TRACE TORONTO

March 2026

The City as a Typeface

Toronto Signage : the Unsilent Landmark

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Dreaming in Public

Jaume Plensa: unexpected calm gem in Downtown TO

A Mesh of Meanings

Architecture as a Bridge Between Three Torontos

Jerry vs. BirdO

An interview with the world-known Canadian muralist

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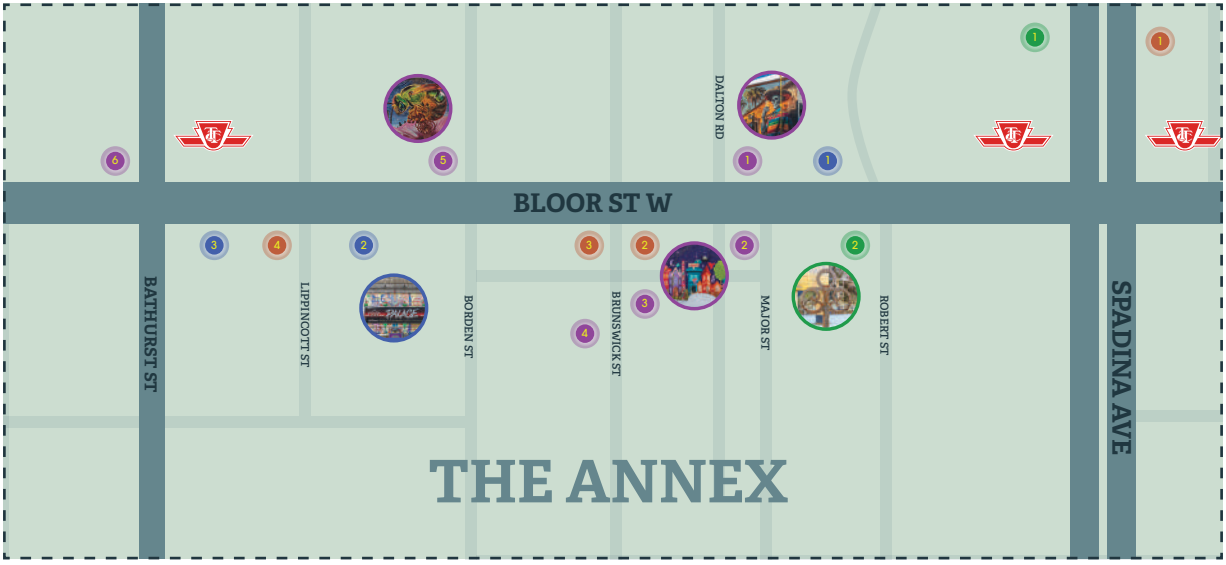
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The Trace Map

Piece 1 : the Annex



Cut out and collect: this is the first piece of a multi-part map series. Gather every segment from future issues to build your definitive guide to the city's best-kept creative secrets!

Typography Route

1. Annex Photo
2. Lee's Palace
3. Insomnia

Street Art Route

1. Bianco Catina
2. The Annex Mural
3. The Band of Storytellers
4. Barbara Barrett Lane by Elicser Elliott
5. Rise of the Pollinators
6. 794 Bathurst Mural

Art Objects Route

1. Spadina Theater Box Ticket Booth
2. Victorian bike racks of the Trinity-St. Paul's United Church

Architecture Route

1. Spadina Gardens
2. Brunswick House, aka "The Brunny"
3. Gallanough Block
4. Pauper's Pub (the old CIBC building)

TRACE ZINE
Volume 1 : Toronto
March 2026

A limited-run mini-zine exploring the creative side of Toronto through photography and design notes. A part of the broader TRACE project.

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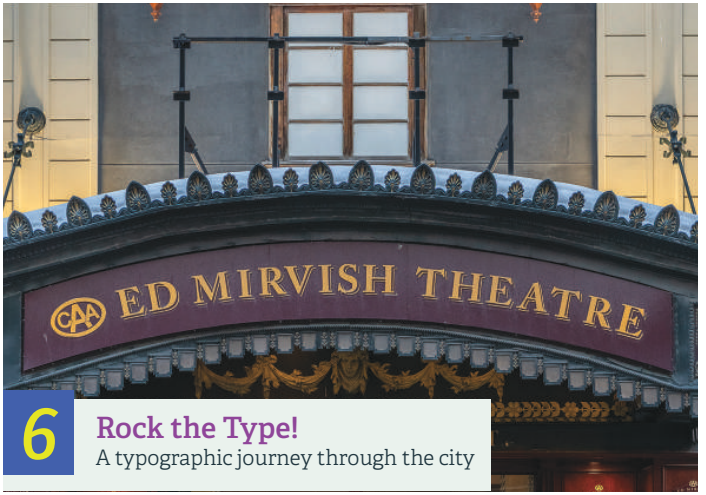
Before I moved here, I carried a very European opinion about North American cities: that they're new, interchangeable, and culturally thin. Glass towers, parking lots, chains. You've heard it. I believed it. Then I ended up in the Junction.

On my street there's a church – St. Cecilia's – that's been here since 1815. The building has been rebuilt and restored over the centuries, but it still holds its weight on the corner like it knows it belongs there. Walking along Dundas, it's easy to slip into a different sense of time. The proportions of the old storefronts still tell the story: manufacturers and small shops on the ground floor, owners living directly above. The building at Dundas and Keel is one of my favorites – I keep finding new details every time I pass it.

Downtown surprised me more. The Financial District sounds like it should be anonymous, and from the outside it is – all glass and steel. But turn a corner and you're standing next to the Gooderham Building, or St. Andrew's Presbyterian Church, and suddenly the scale shifts. Toronto doesn't hide its older layers. It builds around them.

This city is not Europe. It's not trying to be. But it has its own layered thing happening, this collision of timelines that you notice once you start paying attention to the walls instead of the windows. That's what walking here taught me. You have to look up.

E F



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World-known Canadian muralist



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The TMU SLC role in Downtown



Cover Image

The faceted entrance pattern of the TMU Student Learning Centre. An architectural mesh that functions as both a visual "trace" of the digital age and a sophisticated environmental filter for one of the city's intellectual hubs.



LEE'S PALACE SIGNAGE AND MURAL

The City AS A Typeface

What hide Toronto Signs : the Unsilent Landmarks

TEXT BY ***GEMINI, ETUAL FOMINA*** : PHOTOS BY ***ETUAL FOMINA***

> *I invite you for a design walk to uncover a city that refuses to be set in a default font. From the psychedelic grit of the Annex to the glowing geometry of Nathan Phillips Square, Toronto's signage acts as a living typeface.*

Most people move through Toronto with a destination in mind. They look at a sign and see a price, a direction, or a rule. But for the designer–the professional flâneur moving through the city with questions–a sign is never just a label. It is a visual full stop. It is a prompt rather than a solution. To study the signage of Toronto is to participate in an act of "reading without a legend," where the familiar becomes slightly unfamiliar, and the grit behind the glitter begins to tell a story of layered intent.

DESIGNER'S NOTE

A sign is the city's first interaction with the soul. It is the moment where the geometry of architecture meets the rhythm of human expression.

In a city defined by a "hodgepodge" of cultures and eras, our signage acts as the connective tissue between the modern glass skyline and the industrial brick foundations. When we look at iconic markers like the psychedelic facade of Lee's Palace or the weathered stone symbols on a former bank in the Annex, we aren't just looking at marketing. We are looking at the city's unwritten characters. These are the "Unsilent Landmarks" that refuse to blend into the standardized system fonts of modern development.

ROCK THE TYPE : LEE'S PALACE

Lee's Palace stands as the ultimate disruption of the lofty old-school style of the Annex neighborhood. Its facade–a 14-storey-high explosion of primary colors and surrealist figures–functions less like a building and more like a massive, hand-painted billboard for the neighborhood's soul. In a city that often prioritizes the "anchored beside glass" aesthetic of modern condominiums, Lee's Palace remains a gritty, unoptimized, and essential landmark. It is the architectural equivalent of a bold, custom typeface in a world of standardized system fonts.

The building at 529 Bloor St. West was not born into rock and roll. To understand its current "visual noise," one must trace the layers of its history back to 1919. Originally the Allen's Bloor Theatre, it was a palace of silent film. The architecture itself was designed by Howard Crane to be formal, sturdy, and elegant. However, the city has a way of editing its own story.

If the building is the structure, then artist Al Runt's mural is the typeface. Since 1986, Runt has painted the facade three times. Each iteration is a "visual pause" that grounds the space around it. His style–characterized by chaotic, interlocking monsters and psychedelic patterns–reate a narrative of urban movement.

Designers are trained to assume intention, and at Lee's Palace, the intention is clear: disruption. The mural introduces friction into an otherwise predictable streetscape.

THE ANNEX PHOTO SIGNAGE





SEE IT YOURSELF : WHAT & WHERE

Lee's Palace : an iconic club in the Annex
529 Bloor St W, Toronto
416.532-1598 *leespalace.com*

Annex Photo : a photography store in the Annex
362 Bloor St. W.
416.924-1111 *annexphoto.ca*

Zanzibar : a neon-lit landmark of Yonge Street
359 Yonge St.
416.977-4642 *zanzibartavern.com*

OISE : Ontario institute for studies & education
252 Bloor St. W.
416. 978-0120 *oise.utoronto.ca*

Toronto Tees : custom printing in the city's core
507 Yonge St.
416. 901-8337 *torontotees.com*

The Toronto Sign : Luminous brand for the city
100 Queen St. W. , Nathan Phillips Square
toronto.ca

You remember where you saw it, how it altered your path, and how your pace shifted when you encountered its vibrant colors. It embeds itself in your internal map of Toronto because it is unexpected.

BACK IN TIME : SIGNS THAT TELL THE CITY'S HISTORY

If Lee's Palace is a shout, the Annex Photo just a few blocks away provides a quiet counterpoint. Its classic, utilitarian signage represents the pragmatic side of the city–the reliable, "standard" characters that hold the sentence of the street together.

Its sturdy, slab-serif spirit is anchored in history and represents a time when the city's signs were carved to last a century, projecting stability and permanence. When we notice these details, the "familiar becomes slightly unfamiliar." We realize that the code of the building has changed even though the stone hasn't. These are the anchors that prevent the city from becoming a monotone grid of glass.

Together, these two landmarks represent the dual nature of Toronto: the rigid, industrial foundation and the bold, surrealist skin that lives on top of it. provides a quiet counterpoint. Its classic, utilitarian signage represents the pragmatic side of the city–the reliable, "standard" characters that hold the sentence of the street together.

TORONTO DOWNTOWN : THE GLASS AND CONCRETE?..

As we move south into the glass-and-concrete heart of Downtown, the "Unsilent Landmarks" become even more vital. They act as the "unexpected accents" in a financial district dominated by grey towers. Zanzibar Tavern on Yonge Street is a relic of a different era–its neon flickers with a grit that refuses to be optimized. It is a typographic outlier, a bold italic in a world of clean sans-serifs.

Further down Yonge, we encounter the Elgin & Winter Garden Theatre and the Ed Mirvish Theatre (263 Yonge). These are the city's architectural "serifs." Their ornate, old-style signage and gold-leaf details project a sense of permanence and "lofty mood." They are anchored visual full stops that remind us that Downtown isn't just a modern grid; it is a layered archive of performance and culture. To see these signs reflected in the glass of a neighboring skyscraper is to see the "Urban Hodgepodge" in a single frame.

But let's look around. Magically, the weight of the past begins to shift toward a new, geometric identity. Toronto Tees on Yonge Street has quickly become a modern icon. Its signage–bold, high-contrast, and unapologetically local–represents a "new wave" of Toronto design. It doesn't rely on 100-year-old stone; it relies on the immediate, graphic energy of the current creative scene.

DESIGNER'S NOTE

These objects often become mental landmarks, not because they are iconic, but because they are unexpected. They embed themselves in your internal

Finally, we arrive at Nathan Phillips Square. The Toronto Sign is the ultimate evolution of the "City as a Typeface." It is no longer just a sign; it is a three-dimensional

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sculpture. Built with clean, geometric lines, it allows the public to literally "enter" the typeface. It is the moment where the city's name becomes a physical experience–a lens through which every tourist and local reframes their view of City Hall.

DESIGNER'S PERSPECTIVE

Toronto is not a city of "default" settings. It is a vibrant, occasionally chaotic, and always intentional collection of characters. For a designer, a walk from the Annex to Nathan Phillips Square is a 4-kilometer act of "reading without a legend." We witness the transition from the "unsilent" psychedelic monsters of Bloor Street to the stoic theater marquees of Yonge, finally arriving at the glowing, geometric clarity of the city's contemporary visual brand.

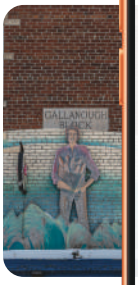
If I were to describe Toronto through the lens of a typeface, I wouldn't choose a single font; I would select a pairing. This approach mirrors how the city merges its industrial heritage with new waves of typographic expression. It is a dialogue between structured, stoic history and the expressive–sometimes grotesque, sometimes Swiss-minimalist–trends of the modern era. In my specimen, ITC Avant Garde represents the radical, contemporary side of Toronto, while the balanced slab-serif Adelle highlights the city's resilient industrial heart.

Would you pair it differently? I'd love to hear your perspective–scan the QR-code below and share it!

















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ON THE LEFT PAGE: THE DREAMING SCULPTURE IN TORONTO

NAME: DREAMING
ARTIST: JAUME PLENSA
TYPE: SCULPTURE
LOCATION: ADELAIDE, 100

ON MAP

Dreaming in Public

A silent anchor of the financial grid

TEXT BY ***GEMINI & ETUAL FOMINA*** : PHOTOS BY ***ETUAL FOMINA***

> *In the vertical rush of Canada's economic engine, a vertically stretched daydreamer offers a radical alternative to the hustle. Dreaming isn't just a sculpture; it's a three-dimensional breathing room.*

To walk along Adelaide, King, or Wellington Streets during the mid-week peak is to witness the kinetic energy of the Canadian economic hub. Here, the "kerning" of the street is tight; people move in high-frequency bursts, chasing the life pace of a city that never stops to edit its own narrative. The architecture is a study in rigidity–glass towers anchored by steel, defining a landscape of productivity and pragmatism. A landscape of productivity and pragmatism.

But then, at the intersection of Richmond and Adelaide, the grid is interrupted. Dreaming, a monumental white head with closed eyes, stands as a visual full stop. For the designer, this is the ultimate "unexpected accent." While the surrounding Financial District is built on the "Search" for capital, Jaume Plensa's work is built on the act of "Presence." It is a quiet, minimal intervention in a loud space, introducing a sense of softness where cold rigidity usually dominates.

5 FACTS ABOUT THE DREAMING

1. Located in the heart of the economic hub: *Richmond Adelaide Centre, 100 Adelaide St. W.*
2. It's heavy! The weight is more than 2 tonnes
3. It seems small surrounded by skyscrapers, but in fact, it's 30 feet tall
4. Made of marble, dust and resin
5. Has "sisters" in Spain, Brazil, and USA

While Dreaming feels like a specific "hidden gem" for Toronto, it is actually a single character in a worldwide typographic series. Jaume Plensa has populated global metropolises–from the shores of Rio de Janeiro to the parks of Chicago and the streets of Madrid–with these giant, meditative heads.

For the TRACE project, this series acts like a global font family. Each sculpture shares a DNA of silent contemplation, yet each adapts to its specific "page." In Toronto, Dreaming acts as a lens that reframes our glass towers. By being part of a worldwide series, the sculpture connects the local commuter to a global dialogue about the need for a "visual pause." It suggests that no matter how fast a city moves, the human need to pause and look inward is a universal constant.

THE DECEPTIVE DIMENSIONS

From a technical standpoint, Dreaming is a masterclass in "reading without a legend." At first glance, the sculpture appears to be a massive, solid block of white marble, but the reality is more engineered. It is crafted from a sophisticated blend of white marble dust and resin, allowing for a ghostly, ethereal glow that pure stone often lacks. Standing at a staggering 9 meters (approx. 30 feet) tall and weighing several tons, its physical presence is undeniable, yet it feels weightless.

The most fascinating "design-detective" detail is the optical illusion. Plensa has vertically stretched the proportions of the young girl's face. When viewed from the side, the sculpture is surprisingly thin–almost like a flattened character in a typeface. However, as you move around it, the form "expands" into a full 3D experience. This distortion is intentional; it mimics the way our own perception shifts when we slow down. It is a prompt rather than a solution, inviting the viewer to physically orbit the work to understand its true dimensions.

THE DESIGNER'S AUDIT

As someone who advocates for the "City as a Typeface," I find Dreaming to be the perfect counterpoint to the Adelle-style industrial grit found in the Annex or the Distillery. If the Junction is a sturdy slab-serif, then the Financial District is a cold, sharp-edged sans-seriFomina Plensa's work introduces a third element: a custom, fluid character that breaks the rules of the grid.

DESIGNER'S NOTE

A sign is the city's first interaction with the soul. It is the moment where the geometry of architecture meets the rhythm of human expression.

In the context of my project, this sculpture is the "unexpected calm gem" that prevents the city from becoming a monotone experience. It reminds us that architecture and art are not just about scale or symbolism, but about placement. By placing a dreamer in the heart of the "hustle," the city edits itself, proving that even in the busiest economic hub, there is always room for a visual pause.

P.S. Found the Dreaming? Check out the Pasture and Pi sculptures nearby!







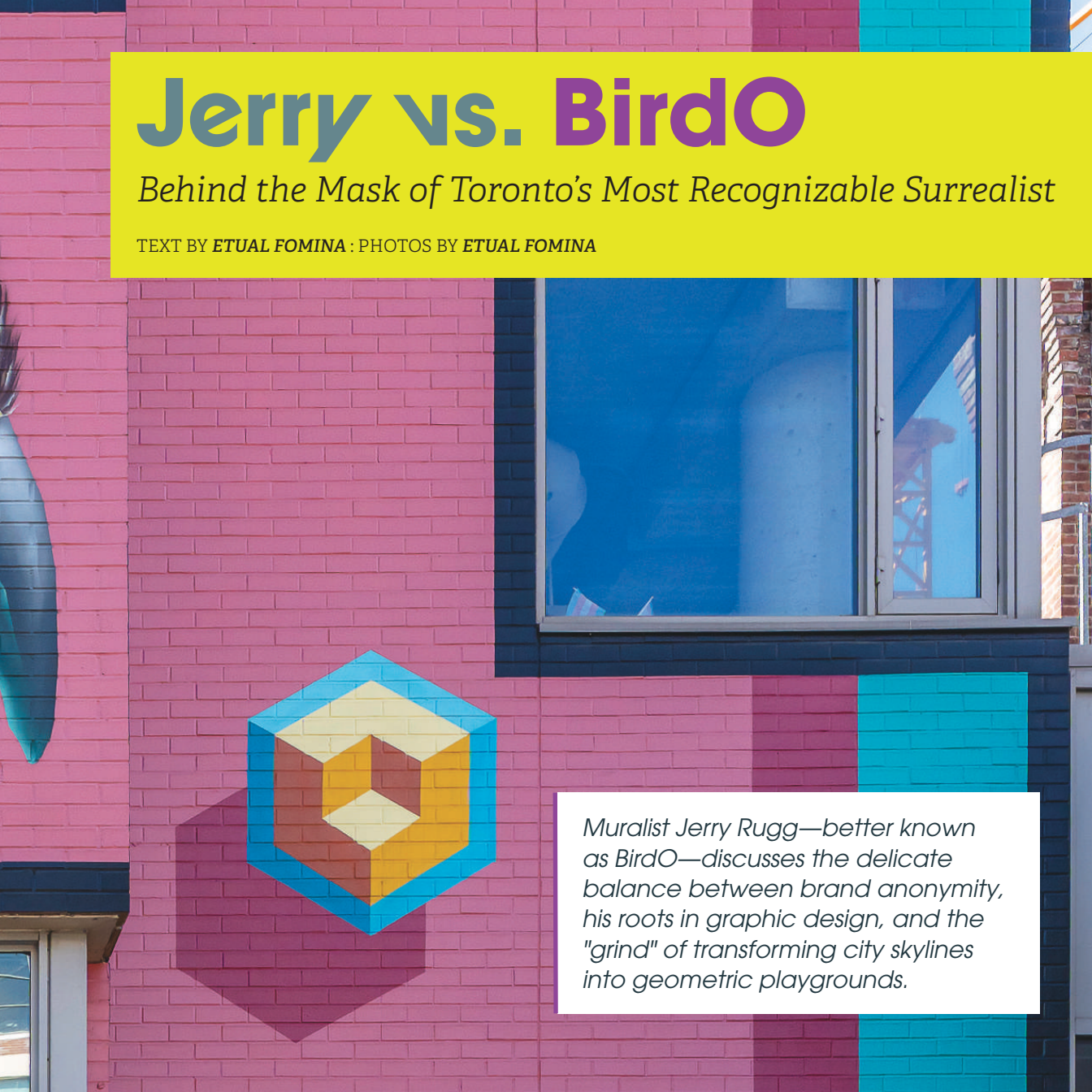
FROM LEFT TO RIGHT: THE PI, THE PASTURE, AND THE DREAMING SCULPTURES IN TORONTO.



Jerry vs. BirdO

Behind the Mask of Toronto's Most Recognizable Surrealist

TEXT BY ***ETUAL FOMINA*** : PHOTOS BY ***ETUAL FOMINA***



Muralist Jerry Rugg—better known as BirdO—discusses the delicate balance between brand anonymity, his roots in graphic design, and the "grind" of transforming city skylines into geometric playgrounds.

ON MAP

ARTIST: JERRY RUGG AKA BIRDO
TYPE: STREET ART
LOCATION: VARIOUS LOCATIONS ACROSS THE CITY

ON THE RIGHT PAGE: THE OWL AT SAINT GEORGE.
ON THE PREVIOUS PAGE: THE BIRDO'S MURAL FOR THE TMU SLC.

We met in a quiet coffee shop on the east side of Downtown Toronto. Jerry Rugg rarely shares photos of himself, and when captured near his massive works, he is almost always sporting a BirdO helmet—a striking mask that serves as his creative alter-ego. As he explains, the choice isn't driven by a need for secrecy or safety; it is a calculated effort to keep the audience's gaze fixed firmly on the art rather than the artist.

You've likely traced his work across the city without even realizing it: the towering Knowledge Keeper at St. George, the sprawling Blue Jays mural atop a downtown parking lot, the geometric deer at St. Clair, or the hidden piece tucked within the TMU Student Learning Centre. Beyond Toronto, his walls anchor landscapes from Montreal to Latin America and Russia. His recognizable, surreal-geometric style challenges the traditional expectations of street art—much like the man behind the mask.

TRACE: How would you present yourself? Who is Jerry Rugg–are you a muralist, an artist, or a creative? When you introduce yourself, do you identify as a designer, a businessman, or perhaps someone in film production?

BIRDO: I'd say "muralist." That is my main focus and my "bread and butter." However, as our conversation shows, I am an artist, which can mean anything from making a movie to painting a canvas. You have to find ways to sustain an artistic practice and keep the lights on; many muralists do.

TRACE: Is your "bird identity" (Birdo) the same as your "Jerry" identity, or are they different?

BIRDO: They are different. "Birdo" is a funny thing–it's essentially an anonymous character on the internet. I have a very private life; Jerry Rugg isn't even my real name. I've always been focused on brand. Birdo is like



Nike, and Jerry Rugg is like Phil Knight, the CEO. I like having my own life separate from that.

TRACE: What is the reason for this privacy? Is it safety, or is it a smart marketing strategy?

BIRDO: I don't think it's a smart strategy anymore because the world is nosy and wants to know everything. I started as a graffiti artist, where anonymity was the name of the game, and that just translated into my artistic presence. People find it interesting, but we live in a time where you usually have to "scream and shout" to get attention on the internet. I've done the opposite by being hard to find.

TRACE: Do you feel like a celebrity? How do you feel when people recognize and appreciate your work?

BIRDO: No, I don't feel like a celebrity. It is always an exciting and humbling experience when people know who I am and appreciate the work, but it really comes down to hard work. 99% of the time, success comes from dedication and "grinding." It's nice to get recognition, but a compliment from people in your own field is better because they know the journey and the risks you took.

TRACE: How did you learn to draw and develop such a unique style–one that is both geometric and realistic?

BIRDO: I learned how to paint with spray paint on property that wasn't mine–abandoned buildings, stores in downtown Toronto, and trains. I took classes at Humber and OCAD, though I honestly think I'm one of the worst "drawers" among my peers. I'm a decent painter, but there is room to improve. In the graffiti community, you have to identify a style. I always wanted to look different–more European than New Yorker. I borrowed inspiration from people like Tim Burton; his work is illustrative, cartoonish, and dark.

TRACE: You often don't sign your work. Is that modesty or the opposite?

BIRDO: Maybe both. But the truest answer is that I'm a graphic designer at heart. If I don't think a signature adds to the piece, I won't include it. I see artists spend a hundred hours on a piece and then throw a "shitty tag" on it, and it feels unfinished to me. I'll even travel with a big stencil because I sometimes like the look of a logo more than a signature. My aesthetic is rooted in design sensibilities–considering the golden ratio, color theory, and flow as if I were opening an InDesign file.

DESIGNER'S NOTE

A sign is the city's first interaction with the soul. It is the moment where the geometry of architecture meets the rhythm of human expression.

TRACE: How did your education at Humber affect your work?

BIRDO: Everything affected my work. While many of my contemporaries draw first, I jump straight into Photoshop to start a new project. Regarding school, I had some great professors, including a typography professor who eventually headed the program. I didn't necessarily enjoy the "practice" while I was there, but it built a foundation that I'm proud oFomina

TRACE: What is your process for creating a mural? Do you research and sketch, even for personal projects?

BIRDO: I'm a creature of habit, so my process is very consistent. I start with sketches and research. Often, I don't see the building in person beforehand, so I submit digital renderings for approval. I use an iPad now; once you're savvy in Photoshop and Illustrator, the iPad allows

for great tricks like scaling sketches easily. Procreate is my main tool because they mastered the industry first.

TRACE: Who are your favorite muralists?

BIRDO: Pixel Pancho, Inti, and Fintan Magee. Locally, I think Bacon is Canada's most impressive artist, and a younger guy named Jaris does beautiful work. However, most of my inspiration comes from filmmakers like Wes Anderson. I've taken screenshots of his movies to implement his color palettes into my work.

TRACE: How would you describe the creative community in Toronto?

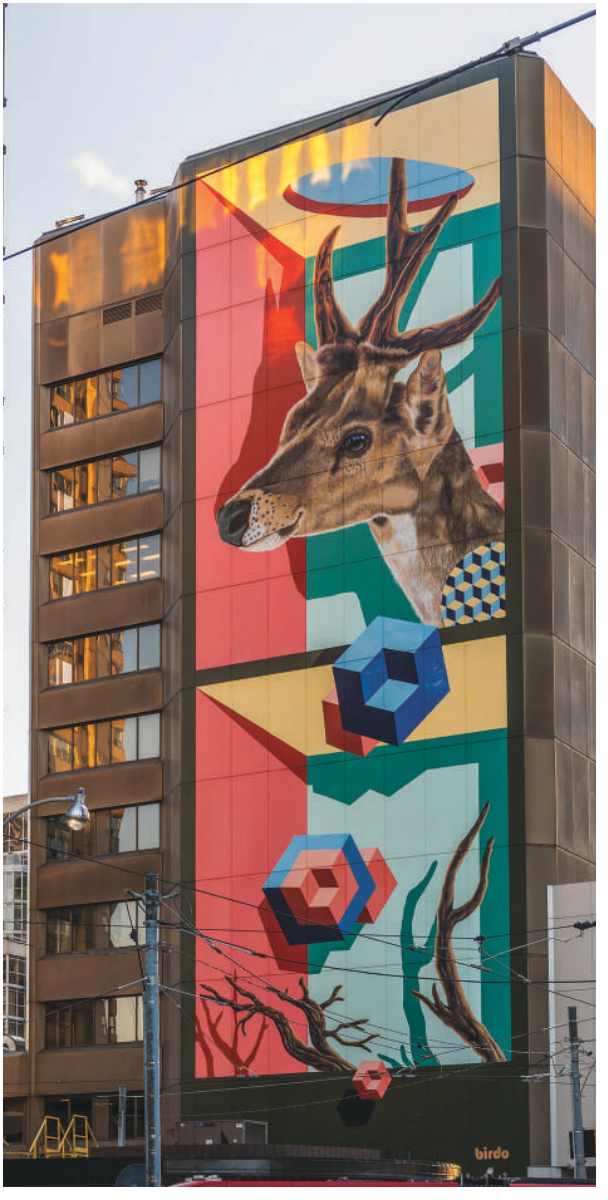
BIRDO: It's supportive, but there is a limit on arts funding in Canada compared to the US. Because opportunities are limited here, there is an underlying competitiveness, even though we cheer for our peers. I was part of the early wave when muralism went through a "renaissance" in Toronto. We connect at art exhibits or in small inner circles of six to ten artists where we just go out for coffee.

TRACE: What are your most well-known murals?

BIRDO: The Blue Jay is popular on the internet. There is also the owl at St. George and Bloor and the big deer at St. Clair and Yonge. The Bloor Street piece is hard to miss if you're driving by. For most of these, they are commercial projects; at my scale, almost everything is commercial.

TRACE: Do you have any recommendations for "hidden gems" or art objects in Toronto?

BIRDO: I really love the sculpture of the face called Dreaming. There is also a mural on Adelaide by a Spanish duo, PichiAvo, that looks like Romanesque statues covered in graffiti. I'll put together a list of ten recommendations for you.





LEE'S PALACE SIGNAGE AND MURAL

A Mesh of Meanings

Architecture as a Bridge Between Three Torontos

From the vibrant blue soffit of "The Valley" to the hushed, light-filled heights of the "Sky" floor, we trace the architectural biomes that allow a world-class institution to breathe within Toronto's loudest corridor.



Toronto's Yonge Street is the city's primary artery—a loud, commercial, and historical frequency that never truly rests. It is the world of marketing, 24-hour consumption, and the neon-soaked ghosts of a legendary nightlife. In the heart of this "Analog World" sits the Student Learning Centre (SLC), a building that functions as a high-pass filter, separating the noise of the street from the intentionality of a world-class academic environment. Designed by Snøhetta and Zeidler, the SLC is not just a building; it is a portal between three distinct urban realities.

THE VALLEY: SIDEWALK AS SANCTUARY

The journey begins at "The Valley," the geometric entrance featured on our cover. This asymmetrical, blue-tinted soffit acts as a physical threshold between the Commercial World and the Academic Site. By lifting the building's traditional "lobby" and making it a covered urban plaza, the architects extended the sidewalk into the structure. This is a space designed for transition—a democratic piece of infrastructure where the "hustle" of the consumer meets the focus of the scholar. It is a structura This is a space designed for transition—a democratic piece of infrastructure where the "hustle" of the consumer meets the focus of the scholar. It is a structural "carve-out" that invites the public in while signaling a shift in atmospheric pressure.

Beyond its role as a thoroughfare, The Valley serves as a psychological decompressor. The sharp, aggressive angles of the blue ceiling mirror the jagged energy of the nearby Yonge-Dundas Square, yet the color provides a sense of subterranean calm that contradicts the heat of the sidewalk. By forcing the user to look upward at the complex geometry, the architecture disrupts the

TRACE NOTES ABOUT THE TMU SLC

Architect
Snøhetta & Zeidler

Style
Deconstructivist / Contemporary

Clue
Find the blue ceiling on Yonge!

horizontal "trance" of consumerism—the act of walking from storefront to storefront—and replaces it with a vertical aspiration. It is a masterclass in transitional UX, where the physical act of entering a building becomes a symbolic shedding of the city's commercial skin.

A SKIN OF CERAMIC PIXELS

The most striking feature of the SLC is its skin, a "Digital Mesh" composed of over 1,000 unique panels of fritted glass. These ceramic "frit" dots act as a sophisticated Photoshop mask in the real world. For the designer, they serve as a visual bridge to the Historical World. The building sits on the former site of the legendary Sam the Record Man; while the neon records are gone, the SLC's pixelated skin replicates that same flickering energy, translating 20th-century analog light into 21st-century architectural geometry.

This mesh does more than just pay homage to the past; it anticipates a post-analog future where data and light are the primary building blocks of our environment. The density of the frit pattern varies across the facade, responding to the sun's path to optimize thermal performance while simultaneously controlling the building's transparency. At night, when the interior lights glow through the pattern, the SLC transforms into a giant, low-resolution screen. It becomes a ghost of the Sam's neon sign—a rhythmic, glowing presence that proves that even in a world of high-speed consumption, architecture can still hold a permanent "trace" of a neighborhood's historical soul.

Internally, the SLC is organized into "biomes" that cater to the needs of a world-class learning environment. The "Beach," a multi-tiered social amphitheater, mimics the bustling energy of the commercial world below, but repurposes it for collaboration. As you move higher, toward the green-hued "Forest" or the light-flooded "Sky" floor, the building completely filters out the commercial noise. From the top, the user looks down at the chaotic marketing of Yonge-Dundas Square through a geometric lens, effectively "tracing" the city from a position of intellectual sanctuary.

THE NEIGHBORHOOD PULSE

The SLC is a study in "Adaptive Identity." It proves that architecture in the post-analog age must be more than shelter; it must be a filter that helps us navigate the collision of commerce and culture.

INTERESTING FACT

The SLC sits on the former site of the legendary Sam the Record Man. To honor this history, the architects designed the building to have "no back," ensuring all sides contribute to street life.

Look closer, and you'll see a gateway to the creative "traces" of the surrounding blocks. North to the Old York Lane area to see the limestone heritage that the SLC's glass reflects. Want a nice framing? The Ring on Gould Street acts as a physical viewfinder, allowing you to frame the SLC's deconstructivist angles within a minimalist circle.

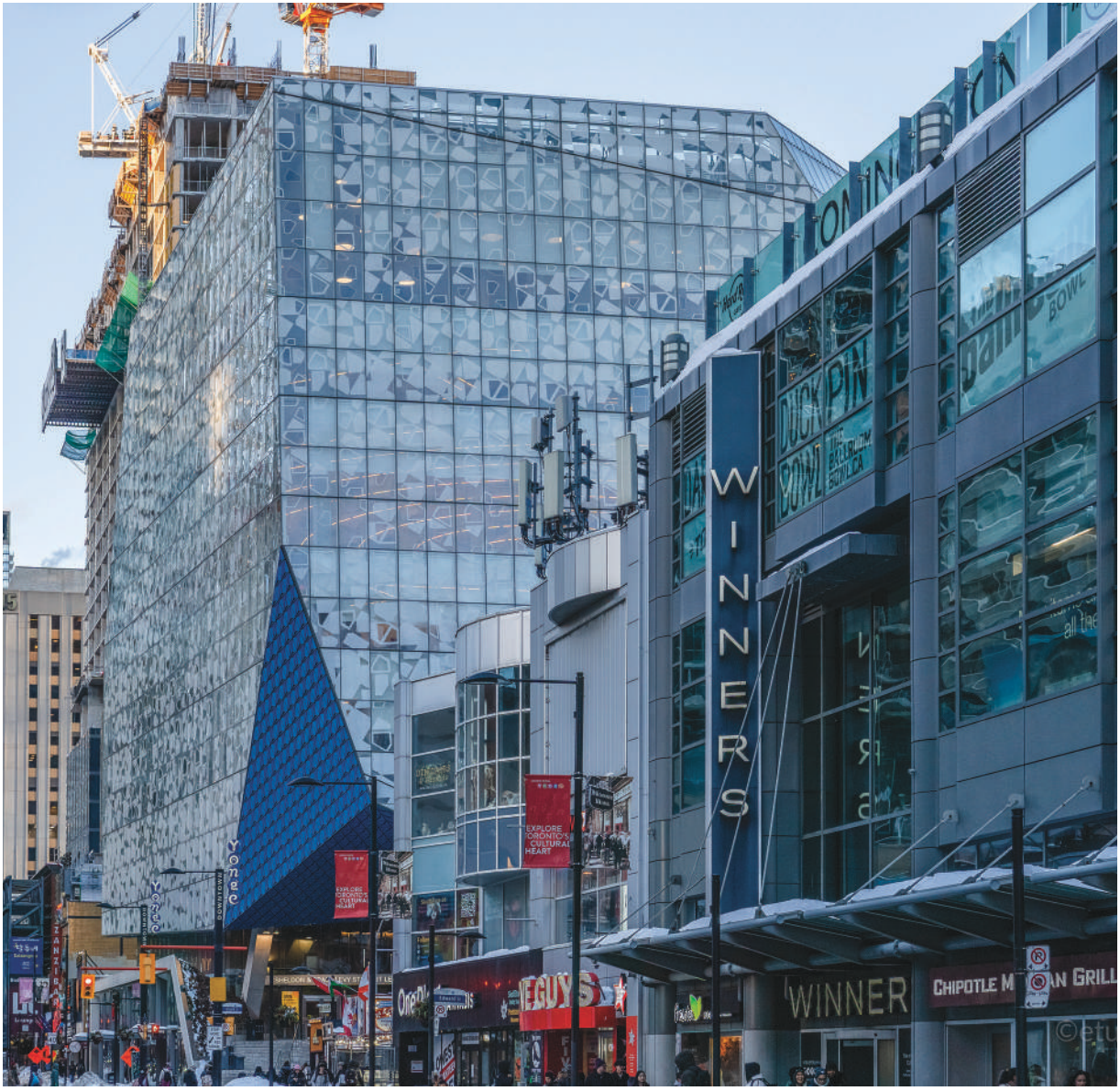


PHOTO: THE TMU SLC BUILDING ON THE YONGE STREET

Trace field notes : Address Book

THE ARCHITECTURE ROUTE

ALLIANCE FRANÇAISE : 24 Spadina Rd
BRUNSWICK HOUSE : 481 Bloor St W
CIBC SQUARE : 81 Bay St
GALLANOUGH BLOCK : 483-489 Bloor St W
OCAD (SHARP CENTRE) : 100 McCaul St
OISE BUILDING : 252 Bloor St W
ROBARTS LIBRARY : 130 St George St
ROM (THE CRYSTAL) : 100 Queens Park
SPADINA GARDENS : 41-45 Spadina Rd
TMU STUDENT LEARNING CENTRE : 341 Yonge St

THE ART OBJECTS ROUTE

ANNEX CHURCH BIKE RACKS : 285 Spadina Rd
BRICK MAN : 2019 Jarvis St,
DREAMING : Richmond St W & Adelaide St W
HE WAS ON A RIDE : 100 Yonge St
MONUMENT TO MULTICULTURALISM : 65 Front St W
PEACE RING : 18 Tank House Lane
RAILWAY MUSEUM : 255 Bremner Blvd
RISING : 188 University Ave
SAFE HANDS : 2 Bloor St E
SPIRIT GARDEN : 100 Queen St W
THE AUDIENCE : 1 Blue Jays Way
THE PASTURE (TD COWS) : 66 Wellington St W
THE RING : Gould St & Bond St (TMU)
THIMBLE : Spadina Ave & Richmond St W

THE STREET ART ROUTE

BELONGING : 520 Kingston Rd
BLUE JAYS MURAL : 1 Blue Jays Way
CLASSICAL URBANISM : 333 Adelaide St W
DEER PARK MURAL : 1 St Clair Ave E
EQUILIBRIUM : 111 Carlton St
GRAFFITI ALLEY : Rush Lane (South of Queen W)
JAY AND HIS SPIRIT : 1135 Dundas St E
KNOWLEDGE KEEPER / OWL : 280 Bloor St W
RISE OF THE POLLINATOR : 435 Bloor St W
THE ST. CLAIR GIANT (PHLEGM) : 1 St Clair Ave W

THE TYPOGRAPHY & SIGNAGE ROUTE

ANNEX PHOTO : 362 Bloor St W
ED MIRVISH THEATRE : 244 Victoria St
KENSINGTON MARKET (VERNACULAR) : Augusta Ave
LEE'S PALACE : 529 Bloor St W
OLD CITY HALL : 60 Queen St W
THE TORONTO SIGN : 100 Queen St W
TORONTO TEES : 507 Yonge St
ZANZIBAR TAVERN : 359 Yonge St

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ON MAP

TITLE: THE AUDIENCE
ARTIST: MICHAEL SNOW
TYPE: SCULPTURE
LOCATION: 1 BLUE JAYS WAY

