

DON'T JUDGE

60th Annual Book Design Awards 2012

The
Australian
Publishers
Association

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**60th
Annual
Book Design
Awards**

The
Australian
Publishers
Association

Credits

The Australian Publishers Association

Suite 60/89 Jones Street
Ultimo, NSW 2007

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Australian Publishers Association
2012

Catalogue Designed By Toko

Winner of the Best Designed
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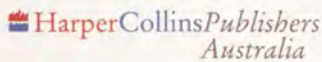
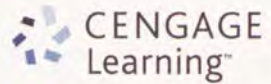
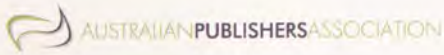
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- 70** **Best Designed
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Sponsored by
1010 Printing International
- 74** **Best Designed
Children's Non-Fiction Book**
Sponsored by Splitting Image
- 78** **Best Designed
Children's Picture Book**
Sponsored by Scholastic Australia

- 84** **Best Designed Children's Series**
Sponsored by
HarperCollins Publishers Australia
- 90** **Best Designed Young Adult Book**
Sponsored by Griffin Press
- 94** **Best Designed
Reference & Scholarly Book**
Sponsored by Tafeda
- 98** **Best Designed
Primary Education Book**
Sponsored by Cengage Learning
- 102** **Best Designed
Secondary Education Book**
Sponsored by Pearson Australia
- 106** **Best Designed Tertiary
and Further Education Book**
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— “What’s past is prologue”.
I believe it is important to know where you have come from to know where you are going, and to ask yourself what are you doing now, to set the stage for tomorrow. Book design is a strange beast and the judging process is no different. I enjoyed witnessing healthy debate on what is considered good design and relevant for today.

The diversity of applicants and the passion of the judging panel demonstrates a real sense of community, and I was proud to be a part it.

An increasing number of books were entered into this year’s awards and the quality of design was astonishing. On behalf of the Australian Publishers Association, I would like to thank all the publishers and designers for submitting their work.

Special mentions go to



The designers who, every year, produce beautiful books for the judges to salivate over.

To Eva Dijkstra and Michael Lugmayr from Toko, winners of the Best Designed Book of the Year, and for your unique, and humorous approach in designing this catalogue.

Our judges who give their time, expertise and insight, and drive a passionate and collaborative judging process.

The Book Design Awards Expert Reference Group (Deborah Brash, Matt Hoy, Melanie Feddersen, Meredith Curnow, Tyson Mackenzie & Zoë Sadokierski] for their ongoing commitment and enthusiasm for this project.

To all our loyal sponsors for translating their enthusiasm for great design into contributions that make the Book Design Awards possible:

Carrick Wilkie at OPUS Group, for supporting the production of this catalogue;

The Premier Award category sponsors: Hachette Australia, McPherson's Printing Group, OPUS Group, XOU Creative

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My sincere gratitude must go to Anne-Marie Van de Ven for her enthusiasm and hard work in showcasing 60 Years of Australian Book Design at the Powerhouse Museum and to Powerhouse Publishing for providing copies of the Best Design Book of the Year. Finally, thanks to the Events team at the Powerhouse for allowing us to host the awards again in their splendid venues.

JUDGES' REPORT 2012

APA Book Design Awards — Judges 2012

8 — February 1st 2012 and the judges for the APA's 60th annual Book Design Awards meet to discuss the incredible range of titles spread out before us. Each judge has already sat in this same room for hours a couple of days ago – looking carefully at each and every book and taking notes that will help us decide which titles to shortlist.

All told, there are thirteen judges, drawn from different publishing houses. The panel comprises representatives from sales, marketing, publishing, education and children's departments as well as academia, retail, in-house and freelance designers.

We start by putting the book that has the most votes at the top of the table and all the rest below it, in descending order. What is amazing is how often throughout the day the bottom book moves to the top and vice versa. Sometimes, the book that you loved and were prepared to fight passionately for looks quite different in light of other judges' comments; and at other times you fight tooth and nail for your choice.

To aid in our decision-making the judges often refer back to the brief provided to the designer – to double check that what had been delivered was what had been asked for, or to discover where the designer had used their own creative judgment to make the design better than the brief.

So many beautiful books to choose from and only one working day to narrow them all down into category winners, highly commended, commended, finalists and runners up. Sometimes the debate gets a little heated and in other cases the winner stands out instantly. Books are shuffled from one end of the table to the other until consensus is reached.

Some standouts include the young adult novel *August*, winner of the Best Designed Children's Cover of the Year – a fantastically clever and disconcerting design that simultaneously confounds and engages the viewer while making a very strong visual statement about the tone and content of the book.

Another standout and winner of Best Designed Cookbook and Best Designed Cover of the Year is *The Art of Pasta*. The subtle and elegant design instantly evokes the feeling of the restaurant. A clean crisp layout and the beautiful blend of cooking and art makes this a book instantly appreciated by all the judges

But there can be only one overall winner of the Best Designed Book award and this year it is *Love Lace: Powerhouse Museum International Lace Award*.

Not an easy decision, certainly, but in the end the judges unanimously agree that this book stands apart as an example of exceptional design. A striking cover, two different paper stocks, a foldout poster, eye-catching colours and text that reflect the philosophy behind the museum exhibition it accompanied – this book is a winner in every way. Huge congratulations from the judges to the publishers and designer.

Huge congratulations are also due to Hannah Robinson, the Young Designer of the Year. Hannah clearly demonstrates a consistently strong range of work across a variety of different genres. Her work shows confidence, imagination, creativity and a fresh, unique approach.

If there could be one piece of constructive criticism for the field this year it would be that publishers and designers need to take more chances. Shelves are full of books that look like each other and publishers are understandably cautious in approving edgy or radically different designs. But in order to capture public attention and move forward as an industry we need to be bold and courageous, to take leaps of creative faith and continue to push the envelope as far as it will go.

But despite this minor qualm, it was an outstanding year of book design. Congratulations and thank you to the winners, the short-listed and indeed all who submitted. Thanks also to the APA for all their ongoing hard work in support of our industry.

GENERAL JUDGING PANEL

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Emily O'Neill

Emily O'Neill is a Sydney-based designer at Penguin Group Australia, where she designs illustrated books under the Lantern imprint. Since joining the book design industry in 2008, she has worked in-house for Allen & Unwin on a range of titles from literary fiction to complex reference books, and has also created designs for local and international publishers including Pan Macmillan Australia, Bloomsbury Publishing, Atlantic Books, Hachette UK and Simon & Schuster US. In between projects she has lectured in Graphics/Media at UNSW's College of Fine Arts, Sydney. Emily has been shortlisted for several Book Design Awards and in 2011 was awarded Young Designer of the Year.

Kate Minchinton

Katie Minchinton is currently working as the sales and marketing manager for Phaidon Press in Australia, she trained as a graphic designer at RMIT in the 1980s which led to her working in a sales and marketing capacity within the visual arts retail and publishing industries internationally. With a design, visual arts and sales background she is passionate about the evolution and future of the physical book as a well designed object of great beauty. Luckily, working with Phaidon Press she gets to look after a great number of them.

Kate Sweetapple

Kate Sweetapple is a design academic who explores the intersection of words and images through exhibitions, installations and printed matter. Her research interests include Information Design — specifically the visualisation of quantitative and qualitative data through exploratory visual communication practices — and Visual Writing — texts that are neither purely written, nor purely visual.

In 2004 Kate completed her doctorate, 'The Rhetoric of Distance: a model of the visual narrator in design', which uses a literary framework to explore contemporary visual communication artefacts. The intersections between design and literature continue to be a research focus.

Matt Richell

Matt Richell worked in publicity, marketing and sales roles at Bloomsbury Publishing, Pan Macmillan and Hachette in London for ten years before emigrating to Australia in 2005. He is now Sales & Marketing Director for Hodder & Headline at Hachette Australia in Sydney.

Sophie Groom

Sophie Groom has worked in buying and marketing roles in the independent bookseller and chain bookseller sectors of the Australian book market. At the time of judging the Book Design Awards she was Buying Manager for Dymocks.

Sue Hines

Sue Hines is the trade publishing director at Allen & Unwin. Sue began her publishing career at the independent publishing house McPhee Gribble. She moved to Reed Books to start their first paperback imprint and later became the company's non-fiction and illustrated book publisher. In 1996 she moved to Allen & Unwin as the publisher of her own imprint and was appointed trade publishing director in 2005.

Tabitha King

Tabitha King trained as an architect then decided to become a graphic designer. Her design career kicked off at Allen & Unwin as a cover designer, and continued to develop through various roles in advertising, marketing and freelance design. She currently works in marketing at Ernst & Young in the role of National Design Manager.

Reuben Crossman

Reuben Crossman is a freelance graphic designer and creative director currently based in Sydney. Having worked in publishing, advertising, corporate design and digital media in Australia, New Zealand and the UK, he has won numerous design awards, including Australia's Best Designed Book of the Year for the titles *Quay*, *Etcetera* and *MoVida* and the Young Designer of the Year in 2008. Reuben has participated as a judge in many Australian design awards and was the first Australian designer invited to judge the 2011 'Best International Book Design' competition organised by Stiftung Buchkunst in Germany. Reuben regularly contributes to industry publications on contemporary design and visual communication.

SPECIALIST EDUCATION JUDGING PANEL

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Penny Martin

Penny Martin was a child bookaholic with a passion for illustration, and began her publishing career as a book illustrator/designer. She took time out running a flying school and gaining a pilot's licence before returning to university, working as a freelance editor and designer while studying. That led to the establishment of her publishing consultancy in New Zealand, which provided a full suite of services, and further university studies. In Sydney, while lecturing in publishing at Macquarie University, she worked in both trade and educational publishing. Currently, she commissions in medical publishing for Lippincott Williams & Wilkins.

Linda Kowarzik

Linda Kowarzik is the Education Publishing Director, Australia and New Zealand at Cambridge University Press. She has worked in the educational publishing industry for 15 years. She completed a Graduate Diploma in Publishing and Editing in 2003 and after working in sales and professional development she moved across into publishing. She has been a member of the judging panel for the APA's Education Publishing Awards for the past three years.

Olga Lavecchia

Olga Lavecchia has been working in educational publishing for over 10 years. Olga started at Cengage as a Senior Designer for the higher education department. During this time she took out the prize for Best Designed Tertiary and Further Education Book in both 2007 (with *Investments: Concepts and Applications*, published by Thomson Learning) and 2008 (with *Communicating as Professionals*, published by Cengage Learning.) She wowed all comers by being awarded the coveted Best Cover of the Year 2007 for an educational book (*Investments* – as above). Olga has also won Best Designed Tertiary and Further Education Book in 2006 and 2009 and was a finalist in 2010. Her love for educational book design and the design process has been the driving force throughout her career. Olga now works as Creative Manager at Cengage Learning and has derived much satisfaction from managing and mentoring young designers whose passion for educational book design continues to feed her own.

SPECIALIST CHILDREN'S JUDGING PANEL

Justin Ractliffe

Justin Ractliffe started his career in publishing as a bookseller and then worked at Walker Books Australia as an Account Manager, Publicist and Promotions Manager. He has been working at Random House Australia for the past five years — briefly as a publicist but mostly in the role of Sales and Marketing Manager for Children's and YA titles. His first book — a picture book titled *Dads: A Field Guide*, which he wrote and co-designed — will be published by Random House Australia this year.

Claire Craig

Claire Craig is the children's publisher at Pan Macmillan Australia. She began her publishing career at the literary magazine *Granta* in the United Kingdom, and has since worked for several Australian publishers, such as HarperCollins Publishers Australia and ABC Books. She is also the author of the three *Harriet Bright* titles.



PREMIER AWARDS

Best Designed
Book Of The Year
Toko

15

Best Designed
Cover Of The Year
Daniel New

Young Designer
Of The Year
Hannah Robinson

Best Designed
Children's Cover Of The Year
WH Chong

BEST DESIGNED BOOK OF THE YEAR

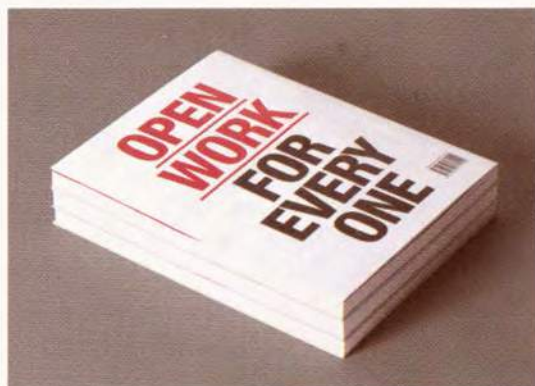
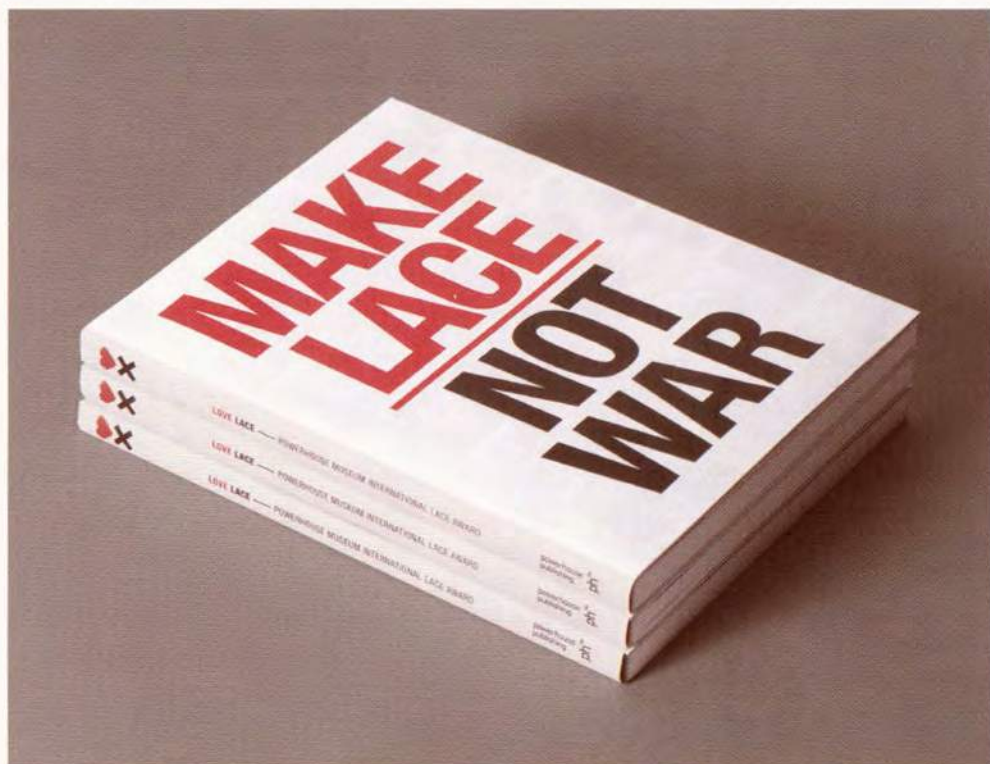
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— There were a lot of arresting books assessed across the many different categories this year, and no decision was easy or taken lightly.

Love Lace: Powerhouse Museum International Lace Award was the book that ultimately stood out from all the others.

It is a great package all round — tactile and tasteful. The cover is excellent and the foldout poster works beautifully. The choice of using two different paper stocks, something rarely seen, has come off and the decision to use only one colour in some sections is elegant. The strong colours are a great way to deal with this feminine subject. Everyone wants to pick it up, regardless of an interest in lace or if you've been to the related exhibition.



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Winner
Love Lace:
Powerhouse Museum
International Lace Award

Designer
Toko

Publisher
**Powerhouse
Publishing**
Printer
Special T Print

LOVE LACE

**POWERHOUSE MUSEUM
INTERNATIONAL LACE AWARD**

edited by
Lindie Ward



ph™ prairiehouse publishing
www.ph.com

18



PREFACE

— *Fant* *fantasies have captured the public imagination*
In *creativity*, or he is *so*, so *into*. He *captured* the *main*
feature the *reason* for *this* *is* *obvious*. *For* *one* *personality*
It was *something* to *do* with the *freedom* of *time* and *space*
to *alter*, without *their* *ideas*, and the *abandonment* *of*
of *being* *inside* a *large* *orange* *box* and *being* *among*
by the *patience* *from* *the* *beams* *against* *the* *sky*. *After* *I*
I *lost* *control* *experimenting* *with* *freedom* *have* *techniques*,
these *experiences* *and* *me* *to* *conclude* *that* *it* *was* *the* *space*.
That *was* *the* *most* *important* *elements* *of* *time* *and* *that* *being* *free*
through *a* *lot* *of* *various* *ideas* *in* *different* *perspectives*

When first first appeared in the late 17th century, these items it built were heavily influenced by geometric Islamic design, in particular the idea of transgression associated in the architectural culture across that period with domes and planes of worship in the Islamic world. These were used translated into bottle form using the needle and bodied techniques already being used, in simple form, to decorate domestic vessels. This aspect of their design has been largely ignored in recent centuries, however, as the expanding trade with China to dominate the design of beer, especially beer for export, bore the stamp both of the 17th century.

The Powerhouse Museum has an exceptional collection of lace, dating from the mid 15th to the present day. Of the historical examples, the jewels are the 18th-century Flemish *batiste* laces, which were small intricately embroidered lace laces used as trims on gowns. These are among the most exquisite laces ever produced, but these are not the latest fine lace inspired designers of lace. The lace is the fine intricate lace, which they have continued to repeat the glorious lace of the past.

As a *liter-in-ear* and teacher, I realized from my first association with the Museum in 1977 that the less rehearsal was a rich resource and demanded a wider syllabus than I found the staff to catalogue the archives in 1983. I was excited to start this work as the first step in making this possible. With the opening of the Last Study Centre in 1984, activities programs were launched such as face-making workshops for adults and children. The *Presenters' Museum International Lecture For Future Artists*, first held in 1986 and again in 2005, further enriched the profile of the collection, with its ever-expanding a new approach.

Understanding the past is an essential part of moving any endeavor forward, and *low-making* is no exception. Since the Slave Beauty Centre opened, many thousands of female artists and fashionistas and fashion students have used the Museum's book collection as inspiration for their work. Much of this work has been very innovative, but little has reached the marketplace.

It is my fervent hope that, motivated by the same Love persons, face design will finally come of age, with new vitality and responsiveness better suited to the modern world.

1000000

FINALISTS & NATIONALITIES

134 Finalists / 20 Nationalities

Journal of the American Medical Association, 1990; 263: 1000-1001.



1

ABOUT THE AWARD

The Award

Export from 9801 1
 Export/Import Manager
 International Trade Board

Judges

Chris Beck
 Mike Burgess
 Steve Kistler
 Peter Nelson
 Ramsey Shoups
 David Ward

Criteria

David Harper:
linguistics and reading
Chomsky's interpretation of syntax
Chomsky is a scientist
reading in biology
metaphors of Chomsky

The 2011 Proceedings
 Museum International/La Biennale di Venezia was launched to present a panoramic showcase to contemporary authors of taste, to invite new design applications, of taste and to extend a diversity of views from many global cultures. It called for artists and designers from a broad range of creative disciplines to create a unique and structured urban pattern of spaces as important as the artist

Earlier versions of the *Psychomotor Movement International Late Award*, held in 1997 and 2001, invited designers to 'represent talent'. The 2003 award broadened the scope to 'represent achievement', making the award accessible to a wider range of people as well as to designers for the built environment. The inclusion of digital multimedia added even greater breadth to the entries received.

— *Entrants submit an artist's statement, design proposal, curriculum vitae and images of previous work for judging. The judging panel comprises architect Chris Baines, Warner Director, Laboratory for Woven Architecture; Sydney; Assistant to the RIBA Inspector, Sydney; and architect-researcher Anna Gaudin, Ecole Polytechnique, Paris. The winners will be: Peter Millett, Professor of Design History, University*

After considering the large number of submissions, the judges chose the work of 124 finalists to be exhibited at the Powerhouse Museum in 2011.

The judging criteria were: visual impact; originality and creativity; innovation in design; materials; technique; skill in execution; and a conceptual interpretation of glass. A prize of \$525,000 was awarded to the overall winner. Five \$250,000 prizes were awarded to winners in the following categories: facade and accessories; traditional techniques; built environment; digital multimedia; and related work.

Finalist work was revealed in the exhibition, *Love Lane*, held at the Penrhyn Museum, Sylrig, from July 2011 until April 2012. A people's choice prize was awarded at the close of the exhibition.

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Journal of Internal Medicine 247: 111–117

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EXPLORING POSITIVE SPACES

CONTACTS:
 CONTACT: marcello@marcello.net

Experimentation in lace is not new. *My Ring*, Father's *Misses of Lace* (1885) talks of a "gentleman of Missouri who used enterprises to spin his lace. These coils are not strong, but amazingly light; are a yard square, would scarcely weigh 5 grains (less than half a grain)." There has always been fascination with the fineness of lace. The *Lace Love* project involved asking, how inventors can lace help the aim to be create a revolution in lace designs.

Some efforts in the history of environmental art have involved the use of sound, light and electronics. In trying to understand the human body and create offerings of its interior design and architecture, through least its aesthetically associated with nature, the Low-Price project, presented the definition of life to include any organism, structure, volume, portion of space is as important as the solid surface. This seemingly broad definition was deliberately constructed by without parameters from diverse scientific disciplines, working with a wide range of materials. The common element in their work is the interplay of positive and negative spaces.

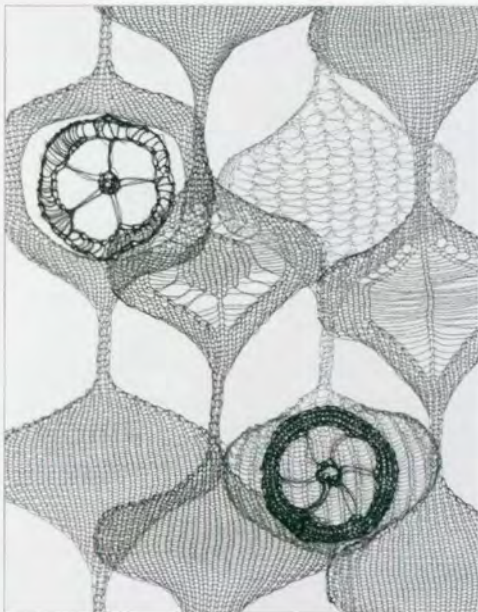
Like *variegated* with non-brother *mauveaux* challenges the very concept of how things can apply to it is not true. And yet the design concept, which applies to the last, is equally simple as the first. It is a special relationship between the shape of the object and the way they are constructed by the design and the way the material, like metal, for example, has traditionally been difficult with intent to maximize its structural strength. This allows the two-makers to create larger spaces and more dramatic designs. If the spaces are too large, however, the base will buckle and lose its shape. Shorter metal base will design an overhang.

This ambitious scope of the award's brief reflects the potential interest in dance, a potential which has been acknowledged in recent years by dance has been recognized to require only descriptive notes. Traditional dance techniques offer themselves a medium to express feelings. Artists sometimes use two basic ideas to give it three dimensions. Motion and gesture, balance, shifting, leaning and setting all move the dancer. Balance, for example, allows dancers to be horizontal to many directions with no limit to length. The gesture allows the dancer to move in a variety of ways. A complex and sometimes graphic pattern, while moving along the floor, can be controlled to horizontal and vertical directions. These dimensions lead to the ultimate challenge. How can be made to three dimensions, without joints, to create sculptural forms. The language of light and shadow also adds depth and dimension.

Creating new life designs involved adaptation and a continuous cycle of growth arising by both hand and head. For the Love Law project, 134 artists have drawn on more than 50 techniques and over 400 different materials to achieve the artwork at Sea.

Further information on the authors can be found at <http://www.elsevier.com/locate/bsbs>

10



FOREWORD

By the 1970s, there had been a shift of Japanese attention to the burgeoning economies of the 1980s, especially the United States, Germany, and Japan. And although different significant areas were being explored, the Japanese continued to be interested in the Japanese architectural environment. The Japanese continued to be interested in the Japanese architectural environment, especially in the beauty of traditional Japanese architecture. The Japanese continued to be interested in the Japanese architectural environment, especially in the beauty of traditional Japanese architecture. The Japanese continued to be interested in the Japanese architectural environment, especially in the beauty of traditional Japanese architecture.

His digital designs and business interests encompass work and the magazine is dedicated to encouraging and evolving innovation from local to a global scale. He is a frequent speaker at international events and has been invited to give talks to inspire, suggest and promote the work of the creative industries. The SBC's Entrepreneur Magazine International Law Award from November by a Juries are currently changing the way to think about law and the design industry. He is also a frequent speaker at international events and is increasingly his target to include three-dimensional, architectural and digital law. The result is an extraordinary multimedia collection of design from 20 artists.

I am a frequent speaker at international events and is increasingly his target to include three-dimensional, architectural and digital law. The result is an extraordinary multimedia collection of design from 20 artists.

disruption occurred in their respective responses to this challenging spirit and saw the potential to revolutionize these about law. I think there is their drive and have been able to do so. I think there is their drive and have been able to do so. I think there is their drive and have been able to do so.

contribution to the speed, the increasing quality and the public's, in particular I extend thanks to my former co-founder, Stephen Boudry and my current partner, Liane H.

DE QUINCEY CLUB

1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 26

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Strongly repellent: little fragrance
because working with essential
oils in the kitchen and bath.

14000

Left to right:
 Daniel de Bono, author of *CoRT Thinking*,
 and the *CoRT* thinking system.
 Photo: David Johnson

[illegible]

A number of ecologists took up the challenge of creating such bugs. Spelling ecologists Michael Sogin is well-known for his temperate words (or, at least, just his eyes). "I have always thought of myself as a late bloomer. For Love Love he has created a beautiful example of open-world human spirit," Alfred Reed, acting editor (and budding horticulturist).



Designer Ingrid Moring has adopted a playful touch to serve Icelandic patterns into the wardrobe of a regal old brock for her aunt, Laila Elvén. The patterns reflect the landscape of Jökullseyi as it meanders through the Austroflora forest.

Strategic artist Anna Mendra has also translated "abstractness" into reality and the notion of an earlier industrial era's labor. Working with steel and copper on Mendra has continuously created a constant replica of Henry Ford's Ford Motor Company engine, housed in the Museum of Modern Art's Skulptura. The primary work was inspired by her visit to the assembled department of Cleveland School of Industrial Design, which contained her of her home town, New Haven as a young student. Mendra explains, "Working with metals and to create interesting forms that are structurally strong, yet visually and physically light. The forms relate to abstract sculpture associated with abstract, organic elements."

Now being investigated, have been known to help considerably in the treatment of rheumatoid arthritis and related inflammatory conditions. In fact, it is believed that the active ingredients in these herbs are responsible for the anti-inflammatory effects of these herbs. The active ingredients in these herbs are believed to be responsible for the anti-inflammatory effects of these herbs. The active ingredients in these herbs are believed to be responsible for the anti-inflammatory effects of these herbs.

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Motifs and narratives

Levin has great potential in engines, aerodynamics, health and in ball games. But regardless of what he ends up doing, he'll be a great coach, particularly in football, over the past few seasons. For Low Levin seems to have found the right mix with a contemporary edge in combination with efficient materials and technology. Spinning through his formal education (PhD Researcher and Kelly Pearson), for example, he has created a digital dialogue of neural stimuli flow. The framework is large and complex, adaptations of traditional low energies that have been pushed into what appears to be greater control in visual systems. Levin's initial focus, behavior has revealed a classic trended that is truly in place without slowing.

[illegible]

Link to video:
<https://www.youtube.com/watch?v=3j8v8v8v8v8>
 https://www.youtube.com/watch?v=3j8v8v8v8v8



mouth of a river, the dead, in forest
otherwise abundant on the volcanic
slopes of a hillside — [and] give students
a new perspective on the river's flow.

The human form is a rich source
of motifs and stories. Lindebaum called
Pablo Picasso *Primitivisme* from
seeing the effect of stylized drawing
(including, "the boundary between
the individual and the animal") in
his early paintings. He was not, either
than an artistic pioneer, "rather
than an artistic pioneer," still a
drawing about figures, still a
drawing in between, connecting the vibrant
with the rest of the world through
a network of lines. South African
artist Karel Lissensbaum expresses
indigenous feelings in his work. There,
a group of people walked barefoot through
figures with complex lines and each with
his own story.

LOUISE PINDER

ENVIRONMENTAL



————— The *Wise Pine and Livelies* suggests an uncomfortable sensation when a part of the body becomes numb. The remedy is to become consciously active.

Flies and Needles is a 20-glass collection of life-size female crinoids's armor and weapons. The armor is leaf-like and from scrap aluminum such as pots and pans. The surface is decorated with scratched lacquerwork. Accompanying the armor is a sequence of sewing needles and enameled needles, sewed or to represent whorls and shells.

Many archetypes have inspired the development of this body of work, especially the many versions of Amazonian warriors, Greek and Roman *Artemis*, the *Island Queen* *Heads*, the

'I do not wish [women] to have power
over men; but over themselves.'

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PURE AND NEUTRAL,
A COLLECTION OF ALUMINUM LAGE STIMULI
Should be used with caution. Not for use with children.
© 2000 - 2001 - 2002 - 2003 - 2004 - 2005 - 2006 - 2007 - 2008 - 2009 - 2010 - 2011 - 2012 - 2013 - 2014 - 2015 - 2016 - 2017 - 2018 - 2019 - 2020 - 2021 - 2022 - 2023 - 2024 - 2025 - 2026 - 2027 - 2028 - 2029 - 2030 - 2031 - 2032 - 2033 - 2034 - 2035 - 2036 - 2037 - 2038 - 2039 - 2040 - 2041 - 2042 - 2043 - 2044 - 2045 - 2046 - 2047 - 2048 - 2049 - 2050 - 2051 - 2052 - 2053 - 2054 - 2055 - 2056 - 2057 - 2058 - 2059 - 2060 - 2061 - 2062 - 2063 - 2064 - 2065 - 2066 - 2067 - 2068 - 2069 - 2070 - 2071 - 2072 - 2073 - 2074 - 2075 - 2076 - 2077 - 2078 - 2079 - 2080 - 2081 - 2082 - 2083 - 2084 - 2085 - 2086 - 2087 - 2088 - 2089 - 2090 - 2091 - 2092 - 2093 - 2094 - 2095 - 2096 - 2097 - 2098 - 2099 - 2100 - 2101 - 2102 - 2103 - 2104 - 2105 - 2106 - 2107 - 2108 - 2109 - 2110 - 2111 - 2112 - 2113 - 2114 - 2115 - 2116 - 2117 - 2118 - 2119 - 2120 - 2121 - 2122 - 2123 - 2124 - 2125 - 2126 - 2127 - 2128 - 2129 - 2130 - 2131 - 2132 - 2133 - 2134 - 2135 - 2136 - 2137 - 2138 - 2139 - 2140 - 2141 - 2142 - 2143 - 2144 - 2145 - 2146 - 2147 - 2148 - 2149 - 2150 - 2151 - 2152 - 2153 - 2154 - 2155 - 2156 - 2157 - 2158 - 2159 - 2160 - 2161 - 2162 - 2163 - 2164 - 2165 - 2166 - 2167 - 2168 - 2169 - 2170 - 2171 - 2172 - 2173 - 2174 - 2175 - 2176 - 2177 - 2178 - 2179 - 2180 - 2181 - 2182 - 2183 - 2184 - 2185 - 2186 - 2187 - 2188 - 2189 - 2190 - 2191 - 2192 - 2193 - 2194 - 2195 - 2196 - 2197 - 2198 - 2199 - 2200 - 2201 - 2202 - 2203 - 2204 - 2205 - 2206 - 2207 - 2208 - 2209 - 2210 - 2211 - 2212 - 2213 - 2214 - 2215 - 2216 - 2217 - 2218 - 2219 - 2220 - 2221 - 2222 - 2223 - 2224 - 2225 - 2226 - 2227 - 2228 - 2229 - 2230 - 2231 - 2232 - 2233 - 2234 - 2235 - 2236 - 2237 - 2238 - 2239 - 2240 - 2241 - 2242 - 2243 - 2244 - 2245 - 2246 - 2247 - 2248 - 2249 - 2250 - 2251 - 2252 - 2253 - 2254 - 2255 - 2256 - 2257 - 2258 - 2259 - 2260 - 2261 - 2262 - 2263 - 2264 - 2265 - 2266 - 2267 - 2268 - 2269 - 2270 - 2271 - 2272 - 2273 - 2274 - 2275 - 2276 - 2277 - 2278 - 2279 - 2280 - 2281 - 2282 - 2283 - 2284 - 2285 - 2286 - 2287 - 2288 - 2289 - 2290 - 2291 - 2292 - 2293 - 2294 - 2295 - 2296 - 2297 - 2298 - 2299 - 2300 - 2301 - 2302 - 2303 - 2304 - 2305 - 2306 - 2307 - 2308 - 2309 - 2310 - 2311 - 2312 - 2313 - 2314 - 2315 - 2316 - 2317 - 2318 - 2319 - 2320 - 2321 - 2322 - 2323 - 2324 - 2325 - 2326 - 2327 - 2328 - 2329 - 2330 - 2331 - 2332 - 2333 - 2334 - 2335 - 2336 - 2337 - 2338 - 2339 - 2340 - 2341 - 2342 - 2343 - 2344 - 2345 - 2346 - 2347 - 2348 - 2349 - 2350 - 2351 - 2352 - 2353 - 2354 - 2355 - 2356 - 2357 - 2358 - 2359 - 2360 - 2361 - 2362 - 2363 - 2364 - 2365 - 2366 - 2367 - 2368 - 2369 - 2370 - 2371 - 2372 - 2373 - 2374 - 2375 - 2376 - 2377 - 2378 - 2379 - 2380 - 2381 - 2382 - 2383 - 2384 - 2385 - 2386 - 2387 - 2388 - 2389 - 2390 - 2391 - 2392 - 2393 - 2394 - 2395 - 2396 - 2397 - 2398 - 2399 - 2400 - 2401 - 2402 - 2403 - 2404 - 2405 - 2406 - 2407 - 2408 - 2409 - 2410 - 2411 - 2412 - 2413 - 2414 - 2415 - 2416 - 2417 - 2418 - 2419 - 2420 - 2421 - 2422 - 2423 - 2424 - 2425 - 2426 - 2427 - 2428 - 2429 - 2430 - 2431 - 2432 - 2433 - 2434 - 2435 - 2436 - 2437 - 2438 - 2439 - 2440 - 2441 - 2442 - 2443 - 2444 - 2445 - 2446 - 2447 - 2448 - 2449 - 2450 - 2451 - 2452 - 2453 - 2454 - 2455 - 2456 - 2457 - 2458 - 2459 - 2460 - 2461 - 2462 - 2463 - 2464 - 2465 - 2466 - 2467 - 2468 - 2469 - 2470 - 2471 - 2472 - 2473 - 2474 - 2475 - 2476 - 2477 - 2478 - 2479 - 2480 - 2481 - 2482 - 2483 - 2484 - 2485 - 2486 - 2487 - 2488 - 2489 - 2490 - 2491 - 2492 - 2493 - 2494 - 2495 - 2496 - 2497 - 2498 - 2499 - 2500 - 2501 - 2502 - 2503 - 2504 - 2505 - 2506 - 2507 - 2508 - 2509 - 2510 - 2511 - 2512 - 2513 - 2514 - 2515 - 2516 - 2517 - 2518 - 2519 - 2520 - 2521 - 2522 - 2523 - 2524 - 2525 - 2526 - 2527 - 2528 - 2529 - 2530 - 2531 - 2532 - 2533 - 2534 - 2535 - 2536 - 2537 - 2538 - 2539 - 2540 - 2541 - 2542 - 2543 - 2544 - 2545 - 2546 - 2547 - 2548 - 2549 - 2550 - 2551 - 2552 - 2553 - 2554 - 2555 - 2556 - 2557 - 2558 - 2559 - 2560 - 2561 - 2562 - 2563 - 2564 - 2565 - 2566 - 2567 - 2568 - 2569 - 2570 - 2571 - 2572 - 2573 - 2574 - 2575 - 2576 - 2577 - 2578 - 2579 - 2580 - 2581 - 2582 - 2583 - 2584 - 2585 - 2586 - 2587 - 2588 - 2589 - 2590 - 2591 - 2592 - 2593 - 2594 - 2595 - 2596 - 2597 - 2598 - 2599 - 2600 - 2601 - 2602 - 2603 - 2604 - 2605 - 2606 - 2607 - 2608 - 2609 - 2610 - 2611 - 2612 - 2613 - 2614 - 2615 - 2616 - 2617 - 2618 - 2619 - 2620 - 2621 - 2622 - 2623 - 2624 - 2625 - 2626 - 2627 - 2628 - 2629 - 2630 - 2631 - 2632 - 2633 - 2634 - 2635 - 2636 - 2637 - 2638 - 2639 - 2640 - 2641 - 2642 - 2643 - 2644 - 2645 - 2646 - 2647 - 2648 - 2649 - 2650 - 2651 - 2652 - 2653 - 2654 - 2655 - 2656 - 2657 - 2658 - 2659 - 2660 - 2661 - 2662 - 2663 - 2664 - 2665 - 2666 - 2667 - 2668 - 2669 - 2670 - 2671 - 2672 - 2673 - 2674 - 2675 -

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JENNY POLLAK

SPRINT PACKING, BEACH, NEW YORK (MAY 1997)



————— This installation uses the text of Barrow's *On the Origin of Species* (with all its implications of evolutionary history, origin, variation and suspense) as a platform from which to create an

Cutting, folding and layering the paper evokes the wonder of the natural world in all its fragility and endurance. In conjunction, the diabolists use of light plays positive against negative, light against shadow and east against west.

Beneath the garden the uncompromising weight of paper, like a fossil history, sits as a record of all that has gone before. Into this history we are only able to look just as far as the garden reveals and withholds its secrets and like an eternal glass of ice with its rhythmic interplay of light, space, shadow and vegetative motifs, juxtaposes intricate detail against the void that contains it.

A series of four of these

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HELEN SNELL

(CONTINUED) WITH
UNITED STATES



1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

Notes (1) Same as case, except patient's mother

2000

Source: *Author's calculations*.

TANIA SPENCER

LONG, JAMES, MYTING, ANDREW
ANDERSON

[illegible]

Seeds are stored underground and come with a growing young, forming with growth, both within and the surface of hard breaking egg shells from different or broad parts.

0.000

DYED AND WOVEN
PANDANUS LACE

More than 100 years ago, the first pandanus lace was made in the coastal town of Enderbury, on the island of North Island. Pandanus lace is a unique tradition of hand-weaving, twisting, and stitching pandanus leaves to create a variety of patterns and designs. Pandanus lace is a traditional craft that has been passed down through generations. Pandanus lace is a traditional craft that has been passed down through generations. Pandanus lace is a traditional craft that has been passed down through generations.

For several years, pandanus lace has been used in the traditional weaving of pandanus lace. Pandanus lace is a traditional craft that has been passed down through generations. Pandanus lace is a traditional craft that has been passed down through generations. Pandanus lace is a traditional craft that has been passed down through generations.

THIS BEADLE IN A RED LACE
WAS WEAVED AND WOVEN



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BIOGRAPHIES



ANNE
MONRO

ANNE MONRO
1918-1998
Anne Monro was a British actress and writer. She was born in 1918 and died in 1998. She was a member of the Royal Society of Arts and the Royal Society of Music. She was a member of the Royal Society of Arts and the Royal Society of Music. She was a member of the Royal Society of Arts and the Royal Society of Music.



INGRID
MORLEY

INGRID MORLEY
1918-1998
Ingrid Morley was a British actress and writer. She was born in 1918 and died in 1998. She was a member of the Royal Society of Arts and the Royal Society of Music. She was a member of the Royal Society of Arts and the Royal Society of Music. She was a member of the Royal Society of Arts and the Royal Society of Music.



KAREN
NICOL

KAREN NICOL
1918-1998
Karen Nicol was a British actress and writer. She was born in 1918 and died in 1998. She was a member of the Royal Society of Arts and the Royal Society of Music. She was a member of the Royal Society of Arts and the Royal Society of Music. She was a member of the Royal Society of Arts and the Royal Society of Music.



MIRJAM
NORINDER

MIRJAM NORINDER
1918-1998
Mirjam Norinder was a British actress and writer. She was born in 1918 and died in 1998. She was a member of the Royal Society of Arts and the Royal Society of Music. She was a member of the Royal Society of Arts and the Royal Society of Music. She was a member of the Royal Society of Arts and the Royal Society of Music.



RICHARD
NYLON

RICHARD NYLON
1918-1998
Richard Nylon was a British actress and writer. She was born in 1918 and died in 1998. She was a member of the Royal Society of Arts and the Royal Society of Music. She was a member of the Royal Society of Arts and the Royal Society of Music. She was a member of the Royal Society of Arts and the Royal Society of Music.



ESTHER
PALEOLOGOS

ESTHER PALEOLOGOS
1918-1998
Esther Paleologos was a British actress and writer. She was born in 1918 and died in 1998. She was a member of the Royal Society of Arts and the Royal Society of Music. She was a member of the Royal Society of Arts and the Royal Society of Music. She was a member of the Royal Society of Arts and the Royal Society of Music.



PATRICIA
PAYNE

PATRICIA PAYNE
1918-1998
Patricia Payne was a British actress and writer. She was born in 1918 and died in 1998. She was a member of the Royal Society of Arts and the Royal Society of Music. She was a member of the Royal Society of Arts and the Royal Society of Music. She was a member of the Royal Society of Arts and the Royal Society of Music.



SHARON
PEOPLES

SHARON PEOPLES
1918-1998
Sharon Peoples was a British actress and writer. She was born in 1918 and died in 1998. She was a member of the Royal Society of Arts and the Royal Society of Music. She was a member of the Royal Society of Arts and the Royal Society of Music. She was a member of the Royal Society of Arts and the Royal Society of Music.



LOUISE
PINDER

LOUISE PINDER
1918-1998
Louise Pinder was a British actress and writer. She was born in 1918 and died in 1998. She was a member of the Royal Society of Arts and the Royal Society of Music. She was a member of the Royal Society of Arts and the Royal Society of Music. She was a member of the Royal Society of Arts and the Royal Society of Music.



JENNY
POLLAH

JENNY POLLAK
1918-1998
Jenny Pollak was a British actress and writer. She was born in 1918 and died in 1998. She was a member of the Royal Society of Arts and the Royal Society of Music. She was a member of the Royal Society of Arts and the Royal Society of Music. She was a member of the Royal Society of Arts and the Royal Society of Music.

198

198

198

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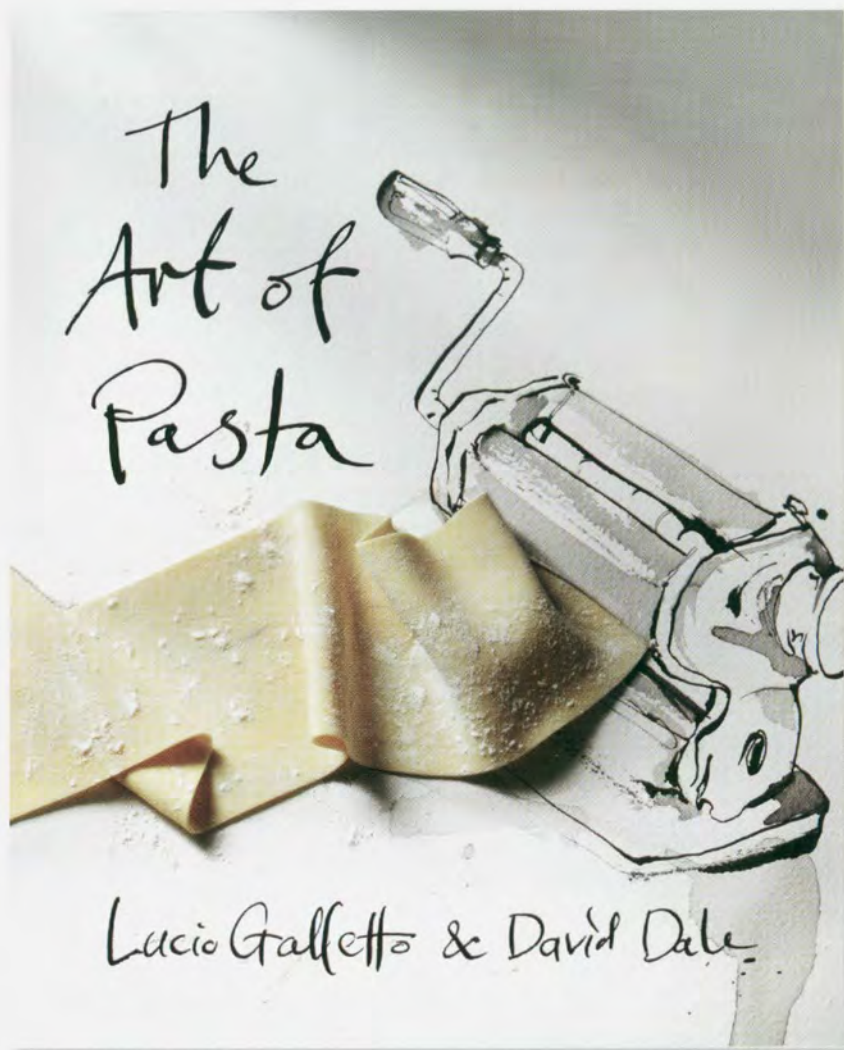
BEST DESIGNED COVER OF THE YEAR

Sponsored
by —
**McPherson's
Printing Group**

24

— The cover of *The Art of Pasta* stood out as a unique approach both in its genre and across all of the books. It is very much an anti-celebrity cookbook, and aiming for elegance not edginess or gloss. A great concept — the combination of watercolour and illustrations — is different and beautifully executed. The clean crisp design was much appreciated by all the judges.

The idea of taking on the title of the book *The Art of Pasta* in the design approach — cooking and art, using watercolours on the cover — is very clever. The case of the book is beautiful and everyone loved the cheeky pasta smears.

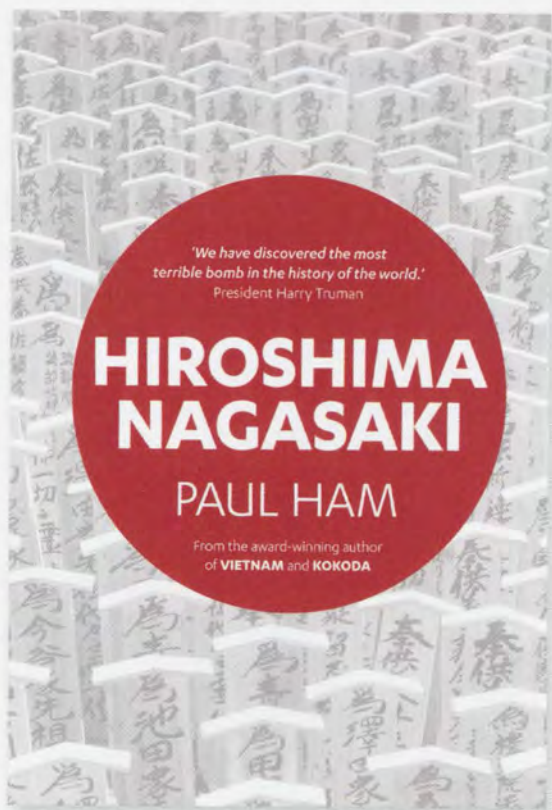


25

Winner
The Art of Pasta

Designer
Daniel New
Publisher
Penguin Group Australia

Illustrator
Luke Scriberras
Photographer
Anson Smart
Printer
1010 Printing International



26

Highly Commended

Hiroshima Nagasaki

Cover Designer

Matt Stanton

Internal Designer

HarperCollins Design Studio

Publisher

HarperCollins Publishers Australia

Cover Photographer

Chad Ehlers

Printer

Griffin Press



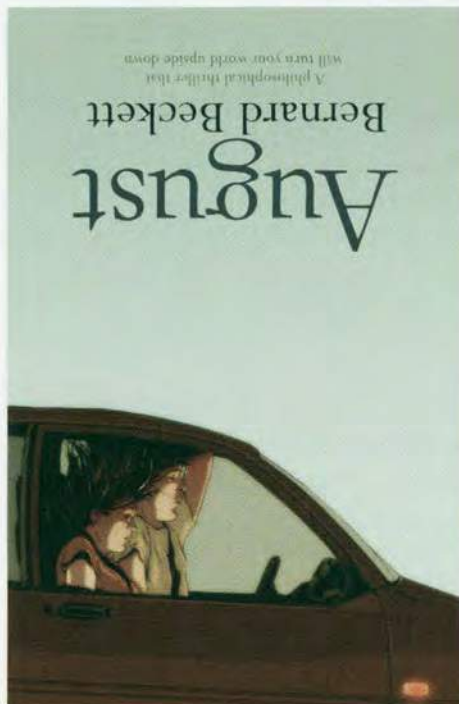
Highly Commended

Movida Cocina

Designer
Reuben Crossman

Publisher
Murdoch Books

Printer
1010 Printing International



Commended

August

Designer
WH Chong

Internal Designer
Susan Miller

Publisher
The Text Publishing Company

Printer
Griffin Press

YOUNG DESIGNER OF THE YEAR

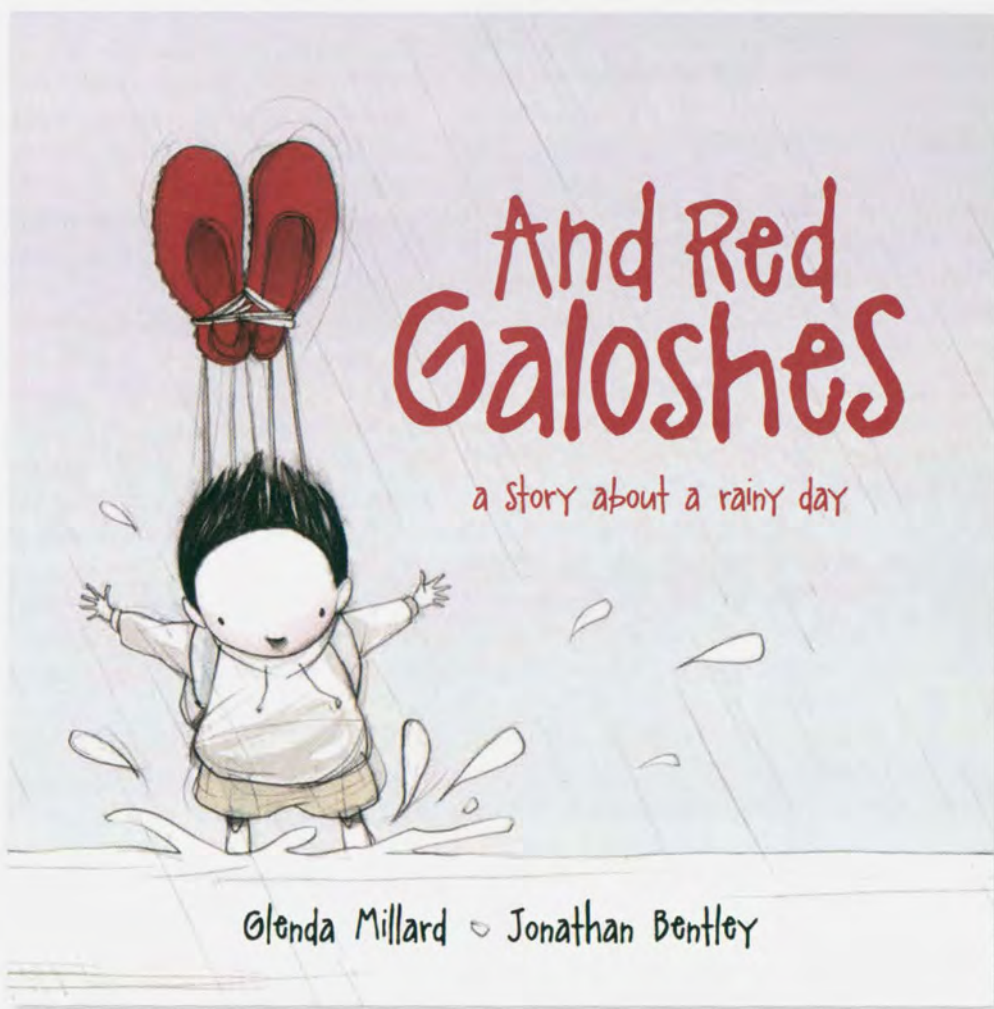
Sponsored
by —
**Hachette
Australia**

28

— The judges were looking for consistently good execution across all projects and an ability to take a brief and make it interesting and different. It was pleasing to receive a high number of entries in this category this year, it bodes well for the future of book design. It was noted that a diverse range of projects helps the work of a designer stand out but of course all designers don't have the opportunity to work across a variety of formats and genres and thus the judges also looked for a range of skills and talents within a genre.

The judges stated that it was a difficult process to assess and distinguish the skills used across the entries.

Hannah Robinson from XO Creative submitted *Wide Open Road*, *Chasing Odysseus*, *And Red Galoshes* and *The Elegant Art of Falling Apart*, all four books from different genres and each targeting different audiences. Hannah had the advantage of working across a range of formats and titles to show a variety of skills and her work in each area is consistently strong. The cover of *Wide Open Road* is striking and evocative, it stands out amongst other books. *And Red Galoshes* is an appealing picture book with lovely typography. The handwork created from a range of media on *Chasing Odysseus* and hand-drawn type on *The Elegant Art of Falling Apart* showed confidence, imagination and creativity in a young designer. *The Elegant Art of Falling Apart* shows a different approach for a cancer memoir — perhaps because Hannah is coming from outside the publishing industry. This fresh approach and restraint was appreciated. Overall her work shows a willingness to try different things and confidence in their execution.



29

Winner
Hannah Robinson

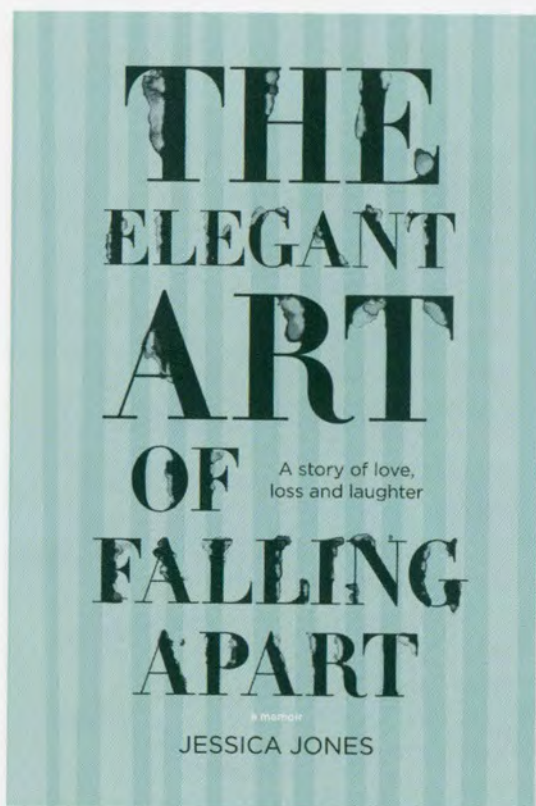
Book Title
And Red Galoshes

Designer
Hannah Robinson
XOU Creative

Publisher
Hardie Grant Egmont

Illustrator
Jonathan Bentley

Printer
Phoenix Offset



30

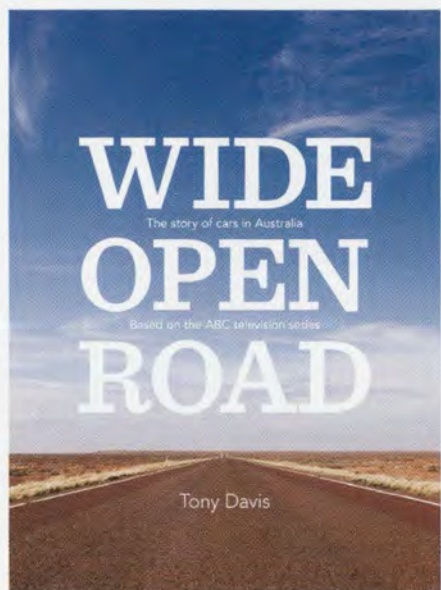
Winner

Hannah Robinson
The Elegant Art of Falling Apart

Designer
Hannah Robinson/XOU Creative

Publisher
Hachette Australia

Printer
Griffin Press



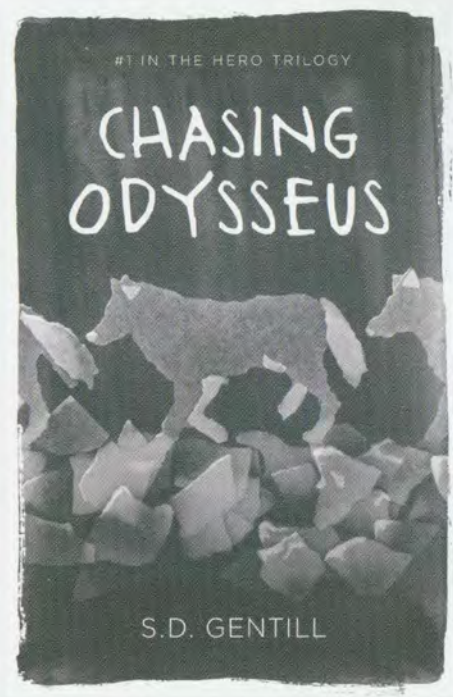
Winner

Hannah Robinson
Wide Open Road

Designer
Hannah Robinson/XOU Creative

Publisher
ABC Books

Printer
RR Donnelley



Winner

Hannah Robinson
Chasing Odysseus

Designer
Hannah Robinson/XOU Creative

Publisher
Pantera Press

Illustrator
Hannah Robinson/XOU Creative

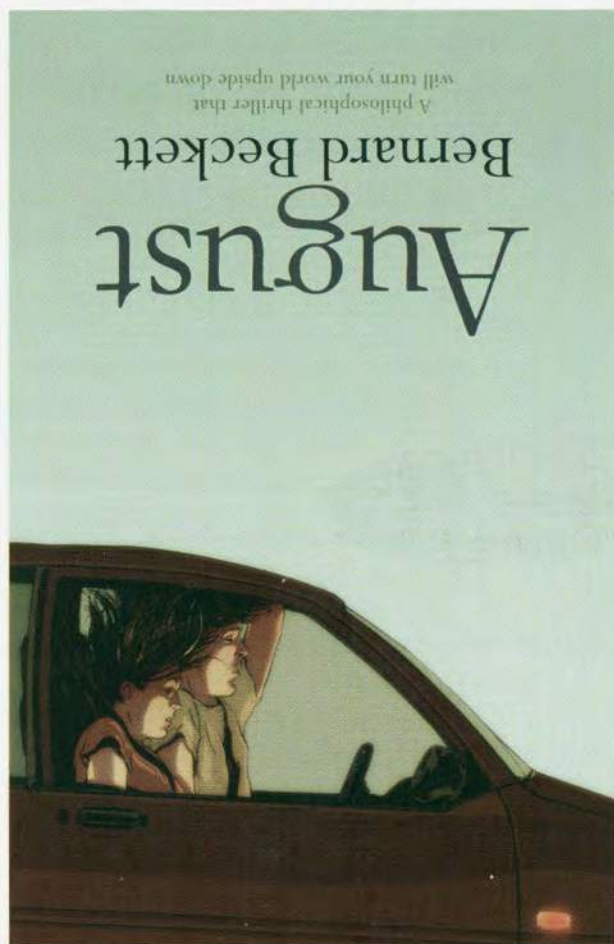
Printer
McPherson's Printing Group

BEST DESIGNED CHILDREN'S COVER OF THE YEAR

Sponsored
by —
XOU
Creative

32

— This cover is so clever and plays with the idea of what a book is. The design would work as a wall poster as well as a book cover. It plays with the traditions of where things should be and even includes a hand drawn barcode. The experience of the book starts with the cover — the arty, graphic novel aspect. The illustration itself places the novel in the YA category without alienating potential adult readers.



Winner
August

Designer
WH Chong
Internal Designer
Susan Miller
Publisher
The Text Publishing Company



Cover Illustrator
Guy Shield/
The Jacky Winter Group
Printer
Griffin Press



Highly Commended

Alaska

Designer

Allison Colpoys

Publisher

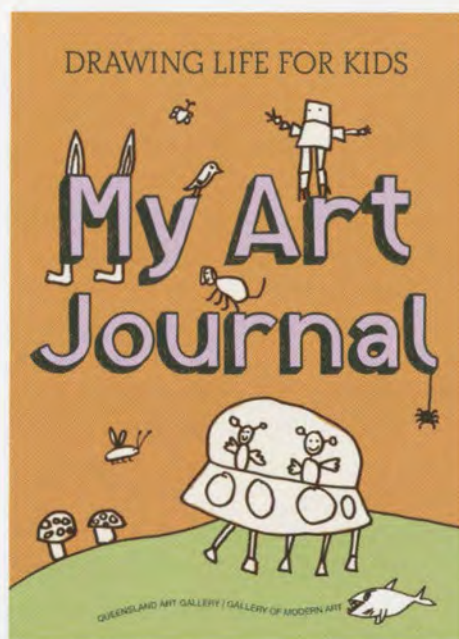
Penguin Group Australia

Illustrator

Allison Colpoys

Printer

McPherson's Printing Group



Commended

Drawing Life for Kids:
My Art Journal

Cover Designer

Amy Moore

Internal Designer

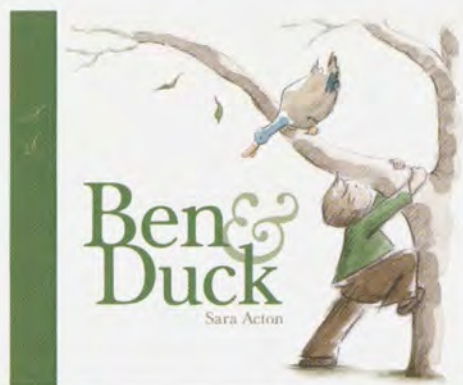
Sally Nall

Publisher

Queensland Art Gallery

Printer

Screen Offset Printing



Commended

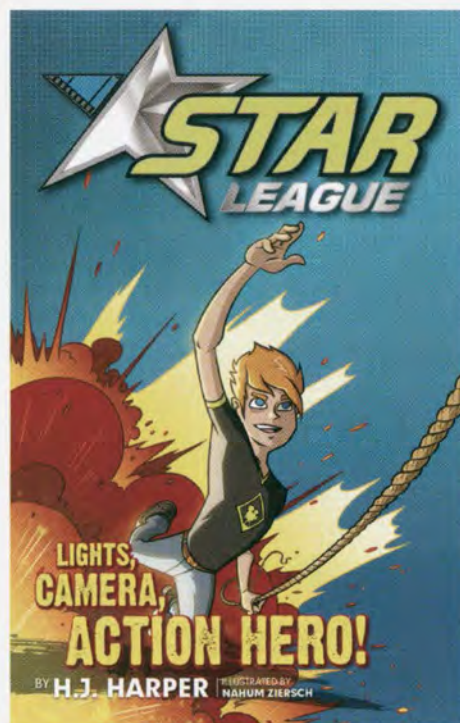
Ben & Duck

Designer
Nicole Stoffberg

Publisher
Scholastic Australia

Illustrator
Sara Acton

Printer
Tien Wah Press



Commended

Star League 1:
Lights, Camera, Action Hero!

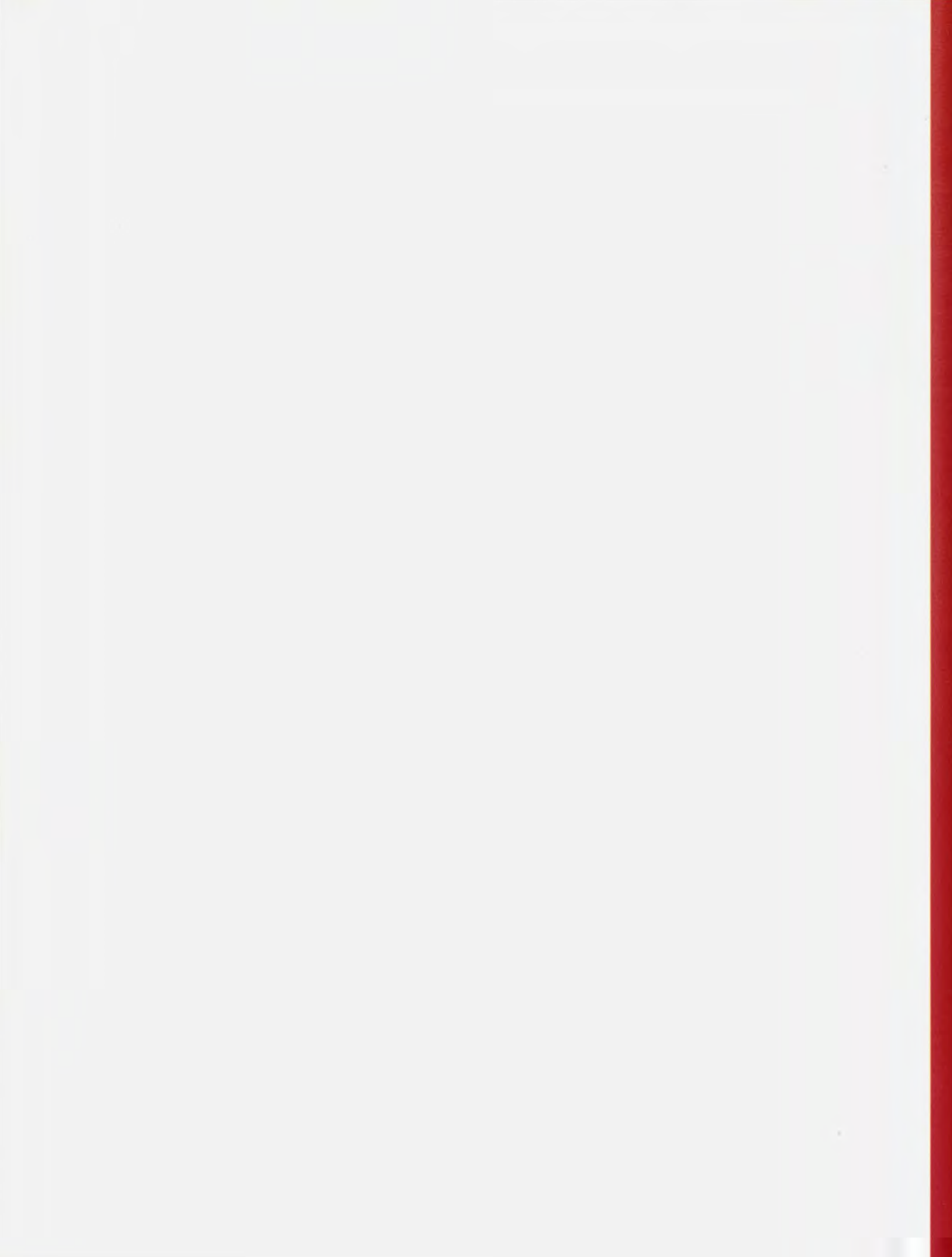
Cover Designer
Nahum Ziersch

Internal Designer
Astred Hicks, Design Cherry

Publisher
Random House Australia

Illustrator
Nahum Ziersch

Printer
Griffin Press



INDIVIDUAL AWARDS

Best Designed Fiction Book

Emily O'Neill

Best Designed Non-Fiction Book

Matt Stanton

Best Designed Literary Fiction

Sandy Cull, gogoGinko

Best Designed

General Illustrated Book

Di Quick

Best Designed

Specialist Illustrated Book

Toko

Best Designed Cookbook

Daniel New

Best Designed

Children's Fiction Book

Allison Colpoy

Best Designed

Children's Non-Fiction Book

Amy Moore

Best Designed

Children's Picture Book

Nicole Stofberg

Best Designed Children's Series

Nahum Ziersch

Best Designed Young Adult Book

WH Chong

Best Designed

Reference & Scholarly Book

Claire Tice

Best Designed

Primary Education Book

Glen McClay

Best Designed

Secondary Education Book

Sue Dani

Trampoline

Best Designed

Tertiary & Further Education Book

Astred Hicks, Leigh Ashforth

BEST DESIGNED FICTION BOOK

Sponsored
by —
**Penguin Group
Australia**

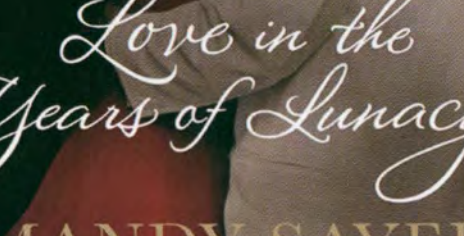
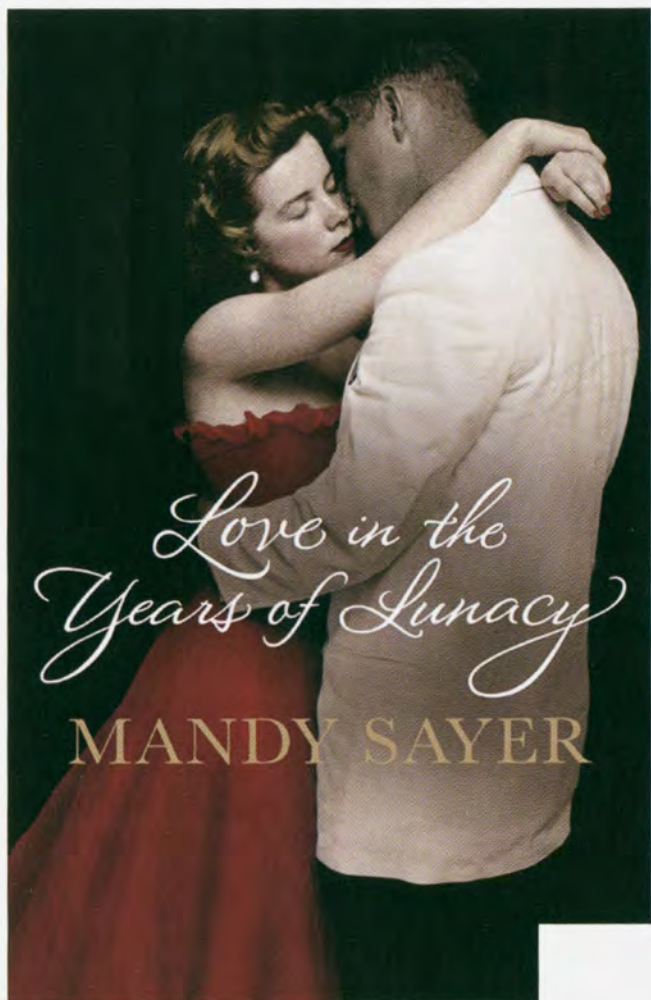
38

— As for the Young Adult category, the judges sometimes questioned the category that some titles had been entered into. The distinction between this category and the Literary Fiction category appeared blurry. The judges felt they had seen some stand-out design in the general fiction area in bookstores that was not reflected in the entries they judged. And there were still too many women on book covers without heads or shown as just a pair of legs.

The winner, *Love in the Years of Lunacy*, has an elegant, classic cover appropriate for its genre and a great romantic choice of type. The cover is evocative of a mood and time.

The Colour of Tea is highly commended. The design has a great structure for commercial women's fiction. All have seen this kind of design before but here it is done better. The cover is beautiful, the colours are gorgeous and the whole thing is perfectly pitched.

Last Summer was commended as the design really draws your eye in — there is something very approachable in the design. It is not original, but clever and fits its brief asking for an episodic look. It is pleasingly graphic and the feel of an Australian summer is captured perfectly. It had something of the look of an app about it too, very modern.



Love in the Years of Lunacy
MANDY SAYER

39

These merged into their old one to give THEM the FOURth letter!

"This was just get better over, too?" Chen looked at Martin. "You have excellent skill."

Marine glassed in Pearl's illuminated room and placed them in a walling light bulb?

You don't know the light of the church windows here in New York, the crashing noise of the heath, the twinkling with the light of the night.

First date: Months 1: packed back. She'd forgotten about the

"Well, we did," explained Martin. "You 2 either. He held out the

equipped to talk, who by now is much. He took a couple of pulls while waiting—especially Frank—told her his in common. But the Naps got bored and wanted to go to the pictures. “He

and another girl. While Paul and Steve wanted to go to Lonesome Park,

Paul was in the area of Martha's churchyard looking, she had to

They haven't been sleeping, but at the least, and possibly, not
longer.

They are *Myth, Antiquity and Country*, edited by Maria

OS

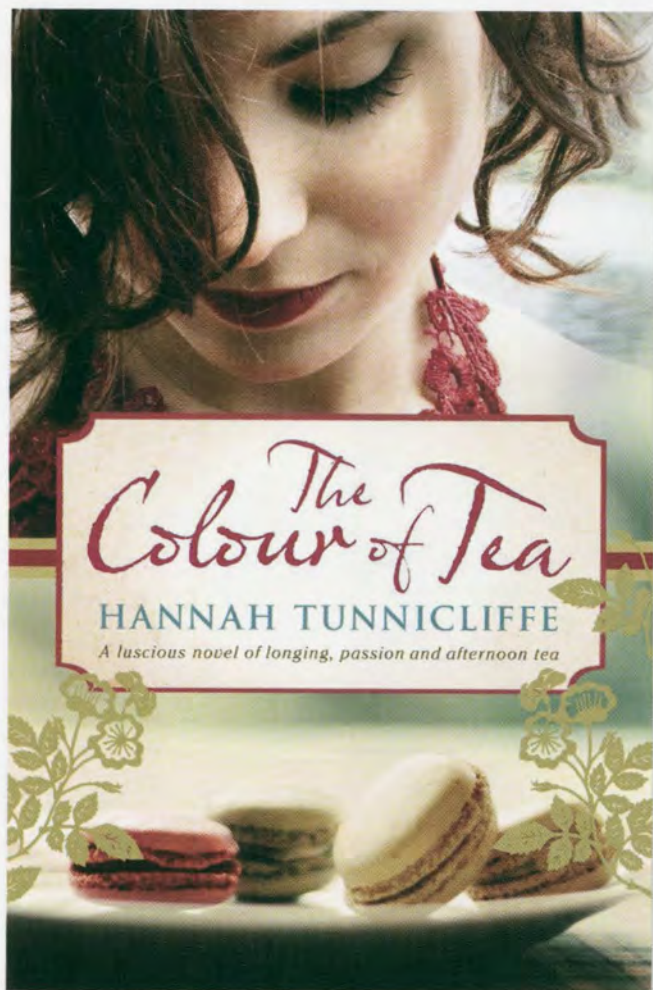
Winner
Love in the
Years of Lunacy

Designer
Emily O'Neill

Publisher
Allen & Unwin

Photographer
Denis Stock/Magnum Photos

Printer
Griffin Press



Highly Commended

The Colour of Tea

Cover Designer
Emily O'Neill

Internal Designer
Post Pre-Press Group

Publisher
Pan Macmillan Australia

Printer
McPherson's Printing Group

'Intelligent, sophisticated, deeply Australian.'

CAROLINE OVERINGTON, author of *I Came to Say Goodbye*

LAST SUMMER

In a heartbeat
their lives will
change forever ...



KYLIE
LADD

41

Commended

Last Summer

Designer
Natalie Winter

Publisher
Allen & Unwin

Photographer
**Getty Images/iStockphoto/
Shutterstock Images**

Printer
Griffin Press

BEST DESIGNED NON- FICTION BOOK

Sponsored
by —
**Better Read
Than Dead**

There were many strong entries in this category, all with different features to consider.

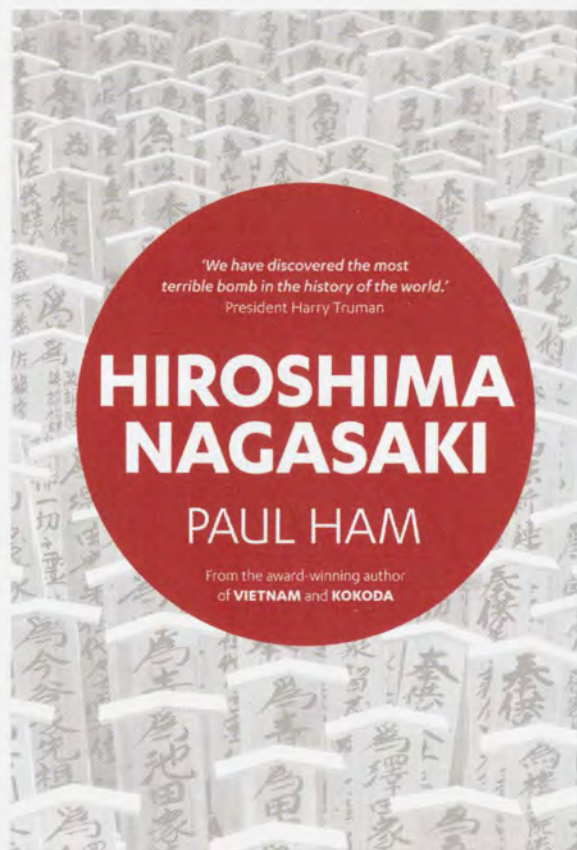
42

Hiroshima Nagasaki, with its unusual approach in its genre is the winner. The Japanese references in the text and design are discreet and lovely. The whole package is tactile – particularly the embedded sticker on the cover – and steps away from where you would expect such a serious book to be pitched, without minimising the subject. The plates are beautiful and the paper stock superb. A risk was taken here, this book really is a big departure from the accepted look for a military history title, and it works.

Mad Dog: William Cyril Moxley and the Moorebank Killings is highly commended as it goes to places true crime titles do not usually venture. It is obvious what this title is, yet it is different. It nods to the look of the old true crime, yet it zings. The judges believed this look could bring new readers to the genre. Nothing has been neglected, the head and tail bands are lovely. Overall a great package.

Judges were initially unsure about the finalist, *Good Living Street*. Further consideration showed the beauty of the cover plate. The era of the design offered lots of beautiful features. All noted how difficult it must have been to fit the title of the finalist, *Hung Like an Argentinian Duck*, on the design. It has a clever archetypal look and is smutty, yet smart.

The instamatic look of the finalist, *The Casuals*, appeals to the era of the memoir and reading *The Face* magazine. The internal design of finalist *Meanjin* Vol. 70, No 4 is the most attractive aspect of this package. There is good use of two-colour type and is typographically lovely, a strong contemporary design. The hierarchy of information is well-delineated.



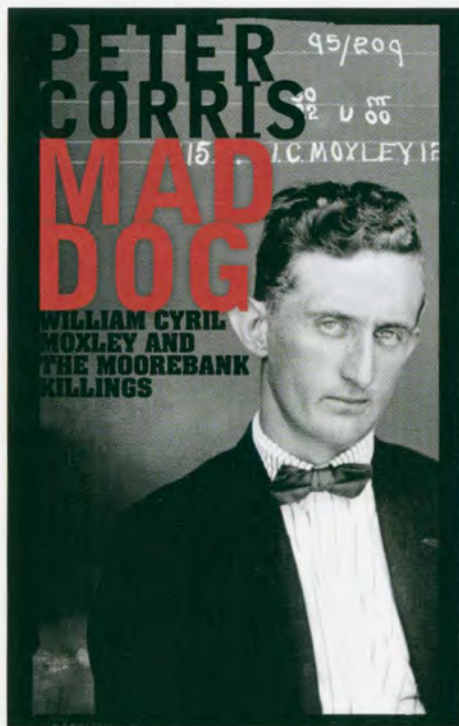
43



Winner
Hiroshima
Nagasaki

Cover Designer
Matt Stanton
Internal Designer
HarperCollins Design Studio

Publisher
HarperCollins Publishers Australia
Printer
Griffin Press



Highly Commended

Mad Dog: William Cyril Moxley
and the Moorebank Killings

Cover Designer
Sandy Cull

Internal Designer
Di Quick

Publisher
NewSouth Publishing

Printer
Everbest

Finalist

Meanjin
Vol. 70 No 4

Designer
Jenny Grigg

Publisher
Melbourne University Publishing

Cover Illustrator
Darren Siwes

Printer
Printgraphics



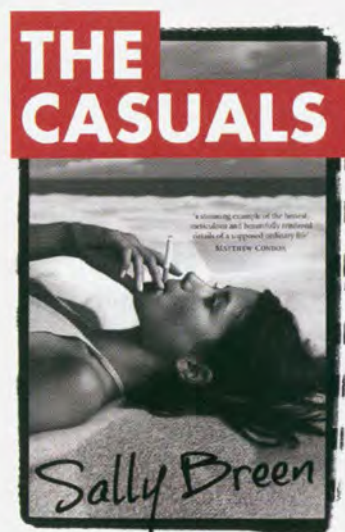
Finalist

Good Living Street

Designer
Emily O'Neill

Publisher
Allen & Unwin

Printer
KHL Printing Co



Finalist

Hung Like an Argentine Duck

Cover designer
Natalie Winter

Internal Designer
HarperCollins Design Studio

Publisher
**HarperCollins
Publishers Australia**

Printer
Griffin Press



Finalist

The Casuals

Designer
Natalie Winter

Publisher
**HarperCollins
Publishers Australia**

Printer
Griffin Press

BEST DESIGNED LITERARY FICTION

Sponsored
by —
**Simpsons
Solicitors**

46

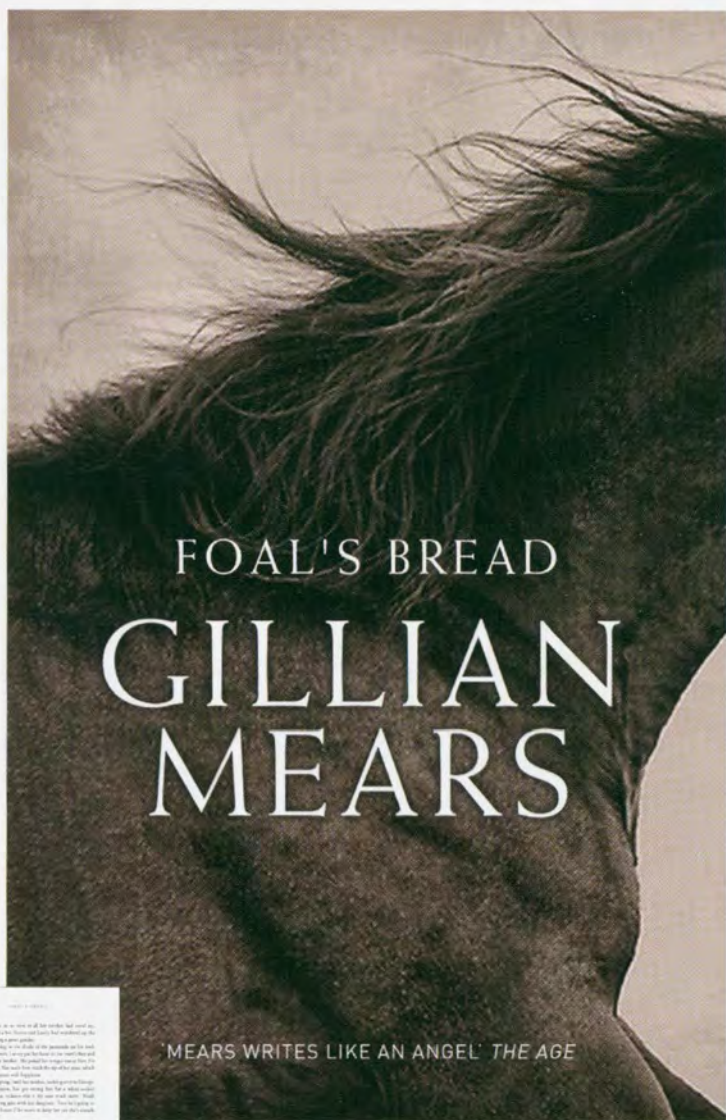
— There was great diversity in the design of the titles entered. The winner was a stand out and immediately obvious to all judges.

Foal's Bread is the winner. The image of the horse is amazing, alive and moving. Stunning. The whole book is tactile — the jacket cover and back cover is outstanding.

The Life is highly commended for its gorgeous cover — both the back and front covers have great features and use of colour. The inside treatment does not equal the outside treatment.

Pepsi Bears and Other Stories is commended for its fantastic cover. It stands out immediately as a brave and unusual image with a strong choice of typeface. *Forecast: Turbulence* is also commended for its great use of colour and overall strong package.

The simplicity of the design of the finalist, *Life Kills* was appreciated. The strong cover looks like a US design and stands out.



FOAL'S BREAD GILLIAN MEARS

47

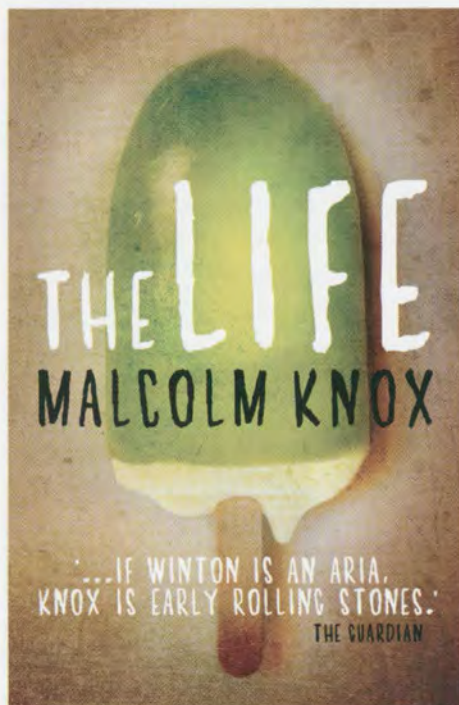
'MEARS WRITES LIKE AN ANGEL' *THE AGE*



Winner
Foal's Bread

Cover Designer
Sandy Cull, gogoGinko
Internal Designer
Yolande Gray, Sandy Cull

Publisher
Allen & Unwin
Printer
Griffin Press



Highly Commended

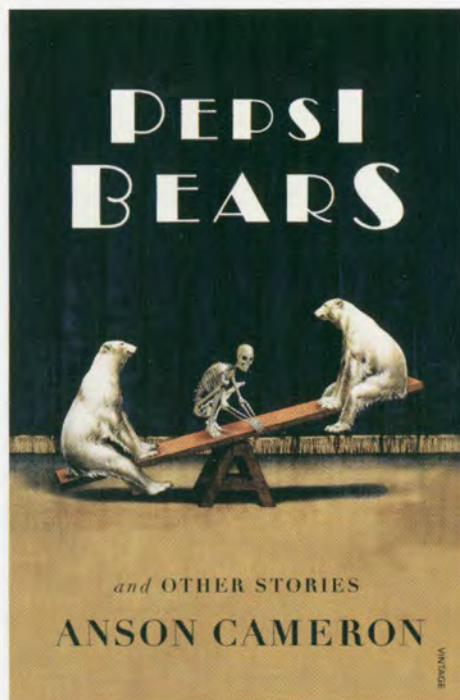
The Life

Cover Designer
Emily O'Neill

Internal Designer
Phil Campbell

Publisher
Allen & Unwin

Printer
Griffin Press



Commended

Pepsi Bears and Other Stories

Cover Designer
Design by Committee

Internal Designer
Post Pre-Press Group

Publisher
Random House Australia

Cover Photographer
Getty Images/Bigstock

Printer
Griffin Press



Commended

Forecast: Turbulence

Designer

Natalie Winter

Publisher

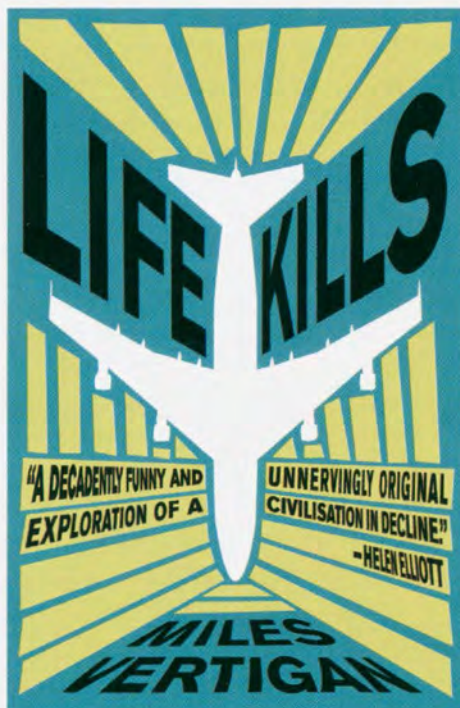
HarperCollins Publishers

Cover Photographer

Nancy Sams

Printer

Griffin Press



Finalist

Life Kills

Cover Designer

Miriam Rosenbloom

Internal Designer

Zoe Dattner

Publisher

Sleepers Publishing

Printer

Griffin Press

BEST DESIGNED GENERAL ILLUSTRATED BOOK

Sponsored
by —
**Murdoch
Books**

50

— This was a strong category with lots of variety. The standard of design was even and it was difficult to choose between them. Lots of strong books that were visually overpowering thus the judges found it difficult to reach their decisions.

The Flight Attendant's Shoe is the winner as the material available was handled beautifully. It is a classy production and the rhythm of the design in the different parts makes the book look very interesting. Great back cover too.

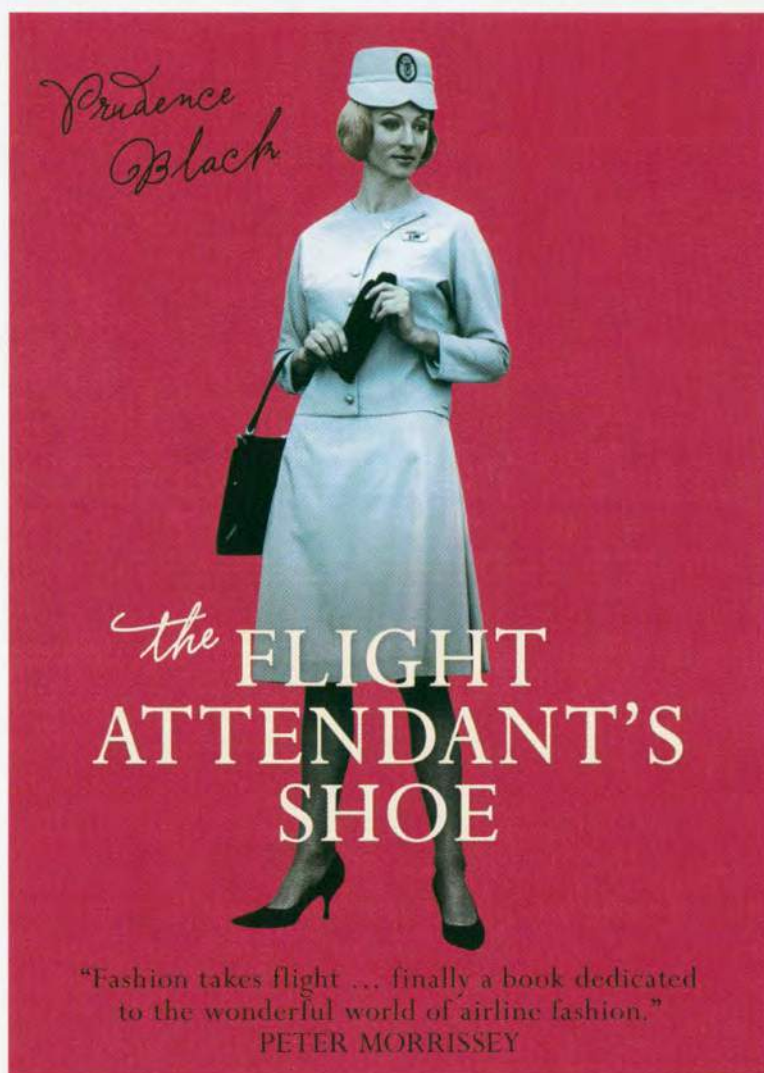
Forty-Six Square Metres of Land Doesn't Normally Become a House is highly commended. It shows off many design features but as it is a design book this seems appropriate. The integration of plans, photographs and texts is difficult and here, managed well. The mix of typefaces might go too far but the overall balance is very strong.

In the commended *The Stylist's Guide to NYC* the design completely matches the book. Good cover design with its lovely matt embossing, and great treatment of the map. Strong details in the place for notes. The reader's eyes are drawn directly to the text. Even though the book is a little over-designed, the discipline of the design was still evident. It works!

The photography in the commended *The Little Veggie Patch Co* is well done and instructive. The message — everyone can have a veggie patch you don't have to be a gardener — is evident everywhere in the design. The book is approachable and fresh, and not too hippy.

The Swashbuckler's Guide to Becoming an Astronaut is a finalist as its design is lovely, just not all that new. The question raised over the finalist, *Tucked In*, was had the designer gone too far? So many details, clever folds and details, great colour, so pretty. Overall all the pretty things were well melded which made the package a bit irresistible, despite the overall rhythm of the package getting a bit lost.

Paris was a bit generic but the individual features were so well-done — such as the endpapers and the ribbon — and appropriate for the book. The cover is beautiful and the whole package is evocative of the subject of the book.



51

Winner
The Flight
Attendant's Shoe

Designer
Di Quick

Publisher
NewSouth Publishing

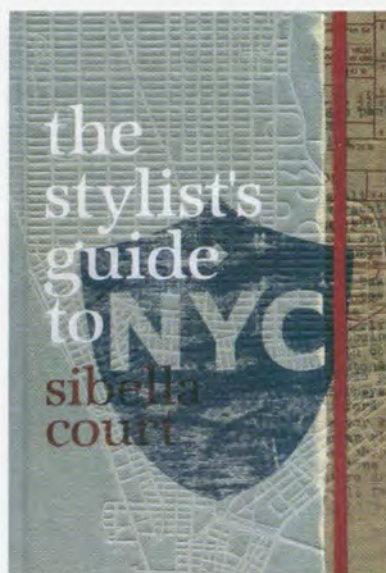
Printer
Everbest











Commended

The Stylist's Guide to NYC

Designer
Reuben Crossman

Publisher
Murdoch Books

Printer
1010 Printing International

Highly Commended

Forty-Six Square Metres of Land
Doesn't Normally Become a House

Designer
Stuart Geddes/Tristan Main (Chase & Galley)

Publisher
Thames & Hudson Australia

Cover Photographer
Trevor Mein

Printer
Imago



56



Commended

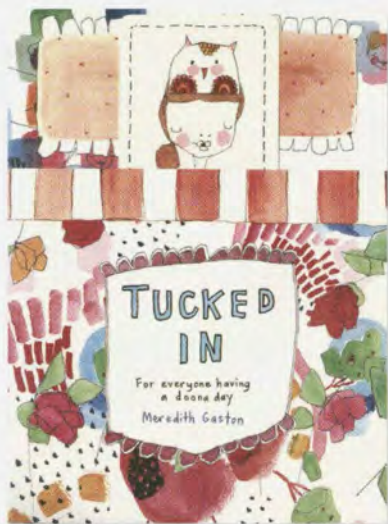
The Little Veggie Patch Co

Designer
Michelle Mackintosh

Photographer
John Laurie

Publisher
Pan Macmillan Australia

Printer
Imago



Finalist

Tucked In

Cover Designer

Arielle Gamble

Illustrator

Meredith Gaston

Publisher

Penguin Group Australia

Printer

1010 Printing International

Finalist

Paris

Cover Designer

Michelle Mackintosh

Publisher

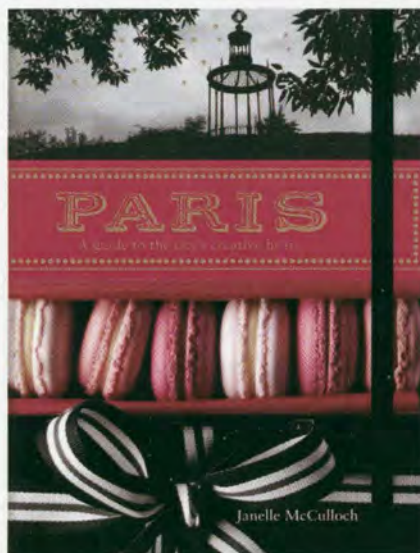
Pan Macmillan Australia

Photographer

Janelle McCulloch

Printer

1010 Printing International



57



Commended

The Swashbuckler's Guide
to Becoming an Astronaut

Cover Designer

Caitlin Milne/Sputnik

Publisher

Out of This World

Internal Photographer

Sputnik

Printer

Finsbury Green

BEST DESIGNED SPECIALIST ILLUSTRATED BOOK

Sponsored
by —
OPUS Group

58

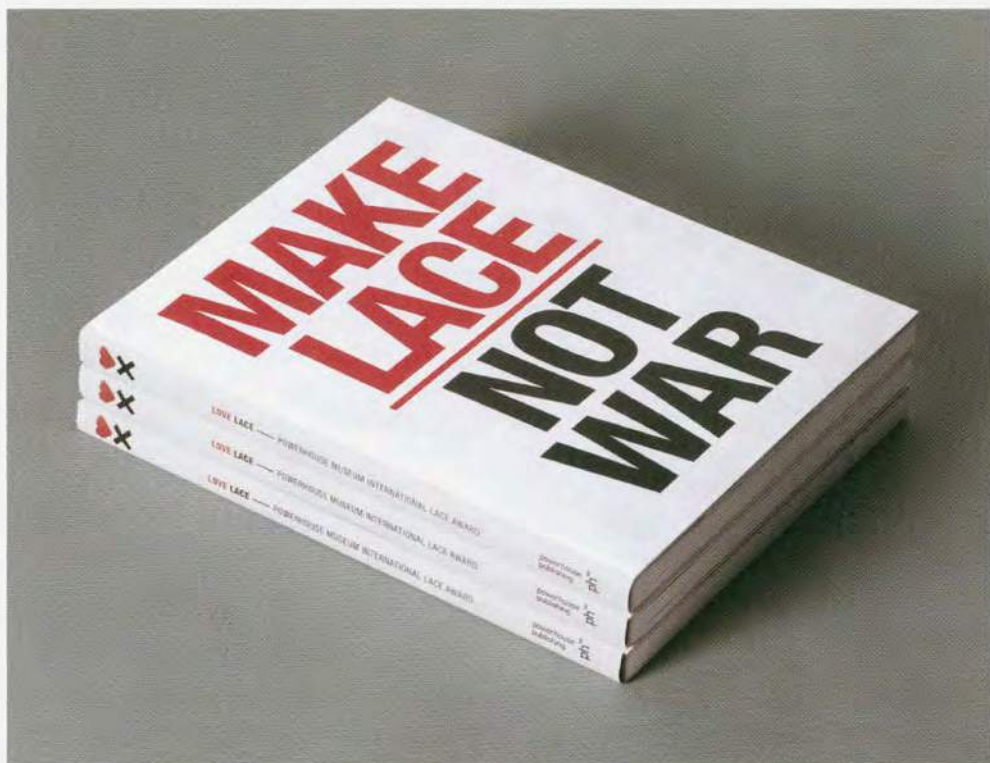
— The judges found it difficult to differentiate between titles that were entered into the general and specialist illustrated categories and felt the publishers' prerogative had to be accepted. Highly illustrated titles are a niche market.

The stunning graphic treatment of *Love Lace: Powerhouse Museum International Lace Award* and its production values made it the stand — out winner. The beginning and end of the book are beautiful and then in the middle the bold change of stock and typeface take you by surprise. It is highly original and gutsy given its subject. The treatment of the names of the artists with heavy modernist typefaces could have gone wrong, but works. Very bold, strong approach on a soft subject.

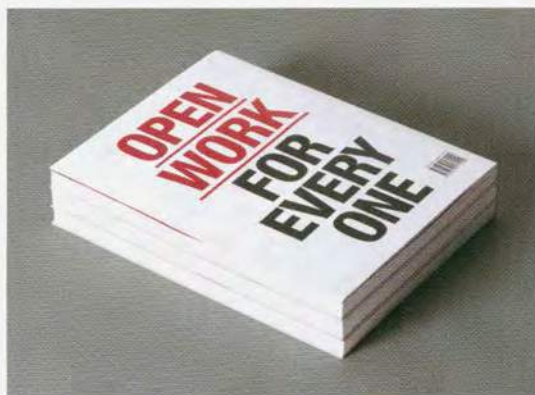
John Kaldor Family Collection: Art Gallery of New South Wales is highly commended. The book is gorgeous and it must have been a difficult choice to find a single image for the cover that summarises the collection. It is a lovely example of its category. The bleeds to edges, cut pages and the way the composition and type have been played with are all appreciated. The type treatment is fantastic and decision to go without a dust jacket is lovely and works.

Interiors is commended for its beautiful and well-balanced design. The handwriting is beautiful. This book was competing against many others with similar ambitions and it stood out. The restraint exercised was acknowledged.

It was fun to see something as different as the finalist, *hoodie magaZine* and the judges discussed whether this the right category for this book. The pace of the book was lovely and each page had been individually designed. The understatement of the cover was enjoyed. All agreed finalist, *Manangatang*, is beautifully designed but did the design match the content of the book? The cover is engaging but the typography difficult to read and the type on the belly band doesn't seem to fit. Overall the design made sense of the material that has come from all over the place.



59



Winner

Love Lace:
Powerhouse Museum
International Lace Award

Designer
Toko

Publisher
Powerhouse Publishing
Printer
Special T Print



**POWERHOUSE MUSEUM
INTERNATIONAL LACE AWARD**

edited by
Lindie Ward

ph[™] professional publishing



EXPLORING POSITIVE SPACES

LEAD: 1000
STATUS: APPROVED

Experimentation is hard to do here, like any nation's strategy of force (and) like of a symposium of Muslim men used to gathering to spin like rats. These rats are not strong, but surprisingly light on a good aspect, mostly because weight is given them from their own power. These rats always have the inclination with the Muslims of the (the last) time period. Indeed, only, how sometimes are they not? The aim is to create a revolution in the world.

Loew often wrote the history of environmental and the subtle interplay of space, light and shadows, the layering one achieves the human body and through others, efforts to liberate design and architecture, though space is usually associated with freedom, the Loew-Lore project involved the definition of how to include an "artwork" structure whose pattern of spaces is as important as the solid space. This consciously built definition was deliberately created to afford practitioners from diverse creative disciplines, working with a wide range of materials. The content element in their work is the interplay of tradition, with nature.

[illegible][illegible]

Creating new law designs involves adaptation and a continuous chain of problem solving by both hand and head. For the Law Lapse project, 134 artists have drawn on more than 80 techniques and over 130 different materials to animate the evolution of law.

2006 National Academy of Sciences Award
2006 National Academy of Sciences Award

MELISSA CAMERON

WEAVERS
JEWELLERS



—Bios Bio-Rad is part of my strong plastic series. Each piece begins as a single plane, cut into a series of parallel ridges, where ridges are connected with the logic of Rastafarian geometry — horizontal, vertical and diagonal. They define rectangles of forms at different scales, using uniform scaling as well as morphological scaling — otherwise known as dilation and erosion.

They also exploit the properties of fractal geometry as seen in the repetition of these and forms of varying scales throughout a single work. The geometric forms are then strong together, held in dynamic tension. A full line of great tension connects the layers while simultaneously holding them apart.

BIOS BIO-RAD

The artwork, Bios Bio-Rad, is a sculpture made from a single piece of clear acrylic. It is a 10x10x10 cm piece, made from a single piece of clear acrylic. It is a 10x10x10 cm piece, made from a single piece of clear acrylic.

42

43

ALABAMA, WESTERN AUSTRALIA
ARTISTS

KATE CAMPBELL-POPE



I am a fibre/textile artist, with a predominantly westward practice. My work with affected graces has been developing over the past 15 years and is based on adapted handloom techniques, including weaving, knitting and crocheting. Grace threads are stitched and woven together to create a woven fabric, held in place by a more structural element such as cane or natural silk.

Grace as a material holds a wealth of meaning within its strong threads. The elegant and non-graceful aspects of grace are a rich history to which to speak of fragility and strength, the disintegration of the natural world to which we live and our own physical connection with nature. Our bodies are composed of fibres, in our bones, muscles and skin. The gracefulness of human existence, and our human relationship with the natural environment, are issues which are at the heart of my practice.

GRACE

Gracie's elegant history and the way it is woven, using handloom techniques, are issues which are at the heart of my practice.

44

45

BIAS-CUT SILK CHIFFON LACE

SPRING SUMMER TRAILS 2017
NEW YORK

Constructed for his dramatic costume pieces, Tom Mattonelli has been a driving force in the American fashion industry for over a decade. He first attracted attention in 1997, producing the first American collection of technology in fashion design. He then moved to New York City, working as an intern for Donna Karan, followed by his position as Creative Director. Mattonelli launched his own brand in Australia in 1998 and has since his collection of New York Fashion Week since 2006.

Tom Mattonelli's singular vision reflects his military approach to design. He uses precision and control through his editing, layering, and repositioning with organic silk. Despite his commercial success, for Tom Mattonelli bias-cut silk chiffon lace is a meditative and meditative act. In terms of making the bias-cut silk, and it is a process for me to usually an experience, not just a task, where I am able to experience and experience something to the body they are more organic, a meditative and meditative, and in terms of fashion, a real sense of craft.

The result is an evening gown in which the openwork structure is created from a series of bias-cut fabric or ribbon in green, coral, purple and more. The result is a series of bias-cut fabric or ribbon in green, coral, purple and more. The result is a series of bias-cut fabric or ribbon in green, coral, purple and more. The result is a series of bias-cut fabric or ribbon in green, coral, purple and more.



After Mattonelli's collection of bias-cut silk, the result is a series of bias-cut fabric or ribbon in green, coral, purple and more. The result is a series of bias-cut fabric or ribbon in green, coral, purple and more. The result is a series of bias-cut fabric or ribbon in green, coral, purple and more.



Bias-cut silk chiffon lace is a meditative and meditative act. In terms of making the bias-cut silk, and it is a process for me to usually an experience, not just a task, where I am able to experience and experience something to the body they are more organic, a meditative and meditative, and in terms of fashion, a real sense of craft.

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62



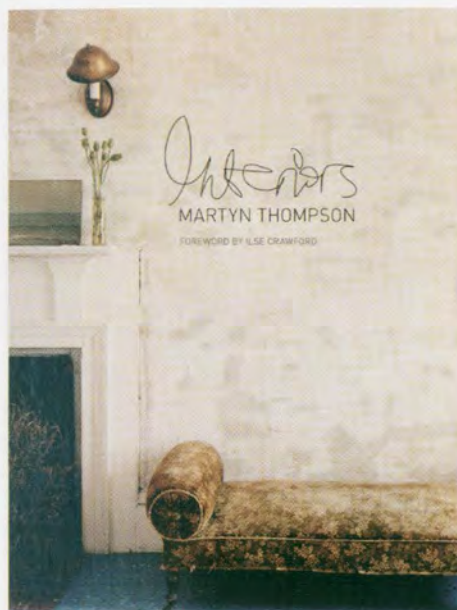
Highly Commended

John Kaldor Family Collection:
Art Gallery of New South Wales

Designer
Analiene Cairis

Publisher
Art Gallery of NSW

Printer
Australian Book Connection



Commended

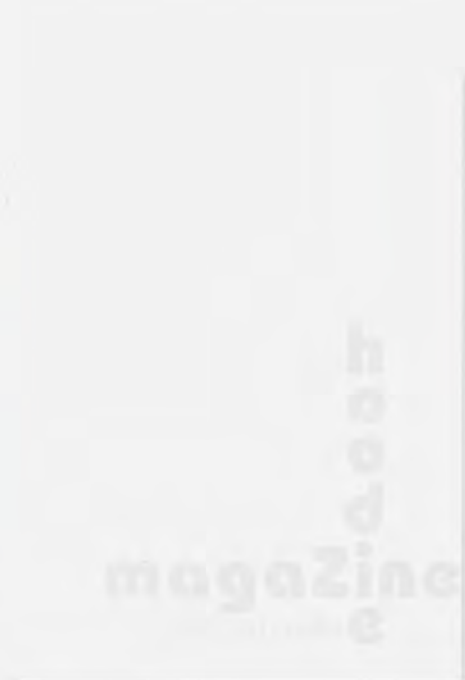
Interiors

Designer
Kirsten Willey

Internal Designer
Post Pre-Press Group

Publisher
Hardie Grant Books

Printer
C&C Printing



Finalist

Hoodie magaZine

Cover Designer
Tiffany Bishop

Internal Designer
Tiffany Bishop and Wade Quagliotto

Publisher
IN-BETWEEN Art Projects

Printer
Ferntree Print



Finalist

Manangatang

Designer
Phil Campbell

Publisher
Ten Bag Press

Photographer
Andrew Chapman

Printer
BPA Print Group Australia

BEST DESIGNED COOKBOOK

Sponsored
by —
Kinokuniya

64

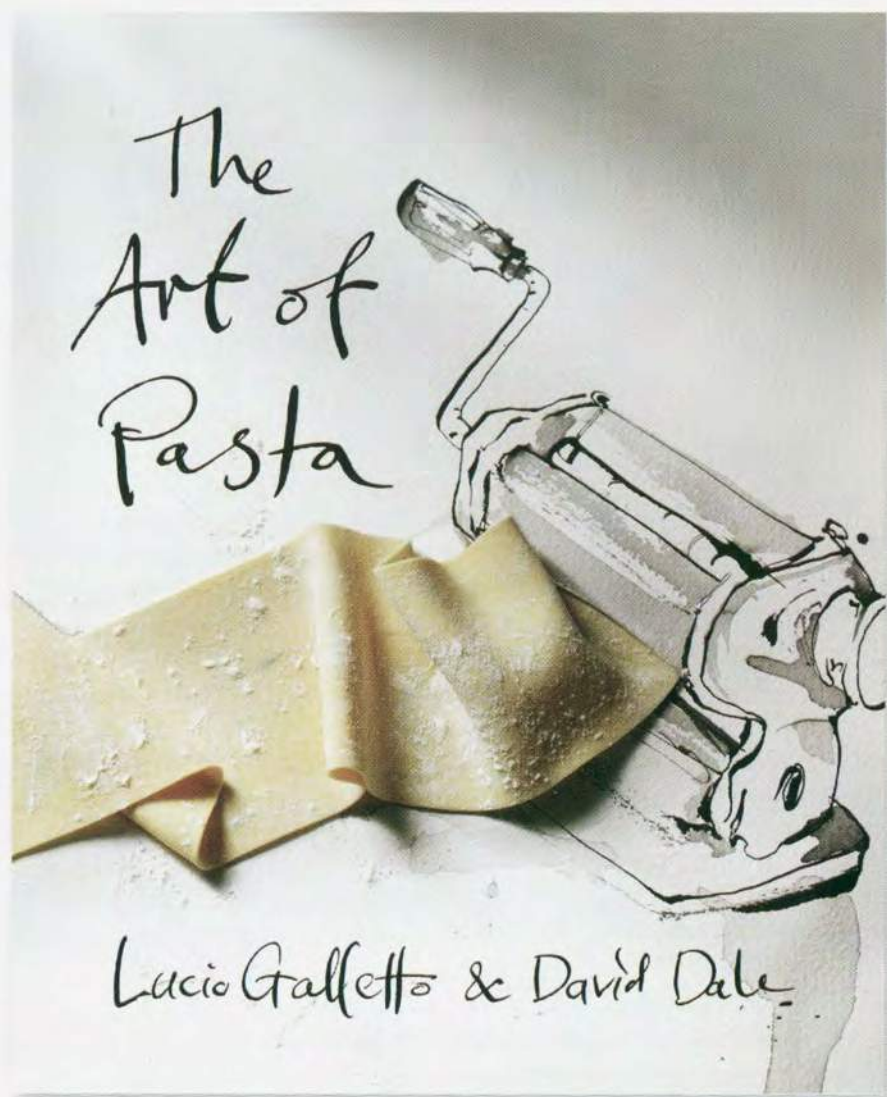
— The judges questioned whether cookbooks have begun to go too far in their design? Some books are so complicated it can be hard to see they are intended to be cookbooks. They need to be functional and beautiful.

The Art of Pasta is the winner. The design and package brought the sense of the restaurant to the book. The illustrations are beautiful and there is a lovely inkiness in the book. Some illustrations are drawn on, some incorporated into photos. There is a lot of personality brought to the page but with lots of relief and white space too.

Rockpool Bar and Grill is highly commended for its beautiful, classical, clear ingredients lists and recipes. The design reflects the ethos of the restaurant. The case is lovely. Not all agreed on the cover choice. *Cumulus* is also highly commended. It must be difficult to choose the one piece of food to feature on the cover and this one works. The restaurant branding is evident but not crass. The layout is excellent, easy to read and internals are lovely. The book makes you want to cook and eat.

My Abuela's Table is not celebrity or restaurant led. It is a memoir and cookbook and is commended for its very personal design. It is difficult to illustrate food and make it appetising but here you see a great job.

Finalist, *Indochine* is at the pinnacle of design, teetering on the over-design. The cover is exquisite in both colour and design. *The Urban Cook* is a finalist. The design has been seen before but the degree of complexity was well-managed. The photos and rustic look works on the uncoated stock. Everything in the book lines up.



65

Winner
The Art of Pasta

Designer
Daniel New
Publisher
Penguin Group Australia

Illustrator
Luke Scriberras

Photographer
Anson Smart

Printer
1010 Printing International



Beetroot ravioli

CASUNZEE

Casunzèe are half-moon-shaped ravioli which come from the beautiful area of Cortina d'Ampezzo in the Dolomite mountains of northern Italy. We've made them round here, because we like the way the pink shows through the thin pasta in a sort of... stillness. They are simply dressed with butter, poppy seeds and parmesan. This way of serving ravioli is sometimes called *crudo* (under 'crudo' instead of 'crudo'), because there is no sauce underneath them.

Prepare the pasta dough following the instructions on page 11, but using the quantities and ingredients given here. Knead the pasta dough in a mixer for 10-15 minutes until very soft, then drain and wash with a fan. Roll the butter in a non-stick bag and use medium heat. Add 1 tablespoon of the breadcrumb and let them colour a little, then add the beetroot and cook for about 5 minutes to make any excess moisture, stirring with a wooden spoon. Place the beetroot in a bowl with the ricotta, the egg and a generous amount of nutmeg, and season with salt and pepper. Mix thoroughly. If the filling seems too soft, add some more breadcrumbs. Let the filling rest for 10 minutes before you roll out the pasta.

Roll out the pasta dough into very thin sheets (see pages 17-18). Lay out a sheet of pasta in a lightly floured work surface, then roll into circles about 5 cm in diameter using a fluted wheel or a small roller. Place 2 teaspoons of filling in the centre of half of the circles, brush the edges of the pasta with a little water and draw another sheet circle on top. Be sure to seal one side, then seal by pressing the edges together. Leave this sheet to rest on a floured surface for 20 minutes, making sure they do not touch each other.

Cook the casunzèe in plenty of boiling salted water for 3-5 minutes – they're ready when they rise to the surface. Meanwhile, melt the butter with the poppy seeds in a non-stick frying pan over medium heat until the butter is very hot and foaming, but do not let it burn. Lift out the casunzèe using a slotted spoon and place in warm serving plates. Sprinkle with the casunzèe and dress with the melted butter and poppy seeds. Serve immediately.

80 g butter
1 tablespoon poppy seeds
Slightly crushed in a mortar
80 g freshly ground equal measure
breadcrumbs
2 eggs
120 ml milk
 pinch of salt

120 g ricotta
400 g plain flour
2 eggs
120 ml milk
 pinch of salt

400 g beetroot
40 g butter
1-2 tablespoons breadcrumb
10 g parmesan to taste
1 egg
a few pinches of nutmeg
sea salt and freshly ground black pepper

120 g ricotta

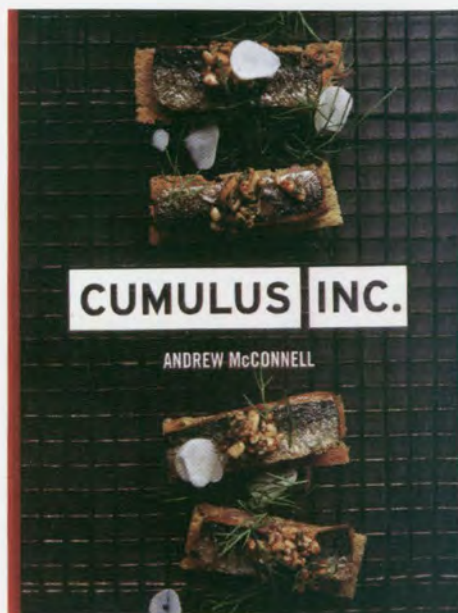


Gnocchetti

Gnocchetti are small, ridged pasta shapes that are traditionally served with a rich meat sauce. In this recipe, they are served with a simple tomato and meat sauce. The pasta is made from a mixture of flour and egg, and is cooked in boiling salted water. The sauce is made from a mixture of tomato, meat, and herbs. The dish is finished with a sprinkle of parmesan cheese.

400 g plain flour
2 eggs
120 ml milk
 pinch of salt

400 g beetroot
40 g butter
1-2 tablespoons breadcrumb
10 g parmesan to taste
1 egg
a few pinches of nutmeg
sea salt and freshly ground black pepper



Highly Commended

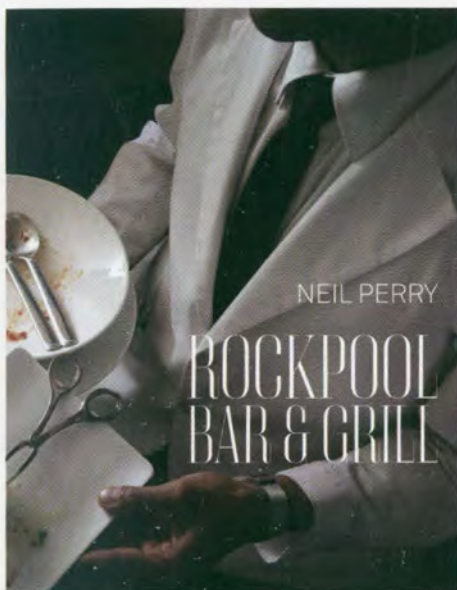
Cumulus

Designer
Round

Publisher
Penguin Group Australia

Photographer
Earl Carter

Printer
1010 Printing International



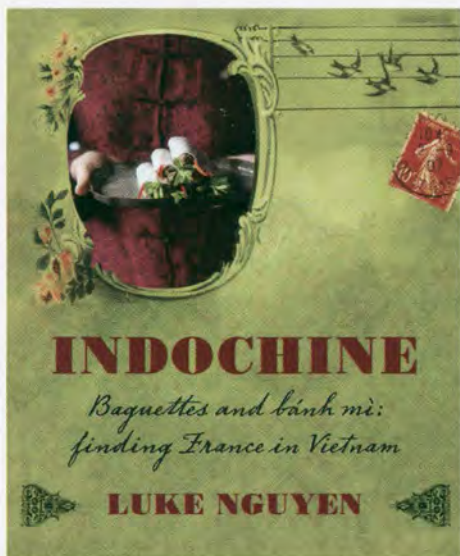
Highly Commended

Rockpool Bar and Grill

Designer
one8one7

Publisher
Murdoch Books

Printer
1010 Printing International



Finalist

Indochine

Designer

Hugh Ford

Photographer

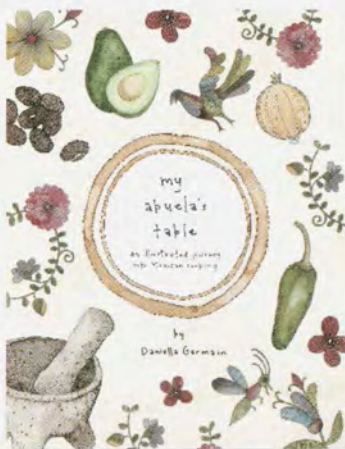
Alan Benson

Publisher

Murdoch Books

Printer

1010 Printing International



Commended

My Abuela's Table

Designer

Daniella Germain

Publisher

Hardie Grant Books

Printer

1010 Printing International

Finalist

The Urban Cook

Designer

Reuben Crossman

Publisher

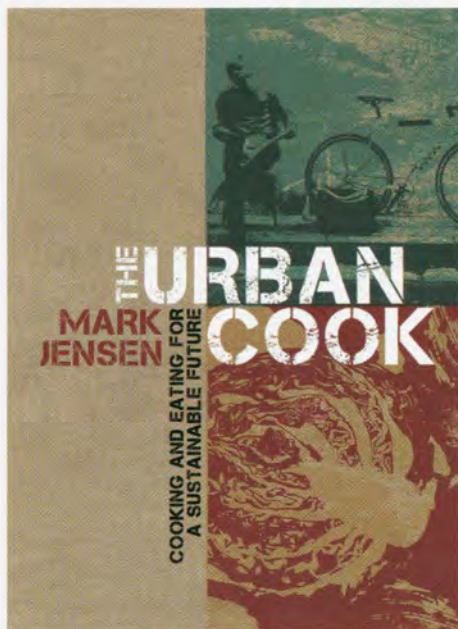
Murdoch Books

Photographer

Janelle McCulloch

Printer

1010 Printing International



BEST DESIGNED CHILDREN'S FICTION BOOK

Sponsored
by —
**1010 Printing
International**

70

— There was uncertainty amongst the judges about the line between the Young Adult and Fiction categories. The judges felt the design seemed to be improving overall and they chose to elevate the designs that pushed boundaries. There were only a small number of entries in this category and they ranged across a diversity of ages.

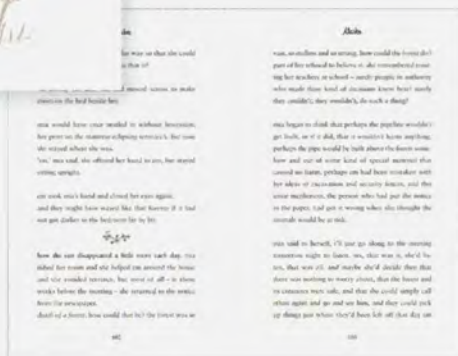
The winner *Alaska* caused gasps when first seen by some judges, admiring the restrained palette and use of inner colour. The design acknowledged *Frankie magazine* with its crafty trendsetting, which most of the young readers would be hoping to read soon. This design was an absolute stand out in every way.

Monsieur Cadichon is commended for a great bit of book design. The original illustrations have been collaged to repackage the book. Judges felt they could see the hand of sales and marketing in this book. The flexy bind and endpapers were admired.

It is difficult to package books for 12–14 year-olds. *Crow Country* is awarded finalist for its beautiful design. It is evocative of the Australian landscape and the design reflects the content perfectly without resorting to cheap tricks.



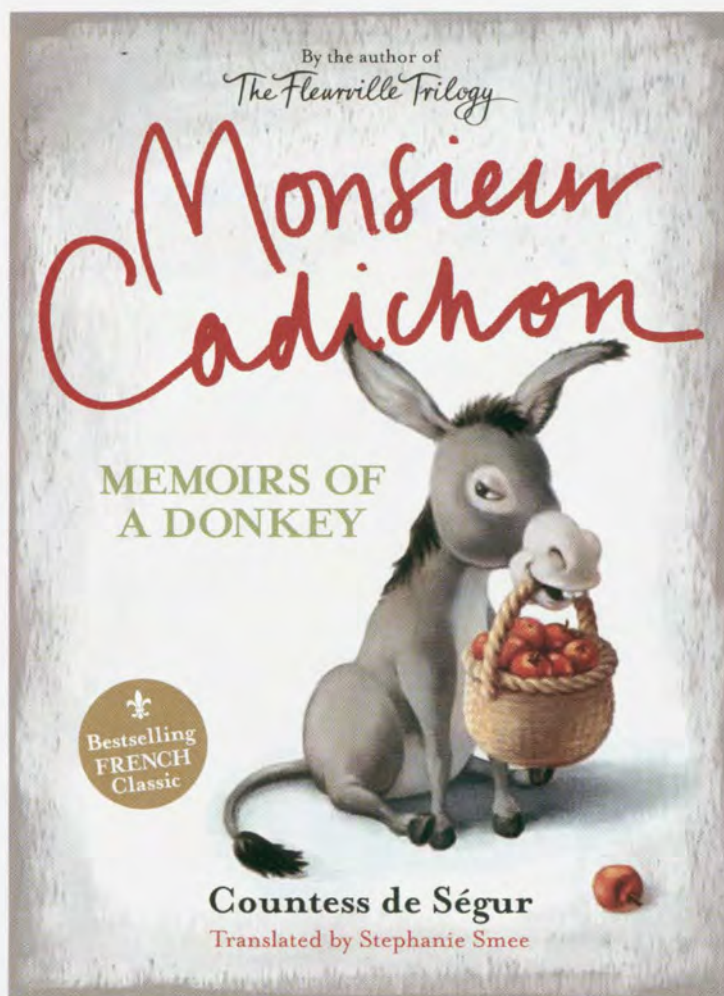
71



Winner
Alaska

Designer
Allison Colpoys

Publisher
Penguin Group Australia
Printer
McPherson's Printing Group



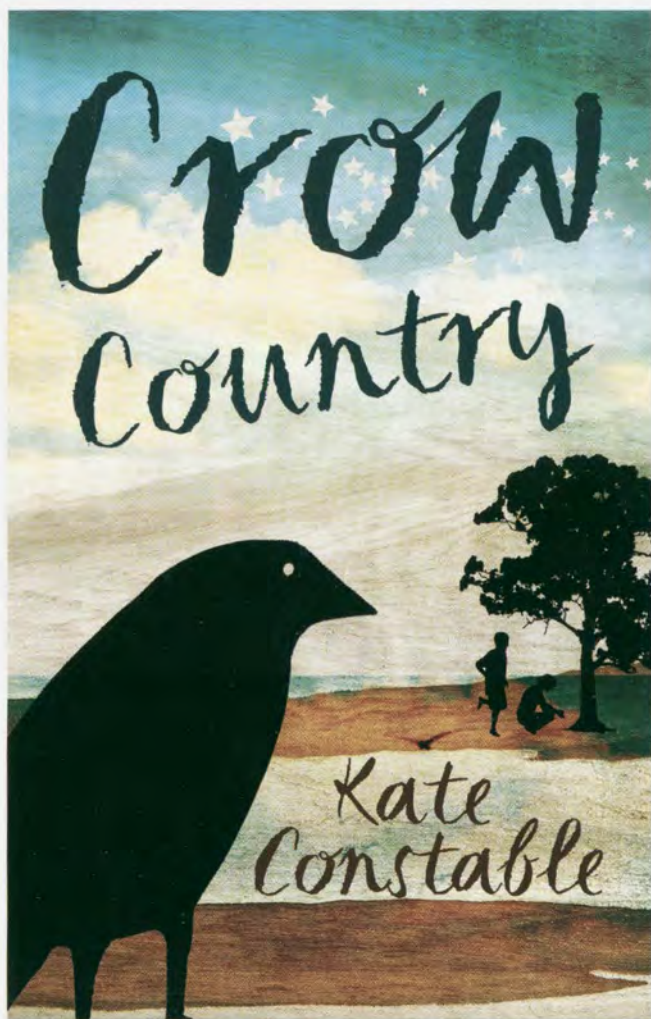
Commended
Monsieur Cadichon

Designer
Lisa Reidy

Publisher
Simon & Schuster Australia

Illustrator
Simon Sturge

Printer
Phoenix Offset



73

Finalist

Crow Country

Designer

Josh Durham

Design By Committee

Publisher

Allen & Unwin

Cover Illustrator

Ngarra Murray/Josh Durman

Printer

McPherson's Printing Group

BEST DESIGNED CHILDREN'S NON- FICTION BOOK

Sponsored
by —
**Splitting
Image**

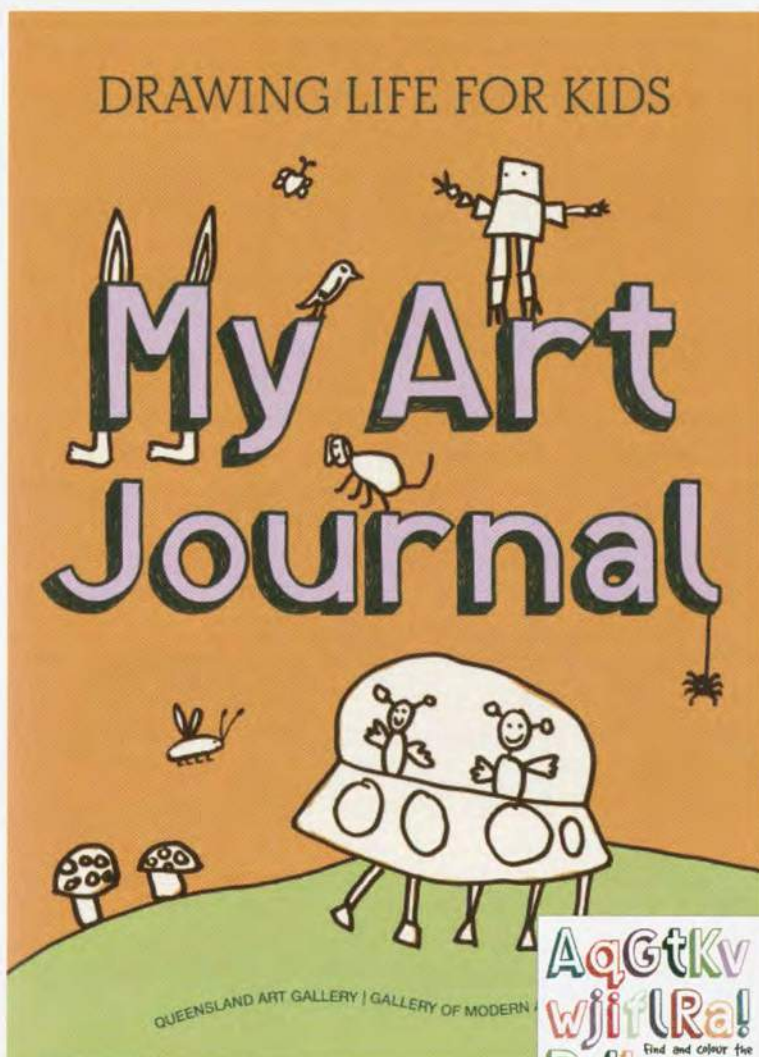
74 — The judges believed design in this category has become much more interesting, incorporating some of the styles and design of fiction titles.

The winner, *Drawing Life For Kids: My Art Journal* is almost too beautiful to draw on, but this also gives it a point of difference. Flexy binds and flaps add to the package.

Highly commended title, *My Grandma's Kitchen*, is charming. Lots of things are going on, but that appeals to children. To match photographs to illustrations is difficult and is achieved here. Again the design reflects the crafty mood of the moment.

The concept of the book *Surrealism for Kids*, commended, is brilliant and works well. Though it isn't exactly surreal.

Finalist, *One Small Island*, has nothing groundbreaking in its design, but overall it is beautifully put together and it invites you to return to its pages over and again.



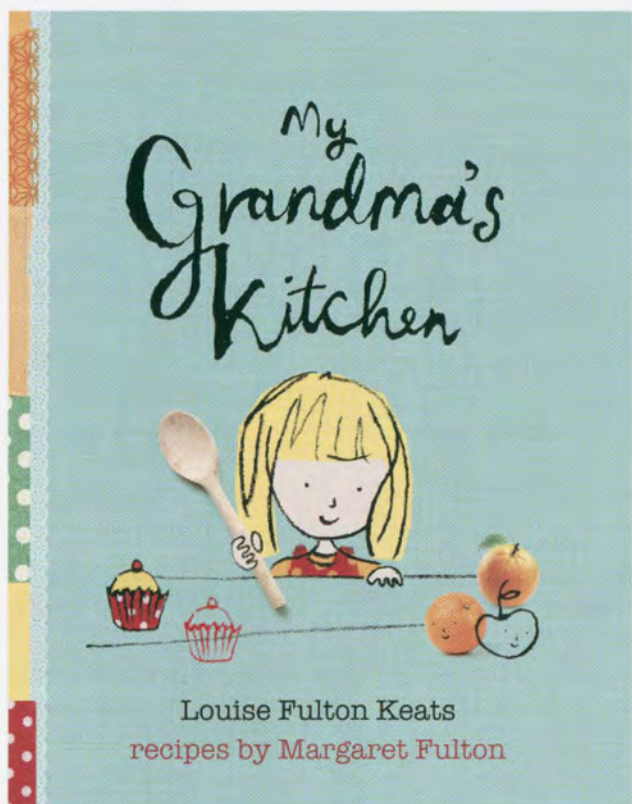
75



Winner
Drawing Life For Kids:
My Art Journal

Cover Designer
Amy Moore
Internal Designer
Sally Nall

Publisher
Queensland Art Gallery
Printer
Screen Offset Printing



Highly Commended

My Grandma's Kitchen

Designer
Michelle Mackintosh

Publisher
Hardie Grant Books

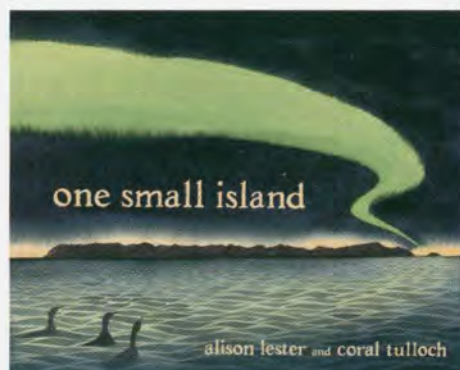
Illustrator
Michelle Mackintosh

Printer
C&C Offset Printing



Commended
Surrealism for Kids

Designer
Sarah Ballard
Publisher
Queensland Art Gallery
Printer
Platypus Graphics



Finalist
One Small Island

Designer
Anthony Palmer
Publisher
Penguin Group Australia
Cover Illustrator
Alison Lester
Internal Illustrator
Alison Lester/Coral Tulloch
Printer
1010 Printing International

BEST DESIGNED CHILDREN'S PICTURE BOOK

Sponsored
by —
**Scholastic
Australia**

78

— Determining what is the work of the illustrator and what is design is not an easy task and the response to illustrations is generally subjective. The judges wished there was an award for the best endpapers. Kids know the story begins as soon as you open the book and some of the examples here were gorgeous.

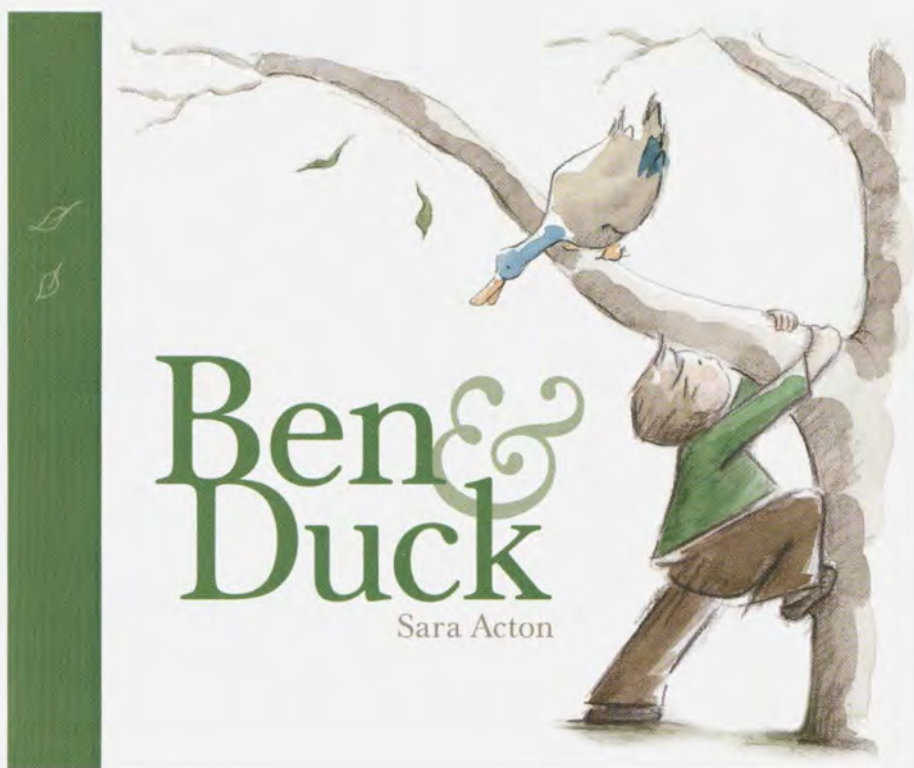
The winner, *Ben & Duck*, has an excellent use of space, particularly negative space and it really animates the duck. It is a quiet story but wonderfully animated by the illustrations and type. Aesthetically, the design is very pleasing and the many little features are just beautiful.

The design of highly commended, *Grumpy Little King*, is derivative of the 1960s style of Leigh Hobbs but well done. The very straight and clever portrait style to make the king look short and grumpy is retro but quite contemporary. The format is so clever. There is a good balance of internal composition and the overall package is great.

Button Boy is highly commended for the good symmetry of design and purpose. There is lots of movement on the page, some very cute elements and the thought behind them is evident. Typography used throughout, endpapers and integrated elements are wonderful. Technically the book is beautiful.

Commended, *Parrot Carrot*, is so different it stood out immediately. It is for a very young age group, but is it a picture book? Everything in this book has been designed — the designer exerting complete control. It is playful and works well for young kids.

Finalist, *Nog and The Land of Noses* had some immediate difficulties in getting that long title on the cover but it was achieved and looks good. You know immediately who Nog is and what the book is about.



79

Winner
Ben & Duck

Cover Designer
Nicole Stofberg
Publisher
Scholastic Australia

Illustrator
Sara Acton
Printer
Tien Wah Press

So Ben invited Duck for tea and together they slurped spaghetti.



For dessert, Ben had bread and butter pudding.

Duck had bread and butter pudding, too



... plus seconds and thirds!





Michel Streich

Grumpy Little King

81

Highly Commended Grumpy Little King

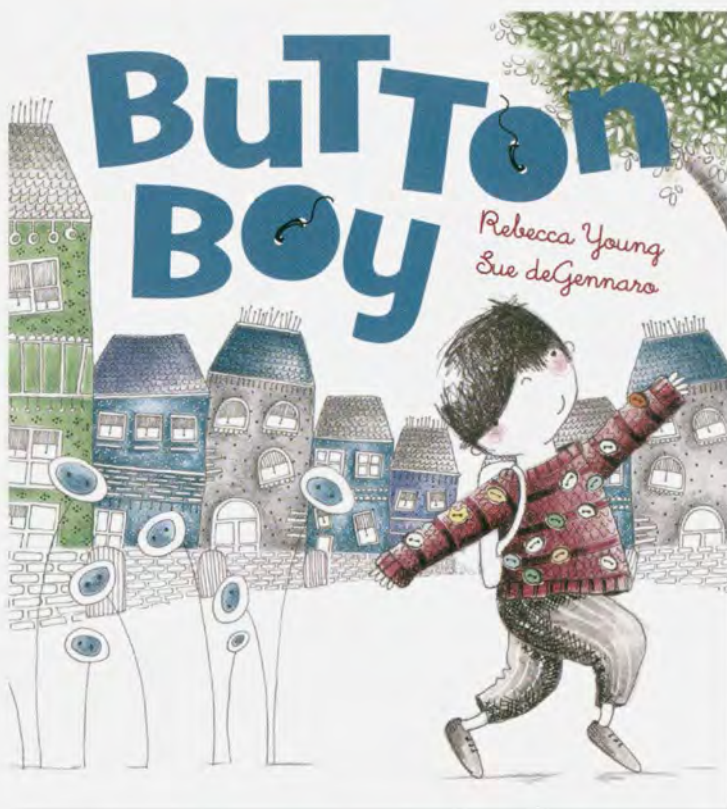
Designer
Michel Streich

Publisher
Allen & Unwin

Illustrator
Michel Streich

Printer
Tien Wah Press





82

Highly Commended
Button Boy

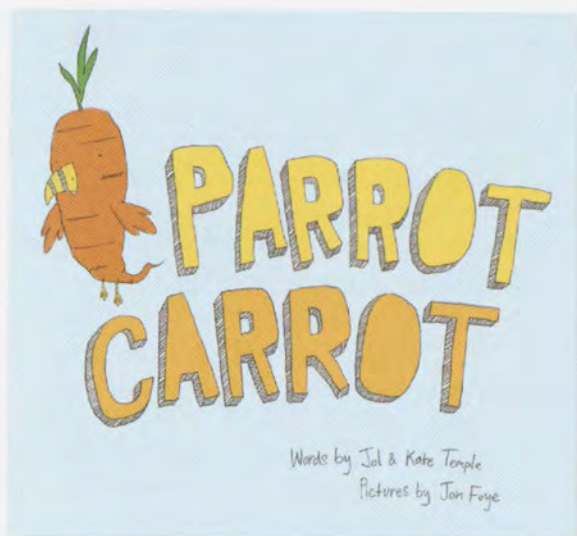
Designer
Simone Kelleher

Publisher
Scholastic Australia

Illustrator
Sue deGennaro

Printer
Tien Wah Press





Commended

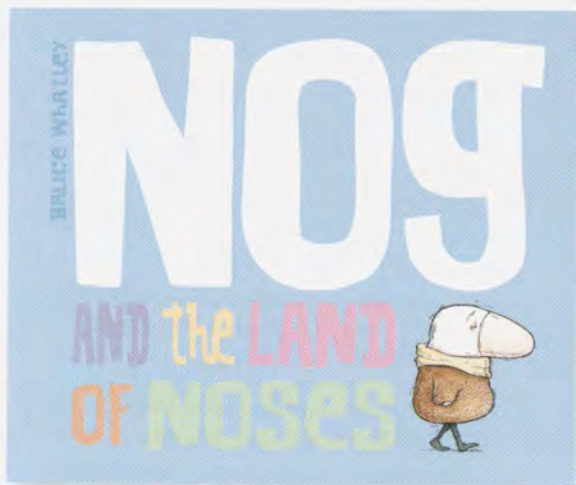
Parrot Carrot

Designer
Jon Foye

Publisher
Allen & Unwin

Illustrator
Jon Foye

Printer
Tien Wah Press



Finalist

Nog and the Land of Noses

Designer
Nicole Stofberg

Publisher
Scholastic Australia

Illustrator
Bruce Whatley

Printer
Tien Wah Press

BEST DESIGNED CHILDREN'S SERIES

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by —
**HarperCollins
Publishers
Australia**

84

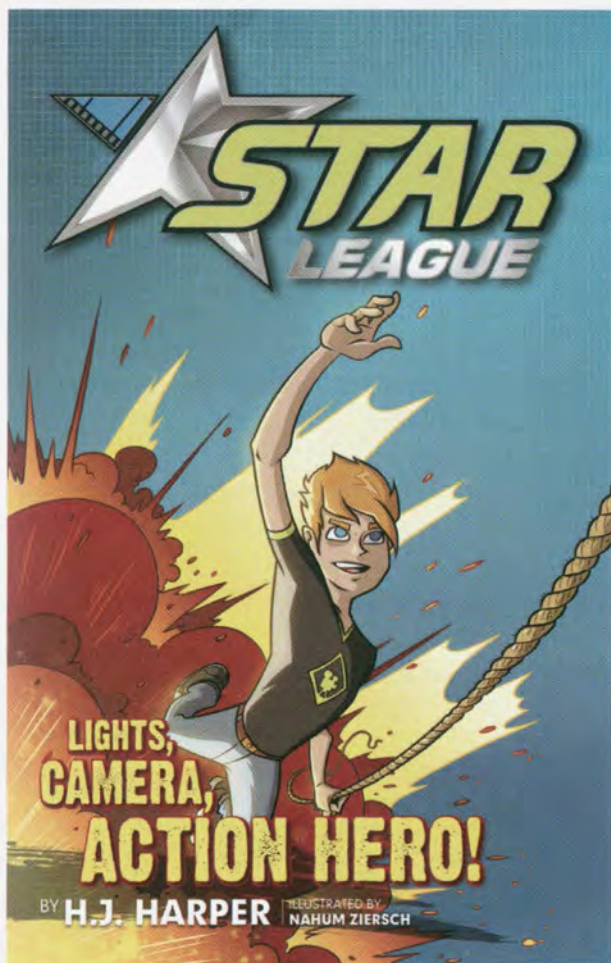
— The judges noted how important the integration of each book is into the series look. The books must have some noticeable differences, but show where they belong.

The winner, *Star League 1: Lights, Camera, Action Hero!* signalled to its readers immediately who it is aimed at. It has a strong series look with a good distinct face. The internals and the back cover are very smart and the whole book was well put together.

Mamang was awarded highly commended for its lyrical cover depicting day and night in a way that stood out against the choice of colour. It is beautifully designed with smart handling of text, typefaces and colour and high production values. The overall package was quite different to other entries in the category.

The perky look of *Billie B Brown: The Big Sister* immediately communicates the character, mood and tone of the books. They clearly target a specific market but the books also look different enough to warrant a highly commended.

The classic but modern feel of *The Spies of Gerander* was remarked on. This series is tactile and the design quality consistent throughout. The series made you think of it as an 'object' as well as a book and was commended.



85

Winner

Star League 1:
Lights, Camera,
Action Hero!

Cover Designer
Nahum Ziersch

Internal Designer
Astred Hicks, Design Cherry

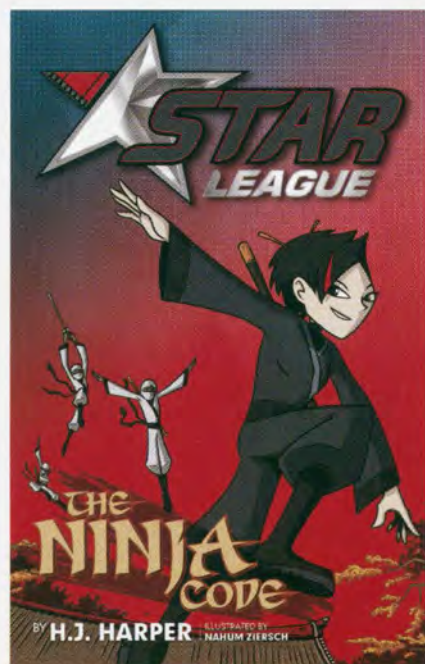
Publisher
Random House Australia

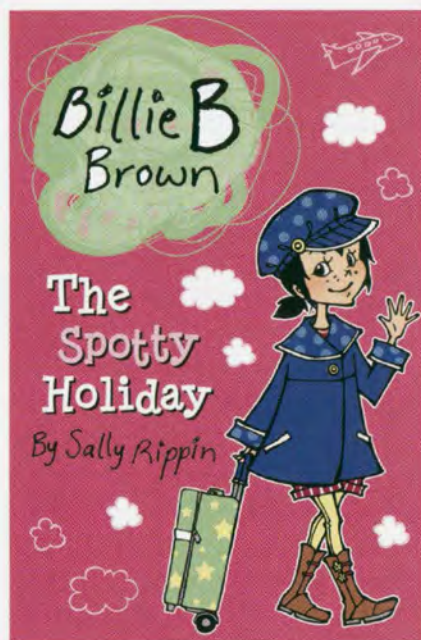
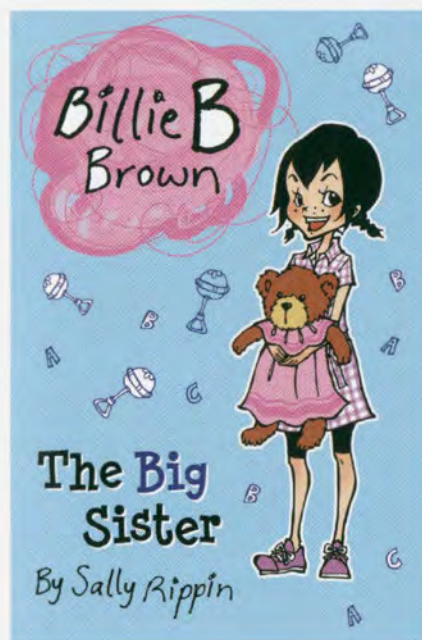
Illustrator
Nahum Ziersch

Printer
Griffin Press



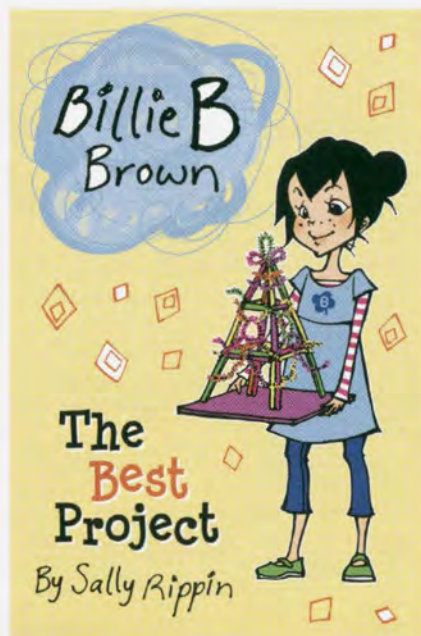
86





Highly Commended
Billie B Brown: The Big Sister

Designer
Stephanie Spartels
Publisher
Hardie Grant Egmont
Illustrator
Aki Fukuoka
Printer
Griffin Press



Mamang

An old story retold by
Kim Scott, Iris Woods and the
Wirlomin Noongar Language and Stories Project

With artwork by
Jeffrey Farmer, Helen Nelly
and Roma Winmar (Yibiyung)

88



Highly Commended
Mamang

Cover Designer
Anna Maley-Fadgyas

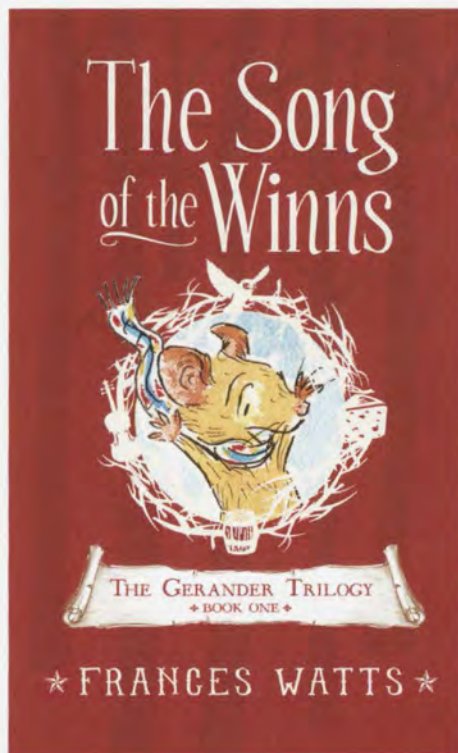
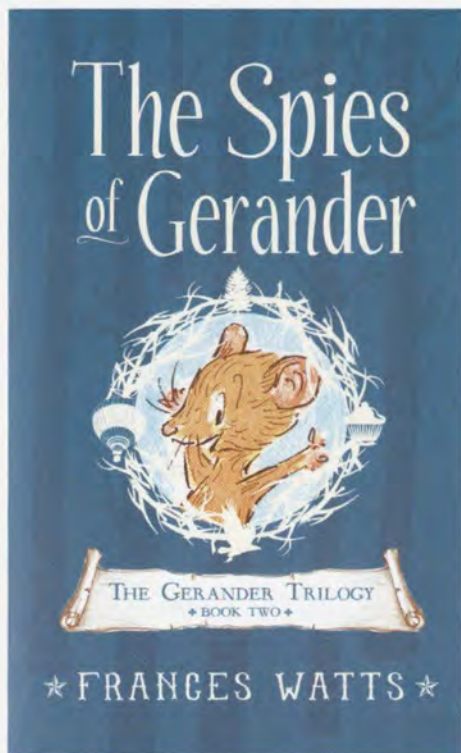
Publisher
UWA Publishing

Printer
Imago

Noongar Mambara Bakitj

An old story retold by
Kim Scott, Emma Roberts and the
Wirlomin Noongar Language and Stories Project

With artwork by
Gardner Woods and Anthony Roberts



89



Commended

The Spies of Gerander

Cover Designer
Priscilla Neilsen

Internal Designer
Ingrid Kwong

Publisher
ABC Books

Illustrator
David Francis

Printer
RR Donnelley

BEST DESIGNED YOUNG ADULT BOOK

Sponsored
by —
**Griffin
Press**

90

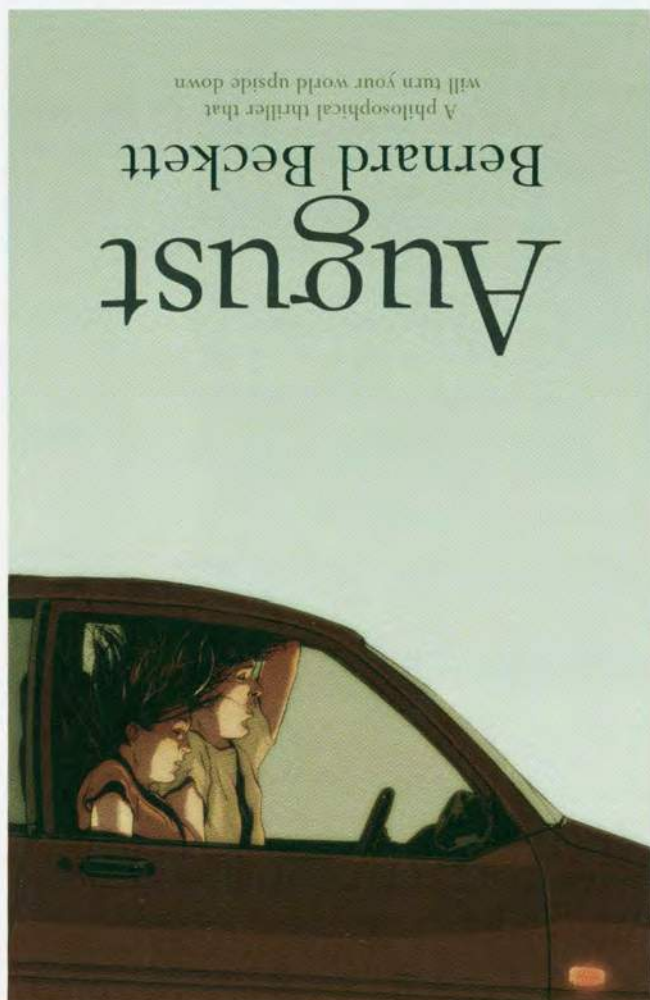
— This category proved complex as the judges felt some entries looked like they were trying to appeal to an adult market. That crossover area is the holy grail of design at present, but it was noted that if you try too hard to appeal to everyone, sometimes it ends up looking like you don't know who you are talking to. The judges believe teenagers are very exposed to design, thus it can be hard to make a book jump off the shelf.

August was the standout of the category. It had the look of a graphic novel and is conceptual but not too sophisticated. It hit the crossover look perfectly.

Highly commended was awarded to *The Wilful Eye (Tales from the Tower Vol. 1)* for its sumptuous, pickupable originality. Some sophisticated elements but everything spoke directly to its market. There is more to discover each time you look at this cover, its mythic, emblematic qualities were applauded.

Forgotten was commended as it nailed its genre without being derivative. It has real shelf-appeal and quite an international look. The commercial aims of the book are beautifully resolved. It was noted that the back of the book is a bit full.

The Glass Collector is a finalist for its beautiful cover and gorgeous paper. A note of caution was expressed about whether it might be an alienating cover for its intended audience. The clever movie-poster feel of *The Shattering* was appreciated and it too is a finalist. The design is cleverly done, not new but compelling. The epic dystopian edge appeals directly to boys and the use of spot UV gives it an edge.



91

Winner
August

Cover Designer
WH Chong
Internal Designer
Susan Miller

Publisher
The Text Publishing Company
Illustrator
Guy Shield/The Jacky Winter Group
Printer
Griffin Press



Highly Commended
The Wilful Eye
[Tales from the Tower Vol. 1]

Designer
Zoe Sadokierski

Publisher
Allen & Unwin

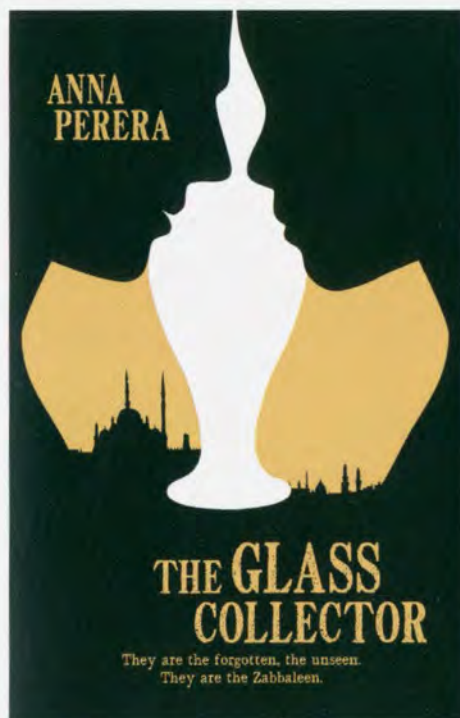
Printer
Griffin Press

Commended
Forgotten

Designer
Stephanie Spartels

Publisher
Hardie Grant Egmont

Printer
Griffin Press



Finalist

The Glass Collector

Cover Designer
Natalie Winter

Internal Designer
HarperCollins Design Studio

Publisher
HarperCollins Publishers Australia

Printer
RR Donnelley



Finalist

The Shattering

Designer
Bruno Herfst

Publisher
Allen & Unwin

Cover Photographer
Getty Images

Printer
McPherson's Printing Group

BEST DESIGNED REFERENCE & SCHOLARLY BOOK

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Tafeda

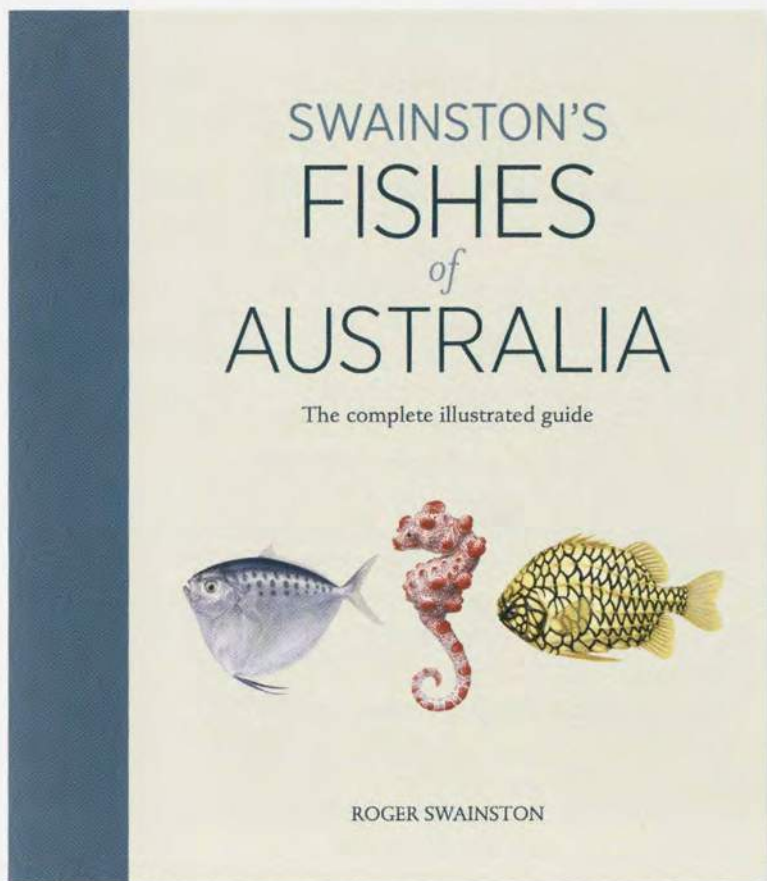
94 — The judges noted it is difficult to compare trade books with specialist and scholarly books and noted that all the books awarded are of a very high standard.

Swainston's Fishes of Australia is the winner of this category. An extraordinary amount of information, not necessarily exciting to all, is contained in this design. Once you start to look at it, the whole book becomes beautiful and amazing. The relativities of scale to incorporate in the design must have proven a difficult task. The choice of headings and simple typeface were contemporary but not funky and achieving the hierarchy would not have been easy.

Women's Stuff is highly commended for the ease with which the designer pulled together, in a cheerful way, the different types of information in the internals — the medical detail and the real people.

A Short History of Christianity was commended for its stunning design and use of foil, outstanding jacket and its beautiful case.

The PPS Guide – A Guide to the Personal Property Securities Act 2009 (Cth) is a finalist. The design and internals are beautiful and it was not the easiest information to make look interesting! A good use of two colours.



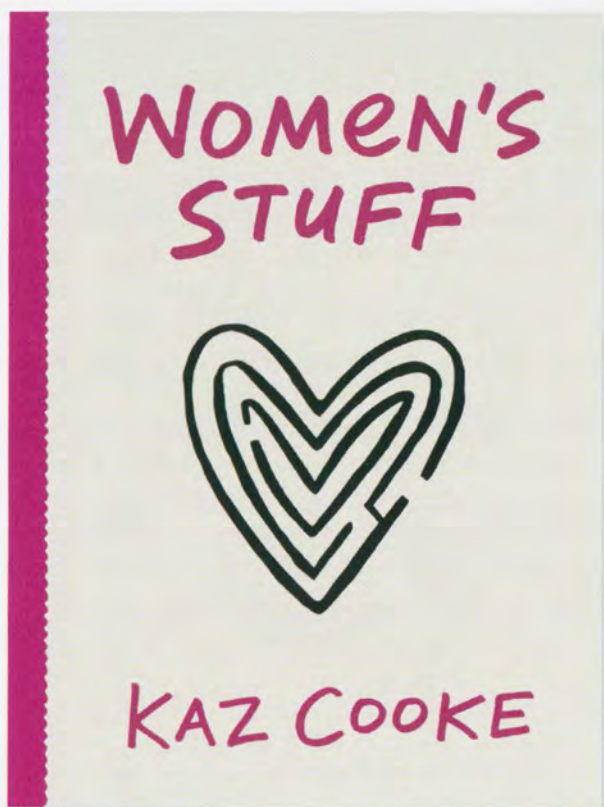
95



Winner
Swainston's Fishes
of Australia

Designer
Claire Tice
Publisher
Penguin Group Australia

Illustrator
Roger Swainston
Printer
1010 Printing International



96

Highly Commended

Women's Stuff

Cover Designer

Daniel New and Kaz Cooke

Internal Designer

Daniel New

Publisher

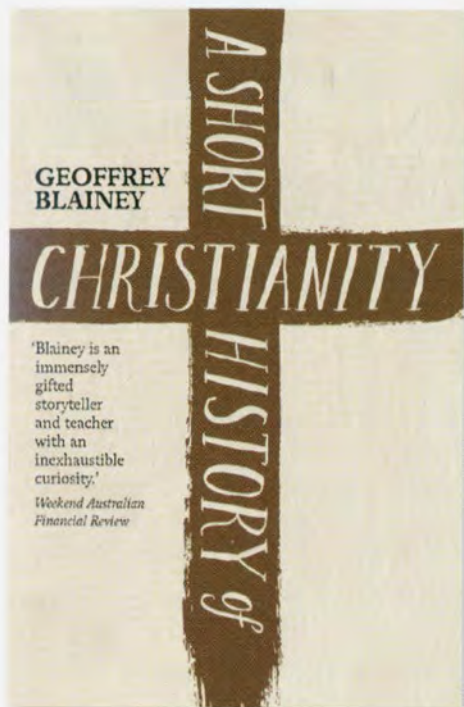
Penguin Group Australia

Internal Illustrator

Kaz Cooke

Printer

South China Printing Co



Commended

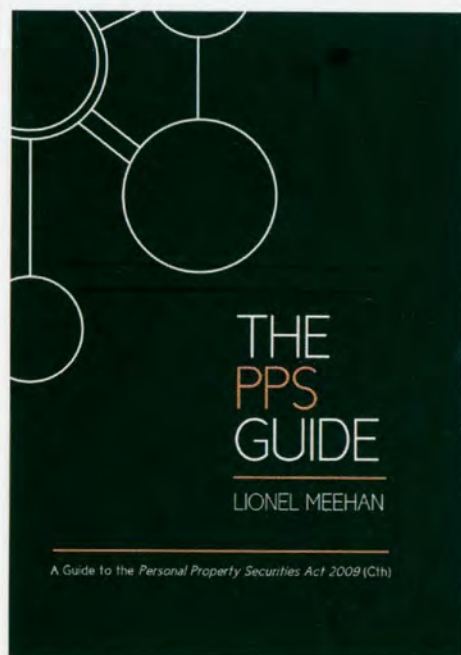
A Short History of Christianity

Cover Designer
Allison Colpoys

Internal Designer
Cathy Larsen

Publisher
Penguin Group Australia

Printer
McPherson's Printing Group



Finalist

The PPS Guide –
A Guide to the Personal Property
Securities Act 2009 [Cth]

Designer
Woof Creative Solutions

Publisher
Edwin Books

Printer
Ligare

BEST DESIGNED PRIMARY EDUCATION BOOK

Sponsored
by —
**Cengage
Learning**

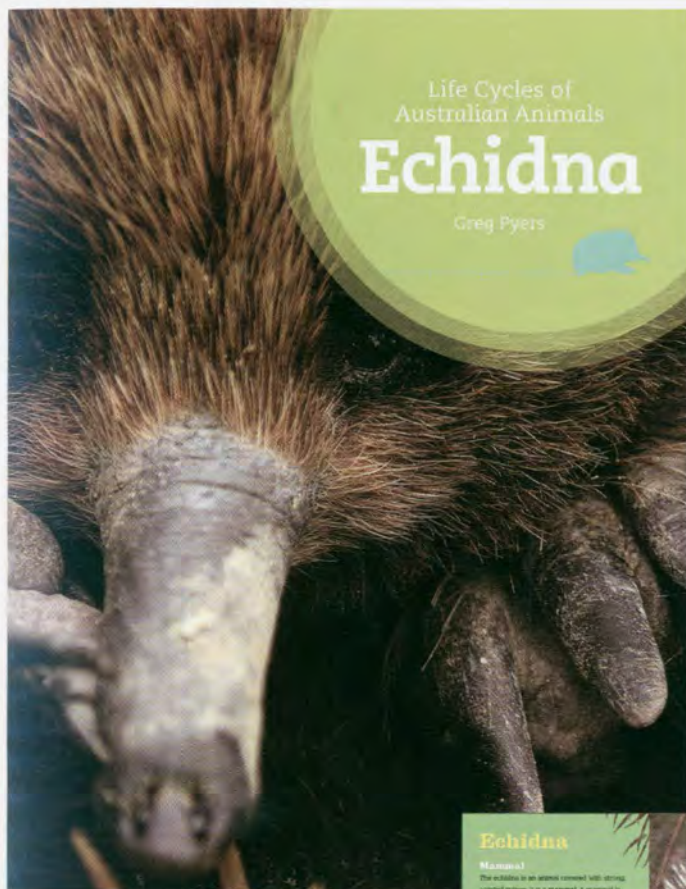
98

— Concern was expressed that a number of books, and there were many entries in this category, had not fully considered the age of the readers of the books. The judges looked for accessibility — in other words: was the information clean and clear?

It was an easy decision to select *Pearson Library, Life Cycles of Australian Animals, Echidna* as the winner. Everything was simple and accessible. There was great cropping and editorial techniques used throughout and good colour.

Life Cycles of Marine Animals: Emperor Penguins with its engaging, lively and beautiful layout received highly commended. Some type was hard to read on heavy backgrounds.

Engage Literacy: Growing Up which is for very young readers was commended and its clean and simple design was noted. *PM Sounds in Words, Short Vowels: Dog* also received commended for its pared back look, a joy to read. The tactility of this book, achieved through embossing on the cover, was also noted as there was infrequent use of embossing in this category.



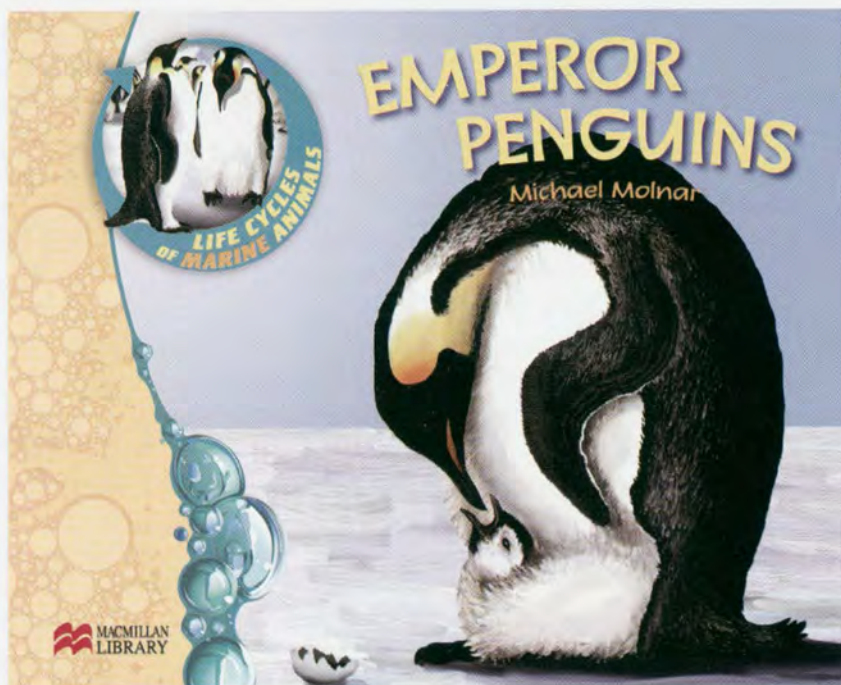
Winner
Pearson Library,
Life Cycles of Australian
Animals, Echidna

Cover Designer
Glen McClay

Internal Designer
Nikola Kyle

Publisher
Pearson Australia Group

Printer
Pearson Print Centre (Hong Kong)



100

Highly Commended

Life Cycles of Marine Animals:
Emperor Penguins

Cover Designer
Tanya De Silva

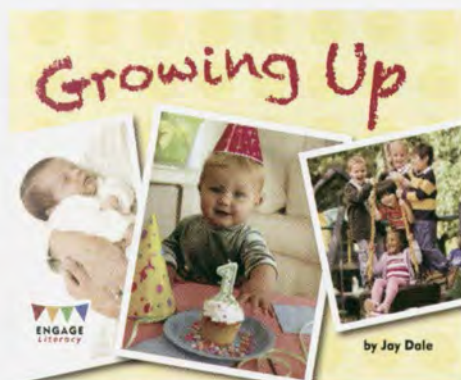
Internal Designer
Tanya De Silva, Raul Diche

Publisher
Macmillan Publishers Australia

Cover Illustrator
Muza Ulazowski

Internal Illustrator
Ian Faulkner, Muza Ulazowski

Printer
Macmillan Publishers (China)



Commended

Engage Literacy: Growing Up

Designer
Susannah Low

Publisher
Hinkler Books

Printer
Leo Paper Group



Commended

PM Sounds in Words, Short Vowels: Dog

Designer
Karen Mayo

Publisher
Cengage Learning

Printer
1010 Printing International

BEST DESIGNED SECONDARY EDUCATION BOOK

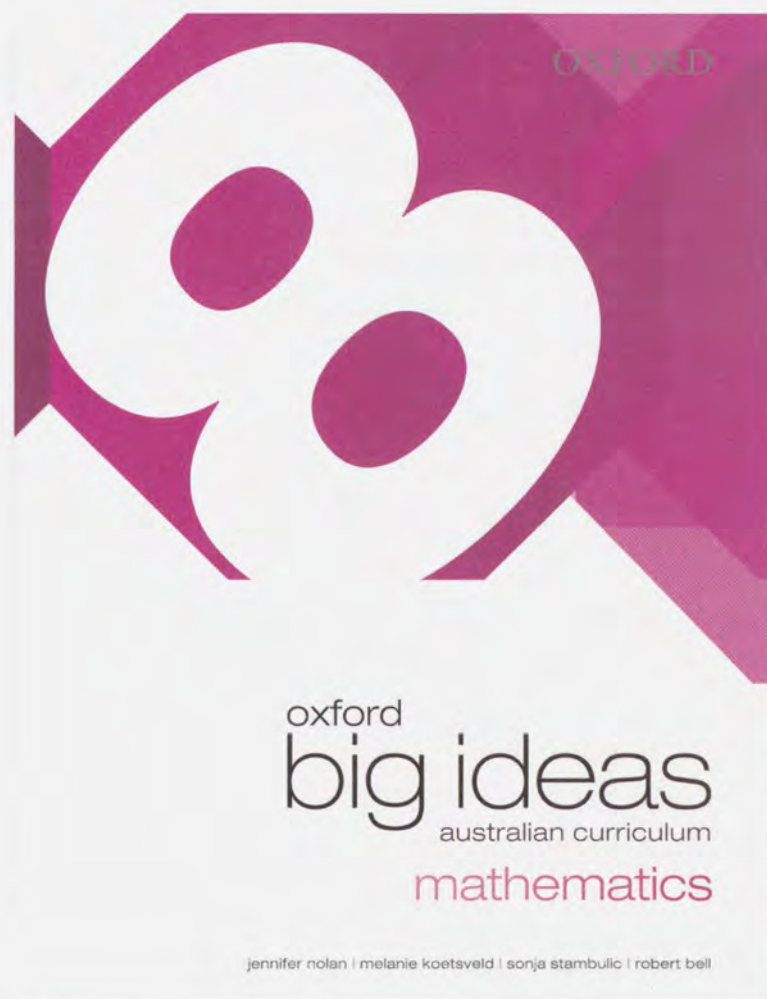
Sponsored
by —
**Pearson
Australia**

102 — The designers in this category all deserved credit, though not a lot of books were entered. It is lovely to see clean, sophisticated fonts used in educational texts.

The winner, *Oxford Big Ideas Australian Curriculum Mathematics 8*, was an extremely complicated book with tables, graphs, numbers and words and all elements were beautifully handled. The use of colour, tabbing, fonts and one and two-colour printing came together beautifully. It is unusual in secondary maths to see such a visually stimulating book.

Oxford Big Ideas Australian Curriculum English 8 was highly commended for its good use of white space and borders. The typography is stimulating and the different elements are all interesting, inviting the reader to dip in. The round corners, were applauded as a nod to Moleskine and their history with renowned writers.

Oxford Big Ideas Australian Curriculum History 7 was commended for its use of colour and clean, clear, lively design. There is a great use of fonts and balancing elements. The designer used the internal illustrations expertly throughout.



103

Winner
Oxford Big Ideas
Australian Curriculum
Mathematics 8

Cover Designer
Sue Dani and Trampoline
Internal Designer
Santiago Villamizar and Sue Dani
Publisher
Oxford University Press
Printer
Ligare

2 Percentages, ratios and rates

connect

Let's get physical

After the fitness session, the staff at each New Year's class usually see people make New Year's resolutions. Many join a gym in order to get fit and lose weight. Regular exercise and a well-balanced diet are key features to staying fit, healthy and strong.

How do calculations involving percentages, ratios and rates relate to joining a gym, fitness and diet?

Complete the Connect section on pages 18–19 of your Student Progress Book to show all your working and answers to this task.

Fiona owns The Definitive Body Fitness Centre. Her job involves comparing membership costs from one year to the next, reviewing membership costs, helping clients with their exercise programs and nutritional queries.

In 2010, the gym had a total of 400 members. Two-thirds of these were male. In the following year, the percentage of females and males at the gym increased by 20%, and then in 2012 there were 472 males and 352 females.

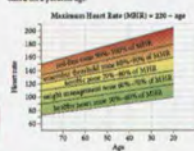
This table displays the membership prices for 2012 and the proposed prices for 2013.

	City membership price	Suburban membership price	Non-resident membership price	Resident membership price
2012	\$85	\$240	\$440	\$930
2013	\$115	\$340	\$580	\$1200



Steven, a new member at the gym who has not exercised for many years, decides to measure his heart rate before using the treadmill. He finds his pulse and counts 23 beats in 15 seconds.

The target heart rate chart provides an estimate of the maximum heart rate (MHR) for various activities based on a person's age.



Your task is to help analyse different aspects of the business.

Membership

- calculate the number of male and female members at the fitness centre
- calculate the total number of members at the fitness centre
- calculate the percentage change in male and female members at the fitness centre each year
- calculate the percentage change in the total number of members at the fitness centre each year
- predict future trends in gym memberships

Costs

- calculate the ratio of current membership costs to proposed costs
- calculate the percentage change in membership costs
- rank membership costs in ascending order
- express a variety of membership costs as monthly rates
- determine the most economical gym membership

Fitness measures

- calculate a person's heart rate per minute
- calculate a person's maximum heart rate
- read a target heart rate chart
- calculate the ratios zones of a target heart rate chart
- calculate the heart rate for a given zone of the target heart rate chart



Nutritional information

- compare the nutrition packs of two products by converting the amount of nutrients to percentages
- A further task is to analyse the nutritional information on the packet shown and make comparisons between biscuits found in the cereal and sweet biscuits.



Nutrient	General Muesli per 100 grammes	Sweet Biscuits Muesli per 100 grammes
Protein	4.5	5.7
Fat	2.0	1.2
Carbohydrates (total)	22.4	14.9
Fibres	3.4	6.6
Cholesterol	7.3	0

Besides recording all working and answers to the task in your Student Progress Book, you may like to present your findings as a report.

Your report could be in the form of:

- a poster
- a brochure
- an Excel spreadsheet
- a PowerPoint presentation
- other (check with your teacher).

As additional preparation for the unit test, complete the Review on pages 20–1 of the Student Progress Book.

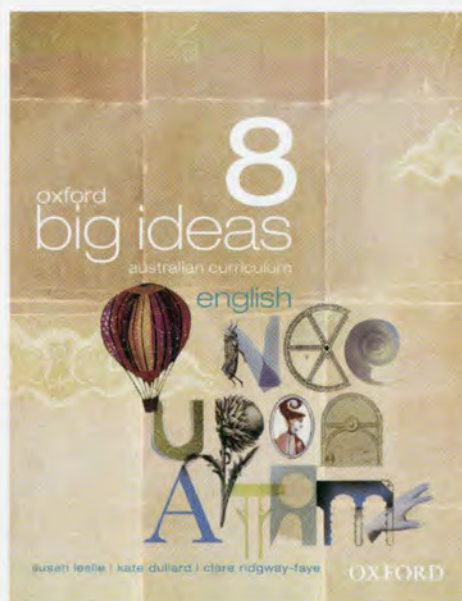
6 Angles and Location

Measurement and geometry

How does knowledge of angles help us use maps?

- 6A Understanding angles
- 6B Angles and lines
- 6C Angles and parallel lines
- 6D Constructions
- 6E Bearings
- 6F Angles and time zones
- 6G Working with time zones

Before completing this unit, complete the Preview on pages 62–6 of your Student Progress Book.



Highly Commended

Oxford Big Ideas Australian Curriculum English 8

Cover Designer
Caitlin Ziegler

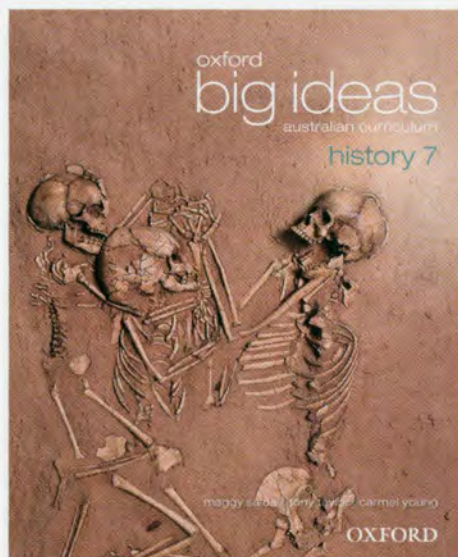
Internal Designer
Regine Abos

Publisher
Oxford University Press

Cover Illustrator
Diana Platt Design

Internal Illustrator
Ziegler Design

Printer
Ligare



Commended

Oxford Big Ideas Australian Curriculum History 7

Cover Designer
Regine Abos and Sue Dani

Internal Designer
Sue Dani

Publisher
Oxford University Press

Internal Illustrator
**Bill Wood/Richard Bronson/
Ian Laver/MAPgraphics**

Printer
Ligare

BEST DESIGNED TERTIARY & FURTHER EDUCATION BOOK

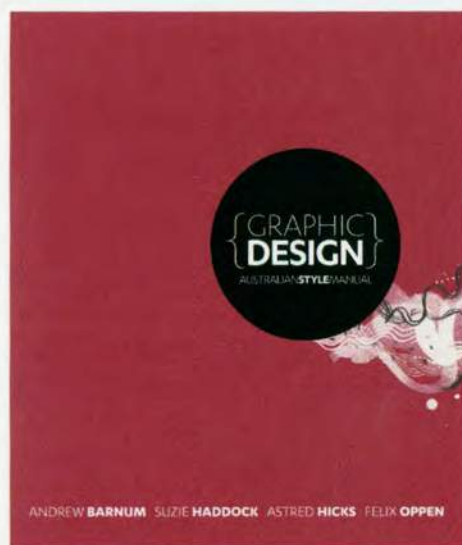
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106 — The specialist judges questioned if there are enough categories for tertiary education texts. Dry subjects are competing with more creative subjects and all areas require very different approaches from designers. As subjects in tertiary and vocational education continue to broaden, the effect will become more profound.

We have joint winners in this category, the judges were unable to separate {*Graphic Design*} *Australian Style Manual* and *Principles of Economics* 5th edition. The design elements of *Principles of Economics* were carefully considered and the whole book is beautifully laid out. {*Graphic Design*} showed good use of colour and white space, the complex material was put together and handled well.

Connecting With Tort Law was highly commended for its great cover and management of the content. The balance of elements, use of the margins for information and use of colour were all great.

The finalist is *Bookkeeping & Accounting Essentials* which breaks away from the usual design of education books. It uses great fonts, there is good use of the second colour, borders and white space. The tables are beautifully designed.



Joint Winner
{Graphic Design}
Australian Style Manual

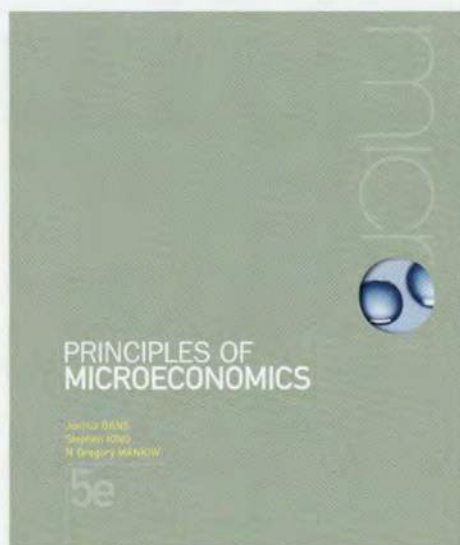
Cover Designer
Astred Hicks

Internal Designer
Emily and John Gregory

Publisher
McGraw-Hill Education Australia

Cover Illustrator
James Gulliver Hancock

Printer
China Translation & Printing Services



Joint Winner
Principles of Economics,
5th edition

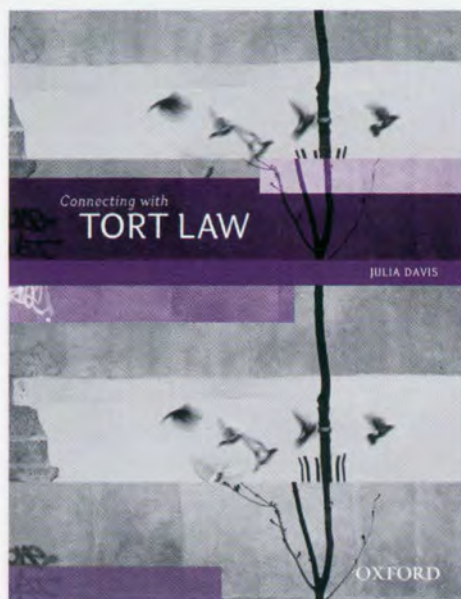
Cover Designer
Leigh Ashforth

Internal Designer
Olga Lavecchia

Publisher
Cengage Learning

Printer
China Translation & Printing Services





Highly Commended

Connecting With Tort Law

Cover Designer

Regine Abos and Ana Cosma

Internal Designer

Polar

Publisher

Oxford University Press

Printer

Shek Wah Tong Printing Press



Finalist

Bookkeeping & Accounting Essentials

Designer

Danielle Maccarone

Publisher

Cengage Learning

Illustrator

Antonia Pesenti

Printer

RR Donnelley

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GOVERNMENT

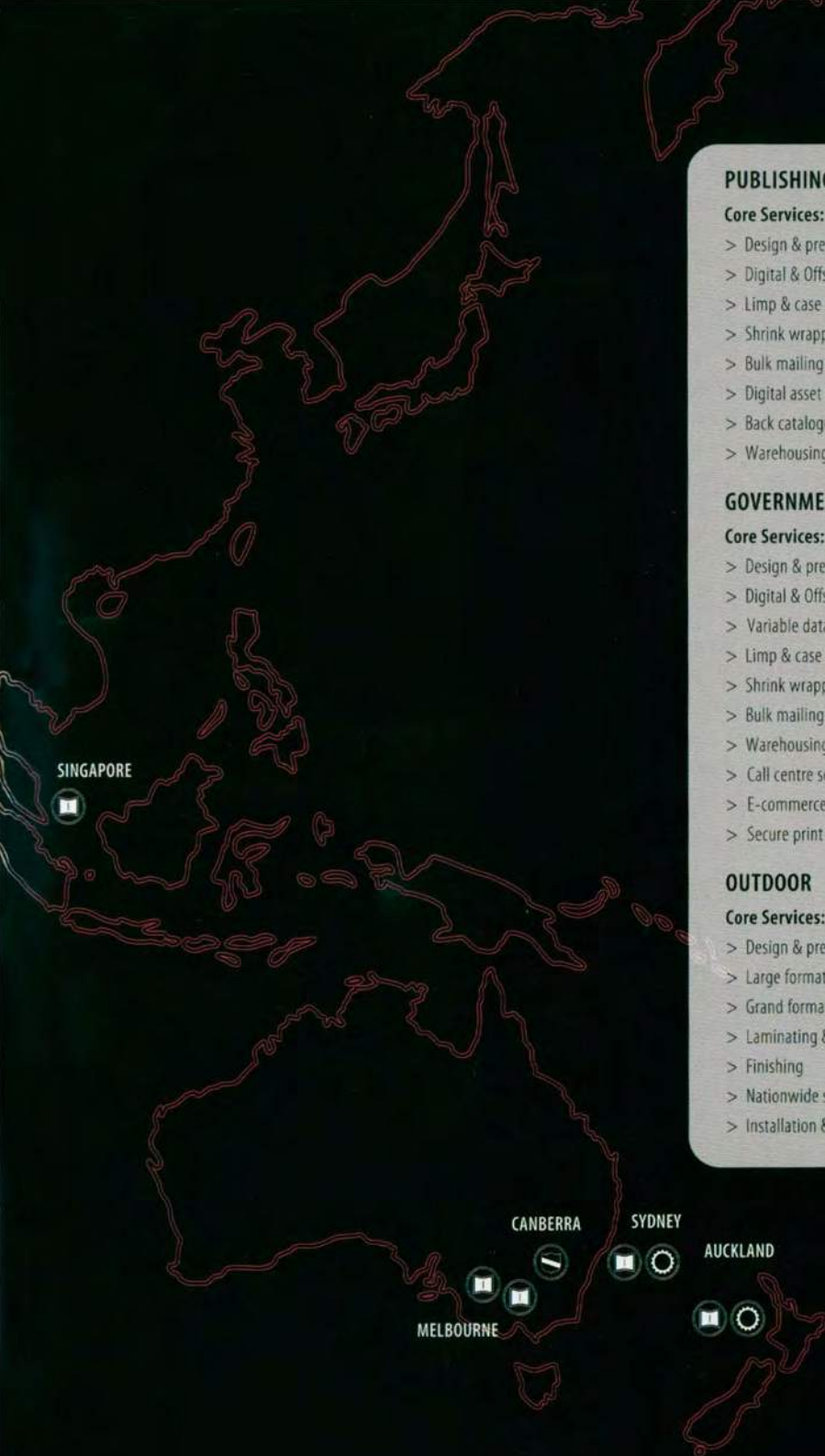
Management of secure Government communication requirements including document production, web hosting, electronic fulfilment, call centre, warehousing and logistics for the Australian Federal & State Governments and Local Councils.



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- > Warehousing & inventory management

GOVERNMENT

Core Services:

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- > Digital & Offset printing
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- > Limp & case binding
- > Shrink wrapping & banding
- > Bulk mailing & distribution
- > Warehousing & inventory management
- > Call centre services
- > E-commerce
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- > Finishing
- > Nationwide store rollout
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