

## Typesetting to Settling National Identity : Alan Jarvis, Paul Arthur, and the Influence of the International Typographic Style on Exhibition Catalogues at the National Gallery of Canada from 1956-67

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National and international conceptions of Canadian identity were significantly challenged during the period following the Second World War. Modernist design played a key role in Canadian national identity; in fact, as graphic design historians Liz McQuiston and Barry Kitts acknowledge, “Canada was one of the first countries to develop a national visual identity program.”<sup>1</sup> The National Gallery of Canada (hereafter referred to as the NGC) was instrumental in such identity construction. Alan Jarvis, director of the NGC from 1955 to 1959, sparked a modern reconceptualization of the NGC that dovetailed with the forging of Canadian identity in the 1950s. The new director was unflinching, asserting that “[t]he time is long past to plead ‘Canada is a young country’” and also that “Canadian art [and its institutions] must be judged by the same rigorous standards as set on the world at large.”<sup>2</sup> Jarvis’s modernization of the NGC proved that he was particularly interested in both engaging the Canadian public and elevating the “prestige publications of the Gallery.”<sup>3</sup> This emphasis on “prestige publications” or exhibition catalogues, designed by Paul Arthur, signalled the director’s valuation of exhibition catalogues as agents equal to the high art exhibited in the gallery space. It is no coincidence, therefore, that between 1955 and 1965 graphic design became a field in its own right due to the distinction of typographic design in Canada.<sup>4</sup> Arthur’s exhibition catalogues, designed in the International Typographic Style<sup>5</sup> while Arthur worked at the NGC from 1956

-1967, reflect Jarvis’ nation-building mandate as well as Canada’s evolving graphic design reputation. By extension, they can also be seen as expressions of Canadian national identity in formation.

Alan Jarvis (1915-1972), a Canadian born in Brantford, Ontario, served as gallery director from 1955 to 1959 at a period of particular self-consciousness in Canadian history. Although Jarvis had spent the previous eleven years outside of Canada in London, England, his “wide knowledge of art and design”<sup>6</sup> helped him realize the NGC’s potential. He understood that the NGC could become a symbol of national identity capable of rivalling other international institutions. While Jarvis was selected to be the NGC’s director under rather dubious circumstances, the director did not shy away from making headlines for the gallery. In fact, he dramatically changed the trajectory of the gallery. To understand Jarvis’s impact on the identity of the NGC as a symbol for Canada, it is necessary to consider a brief history of the gallery’s shifting goals from its beginnings in 1880 to his appointment.

The NGC emphasized acquisitions from its inception until the early twentieth century. As gallery director from 1912-1939, Eric Brown situated the NGC’s goals within the gallery’s institutional acts. Brown advocated for the NGC as a space that promoted the “encouragement and cultivation of correct public taste

and Canadian public interest in the fine arts.”<sup>7</sup> Furthermore, Brown believed in a collection-focused definition of public education. According to the NGC publication *Vernissage*, Brown stated in the *Toronto Globe*<sup>8</sup> on 4 May 1912 that “a knowledge and understanding of art is only to be gained by the comparison of one work of art with another.”<sup>9</sup> This perspective bears a strong resemblance to scholar and museum professional Stephen E. Weil’s assessment of the “old-style museum.”<sup>10</sup> Weil characterized the museum up until the end of the Second World War as a place “to gather, preserve, and study the record of human and natural history.”<sup>11</sup> It is no surprise, then, that given the context in 1912, Brown chose to emphasize acquiring “the best examples [the NGC] can afford of the world’s artistic achievements by which we may judge the merit and progress of our own efforts.”<sup>12</sup> Brown and the NGC’s chairman of the board of trustees, Sir Edmund Walker, collaborated to fulfill their shared desire to serve Canadians with a European collection that provided “a sense of history” for the nation.<sup>13</sup> Brown underscored the gallery’s mandate to serve the Canadian public with educational opportunities.<sup>14</sup> In reality, however, the NGC stayed very close to its collection focus.

Jarvis’s decreased interest in NGC acquisitions and increased emphasis on a new kind of public education is indicative of the general trend in post-Second World War museums. According to Weil, “the American [and Canadian] museum” began to embody “the ringing educational

rhetoric with which it was originally established and occasionally maintained.”<sup>15</sup> Jarvis clearly invested in the educational goals of the NGC. Subsequent NGC director Dr. Jean Sutherland Boggs<sup>16</sup> notes, in her detailed account of the NGC’s history, that Jarvis’s acquisition budget fell from \$920,371 in 1955 to \$25,000 in 1959.<sup>17</sup> In contrast, Jarvis’s administration budget increased from \$260,830 to \$722,981.<sup>18</sup> Accordingly, the “program of the Gallery” was geared toward the NGC’s “national responsibility to explain and interpret works of art to the general public.”<sup>19</sup> Such a national responsibility naturally turned Jarvis’s attention to the global perception of the gallery as Canada sought to showcase a new identity on an international level.

In 1955, Canada was still reeling from the horrors of the Second World War. In an effort to lift national morale into a period of “new beginnings,” Jarvis focused public programming on creating a new way of “seeing our world with fresh eyes.”<sup>20</sup> He firmly believed that this new, positive Canadian perspective could be achieved by “[l]earning to see the way artists see.”<sup>21</sup> It appears that Jarvis’s international focus<sup>22</sup> served him well as he travelled throughout Canada as a self-described “Billy Graham of Canadian Art.”<sup>23</sup>

Mirroring the growing global distrust of tradition, American artists in the 1950s began to experiment with non-figurative abstraction, developing Abstract Expressionism as a movement. In order to excise the growing public distrust of such techniques, Jarvis insisted that “modernist abstraction was important” because of the new techniques and modes of representation it introduced. This emphasis on “new images” inspired Jarvis’ characterization of Canadian art.<sup>24</sup> Jarvis’ interest in the reputation of Canadian art at the NGC was reinforced by his insistence on the construction of the NGC’s perma-

nent pavilion at the Venice Biennale.<sup>25</sup> He continued to make similar efforts to celebrate the NGC on an international scale, acting unencumbered by his governing body. In some of his more outrageous statements, Jarvis boasted of his international reputation in locations such as Venice as NGC director, brandishing, “I am one of the most envied gallery directors in the whole world.”<sup>26</sup> And indeed he might have been until he mistook the breadth of his purchasing power and was forced to resign as director. Nevertheless, according to historian Andrew Horrall, Jarvis’ impact on Canada incited a kind of “cultural renaissance.”<sup>27</sup> He fulfilled the government’s desire to “modernize the National Gallery as part of an expanded cultural infrastructure.”<sup>28</sup> As Jarvis was “encouragingly involved with the present” he turned his attention to “contemporary graphic design” to make a name for Canada.<sup>29</sup> Incidentally, Canadian graphic design was experiencing its own reconceptualization. Jarvis recognized the importance of graphic design in Canada that led him to support Canadian graphic designer Carl Dair. As director of the NGC, Jarvis allotted \$4,000 for Dair’s study of modern typographic design in Holland.<sup>30</sup> Moreover, Jarvis strongly supported the Design Centre, which, according to Boggs, had been established under the previous NGC director Harry Orr McCurry.<sup>31</sup>

Modern graphic design was shifting from commercial art to advertising design, a convenient development for Jarvis who was looking to advertise the NGC to an international audience. Modern American graphic designer Paul Rand became an advocate for the good art versus good advertising debate in 1947. Graphic design historian Brian Donnelly describes Rand’s position in the debate in the following excerpt from his Master’s thesis entitled, “Mass Modernism: Graphic Design in Central Canada, 1955-1956, and the Changing Defi-

nition of Modernism.”

Typically, his conclusion was neither a narrowly distinct position nor was it based on a reductive formal analysis. Rather it was a synthesis, a compromise: ‘good advertising art.’ Rand’s approach lay in considerable simplification and formal restraint, but he was better known for his playful semiotics of form, the use of punning references to period styles or abstract paintings, and the exploration of the expressive quality of abstract form, color, line, and typography.<sup>32</sup>

In fact, Rand’s status as an influential designer allotted him the privilege of “signing his advertisements.”<sup>33</sup> It is no surprise that, despite the growing professionalization of designers who “found the ‘art’ connotation unhelpful,” Rand continued to associate the term ‘graphic’ with art.<sup>34</sup> The blurry line that was appearing between design and art is something that Jarvis perpetuated in his emphasis on the “prestige publications”<sup>35</sup> of the NGC. It is no surprise that, given the current international debates, Jarvis capitalized on graphic design as a mediator between the ‘high’ art of the NGC and the international identity that he strove to communicate.

Jarvis’s interest in modernist graphic design prompted him to note 1950s design trends migrating from Switzerland to the United States. Paul Arthur, a self-taught Canadian graphic designer, spent 1951-1956 in Zurich as an assistant typographer at the Swiss Style graphic design magazine *Graphis*.<sup>36</sup> While working in Switzerland, Arthur was exposed to the “best graphic design” from around the world.<sup>37</sup> After this five-year work experience, Arthur made a trip to Canada to determine whether he should continue his career in Switzerland or return to Canada. During this trip in 1956, Jarvis met with Arthur and convinced him to work at the NGC as Director

of Publications.<sup>38</sup> Arthur's position at the NGC was certainly all-encompassing; during his appointment at the NGC, which lasted from 1956 to 1967, Arthur produced, on average, one publication per week.<sup>39</sup>

The International Typographic Style, utilized in Arthur's NGC exhibition catalogues, is associated with the exclusivity of the Swiss Style. However, Arthur's exhibition catalogues illustrate his trajectory toward user-friendly, communicative design that reflects both "scholarly and typographic excellence."<sup>40</sup> Arthur's emphasis on the interactivity between the NGC and its publics serves as a precursor to his user-friendly 'wayfinding' signs of the late 1960s, an invention which both asserted and celebrated Canadian identity on the world stage of Montreal's Expo '67.<sup>41</sup>

Arthur's appointment at the NGC reflects Jarvis's move towards public engagement. Moreover, Arthur's exhibition catalogues echo the International Typographic Style of the 1950s and its roots in the Swiss Style of the 1920s and 1930s. According to typeface researchers Pamela Henderson, Joan Giese, and Joseph Cote, "Typeface design can be distinguished by universal and typeface-specific characteristics."<sup>42</sup> The former includes symmetry, activity, and complexity while the latter involves a more "holistic" perception associated with images "beyond just type."<sup>43</sup> The Swiss Style, identified by its sans serif type, grid systems, cropped photographs, and "clean open styles,"<sup>44</sup> was intended to reflect characteristics of "universality, rationality, abstraction, minimalism, and structure."<sup>45</sup> These values are evident in the composition of Swiss Style documents. The structured grid, often overwhelmed by large areas of negative space, is juxtaposed with understated typographic elements to create a composition of carefully-constructed aesthetic drama.

The Swiss Style became almost cult-like in its com-

mitment to specific visual tenets. Arthur describes the style as "rather like a priesthood"<sup>46</sup> in its continuation of Bauhaus and De Stijl movements.<sup>47</sup> From the late 1920s to the 1940s, the Swiss Style came to prominence through the "Bill-Tschichold dispute" in which two Swiss designers debated modernist versus traditional typography.<sup>48</sup> In brief, Jan Tschichold advocated for modernist asymmetry while designer Max Bill believed in maintaining symmetry. Also influential in the development of the Swiss Style was Basel designer Karl Gerstner's "mathematical ideas and systems" of the post-Constructivists—ground-breaking developments exhibited in his 1955 issue of the architecture and design magazine *Werk*.<sup>49</sup>

The Swiss conceptualization of modernism is likened to a "crusade in the years following the Second World War."<sup>50</sup> The immense popularity of the Swiss Style evolved to become the International Style, a consolidated form popular with American designers in the 1950s.<sup>51</sup> The International Typographic Style maintained Tschichold's "refinement of conservative attitudes" in book design and "the tradition of the illustrated poster."<sup>52</sup>

While the impact of the International Typographic Style is widely documented in the United States, its history in Canada is only beginning to be studied. Brian Donnelly links the inconsistent record of Canadian graphic design history with its association with oral tradition. According to Donnelly, this oral tradition is both responsible for the informal transmission of design trends among designers and the current gathering of these histories from "the practitioners themselves."<sup>53</sup> He also comments on fellow Canadian designer Theo Dimson, whose *Great Canadian Posters* (1979) traces the history of graphic design in Canada but does not

discuss the 1950s. This exclusion might be a matter of Dimson's personal taste; he did not recognize the aesthetic merit of the 1950s.<sup>54</sup> In Donnelly's estimation, the construction of a Canadian graphic design history is significant because "it suggests that design is inherently an important counterpart to the concerns and practices that have shaped visual collections and institutions to date."<sup>55</sup> As an investigation of the history of graphic design in Canada reveals, the discipline was conscious of its impact on national identity construction.

Montreal-based graphic designer Carl Dair contributed significantly to the popularity of the International Style in Canada. His expertise in page composition highlighted the qualities of type as texture, tone, mass, and shape.<sup>56</sup> Like Jarvis and Arthur, Dair recognized that Canadian graphic design was both competitive and influenced by "global design industries."<sup>57</sup> In a 1959 submission to the Canada Council for the Arts, Dair advocated for Canadian graphic design. He saw government support of design as

vital, in the form of fellowships, scholarships, assistance for shows and publications, and above all an increased emphasis on education—further evidence that Canadian design was emerging in competition with (and under the influence of) global design industries, but doing so in the absence of an equally effective, national, educational and industrial infrastructure.<sup>58</sup>

Both Arthur and Dair have been significant figures in establishing Canadian design excellence—and differentiating Canadian design from American.<sup>59</sup> While the International Typographic Style as advocated by Dair certainly took root in Canada during the 1960s, Arthur's time in Switzerland allowed him to be ahead of the curve.

After his move to Canada, Arthur continued to

“borrow extensively” from the expertise he acquired at *Graphis*.<sup>60</sup> Undoubtedly, the 1958 publication *Neue Grafik* also influenced Arthur as he developed exhibition catalogues worthy of international admiration. Graphic design historian Richard Hollis says of *Neue Grafik*: “Together the editors set out ‘to create an *international platform* for the discussion of modern graphic and applied art...the attitude of *Neue Grafik* is characterized by exclusiveness, consistency and lack of compromise.’”<sup>61</sup> However, the exclusivity to which Hollis refers has more to do with the cultish atmosphere of the designers. The design itself, particularly the grid system, is intended for accessibility and comprehension.<sup>62</sup> Moreover, Arthur maintains that design should be a tool “driven by its single most important responsibility,” that is, “to the reader, who ‘does not read expressly to be dazzled by typography.’”<sup>63</sup>

Arthur’s 1958 appointment as managing editor of *Canadian Art* brought the magazine into a more mature period of the International Typographic Style, coinciding with the maturing of Canadian identity. This “radical redesign”<sup>64</sup> can be seen in the Winter 1957 cover of the journal. The collage aesthetic is characteristic of the Modernist Movement artists Hans (Jean) Arp and Joan Miró. The vertical cut-outs of Arthur’s cover design are reminiscent of Paul Klee’s colour block compositions.<sup>65</sup> These influences are also evident in the exhibition catalogues Arthur designed for the NGC.

A distinct shift occurs between exhibition catalogues produced prior to and during Arthur’s appointment, mirroring Jarvis’s mandate to make the NGC a symbol of national identity capable of international acclaim. Jarvis’s predecessor, Harry McCurry, began patterning NGC exhibition catalogues after London’s National Gallery in 1948. These exhibition catalogues, with scholarly texts by Dr. R. H. Hubbard,<sup>66</sup> mark a step toward the

scholarly investigation of the collection. Boggs reflects on these catalogues: “The biographies were abbreviated, the individual works were described, information was given on dating and attribution, and the history of each work (its provenance, publication, and exhibitions) was documented.”<sup>67</sup> Nevertheless, Jarvis undoubtedly recognized that the exhibition catalogues produced under McCurry’s directorship lacked visual relevance that demanded the International Typographic Style.

To understand Arthur’s impact, it is useful to compare the 1956 exhibition catalogue entitled *Some French Canadian Painters*, which was published by the NGC just prior to Arthur’s appointment, and the International Style publications produced during Arthur’s tenure. The catalogue’s introductory page is a confusion of centrally-located and left-justified type. The thin, sans-serif typeface is almost self-consciously handwritten. The rest of the catalogue sports a typographic style resembling the monospaced slab-serif, Courier, designed by Howard Kettler in 1955. The short introduction is single-spaced and includes both paragraph indentation and spaces between paragraphs. In the following pages, the catalogue allocates a page per artist. The artist’s biography and a brief description of style are poorly formatted in both English and French. Below the description appears a list of artworks that offer readers no hint of the quality of the artwork itself. Such underwhelming typeface and composition, coupled with the absence of images, contributes to the somewhat outdated aesthetic of the volume.

In stark contrast, Arthur’s 1957 exhibition catalogue entitled *First National Fine Crafts Exhibition* suggests a move toward the modernism of the International Typographic Style. Arthur’s International Typographic Style is evident in the organized “component parts” that

are formatted in a clear, concise, and visually satisfying arrangement.<sup>68</sup> This first and the subsequent exhibition catalogues played a mediatorial role between the artwork on display and the various publics that chose to engage with the NGC in the 1950s. In keeping with the International Typographic Style, each of the pages is broken up into four quadrants. The designer mathematically fills two or three of the quadrants with images of the artwork. The artwork is accompanied by a single line of descriptive text containing simply the artist’s name. The forward and introduction of this exhibition catalogue are each comprised of a single column of left-justified text—resembling a stripe on a little more than half the width of the page. The second half of the introduction continues onto the back of the page in a single stripe. Another key indicator of International Typographic Style book design has to do with the two mirrored fold-out pages. No additional information is provided for readers who open the fold-out pages, hinting that this is a volume designed for reader agency.

Arthur’s 1957 exhibition catalogue entitled *Modern Italian Art from the Estorick Collection* was designed to accompany the exhibition arranged by the NGC in the Estorick Collection’s 1958 tour. The special exhibition was scheduled for the following venues in eastern and central Canada: The Art Gallery of Hamilton (January); The London Pacific Library and Art Museum (February); The National Gallery of Canada (March); Le Musée de la province de Québec (April); The Winnipeg Art Gallery (May-June); and The Norman Mackenzie Art Gallery, Regina College (July-August).<sup>69</sup> As a nod to the catalogue’s modernist content, the cover stands out in its playful grid of acidic green and orange on a white background. The colour of the cover is a necessary inclusion to offset the catalogue’s interior of black and white images and text. The

catalogue contains a title page and two essays: a forward by Daniel Buchanan, Associate Director of the NGC, and an Introduction by G. C. Argan of The Italian Ministry of Public Education's Fine Arts department. As is the case in the *First National Fine Crafts Exhibition* catalogue previously discussed, the English translation in these sections is comprised of a brief, left-justified, bolded and capitalized heading, followed by author's name and title. After a space of a couple of inches, the text body begins without fanfare. Paragraphs are not signalled by indentations, but by the beginning of a new line of text. The text body is left-justified and maintains a ragged right edge. The corresponding French translation, *Avant-propos* and *Introduction*, mirror the English page, maintaining a left-justification with a margin a few inches from the catalogue's open binding. The following pages contain playfully balanced images and white space in various grid compositions. Each image is typically marked with a small number below its bottom left corner, though images that run into the centre binding are accounted for by the placement of numbers on the right. Each of the numbers corresponds to a strip of text justified to the left corner of the left portion of each spread of the open book. The conclusion of the catalogue is typical of the International Typographic Style; a generally minimalist page spread includes two brief credit lines. The first appears at the top left to acknowledge the artist whose work appears on the back cover. The second credit at the bottom left acknowledges the catalogue's print location: The Gazette Printing Company in Montreal, 1957.

While Arthur is clearly devoted to the tenets of the International Typographic Style, his 1959 *Canadian Portraits of the 18th and 19th Centuries* catalogue illustrates how the designer takes cues from catalogue content. The catalogue cover is a marriage of International

Typographic Style and eighteenth and nineteenth century portraiture. The cover is a detail of a painting that has been cropped in a visually dynamic way to showcase a woman's hand holding a small but ornamentally-designed book. The cropped image clearly originates from a black and white reproduction of the painting that has been overlaid with a sky blue colour field. The interior title page makes typographic and illustrative reference to the opulence of the eighteenth and nineteenth centuries by literally framing the title. The English and French titles are stacked and separated by an elaborate line comprised of two slithering snakes. Forward and Introduction are set up in two organized columns of text. Furthermore, the artwork and artist spreads are both inventive and effective in how they communicate information. Images appear on one or both sides of the spread with credit line information listed below in both English and French. The artist's short biography is provided in a bilingual format on the opposite page of the spread. The significant amount of text information is communicated while still possessing an aura of minimalist construction characteristic of the International Typographic Style. Arthur achieves this by maintaining consistent left-justified type for all textual elements. Moreover, he fits all information within the boundaries of a quadrant system that he has constructed on the page.

Again, Arthur demonstrates his emphasis on form, mirroring the content of the catalogue. *Folk Painters of the Canadian West* is an exhibition catalogue designed by Arthur for the NGC-produced exhibition on display from 27 May to 12 September, 1960. The front cover is composed of a visible paper weave that has a rough texture. Unlike many of Arthur's other catalogues, this cover has a few simple illustrative elements. A dark

brown border frames a cream coloured ground. Simple geometric shapes of yellow ochre represent stalks in a field of wheat and a geometric sun composed of simple shapes (a circle surrounding by fifteen triangular 'rays'). The text throughout the volume is again split up into Arthur's standard double column. However, the catalogue is unique because it portrays the International Typographic elements of photo collage. Each artist name is accompanied with full-body photographs of the artists. In the case of feature artists William Panko and Roland Keevil, the designer has created a simple cut-out of a photograph of the artist's body and pasted it on a white background. The following section includes selected images of the artist's work as well as excerpts from an informal interview with the artist.

In 1960 Arthur also produced a traditional catalogue of *Little Masters of Dutch and Flemish Painting*. The cover consists of gold letters on a colour field of acidic cadmium red. However, this catalogue's traditional form dictates its rather reserved application of the International Typographic Style. Artwork images appear on one side of the page with little or no accompanying text. Various artist biographies fill the page, dictated by the order of the works installed in the exhibition.

The design of *Contemporary Canadian Art* was outsourced by Arthur's Ottawa-based design firm Paul Arthur + Associates. This 1962 catalogue represents a significant departure from the exhibition catalogues of the late 1950s. The previous exhibition on which the catalogue is based was organized and circulated by the NGC. While the title still sports a sans-serif typeface, its sans-serif, geometric, condensed headline quality is contrasted by its all-lower case letters.<sup>70</sup> The cover design is comprised of three stacked blocks of colour. The upper block is composed of a light blue followed by horizontal white and

red stripes. The blue colour field inhabiting a little more than the top half of the cover sets the tone for the volume's interior composition. The text body marks a departure from previous volumes with its Times New Roman serif. The composition of the forward and introduction sections resembles the two strips of text seen in earlier exhibition catalogues. However, the catalogue section dedicates the left side of every open page spread to an image and every right-hand page to describing an artist or a group of artists. Multiple artists are formatted into four-square groupings of text.

Arthur's design culminated in a mature International Typographic Style in the NGC's 1968 catalogue entitled *Sculpture '67: An open-air exhibition of Canadian Sculpture presented by the National Gallery of Canada as part of its Centennial program at the City Hall of Toronto, Summer 1967*. This catalogue is based on the sculptural works of Expo '67 in Montreal. Although Arthur had since moved on from his position at the NGC, his company Paul Arthur + Associates was contracted to design this catalogue. The introductory page is comprised of a de-centred title. *Sculpture '67* is highly graphic and followed by left-justified Helvetica text (in both French and English) that has been skewed. The following pages exhibit a much more structured quality: section subtitles pressed to the top left of each page are followed by expansive white space and columnic strips of justified text reminiscent of a newspaper article. This is mirrored in the structure of the book's main content. A two-page spread is dedicated to each artist, with the biography and artist statement positioned on the first page and single or multiple photographs of each of the works on the second page.

Arthur's contribution to Expo '67, however, predated *Sculpture '67*. It is important to note that Arthur impacted the whole of Canadian graphic design and Canadi-

an national identity through his concept of 'wayfinding' at Expo '67. He designed all the signage and sign keys at Expo '67 to be user-friendly. On 30 May, 1967, Timothy Plumptre of the *Globe and Mail* reported on the effectiveness of the signage.<sup>74</sup> Despite some initial confusion over the multilingual format, Arthur's signage had a long-lasting impact and worked to solidify Canada's graphic design reputation.

Arthur's NGC exhibition catalogues designed in the International Typographic Style are indicative of the institutional commitment to solidifying a national identity comparable to that found in other countries. Moreover, Jarvis's enthusiasm for modernist graphic design in exhibition catalogues signalled his vision of the gallery as a symbol of Canadian national identity—one that was capable of complementing and challenging international trends.

#### Notes

1. Liz McQuiston and Barry Kitts, *Graphic Design Source Book* (Secaucus: Chartwell Books, 1987), 177.
2. Douglas Ord, "The Best Looking Man," *Canadian Art* 15, no. 1 (Spring 1998): 68.
3. Jean Sutherland Boggs, *The National Gallery of Canada* (Toronto: Oxford UP, 1971), 47.
4. Jaleen Grove, "Drawing Out Illustration History in Canada," *RACAR* 40, no. 2 (2015): 120.
5. A descendant of the Swiss Style, the International Typographic Style was termed 'international' for its popularity amongst western graphic designers in the post-Second World War period. Simply defined, it is intended to communicate universal messages to readers through its user-friendly grid which structures text and images alike.
6. Ord, "The Best Looking Man," 64.
7. 125 Years of Exhibitions at the National Gallery of Canada, "Setting the Course: Eric Brown and the National Gallery of Canada, 1910-39," *Vernissage: The Magazine of the National Gallery of Canada* 5-7 (July 2005): 8.
8. *The Globe and Mail* was known as the *Globe* prior to 1936.
9. Ibid.
10. Stephen E. Weil, "From Being *about* Something to Being *for* Somebody: The Ongoing Transformation of the American Museum," *Making Museums Matter* (Washington: Smithsonian Insti-

tution, 2002), 30.

11. Ibid., 28.
12. 125 Years of Exhibitions at the National Gallery of Canada, "Setting the Course: Eric Brown and the National Gallery of Canada, 1910-39," 8.
13. Ibid.
14. Ibid.
15. Weil, "From Being *about* Something to Being *for* Somebody," 28.
16. Boggs served as NGC director from 1966-1976. She is the first NGC director "to hold a doctorate degree in Fine Arts." ("Our History: 1960s: Women Take the Gallery," National Gallery of Canada, <https://www.gallery.ca/en/about/1960s.php>.)
17. Boggs, *The National Gallery of Canada*, 50. This represents Jarvis' decision to divert from the precedent set by previous director Harry Orr McCurry, whose 1939-1955 appointment is characterized by McCurry's many acquisitions and increased budget (Ibid., 45).
18. Ibid., 50.
19. Ibid.
20. Ord, "The Best Looking Man," 64.
21. Ibid.
22. Ibid., 66.
23. Ibid., 68.
24. Ibid. It is worth noting that Jarvis's limited acquisitions mainly consisted of European art, which he saw as the "rule stick to guide Canadian artists." However, as Ord notes in 1998, the United States had become the authority on abstract expressionism of the mid-1950s. Perhaps Jarvis's misleading comment is a result of the NGC's 1956 mandate not to "buy contemporary American art at all" (Ibid., 69).
25. Ibid.
26. Ibid., 70.
27. James Adams, "Alan Jarvis: Wit, Charm, Looks—and a Fatal Flaw," *The Globe and Mail* (Toronto, ON), Nov. 23 2009, <http://www.theglobeandmail.com/arts/alan-jarvis-wit-charm-looks--and-a-fatal-flaw/article1205032/?service=print>.
28. Ibid.
29. Boggs, *The National Gallery of Canada*, 47.
30. Ibid.
31. Ibid.
32. Brian Donnelly, "Mass Modernism: Graphic Design in Central Canada, 1955-1965, and the Changing Definition of Modernism" (Master's thesis, Carleton University, 1997), 2.
33. Ibid.
34. Richard Hollis, *Graphic Design: A Concise History*, (2001) (London: Thames & Hudson, 1994), 112..
35. Boggs, *The National Gallery of Canada*, 47.
36. Donnelly, "Mass Modernism: Graphic Design in Central Canada, 1955-1965, and the Changing Definition of Modernism," 81.
37. October 15, 1998 Report, "Arthur, Paul: Bio." Paul Arthur/ Communications Research Box 2. R. Stacey fonds. National Gallery of Canada Archives.
38. Boggs, *The National Gallery of Canada*, 47.
39. Donnelly, "Mass Modernism: Graphic Design in Central Canada,

- 1955-1965, and the Changing Definition of Modernism,” 82.
40. Boggs, *The National Gallery of Canada*, 47
41. Arthur’s ‘wayfinding’ strategy remained a prominent feature of Canadian design throughout the graphic design decline of the 1990s, winning him an international reputation. (Robert Stacey, “Graphic Art and Design,” *The Canadian Encyclopedia*, last modified July 2, 2006, <http://www.thecanadianencyclopedia.ca/en/article/graphic-art-and-design/>.) This is significant, given the small number of individual Canadian designers who have received recognition on a global scale. Arthur’s nomination as “Top Man in Typography World” in 1959 by Pearl McCarthy from *The Globe and Mail* is indicative of his success at the NGC under Jarvis and precedes his achievements at *Canadian Art* and Expo ’67. (“Paul Arthur: Remembering Expo 67,” *Society for Experiential Graphic Design*, n.d. <https://segd.org/paul-arthur>.)
42. Pamela W. Henderson, Joan L. Giese and Joseph A Cote, “Impression Management Using Typeface Design,” *Journal of Marketing* 68, no. 4 (October 2004): 61, <http://www.jstor.org/stable/30162016>.
43. Ibid.
44. Dana R. Ulloth, *The Artistic Ideals of Graphic Design Artists in the Television Industry: The Developing Standards of a New Art Form* (Lewiston: The Edwin Mellen Press, 2007), 36.
45. Ibid., 37.
46. Michael Large, “Communication among All People, Everywhere: Paul Arthur and the Maturing of Design,” *Design Issues* 17, no. 2 (Spring 2001): 82, <http://www.jstor.org/stable/1511877>.
47. Stacey, “Graphic Art and Design.”
48. Brigitte Schuster, “Book Review: *Max Bill kontra Jan Tschichold* (Hans Rudolf Bosshard),” *Codex: The Journal of Typography*, last modified June 2013, <http://brigitteschuster.com/book-review-bill-tschichold-dispute>.
49. Hollis, *Graphic Design: A Concise History*, 130.
50. Ibid.
51. Ibid., 199.
52. Ibid., 135.
53. Brian Donnelly, “Locating Graphic Design History in Canada,” *Journal of Design History* 19, no. 4 (Winter 2006): 284, <http://www.jstor.org/stable/4123014>.
54. Ibid., 286.
55. Ibid., 292.
56. Donnelly, *Mass Modernism: Graphic Design in Central Canada, 1955-1965, and the Changing Definition of Modernism*, 25.
57. Ibid., 61.
58. Ibid., 60-61.
59. Arthur berated American design as “unimaginative and preoccupied with ‘technical excellence.’” (Jaleen Grove, “Drawing Out Illustration History in Canada,” *RACAR* 40, no. 2 [2015]: 119.)
60. Donnelly, *Mass Modernism: Graphic Design in Central Canada, 1955-1965, and the Changing Definition of Modernism*, 82.
61. Hollis, *Graphic Design: A Concise History*, 113.
62. Ulloth, *The Artistic Ideals of Graphic Design Artists in the Television Industry: The Developing Standards of a New Art Form*, 38.
63. Donnelly, *Mass Modernism: Graphic Design in Central Canada, 1955-1965, and the Changing Definition of Modernism*, 82.
64. “Paul Arthur: Remembering Expo 67,” *Society for Experiential Graphic Design*.
65. Hollis, *Graphic Design: A Concise History*, 113.
66. Hubbard, who received his doctorate in art history, was appointed in 1947 as the NGC’s Curator of Canadian Art and later became the Chief Curator. (Boggs, *The National Gallery of Canada*, 44.)
67. Boggs, *The National Gallery of Canada*, 45.
68. Ibid., 47.
69. National Gallery of Canada, *Modern Italian Art from the Estorick Collection: An Exhibition Arranged by the National Gallery of Canada, 1958* (Montreal, 1957): title page.
70. While I could not find the exact typeface match, there are distinct similarities between the typeface used in the 1962 title and the ultra condensed font of the 2000 type family “Swiss 911” designed by Hans Jörg Hunziker and Matthew Carter. (Bitstream, “Swiss 911,” *MyFonts*, n.d., <https://www.myfonts.com/fonts/bitstream/swiss-911/>.)
71. He comments on how Arthur’s signs initially created some confusion as they are unfamiliar to North American audiences: “The idea of using pictures or symbols to inform and direct has been used for years in multilingual Europe, but it is relatively uncommon in North America.” (“At Expo, A Low Neck Can Avert Blushes,” *Expo 67: 40th Anniversary Celebrations Edition (part 4)*, last modified September 1, 2007, [http://expo67.ncf.ca/expo\\_67\\_40th\\_anniversary\\_edition\\_p4.html](http://expo67.ncf.ca/expo_67_40th_anniversary_edition_p4.html).)

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