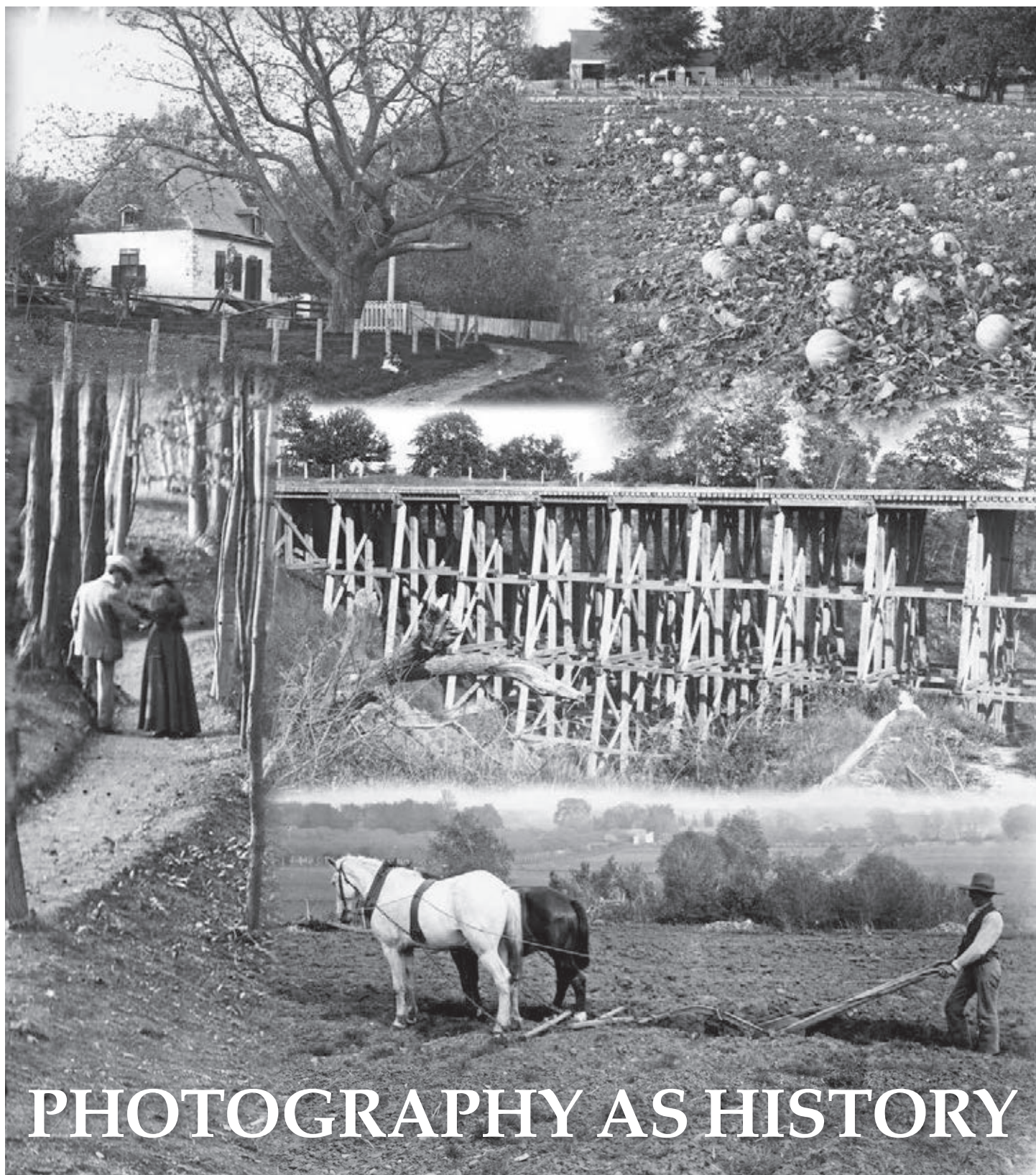


The Westmount Historian

NEWSLETTER OF THE WESTMOUNT HISTORICAL ASSOCIATION

VOLUME 10 NUMBER 2

FEBRUARY 2010



Cover photographs of Westmount c. 1890's selected from Robert Harvie photographic album in WHA archives

The Westmount Historian

NEWSLETTER OF THE WESTMOUNT
HISTORICAL ASSOCIATION

February 2010
Volume 10 • Number 2

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Photos: pages 9, 10, 15 Notman Archives

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PRESIDENT'S MESSAGE

I believe that photographs present wonderful believable images of our history if we know how to look at them and if we have enough of them. In this newsletter you will find photographs of lives lived at the end of the 1800s here in Westmount and surrounding areas. Most photographs have been selected from the albums of two long time Westmount families: the perfectly preserved James

Kewley Ward Family Album (he was mayor from 1873 to 1883 when Westmount was a small area of the much larger Notre-Dame de Grace municipality) and the two Robert Harvie family albums which contain photographs made by Mr. Harvie himself in the late 1890s.

Of course, no account of photography in the Montreal area would be complete without a reference to William Notman, the well known Montreal based, Scottish born professional photographer. William Notman's photographs of turn of the century life in Montreal provide a background and context to the life of our two local families.

We are including one of the 1971 photographs made by Brian Merrett and Jennifer Harper when they documented the demolition of homes on Selby Street during a period of destruction in the search for progress.

DOREEN LINDSAY

WHA Spring 2010 Lecture Series

FIRE STATION/CONDOS – TRAINS – GROCERY STORE – ARTS CENTRE A Visit to Westmount's Victoria Avenue

Thursday 18 Feb. 2010

EVOLUTION of FIRE STATION No 2

Speaker: Elizabeth Shapiro,
architect with ARCHITEM Wolff Shapiro Kuskowski

Thursday 18 March 2010

WESTMOUNT STATION and the CANADIAN PACIFIC RAILWAY

Speaker: Justin Bur, M.Urb (urban planning)

Thursday 15 April 2010

METRO GROCERY STORE on VICTORIA

Speaker: Mr. Graham Fletcher,
manager of Metro Inc. and Steinberg Supermarket.

Thursday 20 May 2010

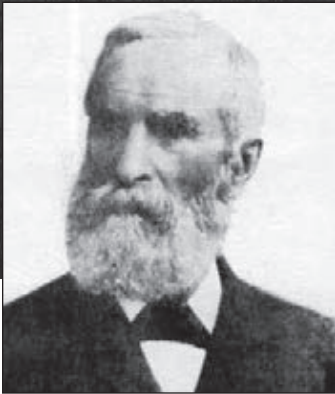
DEVELOPMENT of the VISUAL ARTS CENTRE

Speaker: Virginia McClure,
artist, and author of *The Yellow Painting, a memoir.*

All talks will take place in the Westmount Public Library 4574 Sherbrooke St.
West from 7 to 9 pm. Series prepared by Doreen Lindsay and Caroline Breslaw.
Admission free for members, non-members \$5 at the door.

514-989-5510 or 514-932-6688

THE JAMES KEELEY WARD (1819-1910) PHOTO ALBUM



*Music room of the dower house built by James Keeley Ward for his son J.J.C. Ward and his wife Lily Reekie at 474 Mount Pleasant Avenue, Westmount. Photo from Ward album
< Enlargement of portrait of James Keeley Ward on piano.*

Caroline Breslaw

The James Keeley Ward Album is housed in the Archives of the Westmount Historical Association. James Keeley Ward (1819-1910) lived in Westmount from 1873 until his death. He was a founding father of the municipality and played an active role during its formative years. He was Mayor of the Village of Notre Dame de Grace-Côte St. Antoine from 1873 to 1883, Councillor of the Village of Côte St. Antoine for 9 more years, and was closely involved in the first school commission of Westmount. Ward was a Mason and was present when Westmount Lodge No. 76 was initiated in 1898. Because of the wealth he acquired from lumber exporting and cotton manufacturing, he was able to devote much time to the young community.

J.K. Ward lived at 18 Rosemount Avenue with his large family (he had 15 children) and his second wife, Lydia

Trenholme. His residence was named Villa Mona from the ancient name for the Isle of Man where he was born. The home (now demolished) was located on the former private carriage drive of John Young's estate 'Rosemount'. Ward also built a dower house at 474 Mount Pleasant Avenue for the marriage of his son J.J.C. Ward to Lily Reekie, the daughter of another prominent Westmount family. His sons did not follow in their successful father's footsteps. Three of his daughters, however, made very good marriages.

The James Keeley Ward Album provides a wealth of information about this important local family. The name of the amateur photographer(s) of the leather bound album of 48 pages is not known. The images cover the period from 1883 to 1894. Family portraits, local scenes, travels, buildings, and landscapes are featured. The album includes photographs taken on frequent trips to the Isle of Man, as well as to Edinburgh, Dublin, and London. Closer to home, scenes



Robert Reekie home on Rosemount Avenue in winter, 1883, photo from Ward album.

from Ogunquit and Kennebunk in Maine, Ashville in North Carolina, Lachine, Quebec City, and Montreal are shown.

There are many images of Westmount in the late 19th century, including a woman posing at the wooded Glen (see photo) and an old farmhouse with a wayside cross on Côte St. Antoine Road. Some homes are shown: the Redfern residence on Rosemount Avenue, J. K. Ward's own home in summer and winter (see photo), and Robert Reekie's house (see photo) across the road. There are four images of the dower house. It is photographed in the early days when farm sheds and fields still surrounded it. The interior of three rooms on the main floor is captured – the living room, dining room, and music room (see photo). These rooms feature fireplaces with overmantels, picture rails, potted plants, lace curtains, and many small tables and chairs. On the piano sits a photograph of the elderly James Keeley Ward (see photo).

The portraits are of the younger generation. The women wear hats perched on top of their severe buns, high necklines, leg of mutton sleeves, and tightly cinched waistbands. The young men's clothing is looser and more informal. The

majority of the portraits feature medium-sized dogs (see photos).

The album reflects the Wards' interests – their extensive travels, love of nature, especially the ocean (coastlines, waves, and boats), and a strong attachment to the Isle of Man. The affection of the various members of the Ward family towards each other and their pet dogs is obvious.



Lily Reekie Ward and unknown woman with dogs, photo from Ward album.



*The James Keelley Ward house was called "VILLA MONA" after the ancient name for the Isle of Man where Ward was born.
Three of the fifteen children are standing at gate of No. 18 Rosemount Avenue in winter. Photo from Ward album*



*Lily Reekie Ward, first wife of J.J.C. Ward and dog.
Photo from Ward album*



*Unknown woman posing under trees in the Glen.
Photo from Ward album*

ROBERT HARVIE (1845-1926) AMATEUR PHOTOGRAPHER



Walking Path and Wooden Bridge in Westmount Park. photo: Robert Harvie, 1897

Doreen Lindsay

We know what it was like to stroll through Westmount Park in 1897, what the wooden trestle bridge looked like down in the Glen, as well as the St. Germain stone house up on Côte Saint Antoine Road. We know how the famous Montreal melons grew in the fields and how farmers plowed their fields above Sherbrooke Street by looking at the clear, detailed black and white photographs made by Robert Harvie in the late 1890s.

Mr. Harvie, a successful businessman and talented amateur photographer, lived at 355 Metcalfe Avenue in Westmount for 45 years, from 1879 when he built his two story, eight room, red brick home, until his death in 1926. He lived through the years when we were the Village of Côte Saint Antoine from 1879 until 1894, then when we changed our

name to Town of Westmount in 1895, achieving city status thirteen years later, in 1908.

Harvie must have been very proud of his house, as there are ten views of it made in all seasons and from all angles included in one of two family photographic albums that his great grandson donated to the WHA in 1998. We know that he worked with the laborous wet plate process because we also have 32 glass plate negatives given to us by his granddaughter Henrietta Harvie. The inclusion of many large trees and closeups of bushes around the house or by themselves, shows us that the photographer had a personal interest in horticulture as well. Many photographs are actually portraits of the trees in front with the house hidden behind.

Robert Harvie came to Montreal in 1868 from Ayreshire, Scotland when he was 23 years old. He met Henriette Brodie and they married in 1873. Two years later Robert became a



*Robert Harvie house, 355 Metcalfe Avenue in summer.
Photo from Harvie album*



partner in BRODIE & HARVIE FLOUR MERCHANTS with offices at No. 2 Bleury Street. In a photograph that he made of their horse drawn delivery wagon we can see their names clearly visible on the side.

Among the numerous photographs in the albums are houses of some of his neighbours as well as Harvie's own home, so that we have an excellent idea of what Metcalfe Avenue looked like when he lived there. Since he included many views of trees and fences all around the houses, we must conclude that these were prized possessions.

He also documented the life of the Harvie and Brodie families during their vacations in the country. The albums include picturesque views across forests and mountains. Family members are elegantly dressed, posing on pathways

*< Tree and fence with gate in front of Robert Harvie's house
in winter. Photo from Harvie album*



Three houses on Metcalfe Avenue in 1897 from L. to R. 355 Robt Harvie, 345 Robt Harrower, agent, 341 J. A. Sheffield supt sleeping and dining car dept C.P.R. photo from Harvie album

in the woods or sitting on the porch of three different country homes, one a newly built log cabin. It is interesting to speculate which house belonged to Brodie and which to Harvie.

Robert Harvie b.1845 Ayreshire, Scotland – d.1926 Westmount, Quebec.

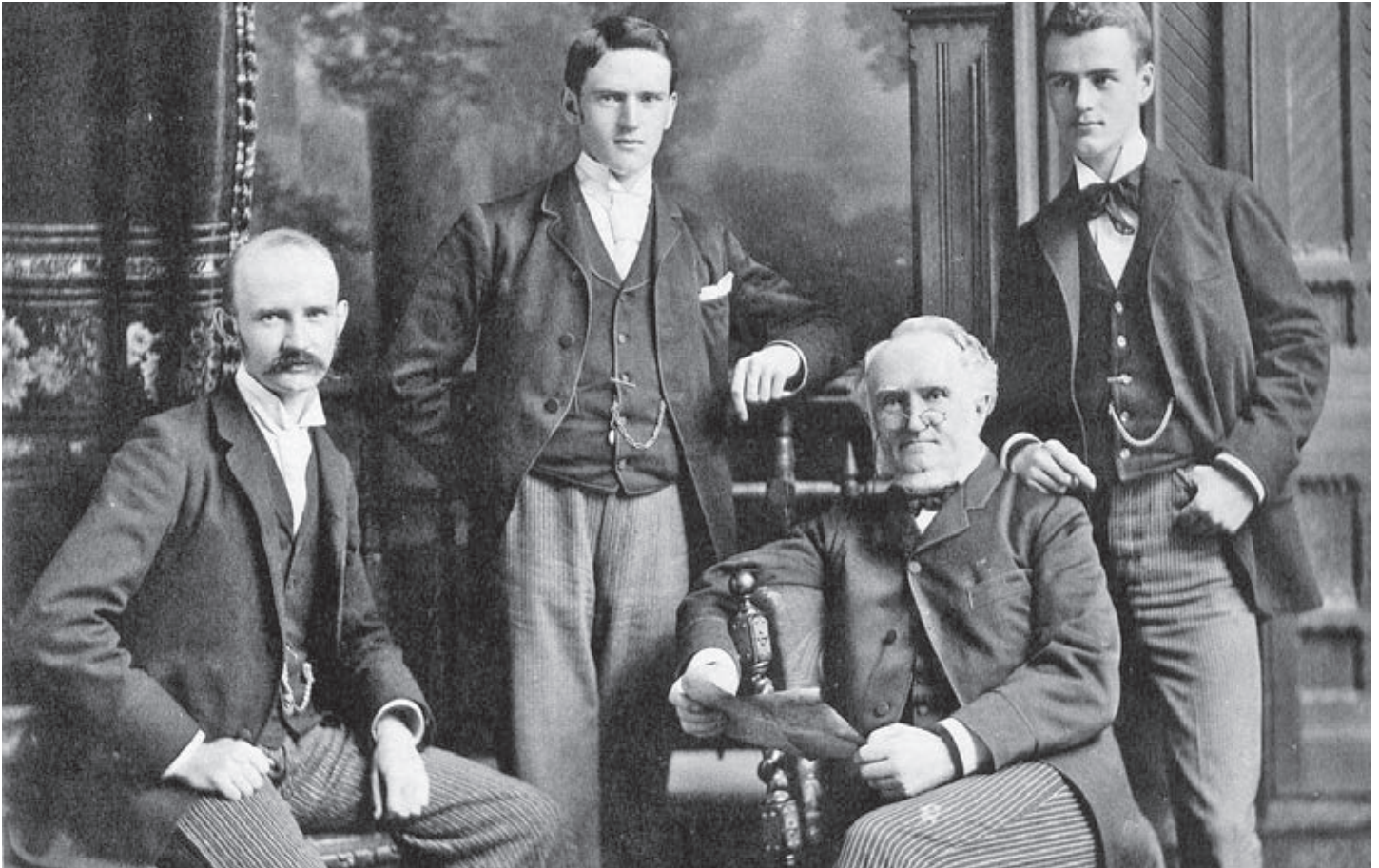


Log cabin built by Hugh Brodie on Lac Brûlé in the Laurentians. Photo from Harvie album.



*< Residence on Stanton street, 1893.
Photo from Harvie album*

WILLIAM NOTMAN PHOTOGRAPHER (1826 SCOTLAND – 1891 MONTRAL)



William Notman and his sons, 1890. Left to right: William McFarlane, George R. W., William, Charles Frederick.

Doreen Lindsay

William Notman was born the same year photography was founded. The first photograph was made in 1826 in Chalon, France by Nicéphore Niépce and Notman was born on 8 March 1826 in Paisley, Scotland.

By the year 1856 when Notman came to Montreal and established his photography studio on Bleury Street, photography was 30 years old. William Henry Fox Talbot, working in his home of Leacock Abbey, England, had made the earliest paper negative in 1835 that led to the negative/positive paper process. In 1837 in France, Louis Jacques Daguerre had produced his first Daguerreotype using a silvered copper plate.

< *William Notman Studio, No. 17 Bleury Street, Montreal. c. 1875. Original studio at No. 11 can be seen at left.*
photo: Notman archives





THE SKATING CARNIVAL, Montreal, 1870. Hand-painted composite photograph (37½ x 53½ inches) of over 150 people. Fancy dress skating carnival held in Victoria Rink to honour Prince Arthur. photo: Notman archives

William McFarlane Notman is famous for his portraits of wealthy, powerful Montrealers, their homes and views of Montreal streets beginning in the mid 1850s. In 1858, just two years after setting up his photography studio, Notman received a commission to document the construction of the Victoria Bridge being built for the Grand Trunk Railway across the St. Lawrence River (see article page 15). He used a large view camera mounted on a tripod standing on top of one of the iron tubes of the bridge to expose 10 x 12 inch glass plate negatives which he then developed in his portable darkroom. He made portraits of many prominent men of the era, including James Hodges, the engineer in charge of building the bridge, and John Young, who was the commissioner of the Port of Montreal for 25 years. John Young was for many years the owner of the "Rosemount" property (now 16-18 Severn Avenue in Westmount).

By 1860 business had developed so much that Notman expanded his studio into two buildings beside the house. In response to the demand for his hand-colored photographic portraits, he established an art department. In addition to

portraits and views, William Notman Studios produced the popular carte-de-visites, cabinet portraits, and pioneered the creation of hand-painted composite montaged photographs. Notman's famous composite of the Victoria Rink skating carnival made in 1870 illustrates the expertise achieved by the artists in his studios in the posing of people, the cutting out, assembling and painting of individual photographs.

The Notman legacy left 400,000 images made over an 80 year period from 1856 to 1935 that document wealthy, influential people, storekeepers, farmers, tradesmen and show us the streets and houses of Montreal.

William Notman continued to direct his business until he died of pneumonia on 25 November 1891. His eldest son, William McFarlane Notman (same name) inherited the business. His youngest son Charles returned to Montreal from managing the Boston studio and moved the Montreal studio to Union Avenue. In 1935 Charles sold the family business to Associated Screen News. He lived on Mount Pleasant Avenue in Westmount and continued as director for 20 years until he died at age 85 in 1955.

COMPARISONS BETWEEN WILLIAM NOTMAN AND ROBERT HARVIE

William Notman and Robert Harvie were both Scotsmen, both lived and photographed in Montreal, one a professional, the other an amateur. Both were successful businessmen. Before coming here, they would have been aware of and certainly influenced by the famous collaboration begun in 1843 between David Octavius Hill, artist and Robert Adamson, photographer in Edinburgh, Scotland, to photograph 500 people.

In 1868, the year Robert Harvie arrived in Montreal, William Notman expanded his business by opening studios in Ottawa, Toronto and Halifax, Nova Scotia. A few years later he also moved into the United States by establishing studios in New York and Boston. Since Harvie was interested in the “gentleman’s” hobby of depicting family and life through the new invention of photography, he must have become aware of the Notman Photography Studios. The offices of Brodie & Harvie Flour Merchants were at #2 Bleury Street and the studios of William Notman “Photographer to the Queen” were at #17 Bleury. They must have met.

Both photographed family members and business partners who became friends. The Harvie albums have many photographs showing both the members of his family and those of his partner Hugh Brodie. We see them relaxing during vacations at their summer cottages in the Laurentian mountains dressed in fashionable town clothes. Notman made formal studio portraits of most of his business associates, all important people in the life of Montreal, thus assuring their likeness for the future.

They both valued their photographs enough to collect them in albums. Robert Harvie pasted his into two family albums that we know about. There may be more. They were seen and admired by family and friends. William Notman began to keep records of his photographs in 1861 when he started to make paper carte-de-visite portraits. He made a second print and pasted it into a Picture Book with the number of the negative and name of the sitter underneath. More than 200 “Picture Books” and 42 Index Books have survived as well as 200,000 glass negatives. Photographs made in the Notman Studios are viewed, framed, studied and collected by those who value photographic images as portraiture, documentation of an era or views of history.

Doreen Lindsay

WEBSITES FOR RESEARCHING

The following list of websites available for you to use from home was helpfully given to us by Gary Aitken a long time WHA member and recent lecturer on the Ward Family.

Dictionary of Canadian Biography: www.biographi.ca

Lovells Directory: Bibliotheque nationale site:
www.banq.qc.ca

Quebec Family History Society: www.qfhs.ca

United Empire Loyalists: www.uelac.org

Globe & Mail archives: www.westlib.org
click on “databases available from home” and follow the link to Globe & Mail Historical

Mount Royal Cemetery: www.mountroyalcem.com

Google is always helpful for finding books, images

Robert N. Wilkins montreal_1900@hotmail.com

(This is not a website, but the address of a helpful service for obtaining obituaries from the Montreal Star Newspaper from 1900 to 1908)

WHA DONORS FOR 2009

Your donations are proof that you value the ongoing work being done by the WHA to collect and preserve information about the history of Westmount. Your donations make it possible for us to continue to organize eight historical lectures every year.

We welcome your continued support.

Valerie Aitken

Patricia Claxton

Norma Johnston

J. Lawrence Hutchison

Elizabeth Lewis

Judith Mappin

Constance-Marie & Claude Moisan

John and Mrs Montgomery

Frank Philpott

Judith Aitchison-Philpott

Caroline Robertson

Mary & Don Ross

Sharyn Scott

Myra Sourkes

Sarah Stevenson

Gill & Dan Sullivan

Jean M. Turgeon

Michel Vachon

TURCOT INTERCHANGE TODAY AND VILLE MARIE EXPRESSWAY IN 60'S



Woman on Selby Street photographed by Brian Merrett in 1971 for the Westmount Action Committee to stop construction of the Ville Marie Expressway. photo: WHA archives

Caroline Breslaw

The Turcot Interchange was opened in April 1967, just in time for Expo 67. This elevated expressway, suspended on three levels, was constructed to link Autoroutes 15, 20 and 720. It is the largest structure of its kind in Quebec. It spans the former Turcot rail yard and the Lachine Canal. The Ville-Marie Expressway, completed in 1971, extends from the Turcot Interchange through Lower Westmount into downtown Montreal.

To make way for the construction of the Ville-Marie Expressway, land was expropriated on Selby Street in Lower Westmount in 1967. Over the next several years, 239 families were evicted, and their Victorian homes were demolished. The Westmount Action Committee was formed in 1971 and protested against the impact of the expressways on the community. In 1971 photographers Brian Merrett and Jennifer Harper documented some of the residents and the remaining homes slated for demolition.

The Turcot is now used by 290,000 vehicles daily, mainly carrying commuters. The health of the inhabitants of Lower

Westmount adjacent to the CPR tracks is affected by vehicle exhaust emissions carried by the prevailing winds.

The Quebec government currently plans to rebuild the dangerously deteriorating Turcot Interchange. The Department of Transports' proposal for its demolition is controversial. Alternative solutions have been made by the BAPE (Bureau des audiences publiques sur l'environnement), which suggests repairing the existing structure, widening the green space at the foot of the St. Jacques escarpment to create a linear park, and better integrating the Turcot into the surrounding neighbourhoods. Many of the proposals can be found in the recently published book "Montreal at the Crossroads: Superhighways, the Turcot and the Environment".

Fred Leclaire described his personal experiences as owner of heritage greystones on St. Antoine Street for The Westmount Historian newsletter in 2002. Two of Brian Merrett's photographs were included. We are reprinting the entire article because it vividly documents the struggle that residents of Lower Westmount faced in the days of the Ville-Marie Expressway construction and shows the impact that active citizens can make with the support of city council.

LIVING HISTORY: WESTMOUNT IN THE SEVENTIES

reprinted from
2002 newsletter

F. A. Leclaire

Back in the 1950s the idea of progress was to tear down and rebuild with new and modern structures which gave a new, post-war image to cities in North America. Montreal was not immune from these ideas, nor was Westmount, which had rows of close-knit townhouses in its southeastern sector. The city fathers approved the destruction of many of these and encouraged the growth of high-rises and multi-use buildings such as Alexis Nihon Plaza and Westmount Square. Plans were in place to move further, indeed to clear out the entire southeast sector and replace it with high-rises. The removal of rows of townhouses on the north side of Dorchester Boulevard and the south side of Tupper Street was already accomplished by the mid-sixties.

At the same time that Westmount was being “modernized”, Mayor Jean Drapeau was accomplishing similar results in the downtown sector, including Place Ville Marie and the Canadian Imperial Bank of Commerce building. He was also working on highway networks, including the Bonaventure Expressway which was prepared in time for Expo ’67 but failed to accomplish what he had hoped. His next idea was to build what has become the Ville Marie Expressway, cutting a swath through lower Westmount.

As the decade turned, many people began to worry that all of this “modernization” was being done on the backs of the middle-class homeowners and tenants who were being pushed out of the city. Citizens began to fight back and one of the first examples of this was in Westmount, where the Selby Street struggle actually brought a Governor-General’s Award for citizen participation. This is the recollection of one of the leaders of that struggle.

In 1968, I acquired a pair of turn-of-century greystone triplexes on St-Antoine Street; what my wife and I thought was our dream to gain some financial security. We soon discovered that our dreams were slated for demolition due to a grandiose plan of urban renewal sponsored by the City of Westmount and subsidized by both the federal and provincial governments. This obviously was a complement to Jean Drapeau’s vision of Highway galore and remaking the face of Montreal, willy-nilly of its inhabitants.

The project called for public consultation. I wrote a brief in opposition and was invited to present it at a meeting in Victoria Hall. Family Service Association, concerned about the effect of this project on the Lower Westmount citizens,

invited me to work with a coalition of residents to oppose it; being quite unused to this sort of thing, I expressed some doubts but was promised close assistance and coaching.

With the help of sociologist Marc Zannis and social worker Bob Davis, I stirred up local tenants and a few landlords, most of whom were mainly interested in getting their money back from the near-abandoned buildings. Nevertheless, Westmount-Bas was born with some hundred or so members.

City of Westmount Municipal Council was not unanimously enthusiastic about the project, either. Councillor Douglas Robertson provided us critical support and substantial advice. He recruited McGill University’s Dean of Architecture, Joseph Baker, and eminent architect Norbert Schoenauer and other concerned citizens from above the track, to lend us professional advice and moral support.

At another public meeting on the matter we told the mayor that he was misinformed about the condition of life in our area. I was asked to arrange a visit of a few homes by the councillors. This we did, one week before Christmas, when groups of three councillors walked into warmly decorated homes. They were enchanted, and I believe this was the turning point, even though one councillor could not understand how people lived without central heating!

From then on we were invited to address City Council at their statutory meetings, we assiduously attended en masse and I regularly made little speeches to the salons. We became endeared to the media, both printed and electronic; we fed them all we could and they provided us with the public attention needed to plead our case. Eventually the City abandoned the project and promised new public housing for the Selby Street evictees.

The relief was short-lived; the Ville-Marie Expressway construction began and despite City of Westmount opposition, active demonstrations and public meetings, destruction, noise and pollution rendered life unbearable for local residents. Eventually concrete pillars arose out of the moon-scape. Suddenly the threat of home demolition loomed again, this time to connect an access ramp directly with Atwater Tunnel, thus destroying Westmount-en-Bas and a large part of St-Irénée.

Professor Baker, with students from McGill, made plans and models in a rented store-front to demonstrate how the access ramp could be modified to save the area. Sponsored by Minister of Municipal Affairs Victor Goldbloom (himself a Westmounter), we presented

continued on the next page

Dr. Hélène Saly, advisor for the historical book *Old Westmount*, died 18 November 2009

As the French specialist in Westmount High School, Dr. Hélène Saly assigned a French composition to her class about *Ma ville et son histoire*. She guided the students while they developed the project into an eighty-eight page book three years later. In 1967 they printed 2,000 books entitled **OLD WESTMOUNT** which sold out quickly and revived interest in the local history of Westmount.

I thank her for collecting, organizing and preserving material from days past. In 1967 she became archivist of the Westmount Historical Association files and continued for many years. Dr. Saly opened the archives that were stored in boxes in those days, making them accessible to her students to begin their research. I thank her for being aware of the need to preserve the past for the future. I have always admired "Loly" for her determination, intelligence and strength of character.

Born in Budapest, Hungary in 1920, Hélène Zirczy (Saly) published her first book of poetry when she was sixteen. She then completed her doctorate in Philosophy in 1942, before escaping with her parents from Hungary to settle in Paris where she completed post-doctoral studies at the Sorbonne.

In 1951 she and her husband George, with their son George, immigrated to Montreal where she began her teaching career and soon integrated into the Westmount community. Their second son Peter was born in Montreal. At first they lived in an apartment on St. Catherine St. be-



Dr. Hélène Saly and her husband George in their apartment in the Foyer Hongrois Retirement home, rue St. Jacques, Montreal. photo: Gabor Szilasi, 2000.

fore it was torn down in 1960 to build Westmount High School. In 1970 they bought their house at 352 Kensington Avenue. Later they moved into the Foyer Hongrois retirement home near Atwater Avenue.

Dr. Saly was a French specialist with the Québec Protestant School Board from 1951 until her retirement in 1978. She was close friends with other Westmount history researchers: Alice Lighthall, Elinor Earl and her sister Una Wardleworth, Aline Gubbay, and Sally Hooft. In 1994 we named the archives of the WHA *The Saly Heritage Collection* in her honour.

Doreen Lindsay

continued from the previous page our cause to a panel of ministers and civil servants. The impossible became the possible.

Suddenly, dishes rattling in kitchen cupboards became bearable because cranes with balls were breaking up the concrete pillars and the highway project was delayed for months. The access ramp was now in line with Greene Avenue, the houses were saved – or so we thought.

In the mail one day I received anonymous copies of the Metro plans showing Lionel-Groulx Station located where our homes stood! I presented the plans at a City Council meeting the following evening, causing a major shuffle and a sudden change of location. Some politicians were redfaced and Mayor Peter McIntyre both reacted and acted.

The residents of lower Greene Avenue had been evicted, their houses expropriated by the Highway Minister. Squatters occupied the premises with the tacit approval of the

City, while they suffered harassment from the minister's requests. The squatters remained.

With the assistance of Dr. Goldbloom and Councillor Robertson, we formed a non-profit corporation to acquire properties from the Province and rehabilitate them, though the support was not unanimous. Eventually the government agreed to save them and we were to sign the documents one certain morning. Just as we were standing on Greene Avenue with the ministers to complete the deal, demolition crews started to wreck the houses. There is now at the corner of St-Antoine and Greene a gaping hole where once stood a magnificent stonefront building with two stores and two fourteen room flats. Westmount created Selby Park as a memorial to our perseverance and the Hillside Housing Project became one of the legacies of Westmount's willingness to listen to its citizens.

VICTORIA BRIDGE: THE VITAL LINK

BY STANLEY TRIGGS ET AL



*Honorable John Young saw the need for a bridge across the St. Lawrence River to connect Montreal island to the south shore. photo: William Notman, 1862 # 4160-1
photo from Victoria Bridge: The Vital Link*

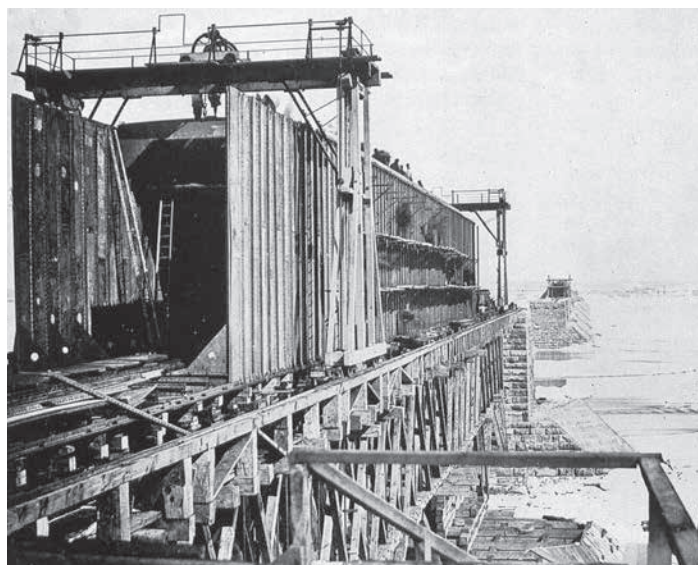
VICTORIA BRIDGE: THE VITAL LINK

by Stanley Triggs et al.

Montreal: McCord Museum of Canadian History, 1992.

This book is a catalogue for the exhibition mounted by McCord Museum of Canadian History to celebrate the 350th anniversary of the founding of Montreal. It is of outstanding quality and thorough research. Its contributors are of high standing in their fields. It is a complete resource for the history of the Victoria Bridge, one of the landmarks of Montreal.

This is a history of the setting for this grand engineering feat, which was, of course, tied to the development of the railways in Canada. There were many famous names at-



Centre Tube of Victoria Bridge, March 1859 # 7534-View, William Notman was commissioned by the Grand Trunk Railway to document the construction of the bridge.

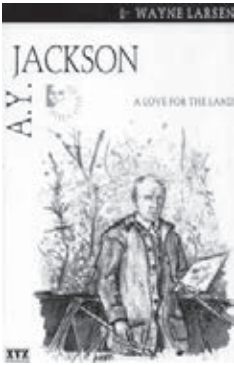
tached to the building of the Victoria Bridge. John Young (see photo) whose Rosemont Estate on what is now Severn Avenue, was a huge supporter of the necessity for a bridge to be built across the St. Lawrence river. It was called by rivals of the time "John Young's mad scheme". There was Thomas C. Keefer a young Canadian engineer whose detailed feasibility study was the foundation for further studies on the site and building of the bridge. Alexander McKenzie Ross, chief engineer of the English firm of Peto, Brassey and Betts, was sent to Canada to study John Young's proposal and later became the resident engineer of the bridge, and Robert Stephenson who became chief engineer. To record the history of the construction of the Victoria Bridge was William Notman, Montreal's renowned photographer. The catalogue is illustrated with many drawings and the Notman photographs (see photos). It is everything you wanted to know and more about the history of the Victoria Bridge.

If you should wish to view this catalogue, the Westmount Historical Association members may borrow any of the books from the Archives collection. In turn, if you wish to make a donation we would be more than pleased to assess your donation and add it to the book collection.

Barbara Covington
WHA Archivist January 2010

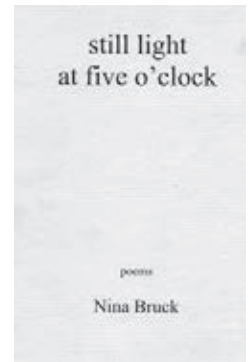
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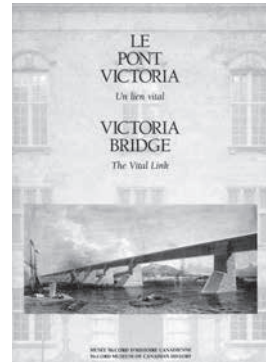
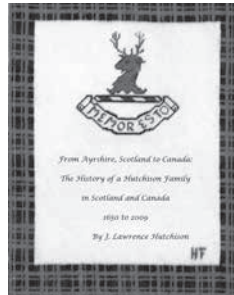


◀ A.Y. JACKSON: A LOVE FOR THE LAND, by Wayne Larsen. Montreal: XYZ Publishing, 2003. *Donated by Doreen Lindsay*

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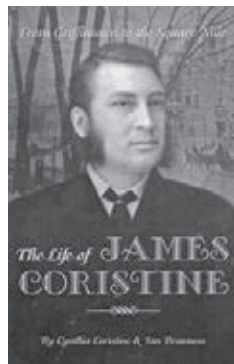


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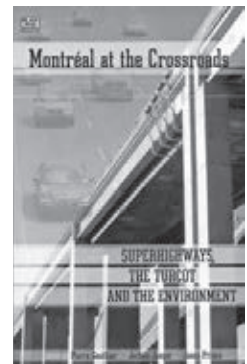


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