

# News of the arts

## Canadian actress wins British award

Canadian actress Kate Nelligan won a major British drama award recently for her performance in David Hare's play *Plenty*, on the French resistance to the Germans during the Second World War.

Miss Nelligan, 27, of London, Ontario, was presented with the *Evening Standard* Newspaper Award as Britain's "Best Actress of the Year" at a dinner at the Savoy Hotel.

She went to Britain in 1969 and endured what she calls "three desperate years" working as a waitress in cafés and discotheques, while attending classes at London's Central School of Speech and Drama. She made her breakthrough in another David Hare play, *Knuckle*.

## University acquires important papers on Canadian publishing

McMaster University, Hamilton, Ontario, has acquired what is described as a treasure house of Canadian scholarly material, in an agreement signed with McClelland and Stewart, Ltd., publishers.

McMaster's newest collection includes the files of publisher Jack McClelland, which relate to correspondence with authors, other publishers, literary and publishing associations as well as to administrative matters. On its arrival at McMaster for processing and evaluation it weighed nearly 30 tons.

The firm, originally called McClelland and Goodchild, was co-founded by John McClelland in 1906. Its name was later changed to McClelland and Stewart on the death of the partner. The present head of the firm, John G. (Jack) McClelland, joined the company in 1946 after his war service with the Royal Canadian Navy as skipper of a motor torpedo boat. John McClelland senior died in 1968 after more than 60 years in publishing.

The university library already contains the manuscripts and papers of many McClelland and Stewart authors, including Margaret Laurence, Farley Mowat, Pierre Berton and Peter Newman. Librarian Dr. W.B. Ready compares the importance of the most recent transaction with his previous acquisitions of the J.R.R. Tolkien papers and of the Bertrand Russell archives.

## Poster-making still a thriving art

*100 Years of the Poster in Canada*, a survey of the history of the poster, recently opened at the Art Gallery of Ontario in Toronto, before beginning a tour of towns in Ontario. The posters were chosen from categories including elections, war bond drive, politics, protest, product promotion, travel and artistic events.

The earliest posters in Canada were printed using wooden typefaces and, sometimes, metal engravings. Some illustration was used in the early posters, but with the advent of colour lithography, the history of the modern poster began.

Canadian artists working in the graphic art field produced some of the first modern "art" posters. C.W. Jefferys' poster advertising a special issue of the *New York Herald*, 1898, is shown as a contrast to a contemporary work, *Tomorrow's Mystic Gates* (circa late Sixties or early Seventies), designed by Bruce Meek for the N.T.O. Printing Co., in Toronto.

The power of the medium to sway public opinion was evident in the federal elections of 1891. Campaign posters used by the winning Conservative party, including *The Old Flag*, *The Old Policy*, *The Old Leader* are shown, as well as such recent examples as Dennis Burton's and Allan Fleming's *Stop the Spadina Expressway*, 1971.

The Group of Seven strongly influenced poster styles of the Twenties, Thirties



A 1971 silkscreen designed by Theo Dimson and executed by Barbara Klunder.

and Forties in Canada. Several examples of their influence will be shown, as well as posters by J.E.H. MacDonald, Frank Carmichael, A.Y. Jackson and A.J. Casson.

The exhibition also includes a selection of contemporary posters by Canadian designers and illustrators such as Charles Marchiori, Heather Cooper, Vittorio Fiorucci and Bernard Michaleski.

"The advent of the age of instantaneous electronic communications may well have doomed the poster, but contemporary evidence is to the contrary," write Constantinidi and Stacey in the poster-brochure which accompanies the show.



Art poster by Frederick S. Challener, 1896.