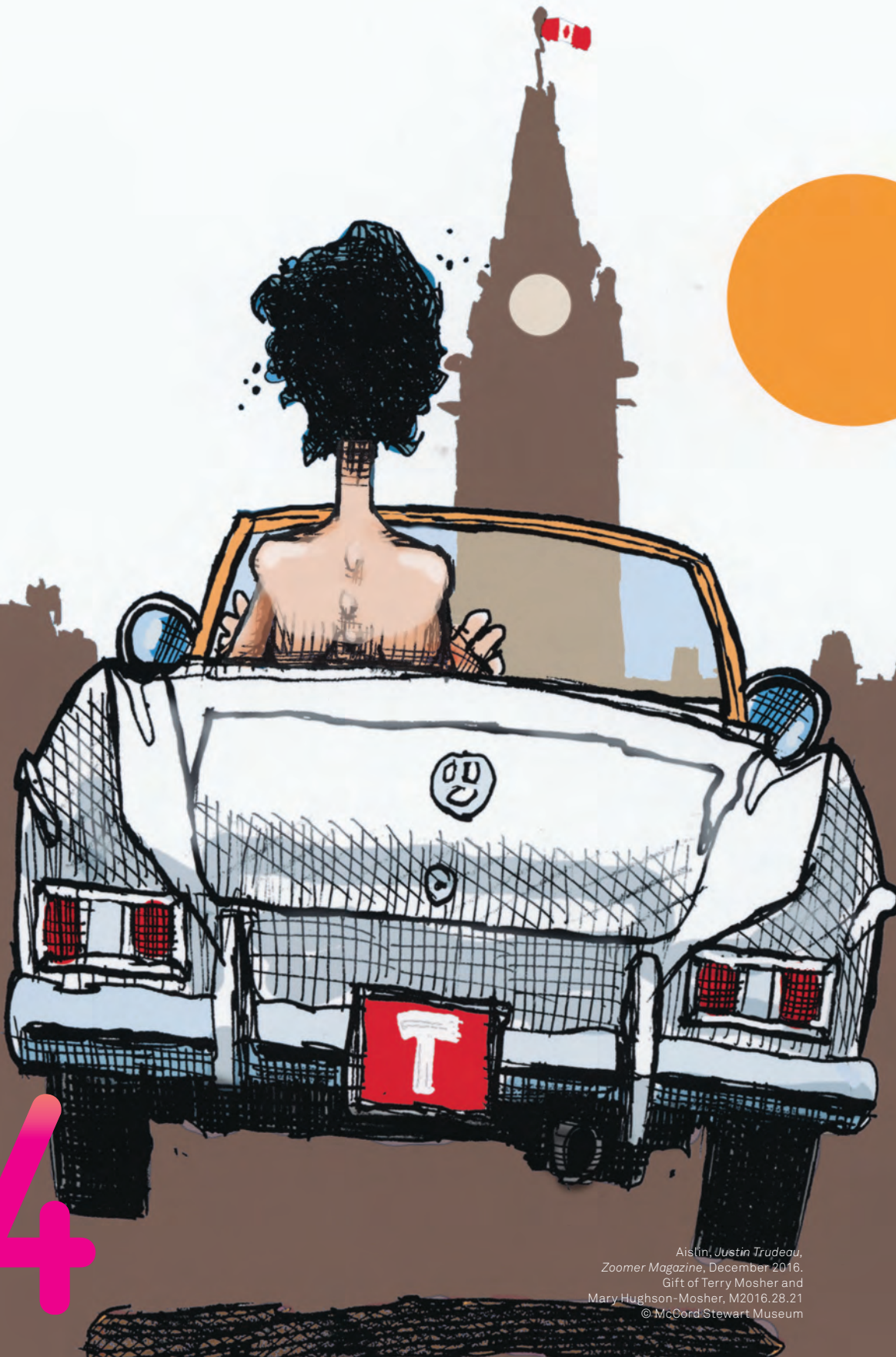


Excerpt from a letter to Ezekiel Hart from Ephraim Hart (detail), 1801. Gift of Gerald Hart and his family, Hart Family Fonds P013, M21359.39 © McCord Stewart Museum



Excerpt from the Club de la Petite Malbaie guest book, 1935. Gift of Châteauguay Perrault and Valérie Migneault Perrault, Perrault Family Fonds P539, M999.54.35 © McCord Stewart Museum

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Aistin, *Justin Trudeau*,
Zoomer Magazine, December 2016.
Gift of Terry Mosher and
Mary Hughson-Mosher, M2016.28.21
© McCord Stewart Museum

THE ARCHIVES AND DOCUMENTATION CENTRE PROVIDES ACCESS TO THE McCORD MUSEUM'S COMBINED COLLECTIONS

Researchers from all fields have two ways to access the McCord Museum's collections: consult the online database, or use the computerized catalogue available on-site at the Museum, which is even more complete. Users of the Archives and Documentation Centre also have access to a library of 9,000 reference works, specialized periodicals and the 2,400 or so titles in its rare book collection. In addition, researchers can consult 800 archival fonds and collections comprising more than 300 linear metres of textual documents and 1.33 million archival images.

The Centre is certified by the Bibliothèque et Archives nationales du Québec (BAnQ) and as such receives an annual grant to support its efforts to develop archival collections and make them accessible to a wide public.

During the year 2017-2018, the Centre's staff welcomed 400 researchers on-site for a total of some 550 research visits and answered approximately 1,800 requests by telephone, email or mail. The staff also led several guided tours of the Centre and made its resources available to numerous individuals from a wide variety of backgrounds, notably researchers from universities and Indigenous communities.

PUBLICATIONS AND PRESENTATIONS

SHARING OUR EXPERTISE

The McCord Museum is always proud to share its knowledge and expertise with the professional community, other organizations and the general public. Staff from the Collections and Research and Conservation departments present scholarly papers at conferences and workshops, publish articles and catalogue essays, and collaborate with academic and other communities.

PRESENTATIONS

At *Montréal, ville de mode?*, a May 9, 2017, colloquium held in Montreal under the auspices of the Association francophone pour le savoir (ACFAS), Cynthia Cooper, Head, Collections and Research and Curator, Dress, Fashion and Textiles, presented "La mode et Expo 67," and Alexis Walker, Curatorial Assistant, Dress, Fashion and Textiles, presented "Fabuleuse Wonderbra : l'histoire de la compagnie montréalaise Canadelle."

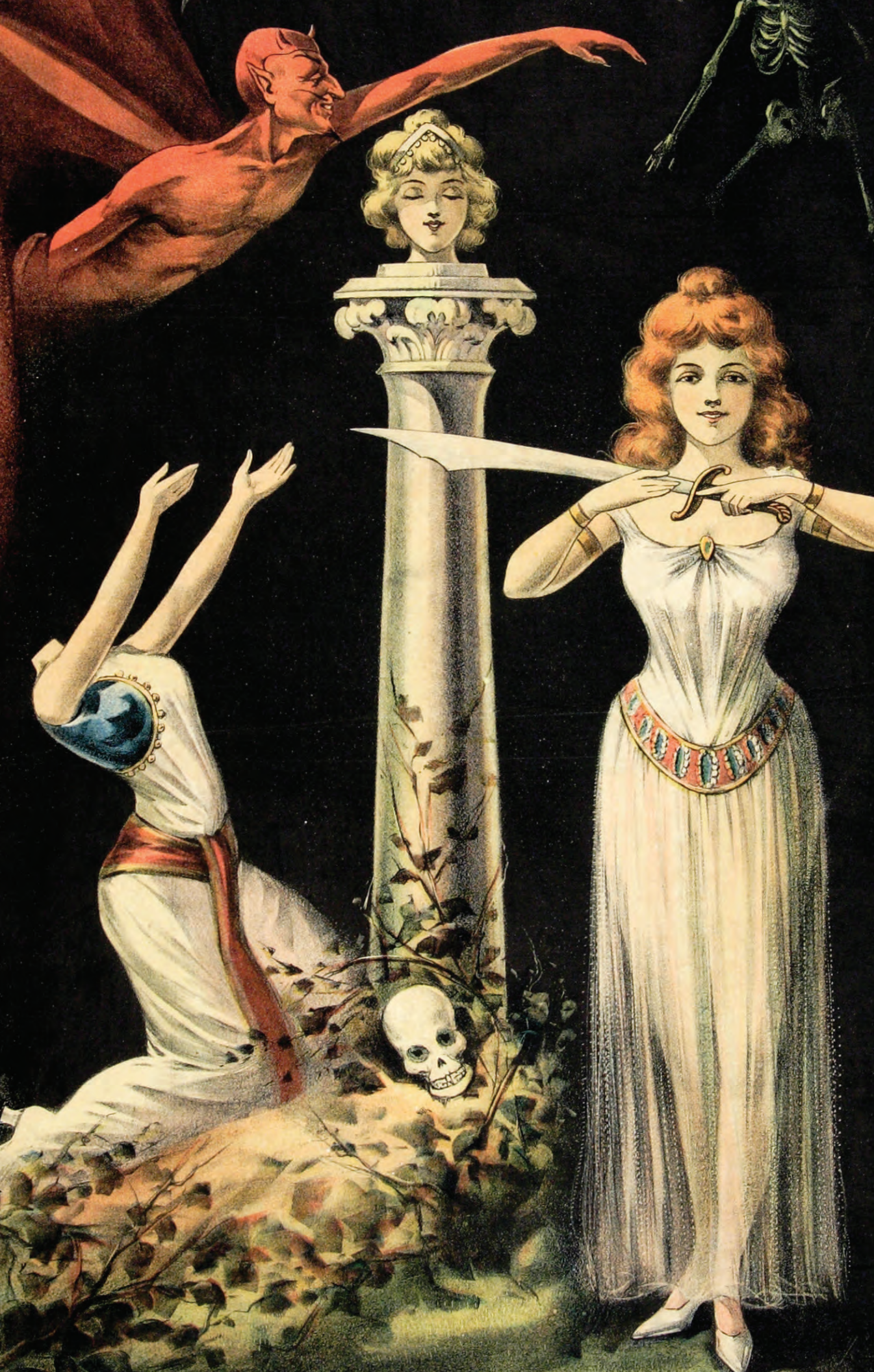
Two McCord staff members were invited to speak at the 44th Magic Collectors Weekend, organized by Magicana at the McCord Museum from May 25 to 27, 2017. Sonia Kata, Conservator, presented "Disappearing before Your Eyes? Micro-fade Testing of the McCord's Magic Posters," while Christian Vachon, Curator, Paintings, Prints and Drawings, presented "Dating the Impossible."

At *Portal to Progress*, the Costume Society of America's national symposium held in Portland, Maine, from May 29 to June 4, 2017, Cynthia Cooper, Head, Collections and Research and Curator, Dress, Fashion and Textiles, presented "The Red River Coat," while Alexis Walker, Curatorial Assistant, Dress, Fashion and Textiles, presented "Dici or Nothing: Fabric Moulding and Brassiere Innovation by the Canadelle Company of Montreal During the 1970s."

Hélène Samson, Curator, Photography, delivered the keynote address, "Le soi colonial dans la photographie du 19^e siècle," at *21st-Century Perspectives on 19th-Century Art & Architecture*, a study day organized by RAA19 at the Canadian Centre for Architecture on September 22, 2017.

At the annual conference of the Universities Art Association of Canada (UAAC) held October 12 to 15, 2017, at the Banff Centre for Arts and Creativity, Guislaine Lemay, Curator, Indigenous Cultures, presented "Museums to Address 'National Forgetfulness'."

Cynthia Cooper, Head, Collections and Research and Curator, Dress, Fashion and Textiles, presented "Fashioning Expo 67 Hostesses" at *Making Connections: Manufacturing Knowledge Through Dress Studies*, the Costume Society of America's national symposium held in Williamsburg, Virginia, from March 13 to 16, 2018.



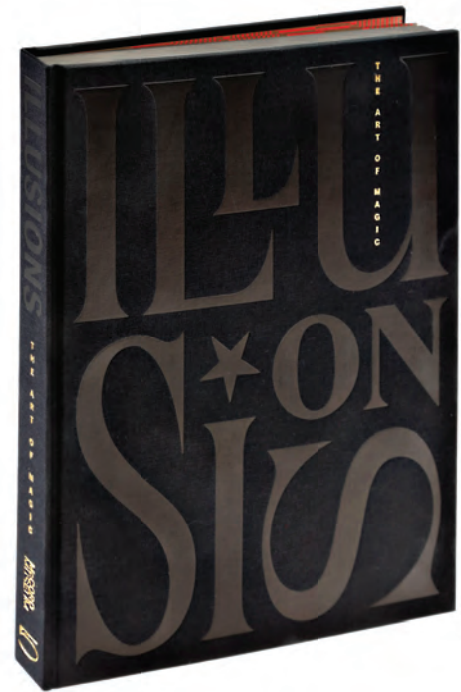
PUBLICATIONS

The McCord Museum co-published two books to accompany exhibitions.

Illusions: The Art of Magic, a major scholarly catalogue edited by Suzanne Sauvage, Christian Vachon and Marc H. Choko, with two essays by Christian Vachon, Curator, Paintings, Prints and Drawings, was published by 5 Continents Editions in association with the McCord Museum to accompany the exhibition of the same name.

Hélène Samson, Curator, Photography, authored the essay “Rudolph Edse: Cloistered Feeling” for the Michel Campeau book *An Unintentional Autobiography*, published jointly by Les Éditions Loco and the McCord Museum in 2018 to accompany the exhibition *Michel Campeau: Life Before Digital*.

Two McCord Museum conservators also published articles in 2017: Sonia Kata co-authored “Shredded Cedar Bark: A Survey of Past Treatments” for the *Journal of the Canadian Association for Conservation*, while Sara Serban published “Inherent Vice in the Woven Structure of Northwest Coast Spruce Hats” in *AIC Textile Specialty Group Postprints*.



© McCord Stewart Museum

SERVING SCHOLARLY COMMUNITIES

McCord Museum staff members also share their expertise with the academic community. For example, Anne McKay, Head, Conservation, is an associate editor of the *Journal of the Canadian Association for Conservation*. In the past year, curatorial and conservation staff have also served as peer reviewers for professional accreditation boards, grant applications and journal articles.



© McCord Stewart Museum

The Metropolitan Printing Company,
Adelaide Herrmann and Company (detail),
about 1905. Purchase, funds graciously
donated by La Fondation Emmanuelle
Gattuso, M2014.128.207
© McCord Stewart Museum



INNOVATIVE SOLUTIONS FOR PRESERVING OUR COLLECTION

The Conservation Department ensures the high quality of all activities associated with preserving the Museum's collection; this includes monitoring the museum environment and exhibiting, storing and transporting its objects. In addition, conservators undertake treatments on all objects to be displayed or loaned and conduct research on conservation issues and the collection. This year, for example, the Department reviewed the storage conditions of unstable plastics in the Museum's collection; following this exercise, new storage solutions were implemented for a large collection of cellulose nitrate negatives and an assortment of vinyl outerwear from the 1960s and 1970s. It also supervised the use of innovative secure packing methods for the Museum's travelling exhibitions.

In addition, conservators initiated a research project examining the potential of 3D imaging in the treatment and care of the collection. This technology can in fact be used for cushioning objects in transit and in storage, and to create custom mannequins for the exhibition of garments; it is also a secure, precise method for recreating missing elements when an object is being restored. As part of this pilot project, the team produced cushioning materials for an Indigenous pot dated sometime between 1300 and 1600 so that it could be packaged for international shipping. The team also produced a prototype sectional mannequin that will serve as the base of costume mounts in future exhibitions.

Throughout the year 2017-2018, the Conservation Department team lent its expertise to the planning and mounting of the Museum's exhibitions and treated over 300 objects for the exhibitions *The Topsy-Turvy Storyland*, *Balenciaga*, *Master of Couture*, *Shalom Montreal*, and the permanent exhibition *Wearing Our Identity*, which regularly rotates items. In the latter case, the treatments undertaken meant that many garments from the Indigenous Cultures collection could be exhibited for the very first time. Finally, the Department continued to play an important role in maintaining high preservation standards in the acquisition and loan of the Museum's artefacts.

Ensemble, 1966, Designer: Marielle Fleury,
Weaver: Lucien Desmarais.
Gift of Marielle Fleury Boutique Inc.,
M972.104.3.1-4 © McCord Stewart Museum



EXHIBITIONS AT THE McCORD MUSEUM

WEARING OUR IDENTITY: THE FIRST PEOPLES COLLECTION

PERMANENT EXHIBITION – SINCE 2013

Created in a close partnership with First Nations communities, this exhibition invites visitors to reflect on clothing as a means of identity affirmation. For the First Nations, Métis and Inuit, dress does not serve solely utilitarian purposes; it also helps quickly differentiate between allies and enemies and keep the latter at bay, demonstrate the power of spiritual leaders like shamans and, in the case of finely decorated clothing, express the respect that hunters have for the animals that enable their families to survive. A major symbol of the First Nations, Métis and Inuit, clothing contributes to the development, preservation and communication of their social, cultural, political and spiritual identities.

Contemporary works are added to the exhibition on a regular basis. Chosen by curator Nadia Myre, a member of the Algonquin Nation in the Kitigan Zibi Anishinabeg community, these works enable First Peoples to demonstrate their desire to preserve and revive their ancestral cultural values. This year, the exhibition featured works by artist Mike Patten.



Coat, Western Cree or Métis, 1880-1910.
Gift of Mrs. J. B. Learmont, M5149 © McCord Stewart Museum



Bert Beaver, *Evening dress*, Michel Robichaud. Published in *Weekend Magazine*, 1967. Library and Archives Canada, Canadian Corporation for the 1967 World Exhibition fonds, e011184804 © Government of Canada. Reproduced with the permission of Library and Archives Canada (2016).

FASHIONING EXPO 67

MARCH 17 TO OCTOBER 1, 2017

Expo 67 gave Montreal designers and the Canadian fashion industry an opportunity to shine on a world stage. A symbol of the exuberant 1960s, Expo 67 offered a modern mix of art, architecture, technology and design that conveyed a message of openness and creativity and an optimistic, forward-looking world view. This approach was very stimulating for the world of fashion.

Fashioning Expo 67 invited visitors to enter the world of Expo 67 and experience the effervescence of Montreal's fashion moment. The exhibition presented over 60 outfits—hostess uniforms from various pavilions, branded clothing by Quebec designers—and products from every sector of Canadian fashion, including hats, gloves, umbrellas, purses, jewellery, and even fur. Also featured were videos of interviews that the Museum conducted with several designers from the era. The exhibition was part of the official programming to commemorate Montreal's 375th anniversary.

Fashioning Expo 67 earned the McCord Museum the prestigious Richard Martin Exhibition Award from the Costume Society of America. Richard Martin Exhibition Awards recognize outstanding costume exhibitions presented by both large and small museums in North America. We are extremely proud since this is the third time that the Costume Society of America has honoured the McCord Museum with this award.

AISLIN: 50 YEARS OF CARTOONS

APRIL 7 TO AUGUST 13, 2017

This exhibition was a retrospective of the best drawings from the wide-ranging 50-year career of Aislin, the editorial cartoonist of the *Montreal Gazette*. Drawn from the McCord Museum's collection, the 50 featured cartoons illustrated how the artist's style has changed over the years and provided a sort of crash course in the history of Montreal, Quebec and Canada between 1967 and 2017. Aislin's impressive media career and his keen insight into Canadian news have made him one of the most influential political cartoonists in English Canada. This exhibition was presented by the *Montreal Gazette*.



Aislin, "A lover " with a phone number, *The Gazette*, July 8, 1999.
Gift of Terry Mosher and Mary Hughson-Mosher,
M2016.28.29 © McCord Stewart Museum

ILLUSIONS: THE ART OF MAGIC

MAY 26, 2017, TO JANUARY 7, 2018

The exhibition *Illusions: The Art of Magic* presented an impressive selection of magic show posters never before seen in public. Dating from the 1880s to the 1930s, an era known as the Golden Age of Magic, the illustrations employ phantasmagorical imagery to depict magic acts beyond the understanding of the average person.

Developed by the McCord Museum, the exhibition drew from its Allan Slaight Collection, acquired in 2015, which is one of the world's top five private collections of magic-related posters and documents. Each section showcased a different kind of illusion: appearance and disappearance, decapitation, levitation, escape, and mentalism. At the same time, the exhibition helped visitors interpret the posters using themes such as Spiritualism, Orientalism, the transmission of knowledge, and the role of women in the world of magic.

Consisting of 71 magnificent chromolithographs and original woodcuts, several of which are very large format, the exhibition highlighted the most popular entertainers of the era—Herrmann, Kellar, Chung Ling Soo, Thurston and, of course, Houdini—many of whom performed in Montreal. The acquisition of this collection was made possible thanks to La Fondation Emmanuelle Gattuso.



From left to right: J. Weiner Ltd., *The Chung Ling Soo Mysteries*, about 1918. Purchase, funds graciously donated by La Fondation Emmanuelle Gattuso, M2014.128.444 © McCord Stewart Museum | Ay Yaga Bombay, *Alexander – The Man Who Knows*, 1915. Purchase, funds graciously donated by La Fondation Emmanuelle Gattuso, M2014.128.3 © McCord Stewart Museum | The Strobbridge Lithographing Co., *Adelaide Herrmann, Queen of Magic*, 1903. Purchase, funds graciously donated by La Fondation Emmanuelle Gattuso, M2014.128.208 © McCord Stewart Museum

**JAYCE SALLOUM –
LOCATION/DIS-LOCATION(S):
BEYOND THE PALE**

SEPTEMBER 8 TO NOVEMBER 12, 2017

For many years, the McCord Museum has taken part in MOMENTA | Biennale de l'image, a Montreal event formerly known as the Mois de la photo. Focussing on the theme of *What Does The Image Stand For?*, the 2017 edition featured an installation by Vancouver photographer Jayce Salloum at the Museum. Presented in the form of four thematically grouped clusters, the photos carefully selected by the artist were taken from archives that he has been building since 1979: images of places where he has lived (Vancouver, Beirut, New York) and worked (Australia, China, Costa Rica, Nicaragua, Panama, Hawaii, Mexico, the Galápagos Islands, etc.). In the four wall displays, the photographer took on questions related to territorial conflicts, states of nature and being, the nation state, social protests and crises of modernity.



Photo installation (detail). © McCord Stewart Museum

THE TOPSY TURVY STORYLAND

NOVEMBER 19, 2017, TO MARCH 18, 2018

For the eighth year in a row, the McCord Museum welcomed children ages 3 to 9, and their companions, to its annual toys exhibition. Based on an original concept, this year's edition invited visitors to explore the world of timeless fairy tales that have charmed generations of little ones: *Little Red Riding Hood*, *Hansel and Gretel*, *Jack and the Beanstalk*, *The Little Mermaid* and *Cinderella*. In an enchanted setting that delighted young and old alike, visitors could feast their eyes on numerous toys and objects from the Museum's Decorative Arts collection. An ideal family outing for the holidays and winter school break, the exhibition transported visitors to Storyland, a world turned upside down when the Fairy Carabosse casts an evil spell.



© McCord Stewart Museum



**GABOR SZILASI:
THE ART WORLD IN MONTREAL,
1960–1980**

DECEMBER 7, 2017, TO APRIL 29, 2018

As part of its mandate to feature the best in documentary photography from here and abroad, the McCord Museum presented an exhibition of 43 unpublished black and white photographs from the personal collection of Gabor Szilasi. Taken at exhibition openings and other artistic events held in Montreal between 1960 and 1980, the selected photographs were presented in chronological order and immortalized the faces, places and vitality of Montreal's art scene at a time of social and cultural upheaval. Shot in a spontaneous documentary style, they captured the art scene during a period when art was coming into its own in Quebec. Although Gabor Szilasi is one of Quebec's best-known living photographers, this significant portion of his work had never been exhibited before.



Gabor Szilasi, Irene F. Whittome and Guido Molinari at the opening of the Irene F. Whittome exhibition at the Galerie Martal, Montreal, October 1973. Gift of Gabor Szilasi, M2018.39.35 © McCord Stewart Museum



Gabor Szilasi, Armand Vaillancourt, John Max and François Dallegret (hands only) at the opening of the pharmacy-boutique Le Drug, Montreal, May 1965. Gift of Gabor Szilasi, M2018.39.8 © McCord Stewart Museum

**STUDENT POSTERS FROM THE SOCIÉTÉ
DES DESIGNERS GRAPHIQUES DU
QUÉBEC DESIGN COMPETITION**

MARCH 7 TO 25, 2018

The 16 posters in the exhibition were selected by the *Société des designers graphiques du Québec* (SDGQ) as the top submissions for the Marc H. Choko Scholarships. This annual competition is open to students registered in a Quebec CEGEP or university graphic design program; its aim is to develop their skills and interest in poster design, while at the same time promoting a cause for the common good. This year's theme, "Women and Taking Action," was presented in collaboration with the organization Relais-femme.



Photo credit: Rock Ancitil, DGA

From left to right: Marc Choko, Étienne Déniger, Alfred Halasa.



Photo credit: Rock Ancitil, DGA

Gabor Szilasi, *Opening of the 10 Young Montreal Painters exhibition at the Loyola Bonsecours Centre, Montreal, April 1967.* Gift of Gabor Szilasi, M2018.39.13 © McCord Stewart Museum



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**MICHEL CAMPEAU:
LIFE BEFORE DIGITAL**

FEBRUARY 16 TO MAY 6, 2018

Michel Campeau: Life Before Digital was a survey of work by Montreal photographer Michel Campeau, who is also a collector of amateur photographs. Composed of works executed between 2005 and 2017, the exhibition reflected the artist's subjective and emotional approach to pre-digital photography. The approximately ninety items on display included images of historical colour and silver prints, photographs by Campeau himself, and reproductions of slides found on eBay. Together, they summarized the material culture and aesthetic legacy of silver-based photography.

Anonymous, *Easter Greetings*, about 1955.
Collection of Michel Campeau

OUTDOOR EXHIBITIONS

A SUSPENDED CITY

MAY 13 TO SEPTEMBER 17, 2017

As part of *La Grand Tournée* marking the city's 375th anniversary, the McCord Museum told the stories of Montreal and its neighbourhoods. Throughout the summer, the exhibition-installation *A Suspended City* appeared in parks, travelling from one borough to another, presenting Montreal as a changing city suspended in time between its past and future. Each of the 19 boroughs hosted the exhibition, which took on 19 different forms as it was adapted to reflect the stories of each borough and offer a new way to revisit the past. The design of this original installation was inspired by the billboards that overlook the city and the clotheslines that are part of the intimate landscape of Montreal neighbourhoods.

In addition to presenting the history of Greater Montreal, the exhibition highlighted each individual borough. *A Suspended City* included nearly 550 photographs, three personal stories from each borough and approximately 400 historical elements. Designed and produced by the McCord Museum, *A Suspended City* was a key event in the official programming celebrating Montreal's 375th anniversary.



© Mathieu Bertoldi



© Mathieu Bertoldi

EXPO 67: THE PLACE TO BE

MAY 29 TO OCTOBER 29, 2017

Installed on 13 structures on McGill College Avenue between De Maisonneuve Boulevard and President Kennedy Avenue, this photographic exhibition took Montrealers and visitors back to the festive atmosphere of the Expo 67 site 50 years ago. The photographs, taken by Jean-Louis Frund at the request of *Maclean's* magazine, document the construction of Expo 67 and the spectacular architecture of its pavilions, the crowds of visitors, and the hustle and bustle of this magic site. Thanks to the generosity of the photographer, over 1,000 colour slides from that time are now part of the McCord Museum's collection. Presented by BMO in collaboration with Astral, this exhibition was part of the official programming celebrating Montreal's 375th anniversary.



Jean-Louis Frund, *The United States of America Pavilion and the blue Mini-rail, Île Sainte-Hélène, Expo 67, Montreal, 1967*. Gift of Jean-Louis Frund, MP-1994.1.1.4.18 © McCord Stewart Museum

TRAVELLING EXHIBITION

HAIDA ART: MAPPING AN ANCIENT LANGUAGE

EXHIBITION PRESENTED AT THE ART GALLERY OF HAMILTON
FROM FEBRUARY 11 TO MAY 28, 2017

Featuring over 80 Haida masterpieces from the McCord Museum's collection, the exhibition *Haida Art: Mapping an Ancient Language* presented the beauty and complexity of Haida culture, both past and present, and illustrated the rich visual vocabulary of the Haida. Carved feast bowls, bentwood boxes, masks and rattles communicate ideas, conventions, stories, and philosophies through abstract and naturalistic forms. Their voices could be heard not just by the ears, but by the eyes and the spirit.



© Robert McNair



© Robert McNair

EXHIBITIONS AT THE STEWART MUSEUM

HISTORY AND MEMORY

PERMANENT EXHIBITION – SINCE 2011

Opened in 2011, the permanent exhibition *History and Memory* encompasses over 500 artefacts, images, archival documents, rare books and old maps from the Museum’s vast collection. From voyages of exploration to the Lower Canada Rebellion, the exhibition illustrates key moments in our history and demonstrates the tremendous influence of European civilizations in New France and North America.



Wine cooler, Guillaume Noël, Sèvres Manufactory, France, 1756. 1976.50.6
© McCord Stewart Museum

EXPO 67: A WORLD OF DREAMS

APRIL 26 TO OCTOBER 8, 2017

This original exhibition marked the 50th anniversary of Expo 67, a milestone in the city's history, and was part of the official programming commemorating Montreal's 375th anniversary. Created using archival videos from Canada's National Film Board (NFB) and CBC/Radio-Canada, the exhibition celebrated the innovative nature of Expo 67, inviting visitors of all ages to step into the incredible adventure of Expo 67 through an immersive multimedia journey offering an original perspective on what was described at the time as “the greatest show on earth.”

Inspired by the technological innovations and big dreams realized at Expo 67, the exhibition was divided into six thematic zones celebrating the event's grand utopian vision. Thanks to virtual reality, each visitor could experience a reinterpretation of a visit to the NFB's *Labyrinth* pavilion, whose experimental technology eventually led to the development of the IMAX projection system.

The Stewart Museum is proud to have won the Tourisme Montréal Distinction Award in the category of Museum, under 50,000 visitors, for its exhibition *Expo 67: A World of Dreams*.



Expo mapping © Elias Touil

SANTAS ARE TAKING OVER THE MUSEUM

NOVEMBER 15, 2017, TO JANUARY 7, 2018

This annual holiday exhibition featured some 40 Santa figurines in a variety of settings. Handmade by Canadian and American artists, the figurines were complemented by crafts, storytelling and films organized within the exhibition space.



Checking It Twice 2, Pat and East Glen, United States, 2004.
Liliane Stewart Collection © McCord Stewart Museum

THE HALL OF GAMES

FEBRUARY 14 TO MARCH 11, 2018

This playful space offered a snapshot of the history of games; as artefacts of our ancestors' leisure pursuits, they reflect the human need for amusement. The *History and Memory* exhibition featured a very special display case of time-honoured amusements, while the *Hall of Games* gave both children and adults a space to play with large-format reproductions of old-fashioned games.



© EliasTouil

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Bodice, France, 18th century.
1978.5.4 © McCord Stewart Museum

McCord STEWART MUSEUM



© Claude Roy Photographie

EDUCATION PROGRAMS

In 2017, the Education Programs team undertook a comprehensive review of its mission. As a result of this exercise, Museum visitors will be encouraged to become more open—open-minded, open to others, the city and the world—and will be better equipped to understand the complex multiple realities of today's world. Resources are in place to train the teams of guides in both museums and help them embrace this new approach. At the same time, major efforts have been deployed to present our Education Programs to associations of history and social sciences teachers and as part of the Canada's History Forum held at the Canadian Museum of History. In addition, our regular programming continued with projects and tours adapted for new clientele (homeless people, gifted students, visually impaired visitors and new immigrants), and new partnerships were created, notably with the *I Musici de Montréal Chamber Orchestra*.

On-site and through its outreach programs, the team worked with over 30,000 visitors at both the McCord Museum and the Stewart Museum: nearly 14,000 preschool, elementary and high school students, some 9,000 participants in family activities, and 7,000 members of community groups and the general public. For its educational programs, the Museum is fortunate to enjoy the ongoing financial support of its loyal donors, the J. Armand Bombardier Foundation, the Great-West, London Life and Canada-Life group, and the Caisse de dépôt et placement du Québec.

SCHOOL PROGRAMS

The Museum creates school programs for elementary, high school, college and university students with the goal of helping them become engaged citizens. Among the many activities organized are thematic tours of the permanent exhibitions. *The Topsy Turvy Storyland* exhibition of toys was very popular with families and schoolchildren, while *The Rhythms of First Peoples* and *Defending New France* educational activities were the top choices of elementary school teachers.

The five cultural mediation projects organized with the program *Une école montréalaise pour tous* attracted 800 underprivileged students who, in turn, invited 2,000 classmates and accompanying adults to visit the McCord Stewart Museum. Consequently, all of these individuals had the opportunity to take part in innovative group projects like the frame-by-frame creation of an animated film, the production of works in paper inspired by objects in the Museum's collection, and the performance of a magic trick during a concert. The partnership with the Redpath Museum continued for the projects *One Week at the McCord Museum* and *Des objets sous la loupe*; as part of *One Week at the McCord Museum*, three classes of students followed a multidisciplinary educational activities program for four days in a row at the Museum.



© Nadège Roy

OUTREACH PROGRAMS

The McCord Museum received an award of excellence in heritage interpretation, community sector, from the Association québécoise des interprètes du patrimoine (AQIP) for its intergenerational project *Sharing Our Memories, Our Stories*, a project that enables 80 or so 13- to 17-year-old volunteers to meet with elderly people to share their respective stories. At the end of the project, participating seniors were invited to the Museum, where they enjoyed special programming that included a big quiz about Expo 67, in honour of the exhibition *Fashioning Expo 67*. The project *Sharing Our Memories, Our Stories* is supported by the Drummond Foundation, the Centre hospitalier de l'Université de Montréal (CHUM university hospital) and the Alzheimer Society of Montreal. Two historic walking tours attracted a total of nearly 300 people during the summer: *Saving an Iconic Neighbourhood: Milton Park and the Notman House* and *The Prestigious Golden Square Mile: Yesterday and Today*. For its part, the Stewart Museum welcomed an impressive number of visitors to its walking tour *St. Helen's Island: From the British Arsenal to Expo 67*.



© EliasTouil

FAMILY ACTIVITIES

Conscious of the fact that museum visits have become popular with many Montreal families, the McCord and Stewart museums have organized activities that enable families to work together, play together and create together. Whether they embark on *The Adventure at the Museum*, an activity presented by Hydro-Québec whereby each family receives a backpack filled with materials to enhance their visit, or whether they visit during summer or holiday exhibitions, Museum visitors of all ages can enjoy treasure hunts, storytelling, and creative activities on weekends and holidays in both pavilions.

This year, programs aimed at families were very popular, particularly during the special Halloween and winter holiday activities organized in both museums; the latter alone attracted more than 1,115 children and adults to storytelling events and workshops to make gingerbread houses and snowflakes. For its part, the 2017 summer day camp welcomed 226 campers to the McCord Museum for two different thematic weeks, *Dreaming Architecture* and *Abracadabra*; during the latter, a week devoted to magic, the regular team of camp counsellors was joined by a professional magician.

At the McCord Museum, *Parents and Tots*, the monthly get-together for parents with children 18 months and younger, enabled nearly 600 parents to share a special moment with their little ones. Inspired by the exhibitions *The Topsy-Turvy Storyland*, *Michel Campeau: Life Before Digital*, *Gabor Szilasi*, *Wearing Our Identity: The First Peoples Collection* and *The Hall of Games*, in 2018 the Stewart Museum offered spring break activities that featured storytelling, treasure hunts, crafts and film screenings organized with Lab Québec Cinéma and the Fantasia International Film Festival. In addition, educational workshops on the history of photography were presented in the exhibition of the McCord Museum.

CITIZENSHIP PROGRAMS

In co-operation with Le Boulot vers, Dans la rue, and EXEKO, an organization specialized in the management of socio-cultural projects, our cultural workshop featuring objects from the educational collection reached some one hundred young people ages 16 to 25 at risk of becoming homeless. At the same time, the digital storytelling project organized in collaboration with the BAnQ, Accueil Bonneau, La rue des Femmes and L'itinéraire led to *Vue de la rue*, an exhibition at the BAnQ of photos and stories of Montreal as seen by the homeless or people struggling with various hardships.



© EliasTouil



© EliasTouil

CULTURAL ACTIVITIES AT THE McCORD MUSEUM

Last year, the McCord Museum presented rich, varied cultural programming. Schulich School of Music concerts, the Heritage Montreal *City Talks* lecture series, the Les Belles Soirées lectures, Fantasia International Film Festival screenings and Blue Metropolis International Literature Festival activities enlivened the atmosphere and nourished the spirit with events directly associated with the Museum's exhibition themes and special events.

Altogether, the cultural activities held at the McCord Museum from April 2017 to March 2018 attracted nearly 8,000 people.

SERIES

EXHIBITION-RELATED LECTURES

These lectures enabled curators and artists to discuss the exhibitions on display at the Museum. For example, Christian Vachon and Olivier Kermeid presented a behind-the-scenes look at the exhibition *Illusions*, while Gabor Szilasi and Zoë Tousignant discussed the personal aspect of the body of work shown in *The Art World in Montreal, 1960–1980*.



Gabor Szilasi, Rita Letendre explaining a work at the opening of her exhibition at the Galerie Gilles Corbeil, Montreal, November 1980. Gift of Gabor Szilasi, M2018.39.42 © McCord Stewart Museum

PANEL DISCUSSIONS

Panel discussions brought participants together to share their ideas on themes associated with the exhibitions. Three guest lecturers inspired by the work of Gabor Szilasi discussed the influence of immigrant photographers during the 1960s and 1970s, while Montreal designers talked about designing uniforms as part of the exhibition *Fashioning Expo 67*.



© McCord Stewart Museum

TEA AT THE McCORD

The *Tea at the McCord* series presents a behind-the-scenes look at the Museum, its exhibitions, and its collection. At one of last year's lectures, curator Cynthia Cooper shared the history of the Red River coat, while at another, archivist Céline Widmer reported on the recent project to digitize family archives.



© McCord Stewart Museum



©Elias Touil

CITY TALKS

The sixth edition of this popular annual lecture series examining urban issues of interest to Montrealers looked at the following topics: the role of design in Montreal construction projects, entertainment districts and illuminating the city.



© Elias Touil

SCHULICH@McCORD

The four annual concerts presented in co-operation with the Schulich School of Music once again offered the public performances by exceptionally talented young musicians and contributed to the success of the various cultural activities offered by the Museum.



From left to right: Souvenir doll - Austrian, Kämmer & Reinhardt, circa 1910. Gift of Mabel Molson, M17980 © McCord Stewart Museum | Cooking pot, about 1900. Gift of the Estate of Dorothy Coles, M19742 © McCord Stewart Museum | Souvenir doll - Austrian, Gebrüder Krauss, 1863-1921. Gift of Mabel Molson, M17979 © McCord Stewart Museum

LES BELLES SOIRÉES DE L'UNIVERSITÉ DE MONTRÉAL

The cultural lectures organized in collaboration with Les Belles Soirées on subjects associated with the Museum's exhibitions were very well attended. One of the most popular last year was the lecture given by Dr. Michel Lemay on children's imaginations.

SPECIAL EVENTS

THE URBAN FOREST 2017

Decked out in the colours from the 1960s inspired by the exhibition *Fashioning Expo 67*, the eighth annual edition of the Urban Forest offered a wide variety of activities: yoga, magic acts, concerts, Roulo-Boulo (a mobile job centre) and street food trucks. Over the course of the summer, the Urban Forest attracted nearly 180,000 visitors.



© McCord Stewart Museum

NUIT BLANCHE 2018 – A NIGHT OF STORYTELLING

In association with the fairy tale theme of the exhibition *The Topsy-Turvy Storyland*, Théâtre Urbi et Orbi brought back some of the most memorable stories from its “Urban Tales” series that had amused, touched and even disturbed audiences of this long-running series presented during the holiday season. At the same time, storytellers animated the *Toys* exhibition, recounting original versions of classic tales by Grimm and Perreault. A record 2,000 visitors attended this year's event.



© McCord Stewart Museum

CULTURAL ACTIVITIES AT THE STEWART MUSEUM

The Stewart Museum continued to collaborate with Parc Jean-Drapeau, Les Belles Soirées de l'Université de Montréal and Les Journées de la culture to offer diverse cultural programming for a wide audience.

JOURNÉES DE LA CULTURE

In association with the exhibition *Expo 67: A World of Dreams*, the Stewart Museum organized a workshop on making a model of a pavilion and invited Roger Laroche, an Expo 67 collector and historian, to discuss the theme of architecture with participants.



© Elias Touil

LES BELLES SOIRÉES DE L'UNIVERSITÉ DE MONTRÉAL

Sharing his extensive research on the history of Expo 67 with the public, speaker Claude Latour explained the origins and consequences of this large-scale event that marked Quebecers as it radically transformed the face of Montreal, Quebec and Canada.



View of Expo 67 from Katimavik, Anonymous, 1967. Private collection.



Jean-Louis Frund, *The Canadian Pulp and Paper Pavilion and the blue Mini-rail, Île Notre-Dame, Expo 67, Montreal, 1967.*
Gift of Jean-Louis Frund,
MP-1994.1.1.7.84 © McCord Stewart Museum



Remain
The
Wizard



NEW JUMP IN ATTENDANCE

In 2017-2018, total attendance at the McCord Stewart Museum increased 4%, reaching over 1.2 million visitors across all of its activities (indoor and outdoor exhibitions, facilities, etc.), of which nearly 215,000 were visitors to the galleries. This increase was especially noticeable at the Stewart Museum: total attendance jumped by 37% while the number of visitors to the galleries rose by 19%.

DRAMATIC INCREASE IN REVENUES

For the second year in a row, self-generated revenues increased substantially, rising 13% or by nearly \$200,000, to reach a total of nearly \$1.64 million. This growth can be explained by the 173% increase in the Stewart Museum's ticket and boutique sales, and by the fact that the McCord Museum's boutique and room rental revenues rose by 23% and 25%, respectively.

A REORGANIZED TEAM

Following a restructuring of the Marketing and Communications teams at both museums, "Visitor Experience" was added to this department's responsibilities, client development initiatives were enhanced, and the department's overall effectiveness was increased.

COMMUNICATIONS

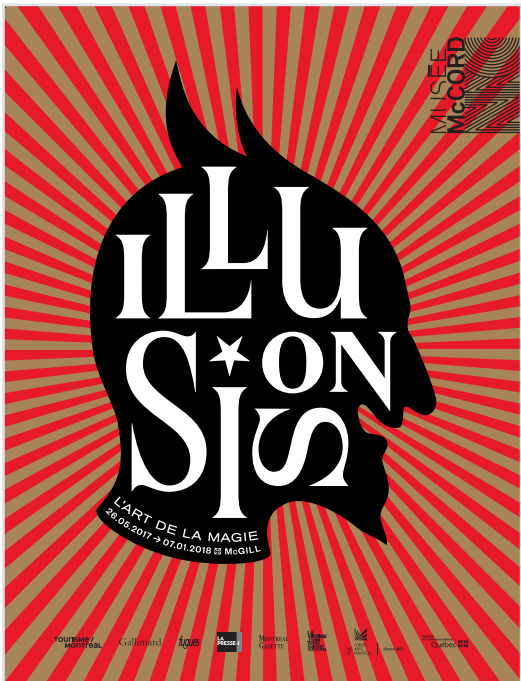
The exhibitions *Fashioning Expo 67*, *Aislin: 50 Years of Cartoons*, *The Topsy Turvy Storyland* and *Expo 67: A World of Dreams* were all very popular with both visitors and the press. The three exhibitions devoted to Expo 67 were also part of the official programming for Montreal's 375th anniversary as well as the Expo 67 Passport commemorating the 50th anniversary of Expo 67, which helped attract thousands of nostalgic visitors to the museums. To increase the visibility of these exhibitions, the Museum launched major communications campaigns. These notably made use of eye-catching visuals and innovative initiatives like an Expo 67 fashion show at the Festival Mode & Design and an invitation to imagine the world in another 50 years; the impact of these campaigns was particularly noticeable at the Stewart Museum and on social media.

AWARDS

In February 2018, the Museum won two Grafika Awards, which recognize the year's best in Quebec graphic design: one for the exhibition visuals of *Expo 67: A World of Dreams*, and a "special project" award for the graphic design of the *Illusions: The Art of Magic* exhibition visuals and catalogue. In November 2017, the Museum also received the Excellence Award (Category 3) from the Société des musées du Québec for the exhibition *Notman: A Visionary Photographer*.



© McCord Stewart Museum



© McCord Stewart Museum



DIGITAL PLATFORMS

Continuing their digital communications efforts, both museums experienced a significant increase in the number of subscribers to their respective platforms. The McCord Museum also launched its online boutique and a Pinterest account for its boutique, while the Stewart Museum opened an Instagram account.

PLATFORM	McCORD MUSEUM	STEWART MUSEUM
MUSEUM WEBSITE	920,761 VISITS	120,771 VISITS
NEWSLETTER	26,845 SUBSCRIBERS 22,155 in French 4,690 in English	2,473 SUBSCRIBERS
FACEBOOK	20,759 FOLLOWERS	4,642 FOLLOWERS
TWITTER	37,078 FOLLOWERS	2,175 FOLLOWERS
INSTAGRAM	4,954 FOLLOWERS	956 FOLLOWERS
LINKEDIN	711 FOLLOWERS	40 FOLLOWERS
PINTEREST	360,151 VIEWS	N/A
FLICKR	476,589 VIEWS	N/A
YOUTUBE CHANNEL	55,584 VIEWS	3,320 VIEWS
TRIP ADVISOR	RATED 56 TH OUT OF 428 THINGS TO DO IN MONTREAL RATING OF 4 OUT OF 5 CERTIFICATE OF EXCELLENCE	RATED 92 ND OUR OF 428 THINGS TO DO IN MONTREAL RATING OF 4 OUT OF 5
MTL URBAN MUSEUM APP	2,348 SESSIONS	N/A

Jean-Louis Frund, *The Canada Pavilion: The Katimavik and the People Tree, Île Notre-Dame, Expo 67, Montreal* (detail), 1967.
Gift of Jean-Louis Frund, MP-1994.1.2.393 © McCord Stewart Museum

MEDIA PARTNERSHIPS

The McCord Museum and Stewart Museum’s media profile and visibility have increased significantly, thanks to the following valuable media partners: *LaPresse+*, *Montreal Gazette*, *Le Devoir*, *motherforlife.com*, *Vie des Arts*, *La Vitrine* and *Bell Media*.

SPONSORSHIPS McCORD MUSEUM	
HYDRO-QUÉBEC (PRESENTING SPONSOR)	<i>The Adventure at the Museum</i>
NATIONAL BANK (PRESENTING SPONSOR) INVASION COCKTAIL, LE VIN DANS LES VOILES, BOLDWIN ORGANIC BEER, FOOD TRIP TO, ALVÉOLE, MICRO-HABITAT, ARABESQUE BURLESQUE, FOIRÉE MONTRÉLAISE, BREF MONTRÉAL, PHI CENTRE, NFB, FESTIVAL DE LA POÉSIE DE MONTRÉAL, MAGNÉTO BALADO, MAURIN CUISINE, CULINARY GUILD, CENTRE D'HISTOIRE DE MONTRÉAL, UNIVERSITÉ DU QUÉBEC À TROIS-RIVIÈRES, JEUX WASA, LUCION MÉDIA, BLVD MTL, LA PETITE TOUCHE, COSMODÔME, UNIVERSITÉ DU QUÉBEC À MONTRÉAL, UNIVERSITÉ DE MONTRÉAL, HEXAGRAM - UQAM, MONTREAL DIGITAL SPRING, CÉGEP MARIE-VICTORIN, CIDRE SMAC!, Y KOMBUCHA, LE 4 ^{ÈME} MUR, BIRRA, ÉCOLE DU BAR, TOHU, TOURS DE LA TABLE, SECRET MONTRÉAL, 3D BRANCHES	<i>After Hours at the McCord</i>
IVANHOÉ CAMBRIDGE (COLLABORATING SPONSOR) GOLDEN SQUARE MILE TOURISM DEVELOPMENT SOCIETY	MTL Urban Museum (app)
THE PROMENADE FLEUVE-MONTAGNE, ARRONDISSEMENT VILLE-MARIE, DESTINATION CENTRE-VILLE, LA VITRINE CULTURELLE, PAPILLON RIBBONS	<i>The Urban Forest</i> on Victoria Street
LES CÉLÉBRATIONS DU 375 ^E ANNIVERSAIRE DE MONTRÉAL, FESTIVAL MODE&DESIGN, LOEWS HOTEL VOGUE, FUGUES, PRIDE MONTRÉAL, ROUGE FM, NFB	Exhibition <i>Fashioning Expo 67</i>
MONTREAL GAZETTE (PRESENTING SPONSOR)	Exhibition <i>Aislin: 50 Years of Cartoons</i>
TOURISME MONTRÉAL, GALLIMARD, FUGUES	Exhibition <i>Illusions: The Art Of Magic</i>
BMO FINANCIAL GROUP (PRESENTING SPONSOR) ASTRAL MEDIA (COLLABORATING SPONSOR) ARRONDISSEMENT VILLE-MARIE, THE PROMENADE FLEUVE-MONTAGNE	Annual Exhibition on McGill College <i>Expo 67: The Place To Be</i>
MOTHERFORLIFE.COM, GALLIMARD, BIBLIOTHÈQUES DE MONTRÉAL, TOURISME MONTRÉAL	Exhibition <i>The Topsy Turvy Storyland</i>
ROYAL PHOTO	Exhibition <i>Gabor Szilasi: The Art World in Montreal, 1960–1980</i>
ROYAL PHOTO, MARSAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY	Exhibition <i>Michel Campeau: Life Before Digital</i>

SPONSORSHIPS STEWART MUSEUM	
LES CÉLÉBRATIONS DU 375 ^E ANNIVERSAIRE DE MONTRÉAL, NFB, ROUGE FM, PARC JEAN-DRAPEAU	Exhibition <i>Expo 67: A World of Dreams</i>
GALLIMARD, PARC JEAN-DRAPEAU	Exhibition <i>Santas Are Taking Over the Stewart Museum</i>

CLIENT DEVELOPMENT

In the summer of 2017, the McCord Stewart Museum hired a new employee to focus on client development; she helps promote the museums among specific clienteles (school groups, tourists, interest groups) and maintains close ties with stakeholders in these fields.

As an active member of Tourisme Montréal, the Museum is a regular participant in tourist events and packages put together by this organization, notably the Passeport MTL city pass. It also took part in Bienvenue Québec, a key event for the Quebec group tourism industry; this enhanced visibility drew many groups to the McCord and Stewart museums last fall.

The Museum renewed its agreements with various industry partners, notably the Grévin Montreal Museum and the pool at Parc Jean-Drapeau, and entered into some very promising new partnerships with the Place Ville Marie Observatory and the Casino de Montréal. It also attended several teacher conferences.

VISITOR EXPERIENCE

A program to enhance visitor experience was launched in the summer of 2017. The first phase was to optimize the methods of surveying all of the Museum's various clienteles. The program then helped identify six priority areas for improving the visitor experience. Specific action plans were developed for each of these areas and their implementation has already begun.



After Hours at the McCord © Elias Touil

McCORD AFTER HOURS

Organized for the fourth year in a row and presented by the National Bank, the four *After Hours at the McCord* evening events attracted approximately 2,400 young professionals to the Museum in 2017-2018.



After Hours at the McCord © Elias Touil



After Hours at the McCord © Elias Touil

FOIS EN CETTE VILLE · THÉÂTRE MARIANNA · CHAMP DE FOIRE

PLUSIEURS FOIS MÉDAILLÉE
PAR LA VILLE DE PARIS
POUR SA BEAUTÉ.

Merveilleux Travail
DES
KAKATOËS SAVANTS

NOUVEAUTÉS SENSATIONNELLES

MISS MARIANNA

MAGIE
& ILLUSION

DE LAHAYE

9

MESSAGE FROM THE FOUNDATION'S CHAIR OF THE BOARD AND THE EXECUTIVE DIRECTOR



DANIEL FOURNIER
CHAIR OF THE BOARD



NATHALIE LÉVESQUE
EXECUTIVE DIRECTOR

The year 2017-2018 was, in many respects, a great year for the McCord Museum Foundation. With the help of its various fundraising activities, the Foundation contributed \$2,191,450 to support the Museum's extensive and diverse programming.

The creation of the *EncycloModeQC* Website, an online index of Quebec fashion designers and retailers, is currently under development thanks to a major donation from the company SAJO.

In addition, Holt Renfrew Ogilvy donated its famous Ogilvy holiday window displays to the Museum. This heritage bequest was accompanied by a major donation to help the Museum preserve and exhibit these mechanical window displays.

We are currently raising funds from the city's Jewish community to help finance the exhibition *Shalom Montreal: Stories and Contributions of the Jewish Community*, which opened at the Museum on May 1, 2018; as of this writing, \$329,000 had been collected.

In addition to the Foundation's numerous regular activities, we launched two new fundraisers on behalf of the McCord Museum to encourage first-time major donors. In fact, those who give \$5,000 to \$25,000 to a cultural institution can receive an additional 25% tax credit. The first such fundraising drive netted 14 donations of \$5,000 each, which will help fund various activities at the Museum, while the second raised \$200,000 that will be used to create an endowment fund to improve the collections' accessibility. Both of these initiatives offer donors a chance to have a personal impact that makes a lasting impression on current and future generations.

It is important to note that the success of each of our initiatives is due to the support of our loyal donors and the combined efforts of our associates, partners, volunteers, various committee members and the boards of both the Museum and the Foundation. The unwavering dedication and support of all these individuals enables the McCord Museum to constantly evolve and do more for Montrealers and our visitors, and we are very appreciative.

Special thanks go to Stratton D. Stevens for his devoted and loyal support of our institution and for his major donation made just before departing last February. We are extremely grateful for his constant support over the years and his legacy will endure within our collective memory.

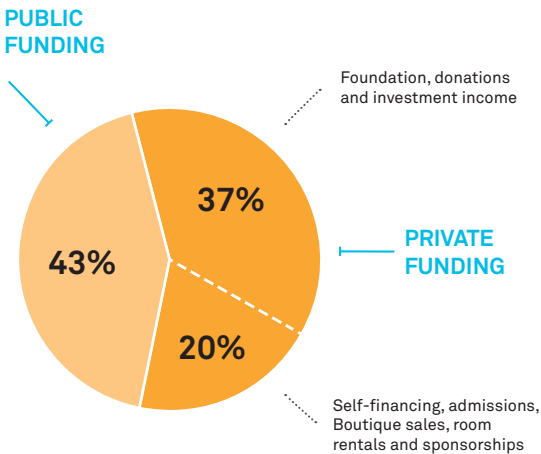
Thank you as well to Marietta L. Freeland, who passed away in October 2017, for her generous bequest. Our thoughts go out to her family.

Finally, we would like to highlight the unstinting work of all the members of the Foundation team; we truly appreciate their outstanding energy and determination to promote the McCord Museum.

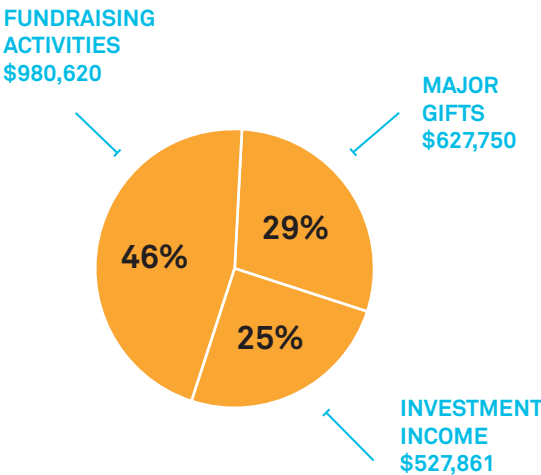
THE McCORD MUSEUM IS A PRIVATE, NON-PROFIT MUSEUM WHOSE CONTINUED OPERATION AND SUSTAINABILITY DEPEND LARGELY ON THE SUPPORT OF PRIVATE DONORS.

This year, the Museum's revenues came from three different sources, as illustrated below:

MUSEUM'S REVENUE SOURCES



FOUNDATION'S REVENUE SOURCES



THESE REVENUES ARE VITAL TO THE FUNDING OF THE McCORD MUSEUM'S CURRENT ACTIVITIES, SUCH AS:

53

LECTURES, PANEL DISCUSSIONS, SCREENINGS, INDOOR CONCERTS



86

OUTDOOR CONCERTS, WORKSHOPS AND ACTIVITIES



2,447

HISTORICAL OBJECTS AND DOCUMENTS DIGITIZED, GENERATING MORE THAN 13,500 IMAGES



72

FREE TOURS-WORKSHOPS + 35 DIFFERENT THEMATIC TOURS FOR STUDENTS AND ADULTS



1,500,000

OBJECTS, IMAGES AND DOCUMENTS PRESERVED IN ITS RESERVES



1,800

PEOPLE, INCLUDING SPECIALISTS, HAVE CONSULTED THE MUSEUM'S ARCHIVES



12

EXHIBITIONS WERE PRESENTED IN 2017-2018



313

ARTEFACTS HAVE BEEN RESTORED



388,766

VIEWS OF THE MUSEUM'S ONLINE COLLECTIONS



It is also important to mention that, over the past year, a number of businesses, private foundations and individuals donated to specific projects aimed at various clienteles and fields of activity:

MAJOR DONATIONS

PROJECT	IMPACT	DONOR
ACCESSIBILITY PROGRAMS		
Free entry for children	11,630 children aged 12 and under visited the Museum, free of charge	J.A. DeSève Foundation
Wednesday evenings free	12,724 people visited free of charge	BMO Bank of Montreal
EDUCATION AND CULTURAL PROGRAMS		
<i>One Week at the McCord Museum</i>	Three classes of underprivileged children spent a week at the Museum getting better acquainted with their history	Ivanhoé Cambridge, Rossy Family Foundation, TFI International, Valero Energy, Zeller Family Foundation
Subsidized school tours	14,957 students visited the Museum with their class	Great-West Life, London Life and Canada Life Group Young McCord - Sugar Ball Committee
<i>Wearing Our Identity, My Activity Kit</i>	100 kits were distributed to enable children to continue learning about First Nations traditions in the classroom	Hylcan Foundation
School tours for Jewish schools	Nearly 1,800 children will visit the Museum and the exhibition <i>Shalom Montreal: Stories and Contributions of the Jewish Community</i>	Azrieli Foundation
SOCIAL INTEGRATION		
Francization Program	1,000 new immigrants were introduced to the history of their new host country	Caisse de dépôt et placement du Québec
Digital storytelling: the oral tradition continues with the McCord Museum	155 First Nations and other marginalized homeless people shared their stories	Foundation of Greater Montreal
<i>Sharing Our Memories, Our Stories</i>	To date, 1,504 teens have visited 1,858 seniors to break down the isolation separating them and develop values like respect, co-operation and openness	Drummond Foundation
CONSERVATION		
<i>Once Upon a Time</i>	Fundraising campaign to restore toys and decorative objects for the exhibition <i>The Topsy Turvy Storyland</i>	Young McCord Peer-to-peer Committee
Ogilvy holiday window displays	Donation to ensure the continuity of the mechanical holiday window displays <i>The Enchanted Village</i> and <i>The Mill in the Forest</i>	Holt Renfrew Ogilvy
Willie Eckstein Fonds (P767)	Uploading of an archival fonds that traces the life and career of jazz pianist and composer Willie Eckstein	Mark W. Gallop
Nona Molson Fonds (P723)	Digitization of fonds focussing on the activities of John Molson's great-granddaughter, an auxiliary nurse in Europe during the First World War	Mark W. Gallop
Women's Art Society of Montreal Fonds (P125)	Digitization of fonds chronicling the history of the Women's Art Association of Canada and its Montreal branch, as well as the Association's recent history	Mark W. Gallop
EXHIBITIONS		
<i>Aislin: 50 Years of Cartoons</i>	Retrospective of the best cartoons created by Aislin over the past 50 years	Power Corporation of Canada
<i>Shalom Montreal: Stories and Contributions of the Jewish Community</i>	Exhibition recounting how the Jewish community has contributed to Montreal's growth and development	Anonymous (1), Jewish Community Foundation of Montreal, Claudine and Stephen Bronfman Family Foundation, Anne-Marie & Mitch Garber Family Foundation, Isabelle and Geoffrey Gelber
ONLINE PUBLICATION		
<i>EncycloModeQC</i>	Creation of a Website listing profiles of designers, manufacturers and retailers working in the field of Quebec fashion from the 19 th century to the present day	SAJO

DONORS TO THE McCORD MUSEUM'S
COLLECTIONS ACCESSIBILITY FUND

BITA AND PAOLO CATTELAN
THOMAS R.M. DAVIS
DOUGLAS M. DERUCHIE
CLAUDE FORGET
DANIEL E. FOURNIER
CYNTHIA GORDON
OLIVIER LEGAULT
DEREK A. PRICE
ANONYMOUS (1)

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GRÉGOIRE BAILLARGEON
(GUEST)
CO-CHAIRS

MEMBERS
Bita Cattelan
Philip Leduc (GUEST)
Nathalie Lévesque

2017 ANNUAL BALL
COMMITTEE

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JEAN HOUDE
MONIQUE F. LEROUX
ROBERT TESSIER
HONORARY CO-PRESIDENTS

NATHALIE LÉVESQUE
FOUNDATION REPRESENTATIVE

MEMBERS
Bita Cattelan
Bente Christensen
Emmanuelle Demers
Nathalie Deshaies
Claudia Gervais
Jean-Michel Lavoie
Olivier Legault
Roberto Reino

YOUNG McCORD –
2017 SUGAR BALL
COMMITTEE

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GÉRALD KOUNADIS
CO-CHAIRS

CHARLOTTE ROUTHIER
FOUNDATION REPRESENTATIVE

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Florence Bienvenu
Eric Cordon
Émilie Croteau
Camille Dionne
Catherine Du Pont
Bianca Lia Farinacci

Jean-François Gervais
Jaclyn Hoffman
Amanda Lalli
Christine Lenis
Jacob Lithgow
Adamo Mariani
Brahm Mauer
Costadina Mavros
Ghislain Messier
Konstantino Dean Psycharis
Michelle Rossy
Christina Sauro
Audrey Sirois
Virginie Séguin-Dalpe
Melissa Tehrani

YOUNG McCORD –
2017 PEER-TO-PEER
COMMITTEE

KAÏLA A. MUNRO
PRESIDENT

CHARLOTTE ROUTHIER
FOUNDATION REPRESENTATIVE

MEMBERS
Jean-François Amoussou
Sandra Araoune
Annick Bissainthe
Jiad Ghoussoub
Maguy Hachem
Emily Hutchison
Sacha Lubin
Julie Mélissa Marin
Olivier Wiesel

VOLUNTEERING

Three volunteer committees were created last year to support the Museum's various fundraising activities.

2017 ANNUAL BALL COMMITTEE

Year after year, the Annual Ball Committee organizes this prestigious event that is so key to raising the funds needed to pursue the McCord Museum's efforts to share its collection.



© Adonis Noaile

From left to right: Bente Christensen, Bita Cattelan, Emmanuelle Demers and Nathalie Deshaies.

Missing from the photo: Claudia Gervais, Jean-Michel Lavoie, Olivier Legault, Nathalie Lévesque and Roberto Reino.



© Adonis Noaile

From left to right: Jacques Marchand, Suzanne Sauvage, Daniel Fournier, Denis Coderre and Nathalie Lévesque.

YOUNG McCORD – 2017 SUGAR BALL COMMITTEE

The McCord Museum Sugar Ball Committee is in charge of organizing one of the most popular events among young Montreal professionals; the profits generated by this event help finance school tours for 10,000 elementary and high school students.



© Studio Baron Photo

From left to right, front row: Charlotte Routhier, Sandra Ferreira, co-chair, Gerald Kounadis, co-chair, and Christina Sauro. Back row: Amanda Lalli, Jacob Lithgow, Camille Dionne, Konstantino Psycharis, Costadina Mavros, Bianca Lia Farinacci, Eric Cordon, Audrey Sirois, Brahm Mauer, Catherine Du Pont, Ghislain Messier, Virginie Séguin-Dalpé, Florence Biennu, Adamo Mariani, Jean-François Gervais, Jaclyn Hoffman, Georgia Argiriou.

Missing from the photo: Émilie Croteau, Christine Lenis, Michelle Rossy and Melissa Tehrani.

YOUNG McCORD – 2017 PEER-TO-PEER COMMITTEE

The Peer-to-peer Committee helped the Museum raise the funds needed to restore the artefacts used in the toys exhibition *The Topsy Turvy Storyland*.



© McCord Stewart Museum

From left to right: Charlotte Routhier, Julie-Mélissa Marin, Jiad Ghoussoub, Kaila A. Munro, Jean-François Amoussou, Olivier Wiesel and Annick Bissainthe. Missing from the photo: Sandra Araoune, Maguy Hachem, Emily Hutchison and Sacha Lubin.

IN MEMORIAM



STRATTON DENIS STEVENS
1932-2018

On February 8, 2018, the McCord Museum lost a dear friend and longtime supporter, Stratton Denis Stevens, C.M., who died in Montreal after a long illness.

A proud Montrealer, born of Greek immigrant parents in 1932, Mr. Stevens had four siblings, including a twin brother, all of whom survive him.

Stratton D. Stevens was a born entrepreneur. At the age of 14, he opened his first restaurant and later expanded his business interests to include other restaurants and hotels, including kiosks at Expo 67. At one point, the restaurateur had 1,000 employees working with him.

Over the years, Mr. Stevens' outstanding business skills enabled him to expand his interests beyond the hospitality industry, becoming, among other things, a ship owner and real estate developer. He loved his native City and participated actively in many causes that encouraged Montreal's ambitions to flourish as a multicultural, multilingual, diverse society.

A 'bon vivant' and sportsman, his naturally out-going personality combined with a love of history, so that he always had a welcoming and supportive approach to the variety of its population, including, in particular, the Greek-Canadian community of which he was a proud member. In 1994, he was awarded the Order of Canada, Canada's highest civilian honour, in recognition of his contribution to "the economic advancement and beautification of Montreal and to the well-being of its residents."¹

To his many friends and extended family of siblings, nephews and nieces, Stratton D. Stevens was a charismatic, engaged, courteous man with enormous personal style and a paradoxical combination of modesty and great flair.

We will remember him as a committed, generous philanthropist: a discreet man who was always there for the McCord Museum.

¹ From the website of the Governor General of Canada:
<http://archive.gg.ca/honours/search-recherche/honours-desc.asp?lang=e&TypeID=orc&id=3182>



McCord STEWART MUSEUM

Statement of operations and changes in fund balances

Year ended March 31, 2018

	2018 (\$)	2017 (\$)
Revenue		
Government of Québec	4,002,882	4,145,435
Government of Canada	84,178	294,034
Other grants	59,226	178,886
Montreal Arts Council	110,000	100,000
Ville de Montréal	412,596	192,585
Macdonald Stewart Foundation grants	1,300,000	1,300,000
The McCord Museum Foundation grants	2,125,013	2,003,808
Investment income	285,689	131,313
Visitor services	590,203	470,265
Admissions	894,390	823,263
Fund raising	66,041	2,949
Sponsorship	241,949	207,836
Rental	145,127	191,120
Other	89,576	85,602
	10,406,870	10,127,096
Expenses		
Administration	1,770,175	1,799,077
Visitor services	722,725	525,596
Interest on long-term debt	45,686	61,935
Building and security	1,683,848	1,622,437
Collections	1,546,945	1,553,528
Education programs	907,272	919,715
Exhibitions	2,383,933	2,393,501
Marketing and communications	1,314,978	1,149,990
Amortization of capital assets	256,911	295,822
	10,632,473	10,321,601
Deficiency of revenue over expenses before the following	(225,603)	(194,505)
Change in fair value of investments	(174,813)	89,032
Deficiency of revenue over expenses	(400,416)	(105,473)
Fund balances, start of year	5,723,423	16,255,964
Withdrawals	—	(10,427,068)
Acquisition of Fashion Museum	41,401	—
Fund balances, end of year	5,364,408	5,723,423

McCord Stewart Museum

Statement of financial position

As at March 31, 2018

	2018 (\$)	2017 (\$)
Assets		
Current assets		
Cash	849,515	1,317,685
Accounts receivable	161,219	417,570
Grants receivable	589,683	530,296
Due from The McCord Museum Foundation	25,579	38,034
Inventory	248,795	227,064
Prepaid expenses	83,305	64,881
	1,958,096	2,595,530
Grants receivable	857,394	1,014,481
Investments	2,568,139	2,326,223
Capital assets	3,653,571	3,795,839
	9,037,200	9,732,073
Liabilities		
Current liabilities		
Accounts payable and accrued liabilities	972,092	1,055,842
Government remittances	234,348	191,460
Deferred revenue	173,960	556,881
Current portion of long-term debt	557,088	500,914
	1,937,488	2,305,097
Long-term debt	857,394	1,014,481
Deferred contributions	877,910	689,072
	3,672,792	4,008,650
Fund balances		
Invested in capital assets	3,066,379	3,106,767
Externally restricted	940,031	950,485
Internally restricted	1,075,833	1,077,241
Unrestricted	282,165	588,930
	5,364,408	5,723,423
	9,037,200	9,732,073

McCord Stewart Museum

Statement of cash flows

Year ended March 31, 2018

	2018 (\$)	2017 (\$)
Operating activities		
Deficiency of revenue over expenses	(400,416)	(105,473)
Adjustments for:		
Amortization of capital assets	256,911	295,822
Amortization of the collections	-	1
Amortization of deferred contributions	(101,880)	(110,424)
Change in fair value of investments	174,813	(89,032)
	(70,572)	(9,106)
Changes in non-cash operating working capital items	(153,731)	529,882
	(224,303)	520,776
Investing activities		
Purchase of capital assets	(114,643)	(88,222)
Purchase of investments	(486,972)	(106,810)
Disposal of investments	160,961	223,768
	(440,654)	28,736
Financing activities		
Contributions received	200,000	-
Proceeds from grants receivable	97,700	34,604
Repayment of long-term debt	(150,913)	(360,520)
Proceeds from long-term debt	50,000	350,000
	196,787	24,084
Net (decrease) increase in cash	(468,170)	594,526
Cash, beginning of year	1,317,685	723,159
Cash, end of year	849,515	1,317,685

THE McCORD MUSEUM FOUNDATION

Statement of operations

Year ended March 31, 2018

	2018 (\$)	2017 (\$)
Revenue		
Fundraising		
Annual campaign	227,007	267,097
Major gifts	627,750	475,250
Fundraising events	989,620	911,245
Investment income	527,961	3,473 989
	2,372 338	5,121,581
Expenses		
Investment management fees	122,291	106,571
Administration	337,294	306,545
Fundraising		
Annual campaign	30,029	26,172
Fundraising events	286,390	263,642
Donor recognition	30,381	14,386
Capital campaign	132	42,426
Contributions to The McCord Stewart Museum	2,191,450	1,912,306
	2,997,967	2,672,048
(Deficiency) excess of revenue over expenses	(625,629)	2,449,533

THE McCORD MUSEUM FOUNDATION

Statement of changes in net assets

Year ended March 31, 2018

	INTERNALLY RESTRICTED (\$)	UNRESTRICTED (\$)	ENDOWMENTS (\$)	2018 TOTAL (\$)	2017 TOTAL (\$)
Balance, beginning of year	25,000	16,231,061	11,052,068	27,308,129	14,431,528
(Deficiency) excess of revenue over expenses	–	(625,629)	–	(625,629)	2,449,533
Endowment contributions	–	–	–	–	10,427,068
Transfer	60,000	(60,000)	–	–	–
Balance, end of year	85,000	15,545,432	11,052,068	26,682,500	27,308,129

THE McCORD MUSEUM FOUNDATION

Statement of financial position

As at March 31, 2018

	2018 (\$)	2017 (\$)
Assets		
Current assets		
Cash	777,265	157,963
Accounts receivable	137,089	115,976
Sales tax receivable	26,765	143,187
Prepaid expenses	91,915	194,589
	1,033,034	611,715
Investments	26,363,899	27,147,490
	27,396,933	27,759,205
Liabilities		
Current liabilities		
Accounts payable and accrued liabilities	21,420	33,162
Due to The McCord Stewart Museum	25,579	38,034
Deferred revenue	667,434	379,880
	714,433	451,076
Commitments		
Net assets		
Internally restricted	85,000	25,000
Unrestricted	15,545,432	16,231,061
Endowments	11,052,068	11,052,068
	26,682,500	27,308,129
	27,396,933	27,759,205

THE McCORD MUSEUM FOUNDATION

Statement of cash flows

Year ended March 31, 2018

	2018 (\$)	2017 (\$)
Operating activities		
(Deficiency) excess of revenue over expenses	(625,629)	2,449,533
Adjustment for:		
Change in fair value investment	542,751	(2,636,873)
	(82,878)	(187,340)
 Changes in non-cash operating working capital items		
Accounts receivable	(21,113)	(16,643)
Sales taxes receivable	116,422	(32,344)
Prepaid expenses	102,674	(166,666)
Accounts payable and accrued liabilities	(11,742)	3,179
Due to The McCord Stewart Museum	(12,455)	(93,476)
Deferred revenue	287,554	70,589
	378,462	(422,698)
 Investing activities		
Purchase of investments	(10,196,540)	(1,798,001)
Disposal of investments	10,437,380	2,243,111
	240,840	445,110
 Net increase in cash	619,302	22,412
Cash, beginning of year	157,963	135,551
Cash, end of year	777,265	157,963

THANK YOU TO OUR DONORS

DONORS TO THE COLLECTIONS

Judith Adams
Jean-Luc Allard
Louise Aubin
Anna Belle Barakett
Maurice Baribeau Family
Christina Bates
Jacqueline Paré Béliveau
Pierre Béliveau
Marion Bennett
Robert Bennett
André Blouin, Architect
Paule Bonneville
Caroline Bourgeois
Elizabeth and Robert Bowes
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Christine Brodeur
Marie-José Brossard
Claudine and Josseline Bujold
Karina Cahill
Kirkland Casgrain
Roger Charbonneau
Geneviève Clavet
Mrs. B. (Boggs) Comber
Haloway and Bernie Craig
Family, Ottawa, Ontario
Éric Daudelin
Louise Dazé, in memory of
her mother, Fernande Dazé
Bertrand and
Louise Cardailiac Family
Jacques de Montjoye
Caroline Désilets
Des Islets Family
Diggers & Weeders
Garden Club, Montreal
Anthea Downing
Louise Dufresne
Louis Dulude
François Xavier Dutoy
Monique El Baga
Elderkin Family
Brahm Elkin
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Yolande Gingras
Micheline Goby
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Cheryl Grossman
Gale Hagerman
Sybil Ham
Janice Hamilton
Sharon Hatfield
Mary Hawthorne, in memory
of Dr. A. B. Hawthorne, Isabel
and David Hawthorne
Melinda Head
Jacques Hudon
Gerry Humnicky
Gerry Iannuccilli
Barbara Birkett Johnson
Jill Johnson, granddaughter
of Geraldine Trenholme
Raymond Kenyon
Louise Labonté
Antonio and Gaétan Lalumière
Suzanne Lapointe, daughter
of Roger Lapointe
Lily-Anne Lauzon

Christiane Lavallée
Hélène Leclair
Lucie Lemaire
Guislaine Lemay
Linda M. Leus
Joan Lindsay
Dr. Lionel Mitcheson Lindsay
Mariitta Maavara
Anne MacKay
Deborah Marchitiello, in memory
of her father, Michael Marchitiello
Monique Martel
Estate of Guy Mauffette
Anson R. McKim
June Elizabeth McLellan
Alison Janice McNabb
Wendy, Bruce, Alexander and
Huntly McNiven, in memory of
Dorothea Finlay Millar McNiven
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Pamela J. Miller
Terry Mosher and
Mary Hughson-Mosher
Helen Murphy
Nova Thrift Shops
Louise Ouellette, donated
by Claire Dorais
Denise Philippon
R. Pier, Le Journal de Montréal
Rita Pinard Family
Princess Patricia's Canadian
Light Infantry Regimental
Museum and Archives
Estate of Rita Raynault
Kate Reed
Gino Ricci
Rio Tinto Alcan
Michel Robichaud
Mrs. John A. Rolland
Dori Ross
Jean-Marie Saint-Georges
Marie Pineau and
François Schubert
Wendy C. Scott
Réal Séguin, artistic director
and project manager, Cabana
Séguin, and Carina Marinelli,
head of archives and honorary
members, Société des designers
graphiques du Québec (SDGQ)
Taous Selhi
Richard Sender
Pierre Albert Sévigny
Société généalogique
canadienne-française
Gillian Sonin
Estate of Liliane Stewart
Jason Stockl
Lucie Surprenant
Dr. Dorothy Sutton, née Durnford
Gabor Szilasi
Jérémy Tremblay
Michel Élie Tremblay
Tricentris
Rolande Vachon
Aquil Virani
Kendall and Faith Wallis
Rita Wilson
Béatrice Kowaliczko Young,
in memory of Marie Flynn

2017-2018 GIVING CAMPAIGN

MAJOR DONATIONS

Anonymous (1)
Azrieli Foundation
BMO Bank of Montreal
Caisse de dépôt et
placement du Québec
Claudine and Stephen
Bronfman Family Foundation
Drummond Foundation
Foundation of Greater Montréal
Anne-Marie and Mitch
Garber Family Foundation
Isabelle and Geoffrey Gelber
Great-West Life,
London Life and Canada-Life
Holt Renfrew Ogilvy
Hylcan Foundation
J.A. DeSève Foundation
Jewish Community
Foundation of Montreal
Power Corporation of Canada
SAJO

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\$5,000 AND +
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Cedarome Canada
D.J.S. Holdings
Armand Des Rosiers
Mark Gallop
Charles Gurd
Ivanhoé Cambridge
Monique Jérôme-Forget
Michal Kuzmicki and
Angèle Martineau
Roger Laporte and Madame
Monique Choquette-Laporte
François Ouimet
Cecil and Robert Rabinovitch
Pierre and Monique Renaud
Suzanne Sauvage
Alain Simard
Stikeman Elliott
Jérémy Tremblay
Margaret Waller
Henry and Melodie Yates

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\$1,000 – \$4,999
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Grégoire Baillargeon
J.R. André Bombardier
Janine Bombardier
Céline and Jacques
Lamarre Foundation
Marc Choko
Cogeco Communications
Cole Foundation
Thomas Davis and
Marie-Josée Meekers
Foundation of Greater Montréal
David Gawley and Linda Leith
Claude Gendron
Robert Graham and
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Daniel Fournier

THE McCORD STEWART
MUSEUM WOULD ALSO LIKE
TO THANK DOUG DERUCHIE,
SUSAN ABERMAN AND
ROYAL GOVAIN FOR THEIR
SERVICE TO THE BOARD.

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ACCOUNTING ANALYST
Yan Chuan Pan

TECHNICIAN, ACCOUNTING
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Pascaline Quedraogo

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TECHNOLOGY
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HEAD, OPERATIONS
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François Lambert
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