

Montreal - Points of View



Texts of the exhibition

Table of Content

Introduction	2.
1 – Early Occupation	2.
1.1 The St. Lawrence and Trade Routes	2.
1.2 Hochelaga	4.
1.3 The St. Lawrence Iroquoians	6.
2 – A Town Under Threat	8.
2.1 The Fur Trade – New France’s Gold Rush	8.
2.2 The Great Peace of Montreal	10.
2.3 The <i>Faubourgs</i> in the Early 1700.s – A Growing Town	11.
2.4 A Religious Undertaking Above All	12.
3 – Canada’s Financial Hub	13.
3.1 The Fur Barons	14.
3.2 Economic Diversification	18.
3.3 A New Elite	19.
3.4 A Flourishing Financial Centre	21.
3.5 The Notman Studio	22.
4 – Cradle of Industrialization	23.
4.1 Major Construction Projects – Development of Transportation	23.
4.2 Working-Class Neighbourhoods	25.
4.3 The Lachine Canal – An Industrial Corridor	25.
4.4 Industrial Development	26.
5 – A City by Design	29.
5.1 Places of Leisure in the City	30.
5.2 Urban Sprawl and Mergers	31.
6 – North-South Axis	33.
7 – Shops, Shows and Streetcars	34.
7.1 Streetcars in Montreal	34.
7.2 Department Stores and Window Shopping	35.
7.3 Catherine Street Night Life	38.
8 – Modern Infrastructure	40.
8.1 Expo 67: Man and His World	41.
8.2 Modern Downtown	43.
9 – Mount Royal – A Defining Feature of Montreal	44.
9.1 Mount Royal Park	44.
9.2 Mount Royal Cross	47.

Introduction

Montreal is a special place — a bustling, modern, French-speaking city in North America.

Its 370 years of history are rooted in the first Aboriginal settlements between Mount Royal and the St. Lawrence River. Periods of French and then British colonization shaped the early development of its streets and neighbourhoods, as well as its residents. Successive waves of immigrants from all over the world have also marked its growth—its infrastructure, parks and skyscrapers—and helped make it a thoroughly modern metropolis. Yet its French heritage has left an indelible imprint on its many layers of history and today's multicultural mosaic.

This exhibition explores Montreal from 10 vantage points, 10 defining periods in its history, 10 unique points of view. Come and discover our great city!

1 – Early Occupation

Thousands of years before the arrival of the first Europeans, the island of Montreal was already home to many nations. The earliest archaeological evidence, found on Place Royale, dates back 4000 to 5000 years. The stone and bone tools show that these peoples hunted and fished.

Sedentary Aboriginal groups, now referred to as the St. Lawrence Iroquoians, settled on the island between 1000 and 1535. The first descriptions are French explorer Jacques Cartier's accounts of the voyages he made in 1534 and 1535–1536. By 1580, the Iroquoians had moved on, but several other First Nations continued to camp on the island.

The Dawson Site, an Ancient Iroquoian Village

In 1860, workers digging at the corner of Metcalfe Street and what is now De Maisonneuve Boulevard unearthed the remains of a very old Aboriginal settlement. Sir John William Dawson (1820–1899), then principal of McGill College, believed they had discovered the vestiges of Hochelaga, the Iroquoian village Jacques Cartier visited in 1535. Dawson undertook to protect the site for archaeological excavations, one of the first such endeavours in Canada.

Archaeologists now concur that the 15th-century site is probably the forerunner of Hochelaga. Although only one Aboriginal settlement site has been found so far, there were definitely others.

1.1 The St. Lawrence and Trade Routes

The St. Lawrence River provided access to the interior of North America. The island of Montreal was strategically located—about halfway along the route to the Great Lakes, close to where three major rivers (the St. Lawrence, the Ottawa and the Richelieu) converge. The Kanien'kehaka (Mohawks) called the area *Tiohtiake*, “the place where the nations and the rivers come together and divide.” These waterways positioned the area at the heart of a vast network of trade routes extending thousands of kilometres.

Knife

3500 B.P.

Ramah chert

Gift of P. F. Leggatt

McCord Museum, ACC4444

North American Aboriginal peoples formed vast cultural exchange and commercial trade networks. Metals, flints and shells were traded over long distances. Perishable and semi-perishable goods were exchanged over shorter routes.

Tobacco

McCord Museum, M998X.3.13

In the Aboriginal world view, trade and peace went hand in hand, so alliances and treaties were extremely important. When representatives met to discuss diplomatic and commercial issues, they smoked tobacco to clear their minds and foster positive thoughts.

Shell beads

Pre-contact period

Olive shell (*Olivella biplicata*)

McCord Museum, M999X.3.1.1-96

Shell bead lot

1875-1925

Dentalium and haliotis shells

W. W. C. Wilson Collection

McCord Museum, M5669.1-14

Haliotis shell

McCord Museum, ACC1352.2

Nuggets of native copper

1900-1930

Inuit: Inuinnaq?

Gift of Arctic Institute of North America

McCord Museum, M21200.1-4

Bead lot

Pre-contact period

Stone (catlinite)

McCord Museum, M13482

Catlinite (pipestone)

1900-1925

Gift of Natural History Society of Montreal

McCord Museum, M10278

Wampum bead lot

1750-1800

Shell beads

McCord Museum, ME990X.124.1

Quahog shell

McCord Museum, M998X.3.3

Whelk shell

Gift of David Ross McCord

McCord Museum, M128

1.2 Hochelaga

In 1535, French explorer Jacques Cartier (1491–1557) sailed up the St. Lawrence River as far as the fortified settlement of Hochelaga. Although he stayed only one day, his descriptions provide valuable information about its social, political and economic life.

Cartier observed some 50 longhouses made of wood and bark stood on the site, with several families living in each house. Corn, beans and squash were grown in the surrounding area. The inhabitants also hunted, fished and gathered.

Modern estimates suggest a population of about 1500. The exact location of the settlement remains a mystery. Some experts believe it was situated on the northwest slope of Mount Royal, in present-day Outremont, while others place it on the southeast side, near McGill University.

Adzes

1465-1530

St. Lawrence Iroquoian

Stone

Gift of Sir John William Dawson

McCord Museum, ACC2844, ACC2845

The objects found in archaeological digs provide important information about the tools of the St. Lawrence Iroquoians. They used digging sticks to sow seeds, and baskets for harvesting. They stored corn in earthenware pots. They cut wood with stone adzes like this one. They hunted with bows and arrows, snares and traps, and fished with nets, weirs, hooks and harpoons.

Beads

1465-1530

St. Lawrence Iroquoian

Clay

Gift of the Natural History Society of Montreal

McCord Museum, M4300.1-2

Bead

1465-1530

St. Lawrence Iroquoian

Goose bone

Gift of the Natural History Society of Montreal

McCord Museum, M4231

Jacques Cartier's accounts describe the clothing of the St. Lawrence Iroquoians, but archaeological finds offer a fuller picture. A number of digs have unearthed pendants of bear, deer and beaver teeth. Beads are clay, like this one, or various types of stone, bone or pierced shells.

Effigy pipe

1465-1530

St. Lawrence Iroquoian

Clay

Gift of the Natural History Society of Montreal

McCord Museum, M4243

Trumpet pipe

1465-1530

St. Lawrence Iroquoian

Clay

Gift of Sir John William Dawson

McCord Museum, ACC2870.1

Trumpet pipe bowl fragment

1465-1530

St. Lawrence Iroquoian

Clay

Gift of Sir John William Dawson

McCord Museum, M13332

Pipe bowl fragment

1465-1530

St. Lawrence Iroquoian

Clay

Gift of Sir John William Dawson

McCord Museum, M13325

Effigy pipe bowl fragment

1465-1530

St. Lawrence Iroquoian

Clay

Gift of Sir John William Dawson

McCord Museum, M13326

Tools

1465-1530

St. Lawrence Iroquoian

Bone

Gift of Sir John William Dawson

McCord Museum, M13305, M13313, M13314

Needle

1465-1530

St. Lawrence Iroquoian

Bone

Gift of Sir John William Dawson

McCord Museum, M13315

Tools

1465-1530

St. Lawrence Iroquoian

Bone

McCord Museum, M13293, M13297

Scraper

1465-1530

St. Lawrence Iroquoian

Chert

Gift of the Natural History Society of Montreal

McCord Museum, M4247

Discs, possibly gaming tokens

1465-1530

St. Lawrence Iroquoian

Clay

Gift of the Natural History Society of Montreal

McCord Museum, M4300.3-4

Bead

1465-1530

St. Lawrence Iroquoian

Goose bone

Gift of the Natural History Society of Montreal

McCord Museum, M4231

Tool

1465-1530

St. Lawrence Iroquoian

Bone

Gift of the Natural History Society of Montreal

McCord Museum, M4286

Beaver tooth

1465-1530

St. Lawrence Iroquoian

Gift of David Ross McCord

McCord Museum, M4237

1.3 The St. Lawrence Iroquoians

Jacques Cartier sailed to North America in 1534, in 1535–1536 and in 1541–1542. His written accounts remain key evidence of the St. Lawrence Iroquoians.

Cartier mentioned several sedentary groups that farmed along the St. Lawrence. He even visited two villages: Stadacona (Quebec City) and Hochelaga (Montreal). Archaeologists have found the remains of several St. Lawrence Iroquoian settlements and camps along the river valley, from the Thousand Islands to Tadoussac. These groups were more closely related to one another than to the other Iroquois groups living in the vicinity of lakes Champlain, Ontario, Simcoe and Huron.

Mortar and pestle

1802

Made by Joe Nagazoa

Abenaki

Wood

Gift of David Ross McCord

McCord Museum, M5093.0-1

The St. Lawrence Iroquoians grew three basic crops—corn, beans and squash—known as the “three sisters.” They roasted their corn or boiled it in earthenware pots. Corn flour, on its own or mixed with beans, dried berries or deer fat, was made into bread or a type of soup called *sagamité*, a blend of flour and water, dried fish, meat, beans or squash.

Pot

1300-1600

St. Lawrence Iroquoian

Clay

Gift of Dr. Van Cortlandt

McCord Museum, ACC1337

Women made various earthenware pots to store and prepare food, as well as baskets and nets. They also collected firewood, fetched water, hunted small game, cut up meat, made corn flour, gathered roots and berries, and did some of the fishing. Aside from making food and clothing, women also managed all farming and harvesting.

Model of an Iroquoian longhouse

Michel Cadieux

McCord Museum, MR998.71.1

A typical longhouse was 6 to 7 m wide, 5 to 6 m high and 25 to 30 m long, depending on the number of families living in it. A frame of tree trunks bound together was covered with elm or cedar bark. The only openings, aside from the doors at each end, were holes in the roof to let smoke out.

Sifter

1880-1920

Haudenosaunee (Iroquois)?

Ash splints, wood, metal fasteners

Gift of the Estate of Mary E. Chaffee

McCord Museum, ME935.23.2

Corn

McCord Museum, M998X.3.14

Fragments of pots

1465-1830

St. Lawrence Iroquoian

Clay

Gift of Sir John William Dawson

McCord Museum, ACC2823.1, ACC2820.1-2, ACC2831.1, ACC2832.1, ACC2836.1.1-2

Fragment of a pot

1465-1530

St. Lawrence Iroquoian

Clay

Gift of the Natural History Society of Montreal

McCord Museum, M4319

Adze

1930-1960

Wood, stone, hide

McCord Museum, ME986X.122.1

2 – A Town Under Threat

The missionaries who founded Montreal in 1642 dreamed of reviving the ideal of the first Christians. Yet the settlement's economic growth depended on the fur trade and, more fundamentally, on relations with the sometimes hostile First Nations. France and Britain's struggle for supremacy in Europe further complicated the new colony's already difficult situation.

While the Great Peace of 1701 seemed to ensure the neutrality of the First Nations, it did nothing to ward off the British threat. Between 1717 and 1738, Montreal erected stone walls to replace its wooden palisades. For close to a century, these walls defined the town limits, corresponding roughly to what is now Old Montreal. Yet Montreal was never a fortress in the true sense. Its military function was limited to serving as a supply point for facilitating troop transportation and organizing military expeditions.

Place Royale – Marketplace and Military Parade Ground

Bordered by St. François Xavier, St. Paul, St. Sulpice and De la Commune streets, Place Royale has played a key role in Montreal's history.

Located in the middle of the original *commune*, or town common, it was first the site of the fur market, where French merchants and Aboriginal traders met. In 1676, the Sulpicians, then seigneurs of the island of Montreal, offered the land to the town's inhabitants for use as a public square. It subsequently became a marketplace twice a week as well as a military parade ground.

2.1 The Fur Trade – New France's Gold Rush

Aboriginal peoples were indispensable to the fur trade, not just as hunters and trappers, but also as middlemen between merchants and more remote Aboriginal groups. Two major alliances shaped the geopolitical landscape of eastern North America. New France joined the first, consisting mainly of the Wendat (the Huron and the Petun) and the Ottawa (Odawa), in a network that took in most of the Great Lakes First Nations. The British opted to join the second alliance, formed around the Iroquois Confederacy. Although New France had what it needed to ensure its survival—furs and allies against the British— it was thrown into war against the Iroquois.

Kettles

1610-1620

Brass

Gift of Redpath Museum

McCord Museum, M10943, M10944

Copper and brass cooking pots, very popular trade goods, soon replaced earthenware ones. Aboriginal peoples often used iron knives and scissors from Europe to transform them into functional and highly symbolic items such as arrowheads, pendants, beads, rings and cones.

Trade pipe made in Glasgow, Scotland

1846-1891

European

Kaolinite

McCord Museum, M988X.144

Pipe-tomahawk

1800-1830

Haudenosaunee (Iroquois)

Wood, steel

Gift of David Ross McCord

McCord Museum, M2155

Introduced by Europeans around 1700, pipe-tomahawks were symbols of both war and peace.

Bead lot

1580-1630

Innu

Glass

Gift of David Ross McCord

McCord Museum, M2185A-B, F, I-J, O, M8369A

The First Nations eagerly embraced glass beads, preferring them to their traditional shell, copper and mica ornaments.

Ring

1750-1800

Innu?

Silver

Gift of David Ross McCord

McCord Museum, M2190

Crucifix

Late 17th or early 18th century

Silver

Gift of David Ross McCord

McCord Museum, M199

Strike-a-light

17th or 18th century

European

Steel

McCord Museum, M2000X.3.1

Knife

1735-1745

Innu

Bone, metal

Gift of David Ross McCord

McCord Museum, M1201

Axe head

1800-1850

Iron

McCord Museum, ME986X.114

2.2 The Great Peace of Montreal

In 1701, Montreal played host to 2000 to 3000 visitors who danced, feasted, smoked peace pipes and listened to speeches by the representatives of some 40 First Nations. The French bestowed on the ceremony all the splendour of the court of France, while the Aboriginal participants brought the refined protocol of their traditional diplomacy. The Great Peace marked the end of almost 100 years of war between the French and the Iroquois. For New France, it ushered in a period of growth and prosperity.

"The hatchet has stopped. Here we have buried it deep down in the earth, so that neither side will take it up again." (Quarante Sols, Huron Chief)

"We will give the tree of Peace you have planted such deep, strong roots that neither winds, nor storms, nor any other accident will bring it down." (L'Aigle, Iroquois from the Sault)

Wampum string

1765-1830

Haudenosaunee (Iroquois)?

Shell

Gift of M. Hale

McCord Museum, M13321

The term "wampum" comes from *wampumpeag*, a southern New England Algonquin word meaning "a string of white shell beads." These beads on a length of tendon, fibre or thread, like wampum belts, were traded with other Aboriginal peoples and Europeans.

Jacques-René de Brisay, Marquis de Denonville (1637-1710)

Before 1710

Anonymous

Oil on canvas

Gift of David Ross McCord

McCord Museum, M1831

Jacques-René de Brisay, Marquis de Denonville, served as governor of New France from 1685 to 1689. With English support, the Iroquois sought to divert the fur trade from Montreal toward Albany, in the British colony of New York. Denonville, a military officer by training, launched attacks against the Iroquois Nation, had a wooden palisade erected to fortify Montreal and succeeded in negotiating a short-lived peace treaty.

Club

1830-1860

Haudenosaunee (Iroquois)?

Wood, hide

Gift of Margaret S. MacKay and L. MacKay

McCord Museum, ME986X.117

Dr. Wolfred Nelson's flintlock rifle

1800-1810

Tower

Iron, brass, wood

Gift of David Ross McCord

McCord Museum, M1314

Bow

1875-1925

Eastern Woodlands

Wood, hide, horsehair, pigment

McCord Museum, ACC3203A

Arrow

1830-1900

Eastern Woodlands

Wood, feather, stone (quartzite?), sinew, paint

Gift of Natural History Society of Montreal

McCord Museum, M16175

Sword

1760-1820

Steel, iron, leather

Gift of David Ross McCord

McCord Museum, M17729

Gunflint

Gift of Messieurs Papineau

McCord Museum, M10635

Powder horn

1865-1900

Northern Plains

Horn, wood, metal, hide, leather, cotton cloth?

Gift of David Ross McCord

McCord Museum, M414

Helmet

Early 17th century

Iron, leather

Gift of David Ross McCord

McCord Museum, M15912

Plate

17th century

Iron

Gift of David Ross McCord

McCord Museum, M17674

2.3 The *Faubourgs* in the Early 1700s – A Growing Town

After a number of major fires, authorities decided that all new houses would be built of stone. The regulation forced poorer residents to move outside the town walls. As a result, the social make-up of the town changed over the first third of the 18th century. The old walled town increasingly became the place of residence of Montreal's elite—nobles, military officers, seigneurs, civil administrators and merchants—along with their servants and slaves. The *faubourgs*, suburbs that sprang up along the main roads outside the walls, were home to artisans and the lower middle classes. Montreal gradually came to look more and more like a small French provincial town.

By 1741, 15% of Montreal's houses stood outside the town walls, many of them in the *faubourg* of St. Laurent, on either side of the main road that ran all the way to the north end of town.

A Fortified Town

Montreal had first erected a wooden palisade for protection against Iroquois attacks. Between 1717 and 1738, faced with the British threat, it replaced the palisade with stone walls designed by engineer Gaspard-Joseph Chaussegros de Léry (1682–1756). For almost a century, the walls defined the town limits, from what is now McGill Street, to the west, to St. Hubert Street, to the east, De la Commune Street, to the south, and Des Fortifications Street, to the north. There were eight gates in the main wall. The Récollets, St. Laurent and Quebec gates, on the west, north and east sides respectively, provided access to the town from its *faubourgs*.

Land grant made to François Archambault by Jean-Baptiste-René Hertel de Rouville

1822

McCord Museum, P107/A,08.8

Vue de Montréal en direction est

1803

Richard Dillon

Aquatinte

Don de M^{me} F. R. Terroux

Musée McCord, M979.175

2.4 Religious Undertaking Above All

Ville Marie (Montreal) was founded on May 17, 1642. Unlike Quebec City (1608) and Trois-Rivières (1634), Montreal's founders were not on a commercial venture. They wanted to create an exemplary Catholic community devoted to converting and educating Aboriginal peoples and caring for the ill. They sponsored the immigration of Montreal's first French colonists, the original source of its population. A number of religious communities contributed to the city's development.

The Sulpicians, who held seigneurial rights over the island, played a key role in the town's organization. They arrived in 1657 and built their seminary. Their superior, François Dollier de Casson (1636–1701), drew up a town plan and spearheaded the construction of the first stone church, Notre Dame.

Place d'Armes, Montreal

1828

Robert Auchmuty Sproule

Watercolour and ink on paper laid down

Gift of David Ross McCord

McCord Museum, M385

Notre Dame Church was designed in 1672 by François Dollier de Casson, the Sulpician superior. Completed in 1683, it soon proved to be too small. After the church was twice expanded, in 1708 and 1734, the idea of a basilica began to take shape. James O'Donnell of New York was hired to draw up the plans, and construction took place from 1824 to 1829. This 1828 painting by Robert Auchmuty Sproule (1799–1845) shows the basilica under construction with Notre Dame Church in the foreground before it was torn down in 1830.

Apothecary jar

About 1710

Hand painted tin-enamel

Gift of David Ross McCord

McCord Museum, M494

This glazed apothecary's jar bears the inscription *E. Lenitiu com* (lenitive electuary), a honey-based pain remedy. Jeanne Mance (1606–1673), New France's first lay nurse, administered this type of medication. She established Montreal's first hospital, Hôtel Dieu, completed in 1645, and ran it until her death.

Congregation of Notre Dame, Montreal

1885-1889

Henry Richard S. Bunnett

Oil on canvas

Gift of David Ross McCord

McCord Museum, M647

Marguerite Bourgeoys (1620–1700) opened Montreal's first school in 1658 and a few years later founded one of the first non-cloistered Catholic communities for women, the Congregation of Notre Dame. She set up workshops to teach women the practical skills essential to their new way of life.

Seraphim

1773-1820

Carved and gilded wood

Gift of Messieurs Papineau

McCord Museum, M10673

Prie-Dieu

18th century

Pine, metal

Gift of Dr. Huguette Rémy

McCord Museum, M998.14.3

Sulpician Seminary, Notre Dame Street, Montreal

1885-1889

Henry Richard S. Bunnett

Watercolour on paper

Gift of David Cunningham

McCord Museum, M2007.55.9

Land grant made to Jean Mée dit du Meslier by Paul de Chomedey de Maisonneuve

1665

Paul de Chomedey de Maisonneuve

Ink on parchment

McCord Museum, M9539

3 - Canada's Financial Hub

The switch from French to English rule completely transformed Montreal's economy. The fur trade, though lucrative, offered limited prospects for growth. The real business boom centred on four major activities: import-export, transportation, industry and finance.

In the early 19th century, the English and Scottish fur barons amassed fortunes as financial magnates. They invested heavily in education to promote research and scientific progress.

St. James Street, Canada's Wall Street

In the first half of the 1800s, banks, insurance companies and other big businesses erected impressive buildings on this street (now called St. Jacques Street). The Bank of Montreal and the City Bank established their head offices on "Greater" St. James Street. Other institutions, like the Banque du Peuple, had their headquarters farther east, on the unwidened section of the street known as "Little" St. James Street. A French-Canadian financial district began to develop in Montreal.

3.1 The Fur Barons

British businessmen took over the fur trade, building on the French-Canadian infrastructure of the Montreal voyageurs and their Aboriginal allies. With the founding of the North West Company and the XY Company, the fur trade reached its peak, making huge fortunes for men like Simon MacTavish (around 1750–1804), Joseph (1740–1810) and Benjamin (1742–1787) Frobisher, and John Ogilvie (1724–1774).

In 1821, the North West Company merged with its great rival, the Hudson's Bay Company. The merger sounded the death knell for the fur trade in Montreal. During the 19th century, agricultural commodities gradually replaced fur pelts.

William McGillivray (1764-1825)

Before 1784

Anonymous

Oil on canvas

McCord Museum, M18682

Voyages from Montreal, on the River St. Laurence, through the continent of North America, to the frozen and Pacific oceans; in the years 1789 and 1793: With a preliminary account of the rise, progress, and present state of the fur trade of that country

1801

Alexander MacKenzie

Ink, laid paper, leather

Gift of Mrs. Anson C. McKim

McCord Museum, M2006.73.5

Booklet published to commemorate the installation of William McGillivray as Right Worshipful Provincial Grand Master (R.W.P.G.M.) of the Masonic Order in 1823

1824

Published by T. A. Turner

Ink on laid paper

McCord Museum, M12278

Sauce tureen

1830-1855

John Ridgway

Ironstone china

McCord Museum, MC988.1.58.1-3

This gravy boat illustrates the importance of the beaver and its appeal as a symbol of Canadian identity.

North West Company token

1820

Maker unknown

Brass

McCord Museum, M3466

When an Aboriginal trapper delivered his furs to the trading post, the clerk on duty assigned a value to each one. He handed over a Made Beaver token for each beaver pelt delivered. This North West Company token dates from 1820.

Token, Good for One Made Beaver

About 1857

Brass

Gift of David Ross McCord

McCord Museum, M2654

Token, Good for One Eighth Made Beaver

About 1857

Brass

Gift of David Ross McCord

McCord Museum, M2657

Token, Good for One Quarter Made Beaver

About 1857

Brass

Gift of David Ross McCord

McCord Museum, M2656

Token, Good for One Quarter Made Beaver

About 1857

Brass

Gift of Faith Detchon

McCord Museum, M21325

Token, Good for One Half Made Beaver

About 1857

Brass

Gift of David Ross McCord

McCord Museum, M2655

Token, Good for One Half Made Beaver

About 1857

Brass

Gift of Faith Detchon

McCord Museum, M21323

These are Hudson's Bay Company Made Beaver (MB) tokens in denominations of 1, 1/2, 1/4, and 1/8 MB. A Made Beaver (MB) was a prime beaver pelt, flesh removed, stretched, properly tanned and ready for trade. The tokens are stamped with the letters HB (Hudson's Bay Company), EM (East Main District) and MB (Made Beaver) and the denomination. The letters NB rather than MB are an error on the die-cast. The HBC crest is stamped on the reverse side.

Beaver Club medal

About 1785

Gold

McCord Museum, M20987

Around 1777, Nicholas Montour (1756–1808), Maurice Blondeau (1734–1809) and some other merchants decided to join forces to compete with the Hudson's Bay Company. They founded the North West Company and the Beaver Club in Montreal. To be admitted as a member, a trader had to have spent at least one winter at a trading post in the *pays d'en haut* (northern wilderness). He was given a gold medallion bearing his name, the year of his first "wintering" and the motto *Force d'âme dans le péril* (Fortitude in times of peril).

Portrait of Archibald MacDonald (1790-1853)

Aboriginal women played a little-known role in the fur trade. Their "country marriages" with Euro-Canadian traders helped forge ties with their communities. These women were very knowledgeable about local geography and medicinal plants. They were also skilled in preparing pelts and making the clothes, moccasins and snowshoes essential for survival in the wilderness.

Snowshoes

1800-1860

Swampy Cree

Wood, babiche

Gift of Marietta Lorimer Freeland

McCord Museum, M2002.121.1.1-2

Hat

1875-1885

Métis

Beaver fur, velvet, silk tassels, wool cloth lining, cotton thread, metal hook

Gift of Julien F. Gaudet

McCord Museum, ME988.136.40

Coat

1875-1900

Dene, Dene-tha (Slavey)

Beaver fur, velvet, silk, cotton cloth, wool cloth, tanned and smoked hide, glass beads, metal beads, cotton braid, cotton thread

Gift of Julien F. Gaudet

McCord Museum, ME988.136.17

Moccasins

1900-1915

Abenaki or Haudenosaunee (Iroquois)

Tanned and smoked moosehide, cotton cord

Gift of Guy Lefebvre

McCord Museum, M2006.55.1.1-2

Burl cups

1908

Eastern Woodlands

Wood

Gift of Mrs. David Griffith

McCord Museum, M17379.1.1-2, M17379.2

Crucifix

1785-1795

Robert Cruickshank

Haudenosaunee (Iroquois), Kanien'kehaka (Mohawk)

Silver

Gift of David Ross McCord

McCord Museum, M198

From 1750 to 1850, Montreal was one of the main production centres of trade silver, made for exchange with Aboriginal peoples. One of the best-known silversmiths was Scottish-born Robert Cruickshank (1743–1809), who made some 50,000 pieces, including this cross. He had a house, workshop and store on Notre Dame Street.

Gorget

1798-1800

Charles Duval

Eastern Woodlands

Silver

McCord Museum, M984.301

Cross with chain

1779-1817

Charles Arnoldi

Haudenosaunee (Iroquois)

Silver, glass beads, fibre

Gift of David Ross McCord

McCord Museum, M1893.1-2

Brooch

1750-1800

Mi'kmaq

Silver

Gift of David Ross McCord

McCord Museum, M2

Brooch

1780-1830

Haudenosaunee (Iroquois)

Silver

Gift of David Ross McCord

McCord Museum, M10545

Brooch

1841-1860

Eastern Woodlands

Silver

McCord Museum, M996X.3.7

Selection of trade brooches

1780-1830

Eastern Woodlands

Silver

McCord Museum, M989X.178.5-6, M995X.3.4, M995X.3.51, M996X.3.41, M996x.3.327

Armbands

1780-1830

Maker unknown

Haudenosaunee (Iroquois), Kanien'kehaka (Mohawk)

Tin-plated iron alloy

Gift of David Ross McCord

McCord Museum, M990.0-1

Shotgun

1789

R. Barnett

Iron, copper alloy, wood

McCord Museum, M965.67.1.1-2

3.2 Economic Diversification

Markets for wheat, lumber and potash continued to grow until the 1860s, with preferential tariffs in Great Britain favouring Canadian imports. When England revoked the tariffs, Canadian exporters looked increasingly to the United States to sell their goods. A new, dynamic, primarily English-speaking business elite developed a more diversified economy based on importing and exporting, manufacturing and retailing.

Insurance policy for Alexander Ross and John Greenshields

1858

Gift of the Estate of Edward Greenshields

McCord Museum, P011/A,205.1

Founded in 1833, Samuel Greenshields and Son specialized in the wholesaling of dry goods. The company had operations across the country, distributing cottons, woollens, carpets, furniture and clothing.

Bill of lading for goods shipped by Gibb & Co. of Montreal to C. J. Campbell in Brockville

1852

McCord Museum, P075/C,414.1

The Gibbs were a prosperous Montreal family of haberdashers and tailors. The best-known Gibb, Benaiah (1798–1877), took over the business from his father and was equally successful, both commercially and socially, while at the same time becoming a major patron of the arts in Montreal.

Ledger, William Lyman & Co.

1844-1845

McCord Museum, P080/W,02

Clock

About 1874

Savage, Lyman & Co.

Concrete, slate, metal, glass

McCord Museum, M980.199.1.1-6

In the 19th century, Savage, Lyman & Co. was one of the biggest gold- and silversmith businesses in Canada. For over 50 years, the company sold silverware imported from the leading English manufacturers or commissioned from the most talented Montreal silversmiths.

Letterhead of the firm Kenneth Campbell and Co.

1868

McCord Museum, C002/A,235.1

Letterhead of the firm Dawson Brothers

1868

McCord Museum, C002/A,235.2

Letterhead of the firm John Henderson and Co.

1869

McCord Museum, C002/A,235.3

Letterhead of the firm Brown Bros.

1880

McCord Museum, C002/A,235.5

3.3 A New Elite

The new business elite, mostly of English and Scottish origin, displayed their wealth in their luxurious homes. As of the 1840s, more houses were being built away from the city centre. Magnificent homes like John Redpath's Terrace Bank and Hugh Allan's Ravenscrag, designed by Montreal's leading architects, were built in this area, which came to be known as the Golden Square Mile. Estates such those of James McGill (1744–1813), Joseph Frobisher (1740–1810) and François Trottier Desrivières (1764–1830) extended from what is now Guy Street to Bleury Street, and from today's René Lévesque Boulevard to the slopes of Mount Royal.

Smoking cap

About 1880

Silk velvet, silk chenille and metal thread embroidery, quilted silk lining, silk tassel

Gift of Mrs. A. E. Derby

McCord Museum, M980.18.7

Many well-to-do Victorian homes had a smoking room where men could retire after a meal and enjoy a cigar and brandy, without offending the women of the house. A smoking cap protected a man's hair from the lingering aroma of tobacco.

Waistcoat

About 1855

Wool broadcloth, embroidery, cotton back

Gift of Martha E. McKenna

McCord Museum, M2005.46.1

Slippers

About 1860

Berlin woolwork embroidery on canvas, leather sole and insole, quilted silk lining

Gift of Mabel Molson

McCord Museum, M17976.1-2

Chandelier

About 1850

Glass, metal, brass, ceramic

Gift of Cécile and Lucienne Desbarats

McCord Museum, M988.148.3

Selected pieces from a dessert service

1825-1830

Davenport

Porcelain (soft paste)

Gift of James F. R. Routh

McCord Museum, M987.132.10

Sewing table

About 1865

Mahogany, fabric, paper, metal

Gift of Joy Maclaren

McCord Museum, M2005.14.1

Selected pieces from a tea set

1873-1874

Goldsmith's Alliance

Gilded silver, ivory

Gift of Sir H. Montagu Allan

McCord Museum, M19781.1-5, 8

Dress

1878-1883

Silk satin, voided velvet

Gift of Kathryn Léger

McCord Museum, M2003.76.1.1-3

Bag

1880-1900

Glass beads on net ground, cotton

Gift of C. Maud Abraham

McCord Museum, M981.38.1

Purse

About 1880

Silk velvet, leather, metal fastener

Gift of Mrs. G. Bayly

McCord Museum, M986.3.4

Calling card case

1874

Sterling silver

Gift of Mrs. E. M. (Charlotte M.) Detchon

McCord Museum, M966.60.1-2

Fan

1890-1900

Paper, wood, metal sequins, silk satin

Gift of Fred Cowans

McCord Museum, M972.69.10

Brooch

1840-1860

Gold, ivory, gems, leather case

Gift of Barbara Whitley

McCord Museum, M992.74.2.1

Lorgnette

1890-1910

Gilded copper, glass

McCord Museum, M998X.1.19

Bonnet

1885

Boisseau Bros., Montreal

Silk and velveteen ribbon, metallic fabric, synthetic pearls

Gift of Gordon Dorey

McCord Museum, M984.150.47

3.4 A Flourishing Financial Centre

The early 19th century saw the establishment of financial institutions in Montreal to support local business. Around 1817, some merchants founded Canada's first bank, the Bank of Montreal; it was followed by the Banque du Peuple (1836), the Molson Bank (1853) and the Merchant's Bank (1861). In 1822, the Committee of Trade, the forerunner of the Board of Trade, was set up to promote merchants' interests.

To develop freight transportation, businessmen invested in marine shipping and, as of 1836, in railways. The first shares were traded in 1832, and the Montreal Stock Exchange, the first in Canada, opened in 1874.

One-, two- and five-dollar bills, Molson's Bank, Lower Canada

1837

Steel engraving on laid paper

Gift of David Ross McCord

McCord Museum, M19680

Five shillings, Bank of Montreal

1842

Steel engraving on laid paper

Gift of David Ross McCord

McCord Museum, M5266

Twenty shillings, La Banque du Peuple

1854

McCord Museum, M16638

Several types of money circulated in Canada in the 1800s. The various currencies were based on either the imperial sterling system (pounds, shillings and pence) or the colonial decimal system (dollars and cents). Banks and companies issued their own money and long remained opposed to the issuing of notes by the government. The value of some notes was indicated in both pounds and dollars.

Book of private information on Bank of Montreal customers

1884

McCord Museum, P007/A03,01.03

Picturesque Montreal, or, The Tourist's Souvenir of a Visit to the Commercial Metropolis of the Dominion of Canada.

1876

Published by Witness Printing House

Gift of Marietta L. Freeland

McCord Museum, M2004.97.7

3.5 The Notman Studio

Starting in the 1860s, photography became increasingly popular in Montreal. A number of photographers set up shop around Place d'Armes, including the founder of the famous Wm. Notman & Son studio. William Notman (1826-1891), an enterprising Scot who arrived in Montreal in 1856, established a thriving business that was run by his sons until 1935. His way with people helped him build up a loyal clientele among the wealthy and influential. Early on, he won lucrative commissions, such as the one to photograph the building of the new Victoria Bridge, inaugurated in 1860. He also garnered a number of awards in international competitions in Paris, London and Philadelphia, which brought recognition of his talent and creative flair.

George Hague, banker

1879

Notman & Sandham

Modern print

McCord Museum, II-51410

At the Wm. Notman & Son studio, portraits were taken on glass negatives. Two sizes were available: the small *carte de visite*, priced at three for \$1.50, and the larger cabinet card, at three for \$4.00. People used the pictures as calling cards or collected them in albums. Wealthier customers often chose the larger size.

George Hague, banker

1879

Notman & Sandham

Negative on wet collodion glass plate

McCord Museum, II-51410

William Notman and sons, William McFarlane, George and Charles

1890

Wm. Notman & Son

Modern print

McCord Museum, II-102011

William Notman and sons, William McFarlane, George and Charles

1890

Wm. Notman & Son

Negative on dry collodion glass plate

McCord Museum, II-102011

4 – Cradle of Industrialization

Montreal's extensive transportation networks made it a hub of trade and commerce. The canals connected it to the Great Lakes, the port received ships from the North American east coast and the railway system included several lines that crossed the St. Lawrence River via the Victoria Bridge.

It was a time of great progress and growth. But the emerging industrial society was full of sharp social contrasts. While business owners made huge fortunes, their workers struggled to make ends meet. Yet by the end of the 19th century, Montreal was one of the most prosperous cities in the world and the wealthiest in the British Empire outside of the United Kingdom.

The Lachine Canal – Powering the Economy

The cradle of Montreal's major industries, the Lachine Canal played a vital role in the city's economic prosperity. Built to circumvent the rapids, it was an important link in a transportation system that carried freight and passengers towards Western Canada and the United States. Thanks to its downstream flow, factories along its banks could harness its water power. Due to an increase in shipping traffic and the need to accommodate bigger and broader ships, the canal was enlarged in 1843–1848, and again in 1873–1884.

4.1 Major Construction Projects – Development of Transportation

The Harbour Commission, founded in 1830, provided the city with port facilities worthy of a metropolis. However, marine shipping was impossible for five months of the year when the river was frozen. In 1846, a project was started to build a railway bridge connecting Montreal with the South Shore, and therefore with the port of Portland, Maine, year round. Under the impetus of John Young (1811-1878), a leading figure in the Montreal business community, construction of the Victoria Bridge began in 1854.

William Cornelius Van Horne (1843–1915), appointed General Manager of Canadian Pacific in 1882, was the driving force behind the expansion of the transcontinental railway system. He was also the chief negotiator of the Crow's Nest Pass Agreement, which substantially reduced freight rates on prairie grain and flour shipped east. Despite its harsh winters, Montreal would become North America's leading grain exporter.

Lachine Canal, Pay List

1822-1824

McCord Museum, P070/A3,4.1

The Lachine Canal opened in 1825. Five hundred workers, mostly Irish immigrants, but also some French Canadians, were hired to dig it by hand. They were paid in scrip (credit notes) only exchangeable at the company store. Wages were recorded in this ledger in pounds of pork and flour and in number of candles.

Jean Baptiste Rice, river pilot

1868

William Notman

Albumen print mounted on card

McCord Museum, I-31567.1

For a while, insurance companies required all steamers to be operated by pilots from Kahnawà:ke, renowned for their navigational skills. A Kanien'kehaka (Mohawk) river pilot such

as Jean Baptiste Rice was chosen for his experience navigating the rapids. In the mid-19th century, even tourists wanted to enjoy the thrill of running the rapids in a steamboat.

Montreal the Imperial City of Canada. The Metropolis of the Dominion. Fully Illustrated and Described

1909

Published by Trade Review Publishing Company

Gift of Jean MacRae Barbara Place

McCord Museum, M2008.118.2

Lachine Canal Enlargement: Work at the St. Gabriel Locks Under Messrs. Loss & McRae

1877

After Alexander Henderson

Canadian Illustrated News

Photolithography

Gift of Charles deVolpi

McCord Museum, M979.87.285

Plan of the Projected Lachine Canal

About 1820

Attributed to John Samuel McCord

Ink and watercolour on paper

Gift of David Ross McCord

McCord Museum, M3587.1-2

Pickaxe

1875-1900

Iron, wood

Gift of Air Canada

McCord Museum, M997.65.2

Spike

1880-1890

Iron

McCord Museum, M997X.2.104

Spike

19th century

Iron

Gift of David Ross McCord

McCord Museum, M13895

Trowel

1859

Silver-plated iron, iron, wood

Gift of David Ross McCord

McCord Museum, M1153

Medal presented to Notman Studio at the Exhibition of Canadian Industry, Montreal

1860

Joseph S. Wyon

Bronze

Gift of James Geoffrey Notman

McCord Museum, M967.162.9

Currency: Seven pence half penny, fifteen pence, half a dollar

Printed by the Champlain & St. Lawrence Rail Road

1837

McCord Museum, M18882

4.2 Working-Class Neighbourhoods

With the influx of immigrants, mostly Irish, Montreal's population grew 54% between 1852 and 1871, when it reached 107,000. Labourers found work in manufacturing and construction. They found lodging near the factories, creating new neighbourhoods, such as Griffintown and Victoriatown near the Lachine Canal, and St. Marie and Hochelaga in the east end.

Factory working conditions were hard and shifts were very long. The meagre wages of most workers did not cover their families' living expenses. Families would send their older children out to work or accept odd jobs. Dwellings were small and far from hygienic. At the end of the 19th century, one child out of four did not make it to its first birthday.

Gibb & Co.: Receipts for salaries/Charges

1865-1869

McCord Museum, P075/C,369.1

In 1889, a working-class family needed an income of \$9.00 a week to live. Men made between \$6.50 and \$8.00 a week, while women earned between \$1.50 and \$3.50 and boys between \$1.50 and \$5.00. Wives made up the shortfall in family income by working as seamstresses and washerwomen or by renting out part of their already cramped dwellings to boarders.

Receipts for work done upon the canal. Booklet no. 8

1824

McCord Museum, P070/A3,2.2

4.3 The Lachine Canal – An Industrial Corridor

The opening of the Lachine Canal in 1825 and the development of the port around 1830 boosted industrialization. As of 1840, major manufacturers, such as the Redpath sugar refinery and the Belding Paul & Co. textile factory, were established along the canal. Despite the presence of a few foundries and clothing factories in what is now Old Montreal, the first real industrial sector grew along the banks of the canal. Between 1840 and 1950, some 600 factories were built there, employing almost a quarter of the artisans and workers from the manufacturing sector.

Bag, Redpath Sugar Co.

First half of the 20th century

Cotton

Gift of Forest Beerworth

McCord Museum, M2001.101.6

Letter book and personal expense accounts of John Redpath

1836-1840

McCord Museum, P085/B,20147

Redpath Sugar factory

1960-1980

Photographer unknown

Chromogenic process

Gift of Patrick McG. Stoker

McCord Museum, M2004.160.54

50th anniversary celebration, Redpath Sugar Refinery

1904

Wm. Notman & Son

Modern print

McCord Museum, VIEW-8770

In 1854, John Redpath (1796–1869), a Scottish construction entrepreneur, founded Canada's first sugar refinery on the Lachine Canal. His ships brought sugar cane in from the West Indies. By the end of the first year, the seven-storey factory was producing 3000 barrels of refined sugar a month, giving Redpath a virtual monopoly on the market.

4.4 Industrial Development

A second industrial area developed in the city's east end, in the St. Marie and Hochelaga districts. Many shoe companies, food manufacturers, including the Molson brewery and the Viau biscuit factory, the Macdonald tobacco factory and glassmakers such as the Diamond Glass Company had operations there. Between 1902 and 1904, Canadian Pacific built the Angus Shops, one of Montreal's largest industrial facilities.

Many of these businesses were run by French-Canadian businessmen, such as textile mill owner Victor Hudon (1812–1897). From the 1870s on, Hudon also served as Director of the Banque Jacques-Cartier, the flagship of the French-Canadian banking sector. The bank provided credit and financial services to the many shoe-making factories in St. Marie and Hochelaga.

Record book, Dunn & Dow Brewery

1825-1832

Gift of Gratia Brassard Hays

McCord Museum, M2007.123.1

The biggest brewer in town was John Molson (1763–1836), in business since 1786. The Dunn family opened a brewery on Notre Dame Street in 1809. William Dow (1800–1868), the son of a Scottish brewer, joined the company that was to become Dunn & Dow in 1825 and William Dow and Co. in 1834. In 1811 in Lachine, Thomas A. Dawes (about 1785–1863) founded Dawes Breweries, run by four generations of the same family.

Syrup jug

1881-1897

Dominion Glass Company

Glass, metal

Gift of Dr. Huguette Rémy

McCord Museum, M997.45.93.1-2

This small syrup jug was made by the Dominion Glass Company (1886–1898), one of the first glass factories in Montreal. After several mergers and name changes, it became the Dominion Glass Co. Ltd., which stayed in business until 1976.

Hoop skirt

1860-1869

Metal hoops, cotton, linen

Gift of George and Mary Joy

McCord Museum, M2002.36.2

The Montreal Hoop Skirt Manufactory began in 1863, under Moses Gutman, a Jewish American immigrant. His factory employed 28 women. Hoop skirts may well have been the first articles of women's dress to be produced industrially in this city, although factories were turning out a variety of men's items by this time. Prior to the mid-19th century, heavy layers of petticoats supported the full skirts of fashionable dresses. Women welcomed the new device, whose steel hoops provided volume without the weight.

Minute book of the Tooke Brothers Company

1911-1927

Gift of Denis Bureau

McCord Museum, M2007.7.1

Detachable shirt collar

About 1870

Starched cotton

Gift of Mrs. William R. Bentham

McCord Museum, M962.3.4.1

Preserving jar

1883-1891

North American Glass Co.

Glass, metal

Gift of Mr. and Mrs. Newlands Coburn

McCord Museum, M992.6.234.1-2

Cake plate

1890-1902

Diamond Glass Company

Flint glass

McCord Museum, M966.130.4

Preserving jar

1891-1902

Diamond Glass Company

Glass, metal

Gift of Mr. and Mrs. Newlands Coburn

McCord Museum, M992.6.253.1-3

Condiment dish

1890-1902

Diamond Glass Company

Glass

Gift of Dr. Huguette Rémy

McCord Museum, M997.45.143

Preserving jar

1897-1900

Beaver Flint Glass Company

Glass

McCord Museum, M965.19.2.1-3

Soda bottle

1875-1900
Dominion Glass Company
Glass
Gift of Bill Bliss
McCord Museum, M994.47.34

Railroad lantern

1890-1900
N. L. Piper Railway Supply Co. Ltd
Glass, metal, copper, paint
Gift of Dr. Huguette Rémy
McCord Museum, M995.48.56.1-4

Shoe form

1900-1920
Iron
Gift of Mr. and Mrs. Newlands Coburn
McCord Museum, M992.102.12.1-2

Shoe form

1875-1900
Wood, leather
McCord Museum, m996X.2.814

Shoe form

1875-1900
Wood, leather
McCord Museum, m996X.2.815

Shoe form

1894
Lyn Last Works
Wood
McCord Museum, M996X.2.816

Boots

About 1900
George G. Gales & Co.
Leather, cotton twill lining
Gift of Mrs. Raymond Caron
McCord Museum, M973.1.63.1-2

Notebook, Thomas Molson

1820-1824
Laid paper, leather, ink
Gift of Mabel Molson
McCord Museum, M19113

Molson's Brewery beer cart

About 1908
Wm. Notman & Son
Modern print
McCord Museum, VIEW-8752

Dawes Kingsbeer Lager beer bottle

1948-1951
Diamond Glass Company
Glass
McCord Museum, M990X.785.1

Molson's Anchor Rice Beer bottle

1948-1951
Diamond Glass Company
Glass
McCord Museum, M990X.785.2

Dawes Black Horse beer bottle

1948-1951
Glass Company
Glass
McCord Museum, M990X.785.5

Stein, Montreal Brewing Company

1866-1929
H. Kennedy & Sons Ltd.
Earthenware
McCord Museum, MC988.1.303

Black Horse advertisement sculpture

1920-1940
Dunbar Aluminum Foundry Ltd.
Cast aluminum, paint
McCord Museum, M980.77

Tokens, Ths & Wm Molson Montreal Brewers Distillers

1837
Copper
McCord Museum, M994X.2.428, M994X.2.677

5 - A City by Design

As of the 1870s, Montreal's inner suburbs grew rapidly. Many residents were French-speaking Montrealers and immigrants who worked in outlying factories, but others were rural Quebecers who had come to the city in search of a better life. By 1901, the population had reached 325,000.

City planning, services such as sewers, water and public transit, and the development of open-air spaces, public buildings and wide boulevards were all due to the influence of the urban renewal movement called City Beautiful, which originated in Chicago in the late 1800s. The heavy cost of these essential services prompted most outlying municipalities to merge with Montreal.

Maisonneuve – A Model of Grandeur

The model city of Maisonneuve had illusions of grandeur. Designed in 1910 around Morgan Avenue, it included a town hall, public baths, a large park, a fire station and an imposing market building. Erected between 1912 and 1914 according to the plans of engineer Marius Dufresne (1883–1945), the Beaux Arts style building became one of the largest farmers' markets in Quebec.

Farmers and merchants flocked to the market to sell fruit, vegetables, meat, fish and bread. Aside from its commercial function, the building and its huge hall were also used for political meetings, cultural events and boxing matches. Even the famous Quebec singer La Bolduc supposedly performed there! The building served as a market until May 1967.

5.1 Places of Leisure in the City

In response to the increase in population density and industrialization, new public spaces were built under the influence of the American City Beautiful movement and the aesthetics of picturesque English-style gardens. Beginning in 1904, the Ladies' Parks and Playgrounds Association promoted the addition of playgrounds and sports facilities.

Inspired by Mount Royal Park and St. Helen's Island, Montreal's Commission des parcs et traverses acquired the farm of Scotsman James Logan (about 1726–1806) and turned it into a major park in 1875. In 1901, on the occasion of the annual St. Jean Baptiste parade, Logan Park was renamed La Fontaine Park in honour of Louis-Hippolyte La Fontaine (1807–1864), Prime Minister of Canada East, in the United Province of Canada from 1842 to 1843 and from 1848 to 1851.

Parasol

1880-1900

Embroidered cotton, wooden handle

Gift of the Estate of J. Scott

McCord Museum, M21384

Girl's hat

About 1910

Embroidered linen, cotton lace

Gift of Mrs. Paul Drummond

McCord Museum, M967.80.11

For a promenade outside the home, people wore hats as much for social custom and etiquette as for shade from the sun. In the early 20th century, women and girls favoured summer hats of light-coloured straw or cotton eyelet fabric. Wide brims were all the rage, but parasols were still taken along for additional protection from the sun since tanning was anything but fashionable. Sailor hats were a popular casual style for boys.

Velocipede

1850-1900

Iron, leather, wood, resin?

McCord Museum, M994X.2.43

Woman's hat

About 1910

Braided straw, silk ribbon

Gift of T. Eaton Co. Ltd.

McCord Museum, M970.26.52

Parasol

About 1900

Silk, cotton lace, wooden handle

Gift of Mrs. William R. Bentham

McCord Museum, M21364

Boy's hat

About 1913

Henry Morgan and Company

Cotton, silk ribbon

Gift of Châteauguay Perrault and Valérie Migneault Perrault

McCord Museum, M999.54.48

5.2 Urban Sprawl and Mergers

In the east end, beyond the St. Marie district, two towns sprang up outside Montreal's city limits: Hochelaga in 1875 and Maisonneuve in 1883. Located between Iberville and Vimont streets, south of Rosemont Boulevard, Hochelaga was home to workers employed in local factories, such as Victor Hudon's cotton mill. In 1883, faced with huge infrastructure costs, Hochelaga merged with Montreal. However, wealthy property-owners in the eastern part of the town wanted no part of the merger and established their own municipality, Maisonneuve. Just a few years later, however, Maisonneuve found itself heavily in debt. It joined Montreal in 1918, and, along with Hochelaga, remained a very active industrial centre. Between 1883 and 1918, Montreal annexed 24 towns, expanding its territory fivefold in the process.

Maisonneuve – Model Town

In 1883, a group of French-Canadian landowners founded the municipality of Maisonneuve. Engineer Marius Dufresne led the development of this “model” industrial town and oversaw the construction of several imposing public buildings, as well as a park on the scale of Mount Royal Park. Maisonneuve enjoyed a full range of modern services, from streetcars on St. Catherine and Ontario streets to gas lighting.

Alphonse Desjardins (1841–1912) established a tile factory there, the Dufresne family opened a shoe factory and the heirs of Charles-Théodore Viau (1843–1898) moved his famous biscuit factory there. By 1910, Maisonneuve was the fifth largest industrial city in Canada! Just eight years later, however, in 1918, its 30,000 residents were facing municipal debts of \$18 million, and so it had little choice but to merge with Montreal.

Triplex construction, Rosemont

1925

Wm. Notman & Son

Modern print from original film negative

McCord Museum, VIEW-23306

In 1904, Canadian Pacific built the Angus Shops, an industrial railcar and locomotive maintenance facility. Workers and their families lived in the adjacent town of Rosemont. By 1925, the town was rapidly expanding— in addition to duplexes, more triplexes were now being built. These typical Montreal dwellings, with their balconies and outside staircases leading to individual entrances on each level, provided housing for three families.

New triplex development, Rosemont

1925

Wm. Notman & Son

Modern print from original film negative

McCord Museum, VIEW-23307

New triplex, Rosemont

1925

Wm. Notman & Son

Modern print from original film negative

McCord Museum, VIEW-23308

New triplex development, Rosemont

1925

Wm. Notman & Son

Modern print from original film negative

McCord Museum, VIEW-23313

Viauville, Montreal vicinity

1890-1914

James Valentine & Son, and unknown photographer

Collotypes, offset and gelatine silver prints mounted on cardboard

Gift of Stanley G. Triggs

McCord Museum, MP-0000.905.1-9

Charles-Théodore Viau

1893

Wm. Notman & Son

Albumen print

McCord Museum, II-100612.1

Scale

1850-1875

Cast iron, tin-plated steel

Gift of Charles deVolpi

McCord Museum, M975.61.255.1-7

Scale

About 1900

Fairbanks Scales

Cast iron, tin-plated iron, metal, paint

Gift of Mrs. A. Murray Vaughan

McCord Museum, M968.7.153.1-2

Spice box

1858-1900

Patent Package Co.

Wood, metal

Gift of Mrs. F. R. Terroux

McCord Museum, M974.61.1.1-9A-B

Sugar snippers

19th century

Iron

Gift of Charles deVolpi

McCord Museum, M975.61.282

Tea box

About 1900
Tin-plated iron, iron
Gift of Harriet Hawkins
McCord Museum, M987.147

Jug

1880-1890
Toronto Pottery Co.
Ceramic (stoneware)
McCord Museum, M994X.2.134

Salt box

Mid 19th century
Glazed earthenware
Gift of Dr. Huguette Rémy
McCord Museum, M999.85.32.1-2

Mortar and pestle

1900-1920
Wood
Gift of Air Canada
McCord Museum, M993.115.34.1-2

Milk bottle, Laiterie des Producteurs Inc. Montréal

1930-1945
Glass
Gift of Bill Bliss
McCord Museum, M994.47.43

Box, Hovey's Pure Open Kettle Rendered Lard

1894-1949
Hovey Brothers Packing Company
Tinned iron alloy, paint
Gift of Eddy Echenberg
McCord Museum, M2002.69.2155

Barrel

1900-1920
Wood, fibre, rope
Gift of Mr. and Mrs. Newlands Coburn
McCord Museum, M992.102.6

6 – North - South Axis

In 1792, St. Lawrence Street became Montreal's dividing line between east and west, between its French-speaking and English-speaking communities. The main artery north of the fortified city, it gradually penetrated the rural landscape to become the backbone of a vibrant urban neighbourhood.

Renamed St. Lawrence Boulevard in 1905—though Montrealers like to call it “the Main”—it became the starting point for the street-numbering system still used today. Where it intersects streets running parallel to the St. Lawrence River, it divides them into east and west.

St. Lawrence Boulevard – A Corridor for Immigration

For many immigrant communities, St. Lawrence Boulevard was the first stop on their way to settling in other areas of the city. In the 1880s, Jewish immigrants from Eastern Europe settled in the neighbourhood around the boulevard. Immigrants from other ethnic groups— the Chinese and Italians, and later the Portuguese, Ukrainians, Romanians, Poles, Estonians, Lithuanians and others—followed the same trajectory, choosing the area as a place to live and work. What were initially small ethnic enclaves gradually developed into large cultural communities. From less than 2.5% of Montreal's population in the 19th century, immigrants accounted for 5% by 1901 and close to 11% by 1911, and over half of them were Jewish. From Little Italy to the Portuguese quarter and Chinatown, "the Main" is symbolic of Montreal's ethnic diversity.

7 - Shops, Shows and Streetcars

In what is now Old Montreal, the first shops opened on St. Paul and Notre Dame streets and on Victoria Square. But as the town expanded, merchants wanted to move closer to their customers. In the last decade of the 19th century, St. Catherine Street, which until then had been residential, turned into Montreal's main shopping street. In addition to small local grocers, tailors and hardware dealers, department stores became part of the urban landscape.

In the 1920s, the arrival of a second wave of department stores, including Eaton's and Simpson's, consolidated St. Catherine Street as a shopping district. Gradually, movie theatres and restaurants also opened along the street. At dusk, clubs and theatres added extra excitement to Montreal's night life.

St. Catherine – Montreal's New Shopping Street

The shift in retail trade to St. Catherine Street began with Dupuis Frères (1868) and A. Pilon (1878) in the east end, and W. H. Scroggie's (1883) in the west end. In 1891, Henry Morgan (1819–1893) had a department store built on Phillips Square, with Henry Birks (1840–1928) following suit a short time later with his jewellery store. This migration to the new downtown continued when Ogilvy's (founded in 1866) moved from St. Antoine Street to St. Catherine Street.

7.1 Streetcars in Montreal

Expansion of the city's suburbs was made easier by the advent of streetcars, which enabled people to live farther away from their place of work. This new mode of transit also gave a boost to the St. Catherine Street shopping district, attracting customers from further afield.

Established in 1861, the Montreal City Passenger Railway Company was the first public transit company. In 1892, electric streetcars replaced the horse-drawn variety. They would gradually be equipped with heating and with scrapers up front to clear the rails, so that transit service could be provided year round. The streetcar system was a huge success, providing 107 million rides in 1914.

At the turn of the 20th century, streetcars had to start sharing the road with automobiles and then, as of 1919, with buses too, when Montreal's first bus route was introduced on Bridge Street. The last streetcar was withdrawn from service in 1959.

Tramway sign

1920-1930

Wood, varnish, glass, brass, synthetic-coated cotton fabric

Gift of the Estate of Omer Lavallée

McCord Museum, M992.110.69

80 Years of Merchandising. Henry Morgan & Company Limited, Montreal. 1843-1923

1923

Published by Henry Morgan & Company Limited

McCord Museum, M6483

7.2 Department Stores and Window Shopping

Department store interior design, with huge showrooms and superb decor, was intended to make shopping enjoyable. Broad staircases led from one floor to the next. Merchandise was offered in separate departments, attractively displayed, and attentive sales clerks were on hand to help customers.

The 1920s was the golden age of department stores, as they increasingly expanded their floor space and range of products.

Montréal the Beautiful - Goodwins Montreal limited

About 1910

James Valentine

Collotypes

Gift of Edna E. Collins

McCord Museum, M2008.52.14.1-30

This promotional album, called *Beautiful Montreal*, combines photographs of the city with pictures of the inside of the Goodwin's store: yard goods, shoes, hats, display windows, mannequins and the dining room. Eaton's entered the Montreal market in 1925 by buying Goodwin's. When the renovations were completed in 1931, the nine-floor building was considered the finest store in the chain. In 1957, the Montreal Eaton's was the country's biggest department store.

Eaton's Summer Catalogue

1943

Published by T. Eaton Company

Gift of Susan Alain

McCord Museum, M2003.19.2

In the late 19th and early 20th centuries, many of Montreal's department stores ran mail-order businesses, as Eaton's did out of Toronto. Carsley's, Scroggie's and Dupuis Frères all offered mail-order service to customers living out of town. Scroggie's published its first French catalogue in 1905, two decades ahead of Eaton's.

Washing machine

1920

Ideal Washer Churn Wire Mattress Co.

Wood, pine, iron, paint, rubber

Gift of Eaton Canada

McCord Museum, M999.38.1

The biggest mail-order service was run by Eaton's, which made much of its merchandise in its own factories. The chain had its own house brands for a wide range of items, from clothes to household appliances. In 1920, Eaton's customers could buy its "Improved Imperial Rotary Washer."

Golden Jubilee, 1869-1919. A book to commemorate the fiftieth anniversary of the T. Eaton Co. Limited

1919

Published by T. Eaton Company

Gift of Lilli Schulz Greiner

McCord Museum, M2006.129.4

Stereoscopic viewer

About 1901

Underwood & Underwood

Wood, metal, glass

Gift of Elizabeth Lewis

McCord Museum, M988.183.1

St. Catherine Street in winter

1869

James Inglis

Stereograph, albumen prints mounted on board

McCord Museum, M2001.25.10

Accordion

Late 19th or early 20th century

Gebr-Ludwig

Wood, paint, cardboard, paper, cloth, metal, leather, felt, brass, veneer of ivory cellulose, mother-of-pearl

Gift of Mr. and Mrs. E. Fallenius

McCord Museum, M980.54.1

Gloves

1890-1900

Alexandre, Manufactured for Henry Morgan & Co.

Kid leather

Gift of Louise Hurtubise Bousquet

McCord Museum, M2000.41.87.1-2

Hat pins

1890-1910

Metal, glass

Gift of Mrs. William Van Horne

McCord Museum, M973.91.14.5-7

Gift of Mrs. L. A. Tucker

McCord Museum, M976.99.2.1-2

Candy box

1895-1905

Cadbury's

Cardboard, paper, glue

Gift of Mrs. William R. Bentham

McCord Museum, M21492.1-2

Dolman cape

1880-1890

Colonial House, Henry Morgan and Company

Silk velvet, silk ribbon fringe, quilted silk lining

Gift of May Riley

McCord Museum, M965.88.16

Toy piano, Uncle Sam's Baby Grand

1868-1900

Metal, wood, paper

Gift of Mrs. William Van Horne

McCord Museum, M970.23.70

Skate blades

1855-1875

Wood, iron, metal, leather

Gift of Air Canada

McCord Museum, M996.8.12.1-2

Child's magic lantern

About 1895

Jean Schoenner

Metal, glass and wood

Gift of Mrs. Ron F. Naylor

McCord Museum, M968.55.2.1-6

Lantern slide showing clowns and circus animals

1840-1890

Unknown artist

Chromolithography

Gift of Dale Bartlett

McCord Museum, M2010.105.2.8

Bisque headed doll

About 1900

Composition (body), bisque (head)

Gift of Doris Goode

McCord Museum, M973.168.1.1-7

Dumbbells

Early 20th century

Wood

McCord Museum, m976.53.1-2

Eastman Kodak folding pocket camera, No. 3A, model B2

1903-1906

Eastman Kodak Co.

Wood, leather and metal

McCord Museum, M971X.30.1.1-3

Washboard

1910-1920
Canadian Woodware Co.
Wood, glass
Gift of Mr. and Mrs. Newlands Coburn
McCord Museum, M992.6.40

Selected pieces from a dinner set

About 1900
L. Bernardaud & Co.
Sold by Henry Morgan and Company
Limoge porcelain
Gift of Susan and Jane Low-Beer
McCord Museum, M2010.47.10.1-2, 13, 21, 25.1-2

Kerosene lamp, Alladin

1920-1930
The Mantle Lamp Co. of America
White glass, iron alloy, varnish, white metal, brass, tin, cloth wick
Gift of Saul Ettinger
McCord Museum, M2005.58.112.1-4

Kerosene lamp

1860-1900
Glass, brass, iron, marble (base), fabric wick
Gift of Dr. Huguette Rémy
McCord Museum, M995.48.26.1-3

Petticoat and drawers

Late 19th century
Jas. A. Ogilvy
Cotton
Gift of Brenda Boggs Comber
McCord Museum, M2007.62.1.1-2

Corset cover

About 1870
Cotton
McCord Museum, M969.1.27

7.3 St. Catherine Street Night Life

Entertainment establishments followed department stores in setting up shop on St. Catherine Street. At sundown, bars, night clubs, restaurants and theatres brought Montreal to life. American prohibition in the 1920s spawned many new night clubs that featured performances, music, and dancing. Jazz and big band music grew in popularity over the following decades, as did burlesque shows like those at the Gayety Theatre starring the infamous Lili St-Cyr (1918–1999). The intersection of St. Catherine and St. Lawrence became the heart of Montreal's red-light district.

Evening dress

1920-1930
Silk chiffon, glass beads, sequins
Gift of the Estate of Dale Wiedeman
McCord Museum, M996.9.11

For the vigorous and athletic dances of the 1920s such as the Charleston, straight sleeveless evening dresses allowed plenty of freedom of movement. Beads and sequins applied to the delicate silk sparkled in the light, emphasizing the dancer's frenetic movements.

"Submarine." Songs of Old French Canada

1929

Capitol Entertainment

Coloured ink on paper

Gift of Châteauguay Perrault and Valérie Migneault Perrault

McCord Museum, M999.54.36

In the 1920s, those looking for entertainment had no lack of choice along St. Catherine Street. Theatres like the Français, the Orpheum, the Princess and the Gayety offered concerts, comedies, dramas and vaudeville or burlesque shows. Slowly but surely, French shows became increasingly popular, thanks chiefly to the Théâtre des Variétés, but English-speaking and American musicians, comedians, ventriloquists, knife throwers and other artists were still the mainstay of nighttime entertainment.

MISS FINNEY

Miss Finney was one of a host of professional dancers whose charm was captured in photographs by the Wm. Notman & Son studio in August 1923. The studio's records reveal that during a single photo shoot, she had her picture taken in a variety of different poses, all in different costumes, to produce a kind of promotional portfolio.

Evening purse

1920-1930

Henry Birks & Sons Ltd.

Painted metal mesh

Gift of David S. Brown

McCord Museum, M992.60.5

Evening purse

1925-1930

Metal beads, rayon lining

Gift of Mrs. William Van Horne

McCord Museum, M973.91.4

Cigarette holder

1920-1930

Plastic

Gift of Mrs. G. R. Saunders

McCord Museum, M970.6.26.1

Cigarette case

1920-1930

Enamelled metal

Gift of Dr. Sean B. Murphy

McCord Museum, M987.25.19

Evening shoes

1922

Mendelson & Bros

Lamé-covered leather

Gift of Mrs. John F. Atchison

McCord Museum, M969.46.4.1-2

Fan

1910-1930

Ostrich plume, synthetic handle

Gift of Mrs. Ward Pitfield

McCord Museum, M970.29.7

Boa

1900-1930

Ostrich plumes

McCord Museum, M20991

Syphon

1920-1935

British Syphon Mfg.

Glass, metal alloy

Gift of Mr. Bill Bliss

McCord Museum, M994.47.3.1-4

Cigar box

1910-1920

Tucketts, Montreal

Wood, paper, cloth tape

Gift of Mr. Eddy Echenberg

McCord Museum, M2002.69.2067

Cigarette lighter

1920-1930

Steel

Gift of Miss Elizabeth Carmichael Monk

McCord Museum, M995X.2.20

Cigarette lighter

1900-1925

Dunhill

Silver

Gift of Mrs. Donald A. MacInnes

McCord Museum, M974.157

Van Horne cigar box

1915-1920

Thomas Harkness & Sons, Ltd., Montreal

Wood, paper, cloth tape

Gift of Mr. Eddy Echenberg

McCord Museum, M2002.69.2075

8 - Modern Infrastructure

In the years following the Second World War, Montreal benefited from the country's general economic prosperity. Although no longer Canada's biggest city, surpassed by Toronto, it was still the economic and cultural centre of Quebec.

Montreal's modern identity took shape when it held the 1967 World's Fair, which was visited by millions of people. A series of major infrastructure projects, including the metro system, highways,

bridges and tunnels, were completed in the 1960s. The same decade saw the construction of the city's first skyscrapers and vast retail and office complexes, such as Place Ville Marie and Place Bonaventure.

8.1 Expo 67: Man and His World

Expo 67, with "Man and His World" as its theme, raised Montreal's international profile and helped it gain recognition as a modern metropolis. Coinciding with the centenary of Canadian Confederation, the event showcased the country's culture and bright future.

Construction of the Expo site began in August 1963 with work on a colossal scale. The 15 million tonnes of earth and rock excavated to build the metro was used to double the size of St. Helen's Island and create the artificial island of Notre Dame. The facilities covered 600 ha and cost \$439 million, two and a half times more than originally estimated. With some 90 pavilions from 62 countries, the fair attracted over 50 million visitors.

Expo 67 hostess uniform, Quebec Government Pavilion

Dress, jacket, and hat

1967

Dupuis Frères

Dress and jacket: wool gabardine; hat: felt

Gift of the Quebec Pavilion, Expo 1967

McCord Museum, M967.93.1-2

One of the most memorable aspects of Expo 67 was the legion of hostesses, uniformed young women hired to greet visitors. Hostesses in light blue uniforms were stationed throughout the site, while each pavilion had a distinct uniform for its own hostesses. Montreal fashion designer Michel Robichaud developed several of these for the pavilions for Canadian provinces and industry. Serge et Réal, also of Montreal, designed the uniform for the Quebec pavilion.

Expo 67 hostess uniform, British Pavilion

Dress, jacket, shoes, purse, and beret

1967

Roger Nelson

Dress and jacket: rayon; beret: felt; shoes: leather; purse: synthetic

Gift of British Pavilion Expo 1967

McCord Museum, M967.98.2.1-5

3-D Viewer, View-Master Model E

1957

Sawyer's Inc.

Plastic and metal

Gift of Hélène Boucher

McCord Museum, M2011.27.2.1-3

Viewer 3-D reel, *Expo 67 General Tour*

1967

Sawyer's Inc.

Colour slides and cardboard

Gift of Hélène Boucher

McCord Museum, M2011.27.3.1

Expo 67. A world of education on a thousand acres

1967

McCord Museum, C146/A,5.1

Pin, U.S.S.R. Pavillion, Expo 67

1967

Plastic

Gift of M. A. Beauchamp

McCord Museum, M2003.140.14

Expo 67 Adult Season Passport

1967

Gift of Carol Kouri

McCord Museum, M2004.45.1

Expo 67 passports, Edith and Alfred Jeffrey Strauss

1967

Gift of Edith Strauss

McCord Museum, M2005.95.1, M2005.95.3

Souvenir tea towel

1967

Printed linen

Gift of Nicole Vallières

McCord Museum, M993.51.1

Kodak Hawkeye Instamatic II camera

1969-1975

Canadian Kodak Co. Ltd

Plastic, glass and cord

Gift of Denis Fortin

McCord Museum, M2001.69.3

Sylvania Blue-Dot flash cube

1960-1970

Westinghouse

Gift of the Grey Nuns Congregation

McCord Museum, M992.146.6.4.1

Diramic Blue-Dot flash cubes in box

1960-1970

Minolta Company Ltd.

Gift of the Grey Nuns Congregation

McCord Museum, M992.146.6.1.1-4

Polaroid Land camera, model Automatic 215

1967

Polaroid Land Camera Company

Plastic, metal, glass and leather

Gift of Louise Abbott

McCord Museum, M2001.46.1.1-2

Kodak Signet 35 camera

1951-1958

Eastman Kodak Co.

Metal, glass, leather and leatherette

Gift of the Estate of Omer Lavallée
McCord Museum, M992.110.375.1-3

The 1967 World Exhibition - Show of the Century

1963

William Wright

Offset litho

McCord Museum, M967.141.8

8.2 Modern Downtown

Thanks to its new downtown core developed in the 1960s, Montreal joined the select group of North America's big modern cities. Dorchester (now René Lévesque) Boulevard, which was widened in 1954–1955, became Montreal's new financial district, where many big office towers were built.

Most of Montreal's skyscrapers were erected in the second half of the 20th century, including the CIBC Tower (187 m) and Place Ville Marie (188 m) in 1962, along with the Stock Exchange Tower (190 m) in 1964. The 1990s saw construction of the city's two tallest buildings: 1250 René Lévesque (199 m) and 1000 De La Gauchetière (205 m). Under existing by-laws, no building may exceed the height of Mount Royal (232 m).

Victoria Jubilee Bridge. 50 trip Automobile ticket

1954

Produced by Canadian National Railways

Gift of Elizabeth Boulkind

McCord Museum, M2006.127.5

15cent ticket issued by the Montreal Transportation Commission

1963

Gift of Elizabeth Boulkind

McCord Museum, M2006.127.6.1-2

CTCUM ticket booklet

About 1975

McCord Museum, C286.30

Peekaboo, I am back...

1960

Normand Hudon

Ink, crayon and opaque white on paper

Gift of Arlette Hudon

McCord Museum, M997.63.238

The "Loan" Ranger

1960-1961

John Collins

Ink and graphite on paper

Gift of John Collins, *The Gazette*

McCord Museum, M965.199.9312

Mayor Jean Drapeau and Lucien Saulnier, as the first Metro train passes

1966

Jean-Louis Frund

Digital reproductions of 35mm slides on Duratran film

McCord Museum, MP-1994.1.2.1038, MP-1994.1.2.1041, MP-1994.1.2.1050, MP-1994.1.2.1055, MP-1994.1.2.1061, MP-1994.1.2.1064

Porte-clé, Place Ville-Marie, Montréal

1962

Augis

Métal, émail

Don de la succession de Nelly Burke

Musée McCord, M2009.45.11.1-2

Downtown Montreal

About 1958

Gelatin silver print

Gift of Mrs. Jean MacRae Barbara Place

McCord Museum, M2008.118.26

9 - Mount Royal – A Defining Feature of Montreal

Montrealers have the rare privilege of being able to enjoy a mountain *and* an island of protected green space just a stone's throw from downtown. Mount Royal is one of nine Monteregian Hills formed as a result of subsurface geological activity some 125 million years ago. With its three peaks, the highest of which is 232 m, the mountain straddles three Montreal boroughs: Ville Marie, Plateau Mont Royal and Outremont. Mount Royal Park, the Université de Montréal campus and four cemeteries are located on the eastern and southern slopes of the mountain.

Mount Royal – A Green Oasis

In the latter half of the 19th century, Montreal's upper classes often sought out healthy, quiet retreats where they could escape from the hectic pace of life in a booming industrial city. The development of Mount Royal Park and Parc Avenue gave Montrealers access to over 2.14 km² of green space. Frederick Law Olmsted (1822–1903), the designer of New York's City's Central Park, drew up the plans. He attached great importance to preserving Mount Royal's natural charm.

The chalet and Beaver Lake were added in 1930. More recently, Mount Royal has benefited from eco-responsible initiatives, such as the annual springtime clean-up and the environmental stewardship program, which reflect Montrealers' growing ecological awareness.

9.1 Mount Royal Park

When a property owner cut down the trees on a piece of land on Mount Royal in the mid-1800s, it sparked a movement to preserve green space. The idea of establishing a large park on the mountain began to gain ground. City Council obtained approval to borrow the funds needed to acquire the whole wooded area on the top of the mountain. In 1874, American landscape architect Frederick Law Olmsted was hired to design the park. Opened officially on May 24, 1876, the park cost \$1 million and became Quebec's first protected green space.

Olmsted opted for roads and paths that wound their way slowly up the mountain, with each curve revealing another view of the site's natural beauty. Over his objections, a steam-powered funicular railway began operation in 1885. In 1906, a look-out with a large terrace and restaurant were built, providing a view of the downtown area and beyond. A quarter century later, the present-day chalet was erected.

Montreal from St. Helen's Island

1830

Robert Auchmuty Sproule

Watercolour and ink on paper laid down

Gift of David Ross McCord

McCord Museum, M301

Starting in the 18th century, many artists chose to paint Montreal as seen from St. Helen's Island, which allowed them to showcase Mount Royal's natural beauty. The mountain also provided an outstanding perspective on the city, looking toward the river. Mount Royal is a major feature in many representations of Montreal.

Toboggan

1895-1910

Wood, varnish, metal, leather (contemporary cushion)

Gift of J. Frankel

McCord Museum, M972.158.1-3

Interest in sports began to pick up in the second half of the 19th century, first among the English-speaking middle classes and then quickly in the rest of the population. Mount Royal became a very popular site for winter sports such as snowshoeing and tobogganing. Today it is still a favourite place where Montrealers enjoy outdoor activities in the heart of the city.

Snowshoe costume

About 1903-1904

Wool blanket cloth, wool knit sash

McCord Museum, M2005.53.1.1.1-2

When snowshoeing became an organized sport in the mid-19th century, the hooded blanket coat, with its multicoloured horizontal stripes, was adopted as the uniform. Snowshoeing outfits also featured matching heavy wool knee-length breeches, stockings, and a tuque. Plain-coloured or arrow sashes (*ceintures fléchées*) belted the waistline. Some clubs required uniforms with a set pattern of stripes on the coat; in other cases the pattern and colours reflected individual preference.

Eleanor Phillip's paint box

About 1842

Wood, wax, pigments with gum arabic

Gift of Mrs. William R. Bentham

McCord Museum, M962.14.1-22

Montreal in 1832

1832

James Duncan

Watercolour, gouache and graphite on paper

Gift of David Ross McCord

McCord Museum, M312

Picnic basket

1915-1940

Wicker, wood, leather, cardboard, metal, plasticized fabric, china, ceramic, iron alloy, aluminium

Gift of Mrs. F. W. Cowie

McCord Museum, M975.79.1A-Z

Picnic set

About 1975

Tupperware

Plastic and vinyl

Lent by Mélissa Jacques

Guide to Montreal and Environs, Illustrated with Over 30 Engravings

1897

Published by Granger Frères

McCord Museum, RB-1420

Programme of the Champêtre Canadien Snowshoe Club. 1909-1910 Season

1909

Gift of Irene Jensen

McCord Museum, P163/C.02

Programme of the Tuque Rouge Snowshoe Club. 1910-1911 Season

1910

Gift of Irene Jensen

McCord Museum, P163/B.03

The High Steps, Mount Royal Park

About 1878

Notman & Sandham

Albumen print

McCord Museum, VIEW-948.1

The Lookout, Mount Royal Park

1916

Wm. Notman & Son

Modern print

McCord Museum, VIEW-16203

Snowshoes

1880-1890

Huron-Wendat

White ash wood, babiche, cotton (oil lamp wick), wool tufts, metal nails

Gift of Mrs. M. E. Sylvia

McCord Museum, M984.102.1-2

Toboggan, Flying Saucer

About 1965

Maker unknown

Aluminium, fibre (cord)

Gift of Caroline Bourgeois

McCord Museum, M2011.23.1

Toboggan, Comet

1960-1969

Wood, varnish, metal, leather, rope, paint

Gift of Elizabeth Boulkind

McCord Museum, M2006.127.7

9.2 Mount Royal Cross

In 1643, Paul de Chomedey de Maisonneuve (1612–1676) raised a cross at the top of the mountain in thanks to the Virgin Mary, whom he had asked to intercede to stop a disastrous flood. In 1874, the St. Jean Baptiste Society proposed erecting a cross on Mount Royal in memory of De Maisonneuve. Fifty years later, in September 1924, the structure was completed. Dominion Bridge put up the metal cross, and Montreal Light, Heat and Power supplied the electricity to illuminate it free of charge. In 1929, the St. Jean Baptiste Society donated the cross to the City. Reaching a height of 251 m and visible from 80 km away, it remains one of Montreal's most enduring symbols.

Preserving Mount Royal

The mountain is protected by a series of municipal by-laws regulating real estate development. In 2005, under the Cultural Property Act, the Quebec government granted dual protection status to Mount Royal, declaring it both a historic district and a natural district, the first site to be doubly designated in this way.

Since 1986, the association Les amis de la montagne (friends of the mountain) has been working to protect and enhance Mount Royal through community involvement.

Saint Joseph's shrine souvenir

About 1930

Federated Press

Chromolithography

Gift of John N. Mappin

McCord Museum, C527.94

St. Joseph's Oratory was built in response to an initiative of Saint André Bessette, born Alfred Bessette (1845–1937) and commonly known as Frère André (Brother André). Construction began in 1904, but the church was expanded several times. The basilica was completed in 1967, some 30 years after Brother André's death. The cross atop the basilica's dome is 293 m high, making it the highest building in Montreal. It is also the biggest church in Canada.

Alouettes return to Montreal

1996

Aislin

Ink and felt pen on paper

Gift of Terry Mosher

McCord Museum, M2000.79.4

The Cross on Mount Royal

About 1930

Photographer unknown

Photomechanical print

Gift of the Estate of Lucienne and Marcel Meloche

McCord Museum, M2006.14.46.203

The Cross on Mount Royal

About 1950

Les Editions d'Art Jackie

Collotype

Gift of the Estate of Lucienne and Marcel Meloche

McCord Museum, M2006.14.46.226

**An exhibition produced by the McCord Museum, under the direction of Suzanne Sauvage,
President and Chief Executive Officer.**

—

Project Management

Isabelle Corriveau, Project Manager, exhibitions

Concept, Scenario and Research

François Cartier, Curator, History and Archives

Isabelle Corriveau, Project Manager, exhibitions

Guislain Lemay, Curator, Ethnology and Archaeology and interim Curator, Decorative arts

Nicole Vallières, Director, Collections, Research and Programs

Scientific Advisor

Paul-andré Linteau

Filmed Interviews

Alain Beaulieu

Susan Bronson

Dinu Bumbaru

Johanne Burgess

Michèle Dagenais

Alain Gelly

Gilles Lauzon

Paul-André Linteau

Claire Poitras

France Vanlathaem

Exhibition Design

Atelier in situ

Graphic Design

Uniform

McCord Museum Team

Exhibition Production

Marilyn Aitken, Photographer

Hugues Boily, Webmaster and it analyst

Caroline Bourgeois, Collection technician

Cynthia Cooper, Head, Collections and research and Curator, Costume and textiles

Nora Hague, Senior Cataloguer, Notman Photographic archives

Mélissa Jacques, Collection technician

Catherine K. Laflamme, Project Manager, exhibitions

Mario Lafond, Coordinator, security and facilities

Geneviève Lafrance, Head, exhibitions

Anne MacKay, Head Conservator

with the assistance of Joan Marshall and Sara K. Serban, Contractual conservators

Denis Plourde, Conservation technician

Stéphanie Poisson, Project Manager, web and Multimedia

Karine Rousseau, Registrar

Hélène Samson, Curator, Notman Photographic archives

Christian Vachon, Head, Collections Management and Associate Curator, Paintings, Prints and Drawings

Installation and Lighting

John Gouws, Chief technician, exhibitions
Marie-Hélène Rolko, Technician, exhibitions
with the assistance of Peter Aldworth, David Armstrong, Warren Auld, Guy Benson, John Knowles, Catherine Labonté, Patrick Mailloux, Marie-Paule Partikian, Véronique Poupart, Contractual technicians
Benoît desjardins, Painter

Education and Cultural Programs

Danielle Boucher, Head, Education and Cultural action
Stéphanie Robert, Coordinator, Education programs
Sarah Watson, Manager, Cultural activities

Marketing and Communications

Pascale Grignon, Director, Marketing and Communications
Claudia Carbonneau, Head, Communications
Julie-véronique Aubin, Marketing-Communications officer, Promotion
Nadia Martineau, Marketing-Communications officer, Public relations

Construction of Exhibition Modules

Acmé Services Scéniques

Graphic Production

Lamcom technologies inc.
Lettracom
MP reproductions

Video Production

Besotv

iPad Application and VoxPop Development

Departement.ca

Interactive Screen Development

Simbioz

Revision and Translation

James Cookson
Natasha de Cruz
Hélène Joly
Gwendolyn Schulman

The McCord Museum would like to thank the following individuals for their contribution to the project

Andrée Blais
François Forget
Mario Laliberté

Interns

Catherine Lavallée
Caroline Weber

The McCord Museum would like to thank the following lenders

Archives nationales (France),
Centre des archives d'outre-mer, Aix-en-Provence

Francis Back
Mélissa Jacques
Médiathèque Michel-Crépeau – La Rochelle
National Film Board of Canada
Natural Resources Canada
Royal BC Museum, BC archives

This project was made possible through a financial contribution from the program Appel de projets pour le soutien des expositions permanentes, part 4 of the Fonds du patrimoine culturel québécois of the Ministère de la Culture, des Communications et de la Condition féminine du Québec.