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The Griffin

A Quarterly Publication of Heritage Trust of Nova Scotia



Morris Office 1764 - 2013

A special issue devoted

to the changing place in Halifax life

of its fourth oldest building.

The Griffin

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published by
**Heritage Trust of
Nova Scotia**

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the opinions expressed
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We welcome submissions.
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Cover image: Vanishing Hollis Street by Pat Shattuck. (Not to be reproduced without consent)

(Ruhland House) Roof-top, Hollis Street by Pat Shattuck, watercolour on Arches 140 lb. paper. (Not to be reproduced without consent of the artist)

ARTIST

Pat Shattuck



Good-bye on Hollis Street by Pat Shattuck, watercolour on Arches 140 lb. paper. (Not to be reproduced without consent of the artist)

Pat Shattuck's urban street scenes are inspired by her admiration of local area architecture from bygone days. Through her paintings, she strives to preserve the detail and craftsmanship of our vanishing heritage buildings and neighbourhoods. Use of light and shadow, vibrant colours and perspective are reflected in her style. *Vanishing Hollis Street* was painted in December 2009 as the demolition began on the old Victoria Apartments (on the left) and Morris House was temporarily moved to the Nova Scotia Power parking lot.

Pat works in watercolour or watercolour and ink and has exhibited in several juried shows and galleries. Currently she belongs to co-operative gallery Art 1274 Hollis, Halifax and displays at other venues, including Art Sales and Rental. She may be contacted at shattuck37@hotmail.com.

IN MEMORIAM

J. Philip Dumaresq FRAIC

Life Member, Heritage Trust of NS

1916 - 2013

President's Report



Linda Forbes

This special issue of *The Griffin* only hints at the range of individual effort expended and the community support earned by the relocation of the Morris Office building. Four months after the move to its final site, the house is close to being lowered onto its foundation. Offsetting any frustration felt at the delays in 'landing' the house, there have been encouraging displays of support, such as the hanging of painted flags and weavings by local children on the "art fence" or offers of in-kind donations and labour. Recently, Veronica Simmonds and Andrew Bateman made a video on which you can hear part of El Jones' spoken word performance, written especially for the send-off ceremony, hours before the move began (the poem is printed in this issue). Fundraising is on-going. The next event is a wine and food tasting on June 19 at FRED, a salon, café and gallery on Agricola Street.

In April, the Chair of the Program Committee, Sara Beanlands, worked with the Awards and Publications committees to organize a dinner at which the honouree gave an inspiring talk. Lyndon Watkins, well known in Halifax for his work with Friends of the Public Gardens, his conservation of houses in the Schmidville neighbourhood, and his association with *Frank* magazine, was recognized by the Trust with a Lifetime Achievement Award. During

his reflections on his heritage work, he announced that he was creating a foundation to ensure that his charming, Birmingham Street compound would survive him. Fortunately, his talk was videotaped for broadcast on the cable network. To complement his talk, Elizabeth Pacey spoke briefly about the development of the neighbourhood itself before introducing *Houses and Stories of Schmidville*, a guide she wrote, designed by Arthur Carter and researched by Irene Fennell. This is the latest in a series of efforts by the Trust to lay the groundwork for the creation of a Schmidville Heritage Conservation District.

Members of the Places of Worship Committee have a particular interest in community outreach. They are planning a Fall bus tour of Annapolis Valley churches; local Committee members Pat Townsend and Gordon Callon have scouted out the area. We will keep you informed as plans develop.

The HRM Committee continues to work to uphold planning rules and minimize redevelopment pressures on heritage buildings and areas. In the Old South Suburb, where a second Heritage Conservation District [Barrington South] has been promised for several years, staff recommended and Council approved height increases to seven storeys around three sides of Cornwallis Park, including in front of the VIA train station. There is a lack of strategies to enhance the value of the very early buildings in the district, to allow them to compete equally with potential development at greater height. If this height increase is allowed to creep through the area, before a conservation district is in place, more of the vestiges of this early Halifax neighbourhood will disappear, as the Morris residence and its neighbours have done.

Victoria Hall, the rambling, red home for retired ladies on Gottingen Street, has been put up for sale. Several Trust members have sought suitable purchas-

ers for the building, in order to ensure its survival for a compatible use. The building is significant as the work of architect Frederick Busch and as a physical manifestation of the effort of Isabella Cogswell and others to meet a pressing social need in the mid-1800s.

The Trust nominates a representative who sits on the Advisory Committee for McNabs and Lawlor's Islands. Our former VP Heritage, Paul Erickson, has been succeeded by Doris Maley, a Board member who has long had an interest in the area.

The future of lighthouses is still of concern, as local groups work on business plans to enable them to apply to take possession of some of these iconic structures. The Cape Sable lighthouse is the focus of a well-orchestrated campaign to raise over \$100,000. The Buildings at Risk Committee Chair, Michael Tavares, has donated \$500 to the campaign on behalf of the Trust.

Once a year the Board meets out of town, with the aim of becoming better acquainted with the particular heritage workers, activities, challenges, and concerns in that part of the province. This year we are holding our meeting in Amherst, a town with an admirable store of old institutional, commercial and residential buildings. We have invited representatives from most of the groups that form part of the Cumberland County Heritage Network, as well as local Planning Advisory Committee members and heritage property owners in Amherst, to meet with us after our Board meeting.

Our Annual General Meeting will be held on the third Thursday in June at the Museum of Natural History at 7 pm. Refreshments and a talk will follow. We welcome all members who are able to attend to do so. I look forward to seeing you there. If you have concerns or questions, please let me know by calling 423-4807 or by e-mail (president@htns.ca).

Trials and Tribulations of Charles Morris Jr., Surveyor General of Nova Scotia, 1781-1802

Don Chard

Charles Morris Jr. (1731-1802) assisted his father, the first surveyor General of Nova Scotia, from his arrival in Nova Scotia around 1760. Between 1776 and 1781, he performed the tasks of this office alone, and in 1781, he succeeded his father. Charles Morris Jr. worked as surveyor general during periods of great change in Nova Scotia, beginning with the arrival of New England Planters in the 1760s, followed by the arrival of Loyalists during and after the American Revolution, and during Britain's war with France. The challenges he faced reveal much about this turbulent time in Nova Scotia's history and the difficulties Morris faced in carrying out his duties.

Morris complained often about the difficulties he faced doing his job fairly and efficiently. In the course of his work, Morris made "frequent and Tedious Excursions" throughout Nova Scotia. As a floodtide of Loyalists arrived at the end of the American Revolution, Morris found himself overwhelmed. In August 1783, he wrote, "My sons are all measley...I have no help."

Morris himself struggled with ill health at times. In the fall of 1783, his son Charles, then working in the surveyor general's office, wrote that, "A severe fit of the Gout prevents my Father's writing you by this Conveyance..." Several weeks later the son wrote another correspondent stating, "My Father being indisposed prevents his writing you..."

Juggling the demands of the Loyalists against the needs of other groups demanded much effort from Morris. In September 1784, Morris wrote in one of his letters that, "I will at all times exert myself in the Settling these unhappy Loyalists, who have so generously sacrificed everything that was dear to them, for their Gracious Sovereign and the Constitution of Great Britain." The next day, in another letter, apparently to an

assistant surveyor about problems some Acadians were having with their land grants, Morris advised his assistant to do his best to accommodate all parties. "The Frenchmen have a Just Claim to the Protection of this Government, & the Governor wishes to Serve them."

Morris's correspondence also indicates a concern for the treatment of Aboriginal people in Nova Scotia. In a letter to J.F.W. DesBarres in 1773, Morris commented on the possible consequences of the lack of a magistrate at Canso: "I fear that these Traders and Fishermen left to themselves to deal with the Savages as they please uncontrolled, many Impositions & Acts of Injustice may be committed, & warm Disputes arise, that in the End may bring on an Indian war."

Morris showed considerable sympathy for needy settlers. In October 1784, he wrote one of his correspondents to say, "I cannot close this letter without observing that Capt. Ladis's present distressed Situation with a numerous helpless family claims the attention and assistance of every feeling Heart & I have no Doubt but that you & the Committee will do the best you can..." Morris was also magnanimous towards his critics. When Lieutenant Governor Michael Francklin died, Morris advised an assistant to be charitable to his heirs, stating that "I am fully convinced that you will never do anything to Distress the Widow & Fatherless, and I beg you would remember, That Mr. Francklin was long in this Government's Service and left Nothing for his Children but Wilderness Lands."

At times, Morris was clearly exasperated at the abilities of his staff. In October 1784, he complained of some of his deputies sending accounts to him "on such little dirty Scraps of Paper as some do & in a most horrid Scrawly hand I hope never to see any more such." On one occasion, an assistant's error led him to declare that "there must either have

been a Want of Professional Knowledge or the Surveyor must be of a hardy, nefarious tribe who delight in mischief."

Like his father before him, Morris managed to find time for other activities in addition to his duties as surveyor general. Between 1770 and 1785, he was a member of the Nova Scotia legislature. He was registrar of the Vice-Admiralty Court from 1771 until his death, registrar of wills and probate from 1792 to 1798, and a justice of the peace.

Land interested Morris personally as well as professionally. In his first few years in Nova Scotia he purchased several lots in Halifax, and with other officials obtained large grants elsewhere. Over the next 40 years, Morris bought and sold numerous properties. Despite his complaints of the expenses of his offices, Morris amassed a considerable estate, probably through his property transactions. When he died, he left assets worth more than £17,000.

Heritage Trust of Nova Scotia

Annual General Meeting
Thursday, June 20, 2013 at 7:10 pm

Guest speaker ~ Iris Shea

Foreign Protestant Descendants at the North West Arm: Boutilliers, Jollimores and Slaunwhites

Museum of Natural History
Summer Street, Halifax

For more information,
please call 423-4807

It Doesn't Take Much

El Jones

It doesn't take much to destroy a house
 It's just wood and brick and wire
 Water damage or a fire
 Wrecking ball, shovel, or bulldozer
 It's easy to throw them away when we get over them
 And move onto something new
 They say neighbourhoods don't need these old eyesores
 screwing up the view
 Just like it doesn't take much to destroy me or you
 We're just blood and flesh and skin
 Easy for the bullets to go in
 Or easy enough to freeze to death
 If the power is cut off or we end up homeless.
 Even an unkind word can start the process
 It doesn't take long to starve
 Just like it doesn't take long to carve up lots
 You can easily turn yards into parking lots
 It doesn't take long for human life to stop
 It's easy to say that our needs are too draining
 To find holes in the roof the more that it's raining
 To find stains on the carpet or creaks in the staircase
 Or to see people's pain and just call them a welfare case
 It doesn't take long before we all can be condemned
 Before someone calling themselves us goes and calls us the them
 And says that our time in this city should end.
 Doing damage just isn't too hard
 Houses and people are easy to discard
 They say houses with problems they just become garbage
 Just like people with problems they say become targets
 For cleaning up these streets.
 Some people say that we're not worth our scars
 They say to just sell us off for the cost of our parts
 You can't put a value on souls and hearts

El Jones is a spoken word activist and teacher. She was the two-time captain of the back-to-back national championship Halifax slam team in 2007 and 2008. El has performed all over Canada, including at the 10th Anniversary All-Star edition of When Sisters Speak in Toronto. In 2012, she was sponsored by Citizenship and Heritage Canada on a reading tour of Nova Scotia with George Eliot Clarke. Her poetry is particularly committed to political causes and social justice; she has worked extensively with organizations around Halifax performing and presenting on issues of social

And the memories in these walls can't be placed into bills
 But they say it just takes too much money to cure social ills
 So put the people in prisons or the houses in landfills.
 It's easy to kill. It takes talent to build.
 Anyone can kick someone when they're down or make a house
 a pile of sticks
 But it takes all of us together to see how we can fix it
 And wood brick and wire becomes something higher
 Just like blood flesh and skin is just where we begin
 And they both become precious when we put the love in.
 Just like houses have windows to let the light in
 And if there's cracks in the walls it just lets more bright win.
 And when we make cracks in our walls we let all of life in.
 So this house is not ready to lie down when we can find a new site
 And we're not ready to die when there's still some fight in.
 Because just like this house we can all survive still.
 And just like this house we've got resilience and will.
 Because it doesn't take much to kill.
 But all of us here are still learning to build
 And it's blood flesh and bone that makes a house home
 And whatever our struggles are this house has known
 And it gives new life to us and helps us to grow.
 Keeps us safe, gives us warmth and gives us a place to lie low
 Or lets us open our doors to let out the glow.
 And just like it isn't a home without people to show
 This isn't a city without people to flow in and out
 Of our lives and to age and get old
 And to make memories for us to have and to hold
 So value each person with all of their flaws
 Just like we value each year that's held in these walls
 And to repair all the damage should be all of our calling
 Because love is the foundation that keeps us from falling.

change. El is artistic director of Word Iz Bond Spoken Word Artist Collective and can be seen performing on the third Thursday of every month at the Company House at 2202 Gottingen Street in Word Iz Bond's SPEAK! series, the oldest continually running spoken word series in Canada. She currently teaches in the African Canadian Transition Program at NSCC and in the Women's Studies program at Acadia. El believes that poetry can empower the powerless and give voice to the voiceless. El performs on the video at <http://gestalts.co/morris-moves>.

Colin Laroque and Jonathan Fowler: Telling Time with Tree Rings and Other Sources for Dating our Built Heritage

Janet Morris

In this Information Age, when there are extensive records of all types of information, from the epic to the mundane, it is easy to forget that much of our built heritage is undated, at least in easily accessible public records. Therefore, determining the actual date of the construction of a building can become a mystery. Using the Morris Office Building as an example, Mount Allison dendrochronologist, Dr. Colin Laroque, and Saint Mary's University archaeologist, Dr. Jonathan Fowler, demonstrated how to date the construction of a building in our September 2012 public lecture.

The technique of dendrochronological dating was described by Colin Laroque. Several core samples of wood material are obtained using a hand auger in order to get a feel for the wood's density. Later, back at the Mount Allison Dendrochronology Lab (MAD lab), the core samples are glued together, sanded down, and measured cell-by-cell through a microscope in order to examine changes in the tree rings year-to-year and within the year. Two methodologies used are a Velmex system, which computerizes data, and a WinDENDRO system using microscopic data. From the measurements a chronology is built, and a database is developed showing a growing pattern for each variety of tree in each region.

The precision of the system was demonstrated by an artifact, a picture frame apparently carved out of a hand railing from the ship, HMS Titanic, introduced to the MAD lab from New York. One hundred and eight measurements were made to create a fingerprint of the wood. An international database was consulted, and it was determined the wood came from Ireland. Records for purchasing of the wood for the Titanic were found to include wood purchased

in a small area of Ireland. This evidence confirmed the MAD lab's findings.

This methodology was used for dating the beams of the Morris Office Building with samples taken in May, 2010. A colleague, André Robichaud, worked with species identification from slivers of wood. In the early period of Halifax, timbers were cut by axe, and the species used, such as spruce and pine, tended to be easily hewn by axe. Fortunately, a base had been created for white pine from samples taken from beams of a carriage house formerly on the Government House property. There is no spruce chronology for the region. Pine and spruce can have major deviations due to different susceptibilities to disease, but here the pine and spruce were found to have similar keys. There was found to be a high degree of correlation for an extended period of time giving some confidence in dating the timbers from the early 1750s to 1764. Professor Laroque was able to supply this evidence towards solving the mystery of the dating of materials in the Morris Office building.

In part II of the lecture, Dr. Jonathan Fowler moved to other sources of dating a building. Historic mapping, such as the 1878 fire insurance plans, show the original location of the building on the south east corner of Morris and Hollis Streets. Another source for dating buildings is the Ruger Panoramic View of the City of Halifax, Nova Scotia, dated 1879. Ruger travelled around Eastern Canada and eastern and central United States sketching isometric views of cities, and stitching the pieces together into a bird's eye view – a painstaking precursor of today's aerial photography. Ruger's 1879 view shows the Morris Office Building with the Morris mansion beside it.

There is also a mid-nineteenth century painting (1840) of the building by

John Clow. Again, the painting depicts the building on the corner of Morris and Hollis Streets. The later Victorianization of the building was apparent when a current photo was juxtaposed with this painting.

Because of the strong military presence in Halifax, there is a body of military evidence of the evolution of the building. A 1784 map by Charles Blaskowitz shows the house and mansion, and a 1777 map, published in the *Atlantic Neptune* by Joseph Frederick Wallet DesBarres, includes the location of the house but no detail. An undated (likely 1780s) Natural Resources map, with no named cartographer, shows "Mr. Morris' Field & Office". The map's date is estimated based on identified neighbouring buildings.

The "Spy Map" of downtown Halifax, drawn in 1755 by a French officer on parole, shows the location of the town walls, barracks, batteries, magazines, etc., but the spy did not proceed far enough south to include the house on his plan. The officer tried to smuggle the map and about 30 pages of notes describing Halifax and his plan for its destruction, in a wash ball, but was caught. The material was confiscated by the British, and is held in their archives.

Legal documents, such as deeds and probate records, are other means of dating buildings. Charles Morris prepared a Will in 1781, wherein he referred to his office which he willed to his son, Charles. Prior to his death, in the same year, he prepared a Codicil wherein he disinherited one of his sons, but confirmed the devise of his "office and store on the north part of my house lot" to his son, Charles. Professor Fowler noted that Morris owned a great deal of land, including many lots on peninsular Halifax. His house lot was actually in the north end near the present location of Scotia Square. Professor Fowler referenced the

Allotment Book which shows that the lot on Morris and Hollis Streets was initially drawn by John Berrigan, who sold the lot to Dennis Heffernan in the 1750s; however, Heffernan only registered the deed in 1764, possibly when the house was built, a time to get serious about title. Heffernan held title until 1777 when he sold it to Charles Morris Junior. The Registry of Deeds suggests that Charles Morris Sr. never legally owned the land that he purports to devise to his son in 1781. Was this Charles Morris II's office building? This seems plausible, given that his mansion was next door.

The confusion created by repetition of given names is difficult to unravel more than two centuries later. Could Heffernan, in the 1777 deed, be calling Charles Morris I, as we call him, Charles Morris Jr., based on the fact that Charles Morris I's father was also a Charles Morris?

Jonathan Fowler closed with a Google Earth image of the Fortress Louisburg and referred to correspondence from Governor Lawrence to Morris that discusses plans to send Louisburg "into the sky". The Royal Engineers blew up the Fort in 1760, and some pieces settled in Halifax. Tree ring dendrochronology suggests most of the house's beams date from pre-1758, with a few dating from 1764. Could the earlier beams be recycled building materials from Louisburg that found their way into the fabric of Halifax? A colleague at St. Mary's University has expertise in dating brick and clay that could decipher where and when the bricks in the walls of the house were forged.

There are still more history mysteries and more stories to evolve concerning this piece of our built heritage, now on its fourth Halifax site.



PHOTO ESSAY

Morris Office 1764 - 2013

[opposite] An early 19th century watercolour by J. Clow showing the Charles Morris office in its original location at the corner of Morris and Hollis Streets, with the larger Morris family home to the east. (Courtesy of NSARM)



1273 Hollis Street in April 1953 when it was a rooming house ("Harbour House") (Courtesy of John van Gurp)

HERITAGE BUILDING

Architectural Value of the Morris House

Elizabeth Pacey

The Morris building is not only the oldest commercial building in Halifax, but undoubtedly one of the earliest office buildings in the country. Built about 1764 by Dennis Heffernan, the original configuration and style of the structure are very much intact. For example, there are slender corner pilasters and a truncated pitched roof, with molded cornice and returns. On the south side of the roof there is an early Scottish dormer. Not only are visible architectural details important, but the building contains construction methods, such as hand hewn joists and rare brick nogging, found only in our oldest buildings, like St. Paul's Anglican Church, Halifax. Inside there is a wooden Georgian mantel-piece, Georgian trim around doors and windows, a Georgian balustrade at the top of the stairs on the second floor, an early narrow staircase to the third floor, and wooden cornices under the plaster ceilings.

These very early structures, with bricks between the framing timbers, were not only sturdy, but heavy. Unlike the usual wooden structures, the Morris House weighed 80 tons - a challenge for the movers! In the pioneer days of 18th-century Halifax, office buildings were not architecturally distinguishable from houses. For eighty years, four generations of the Morris family, a dynasty of Chief Surveyors of Nova Scotia, used the building as their office. The fact that this office building is house-like in style made it versatile enough to be used later in the 19th and 20th centuries as a residence.

In December 2009, the Heritage Trust of Nova Scotia acquired the building to rescue it from demolition. Now in 2013, the Morris House is located next to Georgian-style houses on Creighton Street. This architectural heirloom, of great historical and architectural importance, deserves to be conserved and given a new use for the 21st century.

Workers with Sheldon Rushton's moving firm insert I-beams under the house to support it while it is jacked up and placed over a flatbed truck in December 2009. (Courtesy of Aaron Murnaghan)



The house is pulled slowly across to its temporary sanctuary as its neighbour, the 1870s Ruhland House, is demolished. (Courtesy of HRM)



Three years of waiting for a new purpose and a new location. (Courtesy of Kim Thompson)



Night falls as the Morris house nears completion of its 2009 move onto the Nova Scotia Power property on Water Street where it rested for over three years. (Courtesy of Aaron Murnaghan)



The house was parked at the back of the lot until the foundation was ready. Note heavy wires on both streets. Manoeuvring across the double bundle and onto the narrow lot was difficult. (Courtesy of Don Forbes)



The Bumps along the Road: Challenges of the Morris Project

Phil Pacey

In 2009, a planned redevelopment of the lot at the corner of Morris and Hollis Street in Halifax and the proposed demolition of the buildings on the site meant that the c. 1764 building used by the Morris family as an office would be destroyed. Heritage Trust of Nova Scotia and the Ecology Action Centre negotiated to save the building and relocate it. The developer sold it for one dollar to the Trust. With the assistance of HRM planners and councillors, community groups and individuals, the building was moved south to a parking lot owned by N.S. Power, which entered into a three-year lease with HTNS. Efforts began to find a permanent location and a new use for the building. The intention was to make it a demonstration project for environmentally-sustainable, re-purposing of a heritage building, while adhering to the federal Standards and Guidelines for the Conservation of Historic Places. Phil Pacey, Chair of the HRM Committee and a former President of Heritage Trust, was one of the principal actors in the drama.

The first challenge occurred at the public hearing in September 2009. The Morris Building and three neighbouring heritage buildings were located near the south east corner of Morris and Hollis Streets. None of the buildings was registered under the Heritage Property Act, but they were protected by a 25-foot, as-of-right height limit. However, a provision of the land use by-law allowed this height to be exceeded if the proposed replacement building complied with the Municipal Planning Strategy. This Strategy had a policy requiring any replacement building to reinforce the proportions of adjacent heritage buildings. Across Morris Street was the 2.5-storey Morris Terrace, so this policy should have protected the buildings. At the public hearing, this case was presented for the Heritage Trust by President Peter Delefes and by Elizabeth Pacey. Regional Council did not accept

this position, but instead allowed the ten-storey apartment tower as requested by Dixel Developments.

At the public hearing, there was some discussion of moving a building. Dixel Developments agreed to assist with this approach. Of the four buildings, it appeared that the Morris Building would be the easiest to move. It was only 23 feet by 33 feet, and had been previously moved circa 1895. In her book, *Georgian Halifax*, Elizabeth Pacey had shown that the Morris Office had been built before 1781, so it had an important connection to the earliest years of Halifax.

The dominant type of land in the Hollis-Morris-Water-Terminal Road block was vacant land, and there were several other vacant lots on nearby blocks which could have been potential sites for the Morris Building. All of the owners of these vacant lands were approached, and all were unwilling to have the Morris Building relocate to their land. It ap-

peared that we were at an impasse.

In November, at the Wired Monk café in the Morris Terrace, Kim Thompson of the Ecology Action Centre and I met with Robin McAdam, a vice president with Nova Scotia Power. Robin was interested, and in early December, we learned that Nova Scotia Power would allow us to use part of a vacant lot in the same block to store the building for up to three years.

This was an opportunity, but also a challenge. We had only two weeks to find a house moving company; negotiate agreements with Dixel, NSP, and the intervening land owners; get a permit from HRM; and obtain insurance.

Finally, we were ready. On the longest night of the year, with freezing rain falling, New Glasgow's Sheldon Rushton and his crew placed massive steel beams under the 80-ton building and pulled it to a safe haven on the NSP site. The wet and shivering crowd raised a shout of joy, and the Rushtons' truck



Travelling alongside The Citadel on Brunswick St., followed by one of the front-end loaders used to push the house up Sackville St. (Courtesy of Kim Thompson)

joined in with a basso toot!

This was only Chapter 1. Members of the HRM Committee of the Trust volunteered to inspect the building every 48 hours. Well over 500 inspections were performed.

We started looking for a new use and a permanent site. A lot owned by HRM and CMHC on Brunswick Street was considered, but the joint ownership proved insurmountable. The Maritime Museum considered a suggestion to use the building as a boat-building school. We also considered the possibility of using the building as a mainland interpretive centre for the Sable Island National Park, as the Morris family had charted Sable Island. Another possibility was an interpretive centre for Point Pleasant Park. The feasibility of every idea was explored.

In 2010, we met with Carol Charlebois of Metro Non-Profit Housing Association, which provides affordable housing for 70 people in Halifax and Dartmouth. The Morris House had been used for housing on Hollis Street, and few changes would be needed to use it for housing in the future. The ARK, a centre for young people on Gottingen Street, had identified a need for housing for young adults. The Trust volunteers knew this need was real, as we found evidence that young people had taken

province but they could not settle in to wait indefinitely. Tension was the one certainty.

Finally, at 3 a.m. on January 26, 2013, we were ready. Sheldon Rushton's truck got the building moving on the start of a 4.5-km journey through downtown Halifax.

The first night, the major challenge was the steep, one-in-eight grade of Sackville Street. Two front-end loaders pushed, while the truck pulled the load up the slope. The building reached Brunswick Street in one piece, passed under the Old Town Clock, and was parked near the corner of Cogswell Street while the crews went home to sleep through Saturday.

At 1 a.m. Sunday morning, the more complicated part of the move began. Gottingen Street was a maze of wires, cables, and overhead signs. In a wind-chill of -27 degrees, 80 crew members from 12 firms, with 22 boom trucks and linesmen in buckets, disconnected wires, let the Morris House pass, and then connected the wires again. Again, time was a worry: HRM originally wanted us off Gottingen Street by 6 a.m., but Metro Transit re-routed buses to give us another three hours. The truck turned the corner onto Charles Street just in time.

After fifteen hours' travel, the Morris house had reached its destination, to cheers, bell ringing, and another basso toot! The essential circuitry of our modern way of life was again made intact, and the cold and weary crews went home.

It was impressive to see the way these crews cooperated to achieve a community goal. Since then, additional challenges have been faced and solved, and ten firms have collaborated to donate a foundation. The building will be moved onto the foundation at the end of May and repaired to provide a home for young adults. The Morris project has come a long way.

shelter under the Morris Building. So the idea was born of using the Morris House as a home for young adults. A memorandum of understanding was signed by the four non-profits mentioned above. Originally, the hope was to keep the building in its home neighbourhood of the Old South Suburb, but this proved to be too expensive. A lot was selected at the corner of Charles and Creighton Streets in the Old North Suburb, and a fifth charitable group purchased the lot to rent to us for a nominal sum.

Based on plans prepared by architect Harry Jost, we applied for and obtained a variance and a development permit for two single-family units on the corner lot. Michael Harvey, an architect who had worked on additions to houses at Kings-Edgehill, was hired to prepare more detailed plans, which allowed HRM to issue a building permit for a foundation.

The move itself was a complex operation. Twelve firms and several HRM and provincial departments were involved. Three meetings and a walk-through were held to coordinate activities. To limit interference with traffic and transit, the move would be limited to week-end nights. The weather had to be dry for the Rushtons to risk the move. The "Massive Moves" film crew from England promised good publicity for the city and

Walking Alongside Our Youth: A Support Service Model for the Morris House Project

Carol Charlebois

Currently about 25% of Metro Non-Profit Housing Association's (MNPHA) Halifax Housing Help (HHH) clients are youth. HHH staff is successfully placing these young people in privately owned apartments and rooming houses. They are also supporting them in sometimes very difficult housing situations. The Morris House will provide HHH an important housing resource for these young people.

Metro Non-Profit Housing Association (MNPHA) and ARK, a supportive drop-in centre for street-involved youth, share a philosophy that offers a unique approach. Both organizations are trusted and respected by the homeless and street-involved community. The two organizations have relied very successfully on a community development approach in their operations. The approach of the Morris Project will be to support youth as they build a constructive community around their need for safe housing. Supportive is not meant to imply that we will manage and direct, but, instead, provide supportive means

to walk alongside and encourage tenants, to offer guidance where needed, and to honour the strengths each tenant brings to the maintenance and management of the building. Youth will bring strengths to the house: creativity, interest in community living, and ownership of the space. Our organizations will bring support by building rich, ongoing relationships with tenants.

The Morris House Project is not designed to work with youth in need of greatest support. Selection of tenants will be based on a conversation with each young person and meetings with the referral source. ARK, MNPHA, and Morris House staff, as well as staff from other referring agencies, such as LOVE (Leave Out Violence), Phoenix Youth, Laing House, and HHH, will assist in deciding whether the Morris House is an appropriate housing option.

Most often, but not always, tenants will be over 18. Generally, they will be youth moving toward stability who still need more than the private, unsupported rooming house situation can provide, and who would certainly regress if forced to the streets. Many may be

working or going to school. There will be an expectation that successful applicants will have some commitment to participation and ownership of the project. Youth accepted as tenants will move in already committed to participating in the management of their house.

Once there is a group of prospective tenants, they will also be involved in selection of future tenants. This tenant selection committee will work with the same constraints as other MNPHA tenant selection committees. It will look for applicants who are in need of the safe, supported environment, who are not so much in need that they will be unable to function effectively in this small community. As in other MNPHA housing, we will strive for a mix of tenants. Some tenants may play leadership roles and provide stability, and others will be looking to develop those capabilities.

During the day, the Morris House will be visited on a regular basis and as required by support staff from MNPHA's and ARK's supportive services. The expectation is that the youth will also often attend the ARK drop-in, Laing House programs, LOVE programs, or the MNPHA Support Centre/HHH offices during the day.

Both ARK and MNPHA are very well-networked, and will request assistance when appropriate from the referring youth agency as well as other services such as MOSH (Mobile Outreach Street Health). With assistance from Heart-Wood, MNPHA/ARK, staff will work with the youth to develop a peer-to-peer support system that will make the living experience at Morris House a positive one. Older youth, now in stable situations, have already expressed great interest in contributing from their vantage point, having gone through such a transition.

Carol Charlebois is Executive Director,
Metro Non-Profit Housing Association



Decorating the fence. Morris building sits on wheels, behind new foundation. (Courtesy of Kim Thompson)

From the Artists' Point of View

Linda Forbes

The arts community's interest in the Morris Office has played a valuable part in telling the story of the building. This is a brief introduction to pieces of the artistic record.

Artists and others have documented the Morris Office for more than a century and a half, beginning with portraits such as J. CLOW's watercolour. It shows the building in its original setting to the west of the Morris residence, on the southeast corner of Morris and Hollis streets, and provides a valuable reference for the earlier built form of the building.

In the past four years, the Morris Office has attracted increased attention, because of recognition of its significance as an early Halifax wooden and commercial building, its threatened status, the excitement generated by its multiple moves, and its projected future. In late 2009, while demolition seemed to be the Morris's fate, Pat Shattuck was on duty in the cooperative gallery across Hollis Street from the three threatened buildings: Victoria Apartments, the Ruhland house and the Morris. Her documentation in watercolour was a farewell, capturing what would soon be "what was."

The 2009 move on a dark December night, across private property from Hollis Street to the NS Power parking lot, was photographed and videotaped but was less widely publicized than the later move. Dawn Sloane was one of three councillors who facilitated the 2009 move and contributed discretionary funds to it. The commentary to her video of that move reveals her personal involvement (<http://www.youtube.com/watch?v=VuCQXFM5mOo>).

Afterwards, the long search for a new site, new users, and new money began. One powerful symbol of the effort to move the house was a drawing by Carey Jernigan, showing the building



Courtesy of Carey Jernigan

on wheels. It became the fundraising symbol for the project and seemed to resonate widely, perhaps because of the simplicity of its lines.

The drama of the subsequent move, in January 2013, garnered far more attention. Windfall Films of London, England sent a small crew of filmmakers to cover the story for *Massive Moves*. Nova Scotians continued to tell the story in their own ways. John van Gorp, a contributor to web-sites displaying historical photos, videotaped most of the move and posted seven segments on YouTube (google *van Gorp Morris move* to find them). He was not alone – stained glass artist Philip Doucette was another recorder – but he seems to have been the most prolific. Choosing not to document the whole move, Dawn Sloane conveyed optimism in her short video of the journey, as well as the transition it represented, by setting the image of the building moving into and out of the light of Gottingen Street to the song *Movin' on up*.

Twice before, for *Nocturne* in 2010 and 2012, artists had evoked the spirit of the Morris Office. Charley Young and Sarah Hayden Roy ambitiously created *Carbon Copy* by taking rubbings of the building's façade, hung from scaffolding erected north of the actual building, and lit from within, to bring the virtual building to life. At the time they said, "Most recently our interests have focused on the seemingly fleeting nature of Heritage Buildings in Halifax and the subsequent loss of history" (<http://nocturnehfx.wordpress.com/2010/10/13/carbon-copy-the-charles-morris-building-charley-young-and-sarah-hayden-roy/>). Two years later, Anna Sprague used large white balloons to transform the building into a hot air balloon, "suspended between the past and the present" (http://www.nocturnehalifax.ca/NOC_guide_2012.pdf).

The uncertainty of the building's future was captured by Fran di Cesare, a 2010 Centre for Art Tapes scholar. In her charming, animated story about



the Morris, she imagined the house being blasted into space, floating out to sea, and rolling around North America. Meanwhile, it “stands alone, waiting for someone to welcome it home” (<http://www.youtube.com/watch?v=4G7SqKsoNIU>).

“Welcome it home” they did, in the Old North suburb. A concerted effort to engage future neighbours, especially the children, was undertaken by Kim Thompson, the original Ecology Action Centre member of the project. She approached Joe Howe School staff, community members, teachers and students to participate, beginning with the move. After some in-class discussion, teacher Wendi Poitras took her class by bus to the NS Power lot to see the building sitting on cribwork in the middle of the Hollis-Morris-LoweWater-Terminal Road block. The class then walked the route of the move, back to the school, which sits across Charles Street from the new lot, in order to see what the house would ‘see’ on its trip. In answer to several questions, the children drew the house as they foresaw it in its new setting. Students also painted flags, which were hung on the construction fence bordering the lot. Later, strips of fabric were woven through the chain link to spell messages related to the project. One, for example, referred to the need for a good foundation, as the footings and walls slowly took shape. The celebratory air that the flags give to the building site reflects the mood of the send-off by performers, including spoken word artist, El Jones, on the first night of the two-night move and the welcoming ceremony after the move, held outdoors at the school.

Among the reasons why we value heritage buildings are the stories they embody. Photographer Andrew Bate-man, radio producer Veronica Simmonds, and poet El Jones, have demonstrated the richness of material awaiting the creative mind in *The Morris Story* (<http://gestalts.co/morris-moves>). With

Nocturne 2010: Taking a rubbing of the façade (above) and the illuminated ‘Morris’ (below).



Nocturne 2012 (Photos courtesy of Kim Thompson).



Drawing by Carey Jernigan.

narrated video of the Morris move, stills, and poetry, they convey the community stories attached to the Morris move in an attractively presented and affecting way. There is life in the telling and, the audience feels, more stories to come. The Morris Office is valued, indeed, as demonstrated by such works.

Programs Sponsored by Other Societies

Acadian House Museum

79 Hill Rd., West Chezzetcook, N.S.

Acadian Celebrations August 11, 12:00 – 4:00 p.m. Acadian and traditional food, steamed clams, local music, cow patty bingo, home-made bread (cooked in an outdoor oven) auction, children's face painting, free museum tours.

Annapolis Royal Candlelight Graveyard Tours

Annapolis Royal, N.S.

June 1 – October 15, every Sunday, Tuesday, Wednesday, and Thursday 9:30 p.m., rain or shine. Tour the oldest English Graveyard in Canada by candlelight. This tour is now in its 18th year. Created in 1991 by internationally-acclaimed, heritage interpreter Alan Melanson, the tour is consistently one of the most popular events in Nova Scotia, recommended by major media throughout the world. Thousands of people have taken part in this fun-filled tour. Wear comfortable walking shoes. Duration: 1 hour. Cost: Adult - \$7; Youth (13 - 18) - \$3; Child (12 and under) - \$1. Website: <http://www.tourannapolisroyal.com/graveyard.html>

Annapolis Royal Historic Gardens

Annapolis Royal, N.S.

An Evening of Wine and Roses, July 5, 5 p.m. – 7 p.m. Tickets \$15. Imagine... Wine... Roses... Music... Sounds like a perfect evening, doesn't it? Participants at the House & Garden Tour event the next day get a reduced rate of \$10 for **Wine and Roses** tickets.

Annapolis Royal House & Garden Tour, July 6, 10 a.m. - 4 p.m. The event will include a visit to several private properties where residents have made use of unique designs and materials to create wonderful gardens and landscapes. In addition, some of the featured properties are inviting guests to tour parts of their unique homes. The Annapolis Royal Historic Gardens, in prime rose season, will be a centerpiece of the tour, with the horticulturist on hand to provide a guided tour. Cost: \$25. Tickets for these events may be purchased by calling (902) 532-7018, or through the online store. Website: http://www.historicgardens.com/experience_calendar.php

Art Festival Wolfville

Luckett Vineyard Grounds, 1293 Grand Pre Rd., Wolfville, N.S. Saturday, July 27, 10 a.m. – 5 p.m. Artists from throughout the Maritimes travel to this event to bring their fine art to this well-established art festival. All art genres will be represented with the finest Maritime art. Local musicians will provide the soundtrack to this event, and a unique array of fair food will be available throughout the day. Come and enjoy this gorgeous setting where you'll find superior juried fine art, great food, and wonderful music. This event is sponsored by the Evangeline Artists' Cooperative

Brookside Cemetery

Bridgewater, N.S.

Guided Tours of the Historic Brookside Cemetery.

Local historian Peter Oickle will guide you through this beautiful park-like cemetery, taking you back in time to meet the people who shaped Bridgewater's history. Each tour is approx. 1.5 hours. Cost is \$5 per person. Two tour themes are offered:

Tour #1 - A Thriving Town. Meet Bridgewater's prominent professionals, business and community leaders in the late nineteenth century, Thursday, July 4, 7:00 p.m. and Thursday, August 1, 7:00 p.m.

Tour #2 - The Women of Bridgewater. Meet prominent women who played a role in the community and homes of Lunenburg County. Thursday, July 11, 7:00 p.m. and Thursday, August 8, 7:00 p.m. Tickets available at DesBrisay Museum, or on site with exact change. Meet at entrance to Brookside Cemetery (Corner of Victoria Road and York Street) at 6:50 p.m. Parking is available on site. Dress for the weather and wear comfortable walking shoes. In case of inclement weather, tickets will be accepted for subsequent tours.

Chester House and Harbour Tour

Chester, N.S.

Saturday, August 21, 2013, 10 a.m. – 4 p.m. Tour starts at the Chester Visitor Information Center. Ticket price \$30. Price includes the house tour, boat tour, and a \$4 voucher for various restaurants in Chester. The annual Chester Heritage House and Harbour Tour is always a popular summertime attraction on the South Shore. Come out and support the Chester Heritage Society and get a glance inside the exquisite homes that dot the community's landscape. With over 500 attendees each year, the event does a wonderful job of presenting the history and the beauty that Chester is known for, both on the water and on land. Tickets are available at the Chester Visitor Information Center which is located in the Old Chester Train Station (Phone (902) 275-4616 or Email Info@ChesterAreaNS.ca) and at the Chester Pharmasave.

Cole Harbour Heritage Farm Museum

471 Poplar Drive, Cole Harbour, N.S.

Rhubarb Rhapsody, June 8, 4:30 - 6:30 p.m. Choice of corn chowder or chili followed by a satisfying selection of rhubarb desserts. Open seating/no reservations. Seating both indoors and out. Cost: Adult - \$12; Child under 12 - \$6. **Strawberry Social**, July 13, 2 to 4 p.m. Super-sized homemade strawberry shortcake, fresh local strawberries and real cream with tea and lemonade, enjoyed in the farm yard with live musical entertainment. Cost: Adult - \$10; Child under 12 - \$5.

40th Anniversary Celebration, July 27, 2 p.m. till late. A fun-filled day with something for everyone, from kids programming in the afternoon

to music and entertainment in the evening hours. Final program to be determined. Please check back.

Garden Party, August 11, 2 - 4 p.m.

A delightful one-hour concert, presented by Walt Music, followed by an elegant afternoon tea in the garden; dainty sandwiches, sweets, tea, and lemonade. Cost \$15 per person.

For info 434-0222, farm.museum@ns.aliantzinc.ca or visit www.coleharbourfarmmuseum.ca

Corn Boil & Ceilidh, Saturday, September 7, 4:30 - 6:30 p.m. Corn on the cob aplenty and a selection of seasonal home-made salads from the Farm's own garden, homemade gingerbread cookies and beverages, served in the yard. Everything fresh, local, and delicious! Live musical entertainment. Cost: \$12 adult and \$6 child.

Dartmouth Heritage Museum

Evergreen, 26 Newcastle St., Dartmouth.

Current Exhibit: **A Splash of Colour: Dartmouth Visual Arts Society Summer Show and Sale.** The Dartmouth Visual Art Society (DVAS) art show is on at the Museum until August 3, 2013. The DVAS was formed in 1987 by local artists to support and promote visual arts in the community. See their website: <http://dartmouthvisualarts.ca/gallery-shows/> Museum Hours - Tuesday - Friday 10 a.m. – 5 p.m.; Saturday and Sunday – 10 a.m. - 1 p.m. and 2 p.m. – 5 p.m. Admission \$2.00; Members and children under 12 Free. Website: <http://www.dartmouthheritagemuseum.ns.ca/index.html> Phone: (902) 464-2300. Email: museum@bellaliant.com

DesBrisay Museum

130 Jubilee Road, Bridgewater, N.S.

Summer Hours: Tuesday - Saturday, 9 - 5, Sunday, 1 - 5. Admission is charged; however, Saturdays are always free.

Summer Exhibit: Women at Work, May 19-September 8. Meet the working women of Bridgewater in the early 20th century.

From Mat to Masterpiece, July 2 - July 28. The evolution of rug hooking from a household chore to a form of artistic expression.

Quilts through the Centuries, August 4 - September 1. The progression from early quilts to modern machined and art quilts.

Website: www.desbrisaymuseum.ca

Phone: 543-4033, Email: museum@bridgewater.ca

Festival de l'Escaouette

La Société Saint-Pierre, 15584 Cabot Trail, Chéticamp, N.S. July 15, 2013 - August 15, 2013. Celebrate Acadian culture in the region of Chéticamp, Cape Breton! Le Festival de l'Escaouette is a month long summertime festival celebrating the area's rich Acadian culture and traditions with music, dance, and theatre. Festival highlights include theatrical and musical productions: "Les Noces...Gélas II" and "Soleil", presented at La Place des arts Père-Anselme-Chiasson nightly at 7:30 p.m.; "Le Gala du Festival",

celebrating a reunion of a popular dinner theatre cast of 20 years ago on August 4th at 8:00 p.m. at the Chéticamp Arena; National Acadian Day celebrations on August 15th, starting off with a mass celebrated at Église Saint-Pierre at 6:00 p.m., followed by a noise parade, known to the Acadians as a "tintamarre", starting on the grounds of "Église Saint-Pierre" at 7:00 p.m., and ending the celebrations at the Chéticamp Arena with a spectacular show featuring the dance troupe "La Swing du Suête" from Chéticamp and the Acadian group "PANOU", featuring Marcella Richard from PEI. Tickets should be purchased in advance for all shows presented at la Place des arts Père-Anselme-Chiasson, and are available at "École NDA" (school) between 5:00 p.m. and 10:00 p.m. You may also purchase your tickets by calling (902) 224-1876 or emailing administration@artschetitcamp.org.

25th Folk Art Festival

Lunenburg War Memorial Arena, Lunenburg, N.S. Sunday, August 4, 12-4 p.m. Over 50 participating folk artists and over 1500 art works for sale.

Website: <http://www.nsfolkartfestival.com/>

Medway Area History Show 2013

Warehouse Building, Port Medway Lighthouse Park

July 12 – July 14. A celebration of the history of the Medway River area from Port Medway to Mill Village and Charleston, from approximately 2500 years ago to the dawn of the space age. Featuring demonstrations, artifacts, boats, photos, maps, films, slide shows, tours, and more. At the Warehouse Community Centre, Port Medway Lighthouse Park. Free admission. Opening Friday July 12, 5:00 - 8:00 p.m., with refreshments and live music; Saturday July 13, 10:00 - 6:00; and Sunday July 14, 10:00 - 6:00. Sponsored by the Medway Area Communities Association.

Memory Lane Heritage Village

Lake Charlotte, N.S.

WW II Encampment and Veteran's Memorial Service, Friday, June 21 - Saturday, June 22.

Memory Lane hosts the Atlantic Canadian World War Two Living History Association for a two day encampment on the Heritage Village grounds. Dedicated to the authentic portrayal of the soldiers, sailors, air force personnel, and civilians of World War II. The members, in period uniforms, will set up an encampment on Friday and Saturday. Specific programming to be announced closer to the date. For more information, call 845-1937 or 1-877-287-0697. Email info@heritagevillage.ca Website: <http://heritagevillage.ca/home/index.php/site/index/>

Musée des Acadiens des Pubnicos

West Pubnico, Yarmouth County, N.S.

Hand Carved Ducks by Richard d'Entremont, on exhibit May – October.

Soirée de Musique / Kitchen Party, July 3; 7:30 p.m. - 9:30 p.m. Sylvesters Club, Centre de Pombcoup, West Pubnico. Music by local artists with singsong. Snack, tea, coffee or juice. \$5.00 per person. For more information contact (902) 762-3380

Painting Exhibit, sale and exhibit, July 25 – August 17; 9 a.m. – 5 p.m. Musée des Acadiens des Pubnicos & centre de recherche de Pubnico-Ouest. Tickets 3.00\$ per person. For more information contact the Museum (902)-762-3380.

Vernissage/ Viewing of Painting Exhibit July 30, 1:30 p.m. – 3:30 p.m. Everyone is welcome. For more information contact the Museum (902) 762-3380.

8th Annual Quilt Expo and Sale, St. Peter's Church/Eglise Saint Pierre, West Pubnico, N.S. Wednesday, July 31 – Friday, August 2. Over 200 quilts, both old and new. Time: 10:00 a.m. - 5:00 p.m. and 6 p.m. - 8 p.m. on July 31 and Aug. 1; 10:00 a.m. - 5:00 p.m. on Aug 2. Cost: \$5.00 per person, \$10.00 per family. For more information contact the Museum (902) 762-3380. Website: <http://www.museeacadien.ca/>

Festival Chez-nous à Pombcoup – Craft Day, August 4, 1-4 p.m. Musée des Acadiens des Pubnicos & Centre de recherche, West Pubnico. Demonstrations and sale of traditional crafts, free horse rides with Kelly Hartley. Information booths, Fish tank etc.

Acadian National Day Activities, August 15, 1-3 p.m. Musée des Acadiens des Pubnicos & Centre de recherche, West Pubnico, Acadian Garden Party – Speeches, Cake followed by Acadian Music. For more info contact Bernice at 762-3380.

Parkdale-Maplewood Community Museum

3005 Barss Corner Rd., Maplewood, N.S.

Heritage Blueberry Festival, September 7, 12:30 – 5:30 p.m. For more information, please see the Museum's website <http://parkdale.ednet.ns.ca> Phone: 902-644-2893. Email: p-mcm@hotmail.com.

Port Medway Art Show and the Port Mouton Art Show: What the Lighthouse "Seas"

Port Medway, August 16, 7 p.m. and August 17 - 18, 10:00 - 5:00. Port Mouton: August 23, 7 p.m., and August 24 - 25, 9:00 - 5:00.

These two art shows are held to raise funds and awareness for the Medway Head Lighthouse in Port Medway and The Spectacle Island Lighthouse in Port Mouton. To be held at the Port Medway Lighthouse Park, 1867 Port Medway Rd. and in Port Mouton at Coastal Queens Place, 8100, Hwy 103. For more information Email lighthouseshow@gmail.com Website: www.lighthouseartshow.com

Port Medway Readers' Festival

Port Medway, N.S.

July and August 2013. The highly acclaimed Port Medway Readers' Festival returns for its 11th year featuring readings at the Old Meeting House on Long Cove Road, followed by food, refreshment, book signing, and conversation, with proceeds going to local heritage projects. Events include readings by authors Ami McKay and William Kowalski and an evening with Doug Gibson. For details and ticketing information, see the website: portmedwayreadersfestival.com or Email: pmreadersfestival@gmail.com

Ross Farm Museum

New Ross, N.S.

Hand-Mowing Competition, August 24-25.

On Saturday we will be holding a scything school for those interested in learning how to hand scythe, along with a haying demonstration. On Sunday the Hand Mowing Championship will be held, along with other competitions like the hay on the folk lift. Check our website for updates. For more information or to sign up please call 1-877-689-2210 or Email rossfarm@gov.ns.ca Website: <http://museum.gov.ns.ca/rfm/en/home/whattoseedo/ourevents/default.aspx>

An example of the children's art from Joe Howe School, drawn to show the Morris building in its new setting, after the final move. Each child was given a sheet with pre-drawn panels at the top. It was interesting to see the children's views of their neighbourhood.

