



1 image 2 eyes 3D



**Complete texts of the exhibition
Presented on McGill College Avenue
From June 24 to October 18 2009.**

Table of contents

Introduction	3
<i>1. McGill University Arts Building, Montreal, about 1870</i>	4
<i>2. View of Montreal, looking south from Hugh Allan's house, about 1870</i>	4
<i>3. Montreal Hunt Club, De Lorimier Avenue, Montreal, about 1895</i>	5
<i>4. The Grand Séminaire and the Collège de Montréal, Sherbrooke Street, Montreal, about 1870</i>	5
<i>5. Loading wood, Baie des Ha! Ha!, Saguenay River, QC, about 1875, copied about 1987</i>	6
<i>6. View of Victoria Square, looking north, Montreal, about 1867</i>	6
<i>7. Huron-Wendat group, Wendake (Lorette), QC, about 1875</i>	7
<i>8. Ice cream vendor, Victoria Square, Montreal, about 1873</i>	7
<i>9. Petit Champlain street with the Breakneck Stairway, Quebec City, about 1903</i>	8
<i>10. Market day, Jacques Cartier Square, Montreal, about 1900</i>	8
<i>11. Beaver Hall Hill Square, Montreal, March 1869</i>	9
<i>12. View of Montreal Harbour looking east from the Custom House, about 1878</i>	9
Credits	10

Introduction

1 IMAGE, 2 EYES, 3 D - a formula that sums up stereoscopy, the process on which this exhibition is based. It may seem rather obvious to say that we see the world with two eyes, but without this ability we would have no depth perception. That's because although both eyes share the same field of vision, they each perceive a different image. You can prove it to yourself by rapidly blinking first one eye, then the other. Your brain merges the images formed on the retina of each eye, and as it does so it uses their disparity to create an effect of depth. We don't know exactly how the brain does this. But we can recreate the 3D effect by looking at a stereoscopic photograph, or stereogram - two slightly divergent photographs of the same subject mounted on cardboard - through a [stereoscope](#). This special viewer forces each eye to see only the photograph intended for it. This creates retinal disparity - a different image in each eye - which the brain then translates into a single, three-dimensional image.

Stereoscopic photography was developed in the 1850s. Stereograms were all the rage in North America from the 1860s to the 1890s, and gave rise to a veritable industry. Small mass-produced stereocards were widely available, featuring a range of spectacular and attractive views. The first stereoscopic "travelogues" were offered in 1856. In many ways, stereograms served as 3D travel brochures, promoting remarkable tourist sites around the globe. The sense of wonder they offer explains the success of stereoscopy. The fact that a camera can almost exactly reproduce a "real" experience is an endless source of fascination. And our astonishment at this process encourages us to think about our ability to perceive the world around us.

Twentieth-century technology has devised various means of producing stereoscopic vision, including polarized 3D glasses, lenticular screens and anaglyph images, all of which artificially create retinal disparity. Anaglyphs, used in this exhibition, are derived from stereograms, and similarly contain two images. Instead of being side by side, however, the images are superimposed as they are projected, one through a red filter and the other through a green filter. If you have a pair of special red and green glasses, put them on and they will break down the anaglyph image and force each eye to see a separate image.

1. McGill University Arts Building, Montreal, about 1870

Photograph

H. A. Kimball

About 1870, 19th century

Silver salts on paper mounted on card - Albumen process

8.8 x 17.8 cm

Purchase from Dr. William P. Baker

MP-1978.32.1.3.1-2

This simple wooden sidewalk led to the main building at McGill University, known as McGill College at the time, which is now called the Arts Building. It went up between 1839 and 1843, with an east wing that served as a residence for McGill's first Principal, Sir William Dawson (1820-1899). On the west side was the Molson Building, erected in 1860 to house a library, classrooms, laboratories and a small museum. The three classically inspired buildings were linked by lower sections that are hidden by the trees in these photos. This first campus was built on land donated by wealthy merchant James McGill (1744-1813) to the Quebec government, to be used to create an institution of higher learning that would bear his name.

2. View of Montreal, looking south from Hugh Allan's house, about 1870

Photograph

About 1870, 19th century

Silver salts on paper mounted on card - Albumen process

8.8 x 17.7 cm

Gift of Miss Margaret R. Clarke

MP-1983.14.20.1-2

Here we see the view of Montreal in springtime that Sir Hugh Allan (1810-1882) might have enjoyed from the tower of his sumptuous home, *Ravenscrag* (1861-1863), located on the mountainside behind the McGill University campus. In the foreground he would have seen the McTavish reservoir and guardhouse. Today the reservoir is covered with a vast lawn. It was built in 1853-1856, then expanded in 1862 and equipped with a steam pump in 1875. In fact, it can be seen that work was in progress when these photos were taken. Past the roofs of the McGill buildings, the city extended all the way to the banks of the St. Lawrence, the beating heart of Montreal. The towers of Notre-Dame and the St. Andrew's Church spire rise above Place d'Armes, to the east, and Victoria Square, to the west.

3. Montreal Hunt Club, De Lorimier Avenue, Montreal, about 1895

Photograph

B. L. Singley

About 1895, 19th century

Silver salts on paper mounted on card - Albumen process

9 x 17.8 cm

Purchase from Bruno Bargelletti

MP-1984.10.1.17.1-2

Hunting to hounds is a European tradition that dates back to the Middle Ages, and was brought to Montreal by British army officers in the early 19th century. The first hunt club was created here in 1826. A sort of annex to the garrison, it was used mainly by soldiers up to the 1870s. The woodlands on Mount Royal were ideal hunting grounds for horsemen who enjoyed this traditional aristocratic pastime. The sport was gradually taken over by businessmen who made the hunt club, known as the Montreal Hunt Club after 1880, the city's most prestigious social club. The next few decades were the Club's heyday. At the time, it was headquartered at 403 De Lorimier, at the corner of Ontario Street. Its activities continued to expand, with hunting grounds and kennels in Pointe-aux-Trembles and Saint-Hilaire. Growing industrialization in east-end Montreal prompted the Club to move to Côte-des-Neiges in 1898, and urbanization later forced hunting parties to move farther afield, to the forests near Sainte-Scholastique and in the Eastern Townships.

For more information, see the [Montreal Hunt Club fonds](#) (P161).

4. The Grand Séminaire and the Collège de Montréal, Sherbrooke Street, Montreal, about 1870

Photograph

James George Parks

About 1870, 19th century

Silver salts on paper mounted on card - Albumen process

8 x 14.8 cm

Gift of Mrs. J. B. Learmont

M13650

A balcony on the south side of Sherbrooke Street was the perfect spot from which to photograph the Grand Séminaire and the Collège de Montréal. This group of buildings, erected in 1854-1857 to plans by architect John Ostell (1813-1892), housed the two institutions founded by the Sulpicians, owners of the neighbouring properties since 1676. The Grand Séminaire was created in 1840 to train future priests. In 1878, it became the headquarters of the Faculty of Theology, which at first was affiliated with Université Laval, in Quebec City, and then integrated into the Université de Montréal in 1925. Since 1995, the Grand Séminaire has operated as the Institut de formation théologique de Montréal. The Collège de Montréal is even older, dating back to 1767. It was relocated several times, and did not move into the building on Sherbrooke Street

until 1870. The building originally included three wings perpendicular to the main body. Among the many changes made to the building was the reconstruction of the chapel in 1903-1907 to plans by architect Joseph-Omer Marchand (1873-1936).

5. Loading wood, Baie des Ha! Ha!, Saguenay River, QC, about 1875, copied about 1987

Photograph

James George Parks

1883-1890, 19th century

Silver salts on paper mounted on card - Albumen process

7 x 14 cm

Gift of Mrs. J. B. Learmont

M13095

Villages sprang up along the Saguenay Fjord as loggers migrated north from Charlevoix. The demand for timber came from England, which depended on its colonies to supply its shipyards. In 1838, a group called the "Vingt-et-un," supported by Quebec City lumber merchant William Price (1789-1867), set out from La Malbaie to build sawmills along the Saguenay. One of the sites they chose was by a deep bay at the mouth of the Ha! Ha! River. This is where Ha! Ha! Bay got its name. The etymology of the term is still in doubt, however. It might be a mispronunciation of a Native word, or of an old French word, "haha," meaning an unexpected obstacle. The bay might well have been impassable for boats sailing up the Saguenay.

6. View of Victoria Square, looking north, Montreal, about 1867

Photograph

William Notman

1867, 19th century

Silver salts on paper mounted on card - Albumen process

8.5 x 20 cm

Gift of the Misses Lambe

M10810

This square, created in 1811 northwest of St. James Street (now Saint-Jacques) on the edge of the city's former fortifications, was originally a hay market and was known as Commissioners' Square. It was in 1860, the year the Victoria Bridge was inaugurated, that the site was turned into a public garden and renamed Victoria Square in honour of the Queen. Notman's photographs show part of the fenced-off area, with a pool, gardens and paths set with benches and lined with as-yet young trees. The view toward Beaver Hall Hill shows three steeples on the horizon, with Mount Royal in the background. Nearer the Square stands the steeple of Zion church (1846), the first Baptist church in Montréal. A bit farther away to the left is the steeple of St. Andrew's (1851). In the

distance the pale silhouette of Christ Church Cathedral can be seen, on St Catherine Street.

Photographs [MP-1978.141](#) and [N-0000.193.32.1-2](#) clearly show the churches around the square in the 1850s.)

7. Huron-Wendat group, Wendake (Lorette), QC, about 1875

Photograph

James George Parks

About 1875, 19th century

Silver salts on paper mounted on card - Albumen process

9.2 x 15.2 cm

M12833

The Huron-Wendat, originally from around Georgian Bay, have been living in Lorette since 1650. Their village on the banks of the Saint-Charles River, near Quebec City, was renamed Wendake in 1985. Basket making has always been part of the Huron-Wendat culture. In the early 19th century, seeking other forms of subsistence income, they perfected this craft for the tourist trade. Along with baskets, they began making such items as snowshoes, moosehair-embroidered moccasins and cases, miniature canoes and birchbark boxes. Basket making and embroidery were mainly women's work, while men served as hunting and fishing guides.

8. Ice cream vendor, Victoria Square, Montreal, about 1873

Photograph

Alexander Henderson

About 1873, 19th century

Silver salts on paper mounted on card - Albumen process

8.5 x 17.8 cm

Purchase from Mr. Edward McCann

MP-1992.3.1.1-2

Montreal photographer Alexander Henderson (1831-1913) set up his tripod and camera across from the sidewalk along Victoria Square to capture this typical scene. Here we see an ice cream vendor serving young customers, and another street vendor next to him, hiding from the sun. Behind them is the new monument to Queen Victoria, a statue created by English sculptor Marshall Wood. It was unveiled on November 21, 1872 by Governor General Lord Dufferin (1826-1902). In the background, to the left of the statue, rises the tower of Montreal's first YMCA, opened in 1873. The scaffolding on the tower shows that it was still under construction when these photographs were taken. To the right of the statue, the steeple of St. Andrew's Church can be seen.

9. *Petit Champlain street with the Breakneck Stairway, Quebec City, about 1903*

Photograph

Underwood & Underwood

1903, 20th century

Silver salts on paper mounted on card - Albumen process

9 x 17.8 cm

MP-0000.3202.1-2

Only a small horse and carriage could fit in the narrow Petit Champlain Street in Quebec City. The laneway, squeezed between the steep cliff and the wider Champlain Street, was originally a path taken by the first French colonists, most likely including Samuel de Champlain (c. 1570-1635), who founded Quebec City in 1608. Irish immigrants working in the local shipyards lived here from the 1840s to the 1870s, and called it Little Champlain Street. The French name of "*Petit-Champlain*" is simply a literal translation from the English. The Breakneck Stairway, leading to the Côte de la Montagne, had central handrails installed in keeping with a restoration plan by architect Charles Baillargé in 1889. Its wooden structure required frequent repairs over the years.

10. *Market day, Jacques Cartier Square, Montreal, about 1900*

Photograph

About 1900, 19th century or 20th century

Silver salts on paper mounted on card - Albumen process

8.8 x 17.7 cm

Gift of Miss Emily LeBaron

M22044.93

Jacques Cartier Square was a bustling place during the twice-weekly market, as can be seen here. Market gardeners flocked in from the countryside to sell their fresh produce to Montrealers. The Square was originally the site of Governor Vaudreuil's residence (c. 1643-1725), but was left vacant when the building burned down. It was redeveloped by the city with the express aim of creating a marketplace, and named the "New Market" in 1808. The following year, local English businessmen erected Nelson's column in tribute to Admiral Horatio Nelson (1758-1805), who had twice defeated Napoleon and died in the battle of Trafalgar. When the market closed in 1947, the square was named for Jacques Cartier, the French navigator who first sailed up the St. Lawrence to Montreal in 1535. This historic Montreal landmark is located between Notre-Dame and de la Commune streets.

11. Beaver Hall Hill Square, Montreal, March 1869

Photograph

James Inglis

1869, 19th century

Silver salts on paper mounted on card - Albumen process

7.8 x 15.7 cm

MP-0000.3179.1-2

To judge by these photographs taken by James Inglis (1835-1904) on Beaver Hall Hill in March 1869, it had snowed heavily that winter. In those days the snow was left to pile up in the street, and traffic just went around it. The street from Victoria Square to Phillips Square, one of the many steep streets typical of Montreal, was named "Beaver Hall Hill" after the home of Joseph Frobisher (1740-1810), a fur trader, explorer and founder of the North West Company in about 1790. The Beaver Hall estate was located outside Montreal at the time. Today, this elegant horse-drawn sleigh would be travelling down the middle of René-Lévesque Boulevard.

12. View of Montreal Harbour looking east from the Custom House, about 1878

Photograph

William Notman (1826-1891)

About 1878, 19th century

Silver salts on paper mounted on card - Albumen process

8.5 x 17.8 cm

Purchase from Edward McCann

N-1975.36.1.8.1-2

Under the impetus of the Harbour Commission founded in 1830, Montreal harbour became the hub of Canadian shipping and rail transportation in the 1870s and 1880s. Permanent piers were added, the St. Lawrence was dredged to allow ocean-going ships to reach Montreal, and the first railway tracks were extended to the docks in 1871. All this paved the way for huge grain shipments from Western Canada. According to federal government records, on May 28, 1872, there were 70 ships moored in Montreal harbour. They likely included several three-masted square-rigged barques like the one shown here in William Notman's photographs.

Credits of the exhibition 1 image 2 eyes 3D

An exhibition produced by the McCord Museum of Canadian History.

Concept: H el ene Samson, Curator, Photography

Design: Line Villeneuve

Major partners

Rio Tinto Alcan

Borough of Ville-Marie

Associate Partner

BMO Financial Group

McGill College Corporate Partners

Bell Canada

Busac Immobilier

Cominar

Place Bonaventure

Polaris