



Judges' comments

1010 PRINTING AWARD FOR BEST COOKBOOK

WINNER:

Hiakai: Modern Māori Cuisine by Monique Fiso (Penguin Random House New Zealand)
Designed by Cat Taylor and Rachel Clark

The cover's reverse binding and textural use of debossing, along with the subtle UV gloss of the karaka berries, invites you into *Hiakai: Modern Māori Cuisine*.

The use of white space and the typography choices – contemporary sans and serif faces – make for a clear and open layout. These same typography choices also make for a distinctive separation of the recipes section of the book from what precedes it – a comprehensive and authoritative guide to kai Māori.

There's a consistency and warmth to the photography – the earthiness of imagery accompanying Monique's story is carried through to the recipe photography, with the shallow depth of field used in the photography being a stylistic motif. It's a delight to see that the photographers, Manja and Amber-Jayne, have taken cues from each other to create a seamless visual whole.

A beautifully produced and important book for Aotearoa.

FINALISTS:

Egg and Spoon: An Illustrated Cookbook by Alexandra Tylee and Giselle Clarkson (Gecko Press) **Designed by Vida Kelly, Vida and Luke Kelly Design**

Egg and Spoon: An Illustrated Cookbook is a delight for all ages. Giselle's illustrations and Vida's design bring both clarity and exuberance to the book. Giselle brings a playful approachableness to the book and harks back to classics like *The Moosewood Cookbook* – as well as modern examples like *Salt Fat Acid Heat*, particularly with the informative, almost diagrammatic visual asides included 'how a cashew nut grows', 'how to peel garlic' and 'how to melt chocolate'. Not forgetting the healthy dose of visual humour that's liberally sprinkled throughout to delight young, budding cooks. Vida's understated, warm typography compliments and calms the page – adding a great balance to the illustrations.

The little attentions to detail – the bookmark ribbons in pink and orange, textured paper stock and the very functional lay-flat binding all add up to a lovely package.

Supergood by Chelsea Winter (Penguin Random House New Zealand) **Designed by Helen Gilligan-Reid and Cat Taylor**

The ever-reliable Chelsea Winter delivers an approachable and practical book of plant-based recipes. The gold foil compliments the summery cover's flaxen warmth. The photography is a delight, with a well-tempered mix of lifestyle, ingredient and food photography giving the book its familial tone. It all feels of a piece, with the section openers photographed in a lightbox bringing a luminous spark of colour. The understated typography is well considered and functionally elegant, with the subtle deep-brown tone of the text adding to the warmth of the book's colour palette.

ALLEN & UNWIN AWARD FOR BEST COMMERCIAL BOOK FOR ADULTS

WINNER:

Wild Kinship: Conversations with Conscious Entrepreneurs by Monique Hemmingson (Beatnik Publishing) **Designed by Sally Greer**

Twenty-eight Australasian small-business entrepreneurs share conversations for a better planet. The book has environmental sustainability at its core, so therefore utilises FSC paper, vegetable inks, a small print run and carbon credits. Aspirational pull quotes from Margaret Mead and Jane Goodall start and end the book. It has a nurturing/feminine vibe and an understated cover. It uses earthy, warm-brown text instead of black, and a contrasting sans and nostalgic serif typeface. There is a nice sequence and pacing of candid lifestyle photography throughout.

FINALISTS:

Bella: My Life in Food by Annabel Langbein (Allen & Unwin) **Designed by Kate Barraclough, Kate Frances Design**

Bella: My Life in Food is a Kiwi memoir of Langbein's career as a successful, popular food writer centred on food and nature. Archival photography from Annabel's family collection and 60 recipes and food photographs are thematically linked. Selected lifestyle imagery portrays the autumnal feel of Wanaka's good life and Langbein's interest in horticulture.

Husna's Story: My Wife, the Christchurch Massacre & My Journey to Forgiveness by Farid Ahmed (Allen & Unwin) **Designed by Kate Barraclough, Kate Frances Design**

This is Husna's close-up and personal experience of the massacre in Christchurch in 2019. Universal big-text type size is used to help readers for whom English is not their first language. The cover illustration is reutilised/broken up to illustrate individual chapter openers. There is a nice touch with quotes from the Quran.

HACHETTE AOTEAROA NEW ZEALAND EMERGING DESIGNER AWARD

For this year's Emerging Designer Award, we had two very different designers with very different bodies of work. We had an appropriately difficult task to compare these two designers who both hold much promise and already have accomplished work out in circulation. Both designers have bright futures in design and publishing and we all stand to benefit from their presence and work in the field. It's an exciting time for book design in Aotearoa.

WINNER:

Alexandra Turner

- *Billy Apple*®: *Life/Work* by Christina Barton (Auckland University Press)
- *Gretchen Albrecht, After Goya* edited by Kimberley Davis (Michael Lett Publishing)
- *Living History: The Landing and Britomart* by Jeremy Hansen (Cooper and Company)

Alexandra Turner's selection of work demonstrated inventive and sensitive use of typography and materials in a variety of formats and scales, with evidence of creative and constructive studio collaboration, and assertive project direction, in her position at Inhouse Design.

FINALIST:

Camilla Lau

- *Goddess Muscle* by Karlo Mila (Huia Publishers)
- *The Pōrangi Boy* by Shilo Kino (Huia Publishers)

Camilla Lau's portfolio showed us confident, lively, yet thoughtful designs for Huia Publishers, with clear care for each book's narrative and an admirably fearless approach to illustration, lettering, and typography.

EDIFY AWARD FOR BEST EDUCATION BOOK OR SERIES – PRIMARY

WINNER:

Kuwi & Friends Māori Picture Dictionary (He Papakupu Whakaahua) by Kat Quin and translator whakamāori Pānia Papa (Illustrated Publishing) **Designed by Kat Quin and Chelsea McKirdy**

A lovely, large-format Māori picture dictionary, which is rich in visual content and exudes an engaging, playful tone that is well-suited to young readers. It's a great reference, and the informational design is perfectly suited to its demographic. Beautiful colours, charming illustrations and easily accessed information all come together to form a wonderful language resource.

FINALISTS:

Te Turi o Hinengawari by Tawhiri Morehu (Huia Publishers in collaboration with Te Rūnanga o Ngāti Kēarua Ngāti Tuara) **Designed by Christine Ling and Te Kani Price, Huia Publishers**

This book is brought to life by the engaging, (mainly) double-page-spread illustrations and placement of the accompanying text. Beautiful linework and colours are used throughout the comic-style illustrations, whose compositions flow effortlessly from page to page.

Toitōi Issues 20 and 21 by various (Toitōi Media Ltd) **Designed by Vicki Birks, Toitōi Media**

The design of this journal series pulls together a wide variety of writing and artwork from young writers and artists. It treats their work with care and dignity, to produce a wonderful showcase of this country's young talent. A pleasure to read – and no doubt a thrill for the contributors – these are journals to treasure.

EDIFY AWARD FOR BEST EDUCATION BOOK OR SERIES – SECONDARY/TERTIARY

WINNER:

Māori Made Fun by Scotty and Stacey Morrison (Penguin Random House New Zealand)
Designed by Dylan Matthews and Katrina Duncan with illustrations by Alice Duncan-Gardiner

From the bold yellow of the pop art-inspired cover, to the open spacious interior, this is a fun book that is approachable and un-workbook like. The smaller format makes it an informal and relaxed book – something that can be slipped out of a bag, with the puzzles and activities able to be done whenever you have a spare moment. It's very inviting and unintimidating, with an open and airy layout, and simple, clear illustrations.

The attention to little details, like the use of phrases in the footer, are well thought out touches that elevate the functionality of the book.

FINALISTS:

Level 2 Agribusiness Learning Workbook by Melanie Simmons and Kerry Allen (ESA Publications (NZ) Ltd) **Designed by Barnaby McBryde and Terry Bunn**

A no-nonsense, easy-to-follow workbook that has a clear delineation between the instruction and the activity portions of the book, with plenty of space to write in. The typographic choice of a narrower, more condensed body font allows for a larger font size, whilst still maintaining a good density of information for the page count. No space is wasted, and a clear typographic hierarchy is utilised, while a sprinkling of photography supports the text and gives context, as well as adding some visual charge to the layout.

Level 2 Chemistry Study Guide by Suzanne Boniface (ESA Publications (NZ) Ltd) **Designed by Barnaby McBryde, Justy Riggs-Panther and Terry Bunn**

A smaller format than most workbooks and study guides makes for a book that's easy to hold. The typographic choices are elegant and easy to read, and a limited colour palette is used judiciously throughout, aiding the reader in their navigation of content. Clarity and ease of use are also enhanced through the consideration of healthy margins and typographic spacing – allowing the eye to scan the text with ease – a boon in a study guide that's crammed full of information. The tabbing of chapters on the fore-edge is also a helpful aide for navigation.

Māori Made Easy series of workbooks by Scotty Morrison (Penguin Random House New Zealand) **Designed by Alan Deare, Area Design, Sarah Healey and Shaun Jury**

The bold use of inline display and stencil typefaces, as well as the palette of the colour-coded covers, makes for an instantly recognisable series of workbooks. Visually, they tie in seamlessly to Scotty and Stacey's already existing series 'brand'. Whilst a little more differentiation between instruction and activity would help the functionality a little more, the no-nonsense typographic treatment for the interior is easy on the eye – and very readable – with the simple, stylised vector illustrations tying in nicely with the overall look and feel.

Te Uruuru Whenua o Ngātoroirangi by Chris Winitana (Huia Publishers in close collaboration with Ahorangi Vision Trust) **Designed by Christine Ling and Te Kani Price, Huia Publishers**

Gorgeous illustrations by Laya Mutton Rogers really make this te reo reader sing. The cover's cinematic approach, with its mysterious protagonist, dynamic use of scale and the rugged bold typography at the bottom, invites the teen audience in. Inside, it's spread after spread of carefully considered pairings of illustration and type. The illustrations carry the dynamics of the book, with both moments of minimalism and space, as well as explosions of action. Throughout, the typography takes precedence, with an optimum line length always a consideration. A crisp, modern, evenly weighted font is used for the text, holding its own even in reversed-out situations. A lovely te reo Māori reader.

UPSTART PRESS AWARD FOR BEST NON-ILLUSTRATED BOOK

WINNER:

Towards Compostela: Walking the Camino de Santiago by Catharina van Bohemen (The Cuba Press) **Designed by Sarah Bolland, The Cuba Press**

A complete book object that stood out on the table for us in its quiet confidence and evocative simplicity. The gentle play with ink-blue serif type and line illustration on the cover is followed by sensitive typesetting with careful attention to detail that rewards an attentive reader: section break ornaments that vary from page to page, tactile uncoated off-white paper stock matching the cover and the slightly squat format all add up to an engaging volume that is greater than the sum of its humble parts.

FINALISTS:

AUP New Poets 6 by Ben Kemp, Vanessa Crowsley and Chris Stewart, edited by Anna Jackson (Auckland University Press) **Designed by Greg Simpson**

A deep sky-blue title over crumpled paper (or is it rumpled bedsheets?) suggesting artistic frustration or relational intimacy (later revealed as part of Vanessa Crowsley's visual poetry) makes way for appropriately simple typesetting that allows focus on and space for three very different poets and their work.

The Mirror Steamed Over: Love and Pop in London, 1962 by Anthony Byrt (Auckland University Press) **Designed by Kalee Jackson, Studio Kalee Jackson**

A pop hit of gold foil Futura over a black-and-white cover photo of David Hockney and one Barrie Bates (aka Billy Apple) is continued in monochrome section dividers throughout, with judiciously selected shots charting 1950s and '60s London and New York. Futura-set titles and epigraphs open those sections to maintain an emphatic pace throughout the book.

Rock College: An Unofficial History of Mount Eden Prison by Mark Derby (Massey University Press) **Designed by Megan van Staden**

Hard type for a book of hard labour, on the cover and running through the chapter titles alongside very readable and competent typesetting. A thoughtful balance of reference images and ephemera punctuate the reading with clear captions that tie back to the cover in an overall confident package.

This Pākehā Life: An Unsettled Memoir by Alison Jones (Bridget Williams Books) **Designed by Jo Bailey, Ngā Pae Māhutonga / Wellington School of Design, Massey University**

A beautiful cover with the subtle tension of the title made manifest in an ostensibly serene view of Auckland parkland, with trees in front of a hill with a walled path on what we know might also be a pre-European Māori pā. Illustration, design and stencilled serif type add layers to a deceptively simple design that continues throughout the text pages.

You Have a Lot to Lose: A Memoir, 1956–1986 by C. K. Stead (Auckland University Press) **Designed by Carolyn Lewis**

A solid and confident design, from the playful title typography and colour over a perfectly selected and cropped photo, to the immaculate typesetting throughout, finished with contrasting endpapers and head and tailbands. A larger debossed title under the jacket underlines the overall care taken with the design of this memoir.

PANZ AWARD FOR BEST TYPOGRAPHY

WINNER:

Billy Apple®: Life/Work by Christina Barton (Auckland University Press) **Designed by Arch MacDonnell and Alexandra Turner, Inhouse Design**

An in-depth, illustrated academic essay on NZ artist Billy Apple that uses intelligent and considered design throughout. There is a strong rationale for all design decisions. The cover is a clever visual pun that features front and rear portraits of Billy Apple as artwork, and also introduces the green and red primary colourway through the two halves of the book. Does the green apple ripen to red in old age? This is an ode to Futura (Apple's signature typeface) and Untitled Sans, with complex hierarchies and levels of information. Extensive red numbered footnotes are dispersed in the marginalia to accompany the main essay. Well-staged pull quotes and image spreads also add visual interest. Chronological green and red chapter openers are nicely handled with full-page artist portraits and blocks of colour. Pink-coloured pages demarcate the end matter. The exhibition timeline is nicely set. This book has high production values and is beautifully printed and lavishly illustrated with excellent craft and care. Perfectly executed. It's a pleasurable book to hold and read.

FINALISTS:

AUP New Poets 6 by Ben Kemp, Vanessa Crowsley and Chris Stewart, edited by Anna Jackson (Auckland University Press) **Designed by Greg Simpson**

A strong, contemporary cover design with extras, such as gatefolds, extending out of the book. This compilation of three different poets reflects how writing poetry involves testing and playing with multiple forms and subjects. One poem fills a passenger arrival card, another completes a timesheet. There are white-out poems and black-out poems, shopping lists, post-its and graphs.

DOT by Kieran E. Scott (Penguin Random House New Zealand) **Designed by Katrina Duncan, Kieran E. Scott and Tam West**

A small, novel, hand-drawn hardback book on well-being that uses dots as a visual foundation to illustrate the key idea of mindful breathing exercises. A quirky, humorous self-help book with an appropriate pairing of illustration style and typeface.

I Am the Universe by Vasanti Unka (Penguin Random House New Zealand) **Designed by Vasanti Unka**

The complete package – a large, luscious hardback complete with over-gloss varnish that makes the stars twinkle. The book includes vivid, playful, dynamic illustrations that tour around the universe, and are both colourful and inventive. A myriad of analogue/digital techniques, surfaces and textures – paint, watercolour, crayon and cut-outs – are employed, making this book full of lovely detail and whimsy. The text/hand-lettering is well integrated and small, which helps the sense of vastness and scale. This book universally appeals to a wide audience.

It does no harm to wonder/the body of the work by Richard Reddaway (Aratoi, Wairarapa Museum of Art and History) **Designed by Jo Bailey, Anna Brown, Sarah Hall and Richard Reddaway**

New typography – tries to present text in a new, interesting, experimental way that pushes the boundaries of a conventional book. It's an assemblage of parts contained in a box. The overall package is an avant-garde collection, celebrating Reddaway's work in the maker-player mode of the artist himself. It's eclectic in style – a bit of Bauhaus/punk/geometric. This is a visually stimulating piece of work that demonstrates considered typographic experimentation and craft. The materials, size, feel, layout, pacing, typography and colour choices all work very effectively to create a distinctive outcome.

Lockdown: Tales from Aotearoa edited by Sarah Pepperle (Christchurch Art Gallery Te Puna o Waiwhetū) **Designed by Aaron Beehre**

There is an excellent balance between the fluorescent cover design and the content inside. We enjoyed the juxtaposition of the native birds and the Covid virus in the decorative endpaper. Snippets and micro-stories are nicely separated by large artist names on the multi-coloured background pages. There are a nice mix of different graphic styles that are unified by the book's bold design.

You Have a Lot to Lose: A Memoir, 1956–1986 by C. K. Stead (Auckland University Press) **Designed by Carolyn Lewis**

A solid and confident design, from the playful title typography and colour over a perfectly selected and cropped photo, to the immaculate typesetting throughout, finished with contrasting endpapers and head and tailbands. A larger debossed title under the jacket underlines the overall care taken with the design of this memoir.

SCHOLASTIC NEW ZEALAND AWARD FOR BEST CHILDREN'S BOOK

WINNER:

I Am the Universe by Vasanti Unka (Penguin Random House New Zealand) **Designed by Vasanti Unka**

A book that explodes with inventive, intricate, playful and vivid illustrations. This is a book which readers can enjoy over and over, and find something new to discover each time. Fun and imaginative throughout, the large format perfectly suits the scale of the subject. Readers can't help but feel transported on a joyous journey from the first to last page.

FINALISTS:

Hare & Ruru: A Quiet Moment by Laura Shallcrass (Beatnik Publishing) **Designed by Laura Shallcrass**

A quiet, gentle, reflective picture book, which helps identify anxiety and stress. Painted in a sumptuous colour palette of rich yet muted tones, the detailed illustrations and minimal text are arranged with great consideration, providing ample chance to explore every beautiful double-page-spread within.

The Inkberg Enigma by Jonathan King (Gecko Press) **Designed by Jonathan King**

An amazing achievement for a first graphic novel. This exciting mystery-thriller is brilliantly illustrated for young readers, with a clear line style reminiscent of Hergé's Tintin, and a pleasing colour palette to match. The panel compositions, page layouts and juxtaposition of words and pictures make for an appealing, enjoyable (and edge-of-your-seat) reading experience.

Mihi by Gavin Bishop (Gecko Press) **Designed by Vida Kelly, Vida and Luke Kelly Design**

Understated and elegant, this book encourages the learning of te reo and the concept of mihimihi to readers. It's instructive, helpful and unintimidating in style. There is a nice pairing of illustration style with (in parts) actual hand-rendered lettering. It's deceptively simple but very sophisticated; the warm and charming illustrations successfully represent Aotearoa in a new way to the world.

Mophead Tu: The Queen's Poem by Selina Tusitala Marsh (Auckland University Press)

Designed by Vida Kelly, Vida and Luke Kelly Design

Fun, inventive and endlessly energetic, Selina Tusitala Marsh's Pasifika graphic memoir addresses colonialism and white privilege for kids with a positive, funny, light-hearted yet serious vibe. There's a fun interplay between words and pictures on every page, and the bold two-colour design throughout keeps readers engaged and carries them along for a wild ride.

My Little Book of Bugs Taku Pukapuka Iti Mō Ngā Pepeke (Te Papa Press) **Designed by**

Catherine Adam, Wonderbird Photography & Design Studio

A simple, clear, informational design incorporating bold colours that makes for a great educational book for young readers. This book proves that good design can elevate the simplest book into a wonderful, tactile reading experience. Highly detailed photography gets readers up close to the various bugs; it's great for wonder and discussion.

What Adults Don't Know About Art and *What Adults Don't Know About Architecture* by The

School of Life (The School of Life) **Designed by Katie Kerr**

With minimalist design and clever use of borders to draw readers' eyes to the visuals, these informative books make engaging reading out of seemingly mundane subject matter. The pull quotes and titles draw us in, stoking our curiosity and making these informational books real page-turners.

PENGUIN RANDOM HOUSE NEW ZEALAND AWARD FOR BEST ILLUSTRATED BOOK

WINNER:

Nature – Stilled by Jane Ussher (Te Papa Press) **Designed by Arch MacDonnell, Alistair McCready, Dean Foster and Jane MacDonnell, Inhouse Design**

Beautifully done. This book shows immaculate production and sensitivity for Jane Ussher's careful yet expressive photography and the overall subject. This is balanced with the designers' own spirit and attitude in the typography, colour palette and materials, including the quietly radical chromatic-plate ordering that results in unexpected interspecies juxtapositions (at one point: crab, zebra, trout, moths, lichen and beetle). Respectful and joyful collaboration is evident across the project: between publisher, editors, photographer, curators, technicians and the designers. Subtle but defining details like the tonalities across animal subjects, photo backdrops, the quarter-bound linen stock, two-toned marker ribbons and marbled endpapers all match the attention to typography throughout. The cover display type is ultimately revealed to be derived from the Dominion Museum foundation stone, and the body text is set in an additional typeface designed specifically for the book – in the three different weights with italics, no less. If method acting involves a sincere performance through in-depth and lived research that identifies emotionally with the given subject, this is method designing. Stunning.

FINALISTS:

Billy Apple®: Life/ Work by Christina Barton (Auckland University Press) **Designed by Arch MacDonnell and Alexandra Turner, Inhouse Design**

An epic tome with a title that tells the truth, covering Billy Apple's life to date and all the work he's done. This book is proportioned perfectly to both hold in the hand for comfortable reading and to clearly and beautifully reproduce said work at a satisfactory scale. The design is deceptively simple, immediately engaging and navigable, but a lot of collaborative artistic, editorial and design work is evident, holding everything together. Small but crucial details gradually reveal themselves: green and red cover portraits from the 1960s are matched with go and stop endpapers and section dividers, splitting down the centre for Apple's life of two halves. Reading and browsing is made all the more enjoyable with the exemplary (and surprisingly rare) flexible binding of the hardcover case, allowing the book to lay flat and stay open. A fantastic achievement overall, very well done.

DOT by Kieran E. Scott (Penguin Random House New Zealand) **Designed by Katrina Duncan, Kieran E. Scott and Tam West**

An arguably unclassifiable book, which was entered into the Illustrated category. *DOT* punches above its diminutive weight in this category for sure, but is arguably also purely typographic, in the illustrative way that good typography is capable of, with its shape-shifting, full stop, titular protagonist. A delightful, tactile, linen paper colour palette allows readers to choose their favourite flavour from five different colours, with contrasting heads, tails and endpapers, and perfectly selected off-white text stock. It has a very nice flexible binding within the case. The handwriting-style typeface used could just have well been actual handwriting, a tiny missed opportunity to align with the story's occasional illustrated surprises, perhaps. However, this is no big deal for a small book that addresses the anxiety we're all feeling in the world right now with such charming economy and wit in both the writing and the design.

Dwelling in the Margins: Art Publishing in Aotearoa edited by Katie Kerr (GLORIA Books) **Designed by Katie Kerr**

A seemingly humble, small, yellow paperback with considerable heft once held in the hand, containing, as it does, the contemporary state of art publishing in Aotearoa. An engaging mix of black-and-white trade bookwove pages recounting admirably honest, exhaustive – and at times understandably exhausted – reflections on bookmaking, interleaved with full-colour gloss inserts displaying a variety of materials, contents and contexts in which the artists and publishers operate. Abstract marginalia illustrations of leaves, signatures, spines and punctuation circulate through the book, acting as a kind of running graphic commentary. The design encourages easy dipping in and out, jumping around the different spaces and studios featured, but in so doing, it also pulls you in – an alluring image or errant phrase grabbing your attention and convincing you to spend time in these margins.

Endless Sea: Stories Told Through the Taonga of the New Zealand Maritime Museum Hui te Ananui a Tangaroa by Frances Walsh and Jane Ussher (Massey University Press) **Designed by Alan Deare and Dave McDonald, Area Design**

A vibrant inventory of historical maritime objects, and the last thing you'd expect a museum collection catalogue to look like. It's busy and colourful, in the most appropriate way, with a clearly playful collaboration between the writers, photographer and designers. Aside from the cloth, folded half-jacket and signal-flag-endpapers, the witty headlines, attention-grabbing pull quotes, stylish art direction and miscellany of typefaces on display make it all feel like a magazine

at times – but why shouldn't it? This is a history book that remembers something many history books forget: it's just as much about our lives now as it is about the stories embedded in the artefacts. An emphatically contemporary history book.

It does no harm to wonder / the body of the work by Richard Reddaway (Aratoi, Wairarapa Museum of Art and History) **Designed by Jo Bailey, Anna Brown, Sarah Hall and Richard Reddaway**

An art book that appears to be an artists' multiple on first encounter: cardboard box, enigmatic eyes-on-stickers staring at you, opening to reveal book, booklet, poster and sticker sheet with more eyes (the two on the cover missing from said sheet, as if another reader, or maybe the artist himself, got there before you). The publication has an intriguing conceit, where rather than just being commissioned to design the book, the designer trio were invited alongside the writers to interpret the artist's work: to literally wonder. A lively book results, where lines between artwork, prose, poetry and design are blurred, but everything is still held together in a pleasing tension with typography, form and material.

Karl Maughan edited by Hannah Valentine and Gabriella Stead (Auckland University Press) **Designed by Hannah Valentine and Gabriella Stead, Gow Langsford Gallery**

A suitably comprehensive survey of an important Aotearoa painter. The design strikes a crucial balance between details like metallic foil, debossed linen paper, contrasting head and tailbands, and spatial and typographic restraint that lets the glorious colours in the artworks do the talking.

Lockdown: Tales from Aotearoa edited by Sarah Pepperle (Christchurch Art Gallery Te Puna o Waiwhetū) **Designed by Aaron Beehre**

An impressive, poignant and ultimately optimistic gathering of a diverse range of graphic stories responding to the March–April 2020 lockdown in Aotearoa. The striking cover, not to mention the pages throughout, has admirably bold typographic and colour treatments where a more hesitant designer might have typically shied away, given the variety and vibrancy already on display with the graphic artwork. The approach ties it all together rather than distracts from the stories, however, which are able to shine in each of their assigned spaces. It's been a pleasure to see this book standing out in bookshops around Aotearoa, just as it stood out on the category table during judging.

Somewhere Else by Lucinda Birch (Lost in a Fog) **Designed by Lily Paris West and Lucinda Birch**

The designer and artist are difficult to distinguish, in the best possible, most appropriately synergistic way. A delightfully ambiguous artist monograph/artist's book/atlas with evocative colour palettes and Calvino-esque imaginary islands. The artist and their work are given prominence, but the designer's hand is confident and visible in its restraint, working with colour, patterned endpapers, bright cloth and simple yet spirited typography.

HARPERCOLLINS PUBLISHERS AWARD FOR BEST COVER

WINNER:

Agency of Hope: The Story of the Auckland City Mission 1920–2020 by Peter Lineham (Massey University Press) **Cover designed by Tim Denee**

A difficult subject matter to come up with a compelling singular cover image for. There's lots of pathos in the stylised stencil of a house lit at night that offers refuge, warmth and, most importantly, hope to a whānau. This book shows the impactful use of a limited colour palette. The back cover reminds me of a Graham Sydney painting/historic railway poster.

FINALISTS:

Down South: In Search of the Great Southern Land by Bruce Ansley (HarperCollins Publishers New Zealand) **Cover designed by Julia Murray**

A grand tour of the South Island. The cover evokes nostalgia for a bygone era and memories of golden days with a contemporary twist – the horse is replaced by a Subaru station wagon. It's reminiscent of a Bill Sutton landscape painting, slightly derivative. The dustjacket reveals a foiled kea debossed on the hardcover. There's a handsome full-colour illustration of a South Island map for the endpaper.

Head Girl by Freya Daly Sadgrove (Victoria University Press) **Cover designed by Callum Devlin**

A nice extension of 'head girl', endorsed by a foiled gold star, alongside a felt-pen-drawn portrait and hand-lettered title and author name. The overall format has a notebook/diary feel.

The Liminal Space by Jacquie McRae (Huia Publishers) **Cover designed by Christine Ling, Huia Publishers**

A serene, attractive cover that plays with more subtle luminescent qualities of light through intricate silver foiling and gradients of ink.

The New New Zealand: Facing Demographic Disruption by Paul Spoonley (Massey University Press) **Cover designed by Gideon Keith, Seven**

This stands out from the crowd because of its singular, strong typographic approach to the cover design.

The Swimmers by Chloe Lane (Victoria University Press) **Cover designed by Nicola Farquhar & Chloe Lane**

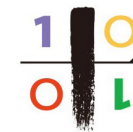
An intriguing cover solution that follows a trend of using an abstract, contemporary portrait painting, setting up the expectation that this painting is representative/illustrative of one of the characters in the novel.

GERARD REID AWARD FOR BEST BOOK SPONSORED BY NIELSEN BOOK

Nature – Stilled by Jane Ussher (Te Papa Press) **Designed by Arch MacDonnell, Alistair McCready, Dean Foster and Jane MacDonnell, Inhouse Design**

A stunning book, with subtle and defining features throughout. Jane Ussher's careful yet expressive photography has been treated with immaculate production and sensitivity. Typography has also been treated with care, including a cover display type derived from the Dominion Museum foundation stone, and an additional typeface designed specifically for the book. Beautifully done.

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