Montreal - Points of View

Texts of the exhibition
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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 Tiohtiaké, “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.
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
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 Chausségros 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 Mme 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

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**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, M965.67.1-2

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, M980.199.1-6

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.
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

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, M11153

**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
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
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
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
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

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
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
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

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

Steroscopic 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

Dumbells
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
Limogé porcelain
Gift of Susan and Jane Low-Beer

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

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
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. Pavilion, 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
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
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 Montréalégian 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 Montréal 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

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

**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
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.

—

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**Construction of Exhibition Modules**
Acmé Services Scéniques

**Graphic Production**
Lamcom technologies inc.
Leetracom
MP reproductions

**Video Production**
Besotv

**iPad Application and VoxPop Development**
Departement.ca

**Interactive Screen Development**
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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.