



Max Hailstone

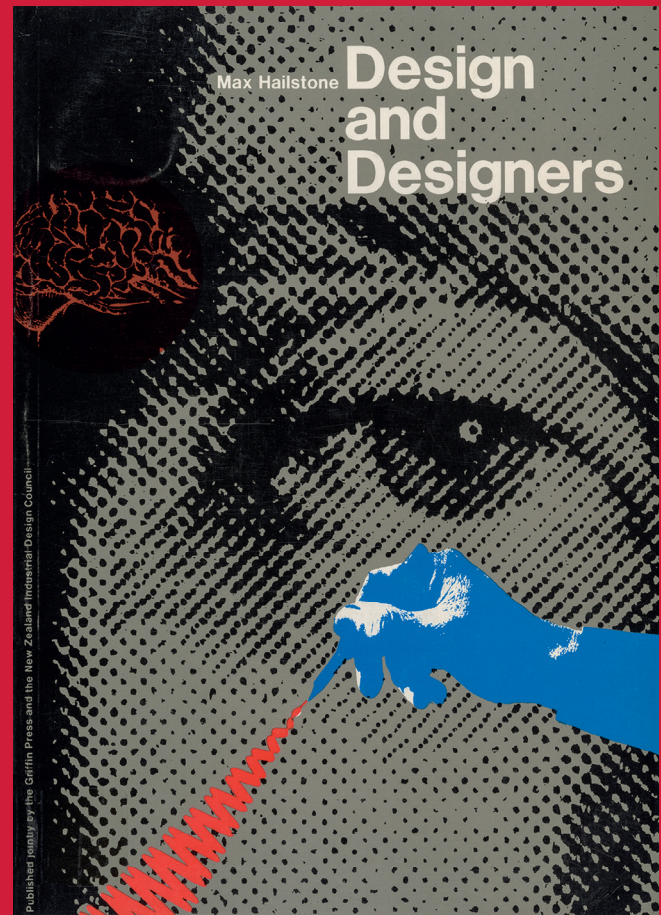
**Book and
Typographic
Designer**

Max Hailstone: Book and Typographic Designer

Heading into the 1960s and 70s, graphic design in Christchurch was largely traditional in its approach – text was usually justified (meaning the left and right sides of a column of text are straight), old-fashioned typefaces such as Baskerville and Times New Roman were used extensively, and with little or no visual integration between text and images.

The 1973 appointment of British graphic designer Max Hailstone (1942–1997) as lecturer in the design department at the University of Canterbury's School of Fine Arts brought a dramatically modern new approach to graphic design. Hailstone became one of New Zealand's foremost graphic designers, influencing a generation of design students throughout the 1970s, 80s and 90s – in fact, his work is still considered critical to an understanding of design in New Zealand.

Born in England, Hailstone studied graphic design at Leicester College of Art in England in the 1960s, and held a teaching position at the Liverpool College of Art before emigrating to New Zealand in 1973. Influenced by the International Typographic Style, Hailstone's signature designs feature restrained, pared-back formalist elements and extensive use of thick, bold rules to break up text – often sans serif typefaces such as Helvetica (which is the typeface used here) and Univers. His playful integration between text and images is another notable feature of the International Typographic Style, with images manipulated, enlarged, broken down and overprinted.



The bold visual quality present in much of Hailstone's design work was made possible because of the phototypesetting printing process of the time. However, he also enjoyed more traditional processes such as hand-setting and printing metal type, collaborating with local printing legend Leo Bensemann on several hand-printed projects and establishing the letterpress studio Underoak Press at the University of Canterbury.

In 1985, Hailstone summed up his approach to design in his publication *Design and Designers*:

I usually spend quite a considerable amount of time thinking about the design projects I undertake before touching the drawing board. This involves reading and researching the subject matter of the book or whatever, slowly putting together an overall concept that is sympathetic to the content. I then start to visualise my ideas through a series of rough drawings until I am satisfied with the overall concept, finally ending up with one or two firm proposals to submit to the client. Once these are approved in general, full size detailed presentation drawings are produced so that the client can see what the result will look like before making the final decision. Upon approval, the finished artwork is produced; and full typographic, printing and binding specifications are drawn up. In the case of books, dummies are made, specimen pages are printed, grids drawn up and full specifications are produced for all production processes. I have to work with authors, editors, production managers, printers, typesetters, binders, platemakers, photographers and illustrators.

Want to know more?

This is the Baskerville typeface.

This is Times New Roman.

This is Univers.

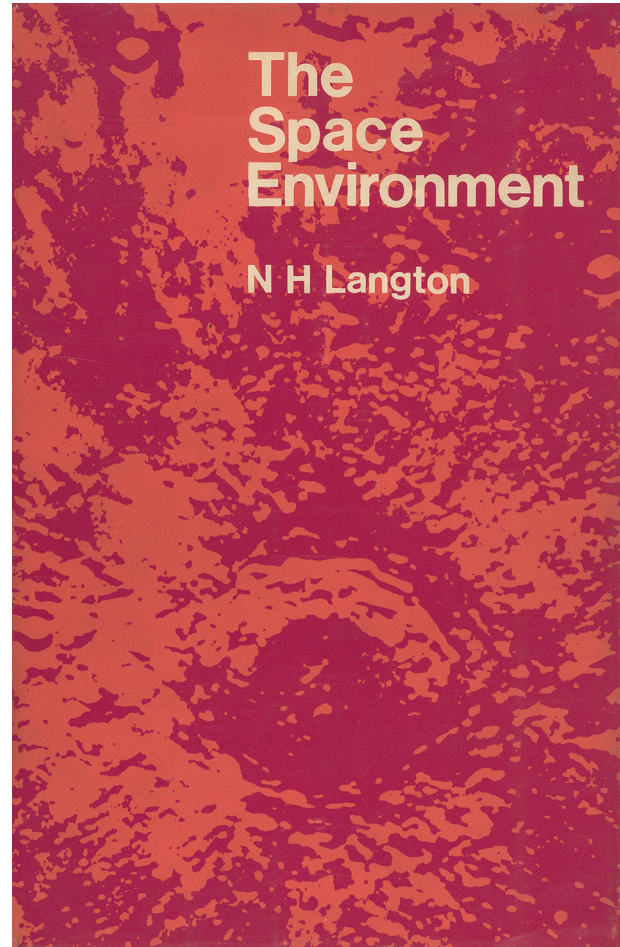
If you're interested in graphic design, check out the *(Graphic) Design School School* project at The Physics Room, 209 Tuam Street, from 15 July until 23 August.

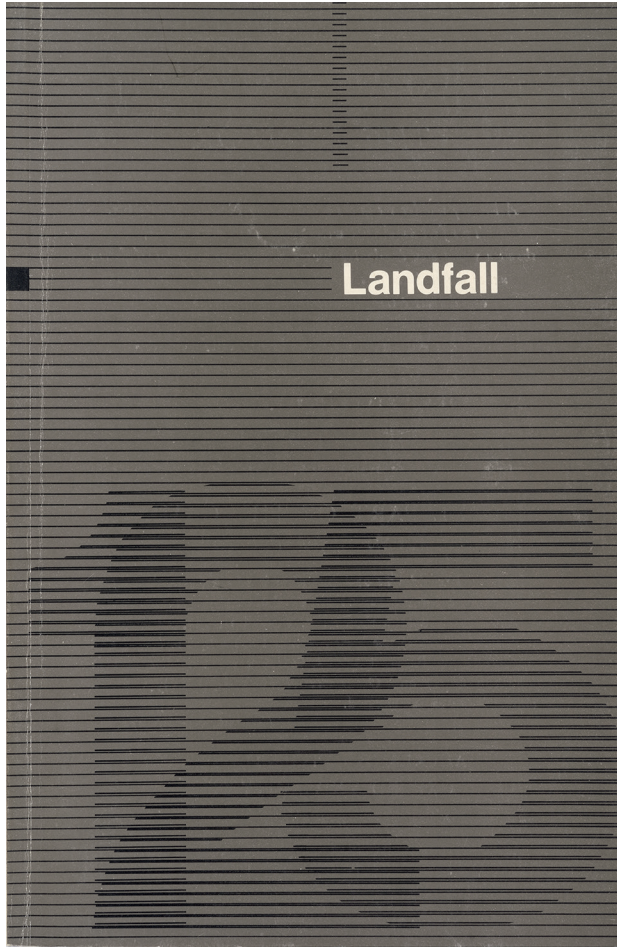
You might also like to read Max Hailstone's book *Design and Designers* (Christchurch and Wellington, 1985) or Jonty Valentine's essay on 'Max Hailstone's Landfall Covers' in *The National Grid #4* (2007, pp. 67–88, thenationalgrid.co.nz). Both are available for viewing at Christchurch Art Gallery's reference library (christchurchartgallery.org.nz).

Left: *Design and Designers*, Max Hailstone, 1985

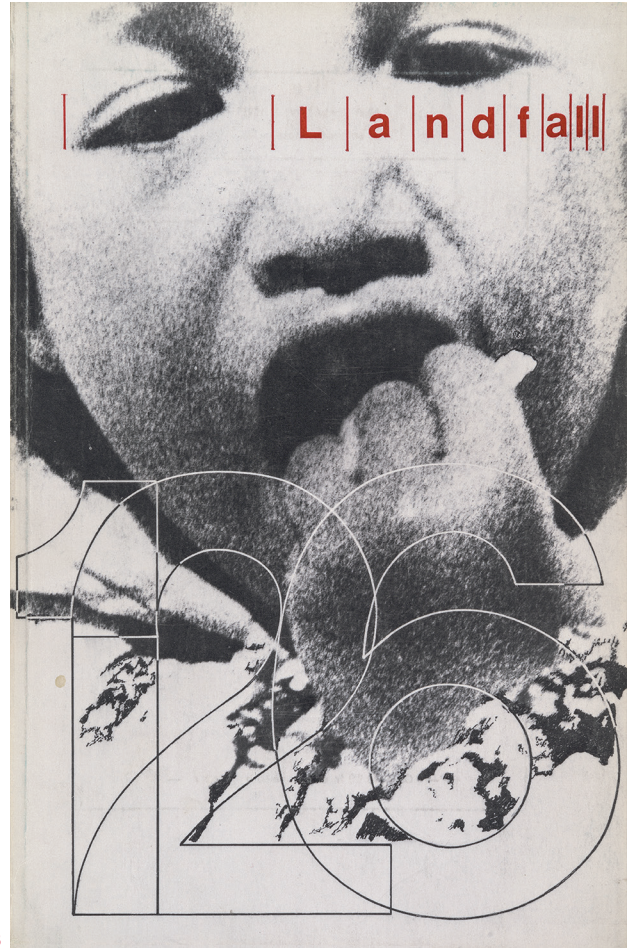
Case 1

- 1 *The Space Environment* vol. 1, 1969
(N. H. Langton, University of London, London)
- 2 *New Zealand Insect Pests*, 1976 (D. N. Ferro (ed.),
Lincoln University College of Agriculture, Lincoln)
- 3 *Shaman and Charlatan: Poems since 1973*, 1981
(Rob Jackaman, Cicada, Auckland)
- 4 *Frederick Sinclaire: A Memoir*, 1984 (H. Winstone
Rhodes, University of Canterbury, Christchurch)
- 5 *Hawaiki: A New Approach to Maori Traditions*,
1985 (Margaret Orbell, University of Canterbury,
Christchurch)
- 6 *Design and Designers*, 1985 (Max Hailstone,
Griffin Press, Christchurch and NZ Industrial
Design Council, Wellington)
- 7 Flyer for *Design and Designers*, 1985
- 8 *Landfall* nos. 117–126, 1976–78 (Caxton Press,
Christchurch)





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Case 2

- 9 Invitation and programme of events for *Canterbury School of Art Centenary Celebrations 1882–1982*, 1982 (Canterbury Society of Arts Gallery, Christchurch)
- 10 Exhibition invitation for *Canterbury School of Art Centenary Celebrations 1882–1982*, 1982 (Canterbury Society of Arts Gallery, Christchurch), Canterbury Society of Arts Archives
- 11 Selection of exhibition invitations designed for the Brooke Gifford Gallery, Robinson+Brooker Galleries and the Robert McDougall Art Gallery, 1977–c.1989
- 12 Membership invitation for the Canterbury Society of Arts Gallery, c.1979
- 13 Logo design for New Zealand Art Gallery Directors' Council, c.1980
- 14 Logo design for The Griffin Press, c.1981
- 15 *Liverpool Polytechnic Faculty of Art and Design: Department of Printing Prospectus*, 1970
- 16 Poster for Master of Fine Arts, University of Canterbury, c.1993

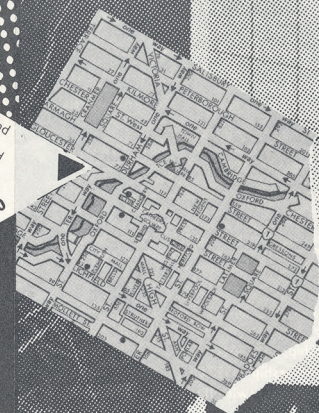


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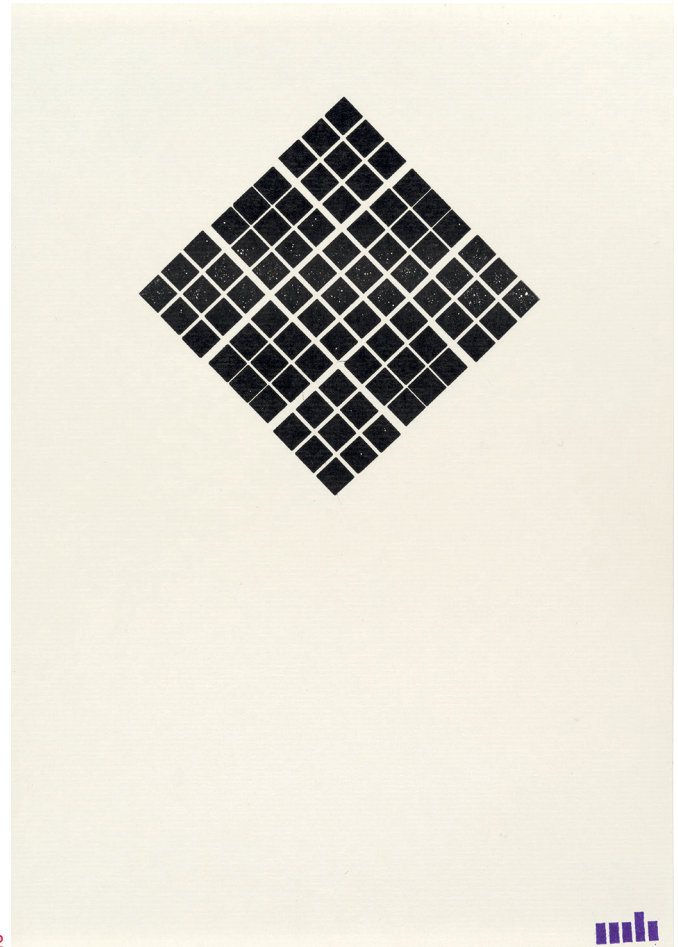
Monday-Friday 10-4.30 Saturday and Sunday 2-4.30



CSA GALLERY
An invitation to membership.

Case 3

- 17 *Petrus van der Velden (1837–1913): A Catalogue Raisonné* (2 vols.), 1979 (Rodney T. L. Wilson, Chancery Chambers, Sydney)
- 18 *Bzou: A Tale from the French*, designed and printed with Leo Bensemann, 1979 (Huntsbury Press, Christchurch), presented by the Bensemann Family
- 19 *A letter from Bartolomeo Vanzetti to his friend's son Dante Sacco from the Death House, Massachusetts State Prison: 7/4/17 – seven years, four months, seventeen days*, designed and printed with Leo Bensemann, 1975 (Bartolomeo Vanzetti, Huntsbury Press, Christchurch), presented by the Bensemann Family
- 20 *Untitled* (1985), letterpress typographical print inserted in the poetry journal *Untold* 3, 1985 (Untold Books, Christchurch)
- 21 *Arthur the King*, designed and printed with Leo Bensemann, 1975 (Rob Jackaman, Huntsbury Press, Christchurch), presented by the Bensemann Family
- 22 *Goethe and the Ginkgo: A Poem by J. W. Goethe with Literal and Verse Translations by G. Zanker*, 1983 (Underoak Press, Christchurch), presented by Jonty Valentine



*The Death House,
Massachusetts State Prison.*

My Dear Dante:

I still hope, and we will fight until the last moment, to revindicate our right to live and to be free, but all the forces of the State and of the money and reaction are deadly against us because we are libertarians or anarchists. I write little of this because you are now and yet too young to understand these things and other things of which I would like to reason with you.

But, if you do well, you will grow and understand your father's and my case and your father's and my principles, for which we will soon be put to death.

I tell you now that all that I know of your father, he is not a criminal, but one of the bravest men I ever knew. Some day you will understand what I am about to tell you. That your father has sacrificed everything dear and sacred to the human heart and soul for his fate in liberty and justice for all. That day you will be

proud of your father, and if you come brave enough, you will take his place in the struggle between tyranny and liberty and you will vindicate his (our) names and our blood.

If we have to die now, you shall know, when you will be able to understand this tragedy in its fullest, how good and brave your father has been with you, your father and I, during these eight years of struggle, sorrow, passion, anguish and agony.

Even from now you shall be good, brave with your mother, with Ines, and with Susie—brave, good Susie²—and do all you can to console and help them.

I would like you to also remember me as a comrade and friend to your father, your mother and Ines, Susie and you, and I assure you that neither have I been a criminal, that I have committed no robbery and no murder, but only fought modestly to abolish crimes from among

² Faithful friend of Mrs Sacco, with whom she and her children lived during the last years of the case.

mankind and for the liberty of all.

Remember, Dante, each one who will say otherwise of your father and I, is a liar, insulting innocent dead men who have been brave in their life.

Remember and know also, Dante, that if your father and I would have been cowards and hypocrits and rinnegetors of our faith, we would not have been put to death. They would not even have convicted a lebbrous dog; not even executed a deadly poisoned scorpion on such evidence as that they framed against us. They would have given a new trial to a matricide and abitual felon on the evidence we presented for a new trial.

Remember, Dante, remember always these things; we are not criminals; they convicted us on a frame-up; they denied us a new trial; and if we will be executed after seven years, four months and seventeen days of unspeakable tortures and wrong, it is for what I have

already told you; because we were for the poor and against the exploitation and oppression of the man by the man.

The documents of our case, which you and other ones will collect and preserve, will prove to you that your father, your mother, Ines, my family and I have sacrificed by and to a State Reason of the American Plutocratic reaction.

The day will come when you will understand the atrocious cause of the above written words, in all its fullness. Then you will honour us.

Now, Dante, be brave and good always. I embrace you. PS. I left the copy of 'An American Bible' to your mother now, for she will like to read it, and she will give it to you when you will be bigger and able to understand it. Keep it for remembrance.

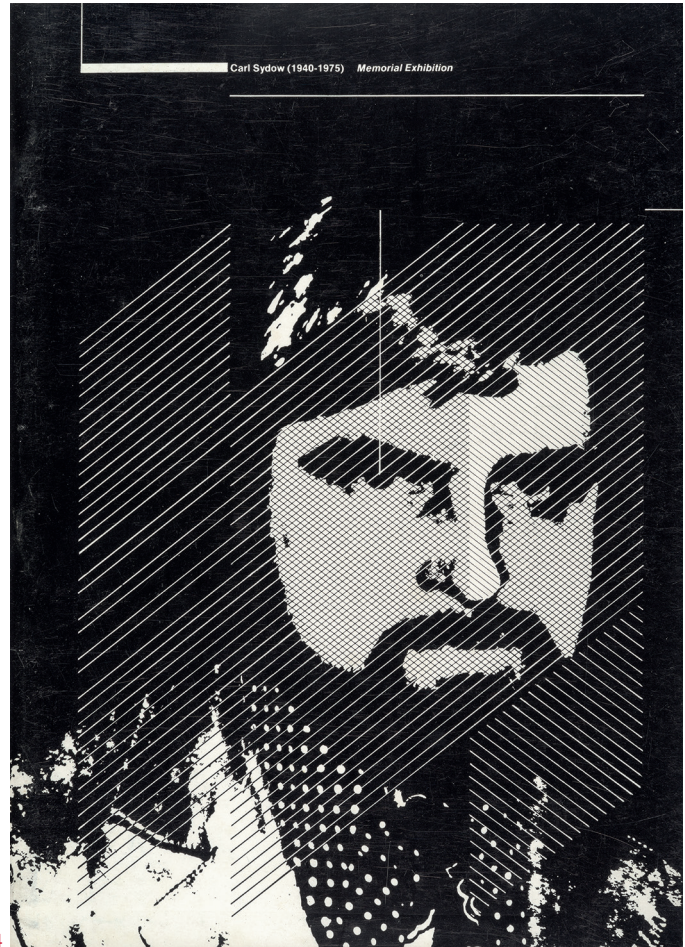
It will also testify to you how good and generous Mrs. Gertrude Winslow has been with us all. Good-bye, Dante.

Bartolomeo

August 21, 1927.

Case 4

- 23** *The Robert McDougall Art Gallery: A Profile of the Art Gallery of the City of Christchurch, 1932–1982, 1982* (Christchurch City Council, Christchurch)
- 24** *Carl Sydow (1940–1975): Memorial Exhibition*, designed with Hamish Thompson, 1975 (Robert McDougall Art Gallery, Christchurch)
- 25** *Catalogue for Prospect Canterbury '92, 1992* (Robert McDougall Art Gallery, Christchurch)
- 26** *Exhibition invitation for Prospect Canterbury '92, 1992* (Robert McDougall Art Gallery, Christchurch)
- 27** *Bulletin no. 1, 1979* (Robert McDougall Art Gallery, Christchurch)
- 28** *Bulletin no. 9, 1980* (Robert McDougall Art Gallery, Christchurch)
- 29** *Bill Culbert, 1978* (University of Canterbury, Christchurch)
- 30** *M. C. Escher (1898–1972): A Survey Exhibition of Fifty Prints, 1977* (Philips Electrical Industries, NZ)





Max Hailstone c.1974. Private collection

**CHRISTCHURCH
ART GALLERY
TE PUNA O
WAIWHETU
OUTER SPACES**

christchurchartgallery.org.nz

**Christchurch City
Libraries**

Ngā Kete Wānanga-o-Ōtautahi

14 July – 25 August 2014

Central Library Peterborough

A Christchurch Art Gallery

Outer Spaces Project

Coincides with the *(Graphic) Design*

School School project at The Physics Room,

209 Tuam Street, 15 July – 23 August

All books are from the Robert and Barbara Stewart Library and Archives, Christchurch Art Gallery Te Puna o Waiwhetu, except entries 3 (collection Rob Jackaman) and 9, 12, 14, 15, 16, 20 (private collections).

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