

Society PAGES

WINTER 2023 | No. 79 | \$5.00



morrin

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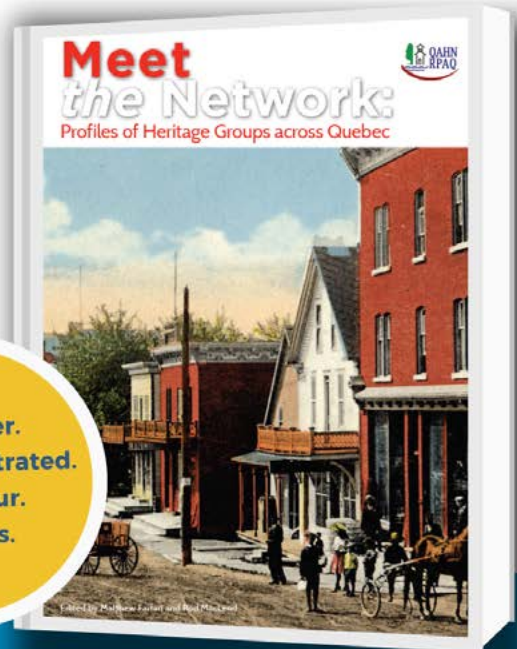
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Literary & Historical Society of Quebec
44 Chaussée des Écossais
Quebec City, Quebec G1R 4H3
ISSN 1913-0732

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Letter from the President

Gina Farnell



Merry Christmas, Happy Hanukkah, Merry Talsi Pujan Diwas, Happy Eid al-Fitr, Merry Dangzhi, Happy Kwanzaa, Happy Holidays. December is a month of celebration. Families and friends gather around the world to celebrate a joyous occasion, whatever that occasion may be.

We have so many reasons to rejoice. No matter our background, we all enjoy peace in our part of the world. It is something to be thankful for and reason to take a moment to appreciate.

Another reason to celebrate is the 200th anniversary of the Literary and Historical Society of Quebec. The LHSQ will start the year with a bang as a special anniversary evening is planned on January 6th, the exact date of the foundation of our society in 1824. This evening is reserved for members only and is already booked solid. It promises to be a fun-filled evening as participants will be serenaded with live music by musicians from the Quebec Symphony Orchestra and will be brought back in time 200 years to live a bit of 19th century regalia. Special events are planned all throughout the year. Make sure to keep abreast as these are announced in our *Society Pages*, on our website and social media channels or emailed to you via our newsletter.

Do take a moment during the holidays to slow down and enjoy a good book. Whether paperback or e-book, your Morrin Centre library surely has a literary genre to suit your reading taste. Having recently joined one of our book clubs, I can assure you that you will like the experience. Come for the story and enjoy the company, the discussions, and the shared opinions over the book and author.

With 2023 nearly behind us, 2024 promises to be an exceptional year.

Wishing you all health, love, and prosperity.



From the Executive Director

Barry McCullough

Members, Friends and Partners,

After a whirlwind fall, that included a full calendar of events and activities, the Holiday season is now upon us. It is a time for us to be with family and friends all while taking a moment to be thankful and reflect upon the year that has just passed.

Postcards from Quebec, our series of cultural fairs featuring talented people from across the world, has been taking place all throughout the fall. There will be at least one more event in this series in January, so be sure to check it out. We have a great line-up of even more upcoming programming including series about food and our community institutions, and history talks. Announcements about these projects will be soon forthcoming.

As many of you know by now, 2024 marks the 200th anniversary of the LHSQ and we have an entire year of special programming in store. At the same time, we launched our annual giving campaign where we call on the generosity of members and partners to help us raise money for specific needs. The proceeds of our 2023 campaign will all be used to fund anniversary programming and activities. I encourage you to not only **contribute**, but to stay connected to us via our e-newsletter and social media pages. We hope to see you all in great numbers in 2024 for a significant year in our history.

Until then, I wish you and yours a happy, healthy and peaceful Holiday season.

Judging a Book by its Cover: A Book Exhibit in the Library

by Kathleen Hulley & Katherine Carberry

Since 2022, the Library team has been curating exhibits of books from the special collections to feature in our display case. Exhibits so far have included *Women in the Nineteenth Century*, *Reading In and About Quebec City*, *Popular Song in Quebec City*, and *Quebec in Verse*.

Over this past summer, visitors to the library could view the exhibit *Judging a Book by its Cover*, an exploration of book covers and book design over the years. Library Assistant Katherine Carberry and Head of Library & Collections Kathleen Hulley selected books from our special collections to tell the story of how book design and marketing changed over the years, as reflected in our Library's collection. They also curated complementary displays of books from the regular, circulating collection that members could borrow and visitors could peruse. Here are some highlights from the displays as well as the research from the exhibit.

There is nothing more fit to be looked at than the outside of a book.

—Thomas Love Peacock,
19th-century satirist

Never judge a book by its cover is a well-worn cliché. Yet, we inevitably do judge books by their appearance. Book covers are statements designed to attract our attention, often used for marketing purposes or to offer a visual suggestion of the interior contents. This exhibit explores how book covers have also long served as protection, decoration, and art.

Books Covers in 19th-Century Quebec

Into the early 19th century, books were most often sold unbound, only protected by a simple paper wrapping until the buyer could seek out a professional binder to

cover their newly procured pages. Several books in the LHSQ collection bear the mark of local binders, such as T. Lemieux and W.W. Blennerhassett, the latter which was located on St. Stanislas Street, just down the hill from the Morrin Centre building.



Cover and spine details on the leather could include gold “tooling” (engraving), embossing, or customised stamping, as seen below with the Quebec Library and LHSQ markings.

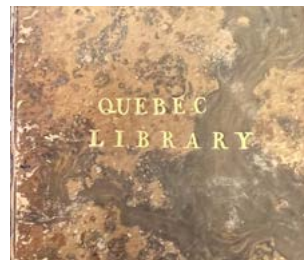


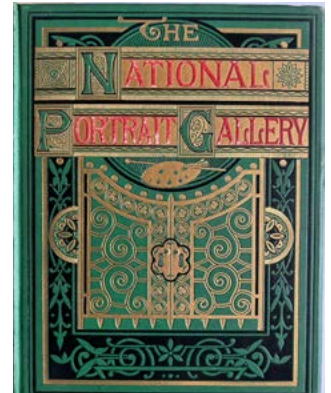
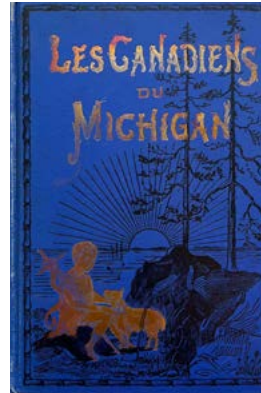
Photo by Dylan Page Photography

| Library Pages



Marbled paper is used to decorate the cover of this edition of the *Historical Documents* published for the LHSQ by G.T. Cary. This book was bound in Quebec City by T. Lemieux (Télesphore), one of the city's most important bookbinders.

Technological advances and the rise of steam-powered production changed commercial publishing in the first half of the 19th century. Not only was hemp, linen, or cotton paper replaced by paper made from wood pulp, which was cheaper, but publishers also started binding their own books. Even with the rise of books bound in buckram or linen, which were less expensive than leather, many covers continued to be elaborate.



Above left: Note the illustrations stamped in black as well as the decorative gilt lettering that mimics wood on the vibrant cobalt cloth cover.

T. St-Pierre. *Histoire des Canadiens du Michigan et du Comté d'Essex en Ontario*. Montréal: Typographie de la Gazette, 1895.

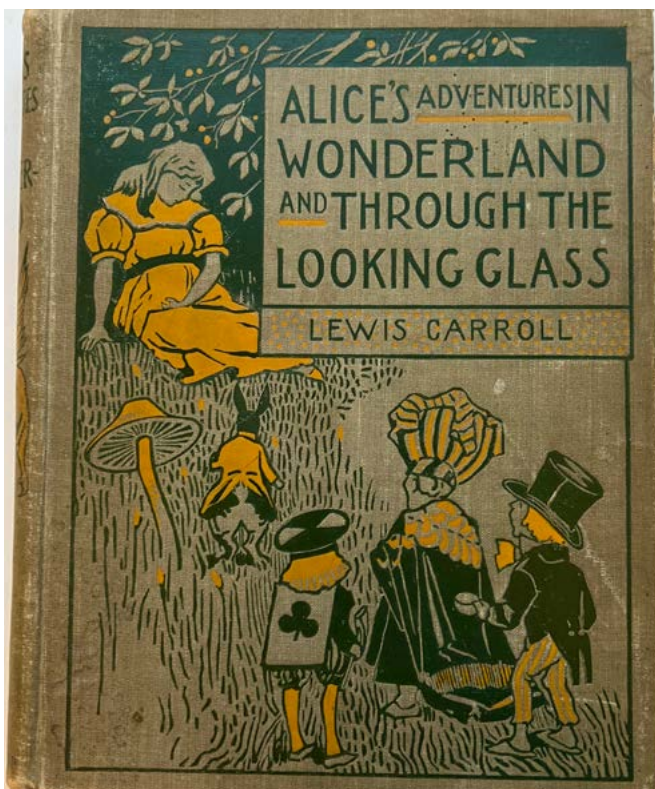
Above right: This eye-catching emerald green cover features ornate gold and black stamping with red lettering.

The National Portrait Gallery. Third Series. London, New York, & Paris: Cassell, Petter & Galpin [c. 1874].



Books became popular gifts, and highly decorative anthologies of fiction and poetry were given as *objets d'art*. Common features on bindings from the 1870s and 1880s include decorative lettering, black and gold stamping, and abstract motifs. With the appearance of new pigments, bindings also became more colourful: cadmium red, cobalt blue, chrome yellow, magenta, and emerald green covers were vibrant and favoured choices.

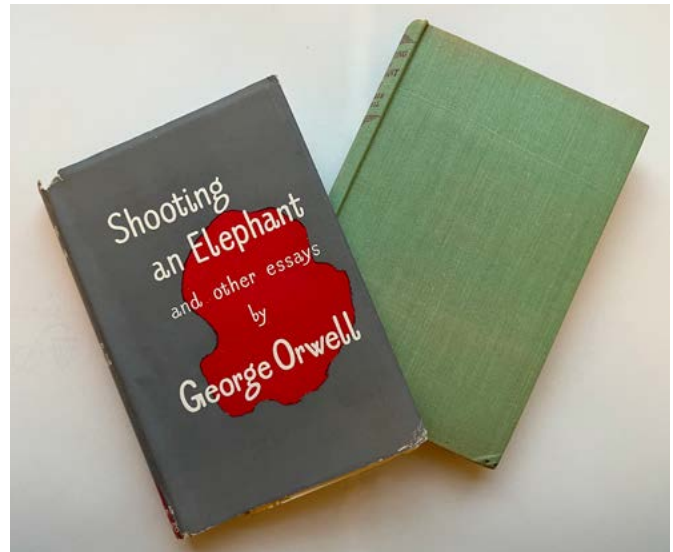
The turn of the century was the age of poster art, and the genre's stylistic innovations influenced book design. Printing colour illustrations directly on the cloth covers was another popular trend of the era, as can be seen with *Alice's Adventures in Wonderland and Through the Looking Glass* (Lothrop Publishing Company, 1898) (*below*) and *The Great Oil Octopus* (T. F. Unwin, 1911) (*facing page*). Illustrations on paper were sometimes affixed to the cover to enhance the visual detail, as seen in two of the examples on the facing page: *Navigating the Air* (Doubleday, Page & Co., 1907) and *Doctor Doolittle in the Moon* (J.B. Lippincott Company, 1928).



Lewis Carroll. *Alice's Adventures in Wonderland and Through the Looking Glass*. Illustrations by John Tenniel. Boston: Lothrop Publishing Company, 1898.

Book Jacket Design in the 20th Century

In the wake of World War I, books shed their ornate and embossed covers, donning instead attractive and brightly coloured paper dust jackets. Visually striking, detachable dust jackets became increasingly common as a means of protection and promotion, while the now-unseen cloth bindings were simplified. *Shooting an Elephant and Other Essays* by George Orwell is an example of this.



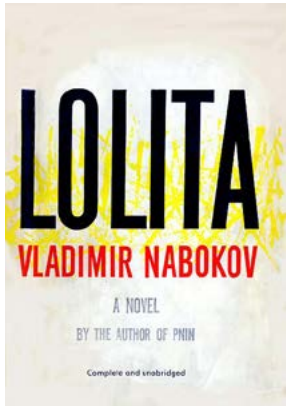
George Orwell. *Shooting An Elephant and Other Essays*. Book jacket by Michael Kennard. London: Secker & Warburg, London, 1950.

Highly responsive to wider cultural events, jacket designs drew inspiration from film and advertising trends. In the 1940s, graphic designers adopted principles from the Bauhaus school to evoke a distinctly modern sensibility. These elegant geometric shapes and restricted colour palette mingled with an increased interest and awareness of counter-culture movements to create psychedelic and futuristic jacket designs.

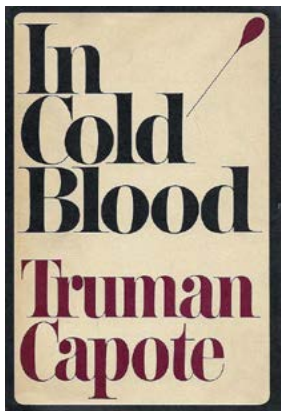
Some authors even became involved in the visual conceptualization of their books. For instance, J.R.R. Tolkien created the cover of *The Hobbit* (1937) himself, designing a runic font to complement his illustrations (*see facing image*). Vladimir Nabokov famously requested that the cover of his novel *Lolita* omit any reference to a girl. Thus, for the first years of its publication, covers of *Lolita* relied on elegant lettering and scandal to sell copies. Similarly, at

| Library Pages

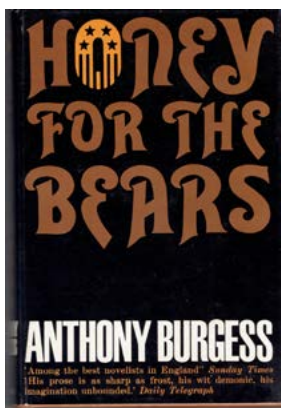
Truman Capote's behest, designer Neil S. Fujita changed the colour of the hatpin on the cover of *In Cold Blood* from bright red to maroon to avoid sensationalising its violent subject matter.



Vladimir Nabokov. *Lolita*. Foreword by John Ray. New York: G.P. Putnam's Sons, 1958.



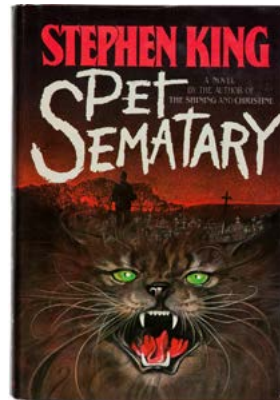
Truman Capote. *In Cold Blood*. Book jacket by S. Neil Fujita. New York: Random House, 1965.



Anthony Burgess. *Honey for the Bears*. Book jacket by Neil & Leila Godfrey. London, Melbourne & Toronto: Heinemann, 1963.

The bold lettering and sunset hues of the 1960s and 1970s reflected broader fashion and design trends while endorsing a book's content with striking visuals. Design and illustration could also communicate a book's engagement with serious themes.

Meanwhile, following the arrival of Hollywood technicolor films, book covers began to feature glossy illustrations of glamorous characters ready for adventure. Film and advertising continued to mediate a reader's first encounter with a book in subsequent decades. Most notably, the explosive success of horror films such as *Rosemary's Baby* (1968) and *The Exorcist* (1973) propelled the horror genre to mainstream popularity. Illustrated book covers remained popular but had long abandoned the polished appearance of 1940s dust jackets. Publishers reacted by commissioning lurid and creative illustrations to draw attention to the works of horror writers such as Dan Simmons and Stephen King.



Stephen King. *Pet Sematary*. Book jacket by Linda Fennimore. Garden City, NY: Doubleday & Company, 1983.

Penguins in the LHSQ Library!

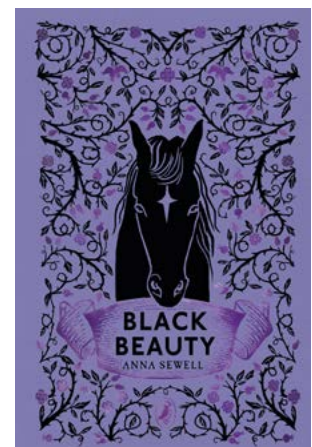
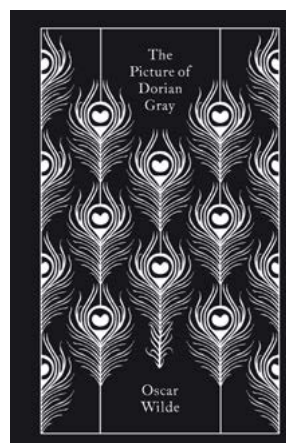
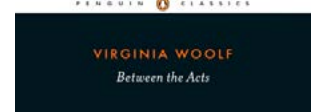
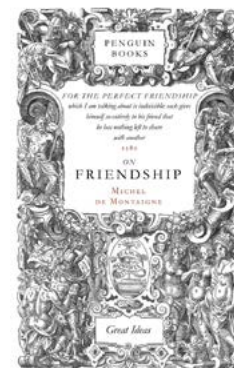
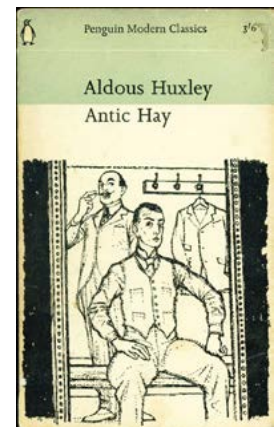
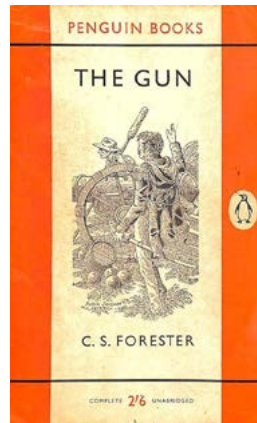
The LHSQ has numerous books published by Penguin Books in their collection that represent different moments in the publisher's evolution, from its beginnings to today.

With their distinctive covers, Penguin Books are instantly recognizable. Founded in 1935 by publisher Allen Lane while he was working at the publisher Bodley Head in London, Penguin Books quickly became known for their paperbacks and their contributions to book design. Lane had a democratic goal with the new paperbacks: to provide inexpensive, high-quality books for the public.

Artist Edward Young designed the covers of the first Penguin paperbacks. To create the stylized penguin, Young was supposedly sent to the London Zoo for inspiration. The cover design is also easily identified by its three horizontal stripes, which were originally colour-coded based on genre. For instance, green for crime novels, red for drama, and blue for biography.

Over the years, Penguin Books created several new series, and despite changes to the cover layout, the iconic penguin endured. *The Gun* by C.S. Forester (1956), seen here, rotates the stripes into a vertical disposition for a new variation of the cover. The “Penguin Classics” series appeared in 1946 with E.V. Rieu’s translation of Homer’s *Odyssey*, while fiction editor Tony Godwin started the “Penguin Modern Classics” series in 1961. Authors in the latter included James Joyce, Virginia Woolf, and Aldous Huxley. Early on, the press also established other bird-related imprints, such as Pelican Books for non-fiction titles and Puffin Books for children.

Subsequent Penguin series include the “Penguin Twentieth-Century Classics,” with a silver horizontal bar on the bottom, and the elegant “Penguin Classics” black paperback series, which appeared in 2003. First released in 2004, the award-winning “Penguin Great Ideas” series presented works from some of the world’s foremost thinkers in short and easily digestible bites. Their compact and striking cover designs offered hints of the book’s content while also paying homage to the work of bookmakers and typesetters of the past. Finally, Penguin launched its beautiful hardback “Clothbound Series” in 2008. Designed by Coralie Bickford-Smith, each linen-covered book is stamped with a distinctive repetitive pattern, inspired by a motif in the story. For Bickford-Smith, the goal of the series is “to hark back to the world of Victorian bindings and a golden age of book binding.” Some of these clothbound books sit on our library shelves—although it is challenging to get a spine label sticker to adhere to them due to their cloth covers!

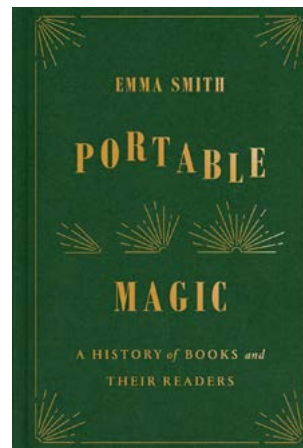




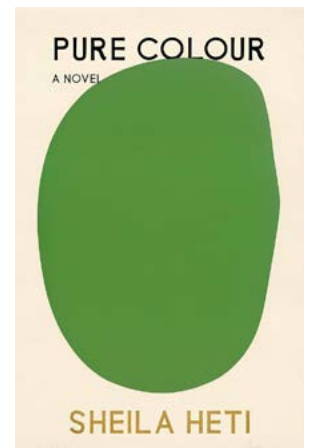
Book Covers Today

Cover design continues to play an important role in promoting and marketing books. A recent trend in book design is for bold, brightly coloured minimalist covers, such as Sheila Heti's *Pure Colour* (2022), designed by Na Kim and featuring a painting by artist Ellsworth Kelly. The covers of Fernanda Melchor's *Paradais* (2022) and Mohsin Hamid's *The Last White Man* (2022) both display a similar visual approach.

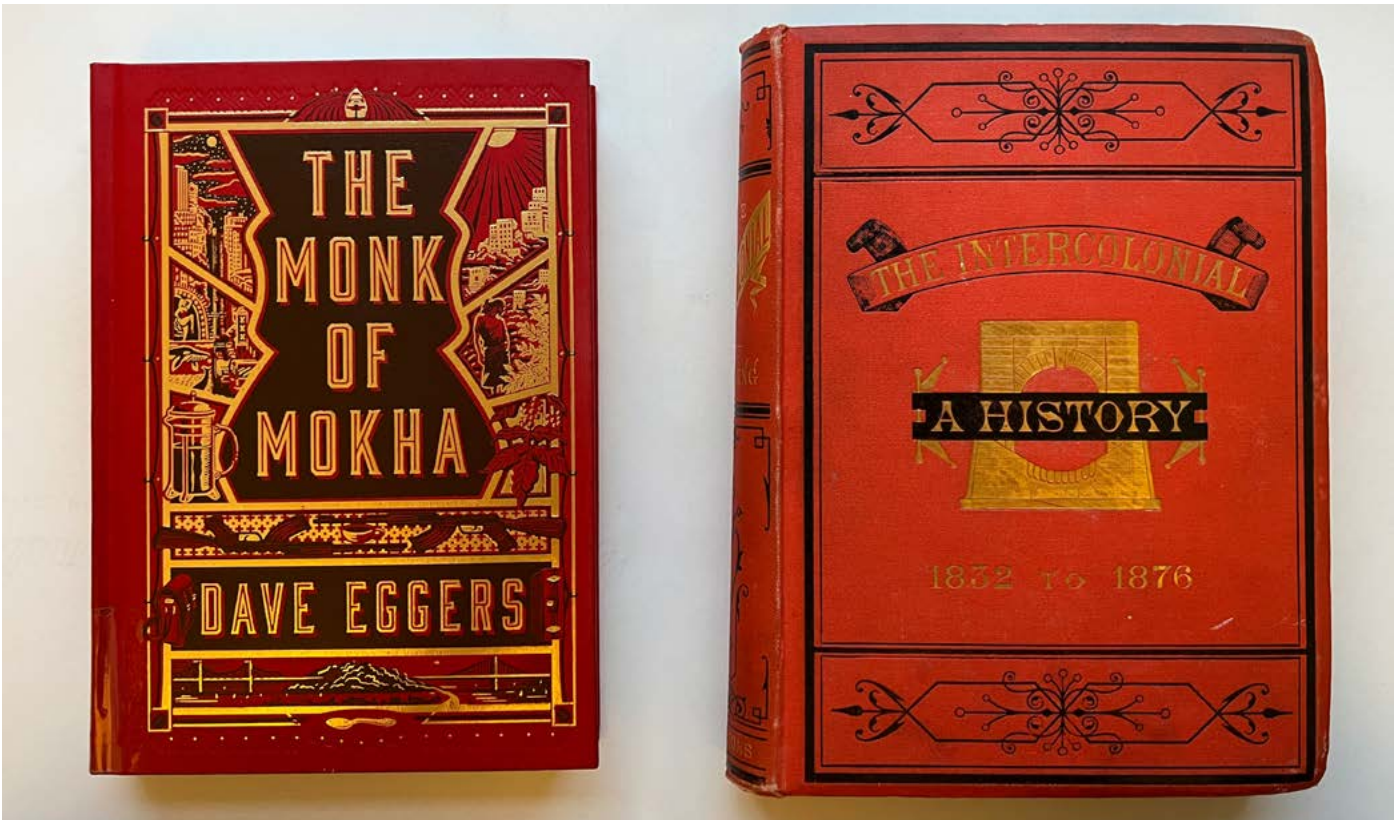
Other recently published books evoke the past. Take for instance Emma Smith's *Portable Magic* (2022), about the materiality of books that itself recalls the popular yet dangerous emerald covers of the 19th



Emma Smith. *The Portable Magic: A History of Books and Their Readers*. New York: Alfred A. Knopf, 2022.



Sheila Heti. *Pure Colour*. Toronto: Knopf Canada, 2022.



Dave Eggers. *The Monk of Mokha*. Toronto: Knopf Canada, 2018.

Sandford Fleming. *The Intercolonial: A Historical Sketch of the Inception, Location, Construction and Completion of the Line of Railway Uniting the Inland and Atlantic Provinces of the Dominion*. Montreal: Dawson Brothers Publishers, 1876.

century, thanks to Linda Huang's design. Or, *The Monk of Mokha* (2018) with its binding that mimics the colouring, lettering, and layout of the late 1800s.

Next time you borrow a book from our library, be sure to pay attention to its cover and its designer. And take a moment, not to judge, but to consider a book by its cover: how do cultural and historical moments coalesce with design to visually translate a book's content?

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For a complete listing of the books that were on display this summer, please visit:

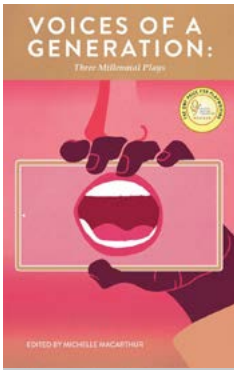
morrin.org/bookexhibit/judgingabookbyitscover

Book Reviews

Voices of a Generation: Three Millennial Plays

Edited by Michelle MacArthur

Book review by Renée-Loup Caron



Voices of a Generation: Three Millennial Plays offers a cathartic experience for a millennial reader while opening up the opportunity for a wider set of readers to broach a discussion on the intrinsic relationship that exists between one's generation—or age—and identity. If you

plan on taking a book with you during the winter holidays, I strongly suggest you get your hands on this one quickly. As described by the anthology's editor, Michelle MacArthur, the plays in this collection—*zahgidiwin/love* by Frances Koncan, *The Millennial Malcontent* by Erin Shields, and *Smoke* by Elena Belyea—begin to address what it means to be a millennial (xii). Does this mean that if you are not a millennial, that is, someone born “between the early 1980s and late 1990s” (xii), you will feel alienated when reading these plays? Not at all! Accompanied by contextualization through short introductions, the plays delve into different facets of identity, intergenerational trauma, race, gender, and, most importantly, healing. They discuss a reality that is close to home, all written and taking place within Canadian borders.

The first of the wonderful trifecta (and my favourite of the three) is *zahgidiwin/love*. This play takes its central character, Namid, through her ancestral past—the 1960s and the 1990s—so that she may reclaim her voice and identity in a future post-colonial/dystopian world. It is with great precision and gravitas that Koncan navigates the generational trauma caused by the Canadian residential school system, as well as the

ongoing epidemic of violence towards Indigenous women. By using a satirical approach and incorporating copious amounts of pop culture references—from Bowie to *Jumanji*, to hints at the teenage vampire obsession (if you know, you know)—Koncan invites the reader into the play, letting them make an organic link with their own lived experience.

Following this play is *The Millennial Malcontent*, a modern and gender-swapped adaptation of John Vanbrugh's *The Provoked Wife*, which confronts the reader with social mores associated with gender. Shields's comedy provokes an internal reckoning of sorts as it discusses “millennial issues” such as student debt, social media addiction, an epidemic of loneliness, unemployment, and social justice. The play depicts the male characters as in touch with their feelings, cognisant of their privilege, and capable of discussing the impact of said privilege and their emotions with each other. In contrast, the female characters, and Moxy in particular, are more closed off, are easily riled up, and avoid discussions revolving around feelings. By subverting gender expectations, Shields emphasizes the absurdities that lie within stereotypes. A moving scene in this play is when the character Faith speaks to the sentiment of feeling left behind during your mid-twenties all the way through your early forties—when your friends and acquaintances begin to have stable partners, to get engaged and married, to buy houses, or even to start their families—all while she tries to navigate the ever-growing list of dating apps.

Last but certainly not least is *Smoke*, a wonderfully paced one-act two-hander play that delves into the conflicting nuances of familiarity with an ex-partner and dealing with sexual assault. It's a poignant narrative that was written in such a way that the second character, Jordan, could be played by either a cis man or woman. The author marks certain line changes within the play depending on the gender of the second actor, and notes in the foreword that in either pairing the couple would maintain aspects of queerness. An important notion discussed in the introduction framing this play is queer time and how it impacts the perceived linear timeline of events for the characters.

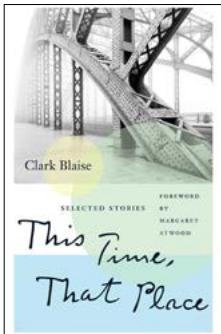
Overall, this collection has something for everyone. Whether you are dipping your toes into the world of theatre, want to get a better comprehension of the literary genre for a course, or simply aren't sure what to read next, this is your one-stop shop.

Voices of a Generation: Three Millennial Plays (Playwrights Canada Press, 2022).

This Time, That Place: Selected Stories

by Clark Blaise

Book review by Aiden Roberts



On April 15, 2022 at the Imagination Writers' Festival, the Morrin Centre had the immense pleasure and privilege of hosting a presentation by the great short-story writer Clark Blaise during which he talked about his latest book, *This Time, That Place*.

The collection features 24 intriguing, thought-provoking, previously published stories. They vary in length from 6 to 42 pages, but most of them are between 10 and 15 pages long. In terms of setting, the action is situated in a surprising array of places, from Calcutta to Saskatchewan. However, most of the stories take place in the United States and Canada.

The stories were written over several decades. Although the reader is not informed of the date of the first publication of the stories, there are clues in most of them that allow the reader to make an intelligent guess of the time period in which the story takes place.

The author chooses to tell his stories using a variety of voices. In this collection, most of the stories are told using the first person. This "I" can be identified for the most part as a white male of varying ages. There are also two male narrators who are Indian, and the only

female narrator is a young thirteen-year-old. The other stories are told in the third person while only one is told using "You."

Several of the stories are based on memories of significant events that the narrator experienced while growing up. The narrator is now older, yet clearly recalls the happenings and the people and the emotions associated with the incidents. There are several moving scenes. The reader will also encounter some unforgettable characters in the different stories.

Blaise's stories deal with a variety of themes, such as poverty, loneliness, learning about sex when growing up, questions of identity, a man's anguish on becoming a father, fear of the unknown, abandonment by a husband and/or partner, financial abuse of a family member, sickness, death (natural and by suicide), finding love later on in life, the joy of a job well done, the difficulty of fitting in at a new school, reflections on language and learning, regrets of the passing of time, father-son relationships, dealing with early childhood drama, etc.

The language in the stories is very natural and the author has a feeling for the different accents of the varying settings. He does not shy away from using words and expressions that are now considered politically incorrect. Yet it is never overdone.

There are several literary references, but only one musical reference, which is repeated three times: "Don't Fence Me In." Anyone familiar with the lyrics of the song is aware that the singer longs to roam wide and far. In terms of his choice of settings, narrative voice, subject matter, and variety of characters, Blaise demonstrates his desire and ability to freely explore the different elements involved in short fiction writing.

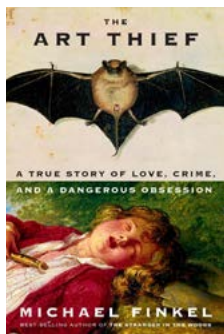
According to his good friend Margaret Atwood in her foreword to *This Time, That Place*, Clark Blaise is "one of the preeminent story writers of his generation." Upon reading this collection carefully one may come to the same conclusion.

This Time, That Place: Selected Stories (Biblioasis, 2022).

The Art Thief: The True Story of Love, Crime, and a Dangerous Obsession

by Michael Finkel

Book review by Frank Beltrano



For starters, *The Art Thief* is a great book. In order to get the facts straight for this review, I gladly read it twice. It is a true story that has you shaking your head in disbelief at the end of every one of the book's 38 short chapters.

Author Michael Finkel is a writer of stylish journalism who, if the truth of his past be known, was fired by *The New York Times* for inventing facts in an article he wrote years ago about slavery in Africa. In *The Art Thief*, the detail of the reporting is incredible. Given Finkel's past you might wonder if a lot of it is made up, but he spent more than a decade intermittently researching the story of Stéphane Breitwiesser, the most prolific art thief of all time. Researching Finkel's past, I learned that he has befriended other subjects to the point of obsession. And if we are to believe Finkel, Breitwiesser is obsessive about the details of his crimes.

Eventually, as their relationship developed, Breitwiesser told Finkel how he stole more than 200 pieces of art worth perhaps as much as 2 billion dollars—yes, that was right, 2 billion—using his Swiss Army knife, his girlfriend as a lookout, and his innate ability to seize, conceal, and depart with art.

All of this stealing, by the way, was not for profit. Breitwiesser never sold any of it; he was a collector, a lover of certain painting periods, and of certain types of artifacts, sculpture, and musical instruments. He was also well studied in the art that he stole, sometimes knowing more about it than the staff of the places from which he stole.

Finkel tells Breitwiesser's story more or less as it happened chronologically, even though he starts the book with a very detailed telling of one of the thefts: not the first, not the last, but certainly one of the most dramatic. The second chapter is like a series of photographs in words of the two rooms in Breitwiesser's mother's house, where the thief and his girlfriend kept their treasures.

"They live inside a treasure chest," writes Finkel (12). He makes it tempting to imagine being an art thief and living in your own personal room at the Louvre. He explains that his research included going with Breitwiesser to places where he had stolen things and seeing firsthand the case with 30 screws he had to remove to open.

Does the thief eventually get caught? Yes. Do he and his girlfriend go to jail forever and a day? No. Is the art recovered? I'm not saying. Is justice served? Not really, but reading about it all is thrilling.

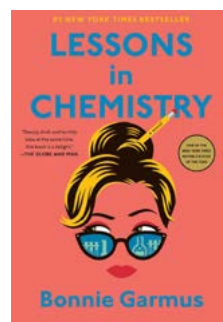
The Art Thief: The True Story of Love, Crime, and a Dangerous Obsession (Knopf Canada, 2023).



Lessons in Chemistry

by Bonnie Garmus

Book review by Samreen Ahsan



Set in the early 1960s, *Lessons in Chemistry* features Elizabeth Zott, a chemist working at Hastings Research Institute who takes a very unscientific view of equality. First of all, she can't be a true chemist just because she's a woman. Also, she is not your average office attendant who brings coffee, makes photocopies, or just smiles and sits like a porcelain doll to please the male bosses. She is mostly cold and prickly, which cause men to not like her. But she also is a head-turning beauty and draws lots of attention, which cause women to not like her.

Due to a conflict, she is fired from her lab and forced to leave her career and studies in chemistry. But despite all the stars aligning against her, the influential men around her cannot not kill the chemist in her.

This is the 1960s, when women are expected to cook, clean, and please their husbands. Elizabeth defies all the stereotypes by becoming a single, unwed mother who has no means to raise a child without a job. What does a single, jobless mother do?

She takes a job despite all her hesitations. Elizabeth is offered a position to host a cooking show on a major TV channel. Initially, she turns it down since she knows she is being asked for her pretty looks. But when her resources shrink over time, she accepts and joins the new era of live shows.

Cooking, in her point of view, is just a chemical reaction. With the right combination of ingredients, the right temperature, and the perfect timing, you can have the perfect dish. Soon, Elizabeth becomes the star of America's most beloved cooking show, *Supper at Six*.

Not only does she give instructions and ingredients with chemical elements such as "combine one tablespoon of acetic acid with a pinch of sodium chloride" when teaching women to cook, but she also dares them to change the status quo. She tells the children on the live show, who are also watching TV with their mothers, to get up and help their mothers. She makes the children realize that mothers have lives too. They also need space to breathe. Elizabeth is unique, visionary, extra-quirky, honest, a tough survivor, and a great mother.

The show becomes a great sensation, sparking lots of women to change the norm and speak up for themselves. These outbursts enrage some men, and everything ends up in a political mess.

The story of *Lessons in Chemistry* brings out many complex emotions: a lonely woman who has lost her lover, an unwed mother constantly being judged, and an intelligent woman who speaks her mind but is pressed down in society because of her gender. There are still many parts of the world where women like

Elizabeth Zott are not given any choice to prove their worth.

This is an inspiring, heartwarming, original, witty, and highly entertaining read.

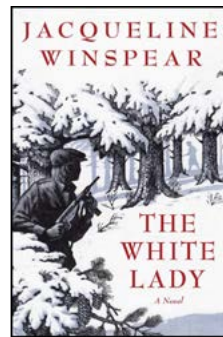
Lessons in Chemistry (Penguin Random House, 2022).



The White Lady

by Jacqueline Winspear

Book review by Gail Cameron



Jacqueline Winspear is a multiple award-winning English author and best known for her Maisie Dobbs historical mystery series set in post-World War I Britain. She has also published several stand-alone novels, the latest of which is *The White Lady*.

The novel introduces the reader to an intriguing heroine, Elinor White. The story opens in 1947, with Miss White living a solitary life in the English countryside in a "grace-and-favor" house provided by the monarchy for her service to the nation. Her quiet life, however, is upset by the arrival of the young Mackie family who move in nearby. When the trouble they are fleeing in London catches up with them, Miss White feels compelled to get involved.

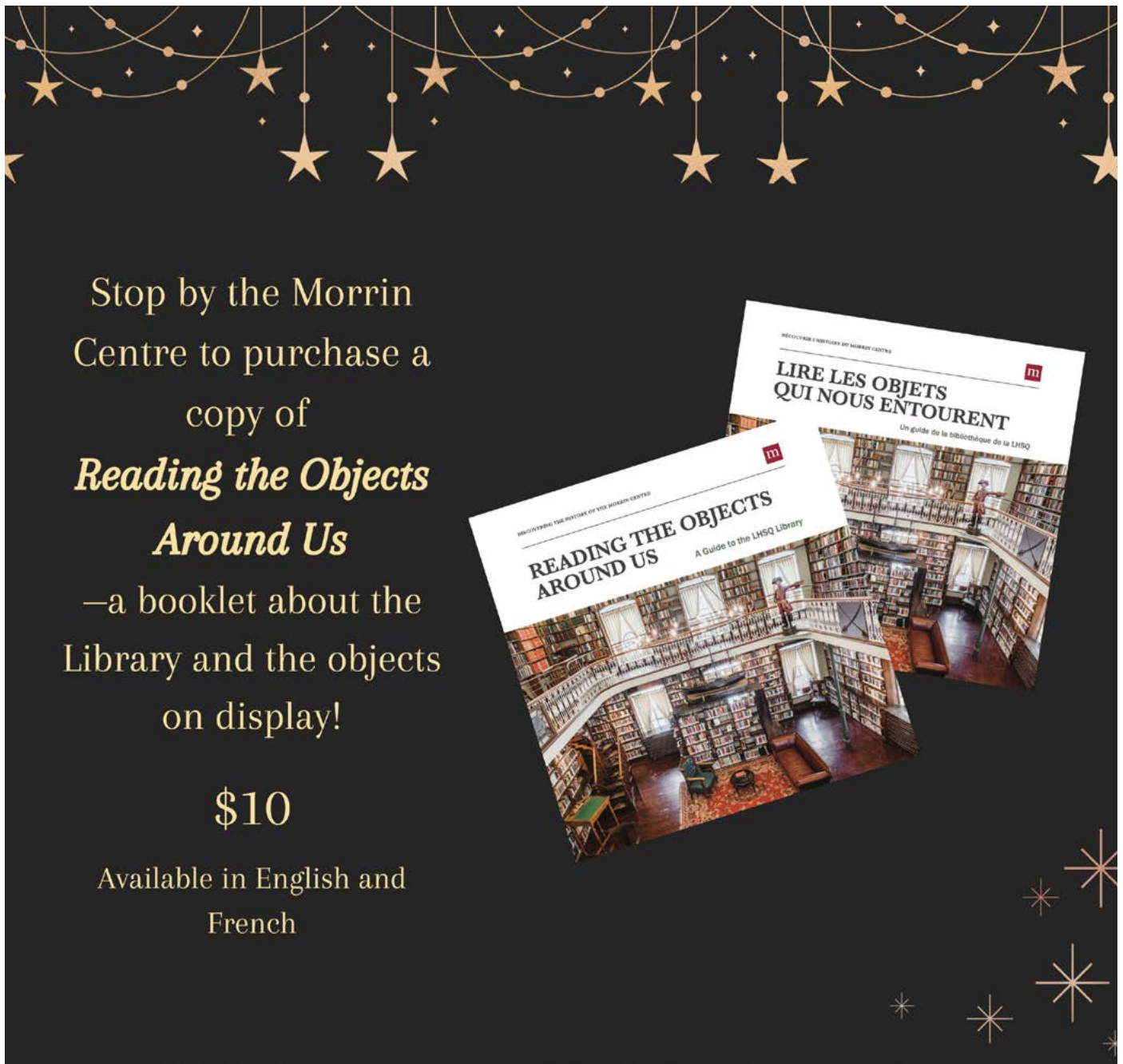
Winspear uses flashbacks to show us what has Elinor has lived through to make her who and what she has become. We learn that Elinor lived in Belgium during World War I. Along with her mother and sister, she was active in a resistance group of women called "La Dame Blanche." She was taught to shoot a gun and to use a knife. The women eventually fled back to England, where Elinor led a normal life until World War II saw her forced once again into serving her country. Both wars have taken a toll on her, and she must live with her demons.

| Library Pages

The Mackie family's troubles compel Elinor to reconnect with powerful people from her past to put things right. In this gripping novel, we see how wartime conscription and difficult circumstances forged a new post-war reality. We learn to admire Elinor's fierce nature and we cheer as she fights corrupt government agents and members of an organized crime gang. Her journey not only addresses her present but forces her to make peace with her past.

Winspear succeeds in weaving an interesting tale with multiple twists and turns. I appreciated the strength and depth of Elinor as the main character. I truly enjoyed this book and would recommend it to anyone who likes historical mysteries. It was a captivating read.


The White Lady (Penguin Random House, 2022).



Stop by the Morrin
Centre to purchase a
copy of
*Reading the Objects
Around Us*
—a booklet about the
Library and the objects
on display!

\$10

Available in English and
French





Morrin Mystery Mondays Book Club

Mysteries and other cozies!

**Every last Monday of the month at 1:30 p.m.
Come join us for an afternoon chat about books!**

For more information, please email library@morrin.org



OVERDRIVE WORKSHOP: GETTING STARTED WITH LIBBY

Join the OverDrive team for a one-hour "Getting Started with Libby" webinar. This online activity will show you everything you need to know to get started with Libby. From downloading the app & signing in, to searching & borrowing titles, placing holds, adjusting reading settings, and more!

For more information, please email library@morrin.org

January 10 at 2 P.M. - February 7 at 11:00 A.M. - March 6 at 2:00 P.M.



2023-2024 BOOK CLUB

PIXELS & PAGES

Tuesday evenings at 7:00 P.M.

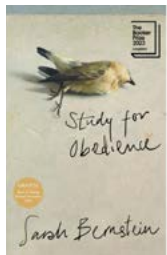
- | | | | |
|---|--|---|---|
|  | THE NOISE OF TIME
BY JULIAN BARNES
OCTOBER 17 |  | THE LUMINARIES
BY ELEANOR CATTON
FEBRUARY 20 |
|  | CLOSE TO HUGH
BY MARINA ENDICOTT
NOVEMBER 21 |  | HAVEN
BY EMMA DONOGHUE
MARCH 19 |
|  | THE MARRIAGE PORTRAIT
BY MAGGIE O'FARRELL
DECEMBER 19 |  | BABEL
BY R.F. KUANG
APRIL 16 |
|  | LESS
BY ANDREW SEAN GREER
JANUARY 16 |  | HORSE
BY GERALDINE BROOKS
MAY 21 |

For more information, please email library@morrin.org

New Aquisitions

Here are some of the new titles in our library collection.

Books with an * are also available on OverDrive.



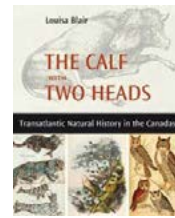
***Study for Obedience* ***

Sarah Bernstein
Fiction
B521 2023



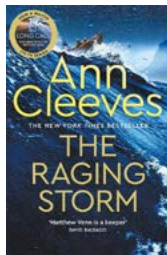
Moon of the Turning Leaves*

Waubgeshig Rice
Fiction
R495 2023



The Calf with Two Heads*

Louisa Blair
Non-Fiction
971.03 B635



The Raging Storm

Ann Cleeves
Fiction
C624 2023



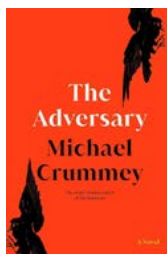
***The Fraud* ***

Zadie Smith
Fiction
S664 2023



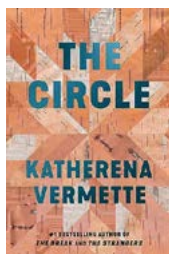
Passionate Mothers, Powerful Sons

Charlotte Gray
Non-Fiction
973.917 G778



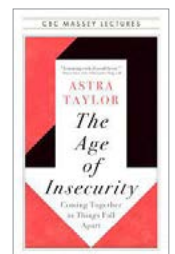
The Adversary

Michael Crummey
Fiction
C956 2023



The Circle

Katherena Vermette
Fiction
V523 2023



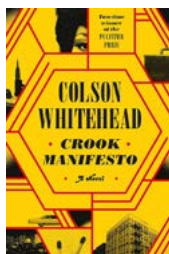
The Age of Insecurity*

Astra Taylor
Non-Fiction
155.9 T238



The Last Remains

Ely Griffiths
Fiction
G855 2023



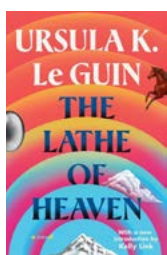
Crook Manifesto

Colson Whitehead
Fiction
W592 2023



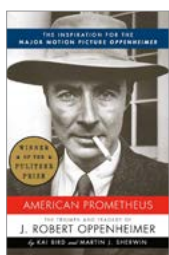
Be a Tree!

Maria Gianferrari &
Felicita Sala
Junior Picture
JP GIA 2021



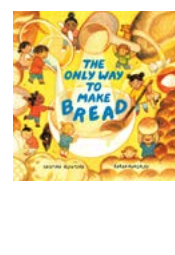
The Lathe of Heaven

Ursula LeGuin
Fiction
L521 1971



American Prometheus

Kai Bird
Biography
BIO O62 2006



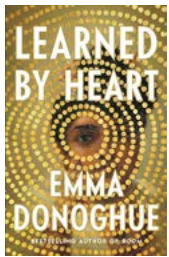
The Only Way to Make Bread

Cristina Quintero &
Sarah Gonzales
Junior Picture
JP QUI 2023

What's New on OverDrive

Here are some of the new e-book and audiobook titles now available. Log in to the Morrin Centre's OverDrive system at morrin.overdrive.com with your membership card to check out our latest acquisitions.

Books with an * are also available as a physical copy in the Library.



Learned by Heart

Emma Donoghue
Fiction



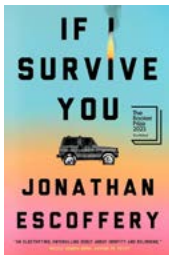
Killing Moon

Jo Nesbø
Fiction



Unearthing

Kyo Maclear
Autobiography



If I Survive You

Jonathan Escoffery
Fiction



We Meant Well

Erum Shazia Hasan
Fiction



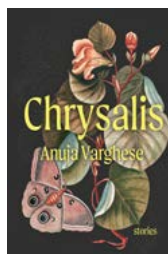
The Road Years

Rick Mercer
Autobiography



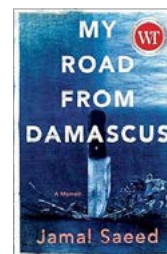
How to Build a Boat

Elaine Feeney
Fiction



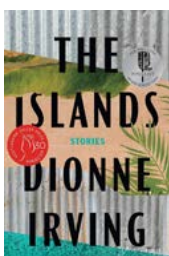
Chrysalis *

Anuja Varghese
Fiction



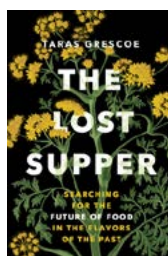
My Road from Damascus

Jamal Saeed
Autobiography



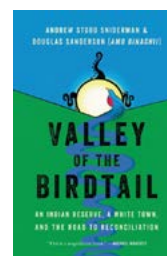
The Islands

Dionne Irving
Fiction



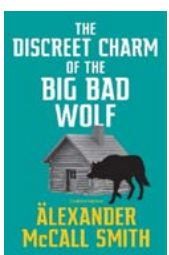
The Lost Supper

Taras Grescoe
Non-Fiction



Valley of the Birdtail

Andrew Stobo
Sniderman
Autobiography



The Discreet Charm of the Big Bad Wolf

Alexander McCall
Smith
Fiction



On the Origin of Time

Thomas Hertog
Non-Fiction



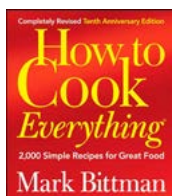
My Name is Barbra

Barbra Streisand
Autobiography



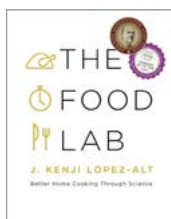
What's Cooking?

To whet your appetite for the Morrin Centre's upcoming series of talks and workshops in our *Culinary Mosaic* project, the library staff have selected their favourite cookbooks from our collections. Also, stay tuned for our next cookbook display in the library! If you make a recipe from any book you borrow from the Library, please share the photo on social media and tag us as [@morrincentre](#) or [#morrincentre](#)!



How to Cook Everything

Mark Bittman
OverDrive



The Food Lab: Better Home Cooking Through Science

Kenji Lopez-Alt
664.07 L864



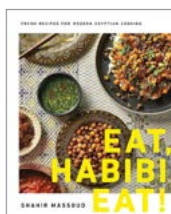
The Smitten Kitchen Cookbook

Deb Pearlman
641.5 P437



Dinner: Changing the Game

Melissa Clark
641.5 C592



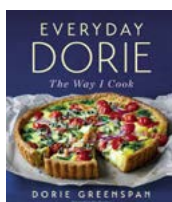
Eat, Habibi, Eat! Fresh Recipes for Modern Egyptian Cooking

Shahir Massoud
641.59 M421



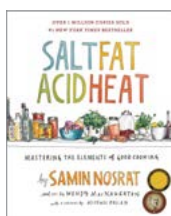
Marcus Off Duty: The Recipes I Cook at Home

Marcus Samuelsson
OverDrive



Everyday Dorie

Dorie Greenspan
OverDrive



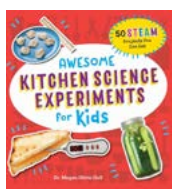
Salt, Fat, Acid, Heat

Samin Nosrat
641.5 N897



Coconut Lagoon: Recipes from a South Indian Kitchen

Joe Thottungal
641.59 T523



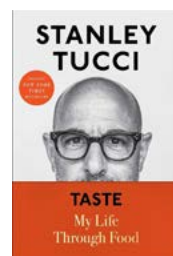
Awesome Kitchen Science Experiments for Kids

Megan Olivia Hall
J 507.8 HAL



Ultimate Veg: Easy & Delicious Meals for Everyone

Jamie Oliver
641.56 O48



Taste: My Life Through Food

Stanley Tucci
BIO T886 2021
A bio with several recipes!



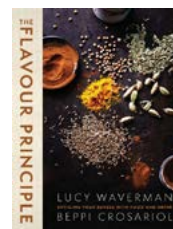
100 Cookies

Sarah Kieffer
641.86 K47



Simple

Yotam Ottolenghi
641.512 O91



The Flavour Principle: Enticing Your Senses with Food and Drink

Lucy Waverman
OverDrive



Thank You!

Thank you to our volunteers who help support our services and activities, from helping with cultural events and library services, to serving on committees, moderating events, and writing for Society Pages.

Samreen Ahsan, Philip Authier, Gillian Baird, Jean-David Banville, Rowan Bartlett, Roxanne Bédard-Saucier, Frank Beltrano, Diane Bird, Neil Bissoondath, Peter Black, David Blair, Louisa Blair, Miriam Blair, Miriam Blair, Sarah Blair, William Boden, Lucie Bouchard, Michael Bourguignon, Myriam Bowles-Carrier, Jack Bryden, Katherine Burgess, Gail Cameron, Steve Cameron, Renée-Loup Caron, Diana Cline, Joanne Coleman-Robertson, Elizabeth Davies, Melek DeWint, Martin Dinan, Guy Dubois, Genevieve Dufresne, Gina Farnell, Rosemarie Fischer, Raquel Fletcher, David Flood, Chloe Flores-Mackinnon, Donald Fyson, Lorna Gailis, Mary Geary, Britta Gundersen-Bryden, Milly Hamill, Jennifer Hobbs-Robert, Barry Holleman, Ladd Johnson, Caroline Joll, Joanne Jutras, Diane Kameen, Donald Landes, Barry Lane, Glenna Legaré, Liani Lochner, Lise Mailhiot, Jorge Medina, Rosamaria Montenegro, Cheryl Moore, Shirley Nadeau, Charles André Nadeau, Lilian Nguema-Emane, Lisette Paradis, Denis Patry, Isabelle Perreault, Antoinette Ponniah, Franklin Raff, Grant Regalbuto, Cheryl Rimmer, Aiden Roberts, Mary Robertson, Wallace Robertson, Michael Ross, Alain Rousseau, Naomi Rousseau, Susan Saul, Rachelle Soloman, Jacob Stone, Marie Trottier, Elspeth Tulloch, Brigitte Wellens, Neil Williams & Donna Yavorska



| Events & Activities

Upcoming Events: General Public



This coming January, the Morrin Centre will launch the *Culinary Mosaic* project. With the talented chef and journalist Héloïse Leclerc from La Touche Héloïse at the helm, the Morrin Centre is delighted to offer a series of cooking workshops, two talks, and the creation of a bilingual cookbook!

- January 13 Two Youth Cooking Workshops
- January 18 General Public Cooking Workshop
- February 1 General Public Cooking Workshop
- February 15 General Public Cooking Workshop
- February 29 General Public Cooking Workshop

Save your spot now, places are limited!

Do you have any family recipes you'd like to share and see included in the project cookbook? Send them to us at info@morrin.org!

morrin.org/culinarymosaic



The Morrin Centre has a series of exciting poetry events coming up in 2024!

Our Reading Poetry Workshops with Luc Murray Mercier will continue through the winter. The aim of these workshops is to give participants the tools and vocabulary with which to discuss, think about, and above all, appreciate poetry.

Back by popular demand, we'll also be holding another Poetry Soirée! Come share your poetry with others at the Morrin Centre.

- February 11 Reading Poetry Workshop
- March 11 Poetry Soirée
- March 24 Reading Poetry Workshop

And more to be announced shortly!

Please email library@morrin.org to learn more or to sign up.



Institutions Project

Stay tuned for a series of talks about our local community institutions.

New Exhibit

Our new exhibit will be unveiled in January 2024. Stay tuned!

The LHSQ Library's Collection

Stay tuned for book workshops exploring examples from the LHSQ collections!

Upcoming Events: Youth Events



Storytime is a literacy program for children ages 3 to 7 that takes place on Saturday mornings at 10:30 a.m. Each activity begins with the reading of a story followed by a craft inspired by the week's theme.

The S.T.E.A.M. (Science, Technology, Engineering, Art, and Math) Club welcomes children ages 8 to 12 who love to experiment, create, and learn more about the world around them. The Club meets on Tuesday evenings at 6:00 p.m.

- January 20 *Winter: A Solstice Story*
- January 27 *Where Three Oceans Meet*
- February 3 *Nine Color Deer*
- February 10 *Don't Let the Pigeon Ride the Sleigh*
- February 17 *Where Are You, Blue Kangaroo?*
- February 24 *Tokyo Digs a Garden*
- March 2 *Frida Kahlo and Her Animalitos*
- March 9 *'Ohana Means Family*
- March 16 *Little Pea*
- March 23 *Goodbye Winter, Hello Spring*

- January 16 Balloon Car
- January 23 Wire Man Toy
- January 30 IoT (Coding and Circuit Board), Part 1
- February 6 Paper Torches
- February 13 Flying Butterflies
- February 20 IoT (Coding and Circuit Board), Part 2
- February 27 Ferris Wheel
- March 5 Bean Art
- March 12 Cup Challenge
- March 19 Texture and Abstract Lines

To register your child(ren) for either of our youth programs, visit morrin.org/StorytimeWinter2023 or morrin.org/STEAMWinter2023 and fill out the registration form before January 11.

Yes, And... :

A Recap

by Jeanne Lebossé-Gautron



With the help of the delightful Michael Bourguignon, actor and stage director (among many other things), the Morrin Centre offered improv workshops to the community. In fact, the first five workshops were so well liked by attendees that a second set of five was added to the programming immediately after!

During these workshops, participants discovered many different games and challenges, from the expected physical improvisation sessions with themes to the more surprising communal story building, and the occasional screening of Bugs Bunny clips to illustrate the versatility of improv. While some participants dropped in and out of the workshops, a core group followed each other all the way to the end, building connections amidst many smiles and abundant laughter.

One of the participants, Jennifer Flanagan, in Quebec City for her birthday, had the following to say about the workshop she attended: “The class was a microcosm of life’s larger lessons - the importance of adaptability, the joy of unscripted moments, and the magic that arises from collaboration. I left the class not just with a newfound appreciation for improv but also with valuable life insights.”

It tells you just how wonderful these workshops were!



For a more visual recap of the project, we invite you to visit morrin.org/improv and enjoy the recap video put together from clips of one of the fall workshops and of the improv competition at the Arts Alive! Quebec festival.



This project was made possible with support from

Canada 

Meet our New Events Coordinator: Noora Heiskanen



Since the beginning of the year, I was regularly checking culture sector job adverts without a clear idea of what I was looking for. My academic background is in music and I've worked as communications and marketing coordinator for Les Violons du Roy and the European Union Baroque Orchestra, and as sales representative for Edu-inter language school. I've also gained experience working for short periods of time as a museum guide, library clerk, and festival assistant in my home country Finland and abroad. When I learned that the Morrin Centre was looking for an events coordinator, I got really excited about the opportunity and applied for the job. Now, I look very much forward to putting all my past experiences to good use and to managing events of our busy cultural calendar.

When I was young, studying languages led me to reading books. At school, I studied English, German, Swedish and Italian, and loved to read books in a foreign language. Based on these good reading

experiences, I applied the same method again when studying French. Only this time, I bought some books first and studied the language to be able to read them. I'm not an avid reader but appreciate the unique experience a good book offers. My other fields of interests, besides music and languages, are cooking, mushroom picking, and knitting, among other things. I definitely like learning and get excited about trying new things.

I have lived and spent a lot of time in different countries: I grew up in Finland, studied at university in Italy, worked for over 6 years in the UK, and regularly visit family in France. When my husband, who is French, was offered a job in Quebec City, it was an easy decision for us to pack our stuff and move here because he was hoping to live in a French-speaking place and I love the Nordic climate (whereas the latitude of Quebec City is about 47, my birth places' latitude is 60, just like Puvirnitug, QC!). It was a great decision to move here, and we've enjoyed every moment since our arrival in 2017. I'm truly glad that now I will get to play a role in Quebec City's cultural life as a member of the Morrin Centre team.



Noora's Book Recommendations



The Braid
Laetitia Colombani



Death and the Penguin
Andrey Kurkov

Meet our New Youth Program Coordinator: Manuela Flores Denti



Do you remember me from the *Book Quest* Program?

For those who do not, my name is Manuela Flores Denti. I was born in Chile and raised between Chile and Argentina, but I moved to Canada seven years ago. Today, I am so thrilled and honoured to rejoin the esteemed Morrin Centre's team as the new Youth Program Coordinator. Stepping into this role feels like a homecoming of sorts after finishing my previous role as the *Book Quest* Coordinator. I can't express enough how grateful I am for this opportunity to further contribute to an organization that holds such historical, cultural, and educational significance.

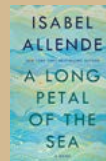
Before embarking on this exciting journey with the Morrin Centre, I found myself at a crossroads, torn between two passions that shaped my academic and professional endeavours. Completing my major in Sociology at the University of Ottawa fueled my interest in understanding societal dynamics, culture,

and socialization. Simultaneously, my past three years spent teaching in an elementary school sparked a profound passion for education and fostering young minds. Guiding young learners through immersive cultural experiences while witnessing their growth and development is an incredibly gratifying experience that I did not want to leave behind. So, in truth, I am thankful for this new role as it is a harmonious blend that allows me to embrace both my sociological insights and my devotion to education.

With many projects in mind, I plan to continue Storytime and the S.T.E.A.M. Club on the premises of the Morrin Centre. For this upcoming year, I hope to invite and motivate children to participate in poetry workshops. I am also excited to integrate more technological and robotic activities for the S.T.E.A.M. Club as well! Overall, I am truly eager to contribute with fun and interactive ideas, programs, and workshops that enrich the experiences of the young minds of the children and youth of Quebec City. My door is always open for ideas, collaborations, and discussions that propel our mission forward. Together, as a community, I'm confident we'll continue to inspire and shape the young minds that walk through the doors of the Morrin Centre.



Manuela's Book Recommendations



A Long Petal of the Sea
Isabel Allende



Siddhartha
Hermann Hesse

Meet our New Museum and Collections Assistant: Élizabeth Leboeuf



I am honoured to be part of the Morrin Centre's team as the Museum and Collections Assistant intern! It is an opportunity to work in a historic building and to learn more about the heritage of Quebec City's English-speaking community.

I graduated from the Techniques en muséologie program at Montmorency College. I am originally from Boisbriand, on the north shore of Montreal. Ever since I was young, I have loved visiting museums. I travelled a lot and it was always a welcome opportunity to learn about history and culture. Working in a museum became a dream for me. I often came to visit Quebec City with my family and friends and I have always been impressed by the city and the history of its founding. I then made the decision to move to Beauport so that I could start working in museums in Quebec City.

My internship before graduating took place at the Pôle Culturel du Monastère des Ursulines. I discovered my interest in religious heritage and had the chance to work in a historic building. Already during my first week of work at the Morrin Centre, I learned a lot about the heritage of Quebec City's English-speaking community. It's a great opportunity to be able to work in a magnificent building that has seen many eras pass by its windows.

I am part of the Résidents et Amis du Site patrimonial de Beauport (RASPB). The association works to promote heritage characteristics and maintain heritage assets and buildings in good condition in the Beauport heritage site. I therefore wanted to be part of the association to share my experience as a museology technician with the aim of helping to protect Beauport's heritage sites.

In my spare time, I enjoy photography, documentaries, reading, and spending time with my friends and family. When we spend time in Old Quebec, I always enjoy sharing with them what I have learned about it!



Élizabeth's Book Recommendations



Murder on the Orient Express
Agatha Christie



The Green Mile
Stephen King



HOLIDAY HOURS

GUIDED TOURS

DECEMBER 23, 24, 25, 26: CLOSED

DECEMBER 27, 28, 29, 30: OPEN

DECEMBER 31, JANUARY 1, 2, 3, 4: CLOSED

JANUARY 6 ONWARD:
REGULAR OPENING HOURS

LIBRARY

DECEMBER 24, 25, 26: CLOSED

DECEMBER 23, 27, 28, 29, 30: OPEN

DECEMBER 31, JANUARY 1, 2: CLOSED

JANUARY 3 ONWARD:
REGULAR OPENING HOURS

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Morrin Centre's Annual Fundraising Campaign



LITERARY
AND
HISTORICAL
SOCIETY
OF QUEBEC
1824 —
—2024

200

morrin.org/donate



The year ahead is an important one as it marks the 200th anniversary of the Literary & Historical Society of Quebec, the organization that runs the Morrin Centre. The year will be replete with special programming across our three pillars of heritage, education and the arts. The anniversary is a unique opportunity to meaningfully celebrate an important milestone for our community.

As such, all donations to this year's annual campaign will be used to fund LHSQ200 activities. We hope that you are eagerly anticipating a spectacular 2024 with the LHSQ.



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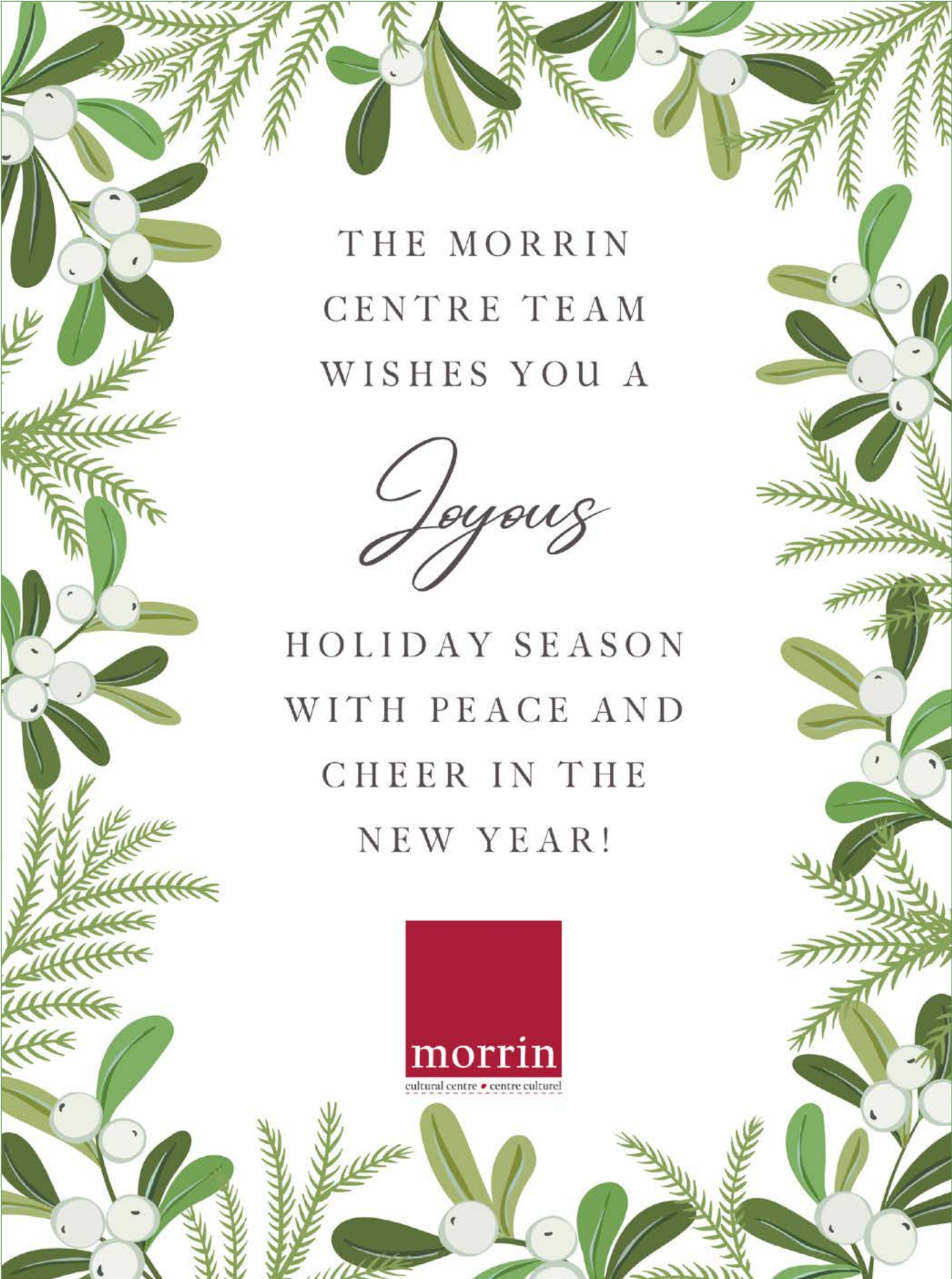


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Joyous

HOLIDAY SEASON
WITH PEACE AND
CHEER IN THE
NEW YEAR!

