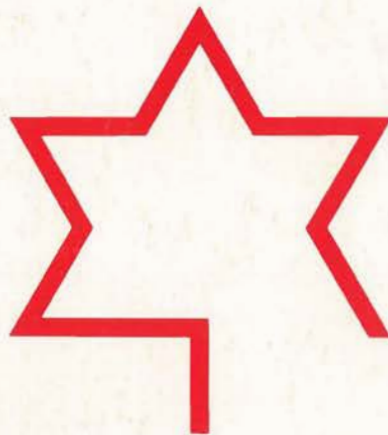
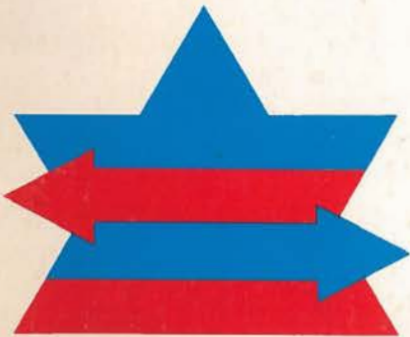
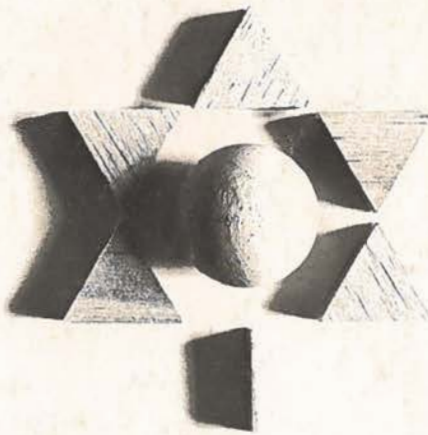


# COMMUNICATION ARTS





# Gottschalk + Ash

When CA assigned me to see what was happening in Canada generally, I did not expect that 1) during February the temperature in Montreal is literally zero except when it gets colder, and 2) I was going to witness a potentially significant event in Canadian graphics.

What happened was that while I was interviewing Fritz Gottschalk in his Montreal Studio, he received a call from his client at a major Canadian company. Gottschalk + Ash's entire presentation for a corporate design program had just that moment been accepted without reservation. Unfortunately, this cannot be a scoop. For whatever their reasons, G + A's client does not want any information to be released by our publication date. Maybe later.

It may seem strange that I mentioned this at all, but there are reasons why it is important. Canada is a pioneering area in terms of graphic design, and G + A are blazing many of the trails. The few big corporate design programs that happen here are usually produced by U.S. firms. This may turn out to be the largest one ever carried out by a Canadian studio.

Some background: Fritz Gottschalk is definitely Swiss by birth, training and inclination. (Although he has taken out Canadian citizenship and maintains that he is more Canadian than Swiss, don't you believe it. Of the eight people he has working for G + A in Montreal, five of them are Swiss, including the receptionist, one is an Englishwoman, one is American and the other is Canadian — and he is leaving to study in Switzerland. I leave it to you to guess where Fritz has found a designer to replace the Canadian. That's right.)

Fritz originally formed the studio with Stuart Ash, an English Canadian, in 1966 because he didn't want to create a little Zurich here. But Ash tired of the pervasive pro-French, anti-English attitudes of Montreal and moved to tolerant Toronto to open the second design office of G + A.

This seems to work quite well. They each work independently of the other, for different clients.

The design level of the studio is consistently high. It is also predictably Swiss in style and sophistication, although Fritz delights in showing off his non-Helvetica samples and maintains that the work of the Ash office is far more rigidly Swiss than his is.

The designers in the studios have a relatively free reign in that they each work on separate projects and see them through to finish, with others helping out in the crunch of deadlines — and there are a lot of those.

Fritz told me that the studio is really supported by \$200 jobs; that an annual report is worth between \$1,000 and \$2,000 depending on the complexity of the job and the client's tolerance; and that Fritz and Stu bill out at \$20 an hour, the other designers at \$15 and mechanicals at \$10. At those prices, normal-to-high in Canada, he must produce a lot of work in order to survive as a studio — and he accepts no "garbage" but holds out for "only good design problems." He invoices an average of 30 jobs a month.

The other side of the coin is wages. Fritz says that a talented young designer, just out of a two-year term of apprenticeship, can expect to make \$75 to \$100 a week in Canada; and

that a top man in a studio can make \$12,000 a year. (The cost of living is pretty high — I didn't notice much difference between Montreal and San Francisco in that respect.)

Money aside, Fritz Gottschalk says quite seriously that for him "design is a way of life"; that "my work comes first and my wife second." There is no third that I can discern. His designers seem to share that view and they put in long, quiet, overtime hours at their boards.

This is a young, talented, well-trained and efficient group. They may be somewhat quiet and reserved, but they smile a lot and are extremely gracious and friendly. If I weren't so damn lazy and vocal, I might even like to work in Montreal — a great city. On second thought, strike that. I don't speak French and besides I'm not nearly well enough trained in the uses of Helvetica and the grid system to work with Fritz Gottschalk.

Toronto was much warmer, both in temperature and general acceptance of non-French speaking visitors. I had lunch with Stu Ash and then visited with him at his studio. This is another talented but smaller group with each of the three designers responsible for his own projects.

Fritz was right: The Swiss influence is indeed stronger here — not a non-Helvetica sample in sight — although none of the Ash group is from Switzerland. As I mentioned, Stu is a native Canadian, Malcolm Waddell is from England and Tiit Telmet was born in Estonia but grew up and was educated in the States.

There are subtle differences in approach and style between the two



groups, differences difficult to explain, but I'll try.

The work of the Toronto group seems more instinctive, to me, despite its rigid adherence to the grid and Helvetica. The communication is more direct, particularly in the theatre posters and the transit system projects. Do not infer from this that I feel the Montreal office in any way lacks these qualities. I am only speaking of differences in degree and as I mentioned they are quite subtle and subjective.

Design is not "a way of life" to Stu Ash. He works hard but doesn't mistake that work for his life. Stu uses the analogy that "the designer's work, like the painter's art or the composer's music, are his footprints. They indicate the direction he is going but little of the substance of the man."

He seems slightly more concerned with the social content of his work than Fritz, although neither of them feels that designers can afford to reject or accept work on that basis. Stu is proud of the positive environmental impact of the transit system projects he has done, even as Fritz takes pride in his work for the Canadian National Parks and Wildlife programs.

Finally, Gottschalk + Ash, taken separately or together, is a remarkably consistent group. I didn't see a single piece that fell below a rather high standard of design. This is not to say that they are all extraordinarily exciting. Indeed, some are quite conservative, befitting the technical, scientific or corporate content of the jobs.

D. S.



Fritz Gottschalk

Montreal office: Wynn Medinger, Eric Morrell, Peter Steiner, Don Kindschi, Bill Podmore, Sue Scott, Fritz Gottschalk, Irene Florke, Fredy Jaggi

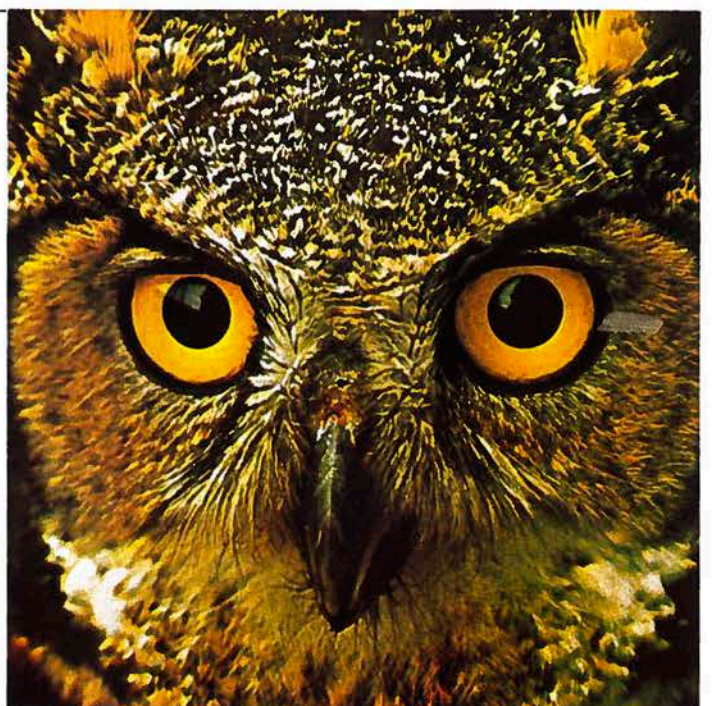
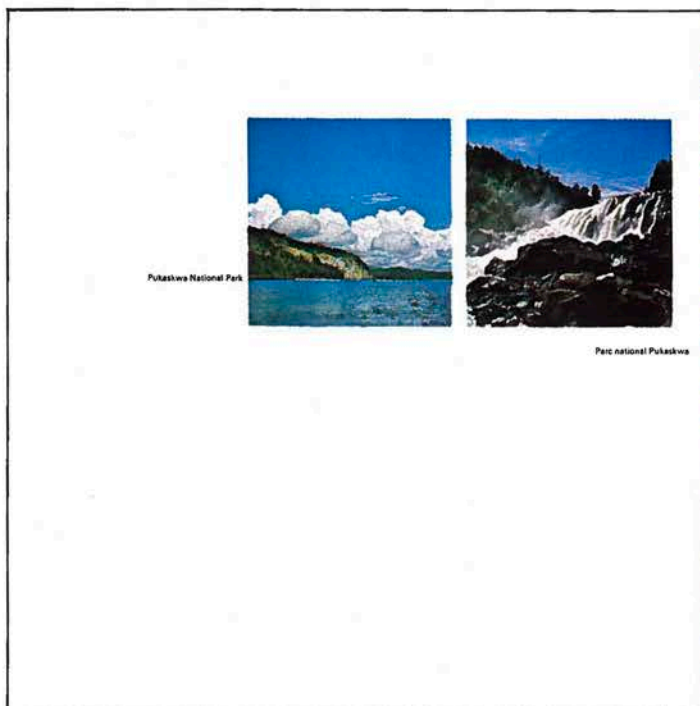
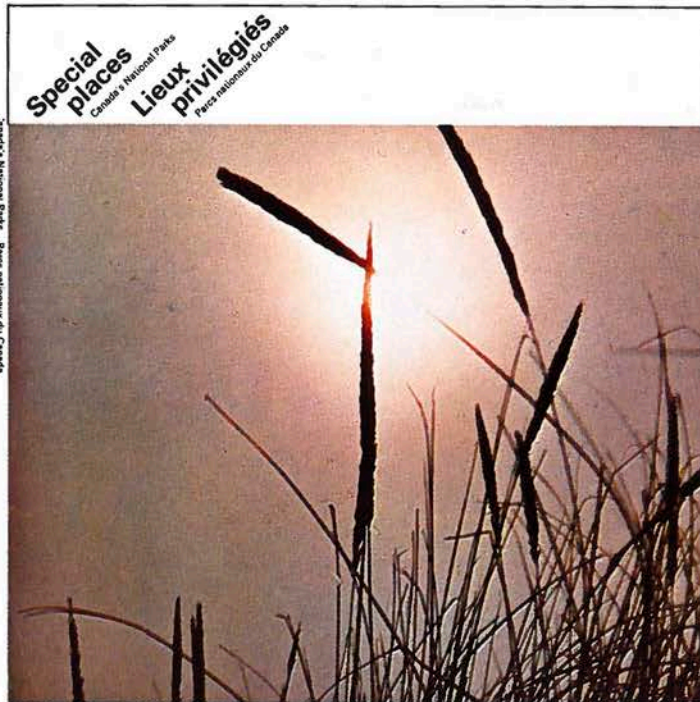
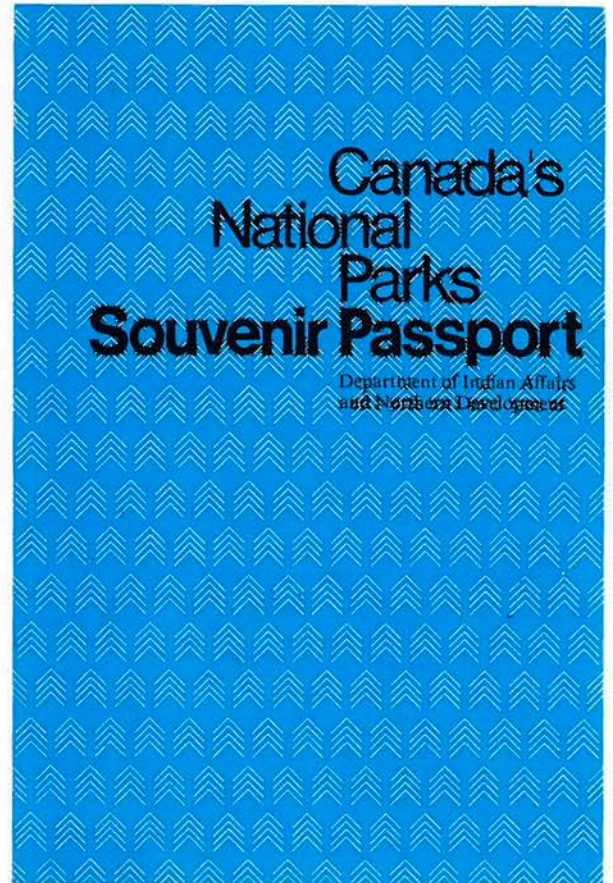
Toronto office: Tiit Telmet, Malcolm Waddell, Stuart Ash

Photographs by Anne Dowie





The graphics for Indian and Northern Affairs, Parks Canada, represent a monumental sized program all executed on a very high level. Gottschalk + Ash began their development and presentation of this four years ago and the work continues. There are 28 National Parks that preserve 49,800 square miles and include parts of every province and territory. Each of these parks has its individual graphic materials, but all are executed within the continuity of the entire system.





Left: a passport book given to children visiting the National Parks. Each park has its own stamp, examples of two are shown.

Cover and spread from a book on the National Parks.

Right: poster for use in all of the parks.

Below: brochures given out in the parks. The first spread of an unfolded brochure is shown at bottom. This opens again to a page of maps and information.

**National Parks of Canada**

**Enjoy the park more.**

**Guided walks and slide talks.**

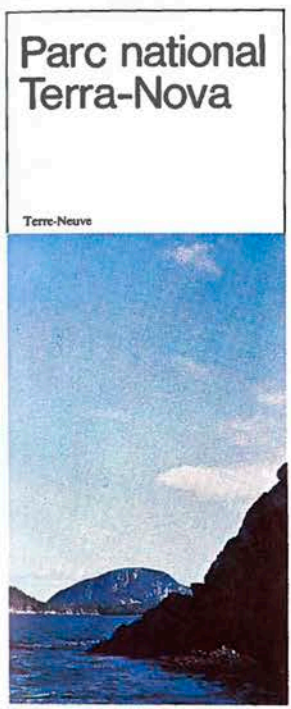
**Ask park staff about interpretive program.**

**Les parcs nationaux du Canada**

**Profitez davantage du parc.**


**Tours guidés, causeries illustrées.**

**Renseignez-vous sur le programme d'interprétation.**

## Point Pelee National Park

Ontario



**Introducing a park and an idea**

Canada covers half a continent, fronts on three oceans and stretches from the extreme Arctic more than half-way to the equator. There is a great variety of landforms in this immense country, and national parks have been created to preserve important examples for you and for generations to come.

The National Parks Act of 1930 specifies that national parks are "dedicated to the people... for their benefit, education and enjoyment" and must remain "unimpaired for future generations."

Point Pelee, the southernmost tip of the Canadian mainland, consists of 3,500 acres, made up of attractive sand benches, forests, open parklands and a large and unique closed freshwater marsh of some 2,300 acres. Its geographical position and its location in Lake Erie give the park a mild climate and indigenous plants and animals not found anywhere else in Canada.

**The park environment**

Each national park has its own character, its unique story as a living outdoor museum. The Point Pelee story is that of a rare type of marsh, a small remnant of the original and true deciduous forest of North America, and a stopping place for birds along two major migration flyways.

**The land - most of it isn't really there!**

Lake currents mould and shape the sandspit today as they have since the time of the glaciers some 10,000 years ago, when sand was first deposited in Lake Erie by glacial meltwaters. Winds still sculpture the sands that lake currents drop along the shoreline; erosion and deposition never end.


All of the foundation of Pelee is sand, called Eastport sand in geological language.

A long, underwater ridge extends south off the tip of the point and runs almost across the lake to the American side. Some think there was once a dry-land bridge connection. It was probably such an underwater ridge that gave Pelee its start, for as the tip today lake currents and storm waves build long sand-bars and islets, using the ridge as a foundation. Often the islets become connected and lengthen the park for a day or so until erosion prevails. Over the past few years several hundred feet of the tip have been eroded away.



Only two square miles of the park's total of six are dry land. Most of the remainder is "between land", neither completely land nor water.

The marsh lands make up one of the few remaining closed fresh water marshes left in North America. But even the 2,500 acres of marshland in the park are only a remnant, cut off and saved, of a vast marsh that stretched for miles north of the park boundary to the main shore of Lake Erie.

**Miner's lantern**



**Point Pelee is a bird watcher's paradise, below: boardwalk through marsh**

**lianas drape and hang from many of the tall trees. Grapes, poison ivy and Virginia creeper form these lianas.**

Among the more notable wildflowers and shrubs are flowering spurge, wild potato vine, swamp mallow, hop tree, spicebush and common cat brier. Such trees as black walnut, sycamore, white ash/elm, shagbark hickory, butternut, hackberry and red cedar are common.

Evergreen trees (conifers), so familiar to most Canadians, are almost entirely absent in the park. Point Pelee is one of the few places where the true deciduous forest of North America still exists in a near-pristine state.

The vegetation plays an important role in stabilizing the soil, for without plants the wind would blow the park back into the lake.

**The animals - mainly birds, by the hundreds of thousands**

Animals, like plants, depend on suitable environment for their survival, and different animals are found in the major life zones in the park. Mink and muskrat inhabit the marsh, while the woodland supports deer, coyotes, raccoons, skunks, grey squirrels and cotton-tail rabbits. In addition to the typical Ontario mammals found at Point Pelee, several southern species occur, such as eastern mole, Baird's white-footed mouse and evening bat. Oddly enough, red squirrels and flying squirrels are not presently found in the park.



Accommodation



Warden's cabin



View point

Examples from a set of standard symbols developed for the park maps.



Parking



Cave



Boating



Campground



Nature trail



On-site exhibit



Store



Ferry



Fishing



Supervised beach



Wharf

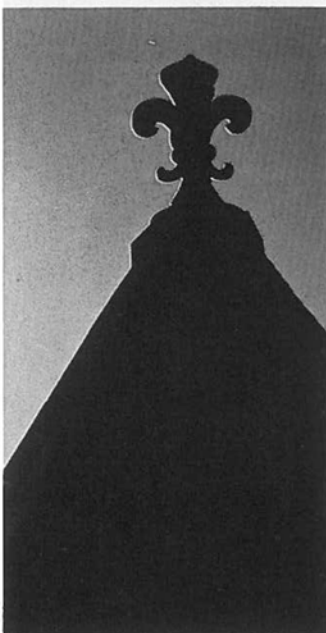


Ski area

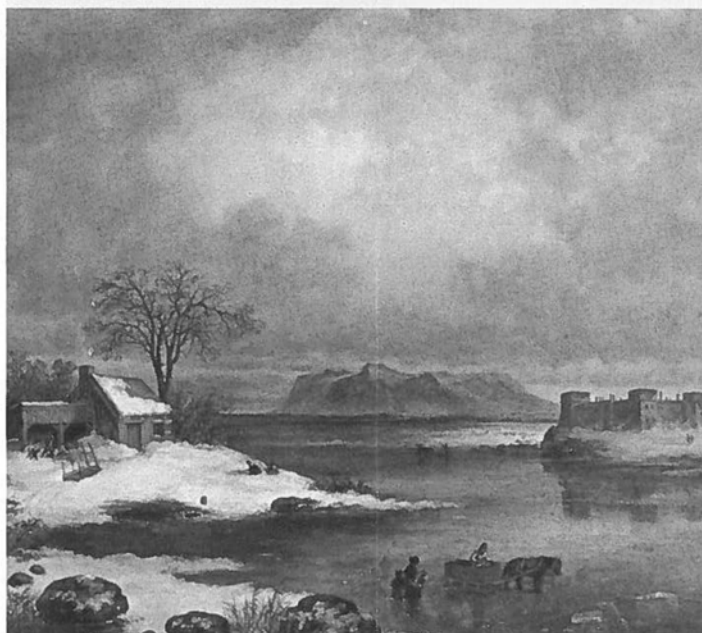


Spring

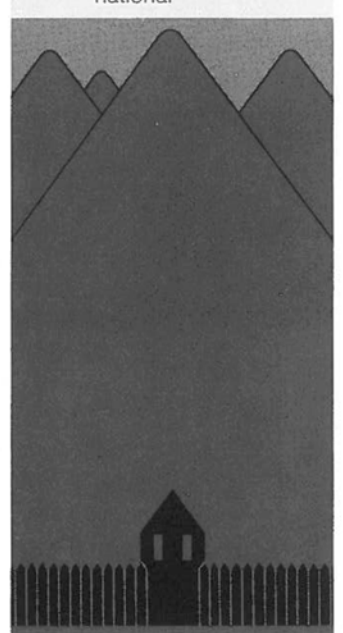
Nova Scotia  
Fortress of Louisbourg  
National Historic Park



Quebec  
Fort Chambly  
National Historic Park



Alberta  
Rocky Mountain  
House  
Parc historique  
national









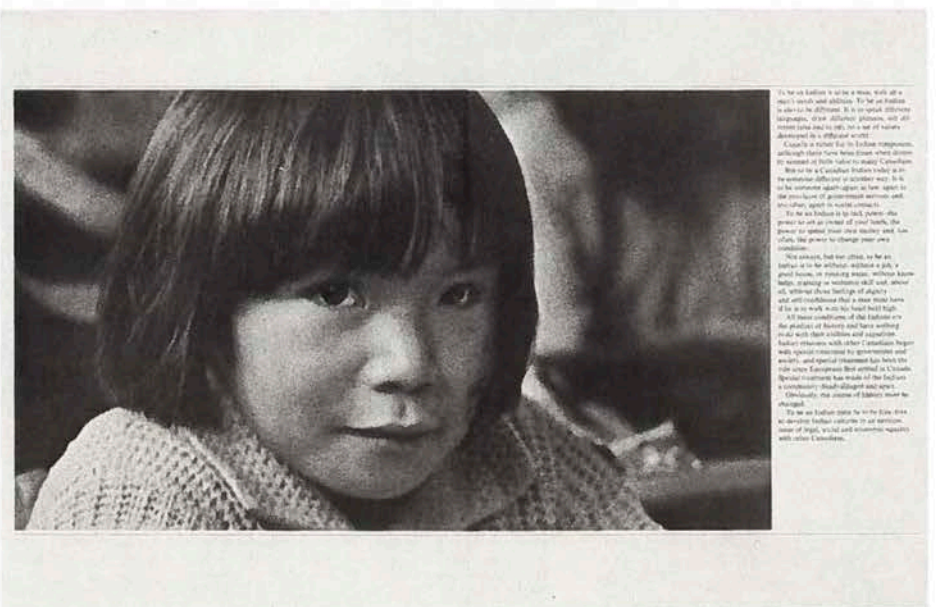
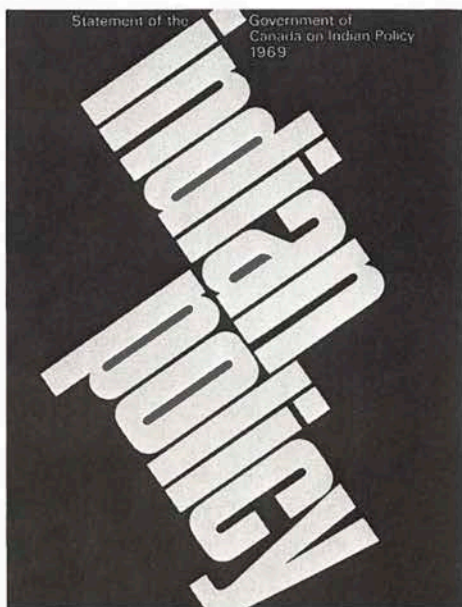
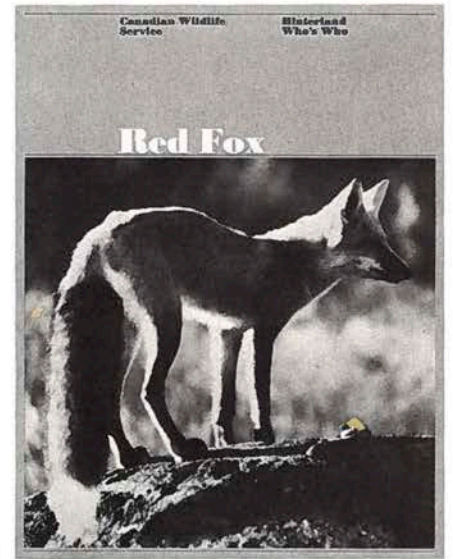
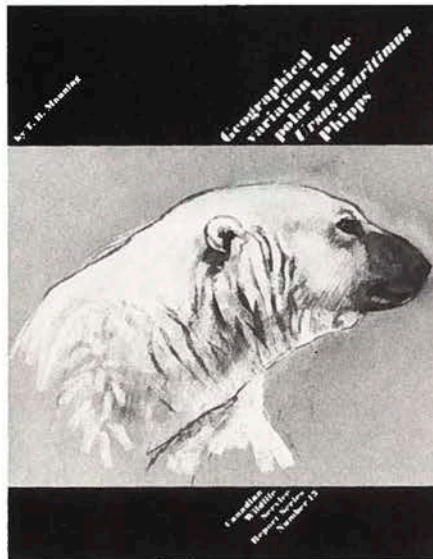
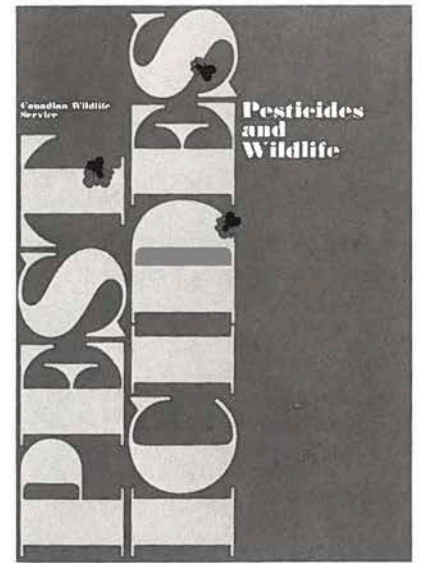
Right, top: brochure for public hearings on plans for Canada's National Parks.

Brochures for Environment Canada, Canadian Wildlife Service.

Below: prototype for sign, Canadian Wildlife Service.

Bottom: statement of government Indian policy, Indian and Northern Affairs.

Facing page: covers and spread from a series of brochures for The Computer Communications Group/ Bell Canada.





The Computer  
Communications Group  
Trans-Canada  
Telephone System

## Vucom I

Le Groupe des  
communications  
informatiques  
Bell Canada

### L'information - un besoin vital

Dans plusieurs domaines - les affaires, l'éducation, l'administration publique et l'industrie - l'explosion de l'information n'est pas un simple lieu commun, mais l'expression même d'une réalité. L'administrateur d'aujourd'hui est accablé par un flot sans cesse croissant d'informations essentielles à la gestion et, éventuellement, à la survie même de l'entreprise.

Mais grâce à deux chaînes de réalisations technologiques, on peut maintenant canaliser ce flot d'informations. La première est celle de l'ordinateur, capable d'emmagasiner d'énormes quantités d'informations, et sans lequel de nombreuses entreprises seraient aux prises avec des amoncellements de papiers. L'ordinateur recueille, assemble et analyse

les innombrables données nécessaires à l'administrateur.

La deuxième est celle des télécommunications qui, de plus en plus, assurent les échanges d'informations sur lesquels est fondée notre société moderne, puisqu'ils constituent le moyen le plus efficace d'acheminer l'information sous toutes ses formes au moment voulu et à l'endroit

voulu. Mises ensemble, les techniques de l'ordinateur et des télécommunications ont ouvert la voie à une véritable révolution, celle des communications informatiques.

A l'heure où l'information tient une place de plus en plus grande, tant dans la vie privée que dans le milieu du travail, l'industrie des communications informa-

tiques est un élément vital du développement économique et social du Canada.

Les systèmes de communications informatiques sont devenus, pour les Canadiens, des instruments de travail indispensables, et le jour n'est pas loin où l'on servira couramment d'ordinateurs, reliés aux grands réseaux de communication, dans la vie de tous les jours, par exemple,

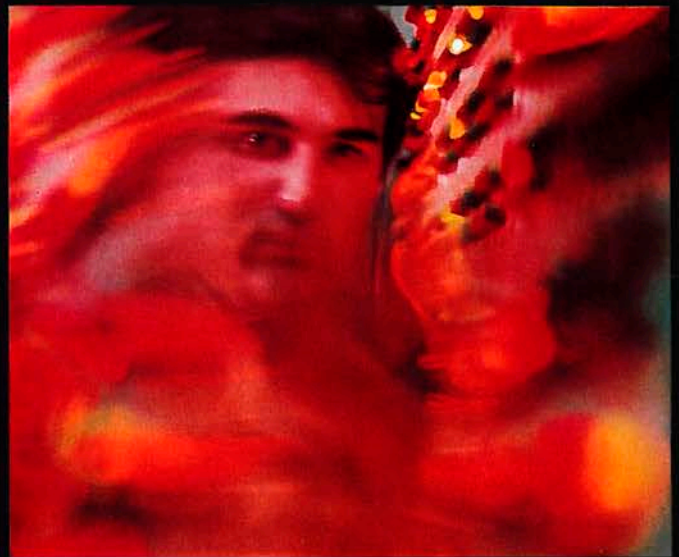
pour faire des opérations bancaires, mais

simplement à distance, suivre des cours privés. Pour répondre aux exigences nouvelles que pose l'ordinateur et les télécommunications, Bell Canada a créé un service distinct dont les efforts portent exclusivement sur la transmission des données d'ordinateur. Il s'agit du Groupe des communications informatiques.

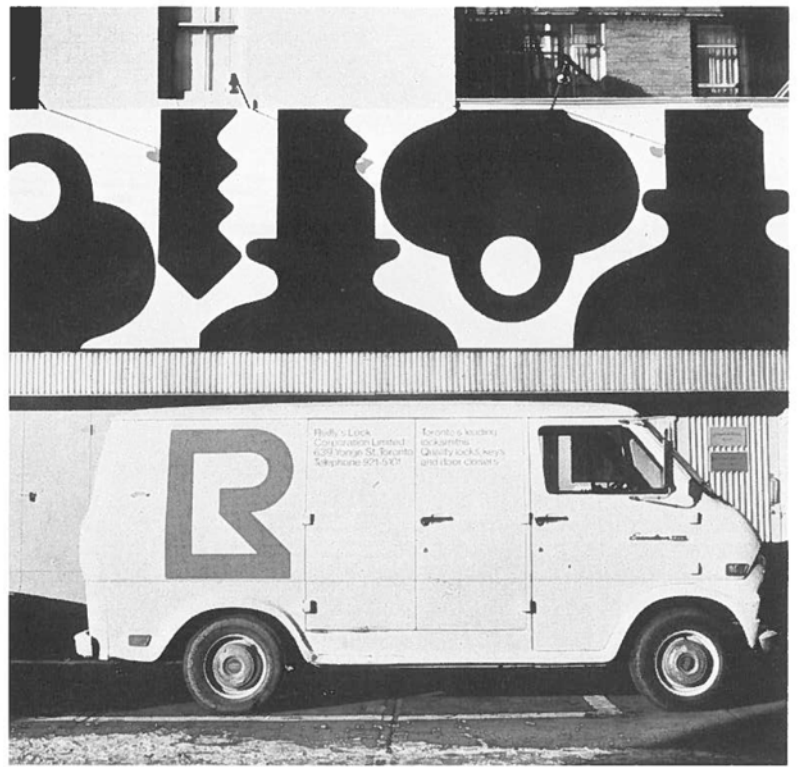


L'information est aujourd'hui un élément aussi essentiel que les ressources matérielles. En effet, de vastes quantités de données sont indispensables à une administration efficace. Sans accès rapide à

l'information, l'efficacité serait illusoire. Sans l'ordinateur, les données seraient inutilisées. Et sans les télécommunications, l'utilité de l'ordinateur serait réduite.







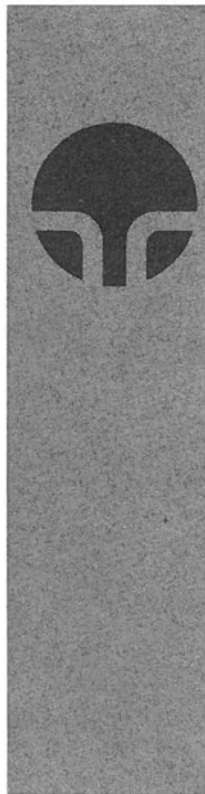
Mark, vehicle identification and building graphics for Reilly's Lock Corporation.

G + A have created identity programs for a number of transit systems. Shown here are a transfer and an ad for Oakville Transit and vehicle identification for Sudbury Transit.

Right: stamp designs for Post Canada commemorating four international congresses.

Poster for Montreal Museum of Fine Arts. Photograph by Tom Prescott.

Catalog for Canadian Arctic Producers, Limited, a non-profit marketing organization for Canadian Eskimo artists and craftsmen.



**Oakville Transit**

Transfer must be secured from operator at time fare is paid. Not transferable.

Not good for stop over.

Does not entitle holder to make return trip upon another line of the system.

am	pm
1	0
2	20
3	40
4	0
5	20
6	40
7	0
8	20
9	40
10	0
11	40



September 6, 1972 THE OAKVILLE BEAVER 9

## Ride the new Oakville Transit

You don't have to wait an hour or two when you want to go shopping, visit the library, call on friends, cash a cheque, or catch the Go-Train! Every 20 minutes the new Oakville Transit System provides service at a bus stop near your home... every day, Monday through Saturday, from 6:00 AM to 11:40 PM.

Regular fare 30¢ Monday through Friday, 6:00 AM to 9:00 AM and 3:00 PM to 7:00 PM... Reduced fare 20¢ 9:00 AM to 3:00 PM, after 7:00 PM and all day Saturday. Transfers are free of charge between routes and are to be secured from driver when fare is paid. Passengers must have exact fare... drivers cannot make change. No service Sunday or statutory holidays.

The downtown transfer point is located at the corner of Dunn and Church Streets. Buses on Route 1 Eastlake and Route 3 Linbrook line up on Dunn Street. Buses on Route 5 Trafalgar, Route 7 Bridge, and Route 9 Rebecca line up on Church Street.

Pictured below is the complete Oakville Transit System map—east to west and north to south—illustrating the 5 expanded routes which serve a greater number of homes, more residential sections, and practically all urban and suburban activity centres in the greater Oakville area:

**Route 1 Eastlake**  
Dunn, Church, Trafalgar, Lakeshore East, Cherrwood, Elmhurst, Ninth Line and return via Lakeshore East etc.

**Route 3 Linbrook**  
Dunn, Church, Trafalgar, Lakeshore East, Douglas, McDonald, Watson, Maple, Linbrook, Morrison, Devon, Wedgewood, Duncan, Ninth Line to Ford Plant.

**Route 5 Trafalgar**  
Church, Reynolds, Trafalgar, GO Station, Trafalgar.

**Route 7 Bridge**  
Church, Trafalgar, Randall, Forsythe, Queen Mary, Stewart, Kerr, Speers, Morden, Wildwood, Fourth Line, Bridge, Third Line, Hopedale Mall, Hixon, Jones.

**Route 9 Rebecca**  
Church, Trafalgar, Randall, Rebecca Third Line, Lakeshore West, East Marine, Jones and return via Lakeshore West etc.

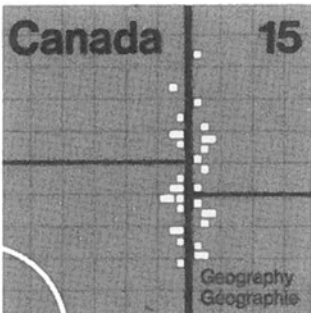
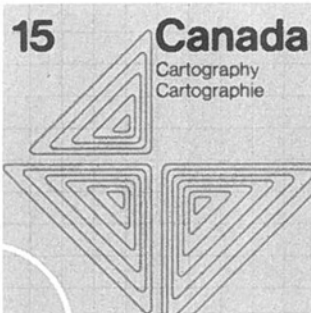
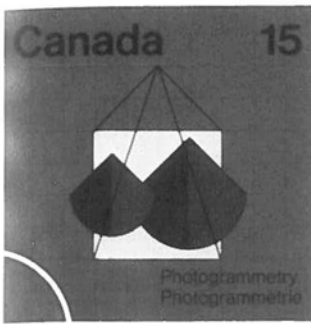
**Route 5C**  
Trafalgar, Ingoquois Shore, Eighth Line, Holton, Grand, Eighth Line, Gainsborough, Grosvenor, Falgerwood and return to Trafalgar.

Lakeshore West, Bronte, Wyatt, Bridge, Stanfield, Rebecca and return via Third Line etc.

Go quickly! Travel in comfort!  
Ride Oakville Transit.

Design: Gottschalk + Ash Ltd.





Musée des beaux-arts de Montréal  
23 mars au 22 avril 1973

Une exposition organisée par le  
Conseil canadien des Arts esquimaux  
sous le patronage du  
ministère des Affaires indiennes et du Nord canadien

The Montreal Museum of Fine Arts  
March 23-April 22, 1973

An exhibition organized by  
the Canadian Eskimo Arts Council  
with the support of the  
Department of Indian Affairs and Northern Development

# Sculpture Inuit



### Kalvak

1 Bear and Seal  
Ours et phoque  
18 x 21  
Mink, New

2 Bear and Seal  
Ours et phoque  
20 x 21  
Mink, New

3 Dove - Collecting Pine Resin  
Colombe récoltant du résine

4 Seal and Seal  
Phoque et phoque  
18 x 21  
Mink, New

5 Seal and Seal  
Phoque et phoque  
18 x 21  
Mink, New

6 Seal and Seal  
Phoque et phoque  
18 x 21  
Mink, New

### Kalvak

7 Seal and Seal  
Phoque et phoque  
18 x 21  
Mink, New

8 Seal and Seal  
Phoque et phoque  
18 x 21  
Mink, New

9 Seal and Seal  
Phoque et phoque  
18 x 21  
Mink, New

10 Seal and Seal  
Phoque et phoque  
18 x 21  
Mink, New

