

## Carl Dair fonds

### Fonds Description

Carl Dair fonds. – 1935-1995 – 2.83 m. of textual records and other material.

Carl Dair was born 14 February 1912 in Welland, Ontario. He worked as a newsboy and later as salesman for the *Welland-Port Colborne Evening Tribune* where editor Louis Blake Duff recognized his potential and fostered in him an interest in books, typography, design, and writing. Dair worked in sales and layout for the *Stratford Beacon-Herald* in 1930, and as a self-taught, freelance printer during the 1930s. He moved to Montreal in 1940, honed his skills at various printing and design houses, and took up the post of Typographical Director for the National Film Board of Canada in 1945. He established Eveleigh-Dair Studios in 1947 with fellow designer Henry Eveleigh, and lectured on typography at the Montreal Museum of Fine Arts and l'École des Beaux Arts. An accomplished and evocative writer, Dair began contributing articles to such publications as *Canadian Art* and *The Printing Review of Canada* in the late 1940s. The first edition of his acclaimed and influential *Design with Type* was published by Pellegrini & Cudahy in 1952.

Dair moved to Toronto in 1951 and worked as a freelance designer. Realizing that no typeface had been designed in Canada since James Evans' Cree syllabary of 1840, Dair applied for funding to learn type design and punch-cutting. In 1956 he received a Canadian Government Overseas fellowship, which enabled him, accompanied by his wife, Edith, and two young daughters, to travel to Europe to study at the Joh. Enschedé en Zonen Type foundry, Haarlem, Netherlands. During this time, he wrote detailed, witty letters, which he dubbed "Epistles to the Torontonians" to colleagues back home.

Between 1959 and 1962 he lectured on typography at the Ontario College of Art. In 1963 Dair and family relocated to Kingston, Jamaica, where he spent two years teaching at the Jamaica School of Arts and Crafts. After his return to Toronto, he continued work as a designer and consultant, and completed a proposal to establish a school of printing and a university press at the University of The West Indies. Although ill health forced him to cut back on his work for a time, he continued to be very active, and was particularly occupied, in the mid-1960s, in completing a new edition of *Design with Type* (published in 1967) and in finalizing the design of his font, Cartier, which he had conceptualized in 1955. Cartier was released on 1 January 1967 as a Centennial gift to the people of Canada.

Dair was active in numerous Canadian design groups, including the Society of Typographic Designers of Canada, Guild of Hand Printers, and the Art Directors Club of Toronto. His international prestige grew during the late 1950s and 1960s: in 1956 he was the sole Canadian invited to contribute to *Libor Liborum*, a folio issued by the Royal Society, Stockholm, to celebrate the 500<sup>th</sup> anniversary of the Gutenberg Bible. Three years later he was appointed to the board of the International Center for the Typographic Arts (ICTA) in New York, the same year in which he was awarded a silver medal at the Internationale Buchkunst-Ausstellung, Leipzig. Dair was a spokesman for ITCA at the annual graphic communications gathering in France known as Rendez-vous de Lurs, was made a 'Companion de Lurs' and was a judge at the international competition, Typomundus 60, in 1964. Throughout his career he garnered

numerous awards in Canada, including a medal from the Royal Canadian Academy of Arts for “distinguished achievement” in 1963.

Dair died suddenly on 28 September 1967 following a lecture in New York City. At his request, a tree was planted and a memorial plaque erected in his honour at a school in Richvale, Ontario. He continues to be celebrated as one of Canada’s most influential typographic designers.

### **Accession Notes**

There have been several accruals. Massey College acquired numerous items from Dair, including, in 1963, his 1870 Albion Press, type, and other printing equipment; books which formed part of his working library (now included in the University of Toronto Libraries online catalogue); and, in 1965, some 200 leaves of incunabula.

Over the years, items were added to Dair’s papers and interfiled into the existing fonds. These items were acquired from his widow, Edith Dair, and from colleagues and friends, including Gerry Moses, Douglas Lochhead, and Rod McDonald.

This finding aid is a revised and expanded version of an earlier guide. The arrangement done at that time has for the most part been maintained. Some items acquired after that time have been interfiled. Series titles were assigned in 2008, as follows: Four series: Biographies, obituaries, memorials, photographs; Writings by Dair; Design Work (including Cartier); Type specimens and sample books

Title based on content of fonds.

Scope: Textual records, photographs, books, journals, pamphlets, broadsides, proofs, drawings, sample books (book cloth); linofilm, photoproofs, sound recordings, film, video, realia

Restrictions on use: None

### **Series Synopsis:**

**Series 1:** Biographical, obituaries, memorials, photographs. Box 1  
Box 1: Biographical, obituaries, and memorials; photographs

**Series 2:** Writings by Dair. Box 2  
Box 2: Monographs, journal articles, and other writings

**Series 3:** Design Work. Boxes 3-14  
Box 3: Aspects of Career - *Libor Librorum*, Leipzig exhibition; Typographical Designers of Canada; Rendezvous de Lurs, Typomundus 20; teaching and school proposal, Jamaica; typographic research proposal; book proposals (introductory typography and “Experimental Typography”)  
Box 4: *Design With Type* (University of Toronto Press, rev. ed., 1967): Typescripts, dummy, reviews and correspondence  
Box 5: Examples of commercial design by CD. Arranged alphabetically by company.

Box 6: Examples of commercial design; samples of others' work collected by CD; items from Lanston Monotype; legal, household and banking; personal items and colleagues' business cards

Box 7: Correspondence to individuals, including letters sent by CD from the Netherlands titled "Epistles to the Torontonians," 1956-57, and other letters to and from CD, alphabetically by individual correspondents; correspondence to companies, arranged alphabetically by company

Box 8: Material relating to Cartier font

Box 9: Cartier (cont'd)

Box 10: Cartier (cont'd): oversize box containing CD's drawings for Cartier

Box 11: Notebook, correspondence, ephemeral and other publications, including some by CD

Box 12: Business cards and realia [small flat box]

Box 13: Audio, film, and video recordings

Box 14: Artists' books and other publications

**Series 4:** Type Specimens, Sample Books, and Related Items. Boxes 15-18

Boxes 15-16: Type specimens

Boxes 17-18: Paper samples, book cloth, and related items

### **Finding Aid**

**Series 1:** Biographical, obituaries, memorials, photographs. – 1 box of textual records, graphic material, and photographs.

As well as commemorative materials, this box includes personal items such as Christmas cards and invitations; professional items including documents relating to Typomundus 60; photographs taken by CD while in the Netherlands in the 1950s; photographs of CD.

**Series 1, Box 1:** Biographical, obituaries, and memorials; photographs

1. Articles about CD, 1955-67: magazine clippings and photocopied newspaper clippings
2. Obituary notices
3. Chronology and bibliography issued in *Ontario Library Review*, March 68, and offprints
4. Early writings (four short stories) by CD, published in various newspapers (carbon typescripts, newspaper clipping), 1935-36
5. Early writings (poetry); holograph and typescript, 1966 and mostly undated
6. "Gentlemen, be seated" (humorous essay on the chair by CD), n.d. (photocopies of hand-lettered booklet?)
7. Correspondence and information booklet relating to CD's plans to emigrate to Nassau, 1967
8. "Zen Poem" by CD, printed at The Orchard View Press for *Wrongfount 1960* - 8 Copies
9. Christmas cards (2) designed by CD (1967 and n.d.); party and exhibition invitations
10. Invitation to the wedding of CD's daughter, Willa, designed and lettered by CD, 196?
11. Private bequests: holograph list (mostly in CD's hand) of items and beneficiaries, including Massey College Library, n.d.

### Series 1, Box 1

12. Dair Memorial - tree planting and plaque at John Howitt Public School, Richvale, October 1968: correspondence (including copy of holograph letter from Dair, 1966, outlining his request); invitation to attend installation of engraving; photographs; photographic negatives. See Box 10, f. 14 for original calligraphic drawings for the plaque, done by Egdon H. Margo.

13. Memorials by Doug Lochhead: 1967 - for the *Papers of the Bibliographical Society of Canada*; 1995; for The Carl Dair Society (typescript; computer typescript; holograph letter from Lochhead re donation of 1995 notes to Massey College library)

14. Commemoratives in *Wrongfount 6*, 1968, published by the Guild of Hand Printers: eleven copies of Gerry Moses' submission (six on blue paper, five on tan paper); one copy of Sam Smart's submission; related correspondence, 1967; handbill/ mailing card advertising the issue

15. Memorials: typescript of eulogy by Sam Smart attached to copy of article on Cartier font (*Stimulus*, March-Apr. 1967); carbon typescript identified as "Marty Meslin's speech"; holograph and 2 copies of typescript list titled "Quotes from Carl Dair"; unattributed holograph notes, typescript, and edited typescript on CD's life and career; unattributed holograph notes on his life and career; memorial poem printed by Egdon H. Margo; holograph and typescript memorial poem by Gerry Moses; holograph memorial poem [by Gerry Moses?]; memorial booklet "Carl Dair: a colophon" printed by Bill Poole, which includes Smart's eulogy and letter written by CD regarding request for memorial tree

16. Article: Smart, Leslie, "Canadian Book Design", *The Journal of The Royal Society of Arts*, no. 5146, vol. cxvi, Sept. 1968

17. Article: Stewart, Clair, "Advertising Design in Canada", *Canadian Art*, vol. vi, no. 1, autumn, 1948

18. Reproductions of designs by CD in unidentified 1959 publication in German and in *Bryant Press Folio2*, Toronto, 1961

19. Photographs: primarily professional portraits of CD (undated and uncredited); some of CD with colleagues

20. Photographs: primarily taken at Joh. Enschedé en Zonen Type foundry, Haarlem, Netherlands, c. 1956-57 (probably taken by CD, many inscribed on verso by him; likely from series of articles he wrote for *Canadian Printer and Publisher* in 1957. (see Box 2 File 20); photographic negatives; glass photographic plate showing latin ms. and printed text; items (storyboard and credits) relating to "Gravers & Files", a film about P.H. Rädisch, filmed by CD (copy included in the archives, in Box 13). His extensive correspondence to colleagues in Toronto during this time, including notes on the film, are in Box 7

21. Typomundus 20 (exhibition of world typography), 1964: Letter of intent (7 November 1963) including jury biographies, budget, and call for entry poster; photographs of judging (undated and uncredited)

22. Photographs: photo of interior, inscribed "studio in Montreal with Henry Eveleigh"; portraits and informal photos of CD by Gerry Moses, taken a week before CD's death; photographic negatives; ink and pen illustrations (by CD?)

**Series 2:** Writings by Dair. – 1 box of textual records, graphic material, and photographs.

Includes published examples of Dair's works, a typescript. Arranged in the following order: monographs (arranged by company), journal articles (arranged chronologically) and other writings.

**Series 2, Box 2:** Writings by CD: E.B. Eddy and Westvaco (West Virginia Pulp & Paper Co.) monographs and journal articles

E.B. Eddy and Westvaco monographs:

1. *Type & Paper* (E.B. Eddy, 1946) (4 copies)
2. *Design For Printing* (E.B. Eddy, 1947) (4 copies, 2 in 'Type Talks' envelope)
3. *Type Talks* (E.B. Eddy, 1948) (3 copies, one with accompanying form letter from Eddy Co., in mailing envelope with outer wrapper addressed in pencil to "J.B. Advani & Co, Bombay India")
4. Portfolio of *The Work of The Great Master Printers* (E.B. Eddy, 1948). See Box 5, f. 16 for Christmas greeting/advance notice of the portfolio.
5. *Design of Letterheads & Business Forms* (E.B. Eddy, 1951)
6. *Spacing* (E.B. Eddy, 1954)
7. *The Art of the Printer* (E.B. Eddy, 1956)
8. *The E.B. Eddy Handbook of Printing Production* (E.B. Eddy, 1952)
9. *Typographic Quest #1* (Westvaco, 1964) (2 copies)
10. *Typographic Quest #2: Display Types* (Westvaco, 1965) (2 copies)
11. *Typographic Quest #3: Type To Be Read* (Westvaco, 1965) (2 copies; each includes laminated card "alphacast", designed by CD: see Box 8, file 19)
12. *Typographic Quest #4: The Organization of Space* (Westvaco, 1966)
13. *Typographic Quest #5: Graphic Contrast* (Westvaco, 1967). For a copy of *Typographic Quest #6: Etcetera* see CD's library, recorded in University of Toronto Libraries online catalogue.

Articles

14. "Direction - A Canadian typographic idiom", *Canadian Art*, 1947 + reprint in *artscanada*, 1982
15. "Type talks", *Printing Review of Canada*, May 1946 and April 1947 (2 articles)
16. "Typography can be creative", *Canadian Art*, vol. v, no. 4, spring-summer, 1948
17. With Henry Eveleigh, "Advertising", *Canadian Business*, Nov. 1949 (2 photocopies)
18. "Making type speak", *Food for Thought (Continuous Learning)*, 20 March 1952
19. "New patterns in Canadian advertising", *Canadian Art*, vol. ix, no. 4, summer, 1952 (2 copies)
20. Series of articles on early printing written from Europe - *Canadian Printer & Publisher*, [various issues], 1957: nos. 1-5 original, nos. 6-7 photocopies
21. A history of typography" in *the measure of typography, special issue devoted to a series of Ontario College of Art Lectures – 1957-1958*, *Provincial's Paper*, vol. 23, no. 2, 1958; and copy re-issued as a monograph (Provincial Paper, Ltd., 1965)
22. "Typecast for thirty years", *Canadian Printer & Publisher*, Nov. 1960 (4 copies)
23. Foreword to *Typography '61*, 1961

## **Series 2, Box 2**

24. "Design for a budget", *Quill & Quire*, 28 (1), Jan-Feb 1962
25. "Visual sensitivity starts with ABC's", *Annual Report, Packaging & Printing News*, 1962
26. "Why typography", *Canadian Art*, (87), Sept/Oct 1963; and copy of reprint for *Wrongfount 3*, 1963
27. "Typography: Looking ahead", *Print*, (18) 1, Jan. 1964
28. "Canadian innovations in graphic forms", *Format*, issue no. 1, 1964 (2 copies)
29. "Canada", *Inspired typography 1966* (Type Directors Club, 1966) (2 copies)

## Other Writings

30. "Typographic communication" [letter to editor], *Stimulus*, Aug-Sept. 1967
31. "The types of the incunabula" (unpublished? typescript & carbon copy, 1967?)
32. Holograph notes for Paul A. Bennett Memorial Lecture, 5 Oct. 1967
33. *Dicta* (newsletter of the International Center for the Typographical Arts, N.Y., edited by CD), Nos. 1-8, January 1963 – June 1966, No. 8 (n.d.) – Special Issue on Vision 65 colloquium

**Series 3:** Design Work. – 12 boxes of textual records, graphic materials, sound recordings and film.

Arranged in the following order: Aspects of career; *Design With Type* (1967); Examples of commercial design (Arranged alphabetically by company); samples of others' work collected by CD; items from Lanston Monotype; legal, household and banking; personal items and colleagues' business cards; Correspondence to individuals, including letters sent by CD from the Netherlands titled "Epistles to the Torontonians," 1956-57, and other correspondence (alphabetically by individuals); correspondence to companies, (alphabetically by company); Materials relating to Cartier Font; notebook, ephemeral and other publications; business cards and realia; audio, film and video recordings; artists' books and other publications.

**Series 3, Box 3:** *Libor Librorum*, Leipzig exhibition; Typographical Designers of Canada; Rendezvous de Lurs, Typomundus 20; teaching and school proposal, Jamaica; typographic research proposal; book proposals (introductory typography and "Experimental Typography")

1. Contributions to *Libor Librorum*, 1955; "The first book of Moses, called Genesis" - (26 copies - 1 in two pieces)
2. Contributions to International Exhibition of Book Design, Leipzig 1959  
- CD's contribution, "A cry from an Indian wife" (by Tekahionwake/E. Pauline Johnson), 22 copies  
- portfolio containing official certificate re CD winning silver medal at the competition, a copy of his submission, the call for entries, letter informing him of success  
- announcement re silver medal, issued by Goodis, Goldberg, Dair Ltd. advertising  
- *Typographia* 11-12/59
3. Graphic Arts Education Committee - Submission to Canada Council [n.d.]
4. Rendezvous de Lurs, 1962

### Series 3, Box 3

- "Typographies experimentales": undated typescript article ("texte d'un communiqué lursien" signed by Fernand Baudin)
  - typescript letter on Compagnons de Lure letterhead, 18 Oct 1962, to CD from "Jacques"
  - typescript letter to CD from Maximilien Vox, 2 Oct. 1962
  - membership card, "Association des compagnons de Lure", 1962
  - 10 b&w photographs of CD and others taken at the Rendezvous
  - *The Book Club of California Quarterly Newsletter*, vol. xxviii, Winter 1962, no.1, including article by Adrian Wilson on "Rendezvous de Lurs"
  - typescript letter, Dec. 3 1963, to CD from Jacques Tiercett including unbound proofs of *Rendezvous de Lurs 1963* program (22 pp.)
  - membership lists, 1964 and 1965
  - specimen sheet: Weiss font, from Bauer Alphabets, n.d.
  - specimen of Canson "la copie Onion - Skin Paper" from Les papiers Canson, n.d.
  - *Les Cahier de Lurs 65* (1965) with insert "Le mouvement"; *Lurs an XV: session 1965* (program)
  - broadside in French announcing an international graphic design retreat in Lure, Sept, 1953
5. Royal Canadian Academy of Arts
- typescript letter, Dec. 14 1962: to CD from Franklin Arbuckle informing CD of award from the Academy
  - newspaper clippings: article from *Globe & Mail*, Jan. 12, 1963, and accompanying photo of CD receiving award
6. Typographic Designers of Canada
- constitution, 1959
  - membership list [n.d.] and application
  - President's letter, Nov. 1963 (copy of typescript)
  - promotional materials: flyer (TDC lecture series, n.d.)
  - pamphlet (TDC 1961 conference)
  - invitations to TDC events (9 items, including duplicates)
  - "Quotes": portfolio of items printed for TDC members, March 1962
  - comments by CD on the state of the TDC, April (?) 1967 (photocopy of holograph notes)
  - typescript notes on future of the TDC, including comments by CD and other notable members [n.d.] (2 photocopies [n.d.])
  - photocopies of newsclippings re TDC, 1960-62 + [n.d.]
  - Christmas broadside designed and signed by Frank Newfeld
7. Jamaica - School of Arts & Crafts – Items relating to graphic design course taught by CD 1963-65
- proposals for the course, 1 Oct 1963 (photocopy of typescript)
  - promotional items: holograph invitation to view Graphic Design Dept., 3 Feb 1964; press release, 17 Sept 1963; memo to Mr. Watson re success of TDC presentation on the program, 27 March 1965 (photocopies)
  - departmental annual report, 1963-64 by CD, 5 June 1964 (photocopy of holograph)
  - report for graphic design course (n.d.) (photocopy)

### Series 3, Box 3

- photo of CD at the School of Arts & Crafts with group, presumably students, holding diplomas (n.d.)
- "Jamaica Folio": portfolio of individual pages designed by students, with intro page by CD, for H.L. Rous award (2 copies, [1964]; see also Box 7, F. 41, and Box 11, f. 9
- "Jamaica Folio Two": portfolio, as above (1964?)
- 8. Typomundus 20 (International juried competition and subsequent published anthology), 1964-66
  - jury list, n.d. (ts.)
  - jury acceptance letter - to CD from Hugh Michaelson, 9 Oct. 1963
  - mailing list "I.C.T.A.", 29 Oct 1964 (carbon ts.)
  - business card: Solomon Telingater, Moscow
  - invitation for submissions (ts. with holograph corrections)
  - list (entries?), n.d. (ts. with holograph corrections)
  - call for entries poster (3 copies)
  - juryman's report by CD, n.d. (carbon ts, 2 copies)
  - photocopy of portion of the *Typomundus 20* anthology which includes the report
  - *Type Talks* (147/July-August 1966) which names *Typomundus 20* as typographic book of the year
- 9. University of The West Indies (UWI): CD's proposals for a school of printing and a University press, 1965
  - holograph draft of proposal brochure, in CD's hand
  - memo to CD from "Marty"[Martin Meslin? Owner & manager of Graficraft Ltd. and member of CD's consulting committee] re thoughts on curriculum, n.d. (typescript)
  - list of objectives, purpose and equipment, [by CD], n.d. (typescript with holograph additions)
  - holograph note [to CD] fom J[ohn Macpherson?] , on UWI memo stationery
  - School of Printing: updated proposal (copy of ts.)
  - "Directions in Graphic Design in a Developing Economy" (mimeo with holograph corrections)
  - letter to CD from John MacPherson [publications officer at UWI] re first Hummingbird Book, 21 Oct 1965
  - letter to W.R.Wees (Gage Ltd.) from John MacPherson w/Memorandum on establishing a University press, 25 Oct 1965 (photocopy)
  - letter to John MacPherson from W.R. Rees (response to above), 9 Nov 1965 (carbon ts.)
  - letter to CD from John MacPherson, 9 Nov 1965 (holograph)
  - letter to John MacPherson from CD, 10 Nov 1965 (carbon ts.)
  - letter to Jack Miller from CD, 10 Nov 1965 (carbon ts.)
  - letter to CD from John MacPherson, 22 Nov 22, 1965 (holograph)
  - letter to CD from W.R.Wees, 22 Nov 1965 (ts.)
  - first draft of proposal, 4 Dec 1965 (carbon ts. in cover)
  - letter to CD from M. Jeanneret (University of Toronto Press), 8 Dec 1965
  - letter to CD from W.R.Wees, 9 Dec 1965
  - letter to John MacPherson from CD, 12 Dec 1965 (carbon ts.)
  - letter to Walter A. Dew (Advertising Typographers Assn. of America), from John Macpherson, 17 Dec 1965 (carbon ts.)

### Series 3, Box 3

- letter to CD from John MacPherson, n.d. (holograph)
  - letter to CD from W.R. Wees, 7 Jan 1966 (ts.)
  - letter to John MacPherson from W.A. Dew, 20 Jan 20 1966 (copy)
  - letter to John MacPherson from W.R. Wees, 28 Feb 1966 (carbon copied .to CD)
  - letter to CD from John MacPherson, 25 July 1966 (holograph)
  - Copyright Rules 1954, Government of Canada
  - Copyright Office, "Copyright for Books" & Antedated Notice circulars, Library of Congress, 1964 and 1965, and envelope
  - portion of file folder labeled, in CD's hand: "University Presses"
10. Correspondence re CD's proposal for program of typographic research studies, submitted to Cooper & Beatty, 1965-66:
- letter to CD from Anthony Mann, 23 Feb 1965 (ts.)
  - letter to CD from W.E. (Jack) Trevett, 12 Apr 1965 (ts.)
  - letter to CD from W.E. (Jack) Trevett, 29 Apr 1965 (ts.)
  - letter to W.E. (Jack) Trevett from CD, 24 May 1965 (carbon ts.)
  - "A Proposal for A Program of Typographic Research", to Cooper & Beatty by CD, n.d. (carbon ts. with ms. corrections)
  - letter to W.E.(Jack) Trevett from CD (carbon ts.), 24 [July] 1966
  - letter to CD from W.E. (Jack) Trevett, 2 Aug 1966
  - portion of original file folder, labeled in CD's hand "Typographic Research"
11. Book proposal: Experimental typography 1965-66, for University of Toronto Press
- list titled "Folio of Experimental Typography", including international editorial advisory board, and outline of project asking for nominees, n.d. but requested response date is 31 Dec. 1966 (carbon ts., holograph notes, and ts.). See also letter below, from M. Jeanneret, 27 June 1966
  - letter to CD from Takeshi Ohtaka, 25 Mar 1965 (ts.)
  - letter to CD from M. Jeanneret, 9 Apr 9 1965 (ts.)
  - letter to CD from Takeshi Ohtaka, 19 May 1965 (ts.)
  - letter to Takeshi Ohtaka from CD, 25 May 1965 (carbon ts.)
  - letter to CD from Takeshi Ohtaka, 25 June 1965 (ts.)
  - letter to CD from Takeshi Ohtaka, 7 Aug 1965
  - letter to CD from "Massin" at Editions Gallimard w/ enclosed 'medaille d'or' example and envelope, 26 Apr 1966
  - letter to CD from M. Jeanneret (ts.), 27 June 1966, w/attached copy of CD's draft letter asking for nominees, n.d. (photocopy)
  - letter to Dom Sylvester Houedard from CD, 8 July 1966 (carbon ts.)
  - letter to CD from "Massin" at Editions Gallimard w/ attached specimen of his typographical project (text from an Ionesco play), and envelope, 11 July 1966 (ts)
  - letter to CD from Pieter Brattinga, 19 July 1966 (ts)
  - letter to Pieter Brattinga from CD, 24 July 1966 (carbon ts)
  - letter to CD from M. Jeanneret, 27 July 1966 (ts.)
  - letter to CD from Pieter Brattinga, 8 Aug 1966 (ts.)
  - letter to CD from Takeshi Ohtaka, 8 Oct 1966 (ts.)
  - letter to CD from Ralph Prins, 12 Feb 1967 (ts.)
  - letter to CD from Gianni-Emilio Simonetti, 25 Feb 1967 (ts.)

### Series 3, Box 3

- copy of *Monotype Recorder*, Vol 42 no. 4 1963, issue devoted to “Languages of the World that can be set on ‘Monotype’ machines”, compiled by R.A. Downie
- type specimens: Caslon Old Face - Stephenson & Blake (photocopied sheet); Freundschafts Antiqua (portion of (brochure?)); small card showing proposed Roman-Hebrew alphabet
- copy of Reinhard Dohl’s *portrait & einwande* (graphics by Klaus Burkhardt); letterpress postcard by Burkhardt, n.d.
- letterpress notecard with word “plamen” on front and interior, 13 May, 1965
- folded (pamphlet? – book prospectus?) in Czechoslovakian: “Jean Cocteau, Chvála knihtsiku”
- “Sevilla” (glossy, letter-size reproduction of Uruguayan award-winning poster, January 1967) also reproduced in item below
- Grafistas Agrupación FAD (promotional?) brochure, depicting different typographical examples
- Portion of original file folder, labeled “Experimental Typography” in CD’s hand
- 12. Book proposal: “The ABC of Typography”, or “The Basics of Typography” [1966] for University of Toronto Press: undated ts. form letters, some with ms. corrections, primarily to typefounders, concerning proposed book on basics of typography, with manuscript completion date of early 1967, addressed to the following:
  - Rudolf Andrlé, Grafotechna n/p, Czechoslovakia
  - D. Stempel AG, Frankfurt am Main (2 versions)
  - H. Berthold AG, Berlin
  - Stephenson Blake & Co., Sheffield,
  - C.E. Weber Schriftgiesserei, Stuttgart
  - J. Wagner Schriftgiesserei, Ingolstadt
  - Hass’sche Schriftgiesserei, Basle-Muenchenstein
  - Dr. G.W. Ovink, Lettergieterij Amsterdam
  - Dr. Konrad Bauer, Bauer Type Foundry, Frankfurt am Main
  - Deberny & Piegnot, Paris
  - Nebitype, Torino
  - Hans Schnieder, Lanston Monotype, Philadelphia

### Series 3, Box 4: *Design With Type* (University of Toronto Press, rev. ed., 1967): Typescripts, dummy, reviews and correspondence

#### 1. Correspondence from University of Toronto Press to CD

- Frances G. Halpenny, 22 Mar 1961 (ts.)
- M. Jeanneret, 7 June 1965 (ts.)
- Hilary S. Marshall, 8 June 1965 (ts.)
- Hilary S. Marshall, 9 May 1966 (ts.)
- Hilary S. Marshall, 18 May 1966 (ts.)
- M. Jeanneret, 30 May 1966 (ts.)
- M. Jeanneret, 29 Sept 1966 (ts.)
- Hilary S. Marshall, 9 Mar 1967 (ts.)

### Series 3, Box 4

- M. Jeanneret, 9 Mar 1967 (ts.) and carbon ts. of his remarks made at the launch, 1 March 1967
- invitations to launch, 1 March 1967, at University of Toronto Faculty Club (3 copies)

#### 2. Correspondence to CD regarding illustrations

- Monroe Wheeler, MOMA, 1 Mar 1963
- George Tscherny, New York, 30 Nov 1964
- Raymond M. Grimaila, Wesleyan University Press, 3 Dec 1964
- George Tscherny, New York, 8 Jan 1965
- "Massin", Editions Gallimard, 27 Jan 1966
- Gerry Moses, Imperial Oil, 29 Mar 1966
- Hideo Saito, Tokyo, 17 May 1966
- Hideo Saito, Tokyo, 18 Aug 1966
- Robert Weber, Assistant Trade Commissioner, government of Israel, 18 Apr 1966
- Jim Odgers (for Paul Rand), 30 May 1966
- Allan Fleming, 6 July 1966
- Hanan Watson, editor, *Arab World*, 10 Aug 1966

#### 3. Illustrations: Lists and examples, many marked with printing instructions

- list of proposed illustrations, divided by category, description, source, etc. (ts with ms corrections)
  - proof showing different units, using text "This is called in the book..." (3 copies)
  - alphabet measuring chart showing length of line in picas, © copyright CD 1965 (2 copies)
  - postcard showing type specimen: Space - Piet Zwart, 1959
  - New Year's postcard using constellation design, from René Ponot, 16 Jan 1966
  - letterpress handbill: "O How Hateful a Friend...", Heinrich Heine Press, n.d.
  - *Katalog 2 - 1962 LGA - Ausstellung - Dokumentation der Grafik: Arbeiten von Anton Stankowski*
  - promotional brochure: *Education for Truth* (St. Mary's College, Notre Dame, Indiana, n.d.)
  - small-format poster in Russian: "ica ty"
  - front cover of *Art professions in the U.S.* (Cooper Union), letterpress, n.d.
  - title lettering: Nursery Rhymes Censored Edition (holograph note indicates "gravure")
  - "Graphis": large-format brochure (holograph note: "offset section")
  - advertisement for O'Keefe Extra Old Stock Ale (holograph note: "Designer - Jack Robinson")
  - dust jacket of *The Penrose Annual Vol. 56*, Allan Delafons, ed; jacket designed by Duncan M. Firth
  - Various photostats (text samples, illustrations) (21)
- #### 4. Typescripts: two copies: one with ms. corrections; one a photocopy of copy-edited ts.
- #### 5. Proofs with holograph corrections
- #### 6. Dummy
- #### 7. Promotion - Quotes for jacket blurb (ts. with holograph corrections)
- Correspondence requests/responses for jacket blurb (all ts.):
  - to CD from R. Hunter Middleton, Ludlow Typograph Company, 31 Mar 1966

### Series 3, Box 4

- to CD from Egdon Margo, The Pasquinade Press, 1 Apr 1966 (see also Box 6, f. 14, Box 7, f. 27 and f. 28)
  - to CD from Michael P. Harvey, Giannini Scientific Corporation, 8 Apr 1966
  - to CD from M.R. Mason, Duragraph Inc., 11 Apr 1966
  - to CD from Jack Miller, Kurt H. Volk Inc., 12 Apr 1966
  - to CD from Dick Kline, Doyle Dane Bernbach Inc. Advertising, 12 Apr 1966
  - to CD from Dean Blomgren, Illinois State University, 13 Apr 1966
  - to CD from Rita Wynne (secretary to R. M. Jones), RCA Victor, 18 Apr 1966
  - to CD from Eric Berger, Science World, 19 Apr 1966
  - to CD from Herman F. Burns, The Sunday School Board, 26 Apr 1966
  - to CD from Hillary Marshall, University of Toronto Press, 23 June 1967, and her letter to John Thorne, Maclean Hunter, same date
  - to CD from Edward J. Reap, *L.A. Times*, n.d.
  - to CD from Jack Donnelly Jr., Westavco, n.d.
  - Prospectus (4 copies)
  - Promotional handbill/mailed and proofs (3 copies plus photocopies of proofs)
  - advertisement: original ts.; typeset copy with corrections, and 2 copies of final
  - portion of original file folder, labeled, in CD's hand, "Design with Type / Promotion"
8. Reviews - First edition
- *Print*, vol. VII no. 5, Nov. 1952, by M. J. Gladstone (original)
  - *Canadian Printer and Publisher*, Nov. 1952, editorial, (original and photocopy)
  - *Printing Review of Canada*, November, 1952, by "LCH" (original and photocopy)
  - Second Edition
  - *Quill & Quire*, 21 Jan 21 1967, by William Toye (paste copy and 3 copies)
  - *Press Notes from the University of Toronto Press*, Feb 1967, vol. IX, no. 2 (page reproduced from *Design with Type* and notice re CD's creation of Cartier font)
  - *Financial Post*, 18 Feb 1967 (3 photocopies and paste copy)
  - *Graphics* [in Spanish], 2/1967, no. 272 (2 photocopies)
  - "He's not the type to go Gothic", *Toronto Star*, 18 Feb 1967, by Allan Fleming (2 originals, 2 mimeos and 2 copies)
  - *Stimulus*, Mar/Apr 1967, by W.E. Trevett (2 originals and 1 photocopy)
  - *Stimulus*, May/June 1967, addition by W.E. Trevett (2 copies). See also next file for correspondence relating to this publication
  - *Journal of Typographic Research*, vol. 1, no.2, April 1967, by Philippe Schuwer (3 photocopies)
  - *Marketing* (Toronto), 21 April 1967 (2 photocopies)
  - *Montreal Gazette*, 22 April 1967 (pasted original and photocopy)
  - *Quill & Quire*, April 1967, notice re launch reception (photocopy)
  - *American Artist*, special supplement, April 1967, by Fridolf Johnson (ed.), (original and photocopy)
  - *Graphic* (Sonderdienst – special issue), vol. 20, no.4, April 1967 (original, pasted original and photocopy)
  - *Book Production Industry*, May 1967, by "L.L." (original, photocopy and full page ad. A note typed on the ad indicates it was also published in *Publishers Weekly*)
  - *Library Journal* (uncorrected proof), May 15 1 1967, by Bill Katz (3 photocopies)

### **Series 3, Box 4**

- *TSB* (bulletin published by Kroch's & Brentano's), n.d. but date-stamped: "Rec'd. May 24 1967" (photocopy)
  - *Ontario Library Review*, June 1967 (original)
  - *Printing Magazine/National Lithographer*, June/67 (original and photostat)
  - *Graphis*, 23 (129), [June?] 1967 (3 photocopies)
  - *Scholarly Books in America*, vol. 9, July 1967 (original)
  - *Canadian Printer & Publisher*, Sept 1967, by Edmund Arnold (photocopy)
  - *Plan & Print*, Oct 1967, by "L.R.B." (photocopy)
  - *The Malahat Review*, no.4, Oct 1967 (photocopy)
  - *Toronto Star*, May 14 1968, by Kildare Dobbs (original)
  - "Face to Face"[from British publication], n.d., no author (photocopy)
  - posthumous review, n.d., no author (carbon typescript)
  - portion of original file folder labeled, in CD's hand, "*Design with Type – Reviews*"
9. Congratulatory letters to CD
- S.D. Stevens, Rutgers, N.J., Mar 20 1953 (ts.)
  - Doris Margo, California, Feb 14 1967 (ts.)
  - Kurt Weidemann, Stuttgart, Mar 6 1967 (holograph)
  - W.R. Rees, York University, Mar 17 1967 (ts.)
  - Arch. Franco Grignani, Milan, Mar 21 1967 (ts.)
  - Antonio Boggeri, Milan, Mar 21 1967 (ts.)
  - W.E. Trevett, Cooper & Beatty, Toronto, Mar 23 1967, plus carbon ts of his review for *Stimulus* (see above file for published version), carbon ts letter from CD to Trevett re the review (15 April 1967) and carbon ts of CD's subsequent letter to *Stimulus*, 28 May 1967
  - Prof. Albert Kapr, Leipzig, Mar 30 1967 (ts.)
  - Takeshi Ohtaka, Osaka, Apr 4 1967 (ts.)
  - Raymond M. Grimaila, Wesleyan University Press, Apr 7 1967 (ts.)
  - H. Friedlander, Jerusalem, Apr 9 1967 (holograph)
  - H. Zapf, Frankfurt am Main, Apr 16 1967 (holograph)
  - Herman F. Burns, Sunday School Board, July 31 1967 (ts.)
  - Father Wm.G. Anderson, Parson's Printery, Aug 21 1967 (ts.), with Anderson's letter to Don Margo, Aug 8 1967 (photostat copy)
  - Stan Bevington, Coach House press, n.d.
  - Aaron Burns., n.d. (incomplete (first page only) ts.)

### **Series 3, Box 5: Examples of Commercial Design**

1. Alliance Paper Mills, Merritton, Ontario
  - *The Alliance Coater*, no. 70, designed and written by Eveleigh-Dair, Montreal. A few holograph corrections. Portions of pages 1 and 2 have been excised (illustrations removed).
2. Alloy Metal Sales Ltd., Montreal, Toronto, Winnipeg
  - *Alloy service centre news*, Summer 1961 and Summer 1963 issues, designed by CD
  - Memorial notice for John Gibbs Near, former chair of Alloy Metal, 1961
3. Bell & Howell, Toronto

### **Series 3, Box 5**

### Series 3, Box 5

- Explorer 35mm Slide Projector (copy of ad, with ts. note attached naming CD as designer)
  - "The camera shelf is a profit maker"(Copy of ad for various products. Note printed at bottom: "Prepared for Bell & Howell Canada Ltd. by Goodis, Goldberg & Dair Limited to appear in *Drug Trade Magazines*, 1960")
  - Zoomatic Director. (Copy of ad, with note similar to above, "to appear in Trade Magazines, 1960" and GG&D credit)
  - Director Zoomatic, (2 copies of ad, on different stock)
  - Filmosound Specialist 399AV, (Copy of ad with note: "to appear in *School Progress* and *Canadian Catholic Institutions*" with GG&D credit)
  - Filmosound Specialist 399AV Projector (French version of above ad)
  - Director Zoomatic (Copy of ad with note "to appear in *Chatelaine Magazine*, 1960" with GG&D credit)
  - Voightlander (Copy of ad with note: "to appear in *Time Magazine*, 1960" with GG&D credit)
  - Voightlander (Copy of another ad, with note "to appear in *Time Magazine*, 1960" with GG&D credit)
  - Voightlander (Copy of another ad, with note "to appear in *Time Magazine*, May 1960" with GG&D credit)
  - product tag: "This lens tested for precision", n.d.
4. Canada Post, Ottawa
- 5¢ postage stamps, design originally submitted 1956/57 for bicentennial of the Elected Assembly of Nova Scotia. (sheet of 28 stamps in folder; 12 stamps mounted on paper)
  - Letter to CD from Canada Post, Oct 3 1966
5. *Canadian Business*, Montreal
- small-format brochure "*Canadian Business Redesigns*", 1949, by Eveleigh & Dair
  - 4-page printed report on readership, "The Case of the CB Reader", n.d.
  - 8-page printed readership survey, with cover, "Announcing an entirely new technique of research on a business magazine in Canada", July 22, 1953
6. Canadian Society of Graphic Art, [Toronto]
- Catalogue: "Exhibition 1956, Art Gallery of Toronto, Apr. 13-May 6", design and typography by CD
7. Cape & Company, Toronto
- small-format calendar/notebook, 1963, designed by CD
  - brochure: "An announcement of importance..." naming CD as typographic consultant to new division of university printing at Cape & Company, Toronto, n.d.
8. Clover Leaf Bedding Co., Weston, ON
- "This is the Bunk bed..." Copy of ad for *Home Goods Retailing Magazine*, 1960, by GG&D Ltd.
  - "Wake up to public demand..." Copy of ad for *Home Goods Retailing Magazine*, 1960, by GG&D Ltd.
  - "Get with it..." Copy of ad for *Home Goods Retailing Magazine*, 1960, by GG&D Ltd.
9. Cooksville-Laprairie Brick Ltd., Toronto and Montreal  
(Unless otherwise noted, items in this file are originals of single-page advertisements)
- "Brick has been given new importance..." , n.d

### Series 3, Box 5

- "Brick produces a play of pattern...", n.d.
  - "Brick IN RELIGIOUS ARCHITECTURE...", n.d.
  - "Sculpture in Brick...", n.d., (2 copies)
  - "Quarry Tile now in 4 decorative colours", n.d. (4-page promotional booklet)
  - "Manual of Masonry Construction", n.d. (44-page promotional booklet)
  - "anno domini, mdcccclviii", 1968 Christmas card
  - "Three things are to be looked at in a building...", with note at bottom: "Prepared for Cooksville-Laprairie Brick Limited by Goodis, Goldberg, Dair Limited, to appear in architectural publications, 1959."
  - "The world over...", 1959, with similar note re target publications and GG&D
  - "Striving for new forms, 1959, with similar note re target publications and GG&D
  - "From the clay ...", 1959, with similar note re target publications and GG&D (3 copies)
  - "Our business is...", 1959, with similar note re target publications and GG&D
  - "Speed Tile" for "building trade publications", 1959, by GG&D (single-page ad, one English, one French)
  - "Haydite" ad for "building trade publications", 1959, by GG&D Ltd.
  - "Sealbond" ad for building trade publications, 1959, by GG&D Ltd
  - "Brique romaine" ad for "les revues techniques du bâtiment", 1959, by GG&D Ltd. (single-page ad in French)
  - "Hods of it", for building trade publications, 1959, by GG&D Ltd.
  - "What's this? Trick photography?", ad for *Daily Commercial News*, 1959, by GG&D Ltd.
  - "Tee off with a fine brick", for *Daily Commercial News*, 1959, by GG&D Ltd. (single-page ad)
  - "File it under economy and speed", for *Daily Commercial News*, 1959, by GG&D Ltd.
  - "Out of the clays and shales...", 1960 (single page ad, 2 copies each in English and French)
  - "Haydite" ad for "les revues d'architecture", 1960, by GG&D Ltd. (one copy in French; single-page ad)
  - "alvar aalto", for architectural publications, 1960, by GG&D Ltd.
  - "Check the ranges of colours...", for *Specification Associate*, 1960, by GG&D Ltd.
  - "It's easy to specify with Haydite", for *Specification Associate*, 1960, by GG&D Ltd.
  - "Quarry Tile", for *Specification Associate*, 1960, by GG&D Ltd.
  - "Make the walls of brick...Frank Lloyd Wright" with attached ts note: "part of a series of advertisements ... based on quotations from famous architects", n.d.
  - "Haydite: "What's this texture", no specification, n.d.
  - "Un défi au génie architectural...", no specification, n.d.
  - "Nous annonçons...", announcement re company merger, n.d. (single-sheet letterpress)
10. Cooper & Beatty, Toronto (Unless otherwise noted, items are single-page ads all undated)
- "Typographic Signs – Number One: The Fist"
  - "Typographic Signs – Number Two: The Dagger"
  - "Typographic Signs – Number One: The Exclamation"
  - "Typographic Signs – Number One: The Comma"
  - "Typographic Signs – Number One: The Ampersand"

### Series 3, Box 5

- "Typographic Signs – Number One: The Interrogation", (2 copies)
- "Fine typography is the common denominator..."
- "type - the essence of advertising design...", (2 copies)
- "Meet the 26 characters we have in our employ...", (2 copies)
- "Script types" (cardboard card - part of a boxed type specimen set)
- "1 2 3 ... three ornamental types..." (4-page type specimen sheet)
- Christmas card, n.d.
- Christmas card, n.d.
- Announcement for 25<sup>th</sup> exhibition of the Society of Typographic Arts (Chicago) to be on view at Cooper & Beatty 9-27 June [19?]
- Mock ups [for promotional booklet?]: individual pages, some numbered on versos, with text as follows:
  - "the difference is:" (2 versions)
  - "contemporary typography is an integration of:"
  - [C&B logo]
  - "contemporary creative typography is not something it's as old as"
  - "... the early printer using his new material and his new process in the services of knowledge"
  - "men machines imagination" [with C&B logo]
  - "typography is as easy as ABC if you want to take the easy way"
  - "typography can be as complex as: ABC"
  - "a credo [C&B logo] translated into action"
  - "technician artist psychologist architect researcher [:] the sum of these skills, when integrated, add up to ... contemporary typography"
  - Type-O-Graf measurement wheel in cellophane envelope
- 11. Cornish & Wimpenny Ltd., Toronto.
  - "Some of the orders we get and fill are rather Stranje [sic]" (single-page advertisement)
  - "typography, yes: but we can offer even more than metal type..." (large-format folded promotional item with ts. note attached: "advertisement for a typesetting house ... Artist-designer: Carl Dair")
- 12. Dominion Envelope, Toronto, Montreal, Winnipeg.  
(Unless otherwise noted, all items are single-page ads with targeted publications, date, and GG&D Ltd. printed at bottom of page)
  - "So what, (he roared)..." for trade publications, 1958
  - "Mention profits and you get that 'fishy' stare", for trade publications, 1958
  - "Who can get starry-eyed over envelopes?", for trade publications, 1958
  - "If you're one of those fellows looking for a sawed-off price ...", for trade publications, 1958
  - "If you want your product seen...", no publications indicated, n.d.
- 13. Dominion Textile Company and The Montreal Cottons Limited, Montreal
  - *Cotton Talk* (18-page, quarterly information publication) vol.1, no.1, n.d.
- 14. Dow Corning Silicones, Vancouver, Toronto, Montreal  
(Unless otherwise noted, all items are single-page ads. Some are numbered (DC-1) etc. at bottom of page. All are undated)
  - "Foam is pretty but costly" (DC-1)

- **Series 3, Box 5**

- "Bubble bubble toil and trouble" (DC-2)
- "An ounce of prevention" (DC-3)
- "Stop insulator leakage" (DC-5)
- "For speedier mould release" (DC-6)
- "Rain, ice & salt destroyed this concrete" (DC-9)
- "How to get off a maintenance merry-go-round" (DC-10)
- "Molykote reduces friction" (DC-11)
- "End waste production – use Dow Corning Silicone release agents", (DC-12)
- "Out of the labs a new brick treatment" (DC-15)
- 15. Drama Playhouse, Montreal (see also Box 6, f. 13)
- Poster for *The Flame Within*, n.d.
- 16. E.B. Eddy, Hull
- (Unless otherwise indicated, all items are single-page ads)
- "A ready reference", 2-page ad for *Type & Paper*, 1946
- "A guide to typographic design", 2-page flyer for *Design for Printing*, 1947 (2 copies)
- "From selected logs to fine paper", ad from *Time Magazine*, 16 June 1947
- "Guarding freshness and flavour", ad from *Time Magazine*, 13 Oct 1947
- The visual voice of business..., ad from *Time Magazine*, 3 Nov 1947
- "Encore!", 2-page ad announcing 2d reprintings of *Type & Paper* and *Design for Printing*, n.d.
- *Country Bulletin*, Book 1, second issue, Mar 1948 (B.J. Ball Limited, Australia): includes reprint of section from *Design for Printing*
- "Paper preserves great thoughts...", ad in *Time Magazine*, 13 Sep 1948
- "May the spirit of Christmas...", ad in *Canadian Printer & Publisher* for the *Portfolio of Master Printers*, Dec 1948. See Box 2, f. 4 for portfolio.
- "Canadian skill", ad in *Canadian Business* annotated by CD: "Award - Best Magazine Advertisement 1949" (2 copies)
- *One Hundred Years of Teamwork*, 12-page Centenary Anniversary publication, 1951
- "Guardian Index Bristol", 3<sup>rd</sup> in a series of ads "designed after the style of the various major typographic periods" to mark Eddy's 100<sup>th</sup> anniversary, this item to advertise Quality Bristol papers, 1951
- "Well, Well, Well, Wellington Offset", last in a series of ads to mark Eddy's 100<sup>th</sup> anniversary, this item to advertise "Wellington Offset" paper, 1951
- ad for "Tecumseh Bristol" printed on paper sample of same name, July 1952
- "An old wish, but...", Christmas ad, Dec 1952
- ad for "Wellington Offset", printed on paper sample of same name, April 1953
- 2-page ad for "Chenau Bond White" printed on paper of same name, for *Canadian Printer and Publisher*, Feb 1954
- "do you ever know enough about spacing", ad for new booklet, November, 1954
- ad series "depicting communications through the ages, for various paper stocks":
  - ad for "Wellington Offset" depicting caveman and petroglyphs, printed on paper of same name, April 1957 (2 copies)
  - ad for "Wellington Offset" depicting monk and manuscript, printed on paper of same name, n.d. (2 copies)

### Series 3, Box 5

- ad (in French) for "Guardian Index" depicting Egyptian and hieroglyphs, printed on paper of same name, n.d.
  - ads for "Cheneaux Bond" depicting Nero, printed on paper of same name, n.d.
  - ad for "Cheneaux Bond" depicting Baylon tablets, printed on paper of same name, n.d.
  - ad for "Cheneaux Bond" depicting Viking and inscriptions, printed on paper of same name, n.d.
  - fold-out ad/brochure for "Cheneaux Bond": "Cheneaux Bond tops them all", printed on paper of same name, n.d. (2 copies)
  - ad for quality control through use of ultra-violet light "Black Light, White Magic", n.d.
  - ad for "Wellington Offset": "How bright is white?" printed on paper of same name, n.d.
  - ad for Eddy quality papers: "as advertised", n.d.
  - ad for "Cheneaux Bond": "nothing gets around like a business form!", n.d.
  - ad (general) for Eddy: "Canadian stability", n.d.
  - ad for "Wellington Offset": "Customers take to Wellington Offset" printed on paper of same name, n.d.
  - ad for "Wellington Offset": "Ink takes to Wellington Offset" printed on paper of same name, n.d.
  - ad for "Wellington Offset": "Large solids of colour ..." printed on paper of same name, n.d.
- folded, 4-page brochure for "Wellington Offset", printed on paper of same name, n.d.
17. Jackknife Lodge, Nobel, ON: ad/brochure, n.d. (3 copies)
18. Macmillan of Canada: advertisements for *Olga* by John Cornish (published 1959); *Collected Poems* by E.J. Pratt (published 1958) and poster for six other books, all published in 1958
19. Montreal Museum of Fine Arts: exhibition invitations, 1951 and n.d.
20. National Film Board: "Industrial Democracy at Work": 38-page booklet issued for the Industrial Production Co-operation Board, 1946; "blueprint for a skilled job in the construction industry": 8-page booklet issued by Department of Labour, Ottawa, 1946; "Canada from Sea to Sea": [80]-page magazine issued by Canadian Information Service", 1947. All items "designed by National Film Board".
21. National Industrial Design Council": portion of 1954 notice sent to winning manufacturers; 1957 award stickers (4 copies); typescript note identifying items in the folder as "symbol used since 1951" by the council.
22. Nisco Construction, Don Mills, ON: business card, letterhead, advertisement (n.d. but ad is post-1955)
23. Ontario Association of Architects: items "prepared by Goodis, Goldberg, Dair Limited": letterhead; 2 ads (n.d.); 2 ads "to appear in Financial Post, 1960"; 12-page promotional booklet, n.d.
24. Ontario College of Art: convocation programs, 11 May 1962, 10 May 1963; 22 May 1964; keepsake/program of official opening of OCA building, 15 January 1963; 24-page prospectus, 1963-64.
25. SC Applied Research Corporation (associate of Photographic Survey Corporation), Toronto: 22-page promotional booklet (1954 or 55)
26. Reader's Digest Association: 8-page promotional booklet for advertisers (n.d. but post-1954)

### Series 3, Box 5

27. Rio Tinto Mining Company: annual report, 1959: “designer: Carl Dair/Goodis, Goldberg, Dair”(2 copies)
28. School of Art & Design, Art Association of Montreal: diploma (n.d.)
29. A.N. Shaw & Sons, Toronto: ad: “Clean Up” (with ms. correction); ad “Shotcrete” (2 versions) + published version (*Daily Commercial News and Building Record*, 25 January 1959).
30. *Star Weekly*, Toronto: 8-page and 4-page promotional booklets for advertisers (both n.d.)
31. Taymouth Industries Ltd., Toronto: 16-page promotional booklet (n.d.)
32. Toronto Board of Education
  - promotional brochure for “The Education Centre”, 1961 (3 copies)
  - *The Toronto Education Quarterly*, Autumn 1961 (portions excised) with ms. note
  - Annual Report, 1961-62
  - Promotional brochure for Castle Frank High School (1961/63)
  - *Journal of Secondary Education*, November 1963, with ts. letter to CD from R.D. Ferguson, Toronto Board of Education, 2 January 1964.
33. Upstairs Gallery, Toronto: pamphlet/events calendar, Fall 1960; exhibition invitation, November 1960
34. J.C. Wilson Limited, Sydney NS and other locations: ad and ts. note indicating CD designed the trade mark
35. Solitaire Recording Co, Toronto: three 33 1/3 RPM record sleeves with ts. note: “Artist-designer Carl Dair: “Jazz à la Waller” by Tony Burrello Trio; “The Magic of George Gershwin” by Lloyd Davis (2 copies) and “The Lord’s Prayer ... sung by Fred Folsom” (2 copies), all undated but 195?

**Series 3, Box 6:** Examples of commercial design; samples of others’ work collected by CD; items from Lanston Monotype; legal, household, and banking; personal items and colleagues’ business cards

1. Brock University: Centennial Celebrations 1967 brochures: lecture, convocation, concert & fireworks; convocation invitations, 30 May 1967 (5 copies)
2. Book covers, dust jackets, slipcases:
  - For Burns and MacEachern (See also f. 8 in this box)
  - Ivan Bahriany, *The Hunters and The Hunted*, 1954
  - Mary Weekes’s *Acadian Betrayal*, 1955
  - Art Directors Club, Toronto: *seventh annual of advertising and editorial art 1955*
  - For *editions orphée*
  - David Rosenfield, *O Men, O Compadres*, 1961 (2 copies)
  - For Nelson
  - Harriet Rouillard, ed., *Pioneers of Adult Education in Canada*, [1952]
  - For Hallmark Recording (sound recording slipcase)
  - “Across Canada with The Travellers” [1958]
3. York University (see also f.13 and f.15 in this box):

### Series 3, Box 6

programme/keepsake of opening ceremony, 12 September 1960; items relating to installation of Murray G. Ross as President, 24 Jan 1961: invitation and ticket to ceremony, invitation to reception, address given by Ross; items relating to official opening of first academic building, Bayview Avenue, 19 Oct 1961: invitation, programme; mailer re lecture series, 1961-62; exhibition brochure/catalogue (Albert Jacques Franck), March 1963; invitation to art exhibition (Vincent Sharp), April 1965; invitation to Glendon College tea, 30 Oct 1966 (4 copies + 1 envelope); university calendars: 1960-61; 1961-62; 1962-63; programme from installation of Wilfred Austin Curtis as chancellor, 19 Oct 1961

4. Alexander, Joan, *Two Poems*, 1946. Typography by CD.

5. Magazine covers:

*Canadian Art*, vol. x, no. 2 (Winter 1953) (tear sheet + 1 copy magazine (cover loose); *Printing Review of Canada*, vol. 22, no. 6 (Nov. 1946) (tear sheet + 1 copy magazine); *Canadian Builder* (Nov. 1954) (tear sheet); *Canadian Mining Journal*, vol. 71, no. 7 (tear sheet); *Bruck Mills Limited Annual Report ... Oct 31, 1949* (tear sheet).

6. "new forms and directions in typographic research" (by CD), *Les Ateliers d'Arts Graphiques*, no. 3 (Montreal, 1949). Note taped to back cover of one copy indicates CD entered this anthology into a competition (2 copies, one with pages excised)

7. Bryden, W.W. *Separated unto the Gospel* (Burns and MacEachern, 1956): upper portion of dust jacket: written on verso in CD's hand: "specimen of hand lettering"

8. Dust jacket for Thomas Allen Limited: *Yousuf Karsh & John Fisher see Canada*: copy of dust jacket; corrected proof of colophon/contents page; carbon ts letter Walter Tracy (Linotype House, London) to T. Woodward, Sun Printers, Watford, re clarification of colophon wording (1 April 1960); carbon ts letter "Eric", Sun Printers, to John Wadland re colour illustrations and colophon (6 April 1960); ts. note identifying CD as "artist-designer"

9. Letterpress keepsake booklet written by Bill Dobbin in honour of the retirement of Hugh G. Watson, 30 December 1961

10. *The bloody horse: a magazine of poetry*, vol. 1, no. 1, (January 1963) (2 copies)

11. Gundy, H. Pearson, *Queen's University at Kingston* (Queen's University, Kingston: [1967], designed by CD

12. *Agnes Etherington Art Centre, Queen's University at Kingston: Permanent Collection* (Queen's University, 1968). Designed by CD. Copy of catalogue and two ts. related letters: Ralph Allen to CD, 13 June 1967; Frances K. Smith to CD, 14 June 1967

13. Two unidentified items: dummy (one-sided, on card stock): "today the demands of advertising typography ... create new problems that demand solutions..." (n.d.); dummy (colour folder containing proofs) "In the beginning of time...", with hand-lettered copy on back, which ends: "...that we may be worthy of those who look to us for the finest craftsmanship in the art of printing today".

14. Misc. commercial designs, likely executed by CD:

Whitlock Mfg. Co. (Hartford Conn.)/Darling Brothers Ltd. (Montreal): "heat transfer equipment" (12-page booklet), 1944; *Provincial's Paper*, vol. 13, no. 2 (Feb. 1948); Imperial Oil Ltd: "People in Oil" (32-page booklet), n.d. but post-1953; Cuno Engineering Corporation, Conn.: "continuously cleanable filters" (12-page booklet), n.d. but reprinted from 1944 publication; Warren Telechron Company, Mass.: "electric clocks

### Series 3, Box 6

... time control ... installation" (8-page booklet), n.d. but reprinted from 1994 publication; Radio Corporation of America (RCA): "RCA sound systems" (8-page booklet), n.d.; New Britain-Gridley Machine Co., Conn.: "New Britain Automatics" (12-page booklet), n.d.; American Locomotive Company, NY: "Springs" (12-page booklet) n.d.; Aurele M. Gatti, Inc., N.J.: "Sapphire products" (4-page booklet), n.d.; *Product News*, Gardenvale, PQ, vol. IV, no. 5: 2-page offprint/tearsheet; draft ad for unnamed envelope manufacturer, n.d.

15. Letterhead and business cards, likely designed by CD:

Business cards (all Montreal unless otherwise indicated): Ballet Sportswear; Bridal Gowns Inc.; J&J Brook Associates, Toronto; Charm Shoes; Jo-Ann Lingerie; Mark / Musselman / McIntyre, Brantford ON (2 copies; see also letterhead in this file); J. Richer; Sydlorn. Letterhead: CD, Thornhill address (4 sheets); Advertising Associates, Toronto (5 sheets); Advertising Photographs, Montreal, (3 sheets); Bain & Edwards, Toronto; Balmoral House Publishers; Business Gifts Limited, Toronto; Canadian Printing and Lithographing, Montreal (ts. letter from co. president, Fred Best, thanking CD for designing 'various business forms', 21 Sept 1960); Clare Fraser Institute, Toronto (2 sheets); J.B. Dawkins, Unionville ON; Drama Playhouse, Montreal (see also Box 5, f. 15); Kenneth Gardner, Vancouver; Koren Associates, Montreal; Lakeshore Landscape Associations, Cooksville ON; Laminated Papers, Montreal; Mark / Musselman / McIntyre, Brantford ON; Milton & Brodtkin Ltd., Montreal; Morris Printing, Toronto (2 copies); National Life Assurance, Toronto (form letter); Ontario Secondary School Teachers' Federation (2 copies); Perco Sales Ltd., Vancouver; Sicks' Breweries, Calgary; Rosenfield Printing, Montreal; Elio Vincelli, Montreal; York University (see also f. 3 and f.15 in this box)

16. Works in progress/ideas, all n.d.: sheet with five horizontal patterns (holograph); hand-lettered [title?]: "Space in Poetry & Painting"; printed specimen sheet of [Chinese?] characters with hand-drawn overlay of dots for each character; holograph note titled 'Illustrative material from N.Y.'; holograph list "Ideas for Books to be Produced" (all Canadian topics) on CD's letterhead

17. Samples of others' work [collected by CD] and some CD designs:

bookplate: "The Queen's book"; small-format map of York's Glendon Campus (likely by CD: see also f. 3 and f.15 in this box); type specimens pasted onto board; 3 b&w photographs of abstract pattern; items from Pasquinade Press, California: notice to customers; 'compliments of' slip; notice re book plates exhibition (see also Box 4, f. 7); letterpress booklet "Ralph Waldo Emerson's "Goodbye" printed by "nemo-filius", Kitchener ON, 1 January 1957; large, printed sheet covered with [Chinese?] characters; invitation to launch of Malcolm Ross's *The Arts in Canada*, 20 December 1958 (2 copies); small broadside "Excerpt from the Eskimo Prayer Book Printed by The Ryerson Press, 1960"; letterpress label for brandy "bottled specially for Sam Bronfman"; printed envelope from Toronto address; announcement and poem from Jack Werner Stauffacher, Sept 1963; letterpress New Year's greetings and broadside [1966], in German, from Max Caflisch-Lüthi (see also Box 7, f. 27); notice from Guild of Hand Printers [Toronto] re centennial project; type specimen "Headline Open (Amsterdam)" with portion excised; gold-embossed leaping fish printed on card stock; one-page calligraphy sample, mounted,

### **Series 3, Box 6**

with overlay, signed "H. Shaw 3<sup>rd</sup> Year"; photograph of wall-mounted sculptural pieces, Toronto stamp on verso

18. Items from Lanston Monotype, Philadelphia, re Goudy faces (all n.d.): holograph memo to CD from C. Ed. Wilkinson; booklet listing monotype rental matrices; type specimen sheets: Goudy Lanston and Goudy Village

19. Research materials?:

notes from Britannica Library Research service on "Latin stone inscription methods" (n.d. but post-1952) (carbon ts in paper cover); envelope containing photographic negatives, mostly large-format: cover of *Canadian Printer & Publisher*, March 1897; tablet inscriptions (2 copies); page from manuscript with caption "890 A.D."); patterns such as burlap, herringbone, woodgrain, a footprint (18 negatives)

20. *Art Direction*, March 1965, with quote by CD on cover (1 copy of magazine; two copies of cover only)

21. Legal, household, and banking (correspondence):

ts. from Manton & Hart, Barristers, Jamaica, 21 Dec. 1966 re "suit against Mr. Lacy"; ts. from Harry B. Sands re immigration bonds, 10 August 1967; ts. and policy from Western Assurance re Toronto house insurance, 12 Jan. 1967; ts. from Bank of Nova Scotia re savings certificates, 4 February 1966

22. Personal items (all undated) and colleagues' business cards:

small notebook labeled '1/3' with addresses, to-do list, etc., in CD's hand; membership card, International Center for the Typographic Arts, Sept. 1965; eyeglass prescription, Aug. 1965; holograph note re "Dair/Smart finances, November 1<sup>st</sup> /63"; assorted business cards (most European); change of address from van kampens

**Series 3, Box 7:** Correspondence to individuals, including letters sent by CD from the Netherlands titled "Epistles to the Torontonians," 1956-57, and other letters to and from CD, alphabetically by individual correspondents; correspondence to companies, arranged alphabetically by company.

1. Series of letters (25 in total, most holograph with a few ts. and one photocopy) written by Dair during his research stay in the Netherlands, 18 August 1956 - 12 June 1957, richly detailing his tenure at the Joh. Enschedé en Zonen Type foundry in Haarlem, meetings with typographers Jan Tschichold and Hermann Zapf, visits to various European cities, and the more personal experiences of his family. Some of the letters, to be circulated among Dair's friends in Toronto, are titled "Epistles to the Torontonians" and are numbered as chapters. Attached to Chapter 5 is a sample of a "thin, 'wafer' type" letter made of tin, in an experiment at the foundry. Chapter 6 includes a separate, folded card, hand-lettered by CD, containing a photograph of P. H. Rädisch, one of CD, and the "smoke proof of the first punch" [letter 'N'] executed by CD (another smoke proof is attached to a letter to 'Franklyn & Sheila [Smith]' 16 November 1956. File also includes ts. letter from CD's wife, Edith, to 'Shelagh & Frank and little Adam' (1 November 1956); 3-page printed prospectus for book on letterheads, from J.W. Zanders papermakers, Cologne (18 August 1956); holograph note card from Frank Smith to 'Norm' [Hathaway] with ts reply, 16 May 1957; ts letter to CD from Thos. Stone, Cdn Ambassador to The Hague, 6 August 1957.

### **Series 3, Box 7**

2. Holograph copies of Chapters 2 and 5 of above “Epistles to the Torontonians,” “written out for John Anderson by Allan Fleming.”
3. Bauer, John (Toronto). ts to CD, 10 January 1960.
4. Beaver, Bert (Pointe Claire, QC). ts to CD, 25 November 1966.
5. Beltran, Félix (Kingston, Jamaica; Havana, Cuba). 7 ts. letters to CD, 7 Dec 1964 to 25 April 1967; two related letters to CD: ts. from Pla Narbona (Barcelona), 17 May 1967; ts. from Julio Bidopia (Havana), 9 June 1967
6. Besnia, Howard (Sterling Junction, Mass.). holograph note to CD, n.d.
7. Brattinga, Pieter (Amsterdam), ts. to CD, 28 Sept 1966
8. Carter, Will (Cambridge, UK). holograph note to CD, 26 July 19?
9. Catich, Father Edward M. (Saint Ambrose College, Davenport, Iowa). 2 ts letters to CD (5 and 19 Oct 1965); 2 related ts. letters to CD from Bob Middleton (Ludlow Typograph Co.), 8 and 9 Oct 1965; 4 items designed/produced by Father Catich (lecture handout; small and larger broadside; promotional mailer); ts. letter CD to Father Catich, 15 Oct 1965; portion of original file folder, labeled in CD’s hand
10. Cave, Roderick (Loughborough, UK). holograph letter, 10 Jan 1966
11. Dodson, Alan (Johannesburg). 2 holograph and 4 ts. letters to CD, 3 March 1964 - 21 Oct 1966
12. Doerrie, Gerhard (Ottawa). ts to CD, n.d. with enclosed ts note and book foreword
13. Duff, Louis Black (Welland, ON). ts letter to CD (27 Sept 1957); ts letter to CD, ts. foreword and ts. article by Duff on early Canadian printing, with note that CD is printing a ‘new edition’ (31 Jan 1958); photocopy of the latter materials
14. Fleming, Allan (Toronto). Holograph letter to CD (n.d.); ts to CD, 6 Sept 1961
15. Foss, Jonathan (Melbourne). 4 holograph letters to CD, 1 Sept 1966 – 14 March 1967
16. Friedlander, Henri (Jerusalem). 1 holograph letter to CD, 25 Sept 1966; 2 holograph postcards, 14 and 29 Nov 1966, one with stamp portion removed; 1 holograph letter to CD, 12 Dec 1966, attached to ts. letter to CD and carbon ts. letter Friedlander to Jack Donnelly, both of same date.
17. Grimaila, Rayond (Middletown, CT): 1 ts letter to CD, 29 Aug 1967
18. Gurney, Roy (Willowdale, ON): ts letter to CD, 16 Nov 1964; ts notes on CD’s letterhead: “Mr. Roy Gurney – suggestions on Italian trip”
19. Hara, Hiromu (sTokyo): 1 ts to CD, 9 Feb. 1966
20. Haynes, William G. (Darien, GA): 4 ts. letters to CD, 2 Nov 1964 – 4 Nov 1966)
21. Hlavsa, Oldřich (Kingston, Jamaica): ts. letter to CD, 17 May 1965
22. Kidd, J.R. (Rajasthan and Toronto): 2 ts letters to CD, 22 Oct 1965 and 25 Aug 1967
23. Kurschenka, Harold D. (Kitchener and Toronto): 27 letters (one a letterpress Christmas greeting) and 4 postcards from CD, 25 June 1956 – 17 May 1966 (mix of holograph, ts, and photocopies); carbon ts letter CD to Marsh Jeanneret, University of Toronto Press, 29 May 1965
24. Kurschenka, Harold D. (Toronto): 2 ts. letters to CD, 21 June 1962 and n.d.
25. Leslie, Robert (New York): 4 letters to CD (holograph and ts), 2 Dec 1964 – 22 June 1967; Heritage of the Graphic Arts speakers’ series list; carbon ts. letter from CD, including brief biography
26. Leydin, Arthur (Melbourne): ts letter to CD, 3 December 1964

### Series 3, Box 7

27. Lochhead, Douglas (Toronto): 5 letters (ts and holograph, one a letterpress Christmas greeting) and 2 cards from CD (includes correspondence relating to sale of CD's collection of incunabula to Massey College); carbon ts invoice, holograph notes, and carbon ts to CD re the sale; 2 letters to CD; note from CD accompanying 2 holograph letters to him, one from Max Caflisch, 26 Apr 1965, the other from Egdon H. Margo (Sherman Oaks, CA), n.d., CD's note indicates both letters are for Massey's "calligraphy collection"; 4 envelopes addressed to Lochhead, in CD's hand (27 May 1965 – 23 June 1967)
28. Margo, Egdon (Sherman Oaks, Ca): 3 ts letters with holograph notes to CD, 16 July 1965 – 22 July 1966. See also Box 2, f. 15 and Box 4, f. 7. For CD's letters to Margo, 1961-67, see Box 11, f. 2
29. McLuhan, Marshall (Toronto): 2 ts. letters to CD, 27 Dec 1964 (with additional note from Harley Parker) and 25 May 1966
30. Mendes, Ross (Ibiza): 1 ts letter to CD, 28 Nov 1966
31. Michaelson, Hugh (n.p.): 1 holograph letter to CD, 6 Oct 1963
32. Middleton, R. Hunter (Chicago): 1 ts letter to CD, 3 Nov 1966
33. Miller, Jack (New York): 1 holograph letter to CD, n.d.
34. Moses, Gerry (Toronto): 12 holograph letters from CD, one with page proof from [*Typographic Quest #4*] and 8 postcards/notices from CD, 16 May 1955 – 25 Sept 1967; 1 ts from CD to California Assn of Secondary School Administration re copyright violation, [1964?] with holograph note to Moses; draft ts report from CD re progress on Holland fellowship, which includes smoke proofs of letters cut by CD (some his own design), [1957?]; letterpress notice re TDC (Typographic Designers of Canada) lecture, with holograph note from CD, n.d. Letters are both personal and relating to TDC.
35. Ohde, Erika (Berlin): 2 ts. letters to CD, 2 May and 19 Sept 1966
36. Peterson, Len (Toronto): 1 ts. letter to CD, 11 Dec 1955
37. Querat, Rafael Vega (Madrid): 1 ts letter to CD, n.d.
38. Rädisch, P.H. (Haarlem): 1 holograph letter to CD, 15 Dec 1966
39. Rand, Paul (Weston, CT): 2 ts letters to CD, 8 Aug and 9 Nov 1966
40. Rot, Diter (Reykjavik, and Providence, RI): 4 letters to CD (ts and holograph), 22 Sept 1962 and 1965
41. Rous, Laurence (Toronto): 4 holograph letters from CD; 1 ts letter to CD; most re 'Jamaica Folio' and Rous award, 18 Feb-16 May 1964. See also Box 3, f. 7
42. Rueter, Will (Toronto): 2 holograph letters from CD; one photocopy to Gus Rueter, with holograph note from WR and carbon ts from [Doug Lochhead] attached; 2 photostat ts. from WR to *Canadian Art*, 26 Oct 1964 and response 28 October 1964 re reprinting CD's "Why Typography"; holograph letter from WR to CD, 24 January 1963-15 Sept 1980.
43. Schiller, Walter (Altenburg): ts. letter to CD, 18 Nov 1963
44. Schuwer, Philippe (Paris): holograph letter to CD, 25 July 196[7?] and printed address notice, n.d.
45. Smart, Sam (Toronto): 1 holograph and 1 ts letter to CD; letterpress Christmas greetings and holograph letter from CD. 18 Nov 1963 - 4 February 1965
46. Smith, Frank (Havana and Toronto): 2 ts letters to CD, 12 May 1965 and 23 Feb 1967

### **Series 3, Box 7**

47. Stauffacher, Jack W. (San Francisco): 3 ts letters to CD, 12 June 1963 - 23 Sept 1966
48. Tracy, Walter (Linotype & Machinery Ltd., London): 1 ts letter to CD, 3 Feb 1961
49. Wadland, John B. (Jack): holograph letter to CD, 19 Sept 1966, with business card
50. Watts, Steve L. (Front Royal, VA): holograph letter to CD, 24 July 1965, with two small-format letterpress keepsakes from the Privateer Press
51. Weidemann, Kurt (Stuttgart): 1 holograph letter to CD, n.d.
52. Wheeler, ?: ts from CD, 24 June 1966 (not signed, possibly not sent)
53. Wilson, Adrian (San Francisco): 2 ts. letters to CD, 6 Sept 1964 and 19 Nov 1966
54. Zapf, Hermann (Frankfurt): 5 ts letters to CD, 4 June 1963 – 23 Nov 1966
55. Miscellaneous
56. Association Typographique Internationale (A.TYPE.I)
57. Foreign Language Press
58. Government of Canada
59. International Center for the Typographic Arts
60. Internationale Buchkunst-Ausstellung Leipzig
61. Jamaica
62. Leipzig – Congratulatory letters
63. Liber Librorum – Congratulatory letters
64. Ontario College of Art
65. Photon, Inc. – George H. Robinette
66. Printer Magazine – James F. Burns Jr.
67. Requests for design examples
68. Vereniging Voor Vreemdelingenverkeer “Amsterdam”
69. West Virginia Pulp and Paper
70. Zanders Feinpapiere GMBH
71. Amsterdam, Typefoundry
72. Bauer Type Foundry
73. Berthold
74. The Chiswick Press
75. Deberny & Peignot
76. Enschede
77. Kovo
78. Monotype corporation
79. TypoArt Veb
80. Stempel

### **Series 3, Box 8: Material relating to Cartier font**

1. Royal Society of Canada Awards Committee: Correspondence relating to CD receiving Canadian Government Overseas fellowship: ts letter from Committee to CD, 8 May 1956; telegram from Committee to CD; letter from External Affairs to CD, 24 May 1956; CD’s report to the Committee: 2 pp ts with accompanying samples of ‘smoke proof’ letters cut by CD, some from “drawings ... for a native type face”, in portfolio hand-labelled ‘report’ by CD, undated

### **Series 3, Box 8**

#### 2. Correspondence re photocomposition, 1965-66:

Alphatype Corporation, NY: CD to corporation: carbon ts with ms corrections, 19 October 1965; Alphatype corporation to CD: 6 ts letters, 25 Oct 1965 to 8 Feb 1966; list of Alphatype fonts: carbon ts, n.d.; printed card explaining the Alphatype Electronic Phototypesetter;

Visual Graphics Corp., Miami, to CD: ts, 22 Dec 1965; 36-page promotional booklet "Typography & Lettering as produced on the PhotoTypositor 'Typography at your fingertips'";

Filmotype sales co., N.Y. to CD: 1 ts, 31 January 1966;

Composition Information Services newsletter, 15 May 1967;

Nine book-mark sized printing samples, one on film, in cellophane wrapper (unlabelled)

#### 3. Notes and drawings by CD (the majority of drawings are found in Box 10 oversize), all notes on small-format paper, all items undated:

2-page drawings; 8-page Q&A re Cartier in CD's hand (i.e., "Why another type?" and "Have you any special ambitions for Cartier?"; 6-page "Notes on Cartier Roman" and 4-page "Acknowledgement": holograph in CD's hand; 2-pages of notes on language, with accompanying sketches of grid patterns; 6 pages of notes "refinements" to Cartier, i.e. "Corrections to ital"; drawings: 16 pp of individual letters or letter combinations, on graph paper; 3 pp holograph list of production steps: "Punch Preparation" to "Matrix justification".

#### 4. Linofilm Keyboard Charts for Roman and italic:

2 laminated cards, 1 with individual letters in holograph; envelope. For linofilm matrices of Cartier, see Box 12.

#### 5. Photoproofs of Roman, italic: 7 sheets, n.d.

#### 6. Photoproofs and related items:

Holograph letter CD to Douglas [Lochhead] including two small prints of the first 18 pt version of Cartier, with accompanying envelope, 16 Sept 1966; envelope labelled "reductions to various sizes, of finished drawings" containing 16 small-format photoproofs; 1-page proof/specimen from linofilm keyboard chart (see previous file); envelopes of photoproofs: "Cartier l.c. roman" (empty), "Cartier l.c. Italic" (9 proofs), "Cartier Caps" (4 proofs); photoproof of word "pacquebogs"; film proof, l.c. letters; film proof of entire font; photostat of 12-point specimen; 1-page Cartier specimen using 1<sup>st</sup> portion of Genesis

#### 7. Items relating to first proof of Cartier (including presentation copies):

original proof labelled "Cartier Roman & Italic. Final unit values to be used for each character", dated 16/1/67 by CD, plus 7 unannotated copies; 19 unannotated copies of font (this set was inverted [by CD?] in the file to differentiate it from the previous and following set); 8 unannotated copies of font; photo negative page proofs of font, introduction (5 sheets); page proofs of title (4 with portions excised); annotated page proofs of CD's explanatory text with note: "10/12 Cartier – first test for fitting & alignment"; annotated ts of the presentation copy, in English and French, including: introduction, title page, acknowledgments, CD's text; 7-page holograph French translation; proofs at various stages, some with excisions; correspondence between CD and Douglas Lochhead re the latter's introduction to the proof (4 letters, n.d.-27 Nov 1966). Oversize items relating to the first proof are in Box 10.

### **Series 3, Box 8**

8. Presentation copy of first proof of Cartier, bound in cloth boards, wrapped in Japanese paper, in paper over-wrapper, labelled and addressed to Gerry Moses (in CD's hand). No. 5 in the limited edition of 250 copies; inscribed "to Gerry with deepest respect & affection Carl."
9. Transparencies (4) relating to copy of first proof of Cartier sent to H.M. Queen Elizabeth II, including transparencies of box built to hold the copy; envelope "Transparencies Cape & Co"; related correspondence: CD to John Fisher, 20 Dec 1966 (carbon ts); Governor-General's office to J.R. Cape of Cape and Co., 6 Jan 1967 (ts. and 2 copies). An article in f.18 and a letter CD sent to Egdon Margo (Box 11, f.2, 13 July 1967) indicates the book was bound in birchbark and deerhide, the box maple and lined with buckskin. An identical copy, made in case of damage or loss of the original, can be found at York University, Scott Archives and Special Collections.
10. Photoproof of advertisement for Cartier by Mono Lino & Cape & Co Ltd., [1967] (3 copies)
11. Keepsake produced for the audience, Paul A. Bennett Memorial Lecture, delivered by Dair on 27 September 1967, the day prior to his death. Keepsake includes a reproduction of James Evans's Cree syllabary (1841), accompanying English text set in Cartier, and photogram of English text as it appeared on TeleTypeSetter tape (2 copies). See also next file.
12. Items relating to production of keepsake for 48<sup>th</sup> Annual Convention of the International Typographic Composition Assn., Toronto, 1967. (Correspondence in the accession files indicates that CD both wrote the English text and collaborated with Herb Graab, of Mono Lino, and Jacques Sheep, of Cooper & Beatty, in designing the keepsake (letter Doug Lochhead to Rod McDonald, 20 June 1984)); Interior of keepsake is identical to that in preceding file; text on exterior has been revised to reflect its usage at the ITCA convention. Items include: hand-drawn version of syllabary on 2 pages; annotated proofs of English text (2 versions); 11 copies of completed keepsake, including 2 with overleaf printed by Rolland Paper Co.
13. Promotional items for Cartier: Mono Lino photoproofs (2), advertisement, and 2 promotional brochures, one inscribed by CD: "in warm friendship for a valued typomaniacal confrère, Doug Lochhead" dated 14 August 1967 (all undated); memorial keepsake produced by Rolland Paper Co. (2 copies, undated)
14. Cartier proofs and keepsakes donated by Gerry Moses (12 items in total): photostat and copy of first proofs; text specimen labelled by CD "10/12 Cartier first test for fitting & alignment" (2 copies); keepsakes from Bennett lecture and ITCA convention; sample of letterhead designed by CD for William Poole using Cartier; chronology of development of Cartier (holograph list) to which is attached small photostat of logo for "caam" and note re CD and Bahamas; invitation to Carl Dair exhibition opening, Massey College, 27 April-12 May 1967; holograph list "from Gerry Moses.
15. Correspondence and commentary on Cartier, 29 Dec 1966-29 August 1967. All letters are to CD unless otherwise noted. Some - particularly those from fellow-designers - include detailed comments on the font, as apparently requested by CD.

### **Series 3, Box 8**

- Correspondence between CD and Centennial Commission on official use of Cartier, including the 1<sup>st</sup> page of a draft letter from Cape & Co., n.d. (6 letters, n.d. to 20 Dec 1966)
- Andrew, Ethel (London)
- Belknap, John (Toronto)
- Burns, Aaron (NY)
- Caflisch-Lüthi, Max (Schwerzenbach, Germany)
- Campbell, H.C. (Toronto Public Library)
- [Davies, Robertson] (Massey College, Toronto): cc of ts, unsigned
- Dodson, Alan (Johannesburg)
- Dorn, Peter (Don Mills)
- Ebsen, [H?] K. (Don Mills)
- Dreyfus, John (London UK)
- Enschedé, M. (Haarlem)
- Eksell, Olle (Stockholm)
- Eveleigh, Henry (Rosemere, QC)
- Fleming, Allan (Toronto), with response from CD
- Friedlander, Henri (Jerusalem)
- Gid, Raymond (Paris): 2 letters
- Goldsmith, Ernest (Brock University)
- Hall, John A. (Toronto)
- Hara, Hiromu (Tokyo)
- Hartz, S.L. (Haarlem): letter and telegram
- Kapr, Albert (Leipzig)
- Kon, Irene (Montreal)
- Lochhead, Doug (Massey College, Toronto): letter and cc of same
- Margo, Egdon H. (Sherman Oaks, CA)
- Massin, [Robert] (Paris)
- McClelland, Jack, Toronto
- McInnes, Graham (Paris): letter and 2-page list of corrections to French text of presentation copy
- Middleton, R. Hunter (Chicago): 2 letters
- Miller, Jack (NY)
- Nicholls, G.V.V. (Dalhousie University, Halifax NS)
- Peignot, Ch[arles] (Paris)
- Poole, William (Grimsby ON)
- O'Connell, Thomas (York University, Toronto ON)
- Rädisch, P.H. (Haarlem)
- Reid, John D. (Toronto)
- Rolland, Lucien G. (Montreal)
- Sanders, Wilfrid (York University, Toronto): ts and cc of same, to John Cape
- Schmoller, Hans (London UK)
- Segal, Mendel (Atlanta)
- Shanks, Hector J. (Montreal)

- **Series 3, Box 8**

Smith, Arthur Y. (Ottawa)

- Standard, Paul (NY)

- Stauffacher, Jack Werner (San Francisco)

- Trevor, L.J. (Toronto)

- Ryerson, Stanley B. (Toronto)

- Torno, Philip (Toronto)

- Warde, Beatrice (Epsom, UK)

- Wilson, G. Everett (Toronto)

- Wolter, Horst Erich (Leipzig)

- Wrolstad, Merald E. (Cleveland)

- Zachrisson, Bror (Stockholm)

- Zapf, Herman (Frankfurt): letter and telegram

- Unidentified: "Arthur" (St-Vincent de Paul, QC); and "Bill" (Fred. F. Esler Ltd., Montreal); cc of ts with no sender, dated 3 January 1967

- File also includes carbon ts "Comments on Cartier from professional type designers" excerpted from above correspondence; newsclipping re Cartier (*Daily Ryersonian*, 18 January) with accompanying note from Don Gibb; copies of numerous letters from the file.

16. Commercial and other inquiries re Cartier, Jan and Aug 1967:

Empire Typographers (NY); Graphis Press (from Walter Herdeg, Zurich); T. Leslie Mather; McGill University Rare Book Room; Okanagan Regional College Council; *Typografia* (from Jiri Rathousky, Prague)

17. Newspaper articles about Cartier (all 1967):

copies of articles from: *Cape Breton Post*, 1 Feb; *Financial Post*, 14 Jan; *Niagara Peninsula Weekly*, 29 March; *St. Catharines Standard*, 30 May; *Telegram*, n.d.; *Toronto Daily Star*, 18 Feb; *Welland-Port Colborne Evening Tribune* [9 or 10 Jan.]; originals and additional copies of previous articles; articles on Toronto Art Directors' awards night, 23 Feb 1967 at which CD won award for "outstanding contribution to Toronto graphic arts industry"; *Telegram*; *Toronto Daily Star* (2 articles): originals and copies

18. Magazine and journal articles about Cartier:

"Cartier: A new Canadian typeface Designed by Carl Dair", *Allied Graphics* [n.d., 1967]; [s.n.] "Carl Dair creates Cartier – first type designed in Canada", *Canadian Printer & Publisher*, Jan 1967; Bruce Mickleburgh, "So that children may see good letters", *Monday Morning: Canada's Magazine for Professional Teachers*, Dec 1967; [s.n.] "First Canadian Type Face", *The Printing Review*, Jan 1967; [s.n.] "the first Canadian type for text composition: Cartier designed by Carl Dair", *Stimulus*, Mar-Apr 1967; "Carl Dair creates Cartier" (reprinted from *Canadian Printer & Publisher* article), *td: Typographer's Digest*, no. 24, Fall 1967; "Queen and Library receive unique Centennial book", *The York Communique*, Feb 1968; originals, tearsheets, and additional copies of previous articles.

19. Correspondence relating to superscription using Cartier at National Arts Centre, Ottawa, unveiled 5 July 1967:

7 letters (one from National Arts Centre to CD; three from CD to Affleck Desbarats Dimakopoulos Lebensold Sise Architects; three from architects to CD; invitation to CD

### **Series 3, Box 8**

and Mrs. Dair to attend unveiling (24 Feb-23 June 1967); original file folder labelled in CD's hand.

20. Copyright documents (all copies unless indicated):

letter from [Doug Lochhead] to Mrs. Dair regarding this file of documents, 25 Feb 1975 (carbon ts); Canadian Copyright Act (original); five circulars from Copyright Office, Library of Congress (originals); form letter from Canadian Copyright office to CD (8 Nov 1966) referring to his letter of 5 Nov 1966; CD's Canadian patent for alphacast (samples are in Box 2, f. 11); CD's American patent application for alphacast, described as "a scale for measuring a lower-case alphabet, which is integrated with a character-count chart"; letter, Circular 12, and application form from Copyright Office, Library of Congress (10 Nov 1966) referring to CD's letter of 5 Nov 1966; letter and application statement from CD to U.S. Commissioner of Patents, re Cartier, 9 Nov 1966; also included in file is a copy of an agreement letter between CD and IBM for CD to "develop a basic composition manual to be used with the IBM 'Selectric' Composer", 16 Nov 1966.

### **Series 3, Box 9: Cartier (cont'd)**

1. Four-page ts by CD titled "information pertinent to the design of Cartier Rom & ital", including brief biographical notes on CD; envelope labelled "office copies of Cartier and Cartier italic, size as, from Carl Dair's original drawings" containing 12 copies

2. Postage stamps using Cartier:

envelope labelled "Silver Jubilee Accession to the Throne, Canada: 1 first day cover; 4 sets of 4 inscription corner blocks": manila envelope contains the aforementioned stamps, issued 4 February 1977, and two promotional brochures for the Jubilee issue; cellophane envelope containing 18 other stamps using Cartier, some individual, others in blocks of 2, 3 or 4 (23 separate items in total), most undated but one block dated 1984; promotional brochure for issue of Captain James Cook stamps, issued 26 Apr 1978, which also featured Cartier. Box 10, f.13 contains drawings for "Post Office Cartier"

3. Promotional items:

39 copies of promotional brochure issued by Mono Lino (duplicates of those found in Box 8, f. 13.)

4. "Type Design in Canada, a selective exhibition":

Items relating to display held in Upper Library, Massey College, 27 April 1967, featuring James Evans's 1840 syllabary typeface, and Cartier. Envelope containing labels for Evans items: 5 ts labels plus 5 with same text, hand-lettered by CD; envelope containing labels for Cartier items: 12 ts labels plus 12 with same text hand-lettered by CD; 2 additional ts labels; 2 ts labels for Cartier items; one hand-lettered label; ts list of 45 Cartier items in display; 1-page holograph notes re Cartier; holograph and ts statement from Douglas Lochhead about Cartier exhibit; additional copies of list of Cartier items, to which are affixed a holograph note and ts note indicating the time of exhibition opening; partial holograph list of Cartier items on display: 14 copies of invitation: holograph note in CD's hand, affixed to one invitation, reads: "Exhibition of sketches, drawings, test photos, etc. in preliminary work on Cartier"; brochure from Canadian Graphic Arts

**Series 3, Box 9**

Show, Toronto, 23-26 October 1967 which also featured an exhibit of Cartier and Evans items, courtesy of Massey and Victoria College. Also included are 9 ts labels from a 1980 exhibition at Massey College, first label reads “Case 3, Carl Dair, Designer and Printer” and printed, mounted label re Evans.

**Series 3, Box 10:** Cartier (cont'd): oversize box containing CD's drawings for Cartier

- Pencil drawings of Cartier
- Pencil drawings of Cartier
- Original drawings for Cartier upper case
- Original drawings for Cartier lower case and numbers
- Original drawings for Cartier lower case and numbers
- Original drawings for Cartier italic lower case
- Original drawings for cartier figures and numbers
- Photo paste-up of Douglas Lochhead's introduction written for Cartier first proof (English)
- Photo paste-up of Douglas Lochhead's introduction written for Cartier first proof (French)
- Photo negative of cover of Cartier first proof
- Photo negative of complete font
- Holograph instructions mounted on card, from CD re photo negative
- Post Office Cartier: three boards with paste-ups of various versions of font, one board with note affixed to exterior: “This alphabet has been approved by the Post Office for use on all postage stamps and related material. It will be ordered as ‘Post Office Cartier’, signed by John Gibson, 21 Dec 1976. See Box 9, f. 2 for samples of stamps.
- Original lettering for CD memorial plaque, by Egdon H. Margo, French text only. See Box 1, f.12 for other documents relating to the plaque. The hand-lettered envelope in which the drawing was sent is in Box 11, f. 9

**Series 3, Box 11:** Notebook, correspondence, ephemeral and other publications from CD's collections, some by CD

1. Spiral-bound notebook with holograph notes on alphabets, lecture notes, section titled “CD Portfolio”, including some sketches, n.d.
2. Correspondence from CD to colleague and friend, Egdon H. Margo, Sherman Oaks, CA: 19 letters or notecards, most holograph and most with envelopes (many with stamps excised), from Toronto and Jamaica, 17 Aug 1961-15 August 1967; letterpress memorial keepsake printed by Margo “at the Pen & Press”.
3. Envelope, hand-lettered by Egdon H. Margo, addressed to E.B. Cox, Sculptor, Willowdale, labelled “Carl Dair memorial Plaque sketch”, with inner envelope. Margo's sketch is in Box 10, f. 14
4. Promotional brochures for Paul A. Bennett Memorial Lectures, Fall 1967 (3 copies).

### Series 3, Box 11

5. *Brass Tacks*: promotional item prepared “in the interest of better advertising”, “written, designed, and produced by Goodis, Goldberg, Dair Limited”, 1960 (letterpress, limited edition of 200 copies. **Removed and catalogued at: BIB D134 br 1960.**
6. *Smoke* by Franklyn R. Smith (Montreal, 1949), with introductory paragraph by CD. Small volume of poetry printed in limited edition (2 copies); [Invitation] “With Carl Dair in the Valley of the Papermakers via 35 mm, January 11, 1966, 8:00 p.m., Massey College/Upper Library. Dorn’s Bibtotypes” (2 copies); Commemorative booklet “Le treizième Rendez-Vous de Lurs, 26-31 août [1963], vu par Fernand Baudin; Exhibition brochure: “70<sup>th</sup> Anniversary Exhibition. Toronto Type Foundry Company Limited 1886-1956”; Cooper & Beatty type specimen book, January 1964
7. Ephemera arranged by publisher/producer (1 of 2):
- *Ampersand 1966* No. 1 (8 pp, primarily in Japanese, with insert)
  - Ashantilly Press, Darien, Georgia: “Circles of Major and Minor Keys with Key Signatures” by - Stephen Lefkoff, 1957. The Ashantilly Leaflets, Series 1, No. 1: Music
  - Black Rock Press: prospectus for *The Springing of the Blade* by William Everson, [1968]
  - Brattinga, Willemijn and Pieter: New Year’s greetings including reprint of Brattinga photo essay from *Drukkersweekblad/authorlijn* 1966, Amsterdam
  - Cape & Co., Toronto: Christmas keepsakes and cards (3 items, n.d.)
  - Cooper & Beatty, Toronto: Christmas cards (4 items, n.d., including 2 copies titled “Twelve thoughts for Christmas Day” designed by Leslie (Sam) Smart, illustrated by Frank Davies; “experimental typesetting” brochure title “thinking through language” (16 pp., n.d.)
8. Ephemera (2 of 2) (cont’d)
- Davis & Henderson Limited: Christmas card, 1959
  - [Duff, Louis Blake]: “A Shepherd’s Crook on the Hills of St. Johns” [n.p., 1952]. Inscribed: “To Carl Dair with much appreciation and very kind regards. E[?] B[y?] Sept 14/52”. (4 pp.)
  - Hawkshead Press (John Robert Colombo) (3 letterpress items): poem by Colombo: “Fire Escapes Fire Esc Fire”, Bagatelle Series Number Two, n.d.; “Lamplight Poems” broadside; “Richard Maurice Bucke/Alexandra David-Neal”, 1960;
  - Hochschule für Grafik und Buchkunst, Leipzig: college calendar, 196?. See also Box 14.
  - Mulrooney, E.J.: “Return of the Wild Geese”, letterpress, n.d.
  - The Pittsburgh Bibliophiles: Prospectus for *Hunt Roman: The Birth of a Type*, 1965
  - Robb, Wallace Havelock: “Ontario is A Trillium [.] Manitu, My Sweetheart, My Adored” (letterpress poem, n.d.)
  - Rushmore, Arthur Wisner: letterpress keepsake from his memorial service, Madison, New Jersey, 17 Sept 1955
  - St. Mary’s College, Notre Dame, IN: exhibition notices: Chermayeff, Sept 1958; and “18 contemporary religious cloth banners”, n.d.
  - Sequoia Press: “The Sun Shines Bright” (letterpress keepsake for Typocrafters, Oct 1961

### Series 3, Box 11

- Stauffacher, Jack Werner: letterpress type specimen with holograph note: "14 pt Hunt Roman designed by Hermann Zapf '62 printed at the New Laboratory Press, Pittsburgh '63. Jack Stauff[acher]"
  - Ten Acres Press: letterpress Christmas keepsake (n.d.)
  - Tiessen, Wolfgang: *Rundbrief für freunde moderner buchkunst und graphik*, no. 1 [catalogue/newsletter issued by Tiessen's shop, Moderne Buchkunst und Graphik, Frankfurt am Main]. Includes keepsake wood engraving by Imre Reiner from *The Frogs Aristophanes*, (Frankfurt, Trajanus-Press, 1961).
  - Vox, Maximilien: *Quelques mots sur l'art du livre* ([Paris: Union bibliophile de France, 194?]), 24 pp. booklet. Inside is a small letterpress keepsake, printed in Latin and English.
  - Vasarely, Victor: photograph of his work "Bora", 1959 with printing instructions on verso indicating it was being used in a publication.
9. Mock letterhead, printed letterpress, presumably by CD, in various colours, for "George & Martha Washington" (7 items), "Anne Hathaway" (20 items, 2 designs), "Maria Chapdelaine" (8 items); and "Pauline Johnson" (8 items)
10. Ephemeral items and photograph:  
CD's business card in Cartier; bookplate of Edith and Carl Dair; business card of Roman Tomaszewski, Warsaw; holograph note in CD's hand re project: "Centennial theme motif ... Patronage – Massey"; CD's business invoice printed in Cartier, with Nassau address (5 copies); b&w photograph of sailboat transom with letters "ÆLLA", dated 1963; small promotional brochure for Brigham briar pipes, Toronto; poster for lecture by CD "the function of typography, sponsored by the STDC" 3 May 1961, Arts & Letters Club, Toronto; photographic reproduction of page of early manuscript with holograph note on verso re quality; sheet showing repeated Roman and italic words printed in red and black to form pattern (9 copies)
11. Speech: "The Best Typography Never Gets Noticed" by Herb Lubalin, April 1962 (4 pp., Van Dyke copy); [Article?]: "Integral Typography" by Karl Gerstner, n.d. (13 pp. ts); "Integrale Typographie" by Karl Gerstner: offprint from *Typographische Monatsblätter*, Vol 6/7 (Juni/Juli 1959); Copy of *Executive: Canada's magazine for the men of decision*, December 1960, which includes "Making a symbol sell your firm successfully" by Leslie Smart.
12. Correspondence to Douglas Lochhead, Massey College, re Dair:  
holograph letter from Gerry [Prodrick], n.d., who was in Kingston, Jamaica "to look for evidence of Carl Dair and his work" which refers to the Jamaica Folio; ts memo and accompanying sheet answering Lochhead's request for biographical information on Dair, from U of Toronto Press, Oct 26 [no year].
13. Later articles and other items on design: Douglas Lochhead, "On Advertising Design", and Paul Arthur, Robert Fulford et al [letter to editor] and response from Allan Flemming, "The Form of the Content: Design and Creative Stimulus of *artscanada*", both *artscanada* March 1982 (tearsheets); Marjorie Harris, "A Salute to the G.D.C. Fellows", *Applied Arts Quarterly*, [Summer 1987] (one-page photocopy).

### **Series 3, Box 11**

14. Poster by "Eveleigh" promoting United Nations, "Issued by U.N. Department of Public Information 1947) showing plant with leaves composed of flags, being planted.

### **Series 3, Box 11**

Holograph note on verso "Dearest Mom – Before I forget it – here's the poster. Rickey had adenoids & tonsils removed today and she took it beautifully. Son."

### **Series 3, Box 12:** Business cards and realia [small flat box]:

- CD's business cards (printed in Cartier) in small box which also contains: card of Hans-Martin Geyer, chief of German foreign affairs; CD's pocket watch (white metal Westclox); brass block incised with Carl Dair's logo 'CD'.
- Christmas banner/greeting: "Carl and Edith Dair wish you Seasons Greetings" hand-lettered in red by CD on Japanese rice paper, within a small red wooden mailing cylinder, unlabelled; another Christmas banner/greeting, the same size and paper, on which is printed in letterpress a quotation from Donald Culrose Peattie, with salutation "Carl Dair, Richvale, Ontario", within small red wooden mailing cylinder, with hand-lettered label to "Mr. Robertson Davies, Peterborough Examiner" and postage stamp.
- Linofilm (2 boxes) each containing metal matrix within which film is mounted. One box labelled "Cartier Roman X53-1", the other "Cartier Italic X53-2" with interior labels, printed in Cartier, in both boxes: "Presented to Massey College by Mono Lino Typesetting Company Limited, April 1984"

### **Series 3, Box 13:** Audio, Film, and Video recordings:

- Audio tape: ¼" on 3¼" reel (600') in manufacturer's box (Scotch): holograph note on back of box: "I – Public Show – 1 hr on Typography"; II – Doug & Ricky – John[n & Don?], n.d.
- Audio tape: ¼" on 5" reel (900') in manufacturer's box (Eastman): holograph note on back of box, in CD's hand: "Graphic Art in Jamaica. Speed 3 ¾" [196?]
- Audio tape: ¼" on 7" reel [1200'] in manufacturer's box (Viking): holograph note on front of box, "Gerry Moses personal ... do not erase". On back of box: "Carl Dair Mar. 13 1967, [speed] 3 ¾, full tape both sides." and "Gift of Barbara Mercer"
- Audio tape: ¼" on 7" reel (1200') in manufacturer's box (Scotch): holograph note on back of box, "Meeting of Quadrats – Massey College, March 14, 67 (both channels of tape)" (Quadrats was a group of type designers, letter press printers and other print enthusiasts, who met monthly at Massey College to print poetry and other ephemera.)
- Film (16 mm.) in metal canister with commercial label "Crawley Films Limited" with additional labeling: ts "CARL DAIR FTG. TAKEN FROM ORIG.;" in CD's hand: "Gravers & Files. Original & 1 print is in Museum of the Joh. Enschedé en Zonen, Klokhuisplein, Haarlem, Holland" and "[Print] No. 2 (16 mm)"; in another hand: "Presented by Carl Dair to Massey College, May 1968"; additional small label in another hand "Toronto". The commercial label has been stamped by Canada Customs "Sep 25 19-- [illegible]". Canister is within manila envelope labelled, in CD's hand, "Prof. Lochhead" and "Carl Dair film". A video transfer of this film was made in 1992 (see following item).

### **Series 3, Box 13**

- Video tape (VHS) in plastic case. Tape is labelled "Robert Norton. 'Radisch'. Film Xfer [i.e. transfer]. Length 14:55. Alpha Video 10/08/92". Case with Alpha Video (Seattle, WA) label, and spine label identical to interior label.

### **Series 3, Box 14:** Artists' Books and others publications

1. "Der Druckspiegel" *Typographische Beliage*: 3 articles removed from July 1963, Sept 1963, and March 1964 issues.
2. Gruppe 56 im Bund: "Visuell das Sehen betreffend" (H.W. Kapitzki, designer) [Stuttgart], n.d.
3. Instituts für Buchgestaltung and der Hochschule für Grafik und Buchkunst, Leipzig: "Entwürfe für neue Satzschriften" [design for new font] (16-page prospectus/description, n.d.)
4. *Linotype-Post Heft 57* (March 1963)
5. *Revue de l'association des élèves de l'école des arts graphiques* [Montreal], Vol 11/12, no. 1 [196?]: cerlox-bound volume showcasing student works
6. Munari, Bruno "An unreadable quadrat-print by bruno munari" [Steendrukkerj de Jond & Co., Hilversum, The Netherlands. 1953?]: artist's book consisting of a book of square blank coloured pages with portions excised and/or cut at different angles, in folded wrapper with explanatory text printed in several languages on both sides of wrapper.
7. Rot, Diter [i.e. Dieter Roth]: spiral-bound copy of his artist's book, *Bok* (forlag ed: Reykjavik, [1958?]). Holograph on top sheet: "22.sept.62. [illegible signature]. Portions excised [by Rot].
8. Rot, Diter [i.e. Dieter Roth]: *Kwadraaat-Blad/Quadrat-Print* (Hilversum: Steendrukkerij de Jong, 1965?). Artist's book in folded square portfolio containing 60 loose, printed sheets (enlargements from newspaper clippings) in cardboard folder.
9. Zwart, Piet. Exhibition catalogue, Stedelijk Museum Amsterdam, 20 Jan-20 Feb [no year]. One page marked up with photographic instructions, for reprinting.

**Series 4:** Type Specimens, Paper Samples, book cloth and related items – 4 boxes of graphic material

**Series 4, Box 15:** Type Specimens (arranged alphabetically by foundry/company. Most are undated.)

1. American Type Founders (New Jersey): ATF Typgraphic Accessories; Rondo; Univers (2 different specimens for the latter)
2. Bauer Alphabets (New York): "The Perfect Type Accompaniment by Bauer" (Weiss); Weiss Initials Series
3. Bauerische Giesserei (Frankfurt): Weiss Schriften (3 booklets and 4 order sheets, all in folder)
4. Berthold Type Foundry (Berlin): Post
5. Cooper & Beatty (Toronto): folder promoting Flexi/type, with film sample included. (Note: This folder was used [by CD?] to store smaller type specimens from other firms,

#### **Series 4, Box 15**

which have been re-filed in alphabetical order in this and the following two boxes. Left in the folder is a Cooper & Beatty sheet for Helvetica; Optima specimen sheet

6. Cornish & Wimpenny Ltd. (Toronto): Bembo (3 copies)
7. Deberny & Peignot (Paris): Caractères bois; Types from Paris
8. Joh. Enschedé en Zonen (Haarlem) (1 of 2 files): Antigone, Grieksch (2 copies); Baskerville; Bavo; Bembo; Bodoni; Cancelleresca Bastarda; Compact; Cheop (2 versions); Dubbele Augustijn, Open Kapitalen, Romein en Grieksch; Falstaff; Gill; Houtsneeletter; Lutetia (2 copies of Open Capital; 1 of Roman & cursive); Nederduits; Ornamenten; Perpetua (2 versions); Romanee (2 versions, one signed by CD, annotated to indicate point size); Spectrum (see also next folder); Sterren, Stembiljetblokjes, Blikvangers; Romulus (2 versions, 2 copies of one); Scriba; Times (2 versions); Romaansch
9. Jon. Enschedé en Zonen (Haarlem) (2 of 2 files): specimen book; insets produced for *The Penrose Annual*, 1953 (2 copies): “Some Type Faces Produced by Joh. Enschedé en Zonen, Haarlem, Holland”; and 1954 “Spectrum Roman and Italic designed by J. Van Krimpen and produced by the typefoundry Joh. Enschedé en Zonen, Haarlem, and The Monotype Corporation, London”; portion of original folder labelled, in CD’s hand, “Joh. Enschedé en Zonen”
10. Grafotechna (Prague): specimen book (small, 4-ring binder); Tyfa; included in book is a booklet of business cards using Legend font, all in German, titled “Legende als kartenschrift”
11. Graphic Arts (New York): “type faces / volume one” (2 copies)
12. Howard & Smith Monotype Ltd. (Toronto): Univers
13. Lettergieterij Amsterdam (also known as Fonderie de caractères Amsterdam and Typefoundry Amsterdam) (Amsterdam): Contura; Pascal; Reiner Script
14. Linotype & Machinery Ltd. (London): announcement re Juliana

#### **Series 4, Box 16: Type specimens (cont’d)**

1. Monotype Corporation Ltd./Lanston Monotype Corp. Ltd.: “Bodonis d’hier et d’aujourd’hui (24-page booklet, compliments of René Ponot “pour l’ICTA”); Cellini & Bembo (3 copies, one inscribed “for Carl Dair 1956 SL[E?”); “Monotype’ Composition Faces”; “‘Monotype’ Flower Decorations”, 1924; Mercurius; Pépita; “Twenty-One Classic Type Faces for Book and Periodical Setting on ‘Monotype’ Composing Machines” (2 versions); “Une selection de quelques-unes des plus belles series pour l’édition”; 3 loose sheets (Bembo, Erhardt, Times) that appear to have been removed from the same specimen book (book not located in fonds); Monotype envelope containing 12 specimen sheets
2. Morgan Press (Scarsdale, NJ): cerlox-bound specimen book, 1960; broadside promoting new wood types; “Morgan Press SC 3-3180 Supplement Number One. Wood Type!”
3. Photo-Composing Room (New York): catalogue [1965]
4. Photo-Lettering Inc. (New York): “Authentic Photographic Xylotypes”; “Real Cowan’s Decorative Material”

#### **Series 4, Box 16**

5. Società Nebiolo (Torino) (1 of 2 files): Athenaeum (including individual sheet with one letter excised); Fontanesi; (Caratteri) Greci; (Caratteri) Ebraici; Eurostile (4 items including 2 copies of same item); Garaldus; Microgramma; portions of original file folders, labelled in CD's hand "Nebiolo" and "Eurostile"
6. Società Nebiolo (Torino) (2 of 2 files): Normandia; (Caratteri) Orientali; Oscar (3 items); Recta; [segni, frecce, indici direzionali]; Slogan; "Marchi monogrammi tipo grafici": folder containing 15 sheets of monograms; "Nebiolo Type Faces. Tipos de Imprenta"; "Nebiolo caractères pour la typographie moderne"; sheet
7. D. Stempel AC (Frankfurt): Clarendon (2 versions); 3 catalogues: "Ausgewälte Druckschriften", "Lieferbare Schriften ... Type faces available", "Catalogue of Types/Catalogo de Tipos", the latter including pamphlet "Types on Anglo-American point-system"
8. TypoGraphics Communications, Inc. (New York): Permanent
9. Kurt H. Volk Typography (New York): plastic "overlay-guide" for selecting size of rules, bullets, etc.
10. Veb Typoart (Dresden) (1 of 2 files): Bodoni; Dresden; Grotesk (2 versions); Garamond; Manutius-Antiqua; Minister Antiqua; Pergamon Antiqua; Technotyp; Thannhaeuser; Tschörtner; Weihnachts-Schmuck
11. Veb Typoart (Dresden) (2 of 2 files): "Meister-Ornamente"; 2 catalogues: "Drucktypen Matrizen Messinglinien" and "Magazin-Matrize"; 3 other folders "Veb Typoart Dresden (ABC) containing various specimen sheets"

#### **Series 4, Box 17:** Paper samples, book cloth, and related items:

1. Du Pont Color Council, Wilmington Delaware: "Design and Colored Paper. Issue Number Eight: Exploring the Visual/Tactile nature of paper": folder containing samples, within cardboard box
2. E.B. Eddy Co. (Hull, QC): "Better Scoring and Folding", 1947. Cerlox-bound booklet with samples. Designed by CD?
3. Howlett & Smith Ltd. (Toronto): "A chart of screen tints for letterpress engravings" – booklet with 4 glassine proofs.
4. Kimberly-Clark Corporation, Neenah, Wisconsin: "Type and its relation to paper" by R. Hunter Middleton, 20-page booklet.
5. Ostwald Colour Standards: cerlox-bound book containing numerous colour charts, with 'PrismaColour' colour pencils leaflet inserted
6. Proost Papier (Amsterdam): "Hollands tekstpapier" – sample booklet
7. T.H. Saunders (England): "Mould Made Papers", spiral-bound book
8. Howard Smith Papers: "Portfolio of Letterheads designed by members of the Art Directors Clubs of Montreal and Toronto", loose sheets, once cerlox-bound, in envelope. No sample designed by CD was found in the sheets; "Text Papers": booklet with samples
9. Richard de Bas (Paris, Ambert d'Auvergne): hand-made papeonr in booklet (1962), with wax-stamped envelope addressed to CD
10. Rolland Paper Co. (Montreal): folded promotional poster for Rolland Rockland Bond
11. Westvaco (New York): "Westvaco Quality Papers": 2 folders containing samples of Coronation. See also next box.

**Series 4, Box 17:** Paper samples (cont'd)

1. Westvaco (New York) "Westvaco Quality Papers": cerlox-bound hardcover, 196?. See also previous box, and "The Handbook of Westvaco Book Papers" in back of this box
2. White-Hooke Papers (Toronto): "Ingres d'Arches" – sample booklet
3. [Unidentified, possibly German or Netherlands?]: 13 samples of "woodfree" (one "wood frei") paper with specs in ts on each sheet; square of book cloth, original unmarked envelope.
4. 2 unidentified coloured paper sample booklets (samples numbered 101-130 and 201-230)
5. Book cloth samples: G.S.B. Fabrics Corp. (New York): book cloth samples affixed with brass fastener/split pin; "Linson – Book 1" bound sample book.

Also in this box: Westvaco: "The Handbook of Westvaco Book Papers", 1966: bound book in slipcass; Strathmore: sample book "Handbook of Strathmore Expressive Text & Cover Papers"

Additional item: film of broadside produced for Cooper & Beatty, consisting of three separate films meant to be overlaid, titled "Yes sir! It happens all the time – you have a tight schedule to meet and some guy brings in a load of copy that is just one awful MESS ...Cooper & Beatty (Your Friends in Need)". Probably designed by CD. Shelved in map case, drawer 4, in folder marked 'Dair'.