

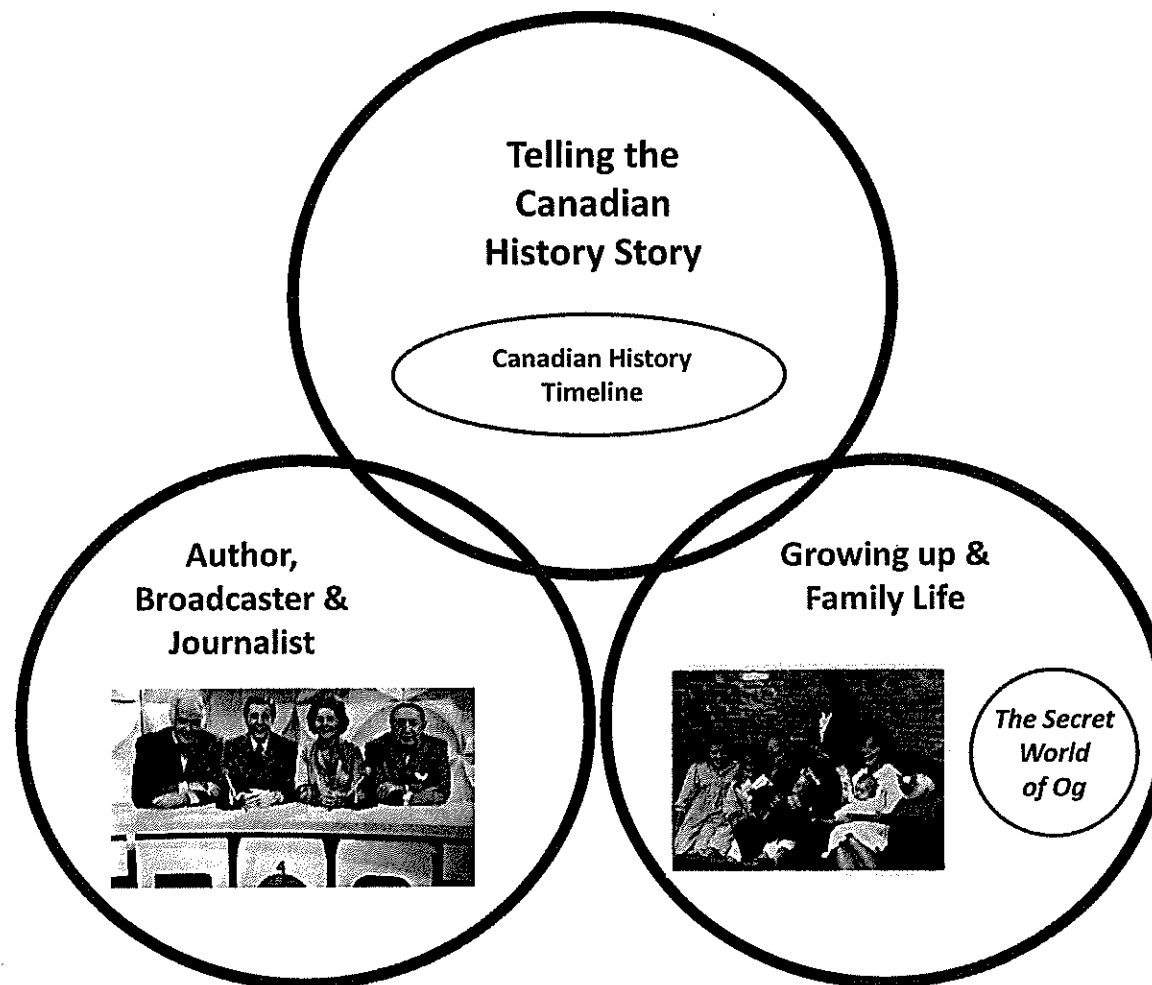
CI  
Communication  
Pierre Berton Tribute Task Force  
April 26, 2017  
Item 1

# Pierre Berton Heritage Centre

**DRAFT for  
Interpretive Plan Discussions**

**Task Force Meeting  
April 26, 2017**

# Approved Interpretive Approach: Three Themes



# Interpretive Plan Draft

## Introduction and Background

The Pierre Berton Heritage Centre will be located in the former Kleinburg United Church, located along the historic main street of Kleinburg, a heritage conservation district. The Centre will serve as a community gathering space and will also present exhibits honouring the contribution of Pierre Berton to the telling Canada's national story.

This Interpretive Plan is inspired by and rests on the excellent foundation created by:

- The Request for Proposal issued by the City of Vaughan: *Exhibit Consultant to Design, Develop, and Install Exhibits for the Pierre Berton Heritage Centre* of July 2016.
- A community consultation meeting held in September of 2016 by the City of Vaughan that helped to shape the direction of the project
- A kick-off meeting with representatives of the City of Vaughan Recreation Services, Lynch+Comisso Architects, E-Lumen International Consulting Engineers, and Reich+Petch Design International, January 2017
- A subsequent meeting with the Pierre Berton Heritage Centre Task Force, February 2017
- Ongoing architectural/exhibit coordination meetings between City of Vaughan, Lynch+Comisso, and Reich+Petch

# Interpretive Plan Draft

## Goals for Pierre Berton Heritage Centre

- To present exhibits that offer visitors an engaging understanding of the highlights of Canadian history, using Pierre Berton's lively prose to bring that history to life
- To introduce visitors to the biography of Pierre Berton, including his work as a broadcaster and journalist, his family life, and as a long-time resident of Kleinburg
- To feature Berton's novel for children, *The Secret World of Og*
- To create exhibits that both complement the experience of the interior and create a noticeable visual impact
- To identify an inventory of modular exhibit elements that can be used for various temporary exhibits to be created by the City of Vaughan and displayed at the Pierre Berton Heritage Centre
- To provide space for community/public use events on the main floor, which is to be open and flexible, for hosting a wide variety of functions

# Interpretive Plan Draft

## Other Exhibit Parameters

- The Centre will not have dedicated staff. Use of the space will be for permitted events (for example, weddings or concerts). The City of Vaughan may open the space for viewing exhibits during special events such as the Binder Twine Festival.
- Accessibility is a priority, not only to conform to legislation, but also to ensure that the space can be enjoyed by everyone.
- The stained glass windows and vaulted ceilings will be maintained.
- Wall space will be used as much as possible for exhibits, working around the existing stained glass. There should be no permanent furniture fixtures in the centre of the main programming space.
- The basement space will be used for a history of the Kleinburg United Church.
- Multimedia units should be secure, built-in, and able to shut off when not in use.
- There are very few artifacts available; display of artifacts is not a priority.
- The Kleinburg Public library holds a complete set of Pierre Berton's published works and a Canadian History timeline – the exhibits in the Pierre Berton Heritage Centre should provide an experience that is distinct from that of the Library.

# Interpretive Plan Draft

## Audiences for Exhibits

- Local residents of Kleinburg who already have some familiarity with Canadian History and Pierre Berton's role in telling it and would like to enjoy more in-depth information in the exhibits
- Local residents of Kleinburg who are less familiar with Canadian history and Pierre Berton's role in telling it and would like to gain new insights.
- Visitors to Kleinburg, including families, on a leisure outing who drop in to enjoy the space and its exhibits as part of the Kleinburg heritage experience.
- Those attending events in the space who may wish to view the exhibits as an enhancement to their experience.

# Interpretive Plan Draft

## Key Messages

1. The history of Canada is a story that needs to be told and re-told to each generation, and to newcomers to Canada. Pierre Berton's life-long love for this history, recounted in several seminal books, brings Canadian history to life for a wide audience.
2. In his work as an author, journalist, and broadcaster, Berton wrote on a vast range of topics from cogent criticism of North American consumerism and racism to whimsical articles about his cats.
3. Pierre Berton, born in the Yukon and educated at the University of British Columbia, lived in Kleinburg with his wife Janet and their eight children for about 50 years, participating enthusiastically in the community. His work was widely recognized during his lifetime, receiving many prizes and honours, including being invested with the Order of Canada.

# Interpretive Approach

## Interpretive Approach

### 1. Visitor Access and Flexibility

- Visitors to the exhibit can explore the three main themes in any order they would like. Visitors can follow a clear chronology of Canadian history. Or, if they wish, they can dip in and out of this chronology and explore the other themes of the exhibit in any order they would like to.
- This approach is flexible and facilitates visitors' ability to select the topics that interest them the most (and perhaps come back for a second visit to see other exhibits that they did not have time to see on their first visit). Visitors with more time or a deeper interest in all the details of the exhibit will come away with a satisfying and well-rounded sense of the highlights of Canadian history and the multifaceted role of Pierre Berton in popularizing this history.



# Interpretive Approach

## Interpretive Approach

### 2. Providing Contextual Information on Canadian History

- As some events in a timeline of Canadian history may not be familiar to visitors, the interpretive materials will provide enough brief background information for visitors to know basic information about those events and how Pierre Berton wrote about them. Care will be taken, within the fairly limited space available, to present an inclusive range of events that acknowledges Canada's First Nations, early colonists from Britain and France, and the ongoing importance of immigration to Canada.

# Interpretive Approach

## Interpretive Approach

### 3. Bringing Pierre Berton into the Space

- Those who met or wrote about Pierre Berton often mention two things – his larger-than-life personality and his ability to describe historical events with a vividness that allows the reader to get a sense of the human impact of those events and their significance. Thus, the interpretive approach will be to “bring Pierre Berton into the space”. This will be done with a number of different interpretive techniques, including:
  - Quotations from his writing at various scales throughout the space
  - Reproductions of excerpts from Pierre Berton’s original manuscripts from the McMaster University Archives/Pierre Berton fonds, particularly those on Canadian history, preferably that show Berton’s or his editor’s handwritten notes, corrections, or re-writes
  - Photographs of Pierre Berton in a wide range of circumstances, from reading to his children, taking part in television programs, receiving honorary degrees, or participating in the Binder Twine Festival

# Detailed Interpretive Plan

## Telling the Canadian Story

### DETAILED INTERPRETIVE PLAN

Main Ideas	Interpretive Materials	Comments/Sources
1. Exhibit Title Walls	<ol style="list-style-type: none"> <li>1) Title of space on wall at entrance: "Pierre Berton Heritage Centre"</li> <li>2) Larger titles on alcoves on both side of the space "Pierre Berton Heritage Centre" <ul style="list-style-type: none"> <li>• Large-scale quotes from PB</li> </ul> </li> </ol>	Any funders/sponsors who need to be acknowledged?
2. Telling the Canadian History Story		
2.1 Canadian History Timeline	<ul style="list-style-type: none"> <li>• Timeline of approximately 50 events in Canadian history, from the First Peoples to arrive in Canada, through to the celebration of Canada's 150<sup>th</sup> birthday</li> </ul>	Please see separate document for suggested events for the timeline
2.2 The Story of Canadian History  A short paragraph of description of each event on the timeline that is not self-explanatory	<ul style="list-style-type: none"> <li>• Illustrations of historical events</li> <li>• Archival photographs of historical events</li> <li>• Quotations from PB's books on Canadian History</li> <li>• Reproductions of excerpts from PB original manuscripts</li> <li>• Interspersed on the <u>inforails</u>, three small screens with scrolling images showing visuals of events from Canadian History with short on-screen text to explain those events</li> </ul>	



# Detailed Interpretive Plan - Media Wall

## Biography

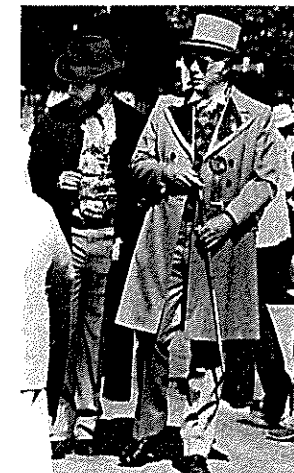
Main Ideas	Interpretive Materials	Comments/Sources
Media Wall	Three programs that use scrolling images, short "pop up" text, and (if budget allows) some audio visual footage. Visitors can select the program they wish to view. These programs will be turned off when the space is in "event mode"	
<b>3. Program One: Biography</b>		
<b>3.1 Biography, Early Life</b> <ul style="list-style-type: none"> <li>Born July 12, 1920 in Whitehorse, Yukon – Pierre Francis de <u>Marigny Berton</u></li> <li>Younger sister Lucy born 15 months later</li> <li>His family moved to Dawson City, Yukon in 1921</li> <li>His mother was Laura Beatrice <u>Berton</u> (nee Thompson) who was a school teacher</li> <li>Family moved to Victoria, BC in 1932 and at age 12 he joined the Boy Scout movement</li> <li>Graduated high school in 1937</li> <li>Worked during the summer at Yukon Consolidated Gold Company to help save for university</li> <li>Enrolled in Victoria College</li> <li>Started to write for the College newspaper <i>Microscope</i></li> <li>Graduated from Victoria College in spring of 1939 (switched from studying chemistry to studying history)</li> </ul>	<ul style="list-style-type: none"> <li>Scrolling set of images that show PB's personal life</li> <li>Short phrases on on-screen text to outline the main facts in PB's biography</li> <li>Short quotations from PB's autobiographies</li> <li>Short quotations from PB's biography by McKillop</li> <li>Short quotations from obituaries about PB that testify to his accomplishments and significance</li> </ul>	



# Detailed Interpretive Plan - Media Wall

## Biography (cont'd)

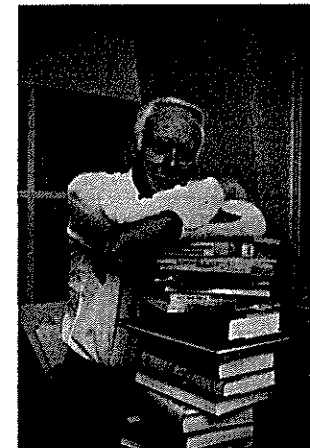
<ul style="list-style-type: none"> <li>• 1939 to 1941 at University of British Columbia</li> <li>• Joined the University's Canadian Officer's Training Corps</li> <li>• Spend several years in training in the Canadian Army but did not see active service</li> <li>• 1946 began working for the <i>Vancouver Sun</i></li> <li>• 1946 married Janet Walker, who had also been an editor at <i>Ubysssey</i> and journalist at the <i>Province</i></li> </ul>		
<p>3.2 Biography, Later Life</p> <ul style="list-style-type: none"> <li>• 1947 moved with Janet to Toronto</li> <li>• Began as a staff writer for <i>Macleans</i></li> <li>• They lived in a series of small apartments</li> <li>• 1948, their first child, Penny, was born</li> <li>• In early summer of 1948, bought three acres of land in the Humber Valley near <u>Kleinburg</u>, a village about 25 miles north of Toronto</li> <li>• Used War Bonds to purchase the land and built a house; planted trees and gardens</li> <li>• 1954, his mother wrote successful memoir <i>I Married the Klondike</i></li> <li>• By the time of his death had eight children and 14 grandchildren</li> <li>• Through his seminal work with the Writer's Trust of Canada he was also active in helping to protect and advance writers' welfare and interests</li> </ul>		<p>Sample quotes:</p> <p><i>As the hillside rose we found ourselves in an orchard of wild apple trees mixed with hawthorn.... We reached the top, sat down, and looked due west into the setting sun. ... The setting was magnificent, the sunset golden, the stillness all pervading. PB My Times, p. 53</i></p> <p><i>"... with that one sudden impulsive action we had cast our lot with Canada." PB My Times, p. 54</i></p>



# Detailed Interpretive Plan - Media Wall

## Pierre Berton's Books

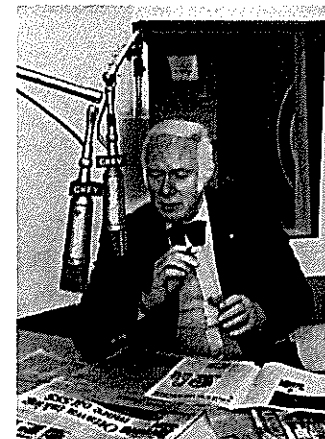
Main Ideas	Interpretive Materials	Comments/sources
<b>4. Program Two: Pierre Berton's Books</b> <ul style="list-style-type: none"> <li>• PB wrote several seminal books about Canadian history</li> <li>• His vigorous writing style and talent for telling stories about both large scale events and the people who lived through them, brought Canadian history to life</li> <li>• His books had popular appeal</li> <li>• In addition to writing books about Canadian history, PB was also a keen observer and critic of the times in which he lived</li> <li>• He wrote books on a very wide range of topics. For example: <i>The Royal Family</i>, <i>Just Add Water and Stir</i> (a series of satirical essays, wry comments, essays, etc.), <i>The Big Sell: an Introduction to the Black Arts of Door-to-Door Salesmanship &amp; Other Techniques</i>, and <i>Cats I have Known and Loved</i></li> </ul>	<ul style="list-style-type: none"> <li>• Photos of book covers</li> <li>• Illustrations from books and other published materials</li> <li>• Quotes from PB books</li> <li>• Excerpts from book manuscripts that show PB's writing process</li> <li>• Quotes from PB autobiographies and other materials written by PB about being a writer</li> </ul>	<p>Archival materials on this topic to be researched</p>



# Detailed Interpretive Plan - Media Wall

## Broadcaster and Journalist

5. Program Three: Broadcaster and Journalist		
5.1 Works as a Broadcaster		
<ul style="list-style-type: none"> <li>PB was a prolific and well-known broadcaster in Canada, primarily on TV but also on radio</li> <li>In 1957 became a member of <i>Close-Up</i>, a CBC public affairs program that ran until 1995</li> <li>He appeared on <i>Front Page Challenge</i> (a TV program where a panel of experts – including PB – tried to guess the identity of mystery guests), which was broadcast for more than 30 years</li> <li>From 1962 to 1973 ran <i>The Pierre Berton Show</i> (first called <i>The Pierre Berton Hour</i>) on CTV</li> <li>He was also a narrator or host of several TV shows, including the Academy Award nominated National Film Board of Canada documentary <i>City of Gold</i>, exploring life in his hometown of Dawson City during the Klondike gold rush</li> <li>From 1966 to 1984 PB and Charles Templeton made the daily syndicated radio debate show <i>Dialogue</i> (on CFRB and CKEY)</li> </ul>	<ul style="list-style-type: none"> <li>Stills from <i>Close Up</i>, <i>Front Page Challenge</i>, and <i>The Pierre Berton Show</i>, featuring topics or guests that may still resonate or be recognizable today</li> <li>Stills from <i>City of Gold</i> and other TV programs narrated by PB relating to Canadian History (e.g. title screens)</li> </ul>	<ul style="list-style-type: none"> <li>CBC archives for <i>Close Up</i> stills (with explanatory captions) could include:               <ul style="list-style-type: none"> <li>Interview Robert Service (the Bard of the Yukon)</li> <li>Interview with Vladimir Nabokov, author of <i>Lolita</i></li> </ul> </li> </ul> <p>Quote from McKillop (314)  <i>Berton's onscreen presence captured viewer' attention, and few remained indifferent to it. Some saw him as the abrasive villain of the show; by the end of the decade, he drew more hate mail than anyone else.</i></p> <ul style="list-style-type: none"> <li>CBC archives for <i>Front Page Challenge</i></li> <li>CTV archives (?) for <i>Pierre Berton Show</i></li> </ul>



# Detailed Interpretive Plan - Media Wall

## Broadcaster and Journalist (cont'd)

<p>5.2 Works as a Journalist</p> <ul style="list-style-type: none"> <li>At the University of British Columbia worked on student newspaper <i>The Ubysssey</i></li> <li>1941 joined staff of Vancouver <i>News-Herald</i> (youngest city editor of any Canadian daily)</li> <li>1951 named managing editor of <i>Macleans</i></li> <li>Covered Korean War for <i>Maclean's</i></li> <li>1958-1962 joined <i>Toronto Star</i> as associate editor of the <i>Star Weekly</i> and columnist for the daily paper in 1958</li> <li>Column called "By Pierre Berton" - he wrote almost a thousand columns</li> <li>Columns were eclectic in subject, style and mood</li> </ul>	<ul style="list-style-type: none"> <li>quotations from <i>Ubysssey</i> articles</li> <li>quotations from Vancouver <i>News-Herald</i> articles, <i>Maclean's</i> articles, and <i>Toronto Star</i> articles</li> </ul>	<ul style="list-style-type: none"> <li>UBC archives?</li> <li>Vancouver <i>News-Herald</i> archives?</li> <li>McMaster <i>fonds</i></li> <li><i>Toronto Star</i> archives</li> </ul> <p>Quote from McKillop p. 331  <i>His chosen themes suggested an instinctive sense of natural justice and a principled alliance with the man on the street and the woman in the home. Along with his Klondike origins, these became central to the formation of what would become the Berton brand.</i></p>
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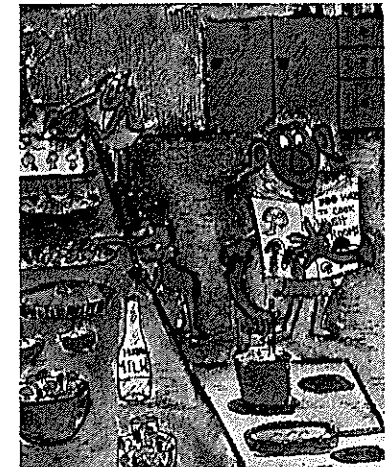
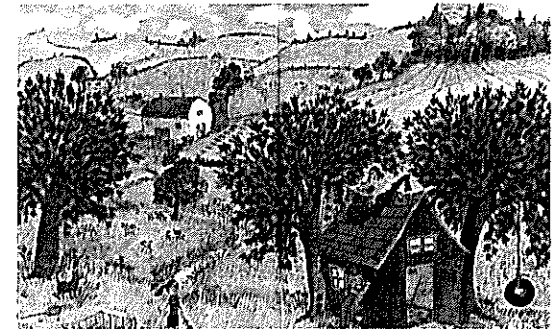




# Detailed Interpretive Plan - Og Display

## *The Secret World of Og*

Main Ideas	Interpretive Materials	Comments/sources
<b>6. <i>The Secret World of Og</i></b> <ul style="list-style-type: none"> <li>A fantasy adventure for children</li> <li>First published in 1961</li> <li>PB says it is the favourite of his books</li> <li>Five characters based on his own children</li> <li>Illustrated by his daughter Patsy</li> <li>Schoolchildren turned the story into a play</li> <li>Two film versions</li> <li>Has sold more than 200,000 copies in four editions</li> <li>animated television series (CBC) and television special (Hanna-Barbera)</li> <li>Live theatre productions in Canada and the US</li> </ul>	<ul style="list-style-type: none"> <li>Brief introduction, include quote from <i>My Times</i>, page 424, letter from seven year old boy from Delta, BC: "Dear Mr. Berton, You are a real good writer. <i>The Secret World of Og</i> is the best book I've ever read in my whole life."</li> <li>Six cylindrical display units, each with a summary of a portion of the contents of the book</li> <li>A selection of illustrations from the book, including colour illustrations at a larger scale</li> <li>The exhibit is stored during event mode.</li> </ul>	<p>Potential groupings of chapter summaries per cylinder:</p> <p><b>Note: shaded chapters include a full-colour illustration</b></p> <p><b>Cylinder 1:</b> Introduction to exhibit and Chapter One: What Pamela saw on the Playhouse Floor Chapter Two: How the Pollywog Finally Escaped</p> <p><b>Cylinder 2:</b> Chapter Three: The Adventure Begins Chapter Four: The Mysterious River (back cover illustration)</p> <p><b>Cylinder 3:</b> Chapter Five: The Secret World of Og Chapter 6: Peter Adopts a Disguise</p>



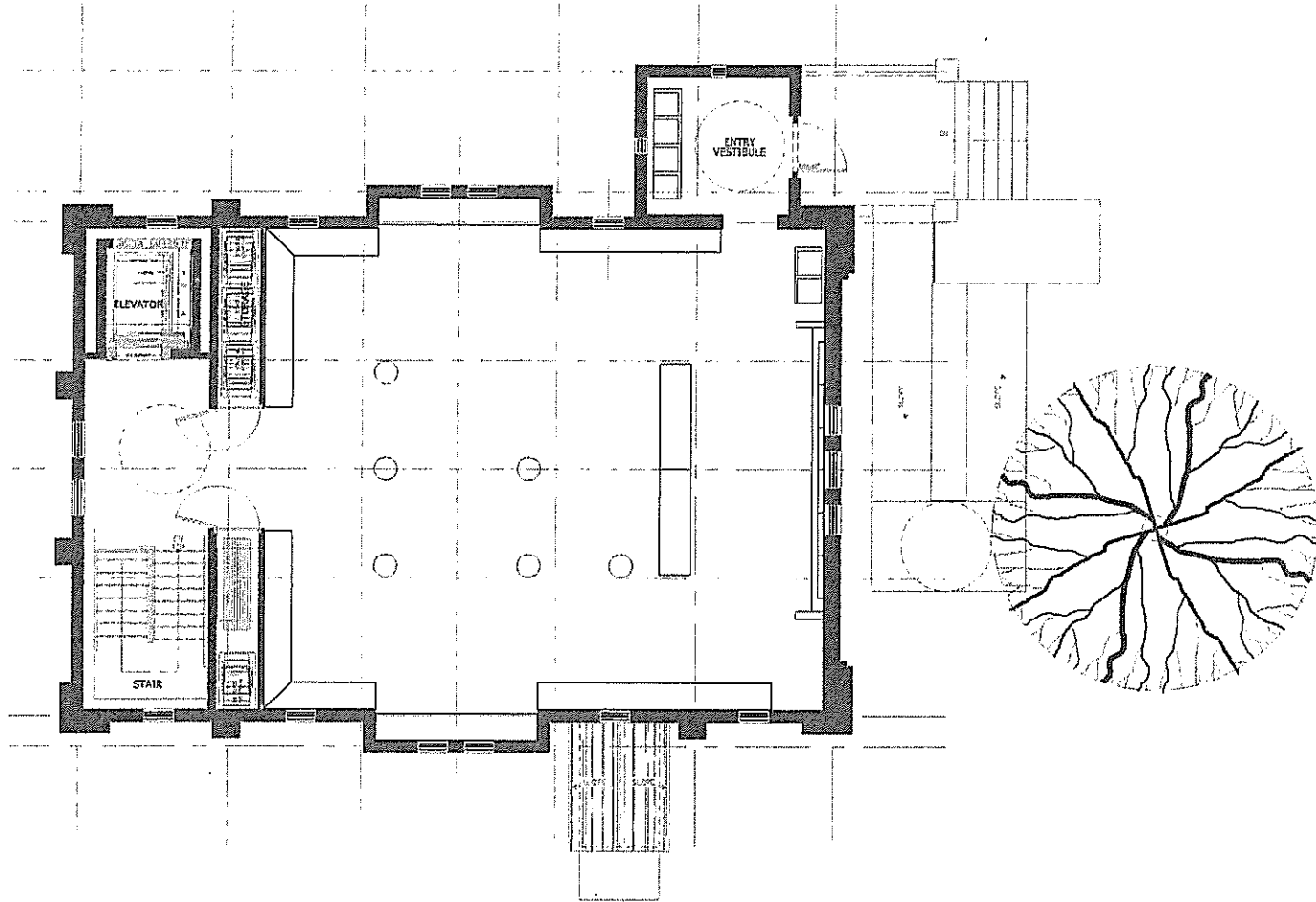
# Detailed Interpretive Plan - Og Display

## *The Secret World of Og* (cont'd)

		<p><b>Cylinder 4:</b>  Chapter 7: How Penny Broke Jail  Chapter 8: Killer Kane, Scourge of the Underworld  Chapter 9: Earless <u>Osdick's</u> Secret Mission</p> <p><b>Cylinder 5:</b>  Chapter 10: Remember I'm a Villain  Chapter 11: The Shooting of Captain Hook  Chapter 12: Patsy's Adventures with <u>Snaveley</u>,</p> <p><b>Cylinder 6:</b>  Chapter 13 The Forbidden Word  Chapter 14: The Polly Wog Hears a Secret</p>
<b>7. Shelf for additional materials</b>		
At the conclusion of the timeline a small shelf provides space for additional promotional materials such as brochures about other attractions in <u>Kleinburg</u> . In "event mode" this shelf provides an additional surface as needed to service events.		

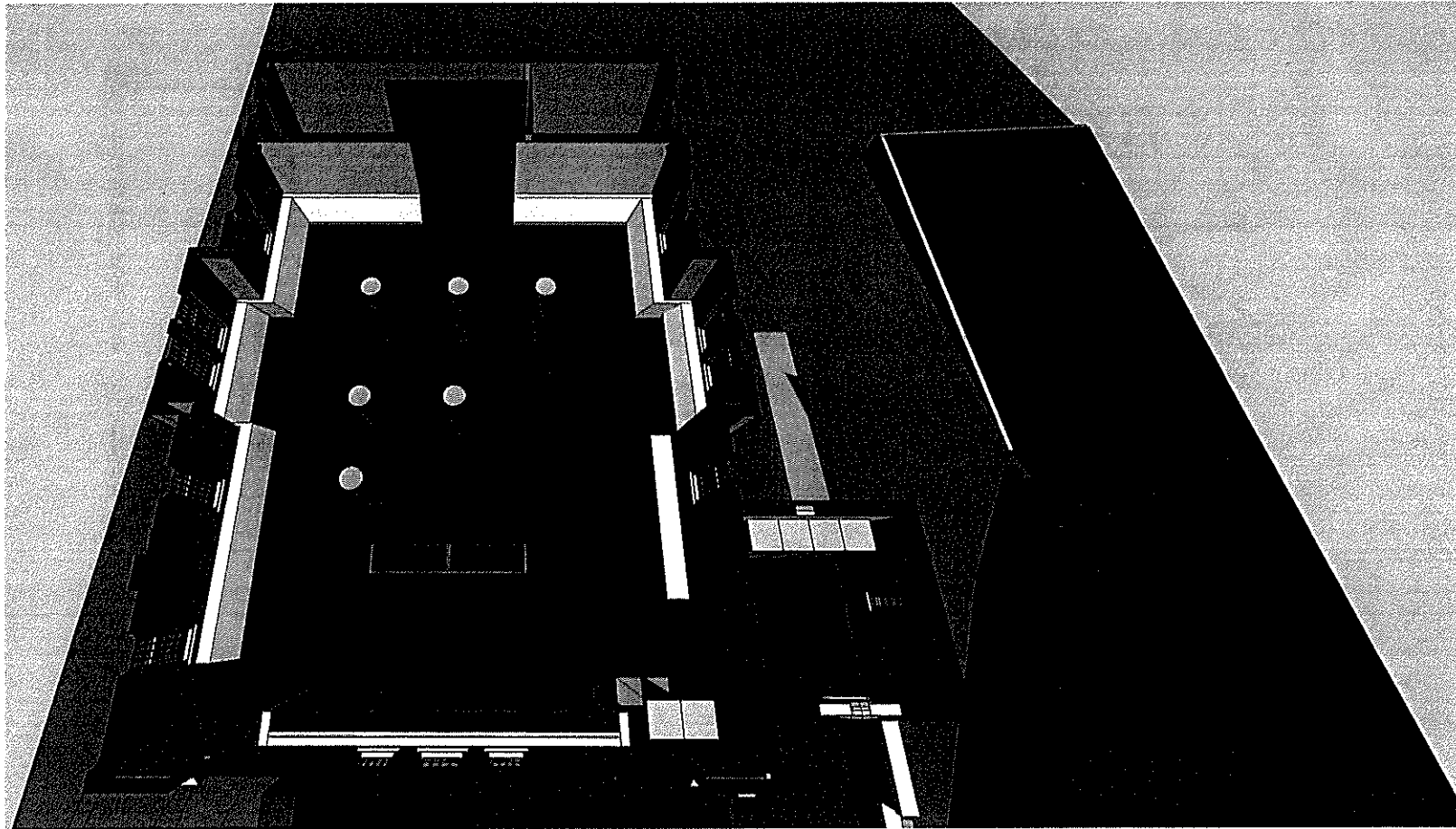


# Design Approach: Exhibit Mode Plan



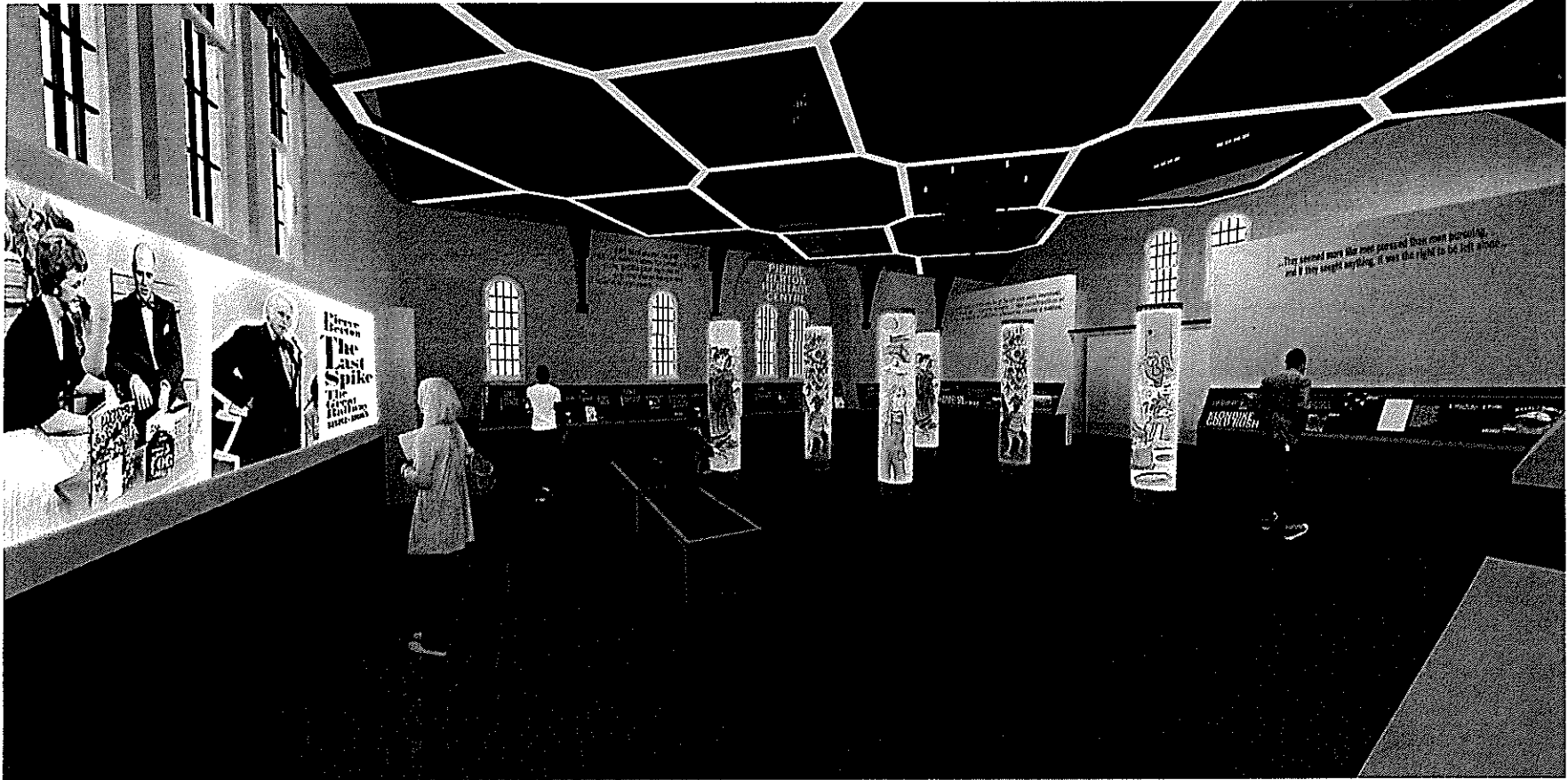
Reich+Petch Design International / Christine Lockett Associates

# Design Approach: Exhibit Mode Plan - Overhead



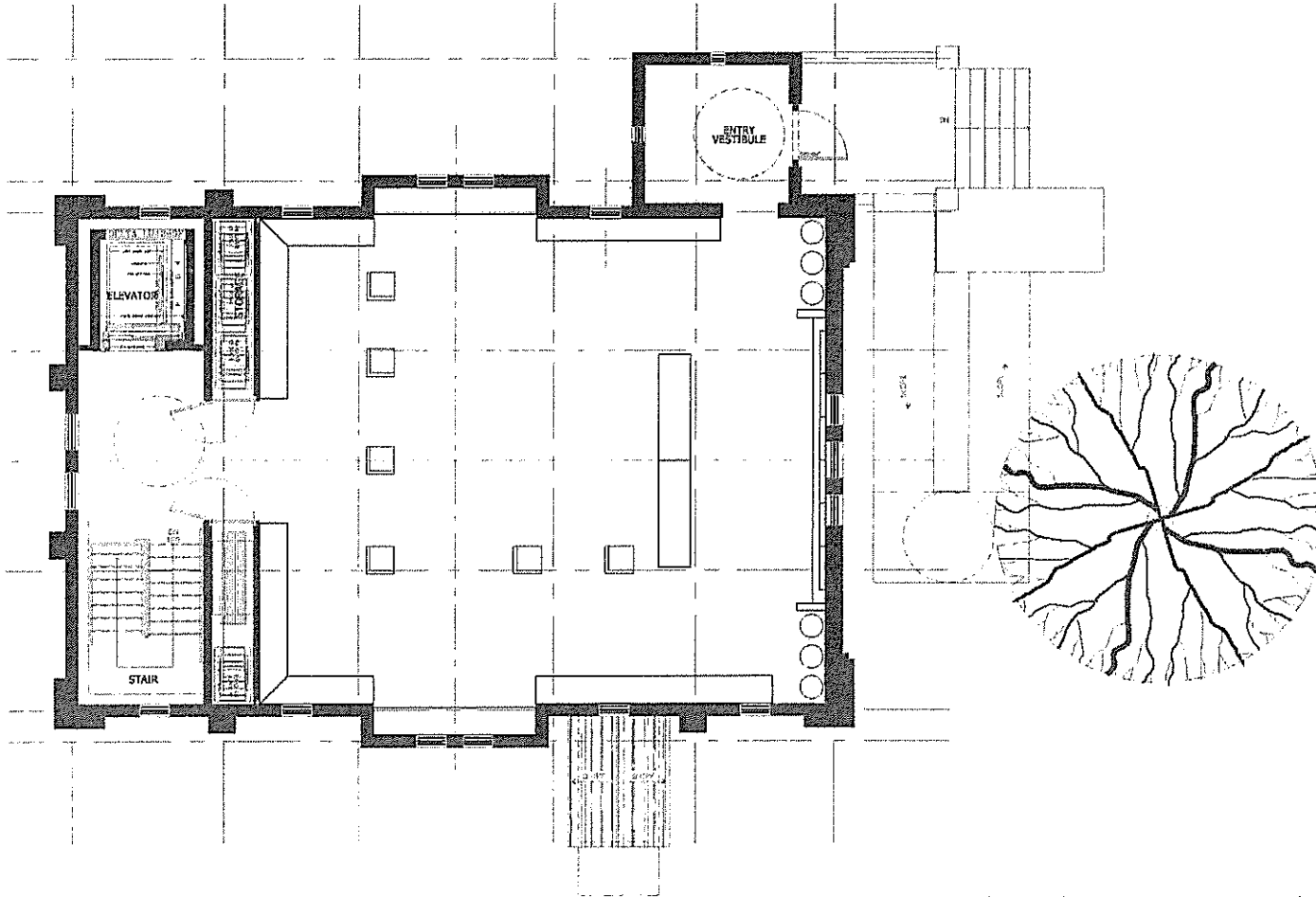
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# Design Approach: Exhibit Mode Rendering



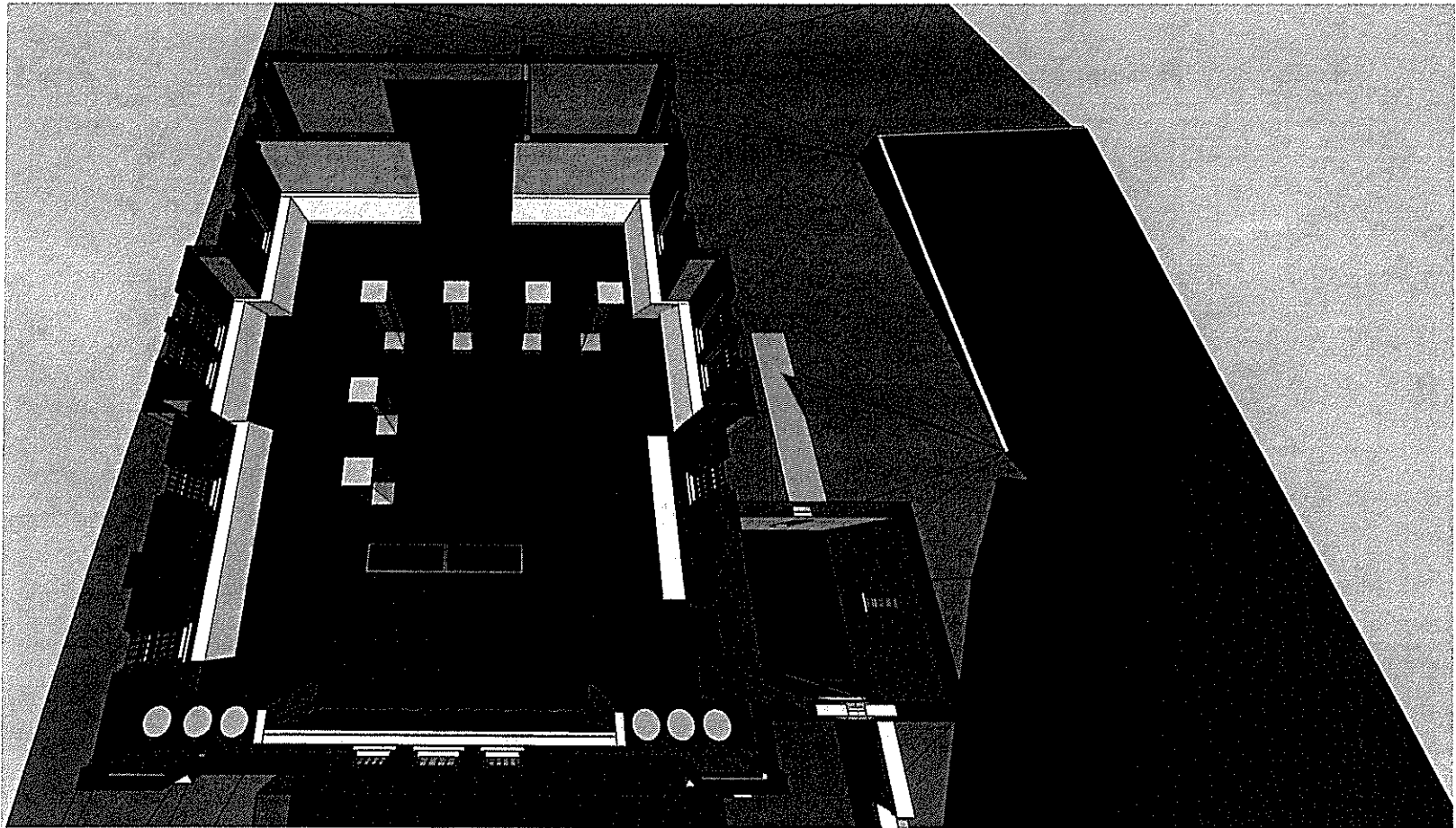
Reich+Petch Design International / Christine Lockett Associates

# Design Approach: Temporary Display Mode Plan



Reich+Petch Design International / Christine Lockett Associates

# Design Approach: Temporary Display Mode Plan - Overhead



Reich+Petch Design International / Christine Lockett Associates

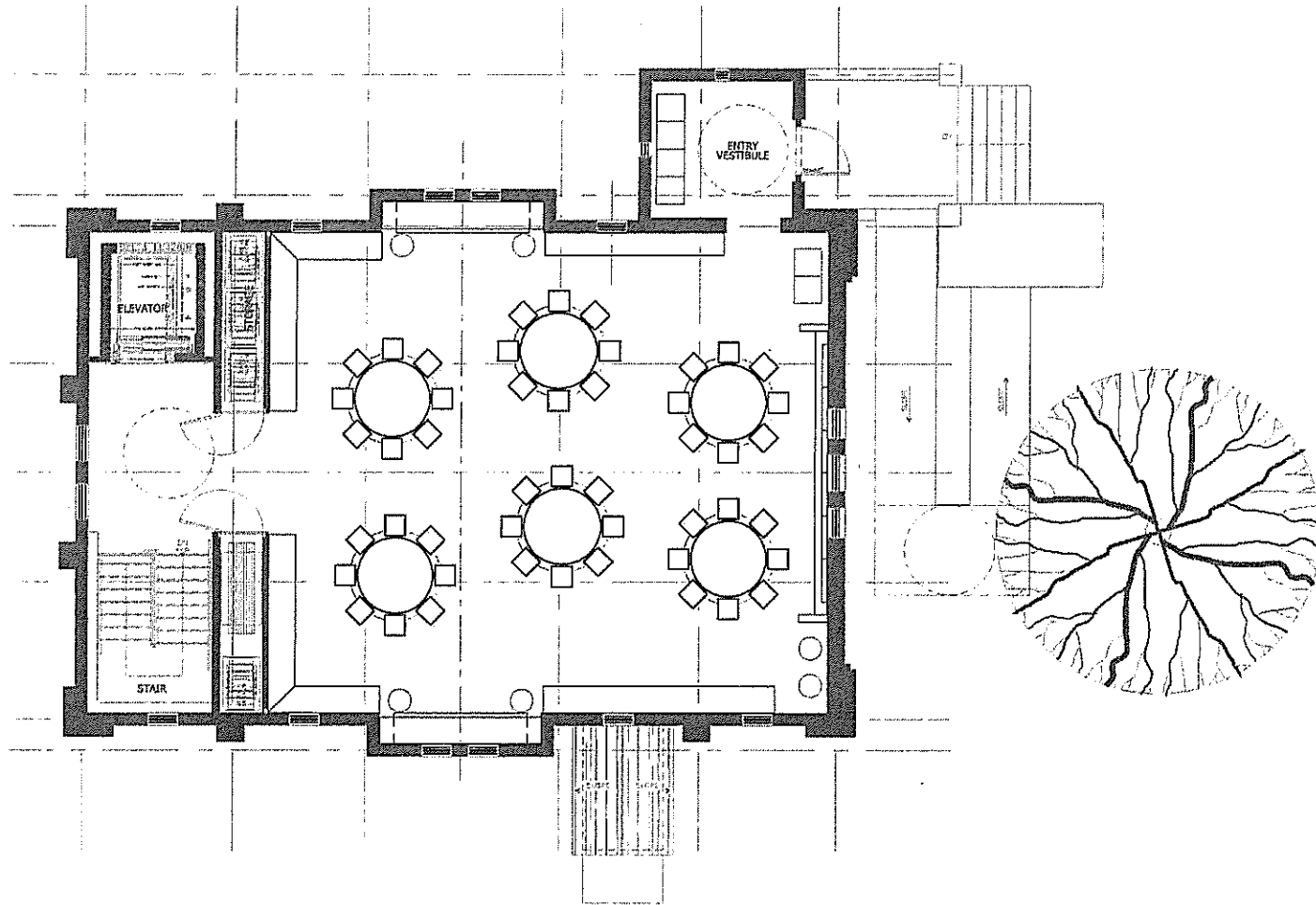
# Design Approach: Temporary Display Mode Rendering



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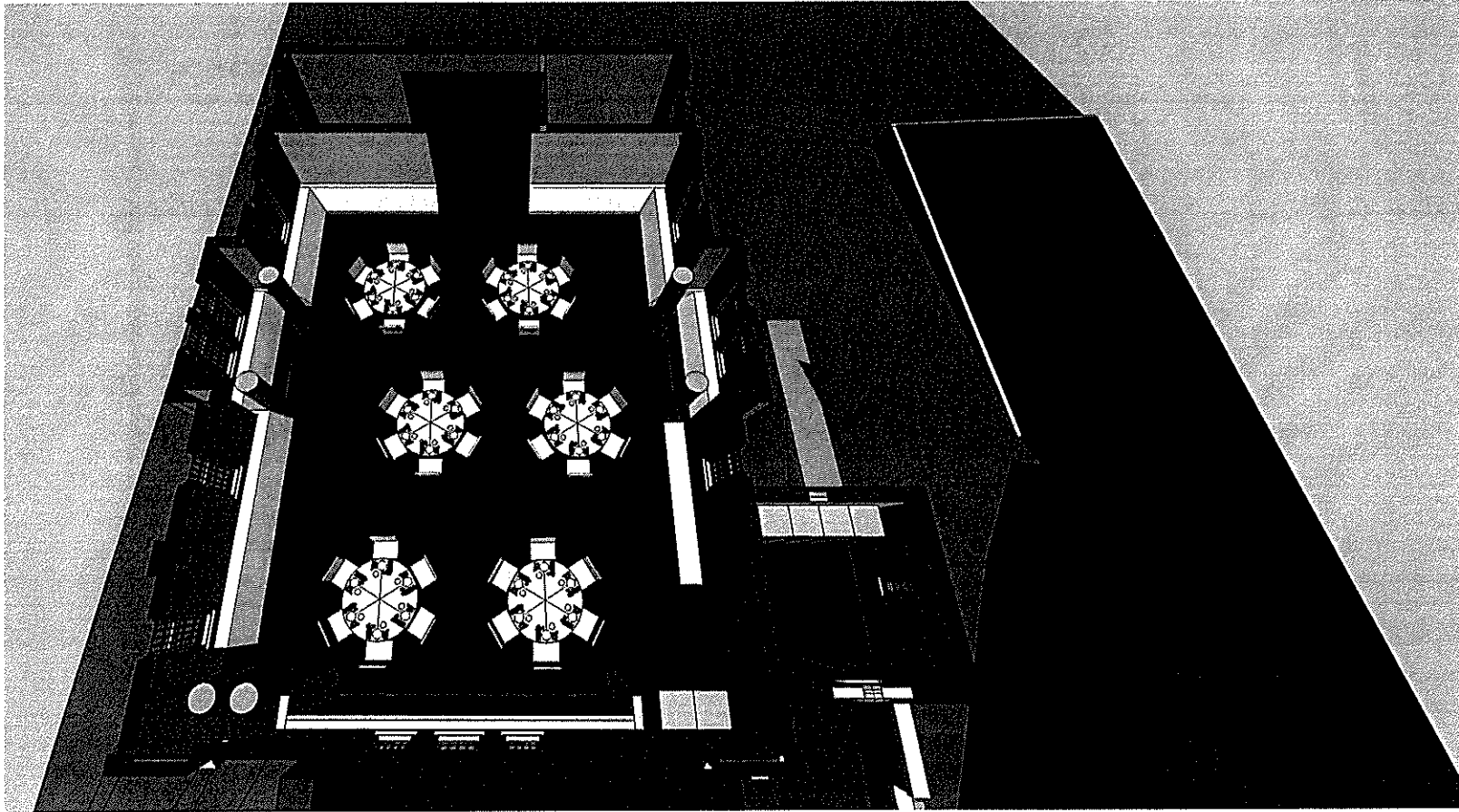


# Design Approach: Event Mode Plan



Reich+Petch Design International / Christine Lockett Associates

# Design Approach: Event Mode Plan - Overhead



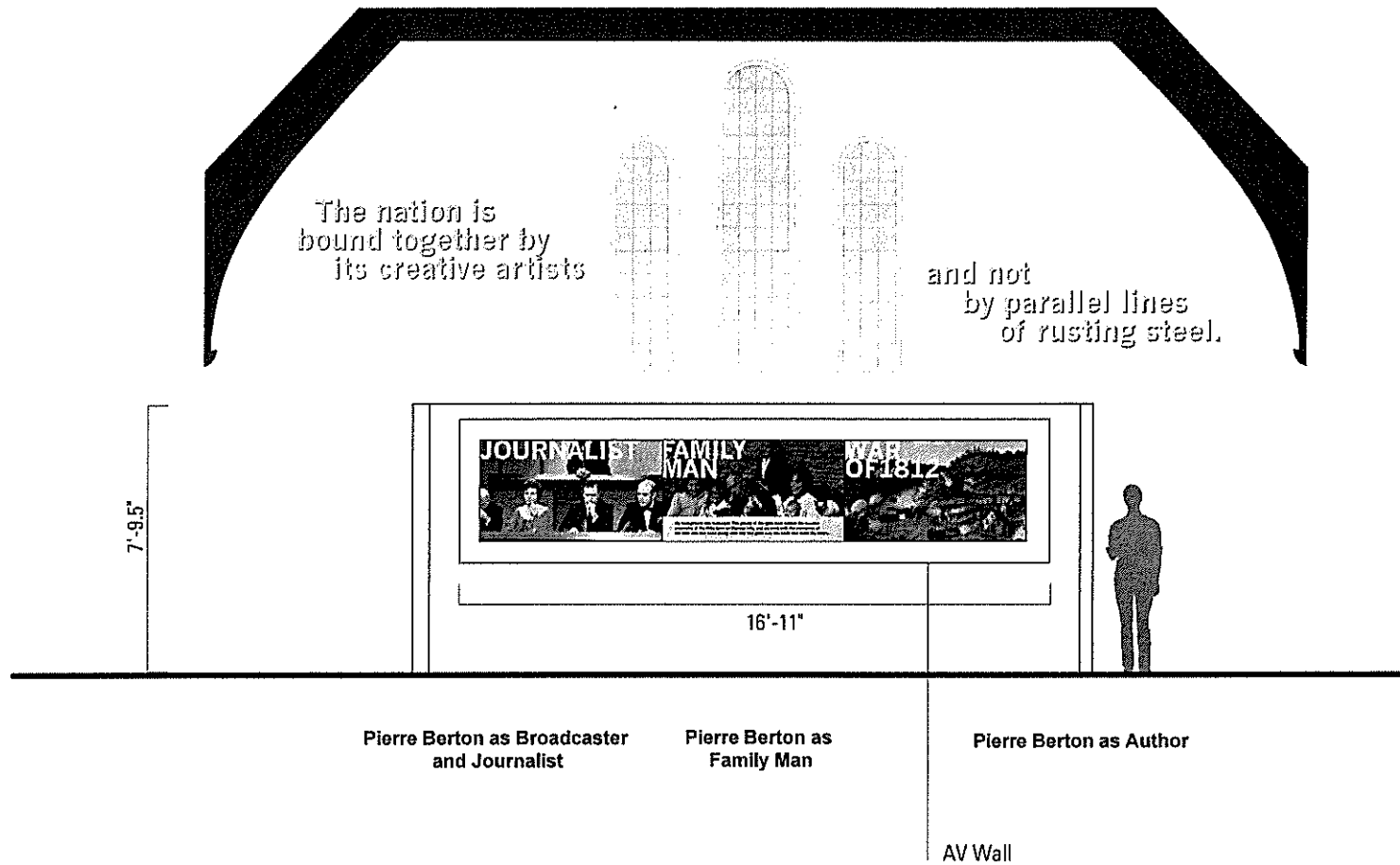
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# Design Approach: Event Mode Rendering

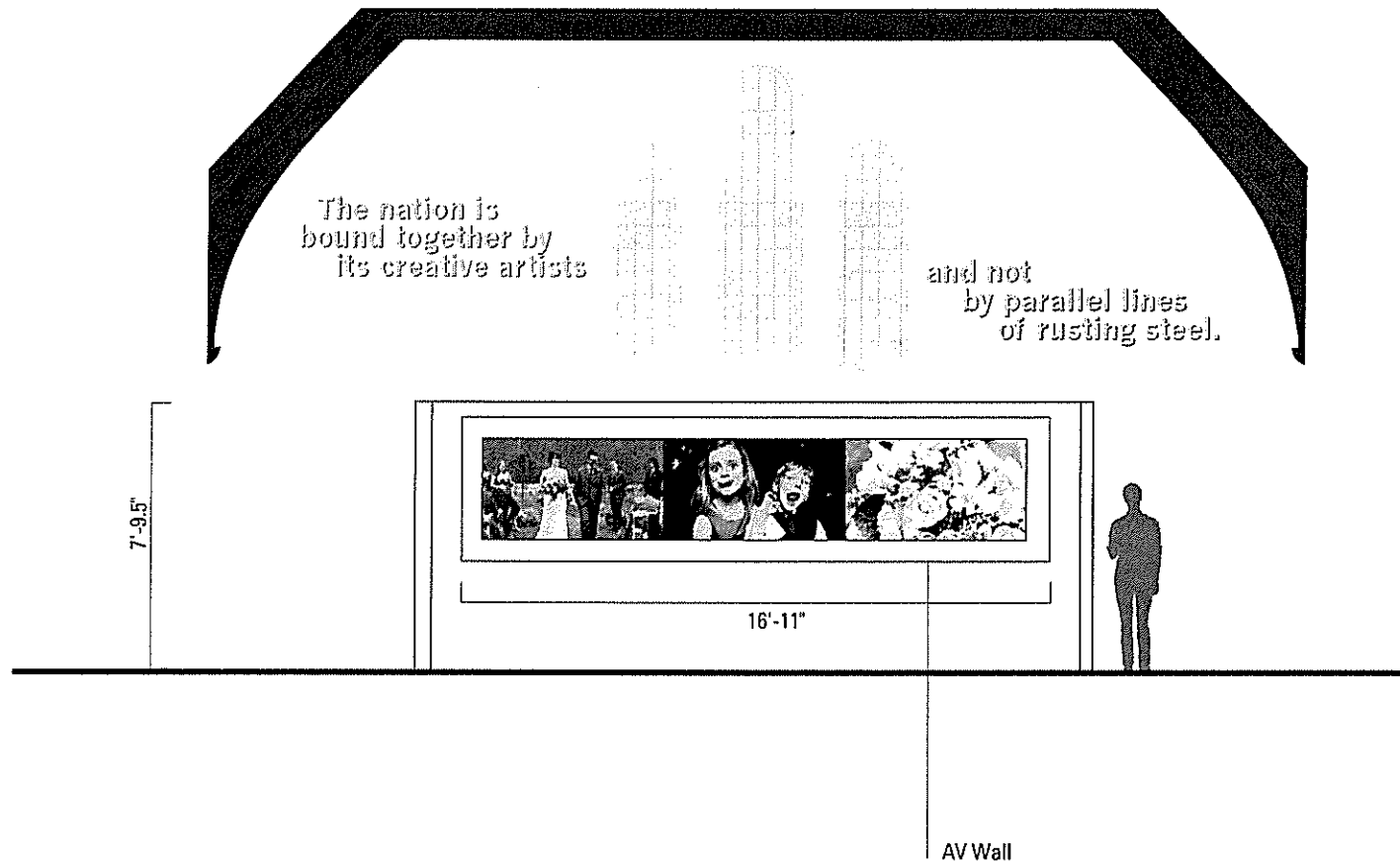


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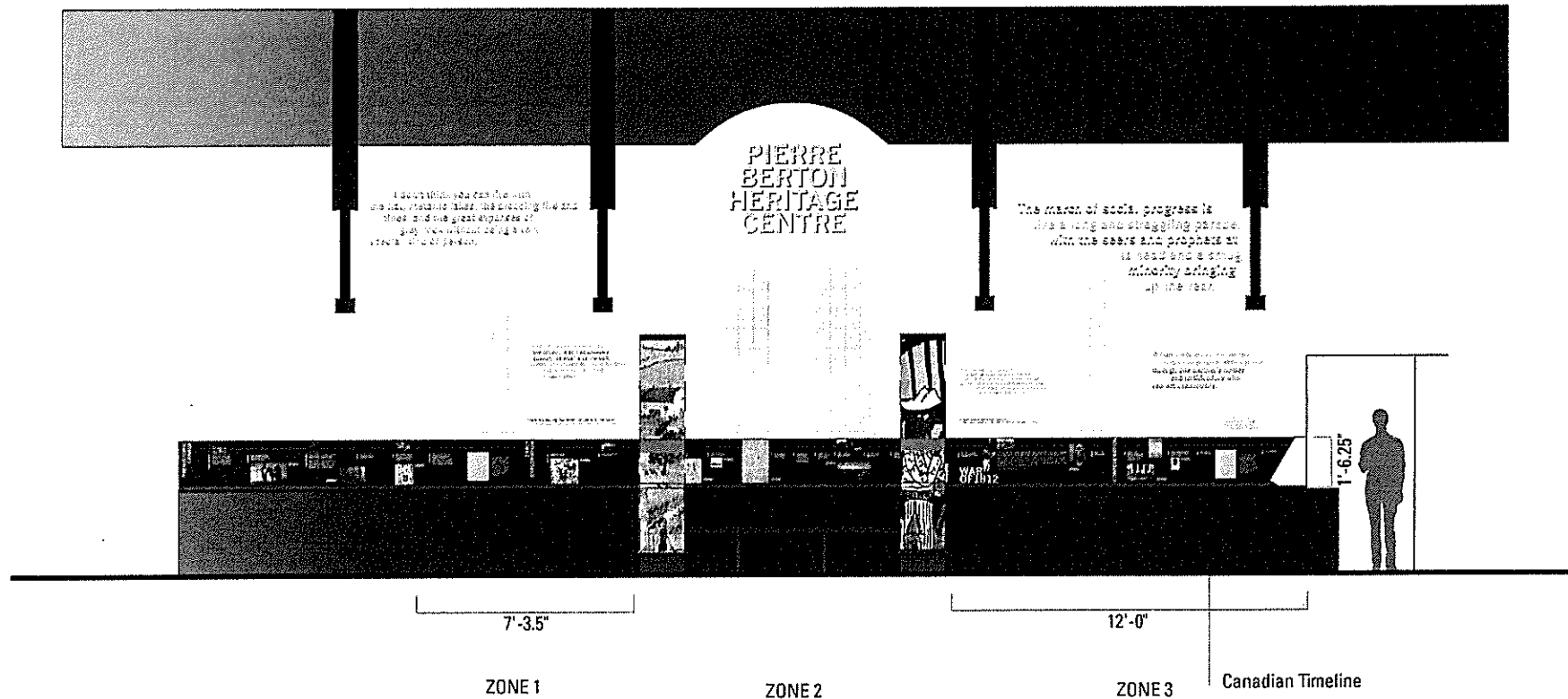
# Design Approach: Media Wall



# Design Approach: Media Wall - Event Mode



# Design Approach: Perimeter Elevations



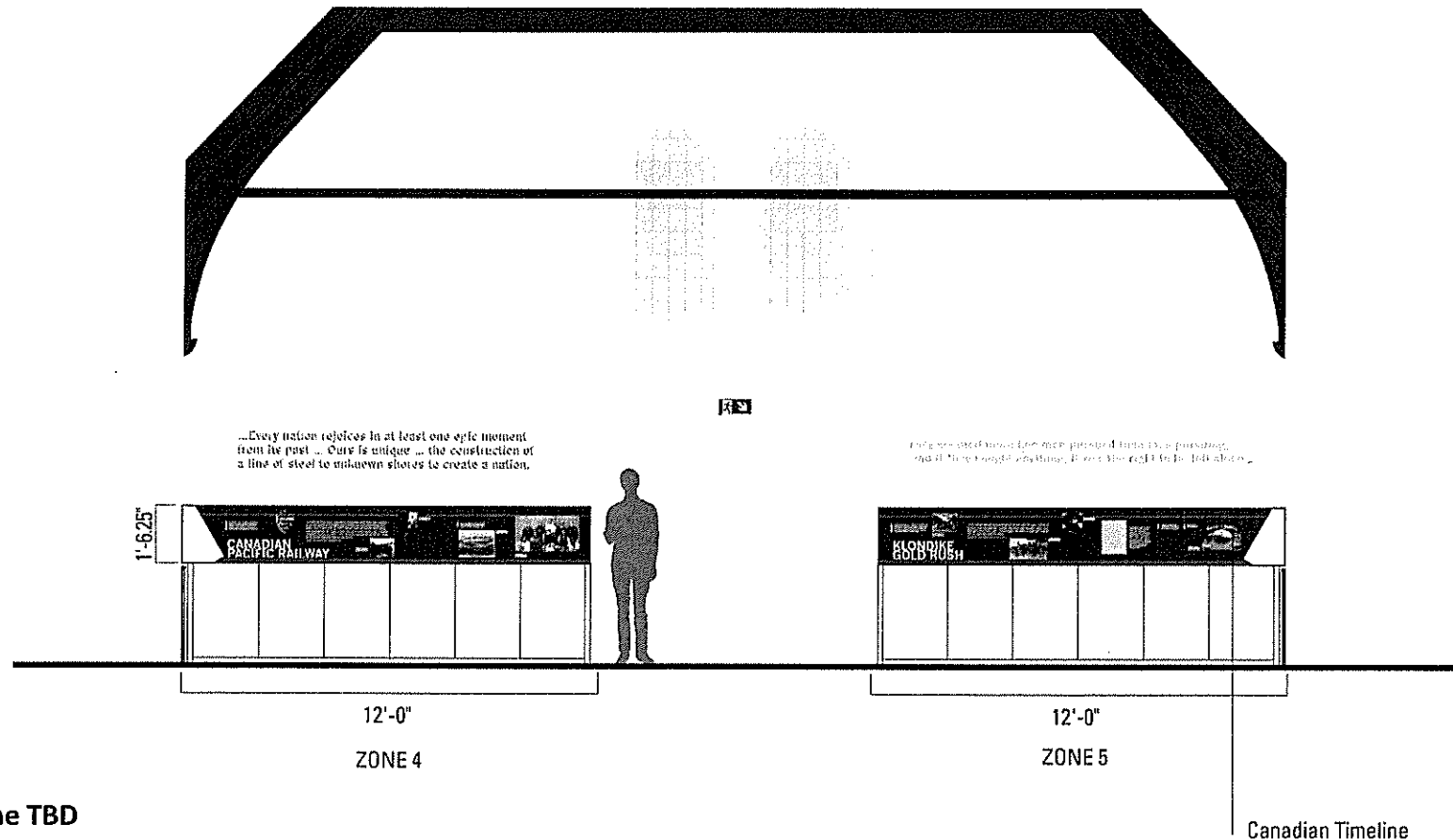
## NOTES:

Colour scheme TBD

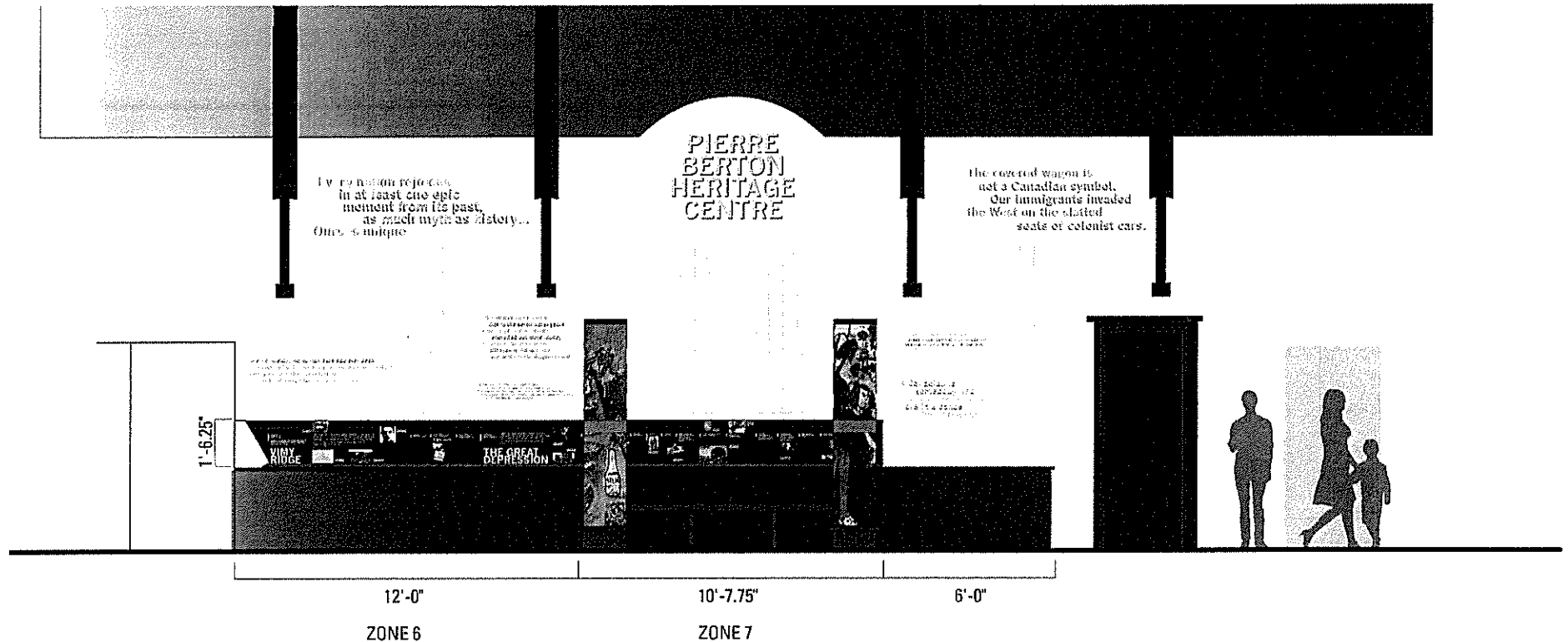
Shows potential *Og* cylinder storage placement in event mode

Reich+Petch Design International / Christine Lockett Associates

# Design Approach: Perimeter Elevations



# Design Approach: Perimeter Elevations



## NOTES:

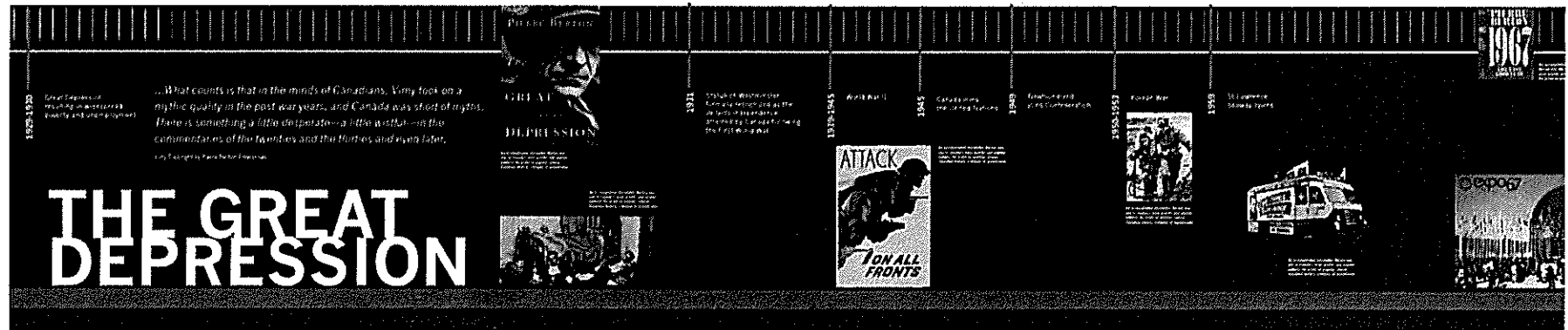
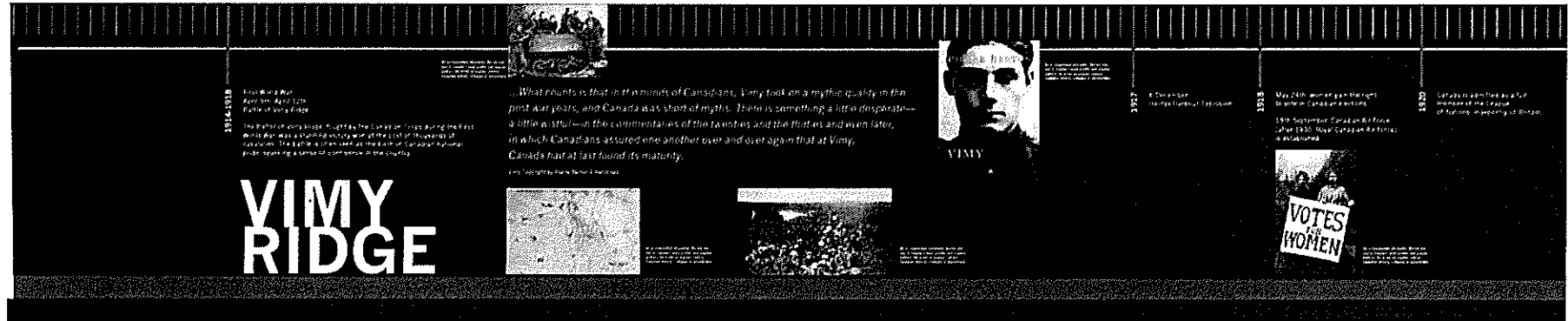
Colour scheme TBD

Shows potential *Og* cylinder storage placement in event mode

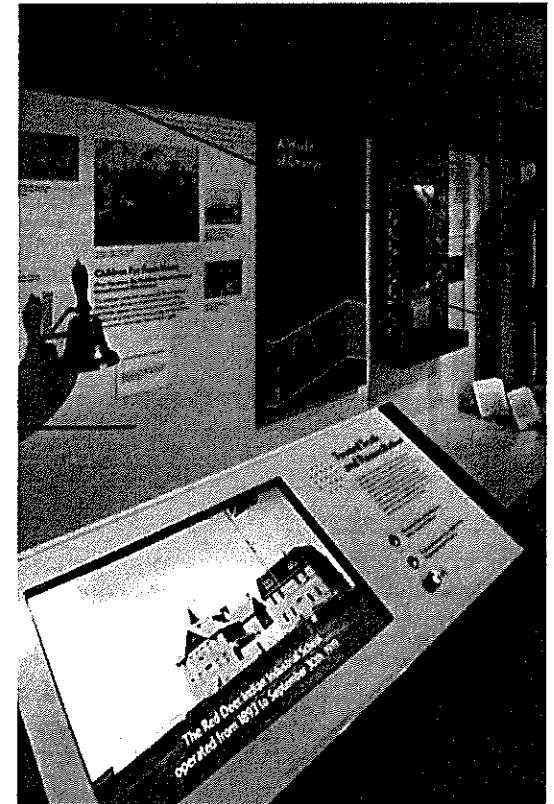
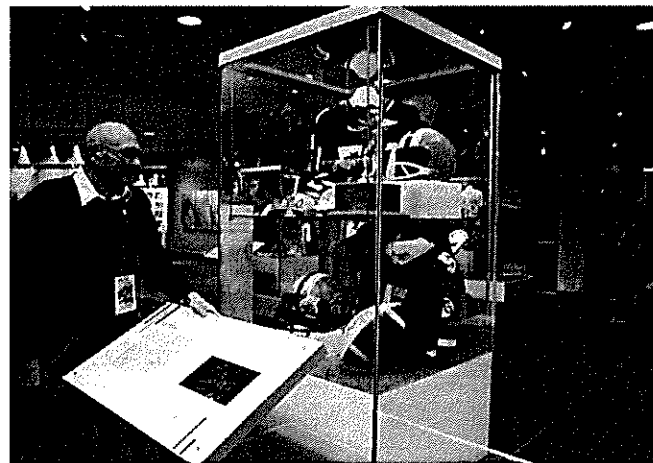
Reich+Petch Design International / Christine Lockett Associates



# Design Approach: Timeline Detail

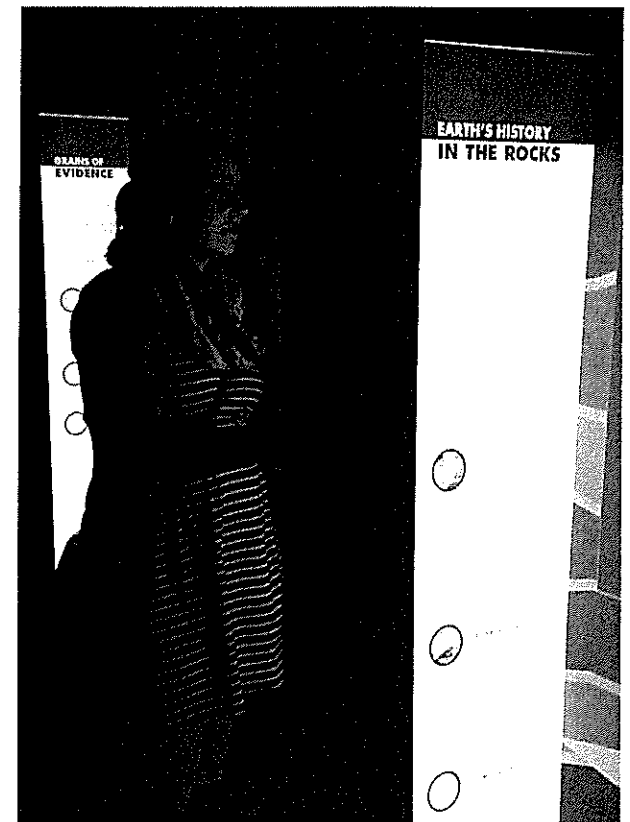
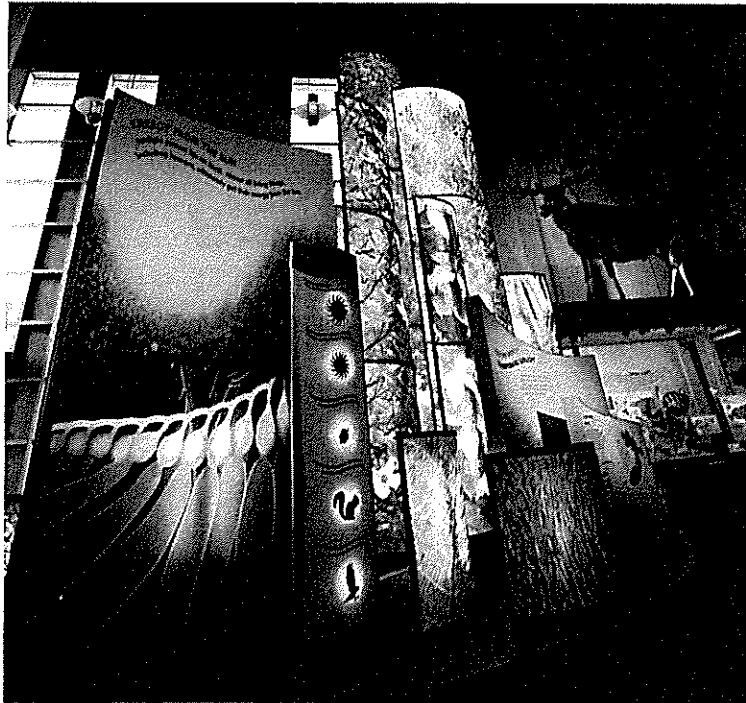


# Design Approach: Exhibit Info Rails



Reich+Petch Design International / Christine Lockett Associates

# Design Approach: Backlit Exhibit Elements



Reich+Petch Design International / Christine Lockett Associates

# Design Approach: Graphic Approach - Canadian Fonts

## Classic Grotesque

Classic Grotesque Pro-Medium C\$80.99 Album Buying choices

PIERRE BERTON

Classic Grotesque Pro-Medium It C\$80.99 Album Buying choices

*PIERRE BERTON*

Classic Grotesque Pro-Semibold C\$80.99 Album Buying choices

PIERRE BERTON

Classic Grotesque Pro-Semibold It C\$80.99 Album Buying choices

*PIERRE BERTON*

Classic Grotesque Pro-Bold C\$80.99 Album Buying choices

PIERRE BERTON

Classic Grotesque Pro-Bold It C\$80.99 Album Buying choices

*PIERRE BERTON*

Classic Grotesque Pro-XBold C\$80.99 Album Buying choices

PIERRE BERTON

Classic Grotesque Pro-XBold It C\$80.99 Album Buying choices

*PIERRE BERTON*

## Gibson

Gibson Light C\$58.99 Album Buying choices

PIERRE BERTON

Gibson Light Italic C\$58.99 Album Buying choices

*PIERRE BERTON*

Gibson C\$58.99 Album Buying choices

PIERRE BERTON

Gibson Italic C\$58.99 Album Buying choices

*PIERRE BERTON*

Gibson Semibold C\$58.99 Album Buying choices

PIERRE BERTON

Gibson Semibold Italic C\$58.99 Album Buying choices

*PIERRE BERTON*

Gibson Bold C\$58.99 Album Buying choices

PIERRE BERTON

Gibson Bold Italic C\$58.99 Album Buying choices

*PIERRE BERTON*

Reich+Petch Design International / Christine Lockett Associates

# Design Approach: Graphic Approach - Canadian Fonts

## Font Choices – created by Canadian Designer Rod McDonald

It seems appropriate to use a typeface designed by a Canadian typographer for the graphic system at the Pierre Berton Heritage Centre. Rod McDonald's Classic Grotesque offers a wide range of weights and italics, and is a highly legible and un-fussy, accessible typeface for use across a wide range of applications, from print to digital.

From the Linotype website:

Classic Grotesque has that pared-down industrial sensibility of no-nonsense neutrality meant to get the point across and then get out of the way. Slightly condensed forms in the lowercase make for a full line that yet is uncrowded or tight; the projectors are long enough to register firmly, but not so long as to intrude on the even set of the type. – Gary Munch

**OR**

An alternative to Classic Grotesque, Rod McDonald's Gibson is a typeface produced to honour John Gibson. Designed as an affordable font family for students, and to combat type piracy, all the proceeds from the sales of Gibson go to the Society of Graphic Designers of Canada (GDC) Design Education Committee.

From the Myfonts website:

The Gibson font family hits the right spot for many people and on many levels. It is a humanist sans serif typeface... to honour John Gibson FGDC (1928-2011), Rod's long-time friend and one of the original founders of the Society of Graphic Designers of Canada (GDC).

# Design Approach: Graphic Approach - Canadian Fonts

## Rod McDonald – Font Designer

- Over 40 years experience working with lettering and type – much of his career was spent providing hand lettering and typographic styling to the Toronto advertising and design community
- One of the first typographers to switch to the “Mac” computer in the mid ’80s, providing custom fonts to ad agencies and design studios
- He has designed logos for many leading Canadian magazines including *Applied Arts*, *Maclean’s*, and *Toronto Life*
- He has taught typography at the Ontario College of Art & Design and NSCAD University in Halifax
- He continues to design custom faces for a wide variety of clients
- Rod is a fellow of the Society of Graphic Designers of Canada (GDC)
- He is a member of RGD Ontario, the Type Directors Club (TDC) and the Association Typographique Internationale (ATypI)
- He is a founding member of the Type Club of Toronto and an ex-board member of The Society of Typographic Aficionados (SoTA)
- In 2007 he was a judge at the Type Directors Club TDC2 show in New York
- In 2011 his typeface Egyptian Slate was recognized by ATypI Letter.2
- He writes a regular column on type *for Applied Arts* magazine



Thank You ... *questions ?*