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Modern  
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The first golden era of  
Canadian modernist graphic  
design 1960—1985

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**TUESDAY AUGUST 17 —  
SUNDAY AUGUST 29, 2021**

313 Design Market  
313 Roncesvalles Avenue  
Toronto, M6R 2M6

Exhibition  
Guide

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Part of DesignTO  
Festival 2021



The 1960s saw the emergence of a new Canadian aesthetic, at once both modern and human, combining a strong utilitarian sensibility with a warmer spirit. It was a product of collaboration as European designers trained in the International Typographic Style arrived in Canada and worked alongside their freer, more expressive North American counterparts.

The names of the designers who led this creative revolution are celebrated along with some of the more famous projects they worked on, but the picture is largely incomplete. For every Expo67, Montréal Olympics, Canadian National Railways or CBC, there are hundreds of important works that exist in no publicly accessible form. There are collections of works by the likes of Burton Kramer, Allan Fleming and Julian Hébert in academic institutions, preserved for posterity but difficult to experience.

Canada Modern seeks to change that.

Canada Modern is a physical and digital archive of the first golden era of Canadian modernist graphic design from 1960—1985. Its primary aim is to serve as a valuable resource for all Canadians, as well as a large audience of graphic design enthusiasts worldwide. At the heart of this work lies identity design, typography, and graphic communication.

The collection is fully accessible and free to access online as a vast and growing digital archive. What is currently displayed online represents just a small fraction of the physical archive.

The archive is a labour of love, conceived, digitized, funded, and managed by Canada Modern founder and creative director Blair Thomson with the support of many design pioneers and their families who have donated work from their own valuable collections.

Presented here is the first public exhibition of the archive.

Alongside the collection, are new works by four guest artists who bring modernism into a contemporary context.

See more of the collection  
[canadamodern.org](http://canadamodern.org)

Twitter / Instagram  
[@canadamodern](https://www.instagram.com/canadamodern)

## About

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### CANADA MODERN

Conceived in 2016 and launched in 2018 by creative director and designer Blair Thomson, the Canada Modern archive exists to preserve, document, educate and inspire, to contribute a richer understanding of a seminal point in Canada's development as a nation — one of optimism, creativity and modernity. Focused on identity design, typography and graphic communication, the archive seeks to build a definitive and accessible record of this significant epoch, and serve as a valuable reference for designers, students, teachers, historians and citizens alike.

### DESIGNTO FESTIVAL

The DesignTO Festival is Canada's largest annual celebration of design with over 100 exhibitions and events forming Toronto's design week, January 22–31, 2021.

Going into its 11th year, the distanced and digital Festival transforms Toronto into a hub for creativity, taking art and design out of the studio and into the urban sphere. The Festival brings people together to celebrate contemporary culture, provides opportunities for emerging talent, and engages the community with exceptional and accessible public programming. Learn more at [designto.org](http://designto.org)

### SPECIAL THANKS

Believe in (Canada), Design  
Eric Glavin, Ryerson Image Centre  
Andrew James, Town Tees (Tote Bags)  
Moveable (Booklet Print)  
Jenn Park, Ryerson Image Centre  
Christopher Rouleau (Window Graphics)  
Chris & Mark Siemicki, 313 Design Market  
Audrey Willsey, Design Exchange

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### DISCOVERY

Learn more about any item on display at the exhibit using the QR code (opposite) or visit the archive online at [canadamodern.org](http://canadamodern.org)

Type the 'CM' archival code into the search function (in menu) to pull up images and a full description of each artefact



## Posters

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### A

Hagey Lectures,  
David Suzuki  
CM159  
Design: George W. Roth  
Studio: Graphic Services,  
University of Waterloo

### B

Montreal Summer  
Olympics, Amik Mascot  
CM276  
Design: Pierre-Yves Pelletier,  
Guy Saint Arnaud,  
Yvon Laroche  
Studio: COJO 76

### C

Montreal Summer  
Olympics, The Invitation  
CM264  
Design: Ernst Roch,  
Rolf Harder  
Studio: Design Collaborative

### D

Expo 67 Youth Pavilion  
CM279  
Design:  
Jean-Pierre Dumont  
Studio: Institut des arts  
graphiques

### E

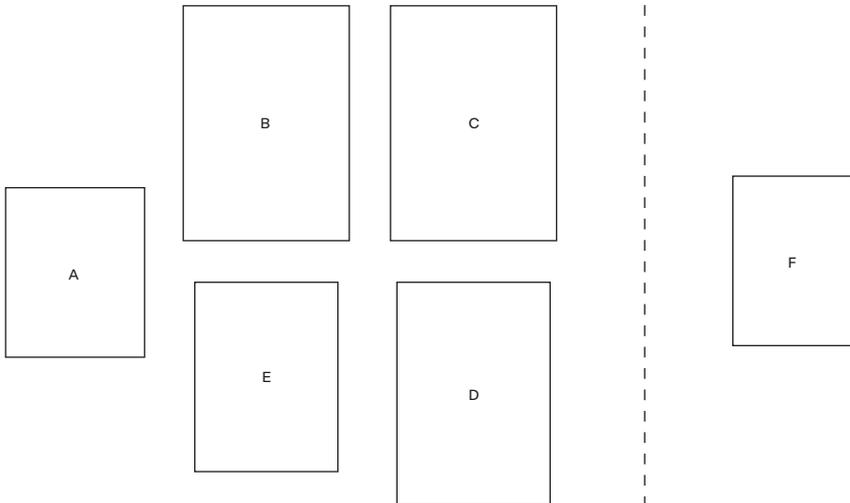
Original artefact,  
not on display:  
  
Design Canada XIV  
Triennale Milan  
Carton Slipcase +  
Softcover Booklets  
CM63  
Design: Ernst Roch,  
Rolf Harder  
Studio: Design Collaborative

Reproduction  
poster on display:

Design Canada XIV  
Triennale Milan  
Design: Ernst Roch,  
Rolf Harder  
Studio: Design Collaborative

### F

CBC Montréal Olympics  
Poster  
CM274  
Design: Alain Leduc  
Studio: Canadian  
Broadcasting Corporation



# Large Case

**A**  
Trademarks International  
CM189  
Design: Jake Sneep  
Studio: Cooper & Beatty

**B**  
Mennonite Foundation  
of Canada  
CM142  
Design: Glenn Fretz  
Studio: Goodhoofd/Fretz

**C**  
Amik Souvenir Crest  
CM192  
Design: Guy St-Arnaud,  
Pierre-Yves Pelletier,  
Yvon Laroche  
Studio: COJO 76

**D**  
Expo 86 Vancouver  
Pinback Badge  
CM165  
Design: Ian MacLeod,  
Frank Mayrs  
Studio: Expo 86

**E**  
Mount Sinai  
CM134  
Designer: Stuart Ash  
Studio: Gottschalk+Ash

**F**  
Montreal 1976 Olympic  
Games Graphics Manual  
CM167  
Design: Pierre-Yves Pelletier,  
Raymond Bellemare  
Studio: COJO 76

**G**  
I know... je sais... [red]  
CM228  
Design: Raymond Bellemare  
Studio: COJO 76

**H**  
I know... je sais... [yellow]  
CM228  
Design: Raymond Bellemare  
Studio: COJO 76

**I**  
Toronto Calling  
CM15  
Design: Geoffrey Traunter  
Studio: Unknown

**J**  
The National Symbol for  
Metric Conversion  
CM161  
Design: Stuart Ash  
Studio: Gottschalk+Ash

**K**  
Design Canada –  
The dollars and cents  
of design management  
CM108  
Design: Ernst Roch,  
Rolf Harder  
Studio: Design Collaborative

**L**  
Centrale nucléaire  
de Pickering  
CM156  
Design: Uncredited

**M**  
Claude Neon Annual Report  
CM281  
Design: Stuart Ash,  
Tiit Telmet, Freddi Jaggi  
Studio: Gottschalk+Ash

**N**  
Expo 67 Information  
Postcard  
CM32  
Design: Julian Hébert  
(symbol)

**O**  
Ross Wemp Photo Business  
Card  
CM277  
Design: Margrit Kapler  
Studio: John D.  
Weatherseed Associates

**P**  
Centennial Lapel Pin  
CM278  
Designer: Stuart Ash  
(symbol)  
Studio: Gottschalk+Ash

**Q**  
A Conspectus of Canada,  
1967  
CM39  
Design: Rolf Harder  
Studio: Design Collaborative

**R**  
National Film Board of  
Canada Pinback Badge  
CM87  
Design: Georges Beaupré

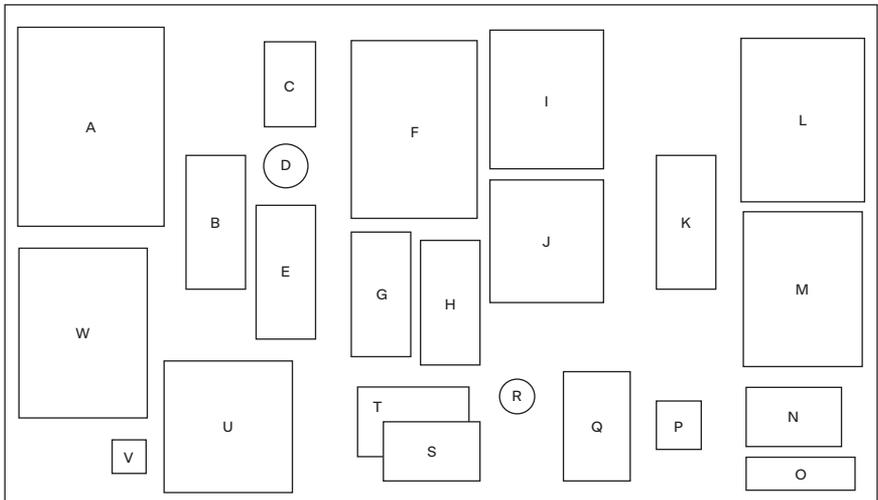
**S**  
Earth Sciences Stamps  
CM16  
Design: Fritz Gottschalk  
Studio: Gottschalk+Ash

**T**  
International Women's  
Year Stamps  
CM57  
Design: Susan McPhee

**U**  
Perspective '67  
CM17  
Design: Kevin Eccleston,  
Howard Glossop  
Studio: Eccleston+Glossop

**V**  
Avec ou sans couleur  
CM205  
Design: Uncredited  
Studio: Lavalin

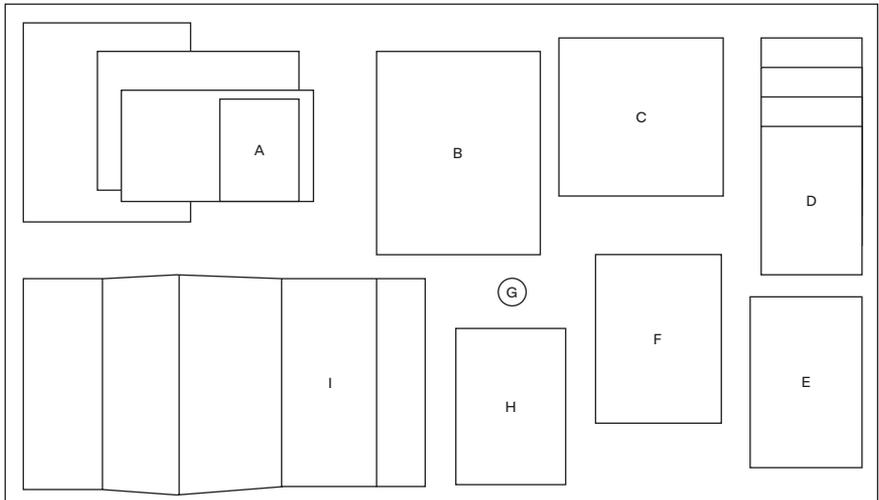
**W**  
Ontario Lottery Retailers  
Pinback Crest  
CM273  
Design: Richard Kerr,  
Jenny Leibundgut  
(symbol)  
Studio: Gottschalk+Ash



# Small Case

- A**  
CBC Stationery  
CM301  
Design: Burton Kramer & Associates
- B**  
Rolph-McNally Road Atlas  
CM204  
Design: Stuart Ash  
Studio: Gottschalk+Ash
- C**  
CN Annual Report, 1961  
CM170  
Design: Gerhard Doerrié  
Studio: Paul Arthur +Associates
- D**  
Canadian Play Series  
CM275  
Design: Burton Kramer & Associates
- E**  
The Critical Approach  
CM27  
Design: Gerhard Doerrié  
Studio: Paul Arthur +Associates

- F**  
University of Waterloo Undergraduate Calendar  
CM175  
Design: George W. Roth  
Studio: Graphic Services, University of Waterloo
- G**  
Parks Canada Pinback Badge  
CM298  
Design: Roderick Huggins (symbol)  
Studio: Design Section, Parks Canada  
Government of Canada
- H**  
Student Assistance Program  
CM287  
Design: Tiit Telmet  
Studio: Gottschalk+Ash
- I**  
Stewart & Morrison Corporate Symbols  
CM75  
Design: Uncredited (assumed Hans Kleefeld)  
Studio: Stewart & Morrison



## Artists

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In September 2020, Canada Modern held an open call inviting designers and artists based in Canada to bring new perspectives to the archive.

From the submissions received, we commissioned two emerging artists to create works that reinterpret an object from the collection, bringing forth an alternative reading of the archive.

Additionally, we invited two leading designer/artists from the USA whose practices are both openly influenced by the Canadian graphic design movement and its body of work from the era of the archive.

## USA

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### **ANTONIO CARUSONE**

**Top View (2020)**

**Acrylic painting on canvas**

**30 x 40 in.**

Inspired by modernist architecture, and the juxtaposition of nature and contemporary construction, the painting evokes a birds-eye view over a dwelling besides water.

Wholly embracing the elements of mid-century design and the International Typographic Style, the artist balances simple geometric form, colour, and asymmetrical composition.

### **JULIAN MONTAGUE**

**Great Lakes Poster Biennial 1972 (2020)**

**Archival inkjet print**

**30 x 20 in.**

One from a series of fictional posters promoting imagined 1970s cultural events. The artist envisions a graphic identity for the Great Lakes region, bringing together people and cities from either side of the border.

## CANADA

### **SHELBY GUERGIS**

**A Picture of Life From Kipling, Sask. (2020)**

**Archival inkjet print**

**30 x 20 in.**

The XIV Triennale Milan publication, designed by Ernst Roch and Rolf Harder in 1968 showcased Canadian design on the global stage. The dismantled maple leaf featured on the cover boldly radiates outward, to symbolize the display of home-grown design abroad. This piece from the archive serves as a starting point for my poster, which engages in a similar spirit of exchange.

A Picture of Life From Kipling, Sask. explores cultural identity and nostalgia while embracing the formal qualities of Roch's and Harder's influential piece. The text is taken from a poem written by my great grandpa, Karam Guergis, from his home in Kipling, Saskatchewan. In it he reminisces about aspects of daily life in his small Assyrian community in Northern Iraq, before immigrating to Canada. Layered within the piece are a series of perforations which over time will cause the poster to dismantle, abstracting the poem excerpt whilst reflecting the fragmentary nature of memory.

## CANADA

**JUAN SAAVEDRA**

**Liberated Target (2020)**

**Photo-poster**

**20 x 16 in.**

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Liberated Target aims to articulate and interrogate the complexities, struggles and an often-overlooked history which parallels Canadian modern graphic design and queer liberation. At an immediate glance, modern graphic design carries a superficial enamel limited to a rote of formal function and reduced symbols, diminishing any possibility for nuance and deeper connection, as if all logic aims to be outsourced to a disarming complacency.

Drawing inspiration from the The Critical Approach (1964) cover design by Gerhard Doerrié from the Canada Modern collection, this photo-poster entitled Liberated Target adapts the series of three concentric circles to reflect and convey the struggles of queer dysaffordance, a process of deliberately denying one's own truth and that of others, in order to gain acceptance via conformity, and assume access to dignity as well as safety by your immediate community and society at large.

This photo-poster references the history of the "Fruit Machine" and its government-led purging of queers from public life and service in the 1950s and '60s. Layered and arranged in the poster image are three tea towels with circular targets donning its surface. Each towel holds its own target, yet collectively, through the many folds and layers, is expressed as an augmented and demented unity, sadly characterizing a monoculture of a marginalized minority seeking to escape a labyrinth. The title, Liberated Target, exemplifies the punitive nature of deviating into critical thought within a close-knit community and monoculture, raising questions of who has permission to critique and whose criticism leaves who vulnerable.

Canadian history is littered with oppression and suffering, yet openly acknowledging these struggles may come at a great risk.

The act of conjuring a spectrum of concepts about one's history of oppression can be affirming, but also emotionally laborious, and with only the potential "rewards" of further ostracization. This can be in the form of barriers to employment, workplace and diversity politics, misgendering, a lack of peer acknowledgement and even the professionalization of LGBTQ health services. The act of ignoring such complexities serves as evidence of their existence, only to amplify the need to be critical of design language.

The use of tea towels in the work is a node to the mundane and campy rhetoric which queer people have historically used to cope with the vilification of their collective identity, imposed neglect, and cries for love. This practice and legacy can be found in AIDS activism from groups such as Gran Fury's repurposing of the '80s Plymouth police squad cars to Hal Fischer's Gay Semiotics, a visual investigation into masculine personas associated with objects and, more notably observed through the progressive acceptance of drag-performance art into mainstream culture. At a micro and citizen level, this has been best observed as a personal opinion, among young people organizing to create radical zine content. From vegetarian food-making to coping with sexual assault and gender dysmorphia, it is the clever utilization of limited resources that leads towards subversive and critical perspectives.

Modern Canadian graphic design holds a series of opportunities to engage with identity politics and be critical of history. In reference to the Canada Modern collection and Fruit Machine, future design practices and education offer potential strategies to expand the design vernacular towards realms of political contention and critical self-reflection rather than inducing passive and simplified visual forms of consensual neglect.

## Artist Biographies

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### ANTONIO CARUSONE

@antoniocarusone  
antoniocarusone.com

Antonio Carusone is a designer, painter, and photographer based in New York's Hudson Valley. He has worked as a designer for over 25 years, creating award-winning digital experiences while leading and building design teams. He is passionate about mid-century aesthetics, which influence his art.

Antonio is also the founder and curator of Aisle One — one of the earlier, and more successful design blogs online. Aisle One is an inspirational resource focused on graphic design, typography, grid systems, minimalism and modernism.

### JULIAN MONTAGUE

@montagueprojects  
montagueprojects.com

Julian Montague is an artist, graphic designer and illustrator based in Buffalo, New York. His artwork includes a wide range of mediums and approaches, from long term conceptual projects to abstract painting. Montague's art and design practices often overlap – one of his current projects involves creating posters and other ephemera for a fictional 1970s art institution. The New York Times recently recommended his Instagram account as one of the top art accounts to follow. He has work in the collections of the Albright-Knox Art Gallery, Martin Z. Margulies, Norton Museum of Art, The Progressive Insurance Company, and numerous private collections.

### SHELBY GUERGIS

@shelbyguergis  
shelbyguergis.com

Shelby Guergis (MA, RCA) is a multidisciplinary designer and art director based in Toronto. Her ongoing independent research focuses on the conception of (national) identity in divisive times, with a special focus on North America.

### JUAN SAAVEDRA

@knowjuan  
knowjuan.com

Juan Saavedra is a Toronto-based design researcher specializing in health literacy, education, and social policy. He holds a Master of Design in Industrial Design from Carleton University. He is an advocate for introducing Sex and Gender-based Analysis into design education and health research. Formally trained as an advertising art director and graphic designer, his process aims to repurpose commercial practices into augmenting and illuminating social inequalities. In 2017, he received the Community Safety Award (2017) from the City of Toronto for developing innovative arts-based programming for LGBTQ communities and has presented on matters relating to labour policy, volunteerism, and emerging design practices.

## Organizer Biographies

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### JO MINHINNETT

@jominhinnett  
jominhinnett.com

Jo Minhinnett is an arts researcher, cultural practitioner, and occasional writer based in Toronto/Tkaronto. She has worked on exhibitions, archives, and collections in institutions across Canada and the U.S. to include the Canadian Centre for Architecture, George Eastman Museum, Design Exchange, and Textile Museum of Canada. She holds an MA in Photographic Preservation and Collections Management from Ryerson University. Her recent writing appears in the anthology CritCALL! (un) professional everyday design criticism, ed. Joannette van der Veer (Onomatopoe, 2021).

### BLAIR THOMSON

@believeindesign  
believein.net

Blair Thomson is the Founder and Creative Director of design practice Believe in, with studios in Canada and the UK. During his 25 years in business, Blair's adaptability, versatility and desire for creative excellence has allowed him to successfully work with clients both large and small across diverse industries and scales. A harmony between strategic foundation, unique ideas and beautiful outcomes lie at the heart of Blair's approach and creative processes. His work is multi-award winning and has featured in many leading design publications worldwide. In 2015 he was selected by The Coca-Cola Company as one of 100 global leading creative talents.

Born in Toronto, Blair moved to the UK as a teenager where he went on to train and cut his teeth in the creative industry. In 2015, he returned to Canada permanently. On his return he established the Canada Modern archive. Through this important endeavour, Blair champions, educates and inspires audiences with this remarkable body of work, created at a pivotal time in Canadian design history.

He guest lectures at the School of Visual Arts, New York on Canadian Design and the International Typographic Style.

**LAND ACKNOWLEDGEMENT**

As a Canadian archive, Canada Modern wishes to acknowledge the original ancestors and stewards of this land called Turtle Island. For thousands of years, it was the traditional territory of First Nations, Métis, and Inuit peoples and it continues to be the home of many diverse Indigenous peoples and nations today. In a spirit of support and respect, Canada Modern recognizes Indigenous sovereignty and is grateful for the opportunity to gather, live, and work on this land.

**DONATIONS**

The goodwill and generosity of those who recognise the importance of preserving this material is welcomed. If you have ANYTHING that you think may be of interest (or know somebody who may do), we're keen to hear from you. Donations may be collections or individual items and can include any form of graphic communication. More information on donations on the website.

If you would like to consider legacy giving by means of 'Deed of Gift' please get in touch via the contact information online.

[canadamodern.org/about](http://canadamodern.org/about)

**PATREON**

By directly supporting Canada Modern through Patreon you will be helping us to invest more time in documenting and digitizing materials, searching for and acquiring new artefacts, dedicating even more time to researching and interviewing designers (or their relatives) and allowing founder Blair Thomson the power to influence leaders and decision makers at the corporate and public sector level to ensure that our design history remains accessible to all Canadians.

[patreon.com/canadamodern](http://patreon.com/canadamodern)



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Jo Minhinnett, Blair Thomson

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**WITH INVITED ARTISTS**

Canada: Shelby Guergis, Juan Saavedra  
USA: Antonio Carusone, Julian Montague

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