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Cover
Just Hold Me:
Aspects of NZ publication design.

26. August to 23. September 2006
Curated by Jonty Valentine

just
hold me

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Philip Clarke
Director

Objectspace is a centre dedicated for innovative objectmaking and objectmakers working in the fields of craft and design. Since opening in 2004 we have presented design focused exhibitions relating to architecture, fashion, furniture and product design. We have a commitment to increasing the discourse around objectmaking and this commitment underpins our publications programme. It was from bringing together our programmatic interest in design and our commitment to publication production that the initial concept for *Just Hold Me* emerged.

Our original idea was to work with an independent curator to develop an exhibition featuring well designed publications that could be viewed as innovative objects and to present local publication designers as skilled object makers to a wide audience. The exhibition *Just Hold Me* presents around 80 works designed by 17 New Zealand designers and design houses. The exhibition encompasses works from small to large runs, ephemeral work through to the large weighty publication of record. However the project *Just Hold Me*, in the sure hands of curator Jonty Valentine, has attained a significance far greater than the anticipated survey exhibition. In reaching beyond the object and enquiring into the practice of contemporary New Zealand publication design Jonty has contextualized the production of some recent – and often notable – publications. Jonty's writing and the words of other contributors offer up new ways of thinking about and evaluating contemporary publication design. In this way *Just Hold Me* is a very different project to the existing print and publication awards. Objectspace, through all of its activities, aims to support the ongoing professional

development of makers. The writing in this publication I believe is a significant contribution to professional discourse within the field of publication design.

It is my great pleasure to thank Jonty Valentine the curator of Just Hold Me. I want to acknowledge Jonty for his enthusiasm for Objectspace's initial concept, deep knowledge and love for the area of publication design, generosity, professionalism and skill in developing an initial concept and realising it in the form of this exhibition and publication.

The project would not have been possible without the enthusiastic participation of all the designers. Thank you for your time, for lending works to the exhibition and for your fine work as designers. Other people have made important contributions to *Just Hold Me* and Jonty and I wish to thank Lisa McCormick, Kim Meek, Georgia Prince, Beth Serjeant and Lara Strongman.

Alan Deare of Inhouse Design and Daniel Wright of Source Design and Print are regularly involved with the production of Objectspace publications. Both of them have supported *Just Hold Me* with more than their usual commitment. *The Just Hold Me* publication is evidence of their creativity, collaboration and unqualified support of the project and Objectspace.

Objectspace's is a place to put 'objects into play' and Just Hold Me offers designers and visitors alike an opportunity to do exactly that. Objectspace would not be able to 'put objects into play' without the significant support of Creative New Zealand, Bensen Block, Auckland City, Lion Foundation, The ASB Trusts and The Cube.

Just Hold Me: Or Commonplace Books and other rhetorical devices

Jonty Valentine. July 2006

1. In the strictest sense, the term “commonplace book” refers to a collection of well known or personally meaningful textual excerpts organised under individual thematic headings. These passages, or sometimes simply the headings themselves, have historically been termed “commonplaces.”

Earl Havens, *Commonplace Books, a History of Manuscripts and Printed Books from antiquity to the Twentieth Century*, Yale University, 2001

The idea of commonplaces¹ (and later commonplace books) dates back to antiquity. Originally a memory aid, orators would “go” to metaphorical “places” to gather their arguments. They were *places* to which one could return for future reference. As the *places* took physical form and became literal places (i.e., books), commonplace books became the precursor to modern reference books. They were often personal collections of things that their owners found to be important, from random collections that were really just glorified diaries, to very organised, thoroughly-researched scholarly volumes. Our understanding of this term has acquired a negative connotation, and is now used to mean “ordinary” and “trite.” But when I propose that *Just Hold Me* be seen as a kind of commonplace of contemporary New Zealand publication design, it is in the original sense of the word. Accordingly, the exhibition (as well as this catalogue), presents a range of work organised through contrasting pairs of categories: the *best* to *commonplace*, from the *original* and *innovative* to *stereotype* and *cliché*.

Best to Commonplace

This exhibition is the outcome of the search for an answer to the question: “How does the design profession describe the making process and evaluate the final product of publication design?” Because graphic design exhibitions remain unusual in New Zealand the most common fora for public viewing of design work have been publication design awards (i.e. the Best Awards, Pride in Print, Montana, and Spectrum Design Awards). As a result, the judging criteria of these awards have dominated discourse about publication design.

Jonty Valentine is a graphic designer and lecturer in Auckland. He graduated MFA (Graphic design) from Yale University in 2002. www.index.org.nz

Since it was only natural that the content of this exhibition would cross over with all of the Awards—in fact the opening coincided with the Best Awards—the exhibition became an opportunity to enter into dialogue with the different categorisations of design that emerge from different assessment criteria of the awards, and compare these to the way the designers themselves talked about their work.

As with the above-mentioned awards, *Just Hold Me* needed to have an evaluation process to identify work to be included. Not all publications could make the cut—there needed to be assessment criteria. In awards competitions, a collection is made through a process of selection and evaluation (judging). The aim for this exhibition was a bit different. Unlike competitions that articulate strict requirements for submission, this exhibition resulted from an open call for contributions—visual and written.² Instead of considering only the final product, the designers/makers were invited to respond to a number of (fairly loose) questions about their work and to suggest other work they liked. The result of this conversation, a word-of-mouth collection methodology, is a group of mixed work and assessment criteria. Over a number of months, the task was to gather a collection by talking, prodding, and emailing people to “help.” This could be seen as a shamelessly personal undertaking from the point of view of contributors, not to mention the curator. But perhaps the best alternative to the “fair and objective judging criteria” by established competitions is a deliberately subjective exercise that makes a virtue of personalities, subjective tastes, and personal connections between people.³ I wanted to present a range of *different*

2. All design awards publish their judging criteria, revealing the values of the group sponsoring the awards. Each of the awards mentioned here are different (not surprisingly) given who they represent. For example, The Best Awards which is organised by the Designers Institute of NZ (DINZ) – cares about commercial success and takes in to account things like “how well the solution meets the requirements of the *client* and the needs of the end user/viewer”, while the Pride in Print Awards, run by the Printing Industry (although also co-hosted by DINZ) stresses that “judging is based on *technical excellence* in all facets of the production process and allows for specialists to make a judgement based on the potential and the limits of that process and materials.” In contrast, Spectrum Awards run by the Book Publishers Association of NZ (BPANZ) declare that books will be judged on “artistic merit, innovation of form, quality of production values, appropriateness to the intended market.” (See the extended quotes from the judging criteria of these awards in this catalogue)

3. Competitions have to deny personal connections to maintain legitimacy and ensure fairness. As the BeST awards reassures us, “The BeST Awards are run in keeping with the conditions established by the International Council of Societies of Industrial Design (ICSID) and the International Council of Graphic Design Associations (ICOGRADA), thus ensuring fair procedures and unbiased evaluation by the jurors.” (<http://www.bestawards.co.nz/home/finalists.html>) As I don’t have such restrictions, I am free from maintaining this fiction or having to introduce elaborate procedures to keep the proceedings in check.

collections, or assessment criteria—in order to compare different evaluations of work. In so doing, the idea of universal judging criteria, and the resulting reification of the final product, became problematised.

Originals to Stereotypes and Clichés⁴

A lot of descriptions of work in exhibitions or publications of graphic design merely fetishize the *finished* object. They like to talk about ideas of *originality* and offer one-liners about *innovation* but often restrict discussion to assessing work at face value. In the end what is presented by such vehicles for portfolio promotion is usually more *stereotyped* and *cliché* than original or unusual. Design writer Robin Kinross has criticised how often descriptions of design “lack truth” or present a “relentlessly rosy picture” and called for alternative and more “honest” accounts of design processes and discourses, that also acknowledge failures:

“They do not look on the dark side, or, when they do, they turn a blind eye. The results are often very bland and dull. Yet, it is just where there are some cracks in the surface of what happened that one can get a hold on something: cracks then revealed by a truthfulness in telling, by an account that includes the failures and the dead ends and the apparently meaningless episodes that don’t fit into a wished-for narrative coherence. I suppose that all human endeavours suffer such imperfections, and especially if you let the finished products rest for a few months before taking the photographs and writing the review. In the meantime the users will have begun to add their embellishments, will have put up their own laser-printed signs, will have stuck up their holiday postcards; the materials will have begun to deteriorate, to fade in the weather. This is not really ‘failure’, but may seem like a difficulty to those expecting an unblemished finish.”

From “Uses of Failures”, by Robin Kinross, in *Dot Dot Dot* no. 2

The important question here for Kinross is whether the rhetoric used to talk about design has any reality or truthfulness; “does it leave any space for the reader to engage with it? does it provide some grounds for another view? does it show any awareness of what it is doing?”

Kinross’ comments reflect a climate in design where a number of people are voicing the same concern—that the design profession needs alternative discourses that include the local, personal, individual, peripheral, grey, and imperfect. *Just Hold Me* exhibition attempts to break a path toward an answer by presenting a mix of original work to be engaged with personally. In other words, the viewer is encouraged to look at graphic design as the product of a series of different complex interactions—between people, objects, ideas, tools etc. This awareness of the personal element in design will hopefully lead the viewer to question why this vital part of the creative process is often hidden, as well as provoke designers to question why they are rarely given the occasion to talk about how this affects their work (for Better or for worse.)

Brief to Extended

*“Graphic design is always translation—in its broadest sense, from a cerebral idea into a physical object—and something is always lost in that translation. The work here seems to me to come about as close as possible to forging a direct link between the initial idea and its eventual communication. Anthony Froshaug wrote: ‘design consists [...] in translating all the problem, sets of problems, into another language, another sign system, with love.’”*⁵

From “Never Mind the Bollocks (After Jamie Reid)” by Stuart Bailey, in *Dot Dot Dot* no.11

5. Just to finish off this quote, because it is a good one... Bailey continues:

“The majority of what passes as graphic design doesn’t really stick to any reasonable notion of form following function. On the contrary, I would say form generally fucks function. And to proceed with such a dubious line of thought, I’ll turn it around again and say that, contrary to this, the examples here show form and content having great sex, mutual and inseparable, or at least French kissing.”

Another central theme to this project is that there are fundamentally important things that go unnoticed or are *lost* in design. The design process is not always traceable or predictable; it is often flawed, accidental, subjective, improvised, and personal. This state of affairs should call into question the idea that there is some sort of fixed “brief” like a contract that encapsulates the “problems” of a project that are to be “solved.” In her contribution to this catalogue, Lara Strongman also questions the myth of the brief, and its place as the defining difference between design and art. A straightforward contract between maker and client simply does not exist, or at least it does not exist in the simplistic sense of a high school science experiment where one can follow the aims, objectives and conclusions like a recipe.

The fiction surrounding the brief has also been sustained by a design discourse that either confuses or conflates the making process and the final product. The limitation of narrowly defined (one-liners), or the universal evaluation criteria typical of much writing about design, is that it cannot take into account the things that are slippery and lost in the making process. They do not acknowledge the extent to which interactions happen by chance, are arbitrary, made, and contingent. In contrast, this exhibition explores the connections and disconnections between the process and the product. See for example Luke Wood’s contribution in this catalogue, where he describes design itself as hard to get hold of, suggesting it may be a kind of in-between discipline. Invoking the words of Max Hailstone, “design is a slippery customer.”

Holding and Uncovering

Objectspace’s programme focus is to showcase publication design as a dimension of object making – and in doing, to profile designers as makers. Inspired by this mission, the initial idea for the project was, quite simply, to collect and present a cross section of beautifully-crafted and engaging publication objects and, most importantly, to present them for people to hold. The exhibition title, *Just Hold Me* is a (perhaps tongue in cheek) plea that this level of interaction is not just permitted, but encouraged. The broader aim of *Just Hold Me* is to promote, or at least hint at, the possible reading of a deeper, hidden layer. In other words, the viewer is meant to uncover meanings, connections, ideas—things that are enclosed, enveloped, enfolded in the objects. The exhibition presents graphic design as the *product* of a series of *interactions*, and gives the participants—the makers—the opportunity to describe how this interaction affected their work. It connects the making *process* to the final *product*. It gives designers, and others involved in the making, the chance to reflect on how interaction with people, with things, and with discourses affects what they do. And finally, it uncovers all this for the public in the work, the labels, and in the contributions to this catalogue.

Early on in the project, Objectspace Director Philip Clarke and I talked about trying to find books that were hidden, rare, or not meant to be seen—at least not meant for a large New Zealand audience. The primary example of this sort of publication is the series for the Venice Biennale, which are made for the international art audience. Ironically, these publications are often celebrated abroad while remaining unknown at home. But the Venice Biennale series is only one example of rare and beautiful publications unseen by the general public. Jess Gomers tipped

me off about a really impressive (and valuable) book called *Max Gimblett: Searchings*, a rare publication of drawings from Gimblett’s workbooks. This book is so rare that only 80 copies were printed and only 64 of those are for sale. Each copy has two unique, hand made spreads. Upon discovering that Tara McLeod had printed it at Auckland University’s Holloway Press, I contacted Tara and arranged to drive out to his place near Kaukapakapa, where finally I got to see the book along with a whole lot of other books that Tara had printed. Tara also showed me the two letterpresses that are the Pear Tree Press—an Albion Flat bed and a Littlejohn proofing press in the garage, along with all of his cases of type—Garamond and Gill Sans lead type and wooden display type. I realised that this was a rare pleasure to have a personal invitation and insight into such a body of expert work. It was indeed—as the card Tara gave me proclaimed—“Printing, the way God meant it to be.” It wasn’t just the great books I was getting to hold, but the invisible back-stories and idiosyncratic, local, specific influences on the way that designers work that I was beginning to uncover.

Normally, of course, the viewer is only able to read publication design at face value, and usually very superficially. There is a lot that is *lost in translation* between the intention of the designer and the reading of the viewer. While not everything can be retrieved, the viewer’s reading is enhanced by knowing about the making process. Without revisiting the debate over “the death of the author,” the stories told by designers attest to the intention, expertise, and their control over the making process. It is precisely because the practitioners here are trained and experienced in design and printing that they are able to *make something of* the connections and interactions that they are faced with.

Justified or Unjustified (Conclusion)

The collection exhibited here is the physical outcome of conversations with designers. This project was about having those conversations, and the conclusion is the collection generated by the participants in the conversation. The exhibition is about the *practice* of design rather than just the outcome; the final publication works are the props, the evidence of the practice of being a graphic designer. Rather than representing one-liners or satisfying abstract criteria, these works index a varied (and sometimes contradictory) activity. Together they tell a richer story about what graphic design is

As a collection of “commonplaces,” the exhibition uncovers a diversity of works and discourses that contextualise rather than merely fetishize the finished object. The important thing about collecting and being able to get hold of objects is that it enables the viewer to “return to the source”. By seeing and holding the *real* thing in person, we might uncover something that was missed last time. In this catalogue, I have discussed the exhibition through categories that are personally meaningful to me. But by re-ordering and re-categorising objects, the viewer will hopefully find new connections between them, leading to a re-evaluation of the whole collection.

The following texts are “descriptions” or “evaluations” that contextualise the reading of work, and offer insights into the discipline of publication design. They are a selection of responses to questions posed to a number of the contributors. I asked designers and other participants in the production process – and have included here designers Aaron McKirdy, Warren Olds, Neil Pardington and Luke Wood and writer Lara Strongman – to write about publication design. I also borrowed excerpts from existing texts that give descriptions or evaluations of design and have included: an excerpt from a talk by designer Catherine Griffiths, text by PhotoForum director and editor John Turner and the judging criteria for prominent publication design awards.

Jonty Valentine

Mt Victoria
Wellington
12 July 2006

Dear Jonty

It’s not everyone who includes a quotation from ‘The Uses of Failure’ in an invitation to write for a publication.

“They do not look on the dark side, or, when they do, they turn a blind eye. The results are often very bland and dull. Yet, it is just where there are some cracks in the surface of what happened that one can get a hold on something: cracks then revealed by a truthfulness in telling, by an account that includes the failures and the dead ends and the apparently meaningless episodes that don’t fit into a wished-for narrative coherence.”

“Uses of Failures”, by Robin Kinross, *Dot Dot Dot* no. 2

More than a little sandbagged by this rank piece of one-upmanship from a graphic designer to a writer, I’ve made a number of false starts in working out how to respond. Initially I started writing something about the different graphic designers I’ve worked with on fifteen years’ worth of publications for art galleries—and sundry moments of high-end visual and low-rent literary mayhem—but the list started to look a bit like the honours board at high school, which was utterly paralysing to any further creative endeavour. This is how it went:

Jonty Valentine, 1993-1996
Neil Pardington, 1997-
Simon Endres, 1997-1998
Len Cheeseman, 1997-2001
Aaron McKirdy, 1998-2001
Arch MacDonnell, 2000-2001
Tana Mitchell, 2000-2003
Luke Wood, 2001-2003
(Only one girl. Don’t know what that’s about.)

Lara is an art writer and editor living in Wellington. Lara was the collaborator, publisher, writer or editor for a number of publications in this exhibition.

So when I got stuck at this point, staring at a list of names, gravelled for inspiration, giving up and starting again and staring at the fragments, I remembered something a designer friend told me years ago. Never hide the weakness, he said. *Point it up*. It’ll always be there, so make it the strength. He said this when fixing a pasted-up design riddled with errors that a friend had thrust his way in desperation: in the absence of money to order more typesetting (I’m showing my age with this story), his solution was to make a design feature of the mistakes, by adding multiple amendments and comments in scribbly pen over the top of the type. The result was fabulous and dynamic, a post-Warholian solution to an everyday problem. It has stayed with me as a salutary lesson in approaching any number of situations.

The roll call of my ‘top eight’ designers reminds me that at least two of them are not formally trained in graphic design. Now a big noise in New York, as they say, Simon Endres actually studied sculpture at art school at Canterbury; Neil Pardington, my most frequent collaborator, studied intermedia in Auckland. Both of them got their training as designers on the hoof by working in art galleries in the provinces, in much the same way I learned to be an editor. In the early days, we were all making it up as we went along, learning a lot from little failures. I recall heated arguments with you in Hamilton about things like the correct length of a dash (we settled on 2 em, no spaces); later, whether te reo Maori should continue to be italicised within English text as a ‘foreign language’ like French or German (following consultation with Jonathan

Mane-Wheoki, we left Maori words in standard roman); and whether the first word of an essay should be indented, or not (not). This last has proved a surprisingly sticky point with several designers.

My discussions with designers seem to have always involved a constant cheerful tussle between literary style and visual aesthetics. There have been the usual foul-mouthed arguments about whether it would be OK to set ten pages of discursive endnotes in 5 point text to fit them in (no; it’s the editor’s job to work with the writer to cut the copy), or whether final text can be edited on screen to kill stubborn widows and orphans (a secret last-minute creative pleasure). I can remember debates about readability (“Look, you don’t need to worry, no old people will be reading this!”) and marginal illustrations (“That enormous side gutter looks like a National Library publication c.1962...”) and arguments about whether wall labels should be on the left or the right of an artwork (“It’s the left! *Scientists have proven* that 90% of people will turn to the left when they enter an art gallery!”). Wonderfully, there was no one to question our decisions, which were variously drawn from authorities as diverse as my old copy of the New Zealand Style Manual (such a very essential book that I feel it should remain un-italicised in text, like the Bible), the Noel Leemings product catalogue (really) and *ArtForum* page layouts. Or were, of course, entirely made up.

It’s only been ten or fifteen years, but I doubt that this freedom to invent oneself still exists in quite the same way in public art galleries. The risks of failure have been clamped down upon. Back then the consequent ability to—in fact the active *requirement* to—invent processes where none previously existed, although risky, resulted in an environment of good-humoured mutual critique and collaboration between editor and designer which I still find essential in the production of good work. My favourite projects are those which evolve organically in conversation between the designer and editor, and also include from time to time, the contributing artist for a one-person catalogue. The best projects are those where no one can actually remember whose original idea anything was: the ownership is shared, and is formed by mutual immersion in the content of the publication. (I suspect this approach works better for art books than for annual reports.) With their various visible and invisible collaborators, I’d count

among my favourite examples of this sort of project *Contemporary New Zealand Photographers* (2005) and *Shane Cotton* (2003) [designer: Neil Pardington], *Parihaka: The Art of Passive Resistance* (2001) [Neil Pardington and Aaron McKirdy], as well as the offensively-named newspaper publication Luke Wood did for the first ‘Prospect’ exhibition—*Real People Talk About Art*; and of course our own *Hangover* (1995), which I still love, a decade later. Working in this way, the resulting publication always transcends the limitations of its brief.

[A quick working note on briefs for designers:
1. Should be descriptive, not prescriptive.
2. Should always be diverged from if there’s a good reason to.
3. Should be brief.]

The existence of briefs is what’s meant to separate designers from artists: designers work to someone else’s prescription, while artists invent their own. As you know, I disagree with this. Whatever their background, the best designers I’ve worked with operate in exactly the same way as fine artists, with a similar command of the visual world’s resources and nuances. The brief is only a point of departure. Over the years, I’ve thought graphic design for art gallery purposes is similar to gallery architecture: the worst art galleries are those where the architect has tried to ‘out art’ the art, by adding jaunty angles, architectural follies in the middle of exhibiting walls, over-designed furniture and so on, rather than providing a neutral environment where the art is the star. It’s a damn sight harder to pare things back than over-do them. The white cube and the white page are still the best ways that we’ve found to contemplate objects and ideas free from distraction. In the art gallery context, the best design work is empathetic with, rather than interpretative of, the art it supports. In appreciating and constructing this subtlety, the best designers are themselves artists.

But, at risk of failing to address your brief to write about my experiences as an editor among graphic designers, I thought that given your current role as a teacher, maybe I could take an educational angle. Though at times over the years it has seemed like groundhog day, perpetually squinting at flickering screens and marking up endless copy—particularly in the days before PDFs, operating with PageMaker and tiny Mac screens and tedious ink-jet printers—I do believe that if working on a publication doesn't teach you something new, then you've failed to rise to its challenge. (By 'you' of course I mean me.) So in the spirit of new beginnings, I started yet another document, listing some of the critical things I've learned from graphic designers.

But in the end there were just four that seemed relevant to your current project.

1. Elementary pitch psychology, by Neil Pardington
Show the client four options. Make two of them utterly unacceptable. Of the two possibilities which remain, add a subtle yet distracting factor to the option you do not wish the client to choose. Comment quietly afterwards on the perspicacity of their choice.

2. The one-inch punch, by Len Cheeseman
Not the legendary fist-sized hole in the gib of his office wall inflicted after an unsatisfactory client meeting, but the show-stopping pitch at which only a single knockout option is presented.

3. The 3am email to the client, by Luke Wood
Whereby the amount of un-billable hours contributed to a project by the designer is in direct proportion to the amount of creative freedom given by the client.

4. Graphic design and Fordism, by Jonty Valentine
Whereby you can have any typography you like, as long as it's Swiss...

As a writer and publisher, I've learned that no publication is ever perfect. Cursed with the kind of pedantic eye that picks up a stray apostrophe at 90 paces, opening a book hot-off-the-press is a form of exquisite torture. The error which no one spotted through thirty rounds of proofs is suddenly horrifyingly magnified, and blindingly obvious. How could it have been missed? All sense of proofing fatigue—where the most lively and interesting text in the world eventually starts to read like a fifth-generation Croatian tractor manual—is instantly sloughed off in favour of a heart-numbing stab of sheer horror. I've been known not to open books for some months after they've come back from the printers to ward off this singularly unpleasant phenomenon. The very worst moment was something I picked up just as the presses were about to roll: a spelling mistake in the book's title ON THE SPINE. After a few years of nerves worn to a frazzle by this kind of thing, I've learned to be more Zen about the publication process. A couple of misplaced apostrophes here and there are no big deal. A spelling mistake on the spine's still not good, though.

Which brings me to my final point; which, rolling with your nudge towards the creative possibilities of failure, perhaps I should have begun with. *Blaming the designer.* Just how much can the editor get away with? The short answer is not nearly enough. As a rule of thumb, if text falls off the end of the page, it's the designer's fault: if the text was crap to start with, blame the editor.

Best, Lara Strongman

peripheral

Insert Luke Wood / Awards Criteria / Alan Deare

central

"Warren|Studio Ahoy"
<warren@studioahoy.com>
Subject: Re: Just Hold Me
Date: Thu, 27 Jul 2006
00:40:57 +1200

> Questions about Work

1. Uncanny catalogue (Artspace)
2. Natural Selection #1 - #5
3. A Ramp Magazine #1 & #2 (Ramp Press)

> [I want to ask something about influences or interactions here...]
> What were the most important interactions (between people, objects, tools, ideas, etc.,) in the making of the work?

1. for the uncanny catalogue the important interaction was with Rhana Devenport, a short-term curator at Artspace prior to Brian Butler's arrival. Her approach introduced artist's with a sense of object/craft which came through in the curation but also as a consideration for the design approach. There was a sense of labour in the production of the invitations that required using Artspace volunteers. a search for yellowed paper resulted in a visit to the 2nd hand bins at Real Groovy. In many ways the design work was measured against the Freud text about the Uncanny. This was the starting point and the staple in the invite with the torn piece of tissue was, i think, one of the most successful responses. the catalogue uses a contrast in stock between glossy plate images & a more paper-

back Munken Print book stock.

2. the work for natural selection began with a discussion with Gwynneth Porter and Dan Arps (the editors). i suggested a session tracing letters from their combined record collections that could become a library to be recycled into a new logotype for each issue of the magazine. The layout & publication grid is developed with reflection on a number of late 1970's early 1980's dungeons & dragons gaming manuals. The rigidity of the page grid lends a sense of serious journal to the diverse content and changeable ID.

3. A Ramp Magazine had a key collaboration with Anthony Byrt, director of Ramp Gallery at Wintec at the time. We were both identified as being editors with Anthony handling more of the production of the text and I with the design/print. We identified an interest in the interactions between artists involved with the gallery and in many ways this became a process for the production of the magazine, a focus on editing people rather than content. the title of the magazine was to change between issues with the subtitle remaining constant. i played with the importance of the magazine cover, shifting this into a package. a student was commissioned to develop the logotype for the second issue.

> Interactions
> Were these interactions constraining or enabling?
> What or who were you most influenced by in making the work?

Warren is a graphic designer, artist and lecturer in Auckland. He has an extensive and varied catalogue of work, has been involved in a number of significant art publishing ventures and is a director of Studio Ahoy

in general i would say not constraining. in many cases the 'client' was always impressed with ideas and outcomes as presented. trust was often implicit.

often in my work i use appropriation as a strategy for providing depth of reference/narrative. the direct use of other design work is more a conceptual strategy than a formal one.

3. I guess A Ramp Magazine follows a legacy of independent art publications in New Zealand. In particular LOG Illustrated that used a 'cost-effective' newspaper offset production process that produced a music-press feel, avoiding the gloss of contemporary art publications and allowing a lot more scope. My involvement with the production of LOG Illustrated assisted greatly in the realising of a ramp magazine. Printed in Putaruru alongside community tabloid papers and delivered on a pallet to the Wintec store.

more soon,
\\ warren olds

Peripheral Interactions (or God Is In The Footnotes)

Luke Wood

When you first asked me to do this I was quite keen. Now though—as usual—I've left it until the last minute and I'm going to have to stay up late tonight and just get it done. There have been a couple of false starts—I'd started to answer your questions but would always veer off on a bit of tangent. I have to admit I'm currently suffering from some strange affliction where whenever I try to say anything the exact opposite also occurs—in my head—to be true. Anyway, reading back over those false starts just now I realise that the diversions or road-blocks I'd come up against were, at least obliquely, related to my trying to uncover your "hidden agenda". So I've decided that I won't try to answer your questions too specifically this time, and that I'll just head out with my packed lunch and take any vaguely interesting sounding side roads that I come across. I'm not sure how long you want this to be, but I was wondering if, rather than edit it down, you could just ask Alan¹ to make the type smaller so that it fits the space I've been allocated?

with narrative, potential anyway. Each one's a signpost to multiple others—within Bruce's label and outside of it. That's your intertextuality I guess. Or Barthes' 'issue of quotations sort of'. But what I started thinking about was the connections or interactions you were going after with this show, and how what really mattered was just BEING THERE with Bruce, listening. What I mean is that I was sort of more interested in the stories behind the things than in the things themselves. I liked the idea that this discography was itself a kind of autobiography.

I'm kind of getting around to your question about how we evaluate our work. The fact that my own sense of value in graphic design has shifted somewhat in the last few years. Some will be horrified in reading this but, I don't care about good design. But that's not quite right? It's more that my idea of what is 'good' has moved, like I've adjusted the sights on my rifle. Maybe I should say: I don't care about good (legant?) typography? I generally just get everything in Times New Roman these days. But that's not it either? More to the point perhaps, I could just say that I care more about what the work leads me into.

David's s' in town this week, and we're going to be talking about his next newspaper. This will

Ok, so when I try to write something about these things—the publications I've sent to you—I catch myself drifting off, and I thought this might be an appropriate place or idea with which to begin this attempt. The truth is they don't really hold my attention anymore. The objects I mean. It's a funny thing that happens—you spend an amount of time or energy (it's the energy) on producing these things that, at the time, are simply THE MOST IMPORTANT THING. It's ridiculous. Press-passing the Christopher Williams' publication almost killed me. The stress I mean—to get it right.

It's a funny thing this ALL then NOTHING. It's like meeting an ex on the street and really not caring whether they've met somebody else or not. I've managed to slide through most of my life as a designer without ever really needing to put together a portfolio. Perhaps this is partly why I don't have a very good relationship with the artefacts of my practice? I've

be the fourth one I've done with him (the previous three I've asked him to send you). I know it sounds a bit like I'm jumping around all over the place, but what I'm really doing is floating somewhere between the artefacts and the people involved. And David I think is the best example. We have a relationship that's evolved more or less intuitively over the last eight years, and whenever I look at those work, we've done together over the last eight now, because that's what seems important to me you asking me that about something else last year—"what's the payoff?" And I'm not talking about collaboration. I'm talking about meeting David for a breakfast, getting drunk with Bruce, or staying on the floor in your lounge when I come to Auckland. The payoff for me is in those peripheral interactions. Which comes back to that idea about graphic design being something that happens in between the important things—the things that are really real.

I know this sounds a bit flakey. I could try to be more academic I guess and talk about 'communities of practice'. But that's a good example of a case where the words don't sound like what they describe. By which I mean that it's a very analytical way to talk about something that's essentially intuitive.

Insert Luke Wood / Awards Criteria / Alan Deare

is where I now find some value in the 'job' of being a graphic designer. I'm quite picky about who I work for with these days. I want to get something out of the relationship too. I'm getting a bit sick of one-night-stands.

1. Alan Deare. I first met Alan at Wintec. He'd been a student of Jonty's. I ended up leaving the Waikato Museum, to teach at the Wintec, although I only lasted one semester because I found teaching really hard. I've bumped into him now and then, even as far south as Christchurch.

2. Christopher Williams. I only met Christopher Williams once. Christopher had come from the US to put up his show at the Govett-Brewster. We had a day long meeting one weekend about the catalogue, and he gave me a publication he'd done previously with some gallery in Europe. Basically he was keen to copy that one – which was based on some other publication that had some sort of historical resonance to him. We got on well, and he communicated mostly via fax once he'd gone back to the States. I didn't ever hear from him again after the publication was done.

I'm holding off writing this because I don't know what's going to happen yet. That's the problem, isn't it? I've been thinking about this project and talking it over with Jonty, Philip and Daniel (from Source Printers) for a few months. Essentially how I approach all of the Objectspace publications is more or less the same: the document must have a physicality that adds to its reading. In essence, it must be an object you can interact with, that leads you and that you must engage with, or possibly even make choices about. Often the time is spent in developing the system or idea that is open to variable (sometimes last minute) content, and/or that may have some useful application beyond its initial publication format. It's also got to fit the 'house' format. (This one plays with that parameter a little...) Oh yeah, it must come in on budget. These issues are all especially true of *Just Hold Me*.

Alan Deare

Just Hold Me Publications/ Objectspace's Publications Publication

There was extensive dialogue about where a publication ends, about priorities in the design process, peripheral to what I've been thinking about off the page, also wanted something for the printer to engage in and collaborate with, allowing for their own virtuosity and investment. The CMYK reverse and stock change outs, to some degree, were in their hands. (Here goes...)

Anyway, there is another little story with this publication: Jonty is a former tutor of mine. (And I must say, his essay was the best laid out Word document I have ever seen.) There were a few typographic cues. I certainly knew that I would have to have a reason for the use of more than one font and be able to justify any departure from the grid. Reading the Awards Criteria reminded me a little of one of his 3rd year briefs. We've all come a long way. Let's keep it safe though, the font (or at least

Luke is a graphic designer and lecturer now living in Lyttelton. He is the co-editor of the graphic design journal *The National Grid*

had the same problem whenever I've tried to record with any of the bands I've eflort (it's the though. There's a lot of time and eflort in the effort) put into getting it sounding right, and then there's the fact that you never listen to them once they're done anyway. I remember hearing a story once about Morrissey listening to his own music all the time and thinking how horribly narcissistic that was, while deep down inside I imagined what it would be like to be able to actually enjoy what you've made.

Ok I'm being a bit dramatic I know, but I'm trying to get to telling you that I don't really want to talk about the 'work' as such. That the artefacts themselves never interest me much once they're done, but that there are other things...

One of the things I always struggle with whenever I try to write anything is the feeling that someone else, somewhere else has said it better before. I'm trying to think about what I

Interestingly I think I first came across it—the terminology I mean—in something Lisa² had written. I asked her about it as I'd sort of realised that I was interested in that idea, if not the language it was packaged in. She explained to me that there was actually a formal interpretation of the term, that I'd been using it a bit loosely, and that the relationships it described weren't necessarily these intuitive ones I was talking about. She pointed out that participants needed to identify themselves within a 'known' community, and that the literature referred to individuals working within teams within larger corporations. Which is obviously not what I'm getting at here. But there is a connection, or an overlapping—a diagram perhaps? Lisa said...

"They talk about Legitimate Peripheral Practice, being invaluable to situated practice, where there are communities of practice, where there are people who are newcomers—apprentices of sorts—and old timers—mentors—and that our participation within the communities we inhabit are always under negotiation. Lave and Wenger discuss a central notion of participation—that proposes that understanding and expertise are in constant interaction. We (Robyn & I) were preparing a paper for a Practice-based Research conference and yet it soon became

do like about graphic design, and I keep coming back to Stuart's idea that "I isn't an A-PRORI discipline, but a GHOS". He's talking about graphic design requiring some sort of external reason for being, but I like the implication that it is, as Max³ used to say, "a slippery customer". That it is a sort of in-between discipline, not a real 'practice' at all, but a monstrous, hybrid THING, or nothing in particular. Stuart says it better: "...both a grey area and a meeting point—a contradiction in terms—or a node made visible only by plotting it through the lines of connections...". And you're interested in those connections? I think you're interested in light, I think you said? Is that how you want to describe graphic design?

I had dinner around at Bruce's last night and he was showing me through the CD and record covers he'd either done or been involved in. It was a great conversation partly because Bruce is a good storyteller, but mostly because the covers themselves were all so highly charged

evident that the inter-related activities of talking, listening and writing were in themselves a kind of practice—were that dissolves the dichotomy between research about practice from research through practicing."

The other thing Lisa talks about, that seems to me to be triangularly related to her comment above, to your hidden agenda, and whatever it is I'm trying to say here, is the importance of 'noticing'. She's never said it specifically that I can remember, but the implication is always there—good designers are good at noticing. And the link here, the common thread, is that shared interest in the peripheral—in those interactions, your "compelling moments", which are actually on the horizon of the daily grind.

I hate to describe things too precisely. I can never get it 'right', and it tends to kill whatever was nice about the idea anyway. I prefer a vague understanding to the facts. But the idea here is really quite simple in the end. And maybe I'm trying to make too much of it? I think you're after the idea that graphic design is the product of a complex series of interactions between people, technologies, pictures, and politics. I'm interested in the people part of that at the moment. And that this

was intrigued by the idea that the publication would be a 'part' of the show—the implication that the publication could be the artwork and vice-versa was new to me. I think it was probably around this time that I began to develop an interest in conceptual art. A first step towards my obsession with the role of the artefacts my design and I have done on two more newspapers and a couple of websites since then. We are about to start work on a fourth newspaper next week.

7. Lisa Grogott. I met Lisa in Melbourne when I went there for my Masters in Design under her supervision. I'd heard a lot about her as I'd sort of unintentionally followed her around New Zealand, initially studying and then working at the same places, but always a year or two after she'd left. It should have been obvious that I'd eventually catch up with her, and that something strange would happen when I did. Lisa's interests in the speculative and poetic nature of practice-led research have been an influential factor in my deciding that I might still like graphic design.

one of them) should be of Swiss origin. It also helps that Helvetica is the language of the finished and unmodified. I think New Remains discords and unmasks it. Times New Romains (the Type b read id butter system serif) do our Hang on, these are the fonts used in The National Grid? Luke Wood thinks in Times New Roman doesn't he? It's all resonating with me, but Corner? (sorry Warren) You know what I'm thinking, that is off-the-page-language. It is still ugly. What I decided with the grid was that there should be an oscillation between the core of the body text and the peripheral copy. The faces swap around using the conventional logic to invert the hierarchy. The format and folding allows you to make a choice, it allows me to break the house format. I'm hoping if someone is mad enough to de-perf the finished, unfinished size down to the finished size we will have a beautiful textured edge. There was no time or money to test this on a dummy. I can only imagine it.

Alan is a graphic designer working for Inhouse Design

Awards

Criteria

The BeST Awards

Judging Criteria:

Each entry will be judged on the basis of:
Originality, creativity, appropriateness, technical innovation, craftsmanship, skill use of resources and ability to meet the brief
Judges will take special account of how well the design solution meets the requirements of the client and the needs of the end user/viewer.
The BeST Awards are run in keeping with the conditions established by the International Council of Societies of Industrial Design (ICSID) and the International Council of Graphic Design Associations (ICOGRADA), thus ensuring fair procedures and unbiased evaluation by the jurors.

Spectrum Print Book Design Awards

Books will be judged on:

- artistic merit
- innovation of form
- quality of production values
- appropriateness to the intended market

Conflict of Interest:

Should any judge have had a direct involvement with the production of any of the entries or have a close association with any of the designers this must be declared to the BPA/NZ councillor responsible for administering the Awards.

Best Book

The judges are asked to consider each entry as a total package, cover to cover.

1. Appeal

Does the book design have magic, charm, and impact?

Is this impact relevant to the target market?

Has the design maintained consistency throughout the whole book?

As a complete package, does the design have strong 'pick-up' appeal?

Is the design innovative?

2. Production

Has the designer pushed the restrictions of the print industry in any new or novel way?
Is the production of a high standard relevant to the retail price?

3. Relevance

Consider the book as a whole and the design in relation to its presentation of the author's work, whether words, images or a combination of the two.

Is the cover a good indicator of content?
Does the cover draw the buyer in and provide information?

Have the back cover and flaps (if applicable) been used to maximum effect?
Do the legibility, format and organisation of the design satisfy the functional requirements of the reader?

Pride in Print Awards

(For Web Offset)

The following will be considered when assessing each job and it is important that the entry form provides adequate information regarding:

- Origination - CTP or Film work
- Stock and web width
- Type of press and configuration
- Number of units
- Pages per section
- Register guidance systems if used
- Length and Speed of print run

Judging Criteria:

Judging is based on the technical excellence in all facets of the production process and allows for specialists to make a judgment based on the potential and the limits of that process.

The following aspects are important to the judges considering each entry:

- Registration
- Set off
- Catch up
- Emulsification
- Wash out
- Backup
- Piling
- Hickeys
- Colour Inconsistency
- The degree of difficulty in producing the entry taking into account the limitations of the stocks and technology used

[From the book Ink and Silver, published by PhotoForum, multiple authors, 1995, PhotoForum No. 60/61 (www.photoforum-nz.org)
Excerpt from John. Turner's Introduction, and the Technical Information over the page]

There is sometimes a huge difference between a technically correct printing job, in which, for example, the printer retains the shape and density of inked halftone dots on the page, and that time when the photographer wants more ink (seldom less) to liven up the contrast or tonal range. Ultimately, the photographer's challenge to make her or his print sing in *silver*, is similar to the printer's attempt to get *ink* to sing the same song. But it's like a sound recording; the resulting reproduction can diminish or amplify the original; it can be tantalisingly close to the original – but ultimately, it can never be the same.

Like when our habit of looking into a good clear photograph so convincingly transports us to the scene captured within the camera, there are also those wonderful moments when ink and silver seem the same.

Technical Information:

Cover: Sequence: Process Black, double hit Pantone 557 with yellow added, Silver PMS 887, overgloss with silver reversed out. Printed by Martin Schänzel, Colorite.

Page 7: KAPIL ARN: Fujicolor Type C print from black and white negative scanned as 200 line elliptical screen duotone by Chris Gibbs, MH Imaging, Pantone Black range 5% to 95%. Second colour range 5% to 80%. Sequence: Pantone Black, PMS 484 with extra black, overgloss. Printed by Graeme Chicken, Elam Fine Arts Printing Research Unit.

Page 8: KAPIL ARN: Resin coated bromide print scanned as 200 line elliptical screen duotone by Chris Gibbs, MH Imaging, Process Black range 5% to 95%. Second colour range 5% to 80%. Sequence: Process Black, PMS 4625, overgloss tinted with PMS 021 Orange. Printed by Graeme Chicken, Elam Fine Arts Printing Research Unit.

Page 9: KAPIL ARN: Resin coated bromide print scanned as 200 line elliptical screen duotone by Chris Gibbs, MH Imaging, Process Black range 5% to 80%. Second colour range 5% to 95%. Sequence: Process Black, PMS 404, overgloss. Printed by Graeme Chicken, Elam Fine Arts Printing Research Unit.

Page 10: KAPIL ARN: Resin coated bromide print scanned as 200 line elliptical screen duotone by Chris Gibbs, MH Imaging, Process Black range 5% to 80%. Second colour range 5% to 95%. Sequence: Process Black, PMS 404, overgloss. Printed by Graeme Chicken, Elam Fine Arts Printing Research Unit

Page 11: WAYNE BARRAR: Fibre based bromide print scanned as 200 line screen by Paul Crabtree, and output as an Agfa CristalRaster tritone by Scott Henderson, Colorite. Process Black range 90% to 100%, second colour range 5% to 95%, third colour 2% to 80%. Sequence: Process Black, Pantone Black, PMS Warm Grey 10c, overgloss. Printed by Martin Schänzel, Colorite.

Page 12: WAYNE BARRAR: Fibre based bromide print scanned as 200 line screen by Paul Crabtree, and output as an elliptical screen tritone by Scott Henderson, Colorite. Process Black range 90% to 100%, second colour range 5% to 95%, third colour 2% to 80%. Sequence: Process Black, PMS 425, PMS 410 with double Rubine Red content to match selenium tones, overgloss. Printed by Martin Schänzel, Colorite.

Page 13: WAYNE BARRAR: Fibre based bromide print scanned as 200 line screen by Paul Crabtree, and output as an elliptical screen tritone by Scott Henderson, Colorite. Process Black range 90% to 100%, second colour range 5% to 95%, third colour 2% to 80%. Sequence: Process Black, PMS 425, PMS 410 with double Rubine Red content to match selenium tones, overgloss. Printed by Martin Schänzel, Colorite...

John is a photographer and lecturer at Elam, Auckland University. He is also the founder and joint managing editor of PhotoForum Inc.

Catherine Griffiths

Catherine is the principal of Wellington's Epitome Typography and Design

[excerpt from Journeying through the landscape of passion, disappointment and hope, a talk given on several occasions, in New Zealand, Australia, Finland, and in October, the UK]

While concrete blocks were being delivered to our building site, the Wellington Writers Walk committee approached me to design a series of A4-sized bronze plaques to be set in the Civic Square to form a literary walk in celebration of writers and poets whose connection with Wellington would be the common thread. Having had the space to think, I saw this project as an opportunity to work typographically with the poetry and prose of the writers, and that the work had to be worthy of their thoughts and ideas. That perhaps I could consider other materials, as well as bronze. I knew at the outset, that what I was thinking would be beyond anything the committee even imagined. With this in mind, our building project continued, and I set out to make my proposal back to the committee. The committee accepted my written proposal, which dealt with scale and materials, looking at concrete as an urban material, and one that was fresh in my mind, with building, and the idea of becoming more sculptural with the literary form. I had created two typographical designs—one more traditional in its rendering, the other a challenging and provocative concept of three-dimensions—together they performed a very unexpected yet balanced mix. I had been thinking I would choose between the two ideas—but realised—why choose one over the other? Let the writing choose.

While conceptualising the ideas I'd had, and wondering how I could express them better visually, EYE magazine arrived in the post—I opened it and there was the work of two artists from Barcelona; poet, Joan Brossa, and sculptor, Josep Subirachs, both masters of cast concrete, bronze and other materials. The two men have been embraced by their city—Brossa died several years ago now, and was celebrated belatedly, while Subirachs is held in high regard and continues to make new work. I knew then, I could convince the committee that concrete would be stunning. And I knew that the way I wanted to use this material would break it out of its functional realm, a realm of the vernacular so ingrained in the New Zealand psyche. Later, in 2004, I returned to the Sagrada Família to see the work of Subirachs. Having these two artists enter my life at that precise moment fits with the way I see my whole life—a series of coincidences, of opportunities, evolving and growing in directions I could never intend. Almost in tears, I stood before the massive bronze doors of the Passion entrance, the doors that replaced the timber and glass ones I'd seen 15 years earlier. Subirachs' had hand-sculpted letter-forms and figures that emerged from the depths of the bronze, alive and speaking.

Neil Pardington

Neil is a creative director at Base Two design agency in Wellington, and was formerly the director of Eyework Design

A book is about itself:

The content of the book is always my starting point for the design. Whether it's an artist's monograph, a survey exhibition, or the history of Parihaka Pa, there will always be a rich vein of material within the book to inspire the design. Being a good designer has always been more about listening than knowing.

A book is made to be read:

This might sound obvious, but many designers overlook this point in favour of producing 'interesting' design. A book should be approachable and readable. The artwork or images should be reproduced with fidelity and flair. The design should strive to fit with the content, but not compete with it— but this doesn't always mean understated design.

A book is a dimensional object:

Think of it in three dimensions. Consider the materials. How does it feel to hold and to turn the pages. What do the materials convey about the project—a beautiful satin art paper says something very different to box board. How well will it wear, what will the book look like in five or ten years time after a lot of use?

A book is an object of craft:

A great concept also needs great production. Give equal consideration to the typesetting, pre-press, printing and binding. Without all of these elements working together you don't have a great book. It is the designer's responsibility to oversee all of this work and ensure it is completed at the highest standard. A book is 10% creativity and 90% sweat—If you don't love the detail you'll never love designing books.

A book is a journey:

A book is something that is read over time, and over and over again. The designer needs to consider the pace of this journey, make it interesting, surprising, enjoyable and easy to follow. If a book is like a story it will have a good beginning, middle and end.

A book is simple:

Because books are made up of many pages repeated, every element on the page should be essential to your design. I take the approach that the design isn't finished until there's nothing left to remove.

A book is about the client, not the designer:

The communication process can be the most important part of the design. Our decision to visit Parihaka Pa to learn first hand about our client's story, and gain their trust was the first step in the design of that book. It was the single best design decision we could have made.

Aaron McKirdy

Aaron currently works for Designworks
Enterprise IG in Wellington**Remember Me:**

Remember Me was a touring exhibition that recounts peoples experiences of living with dementia / Alzhiemer's disease—either as a sufferer, care-giver or family member. Interviews and photographs conducted by Halina Ogonowska-Coates were compiled into a small publication that accompanied the exhibition. The aim was to maintain a sense of the “everyday” with the design—we wanted everything to feel very domestic but in an unsettled or disrupted manner. The exhibition did this through screen printing onto found table surfaces with mismatched, wonky legs and photo albums for the images. The publication did this through the layout and graphic elements that reference wallpaper and frilly material such as curtains or doilies. Coupled with the “deteriorated” typography, this visual language mimics memories—feeling clarity some moments, confusion at others. The simple two-column grid, set in an irregular way with columns tipping or eroding and images falling down, also reflects the nature of the disease. Even though the layout was disrupted, the stories still had to be accessible enough to be read.

The Three fishing Brothers Gruff:

This magical tale by New Zealand debut author / illustrator Ben Galbraith began as a design school project. I saw Ben's major project at the Massey end of year exhibition. I loved it and looked for opportunities to commission him as an illustrator. Nothing came off and I moved to London where I started working as the picture book designer for Hodder Children's Books. Part of my job was to find new talent. I remembered Ben and wrote to him. Despite Ben trying to get his book published by a New Zealand publishing house, nobody was able to make the production costs work largely due to the die-cuts. This wasn't a problem for major publisher Hodder who quickly snapped him up. For the colour blind boy from Gisborne who spends his time surfing and still lives with his mum it was all good.

The Sanctuary:

This was a straightforward enough catalogue design of Gavin Hipkins' series *The Sanctuary*. However, the production of this was interesting. The printer got the order of the duotone around the wrong way—which meant that the reproductions of the photographs lacked punch and clarity. Despite having trimmed and bound the book, to their credit, the printers agreed to re-print the entire book at no extra cost to ensure that the end product was as good as it could be. Most other printers would have probably tried to shift blame and refused to reprint at their cost.

Parihaka – The Art of Passive Resistance:

The story of the people of Parihaka and their struggle is an incredible part of New Zealand's history and was a project that I was proud to be part of. As the design agency for the City Gallery Wellington, Eyework was commissioned to design and produce the catalogue for this, their millennium show. Another agency were the sponsors of the gallery and had their identity work for the show rejected by the gallery and Parihaka (it looked like a bad German expressionist woodcut). We developed the identity after visiting the village and designing the typeface that was used throughout the publication and the show. Despite the gallery being happy with everything we designed, the cover image was a stumbling point. We suggested two options—*Taranaki, the Mountain of Course*, 1979, by Tony Fomison (different from the one used) and the newly commissioned Seraphine Pick work from the show with no book title anywhere except the spine. In the end a “patron” of the gallery insisted his work be used for the cover and this is what we had to run with (the gallery had their hand forced). The concession was to have the Pick work on the back cover.

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