

The West Coast Modern House:  
Vancouver Residential Architecture

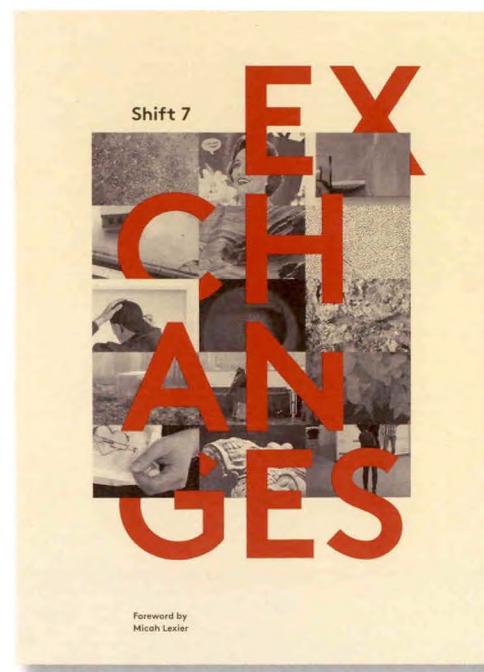
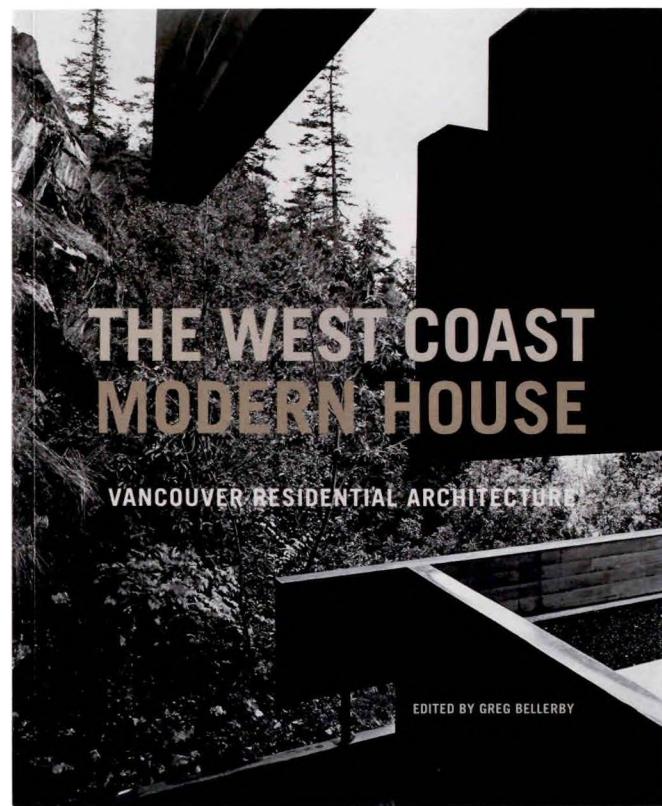
**Old photographs are notoriously difficult to work with, which makes this cohesive, handsome volume all the more impressive. The colour is done very well, the type is clean and readable, and the page exhibits comfortable proportions.**

Shift: Exchanges

**This student work makes the most of the production budget; it shows not just skill (as in the well-chosen proportions) but life and excitement, even passion, in the open, visually fascinating design.**

Susan Point: Works on Paper

**This is a handsome and well-executed example of great professional book design. There is evidence of intent in the transition from the cover to the half-title; the work is presented well, with good pacing; the proportions, margins and caption treatment are solid.**



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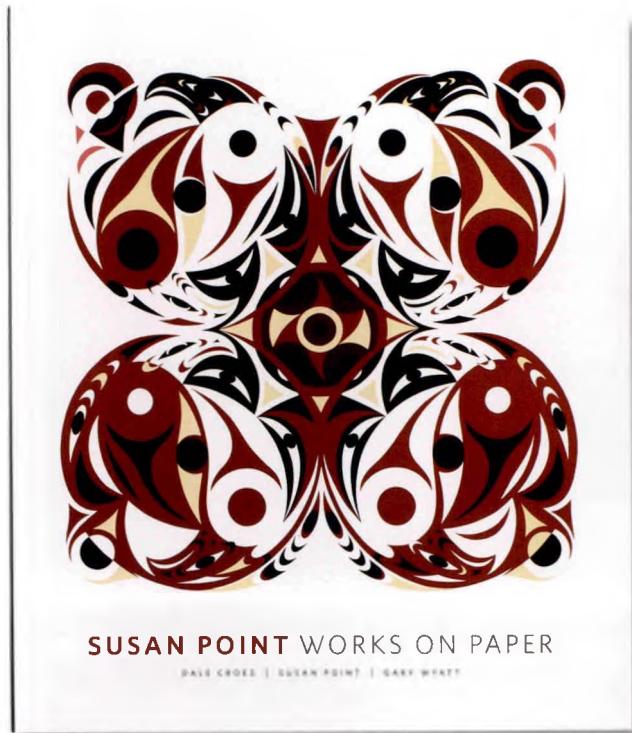
**La difficulté de travailler avec de vieilles photographies est bien connue; c'est d'ailleurs ce qui rend ce volume attrayant et cohésif encore plus impressionnant. La couleur est bien réussie, les caractères sont nets et lisibles et les pages affichent des proportions agréables.**

Shift: Exchanges

**Ce travail d'étudiant est le fruit de l'utilisation optimale du budget disponible pour sa réalisation. On y décèle non seulement du talent (par exemple, le bon choix de proportions), mais aussi de la vitalité, de l'enthousiasme et même de la passion dans sa conception ouverte et visuellement fascinante.**

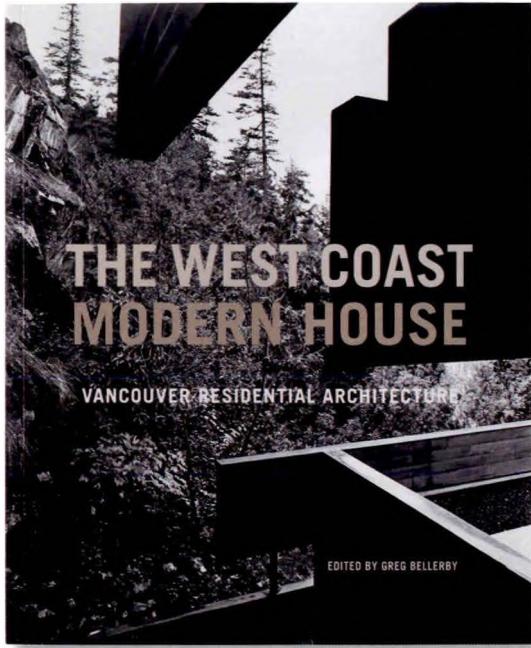
Susan Point: Works on Paper

**Ce beau livre bien réalisé est un modèle de grand professionnalisme en matière de conception graphique. On sent l'intention évidente de créer une transition de la couverture au faux-titre; le travail est bien présenté, doté d'un bon espacement, aux proportions, marges et légendes réalisées avec force.**



## First prize

## Premier prix



Title | Titre

**The West Coast Modern House:  
Vancouver Residential Architecture**

Designer | Conception graphique

**Mark Timmins**

Editor | Éditeur

**Greg Bellerby**

Publishers | Maisons d'édition

**Figure 1 Publishing  
and Charles H. Scott Gallery**

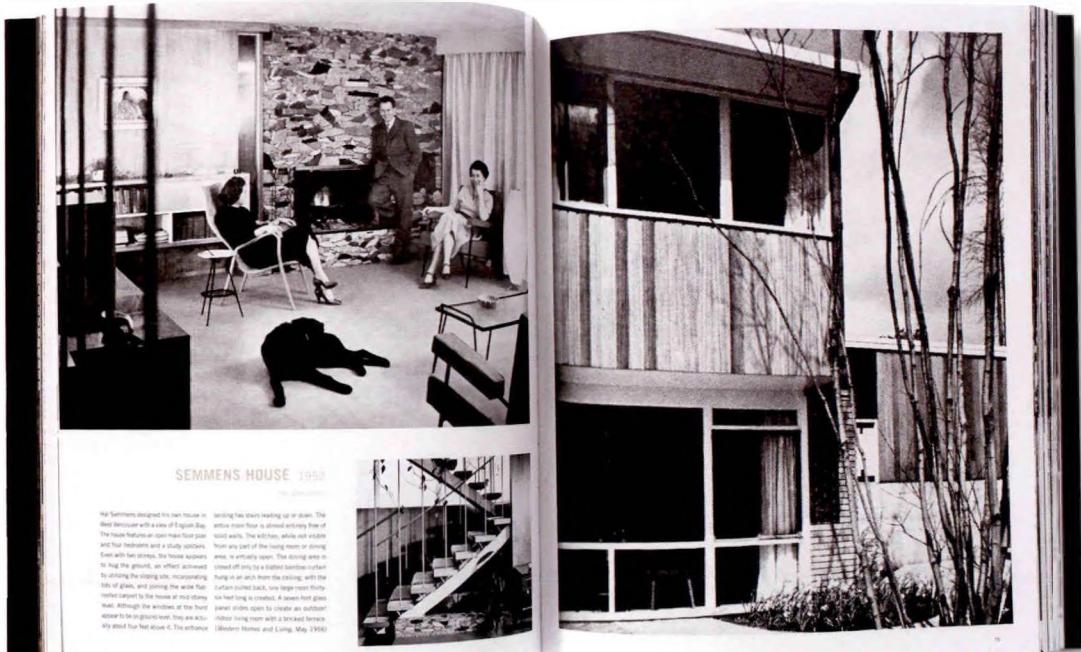
Printer | Imprimeur

**1010 Printing Group Ltd.**

Typefaces | Polices de caractères

**Franklin Gothic****Trade Gothic**

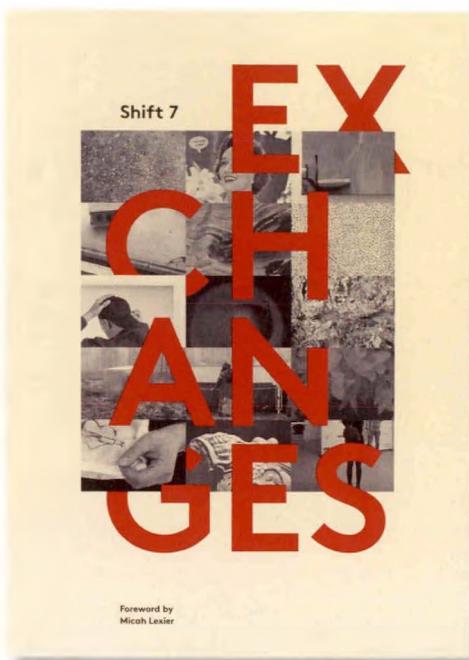
Trim Size | Format massicoté

**230 x 280 mm.****ISBN 978-1-9279-583-0**

SEMMENS HOUSE 1952

Hal Semmens designed his own house in West Vancouver with a view of English Bay. The house features an open main floor plan and four bedrooms and a study. Set into a steep hillside, the house appears to hug the ground, an effect achieved by utilizing the sloping site, incorporating tiered levels and placing the wide flat rooflet levels on the same plane as the hillside. Although the windows of the house appear to be on ground level, they are actually about four feet above it. The entrance

leading to the main entrance is on the entire main floor as a shield entirely free of solid walls. The kitchen, which is not visible from any part of the living room or dining room, is reached through a doorway recessed off only by a stainless steel surface hung on an arch from the ceiling; with the curtain pulled back, one large room thirty-five feet long and twenty feet wide is a paved dining space to create an outdoor indoor living room with a tiled terrace. (Modern Homes and Living, May 1956)

**Second prize****Deuxième prix****Title | Titre****Shift: Exchanges**

Designers | Conception graphique

**Ansel Schmidt****Emma Novotny**

Editors | Éditeurs

**Caroline Macfarlane****Vanessa Nicholas**

Publisher | Maison d'édition

**OCAD U Student Press**

Printer | Imprimeur

**The Prolific Group**

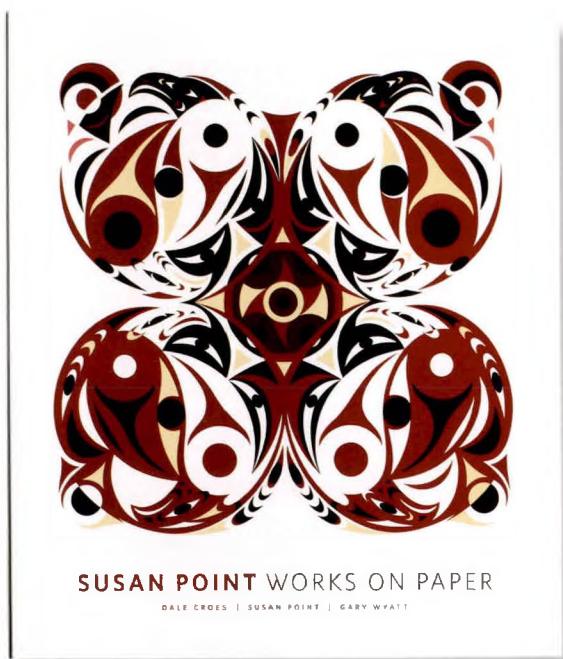
Typefaces | Polices de caractères

**LL Brown****Trade Gothic LT Std****Plantin Std**

Trim Size | Format massicoté

**165 x 230 mm.****ISBN 978-0-97832-787-3****Formwork As Object (1)**

The formwork is an object. It is a complicated and considered assembly, an actor on the formal and material environment. While it lives only briefly, it continues to be felt as the powerful shape-maker and mark-scriber. The formwork is a project. It is sketched and modeled, iterated and refined. Throughout its existence, the formwork leads a double life. From the earliest stages of fabrication, on through its construction and dismantling, it holds both the promise of a finished object and its own physical qualities—weight, material, texture, posture. Even in its afterlife, the formwork will persist as an object: designed, used, and wasted.

**Honourable mention****Mention honorable**

Title | Titre

**Susan Point: Works on Paper**

Designer | Conception graphique

**Peter Cocking**

Authors | Auteurs

**Dale Croes****Susan Point****Gary Wyatt**

Publisher | Maison d'édition

**Figure 1 Publishing**

Illustrator | Illustration

**Susan Point**

Printer | Imprimeur

**C&C Offset Ltd.**

Typefaces | Polices de caractères

**Whitney****Tundra**

Trim Size | Format massicoté

**215 x 255 mm.****ISBN 978-1-92795-819-3**

