

# The Passing

*Process Document*

Appendix







## The Passing

A metaphoric interpretation of the  
impermanence of the book

Process Document

Appendix

This appendix to the exegesis provides an annotated visual record of the research. It outlines initial ideas, experiments, errors, and 'breakthroughs' as the thesis progressed toward resolution.

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MA&D  
2011



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## Introduction

### *An overview*

This process document outlines discoveries and experiments I explored in the research question “How might the life of printed books be seen as a metaphoric interpretation of impermanence?” In this consideration many inquiries were orchestrated. These included writing, letterpress, hand setting, bookbinding, sculpture, layout, and applied hand printing of ‘books’. These often-interconnected considerations resulted in a form of evolutionary development in the research that led to the eventual design of four metaphoric artefacts. This appendix provides an accompanying visual documentation of some of these experiments.

The process of ‘physical making’ employed in the research drew heavily on approaches to thinking that existed outside of the computer. These forms of handcraft experimentation opened up the potential for serendipitous discovery because a digital template did not proscribe the process.

The research project sought to utilise design thinking as a means of processing creative responses to central ideas in the thesis. Useful texts on design thinking integral to the development of the work included Alan Fletcher’s (2001) *The Art of Looking Sideways*, Michael Bierut’s (1998) *Design Criticism*, and Victor Papanek’s (1991) *Design for the Real World*. All of these texts (in one way or another) argued that design engages intuitive reasoning. The authors suggested that the nature of design thinking is both protean and multipurpose.



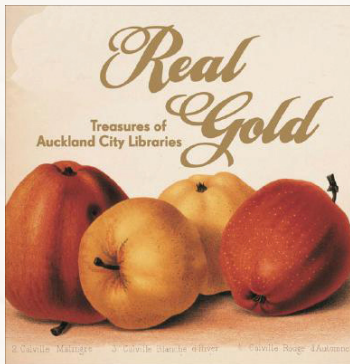


Figure 1: *Real Gold* (2007). Treasures of the Auckland City Library's publication accompanying the exhibition.

### *The Project forecast*

An idea that initiated my research project, was a simple question. “How can a coffee stain appear on a digital file”? It was a question I pondered after a visit to the Auckland Central City Library’s exhibition ‘Real Gold’ (2007). The question reappeared after viewing the exhibition catalogue (see fig. 1).

At this exhibition, enclosed in glass cases, beautifully crafted books called out to me<sup>1</sup>. I was particularly drawn to the illuminated manuscripts; not so much for their handwritten columns of text, but rather for the incidental marginalia. Over time, scholars and students had added these scribbles, comments and illuminations in the margins of the books. These marks seemed to reach out to me across hundreds of years.

### *Understanding the concept of passing*

Funeral services are an aspect of both life and death. Accordingly they provided a potential way of talking about the passing of the book.

In the back of a studio at the university where I work, an old printing press lay unused and neglected. It was like a museum

<sup>1</sup> Among them was Aristotle's *Metaphysica, Physica and De Meteoris* (1236). This work contained medieval considerations of metaphysics, physics and metrology.

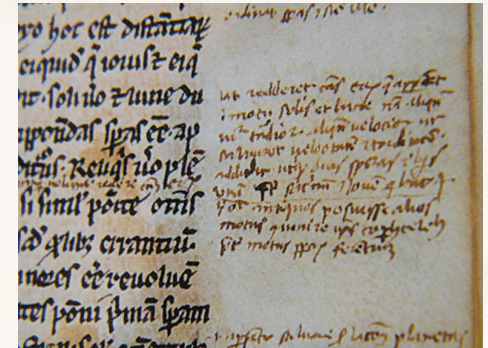


Figure 2: Detail of Aristotle's *Metaphysical, Physica and De Meteoris* (1236) revealing marginalia - as seen on pg. 171 *Real Gold* (2007).

relic surrounded by more mystery than knowledge. Some days I would pass it and think about the contribution it might make

to a design education environment (and by extension, creative thought) that had largely been captured by digital systems.

The printing press seemed to talk to me about loss. It was a relic, like an old man at a retirement village whose family (and history) had forgotten him. It lay partly under dust covers. It had become an anomaly in the refurbished room that now housed it.

My feelings about the press lead me to contemplate my own connection to loss. The death of close family and friends, and the experiences of these events caused me to ponder (in resonant ways) the nature of material impermanence.



## Documentation

## Vol. XXXVIII.—No. 11 802

*Obituary (thinking)*

The term obituary has been discussed in some depth in this exegesis. However, in progressing the research I drew from my creative consideration a number of key words and ideas. These operated as catalysts for a range of experiments that explored the potential of visual and tactile metaphors.

Initially, I had little experience of the protocols surrounding obituaries. I knew a fee was charged per word and the notice had first to be placed by a funeral home or by someone in authority. An obituary is released before any family notice (as a protection against those who might commit fraud or use a notice of death to aid criminal activities). This regulation however, often results in a certain distancing and institutional coldness for bereaving families.

This aspect of distance formed a core consideration in my work. Accompanying this idea were concepts like 'formal', 'discrete', 'discreet', 'concise', 'notice', 'rapidly redundant' (as news), ... and the conflict between obituaries meaning a great deal to some people while generating only a flicker of dismissal in others.

## Births, Marriages, and Deaths.

## DEATHS.

**CAITCHEON.**—On November 1, at her residence, brother-in-law's (L. H. Holloway, residence, Paget-street, Elizabeth Jane, the beloved wife of W. D. Caitcheon, of Waihi, aged 70 years. Private interment.

**HICKSON.**—On November 2, at her residence, Jervais Road, Ponsonby, Mary Anne, relict of the late Inspector Hickson, in her 61st year. Fortified by all the rites of the Church. R.I.P.

FOR NEW PL  
Steamer.





Figure 3: Above Top, New Zealand Herald p. 1, 3rd November 1901 front page.

Figure 4: Above, Detail New Zealand Herald p. 1, 9th November 1901.

## ACCIDENT AT NEW PLYMOUTH

[BY TELEGRAPH.—OWN CORRESPONDENT.]  
NEW PLYMOUTH, Friday.  
A VERY serious accident occurred this afternoon to Newton Hale, the seven-year-old son of Mr. John Hale, of Avenue Road. The boy, in company with his older brother, went out to drive the horses from the paddock to the stable as usual. This time they brought in an extra one, which lashed out and kicked the boy on the head. The sufferer was conveyed into town, and on examination by Drs. Leatham and Fookes, it was found that his skull was fractured, also the upper jaw bone.

Figure 5: Detail New Zealand Herald p. 4, 9th November 1901.

ence.

## OBITUARY.

By Telegraph.—Press Association.—Copyright.  
LONDON, November 7.  
THE death is announced of Mr. Reginald Culme Seymour, who stroked in the last Oxford boat race.

Figure 6: Detail New Zealand Herald p. 5, 9th November 1901.



Figure 7: Film viewer used in the Auckland Research Centre (Auckland Central City Library).

## First attempts

Initially I tried writing creative obituaries but these efforts were too literal (in that they closed down opportunities for more abstract thinking), and their sentimentality worked against the sense of alienation and formal discretion I was interested in exploring.

Below is an early attempt.

"A Good Life by all accounts full of adventure, mystery and suspense.

Always willing to take on a challenge without hesitation, to bring love, joy, instruction and excitement to everyone's lives."

When approaches like these failed to work I returned to the idea of key words and began generating ideas off a more expansive range of ideas. These included:

Notice of death

Informative



Courteous though formal and distant

Dates/times

Meeting place[s]

Wishes of the family

Newspaper [published]

Short Biography

Governed by Authority

Written

Call to attend

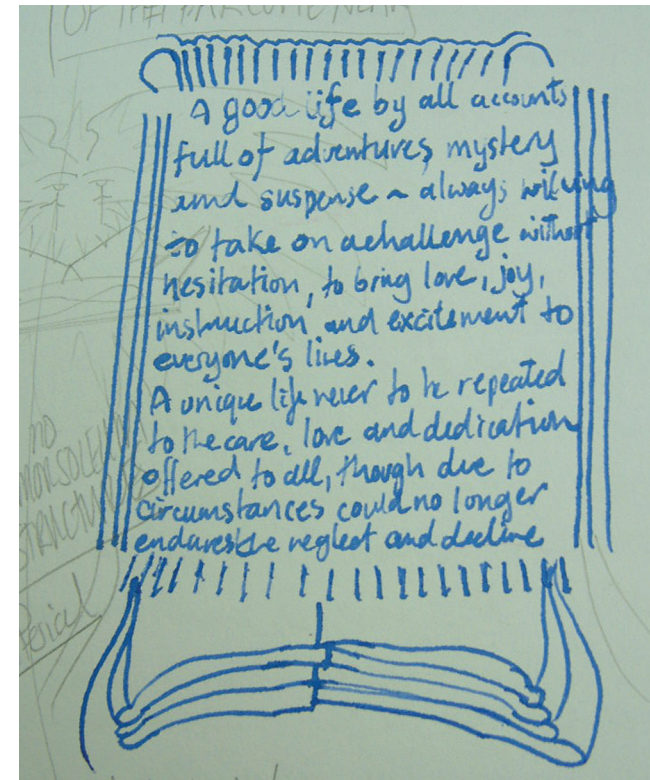
Generic and specialised audience

Respectful (honouring)

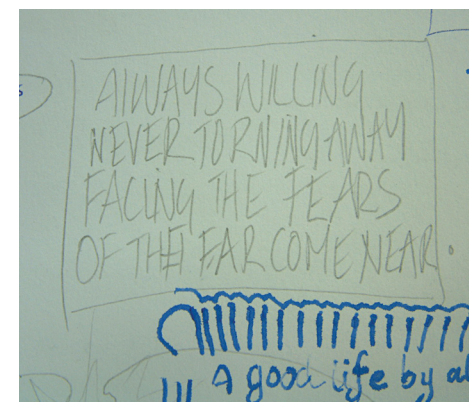
Rapidly fatiguing (the published notice often only lasts for one day)

Seems too brief for the life represented

Relegated to the last pages of the newspaper



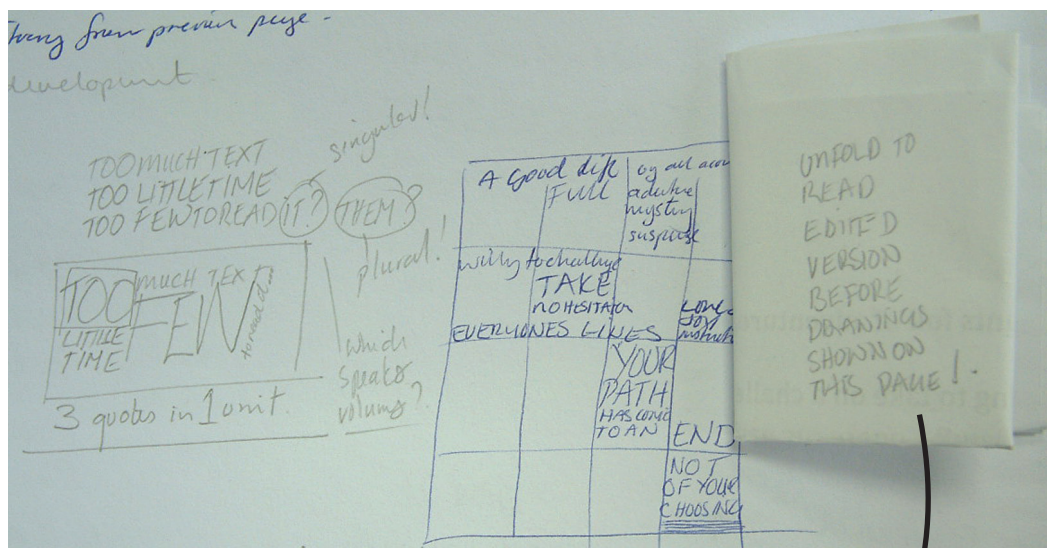
8a



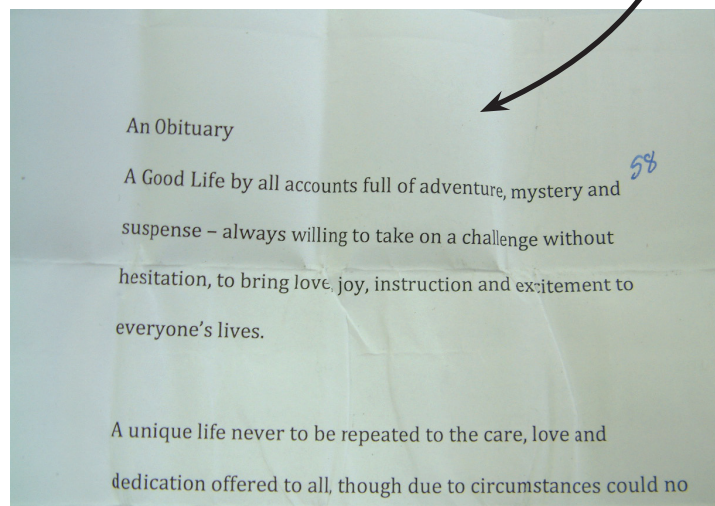
8b

Figures 8a and 8b: Initial ideas in February 2011 considering how one might represent the passing of the book. There are influences apparent from William Blake and Virginia Wolf (rich text in simple layout forms).

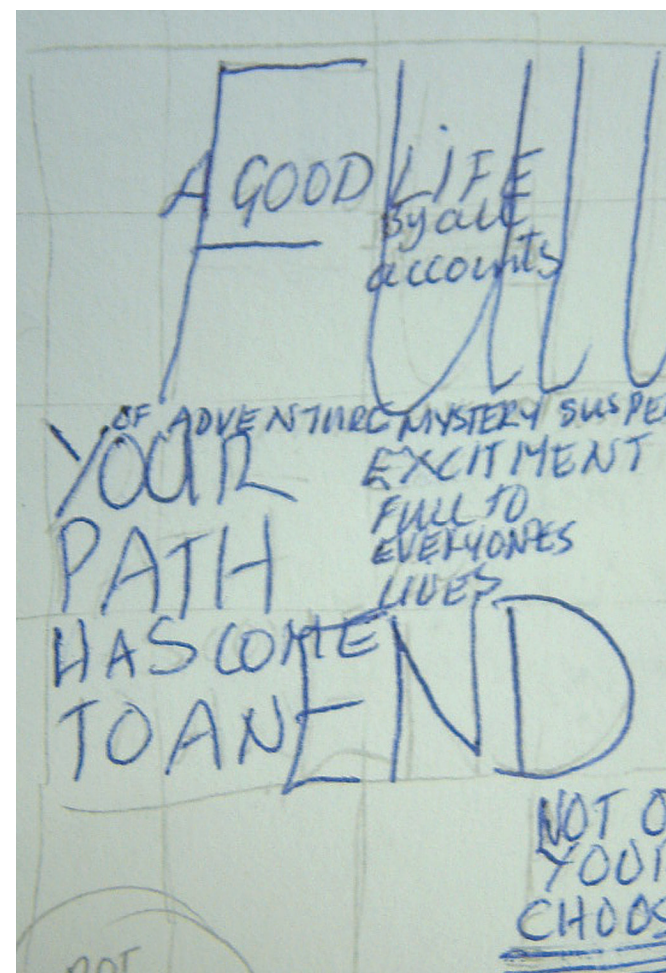




Figures 9a and 9b: Initial ideas in February 2011. My written texts used for initial proofing in compositional sets. Working out on paper seems simple enough but remembering the letterpress composition is not so flexible, I use designs that are laser-cut from digital artwork.

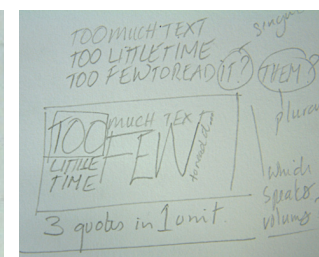


9b



10

Figures 10-14: Initial ideas in February 2011. I continued with sketches and then computer generated work in two colours to develop the train of thought. Spacing becomes a significant issue. I encounter significant differences between computer generated text and that developed for letterpress printing.



11

**TOO**  
**LITTLE TIME**  
**FEW**

12

**TOO**  
**FEW**

13

**A GOOD LIFE**  
**by all accounts**  
**OF ADVENTURE MYSTERY SUSPENSE**  
**YOUR PATH HAS COME TO AN END**  
**NOT OF YOUR CHOOSING**

14





15

Figures 15-19: Initial ideas in March 2011, these develop from sketches through computer generated, hand cut letters in wood and lead type. The wording reflects on ideas like the paucity of time to read and the perceived effort involved.



16



17



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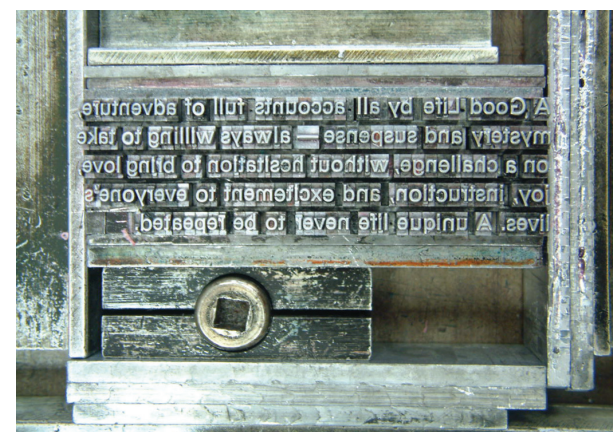


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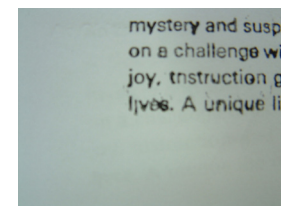
Figures 20-23: March 2011, I continue initial letterpress experiments including type printed as a deboss and in a single colour. Note the mistakes on the black print.



22



21



23



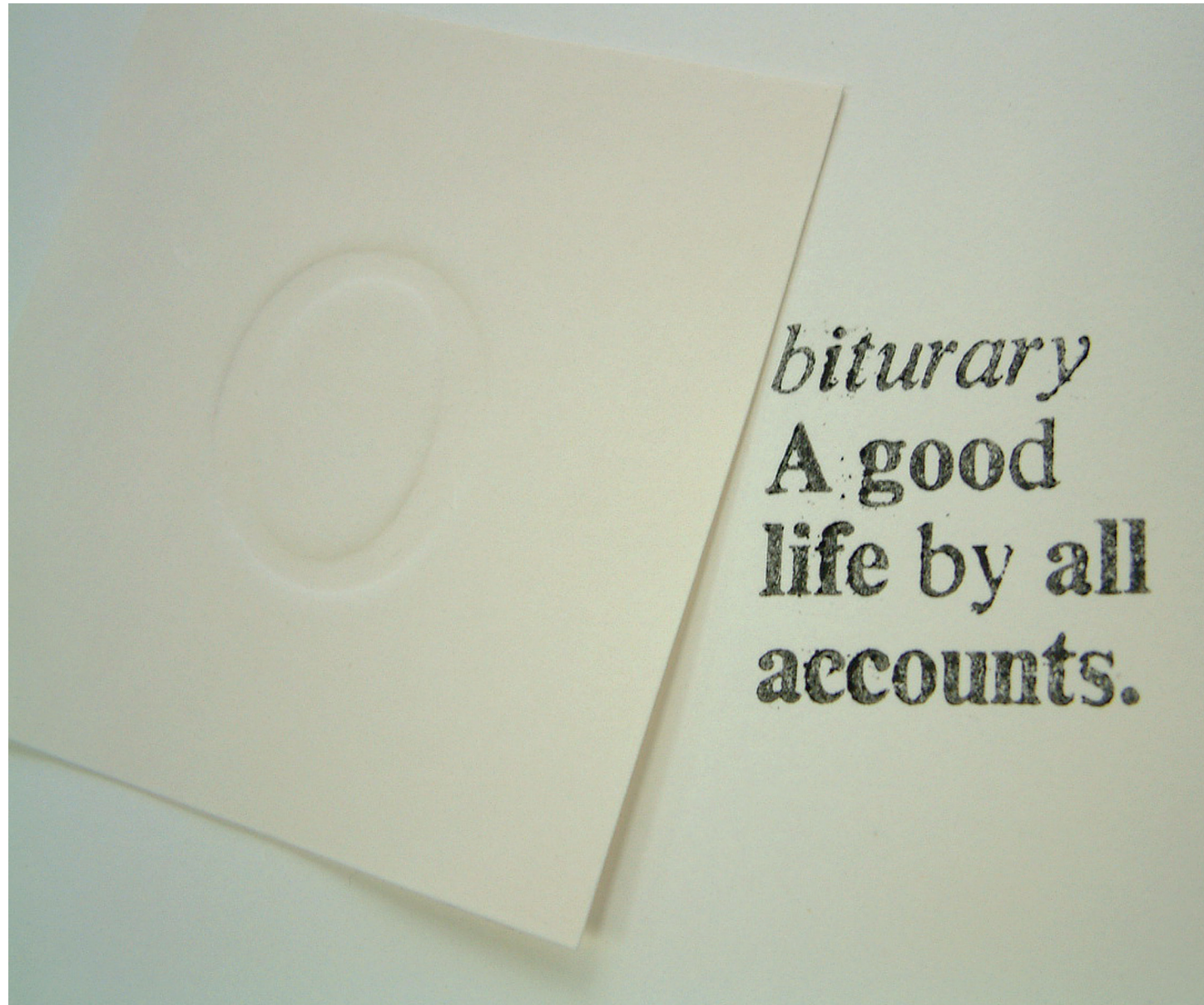


Figure 24: Incorporating the impression using debossing for the initial capital 'O' with letterpress print. Black ink used is oil based and blotchy. The use of three typefaces (24pt; Times Italic, Times Bold, Times. The Times Bold was to be used, though the word 'by' was a mistake as type was found in an incorrect draw).



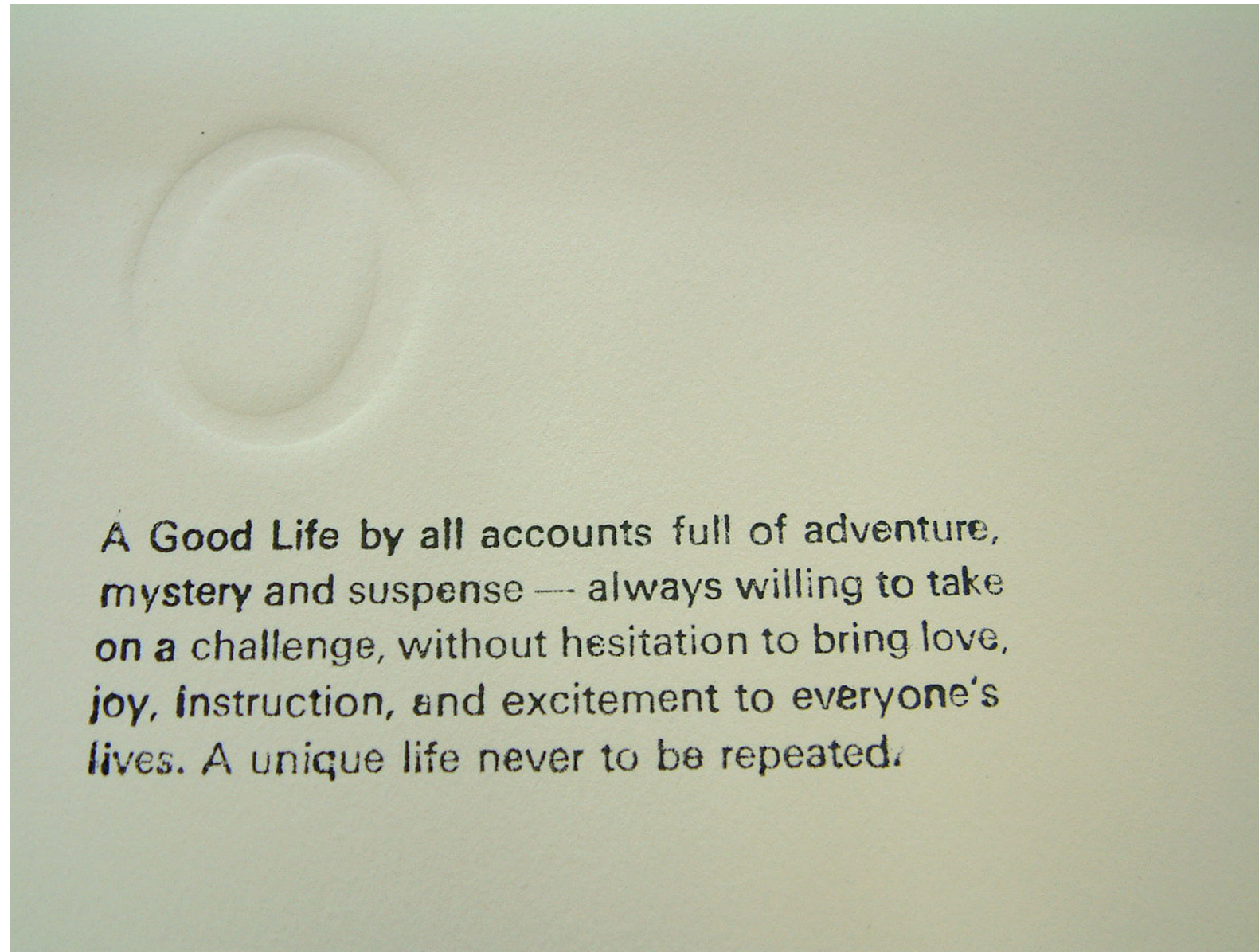


Figure 25: Debossing the initial capital 'O' and using a one-colour print on the same piece of paper. Errors are corrected for this print, because characters show signs of wear from previous use.





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Figure 26: While waiting for the rollers to be resurfaced, I began hand inking and printing samples. Tools required for this work from lower left and clockwise: screw driver set, soft rubber roller, wood block (ensuring type is 'type high'), mallet, furniture, quoin, key, composing stick, inks, trowels, mentholated spirits, type cord tie, type cord (does not stretch) and a printing ink block.

### *The making*

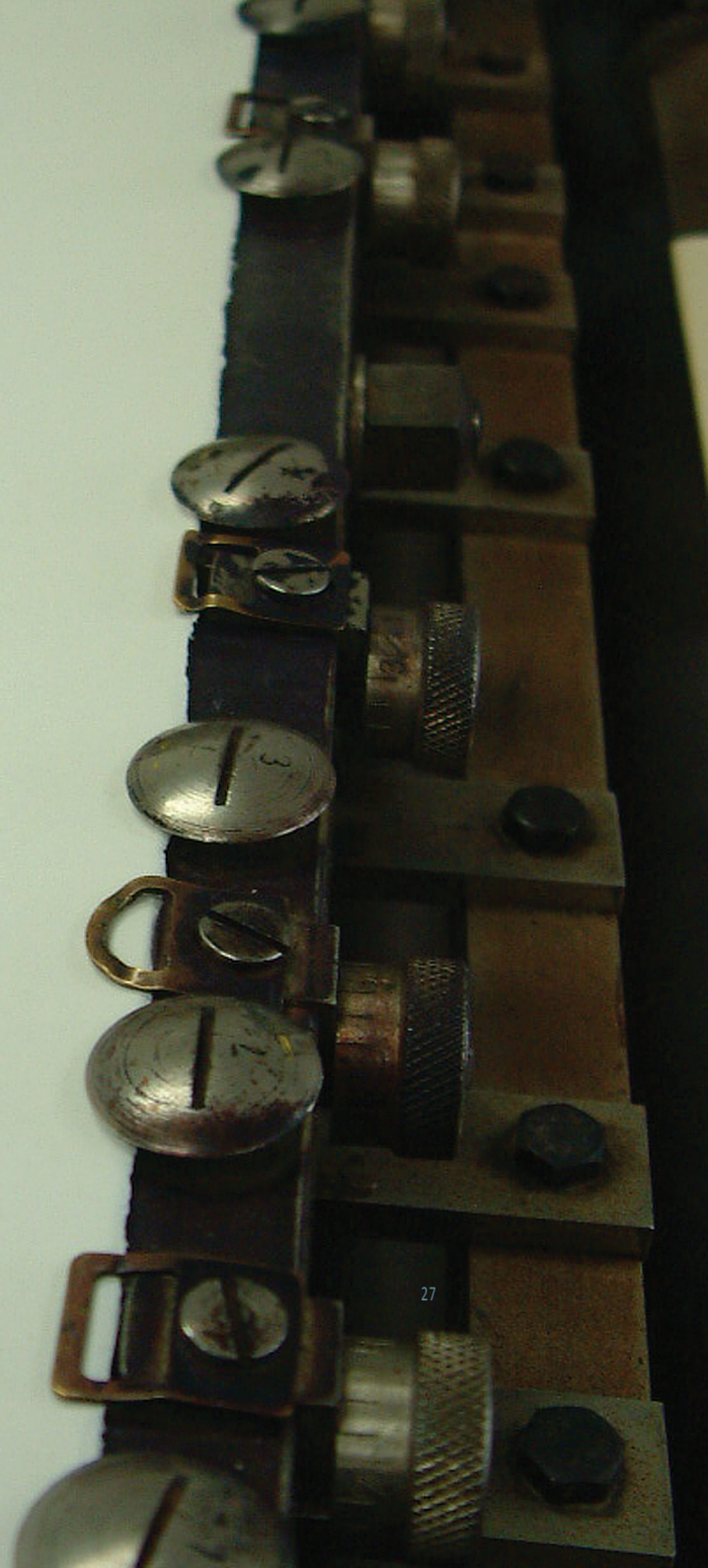
The obituary 'book' involved extensive work relating to the restoration and preparation of moveable lead type for the Korrex letterpress proofing machine at AUT University. The time taken to prepare and print was painstakingly slow and involved increasing both my knowledge base and confidence.

Thus the material aspect of the project hit home from the start because I was confronted by the labour intensity composing involved. With the hours poured into the simplest of activities I gathered a deepening respect for pre-digital printers and their work.

I learned patience and focused concentration so I was able to 'set' the text, spell the words correctly, and prepare experiments for proofing.

In addition, early in the piece, I discovered that the rollers on the Korrex Printing press needed resurfacing before any serious work could begin. I also discovered that the ink on site was old and extremely tacky. As a consequence, it did not dry in good time (waiting for the ink to 'take off' took up to two weeks on some paper). Accordingly I had to experiment with a wide variety of stock before I could begin to develop work approaching the level of resolve I was seeking.



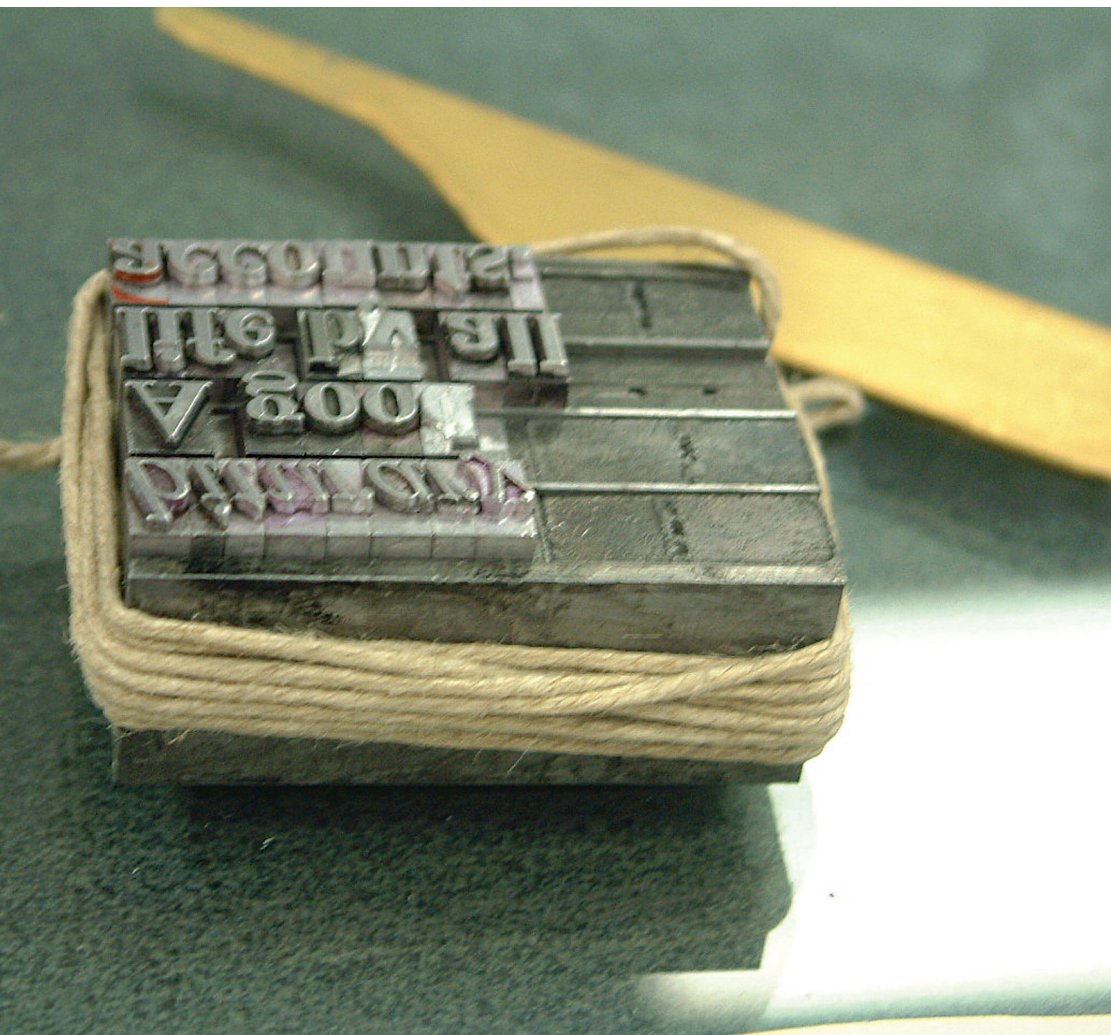


28

Figure 27: Opposite - Detail showing the grippers for positioning paper on the Korrex printing press.

Figure 28: This page shows the position of the Korrex printer at AUT University. The picture shows the type drawers, composing area, glass bench tops and a stone table. Two drawers with moveable lead type are on the glass bench. These enable quick access to type faces for loading into the composing stick (just visible at the far corner of the left tray).





29

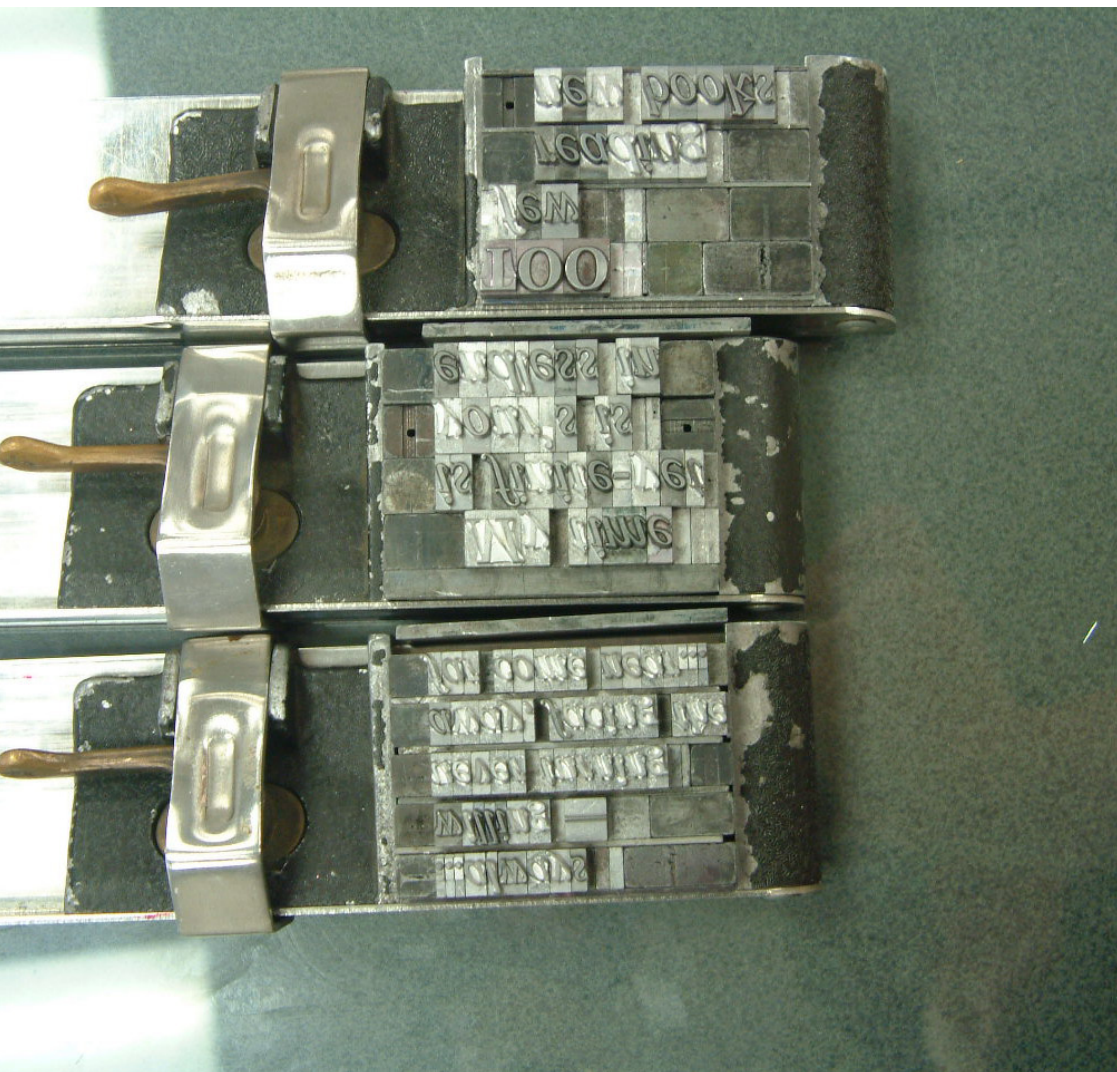
Figure 29: Text bound with type cord. This is ready to be placed on a galley tray, or into a chase for printing.



30

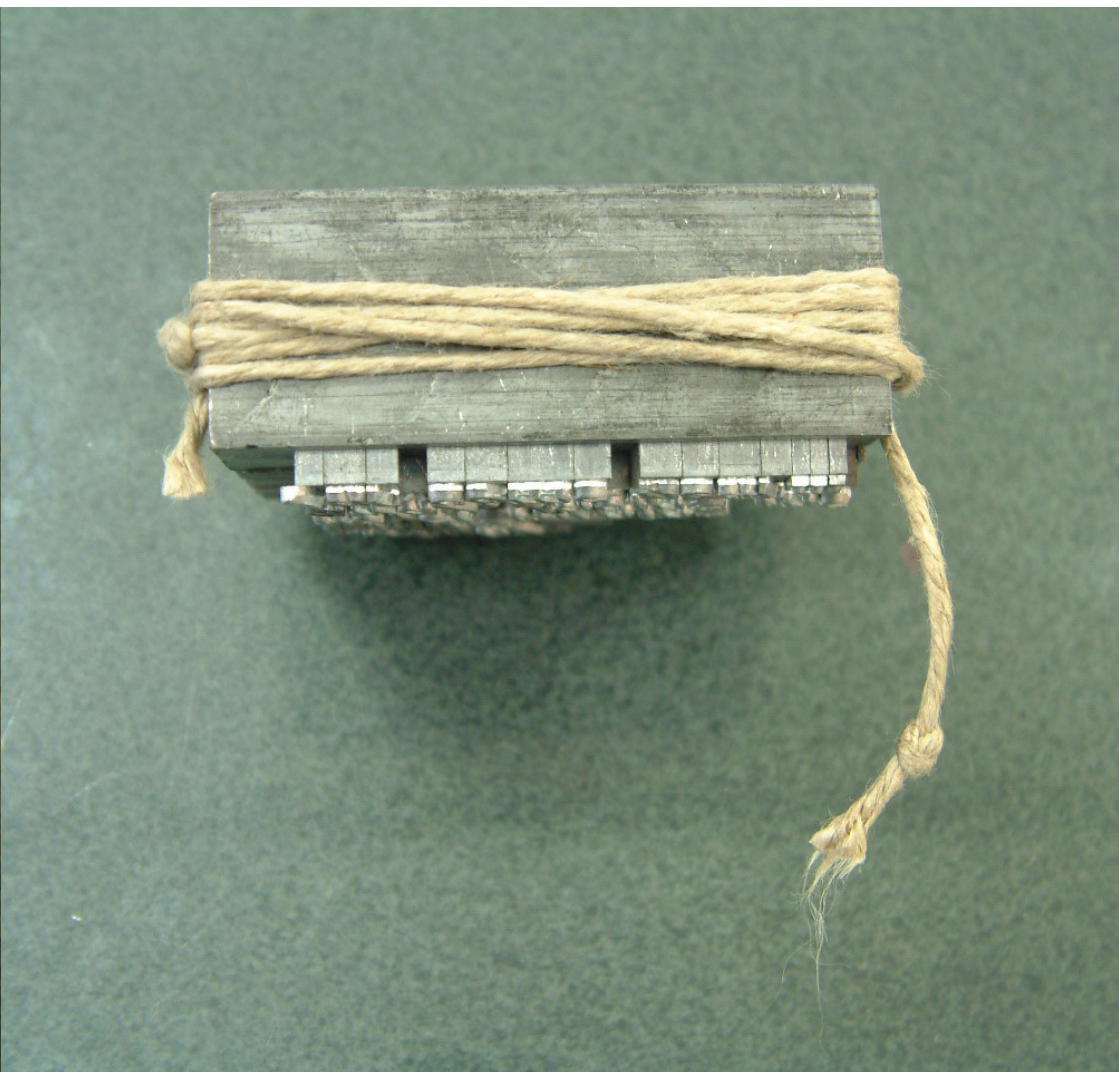
Figure 30: Using a composing stick to set the correct width for the type.





31

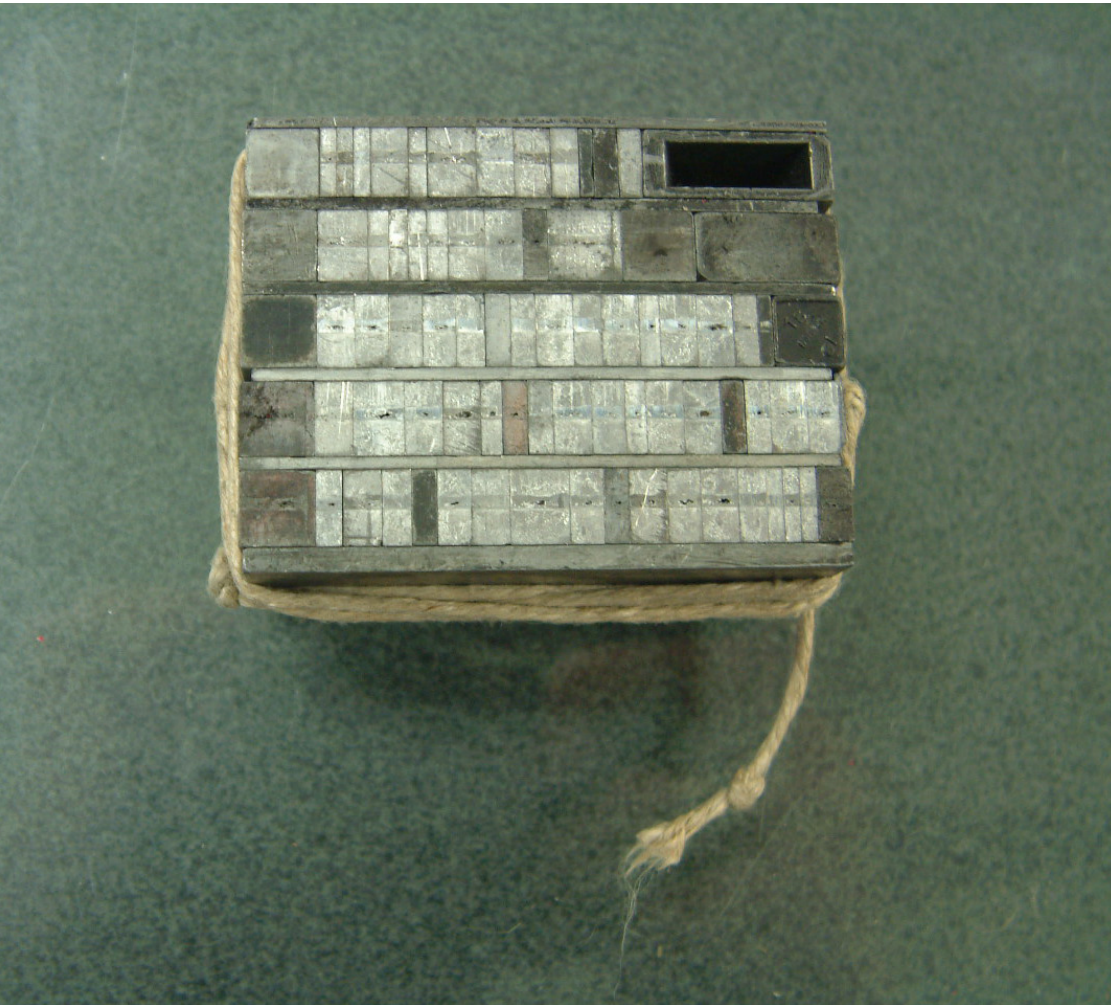
Figure 31: Several composing sticks with type set. Note text is back-to-front and upside-down.



32

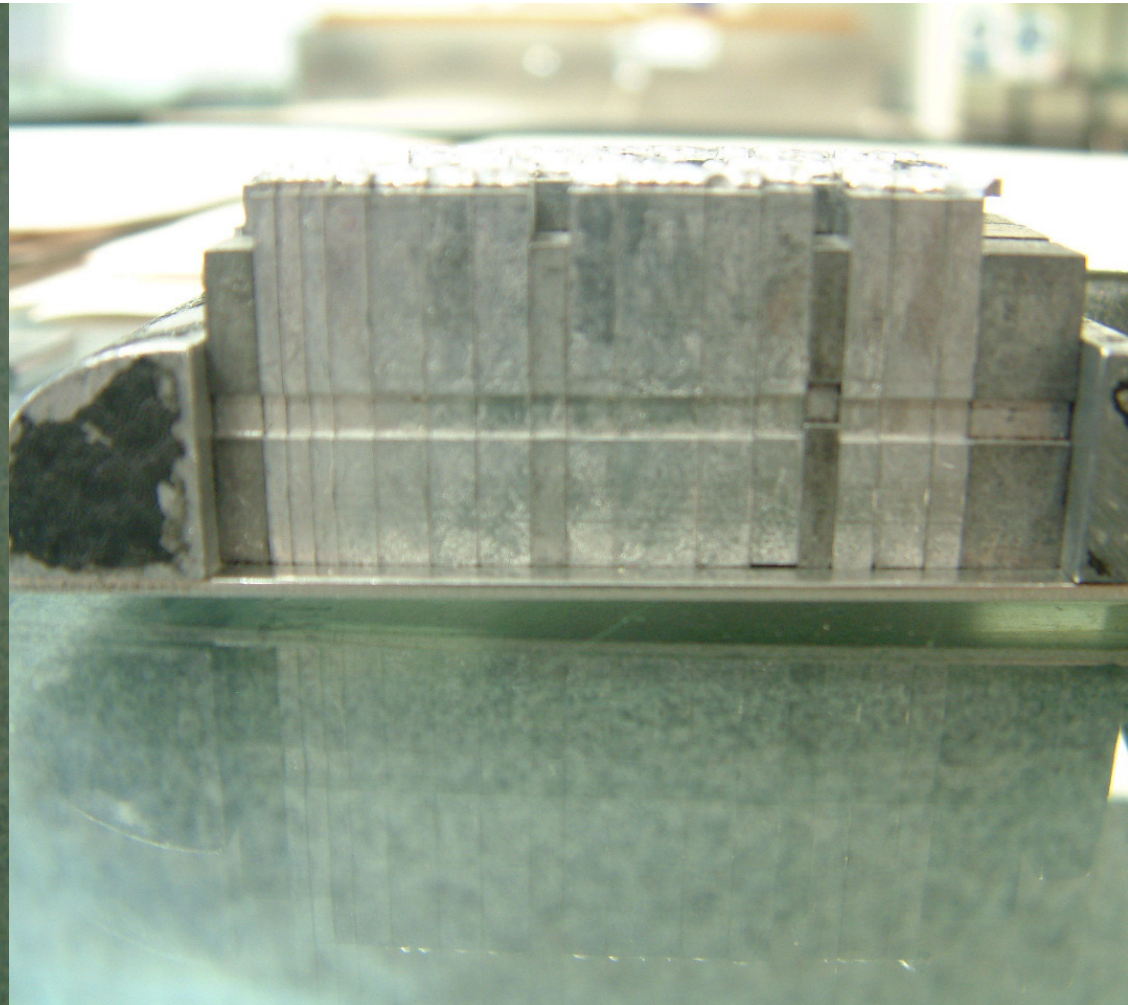
Figure 32: Lead type extends beyond the leading and spaces. Ink will be applied to the letter shapes.





33

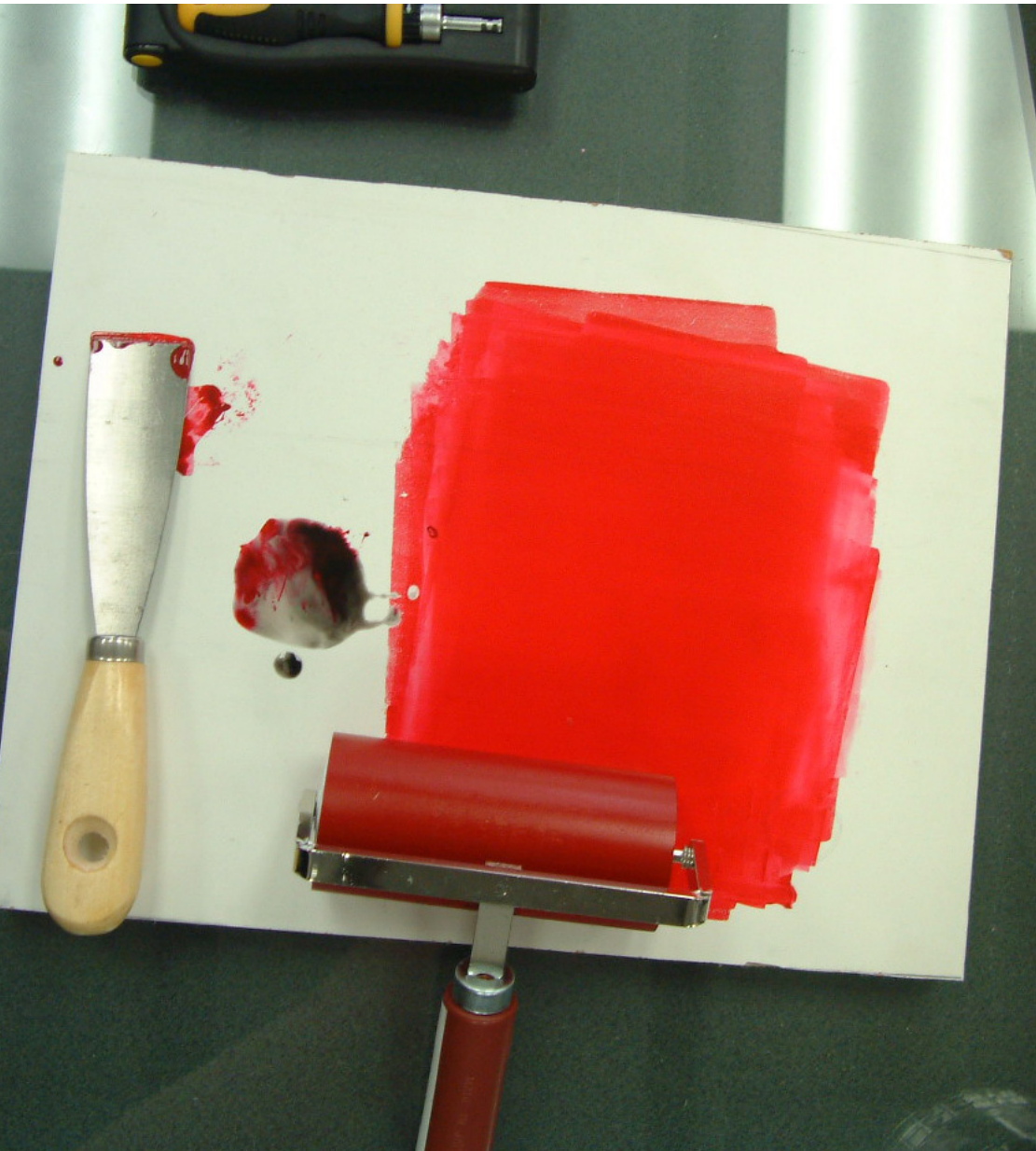
Figure 33: Base of the lead type with spaces showing the different lead shapes that make up a simple galley of type. The dark gray leads are spaces that ensure lines of type are correctly spaced along the line length. There are several spaces to choose from, these include: Em quad (Mutton), En quad (Nut), Thick, Mid, Thin and Hair.



34

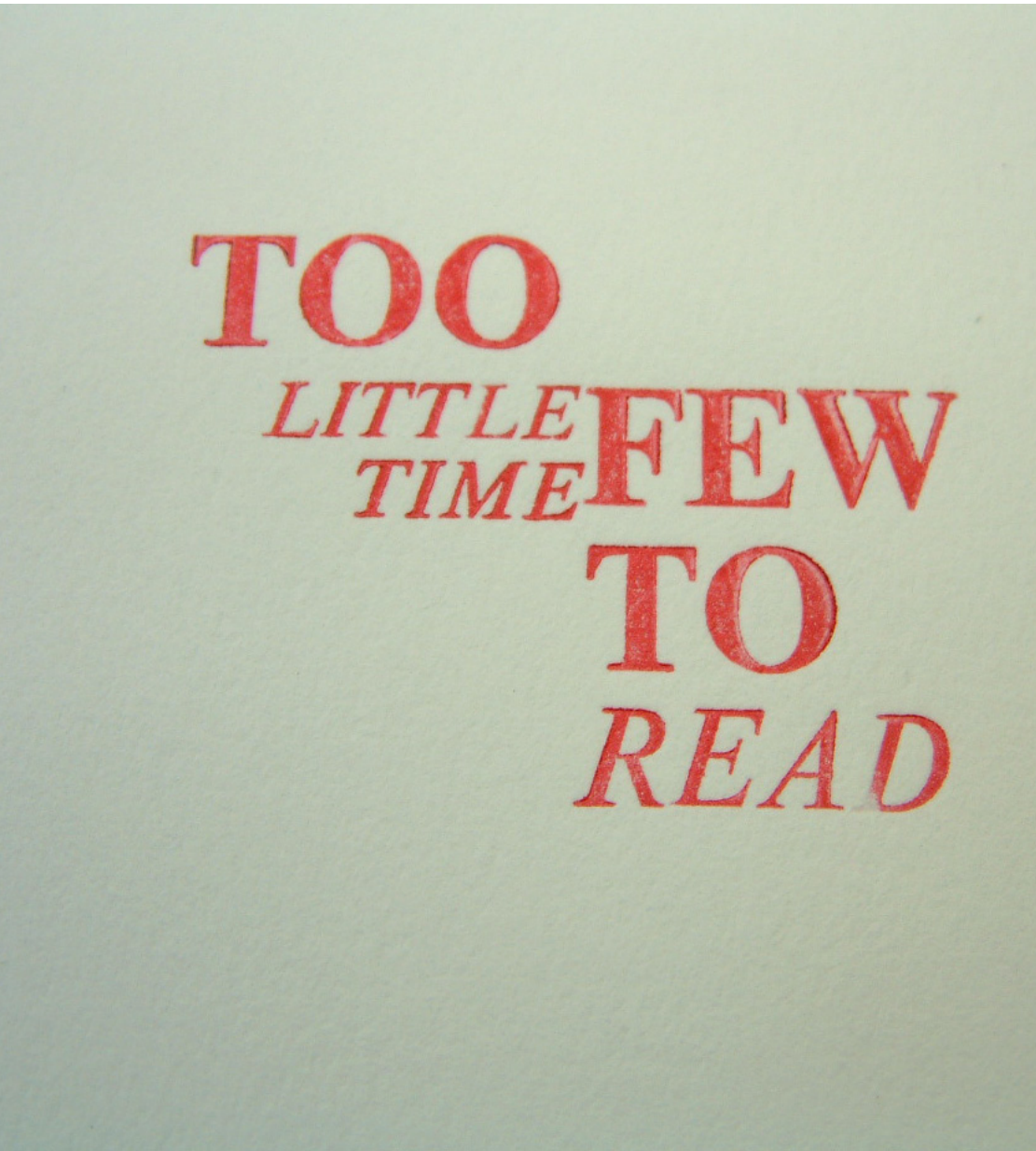
Figure 34: Baseline edge of the type displaying the 'Nick' for the typeface. Each typeface has its own nick to help compose the correct letterforms from each tray of character type. If all the nicks do not align then an incorrect character is inserted.





35

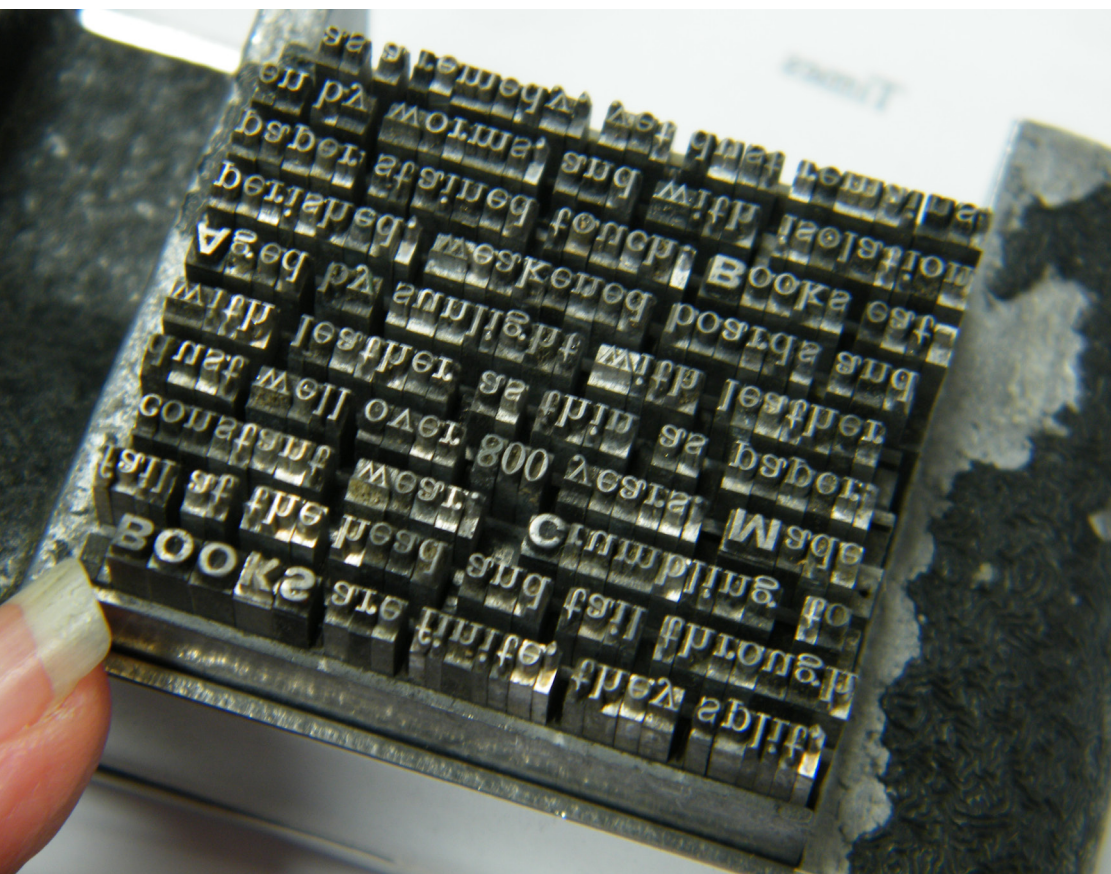
Figure 35: Test printing using new inks and a hand roller.



36

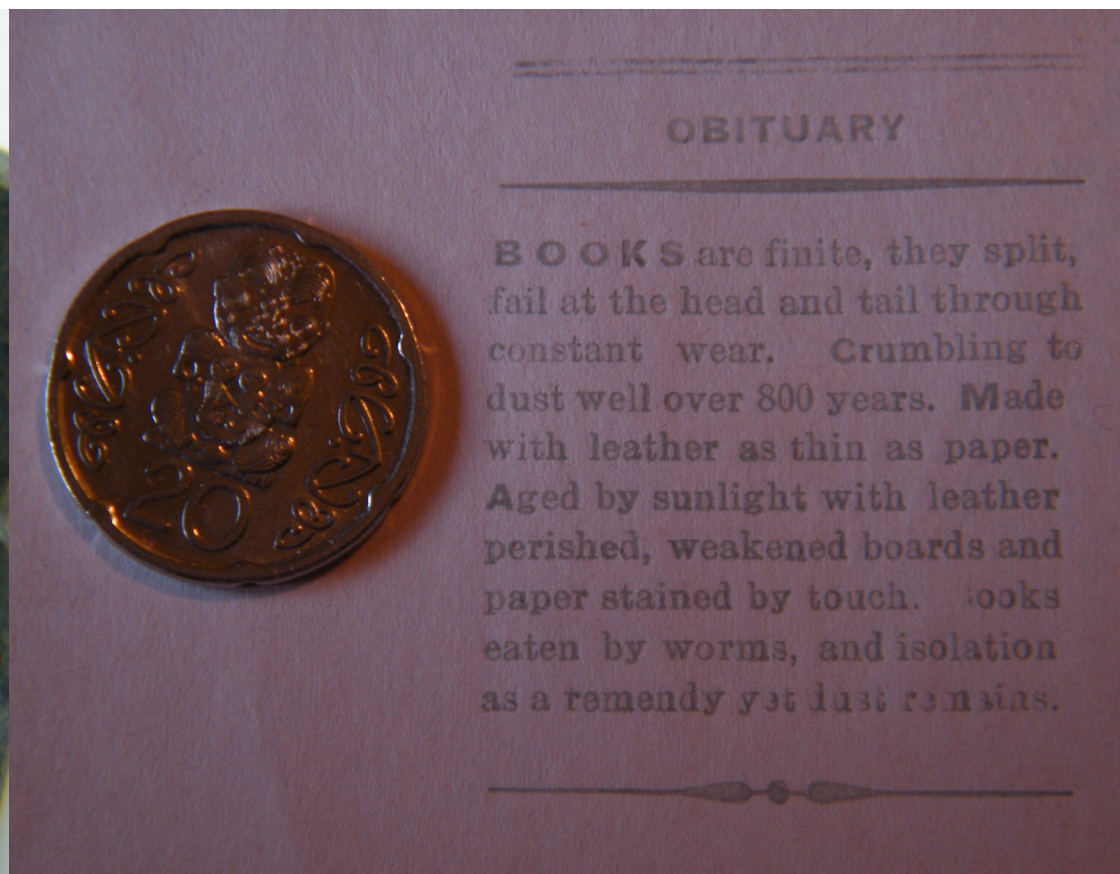
Figure 36: Test print of a galley of type. Letterpress printing pushes ink to the edges of the characters when the type presses against the softness of the stock. Modern papers are often too smooth and hard for effective letterpress impressions.





37

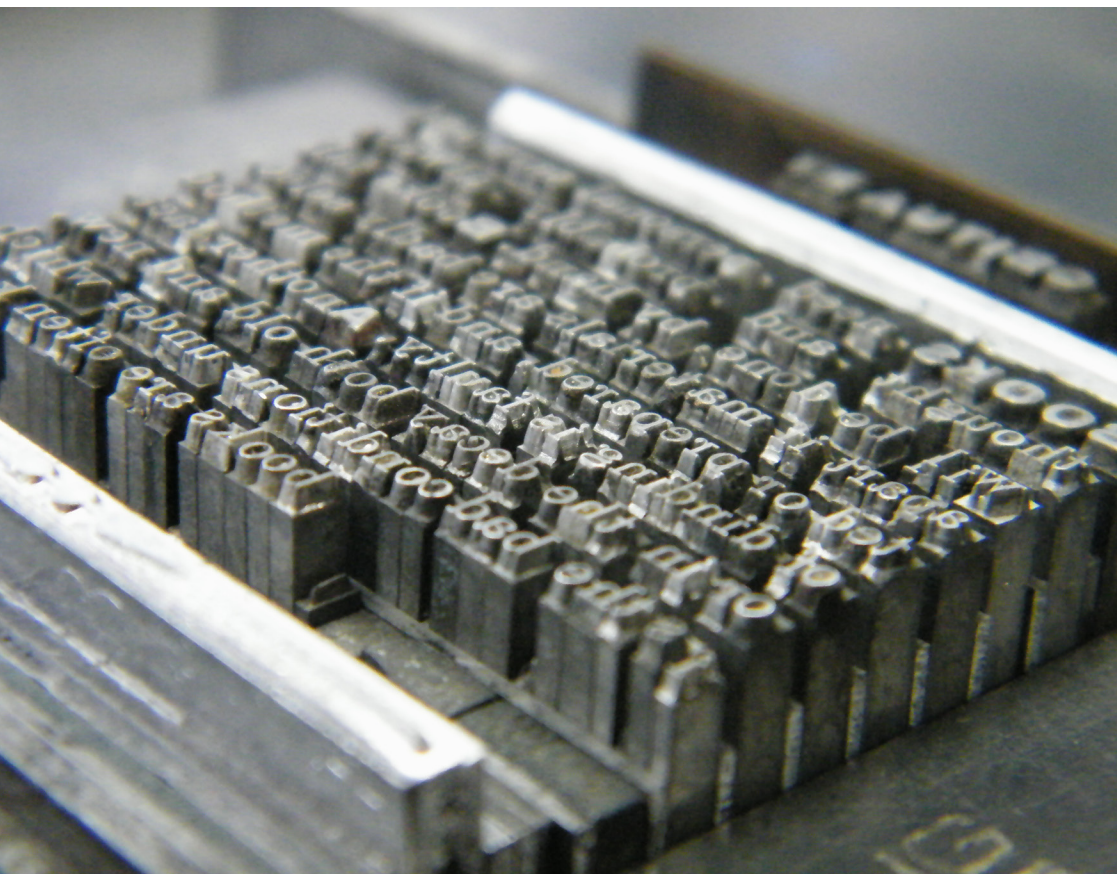
Figure 37: Obituary text written for the book with first final attempt hand set with 6 point (pt) Consort light (serif) and Lining Gothic 544 (sans serif). I needed to use tweezers to set the type as it was so small. A stand magnifying glass would have been useful here.



38

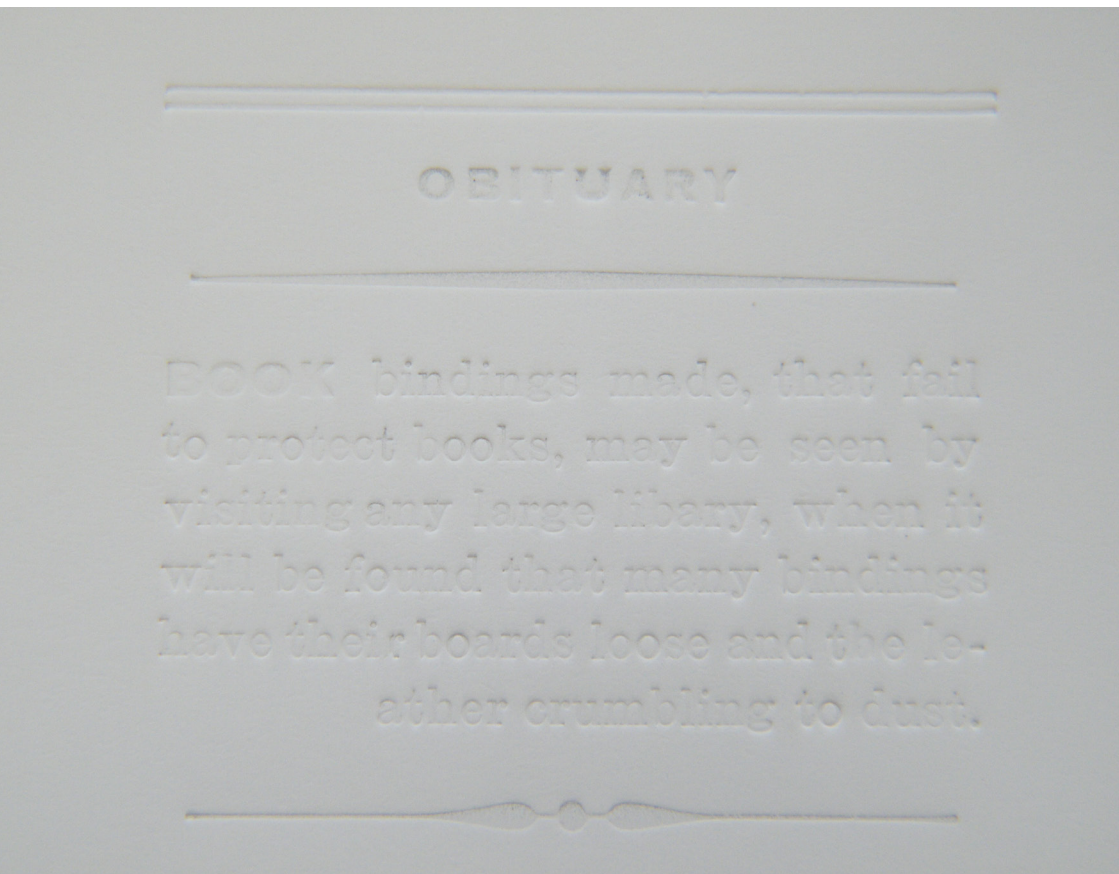
Figure 38: Test print on newsprint (the final stock chosen for this artefact). The image uses a 20-cent piece to indicate scale. Note the use of ornaments for the rules. From top to base these are: double rule, a French rule and an ornate rule (something not used in modern notices).





39

Figure 39: Second attempt with a new obituary text composed and locked in a chase.



40

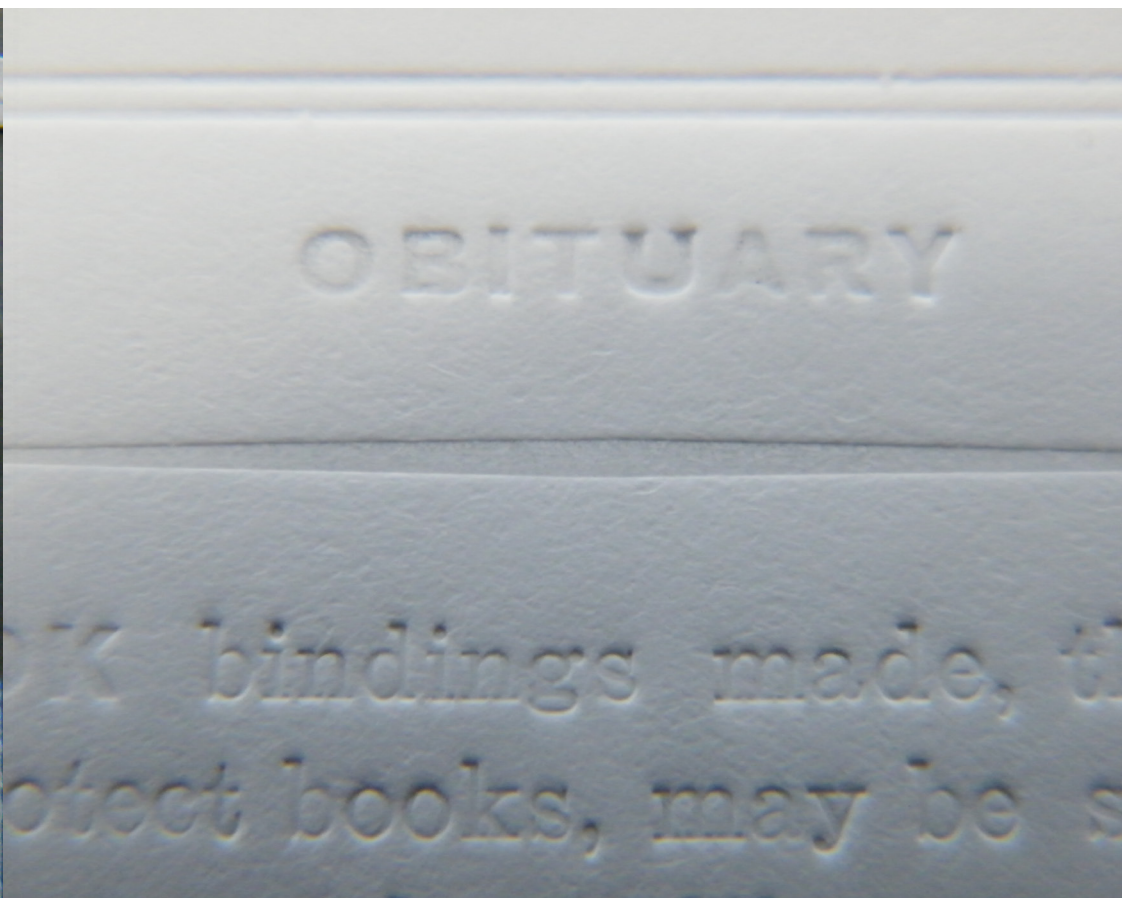
Figure 40: Test deboss print on white cartridge paper.





41

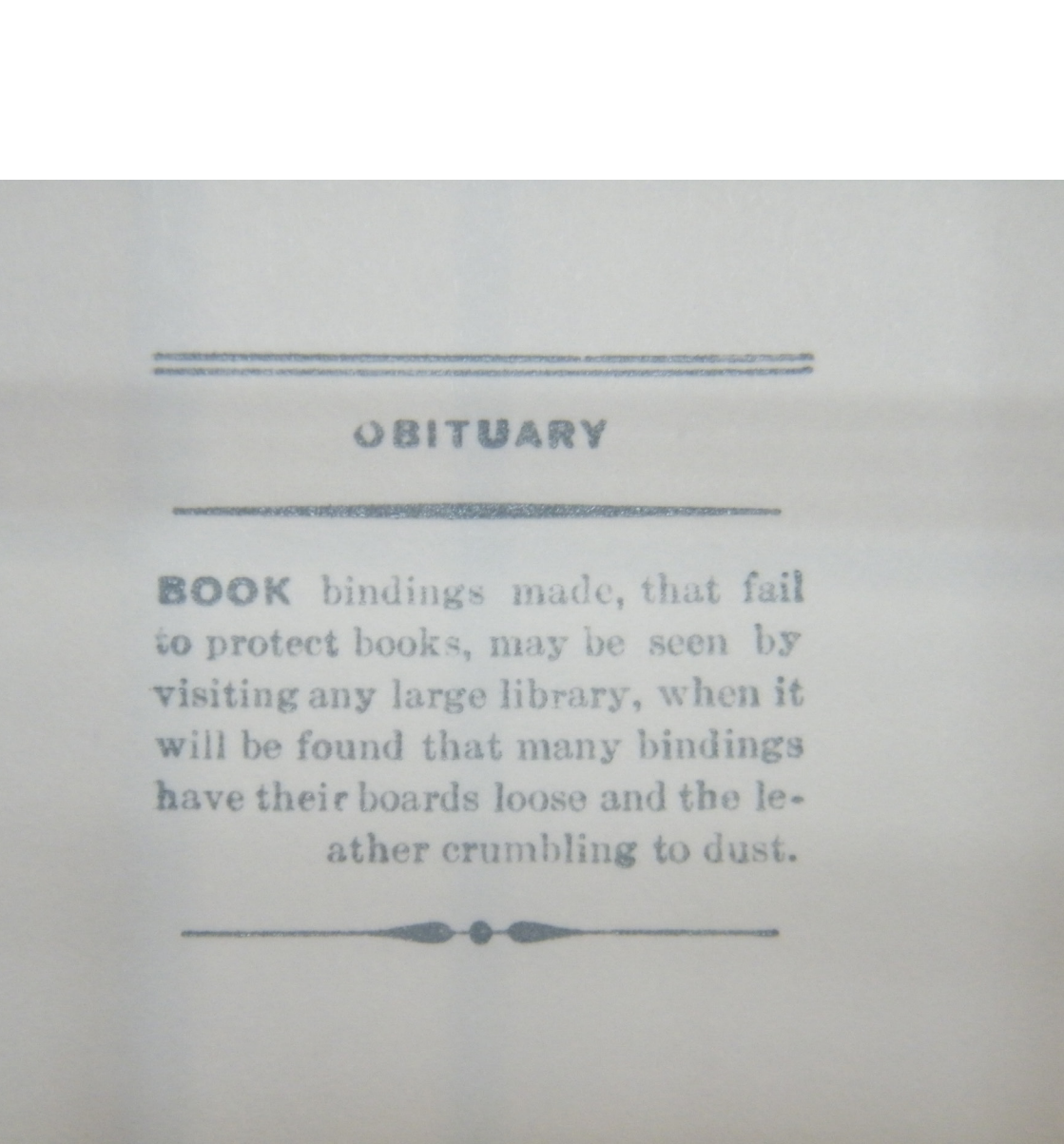
Figure 41: Final hand set type for the obituary piece.



42

Figure 42: Detail – Test deboss print on white cartridge paper.

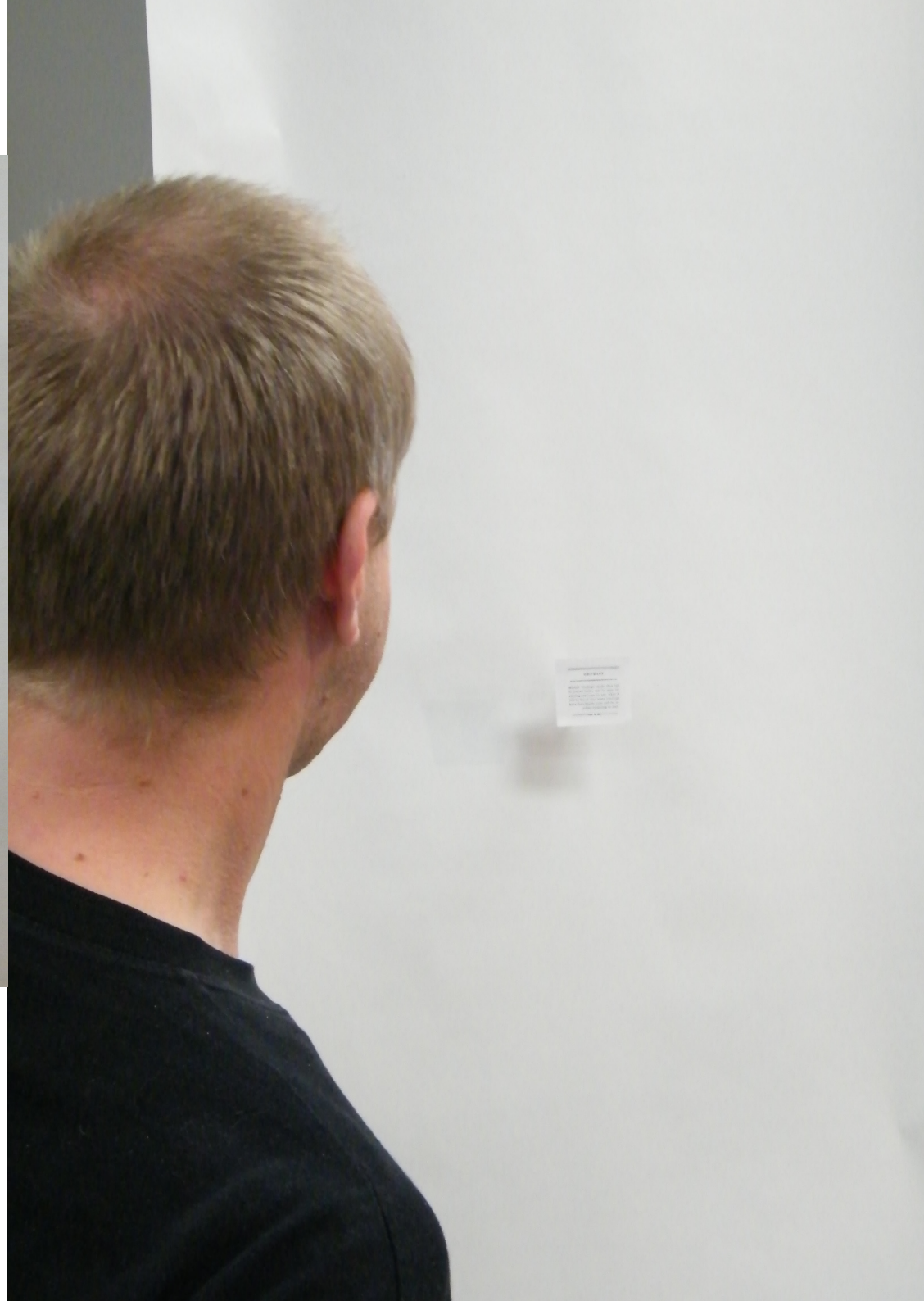




43

Figure 43: Above – Proof print on newsprint paper.

Figure 44: Opposite – Testing the height of the obituary design on a vertical drop of newsprint. Model is 6' but the piece is too low for viewers to consider comfortably.







45

Figure 45: Gallery installation showing overall scale of the obituary design in relation to the reel of newsprint.



46

Figure 46: Undulating rolls of paper from the original 'butt' end of the 1600mm newsprint used to print *The New Zealand Herald*.



At the evening service Canon Richards spoke more particularly of the Queen's public life. He said that a person good and amiable in private life was not necessarily a good sovereign. This was almost a truism, and had been abundantly illustrated in history. Weakness of character or

understand the true principles of government, would involve king and people alike. But it was not so with Queen Victoria. The experiment of a good Sovereign as well. During the troubles of her reign, when I had been deeply involved in the attempted revolution in Scotland and England, the nation was practically saved by the wise government of the Queen. In 1848 almost every country in Europe was shaken by a revolution. Not so the throne of England. The Chartist movement ended in a ludicrous failure. And why? The revolutionary germ cannot grow in the soil of constitutional liberty. The Queen attempted to govern on the principles of some of her predecessors; the throne might have been endangered. Happily the theory of constitutional government has been working since Victoria in a way in which no other modern Sovereign has done. She has shown the true value of the Crown as a power above party and representative of the whole nation. Weak or selfish sovereigns forget this. The Queen never forgot it. Over again she has influenced to consider national interests rather than party ends. She has fostered strongly the belief that the ultimate power in the nation is in the people, and she always considered a legitimate extension of the franchise that the Government might be truly representative of the masses rather than of a few privileged classes. With reference to foreign affairs, the Queen undoubtedly had full knowledge and sound judgment. The memorandum to Lord Derby after the Indian Mutiny is worth

## Documentation

The experiments for this work were also time-consuming because I soon discovered that archives of lead type at the university had been depleted over time. This meant I had to access small amounts of type from a plethora of obscure sources.

The eulogy involved extensive experiments with different paper types. These included cotton, hot pressed watercolour (smooth and textured), tissue, rice, tracing, hand made, manila, newsprint and high quality colour laser papers. In addition, a range of weights from 300gsm to 40gsm were tested. The resurfacing issue with these experiments related to relationships between paper and ink quality<sup>3</sup>.

In developing experiments for this work I again operated off key words and concepts. This technique was useful because it simultaneously allowed me to focus on defining ideas while holding open spaces for interpretation and lateral association.

The significant concepts I used in activating the work were:

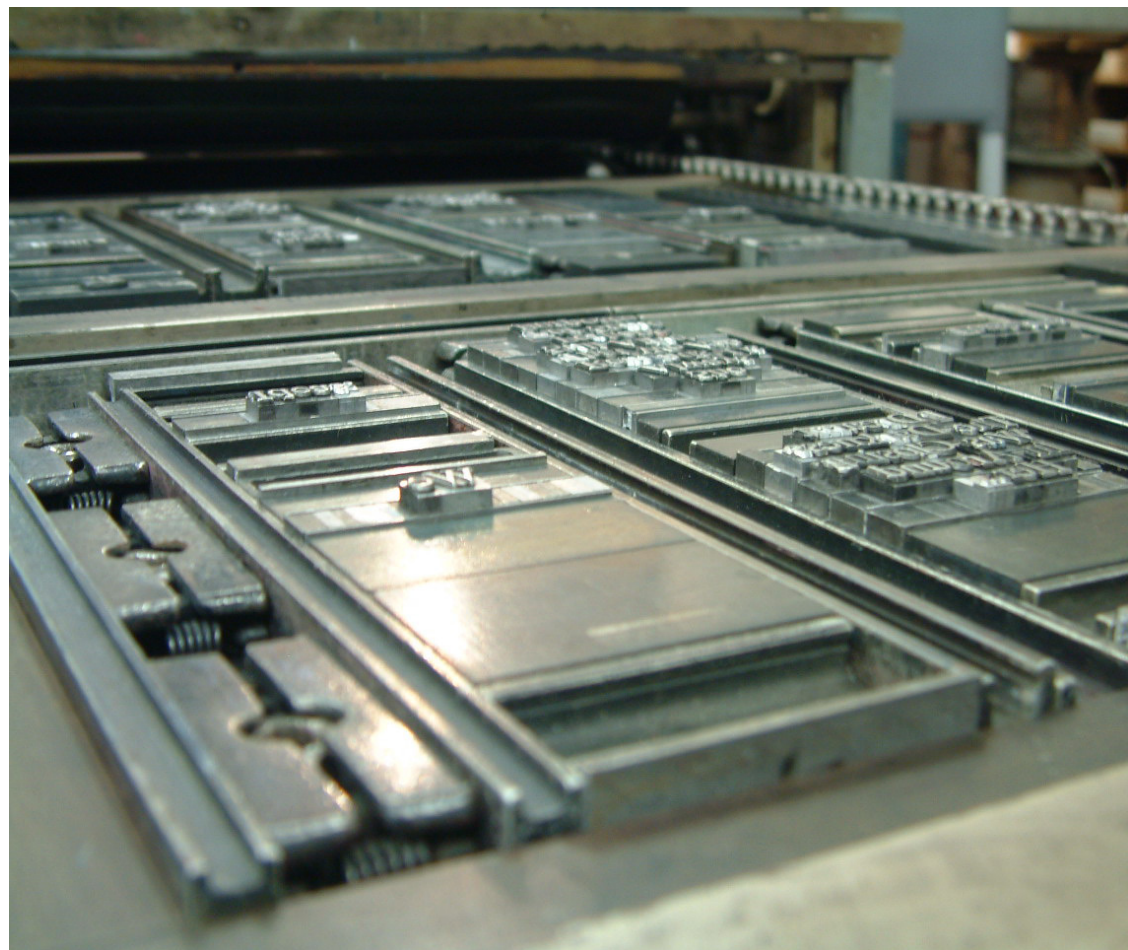
An oral address delivered in a meeting place with family, friends and acquaintances.

Intimate/highly personal

3 On lightweight paper the ink tended not to dry – sometimes taking up to three weeks for the ink to ‘go off’



Questioning  
Emotional  
Remembered/forgotten  
Inclusive  
Informal language (spoken 'in person')  
Narrated events across a lifetime (but there will be gaps in the life where no stories are told)  
The celebration of a life  
Church, Chapel, Grave Site, Marae, Home  
Audience connection strengthened – common bond  
Saying goodbye/honouring the life  
Experience of gratitude/ respectful  
Clearing the air (remorse)  
Lingering  
Sentimental  
Illative  
Supportive  
Sometimes hard to bear (because of grief)



47

Figure 47: 'Make ready' of type on the bed of the Korrex printing press for the first attempt to print a eulogy book. Work and tumble arrangement, set up with 2-up 16 page spreads.









Figure 50a – f: Detail printed text on various paper stocks.  
50a Rice paper; 50b Grey Etching paper; 50c Japanese patterned tracing paper; 50d Dried straw fibre; 50e Hand-made grass paper; 50f Hand-made cotton and hair paper.

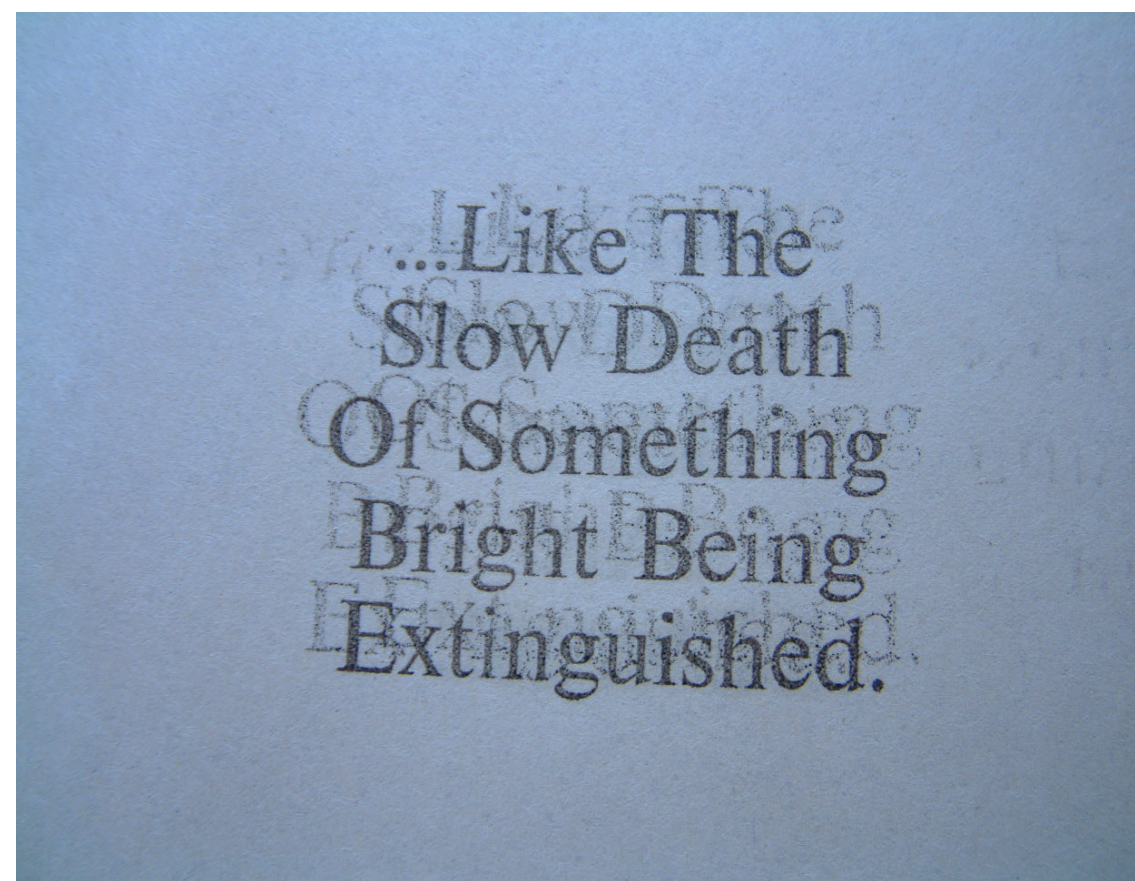
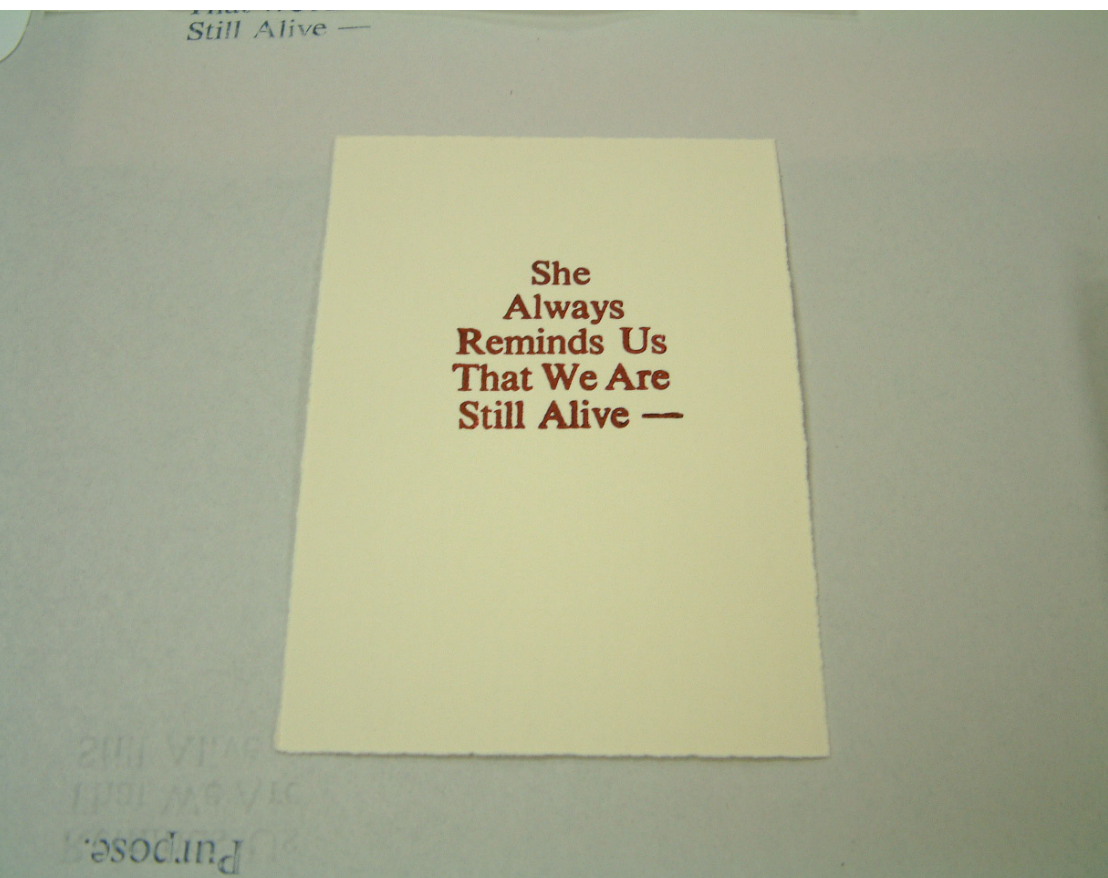


Figure 51: Newsprint sample of overlapping and reprinting on same surface to produce a repeat impression. I sense the beginnings of something here.





52

Figure 52: The most successful is an off-white paper stock with a deckle edge – (Svevia Antiqua is no longer manufactured). As I did not attempt to make my own paper for this project (due to time restraints), I decided to experiment with very light paper stocks.



53

Figure 53: Moveable type set, showing different character styles (as not enough characters in each type drawer were held on site at the university). Additional type was purchased to try and elevate the problem.





54

Figure 54: Type drawer showing empty character sections.

### *The making*

A large proportion of the visual work for the eulogy documents experiments with papers, inks and bookbinding. The research explored ways of drawing connections between the life of the book and how its passing might be depicted as a physical metaphor. Although I used the Korrex letterpress printing press at AUT University for some of this book, the institution did not have enough moveable lead type to afford me the luxury of using only one typeface. Initially I used the Garamond Italic 18pt, New Gothic Condensed 10pt and some Times Italic 18pt (Times being provided by the school). But it soon became apparent that this was not going to provide me with the diversity of type ‘voices’ I wanted for a eulogy.

Although a considerable amount of time was spent experimenting with type setting, and producing two-sided prints on 40gsm tracing paper, in the end I was forced to extend experiments into dye transfer approaches (using reverse laser prints and acetone solvents). With these I was able to produce quite subtle (and diverse) results that were no longer compromised by the paucity of lead type available. The most successful experiment undertaken while exploring the eulogy was a small, unprinted, intimate book that unfolded gracefully in the cusp of one’s hands. The work had the tactility and scale I had been seeking and was developed as a response to the key concepts: intimate, illative, forgotten, common bond, and lingering. Most significantly, an early iteration of the work suggested ways that I might talk about a narration of a life that had parts that had faded from memory and others that might stand out in sharp relief.





55

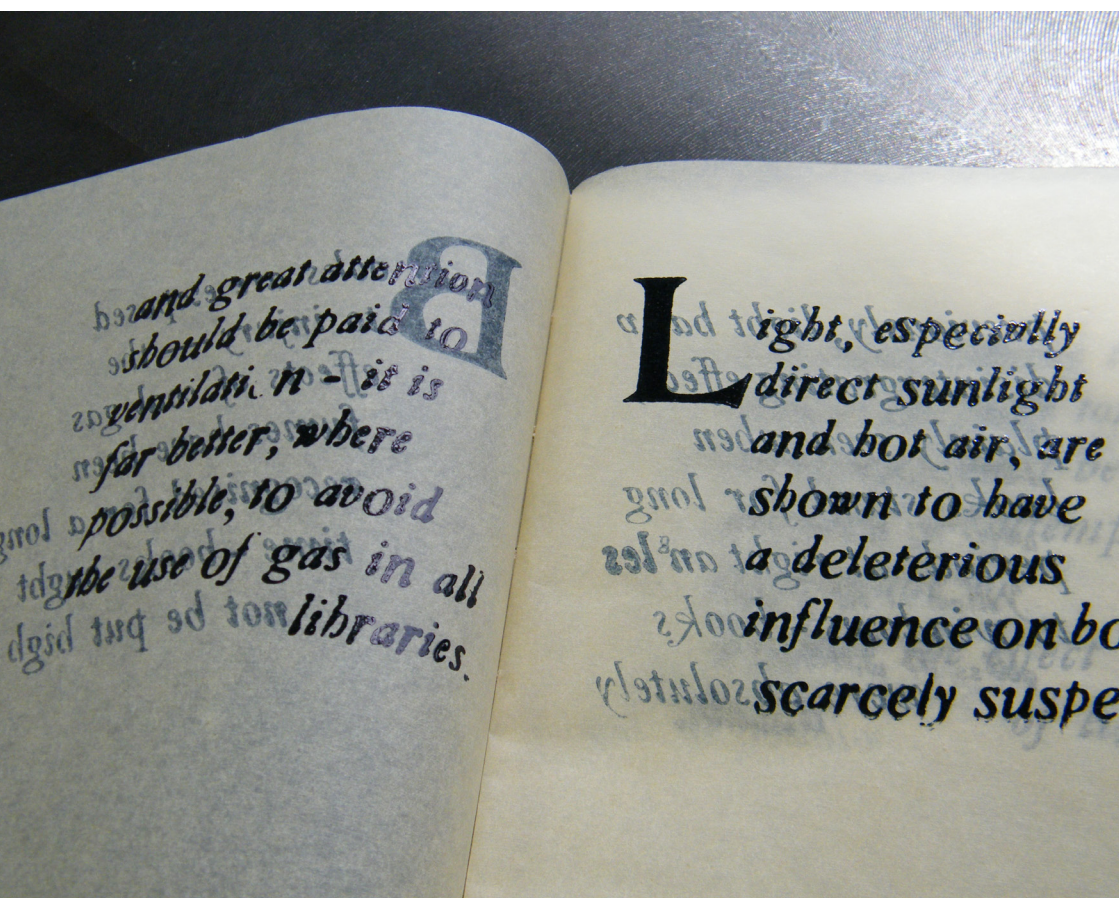
Figure 55: Detail – showing three different typefaces used to create a single composition.



56

Figure 56: Drying rack showing tracing paper prints.





57

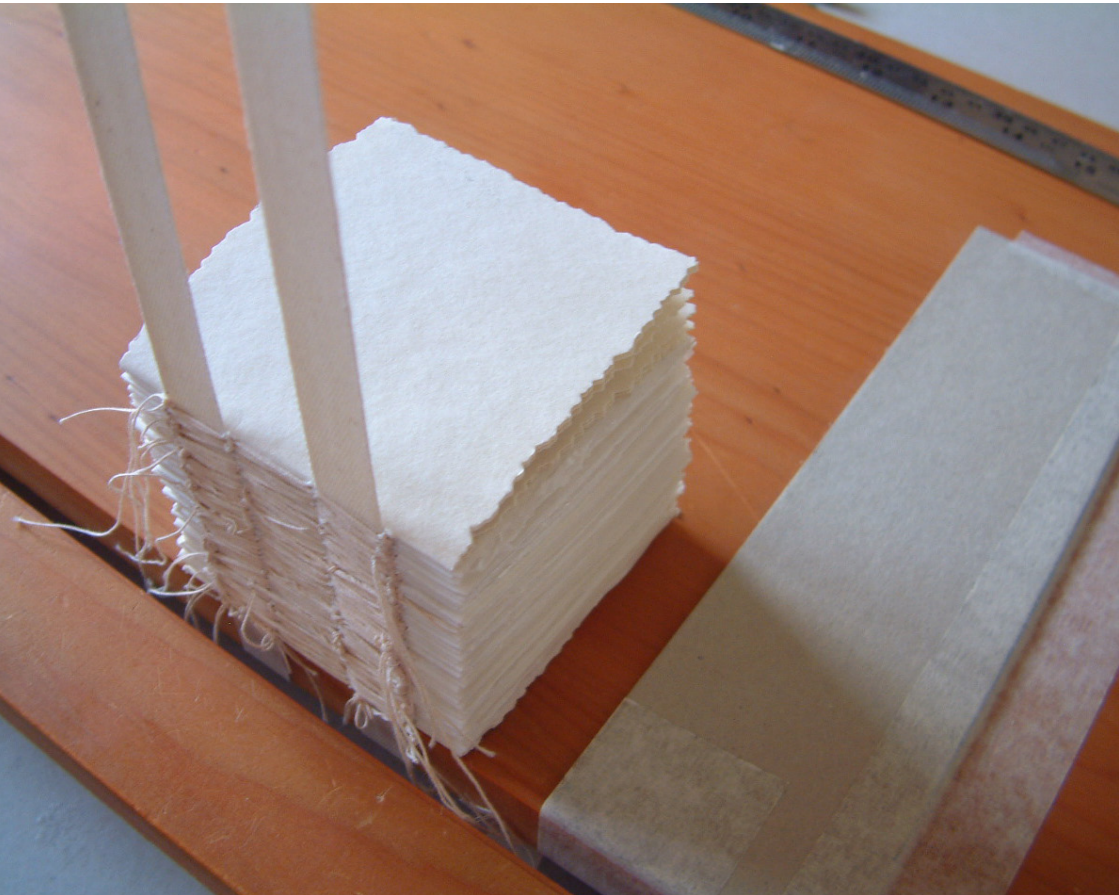
Figure 57: Detail – Tracing paper section stitched together.



58

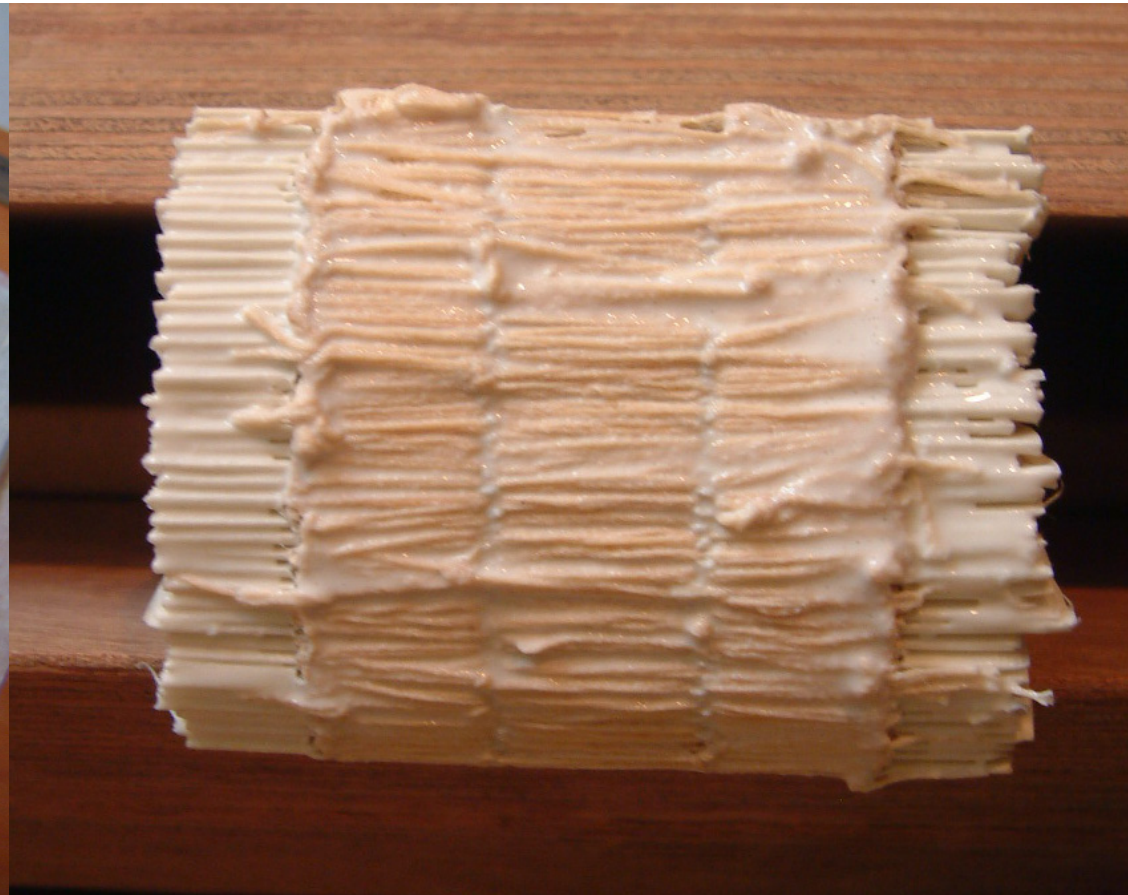
Figure 58: Detail of folded butter paper 40gsm in signatures, pierced by an 'awl' (a sharp pin on a wooden handle) ready for stitching together.





59

Figure 59: Completed blank 'dummy' (sample of the book manufactured using the preferred stock, before production commences).



60

Figure 60: Once stitched the exposed book spine is glued and placed in a vice to curve the spine.









62

Figure 62: Eulogy blank dummy revealing its scale in relation to human hands.



63

Figure 63: Detail - spine stitching of dummy eulogy book. Note the exposed spine with knots and criss-crossing of thread. This experiment sought to represent the joining of experiences that 'tie' one signature (chapter of life events) to another.





64

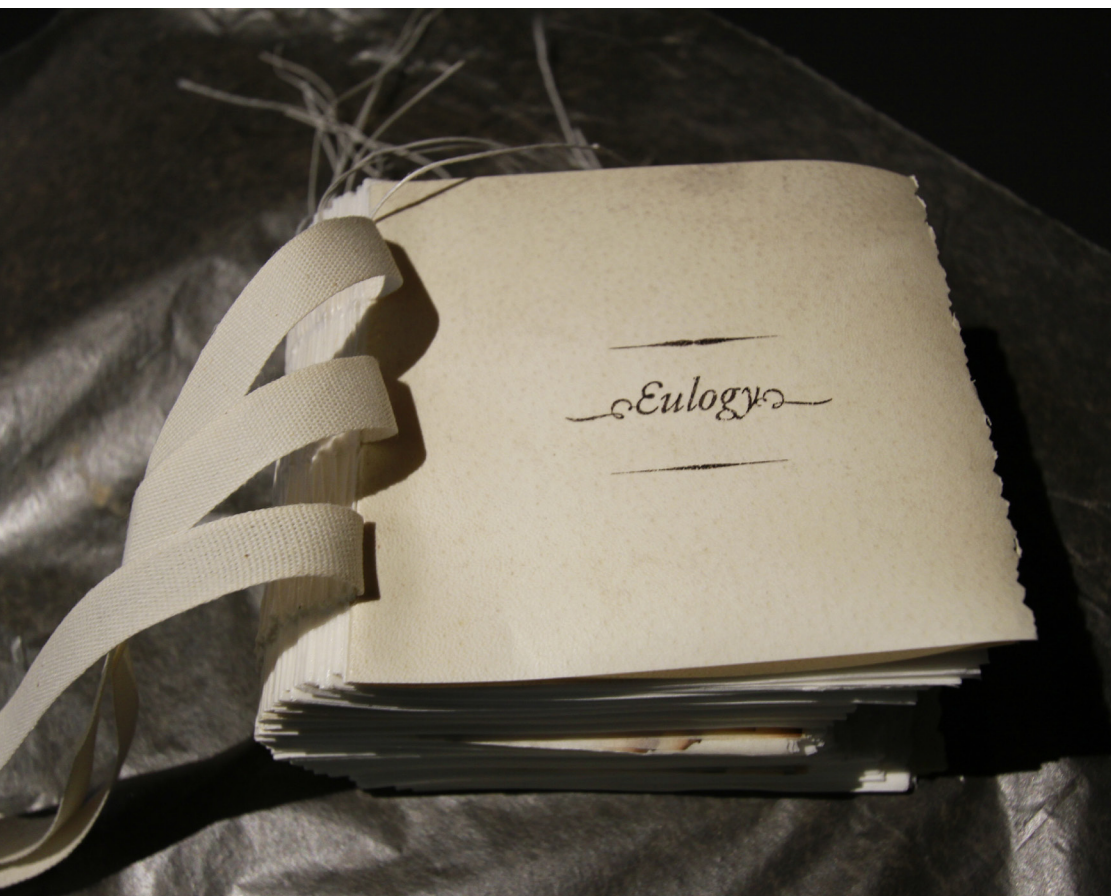
Figure 64: Paper samples not used for the eulogy 'book'. Base sample: newsprint; middle: yellow tracing paper, top: waxed paper.



65

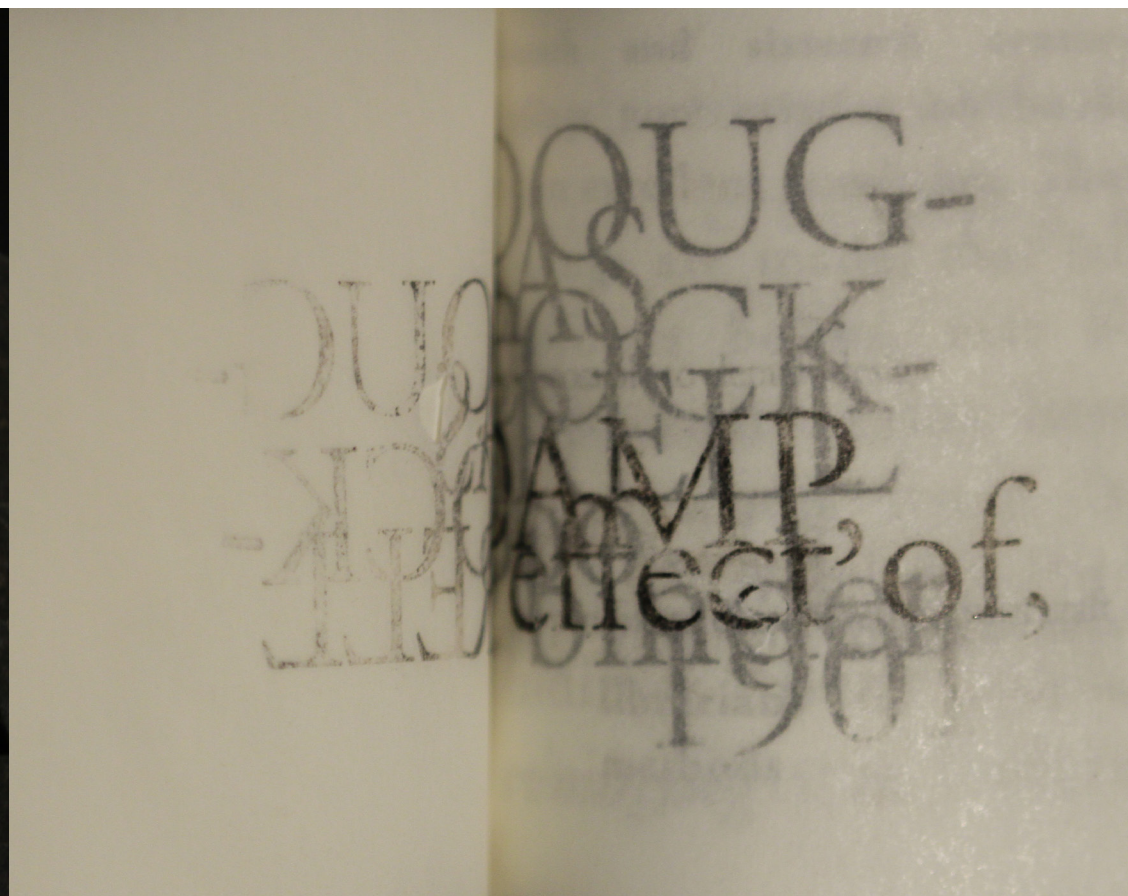
Figure 65: The revised eulogy book, stitched and ready to be cut down from the sewing frame. Note different paper textures and colours. This final work is still compact. Blank pages represent gaps in a person's life (things/events/passages forgotten over time). The edge is deckled and designed so it remains uneven from signature to signature.





66

Figure 66: Final eulogy book installed in the gallery. The item appears as a softly lit text. It is presented at the level of a coffin in a funeral service.



67

Figure 67: Detail – acetone transferred text on butter paper pages in the final eulogy book. Note the translucent nature of the pages. These serve to reveal hidden text on other pages. The paper is almost waxlike. It is similar to the skin of a recently deceased person.



## Documentation

### *Requiem (thinking)*

Originally, this piece was to be produced entirely on the Korrex printing press, but I eventually enlisted Terry Foster to typeset the text on two lead type casting machines. One was an Intertype and the other a Linotype held at the Taranaki Aviation Transport and Technology Museum (TATATM) in New Plymouth. This typesetting took two months to set up, and another month to print. The text used for the work was Douglas Cockerell's *Bookbinding, and the care of books: A handbook for amateurs, bookbinders and librarians*.

Initially I sent eleven A4 pages to Terry. The English text was to be set in 10pt Baskerville Roman, and the Latin text in 12pt Aster Light Italic. The structure of the text was designed to 'speak with sympathy' to Mozart's, *Requiem in D minor*. The final printed artwork was designed to be 'unfinished' because the requiem was also an incomplete work.

Once a design for the requiem was decided upon I chose a Coaster Board Off-white 300gsm stock from B&F papers. The idea originally was to bind the printed pages into a concertina book, but this conflicted with the concept of music being something that might float. As a consequence, I rethought the book's assembly so it might be sectionalised (in response to the



sectionalised structure of a requiem). To ensure the piece was prepared on time, my sister Helen Lacey, family, and friends agreed to assist with proof reading the material and sorting it into order. In truth sorting the 'slugs' into their correct order was a mission. None of us had experience with reading text back-to-front. This is why it took an entire month to prepare the work for bedding into the Korrex printing press.

Following experiments with ink (especially those involving the potential to suggest fading) I ordered Payne's Grey for use on the Coaster Board stock. The paper is quite porous and soft, so it is ideal for letterpress printing. Because Payne's Grey is relatively dark, I experimented by mixing it with Opaque White to obtain variations in tone that might suggest fading as the printed pages progressed through the 'book'. This of course is very subtle and can only clearly be seen when comparing sheet 1 with sheet 13 (sheet 14 is left blank)<sup>4</sup>.

The individual sheet sizing in this work is similar in dimension to orchestral manuscript sheets (although these are not usually folded). The lines of type represent the score lines for the notes. The English Baskerville type has been spaced by inserting extra leading to each line (slug). The Latin Aster font has been separated out to form a channel on each sheet reflecting both the repetitive nature of the requiem's musical score and its undulating melody.

I had only one chase large enough to use for a three-page spread, but through trial and error I was able to set the type to fit the width of the printer. The frame though was slightly skewed, and thus the final prints are 1.5mm out.

<sup>4</sup> The blank page is a metaphor for the incomplete nature of Mozart's requiem



68

Figure 68: Ink colour swatches before printed colour tests.



Of the four works in the exhibition, the requiem relied most heavily on outside assistance. However, critical experiments occurred around the outworked setting of the type slugs. Thus the final work is not a bound book but a floating melody in paper and fading type. Its 14 printed sheets are grouped and displayed with the 'echoes' of their origin as metal type suspended above them.

As with the eulogy and the obituary, my experiments were largely activated through a consideration of concepts that were grouped and regrouped as a means of heightening re-considerations of the topic.

The activating ideas in this inquiry were:

A mass performed for the dead

Repose

Sacrament

Float

Spiritual

Emotional

Structured [sectionalised]

Longing to be joined

Musically fluid

Is created done long after the passing

Conducted by another person from a written manuscript [thus translated from one form to another]

Intimate [though the experience is offered to strangers]

Ceremonial [ritualised]

Builds to a climax due to musical crescendos occurring three or more times

Up-lifting/euphoric/awe inspiring

Connects to a higher faculty (sublime)



69

Figure 69: Mixing Payne's Grey with Opaque White to produce four different tones of pigment for use on various print runs.





70

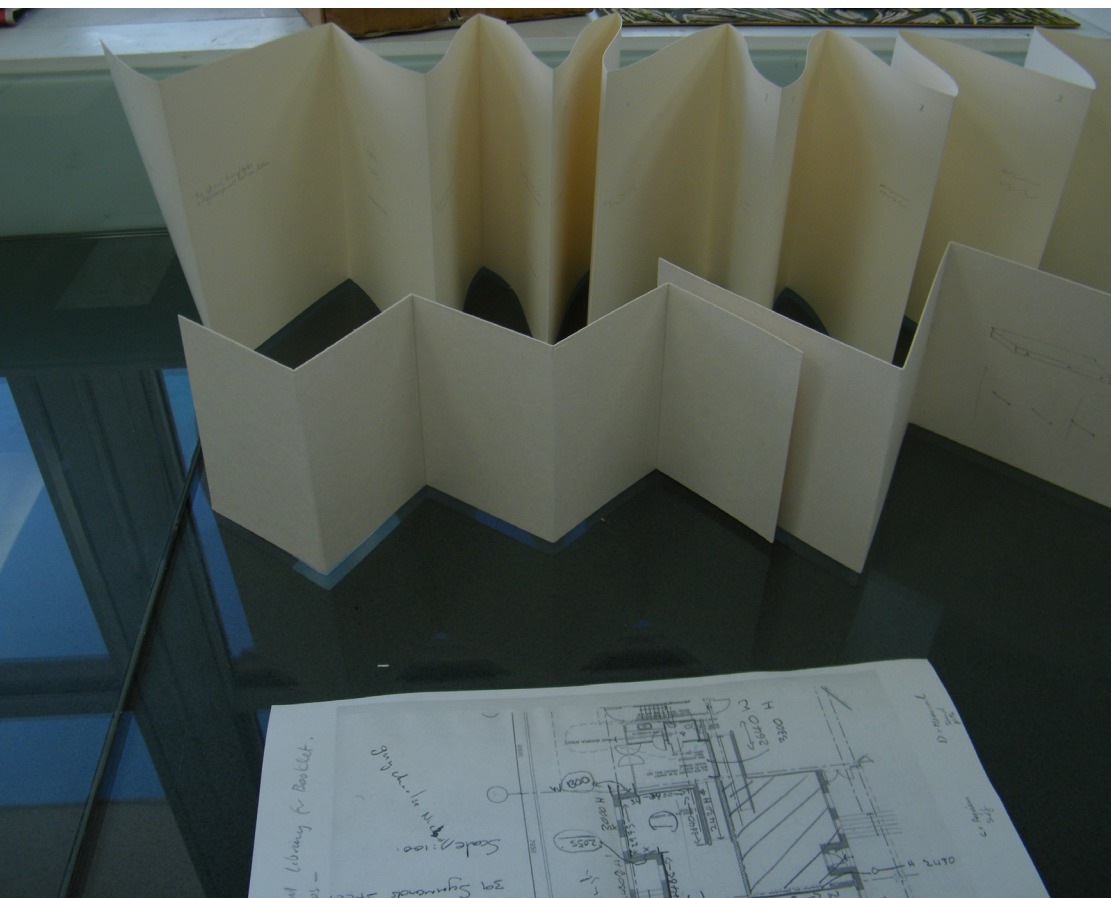
Figure 70: Terry Foster setting lead type using Intertype type casting machine for the Requiem piece.



71

Figure 71: Kate Lacey checking the slugs of type, set and supplied by Terry Foster (note slugs in newsprint wrap at lower part of image). A proof on the galley tray allows for accurate placement of each slug.





72

Figure 72: Requiem blank dummies: rear, lightweight card; middle, Coaster Board. Note the gallery plan in the foreground.



73

Figure 73: Cutting lead spacing to the correct em rule.





74

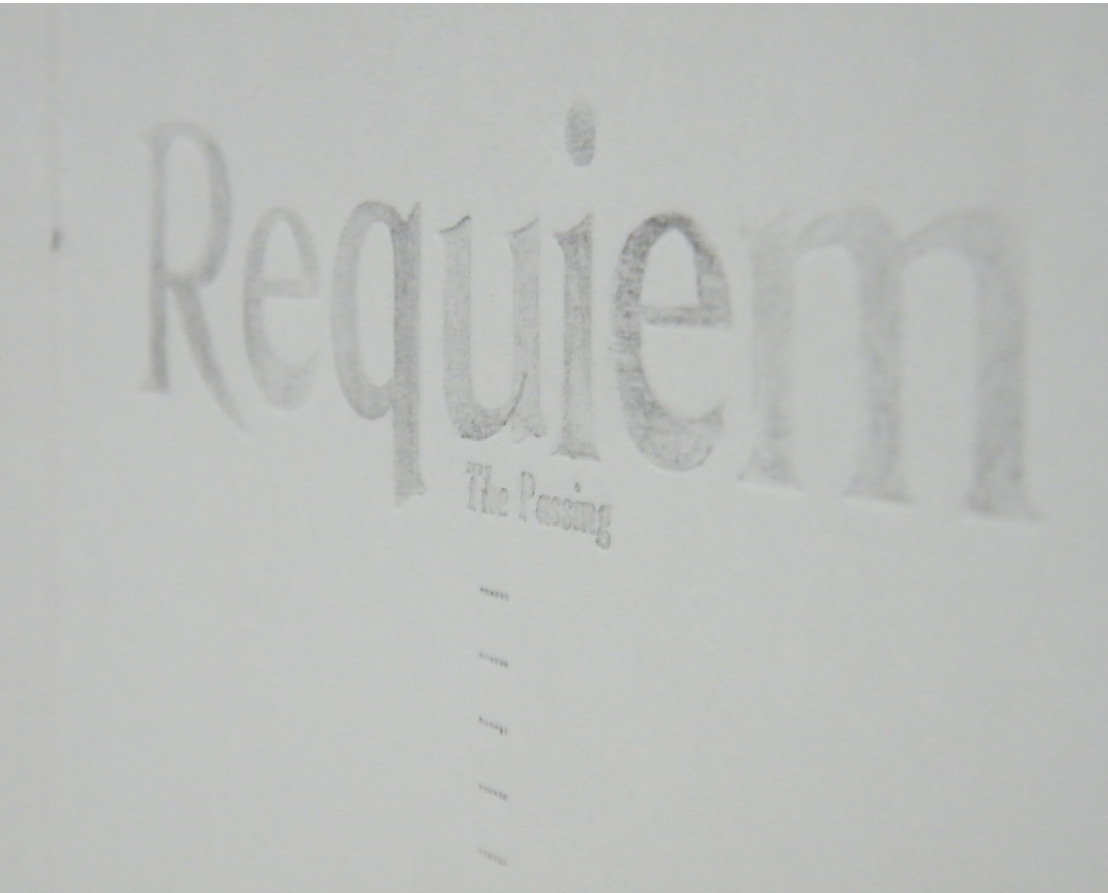
Figure 74: Detail - graphite proof checking spacing between the wooden lettering of the requiem title on page 2. The extra space was hand carved out of the capital letter 'R' to move the 'R' and 'e' closer together.



75

Figure 75: Work in a chase ready for printing of the first three-page requiem spread.





76

Figure 76: Graphite proof title position on a folded sheet.



77

Figure 77: Bedding-in the slugs into the correct position in the chase. Each three-page-spread took 1 hour for set-up (the insertion of lead spaces between each line) and aligning. Printing took another hour and wash down took yet another.





78

Figure 78: Galley trays containing 36 pages of text awaiting insertion into the chase for printing. These were checked and sorted by Helen Lacey, Kate Lacey, Anna Lacey, Mathew Lacey, Sonny Tuaputa and Milika Nathan. All of the above were very helpful in assisting me to prepare this phase of the project.

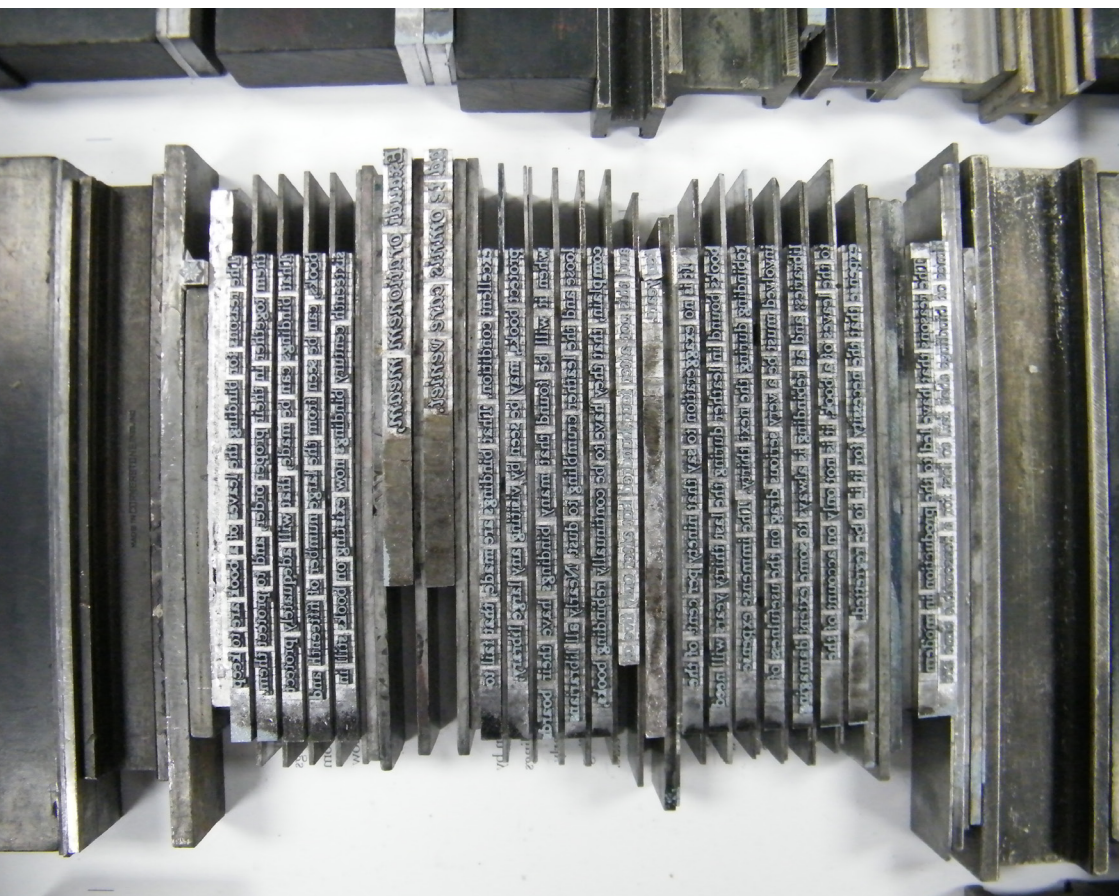
### *The making*

The requiem piece took over three months to prepare and was by far the most labour intensive of all the works. As this book was left until I had perfected the printing on the Korrex printer it was relatively simple to set the slugs of type in place and proof the work. Two types of paper were used. Cartridge paper for proofing, and Coaster Board for the final prints. In the end there were five good sets to choose from (which was encouraging out of the 11 print runs).

The drying rack was filled five times while preparing this material, each print run required a few days between runs to allow work to dry sufficiently.

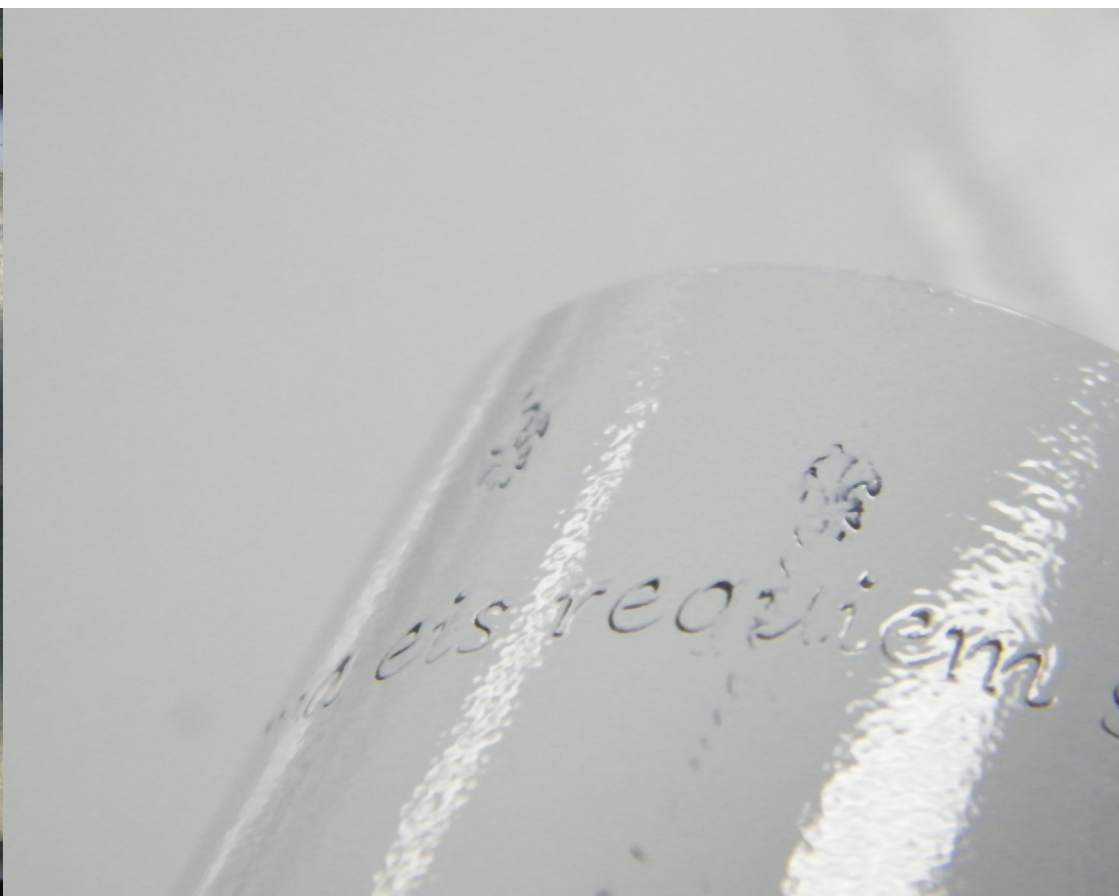
The success for this piece was its versatility, and I made two connected concertina pieces and two loose sets to allow for consideration before I chose one for installation in the gallery space. At this time a floating shelf was commissioned. Prices were sought from acrylic manufactures (who over priced as a way of indicating their reluctance to take on the job). In the end Pen Coster a builder who works at AUT University offered to construct the shelf for me.





79

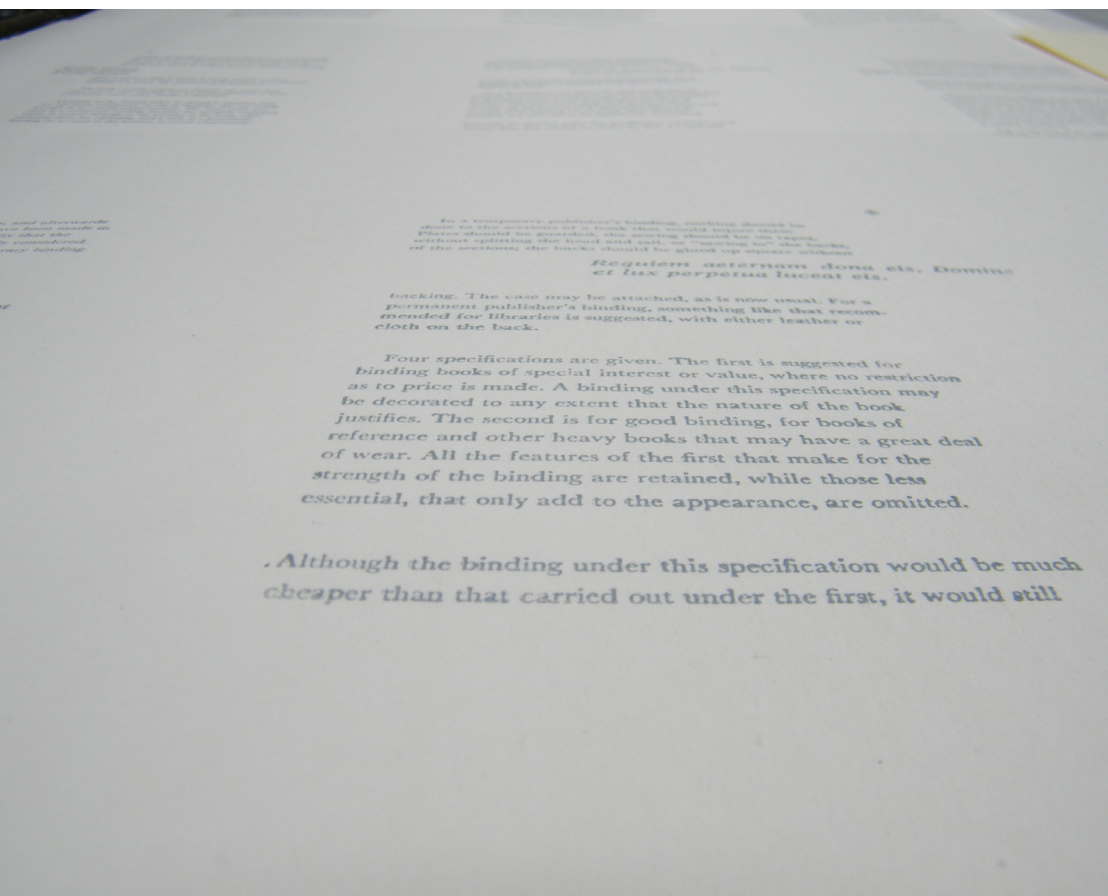
Figure 79: Each page is checked and read through before the final prints are made. Some spacing adjustments were required along with slugs that needed cutting to close up gaps in the text. However, overall an excellent job was done by Terry Foster. The light coloured slug was a correction prepared by Terry and sent up from Taranaki in time for printing the final work.



80

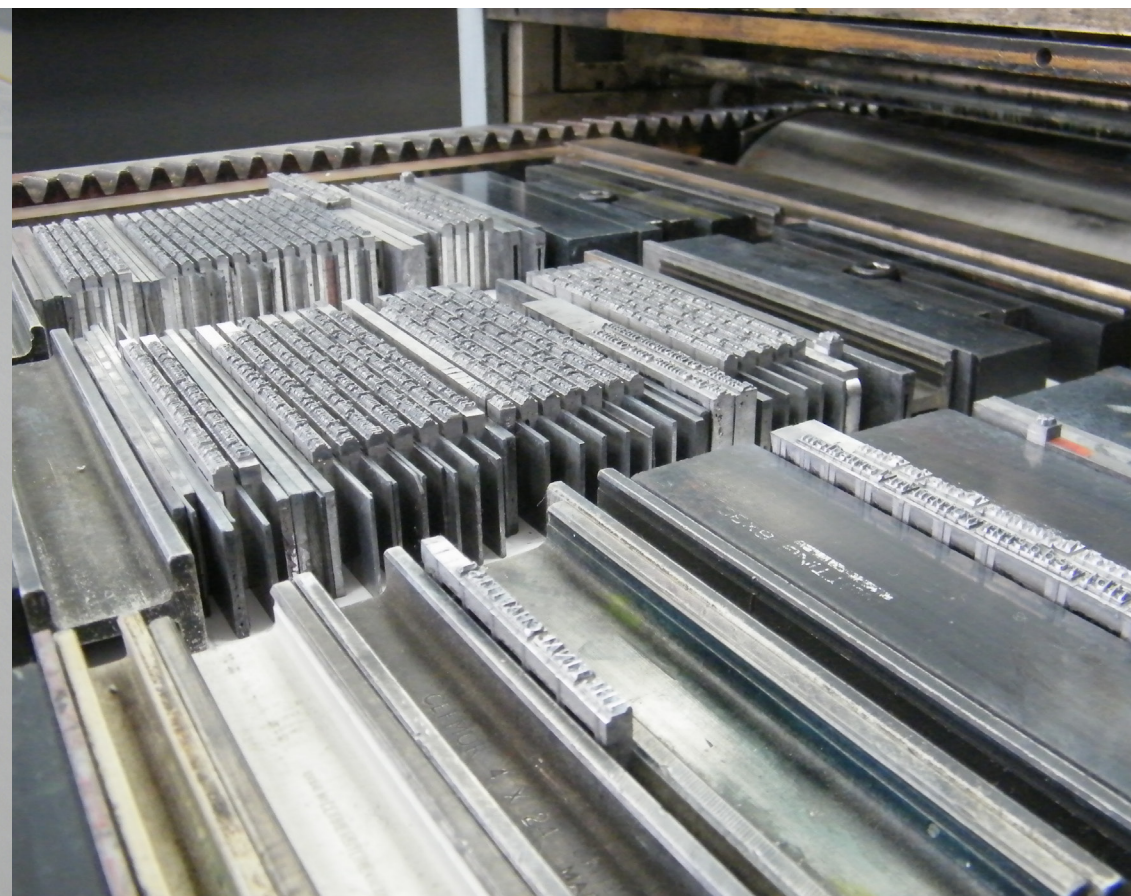
Figure 80: Inking of a roller by hand due to the various shades of gray employed throughout the printing.





81

Figure 81: Proofs of each page printed and checked before proceeding to the final Coaster Board run.



82

Figure 82: Final pages set in place.





83

Figure 83: Hand creased set up on display to see if staggering the pages might offer an interesting approach. This option was not used in the end as it was too confusing and too hard to read.



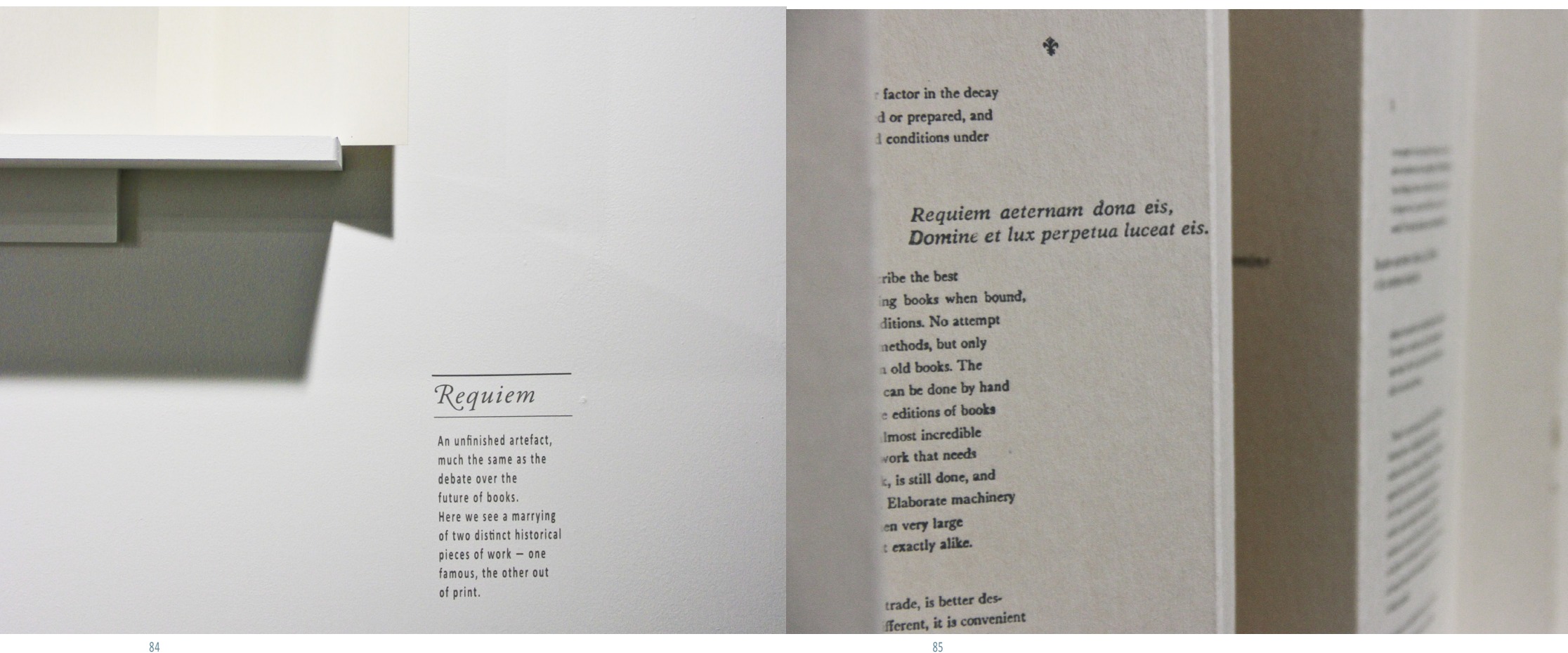
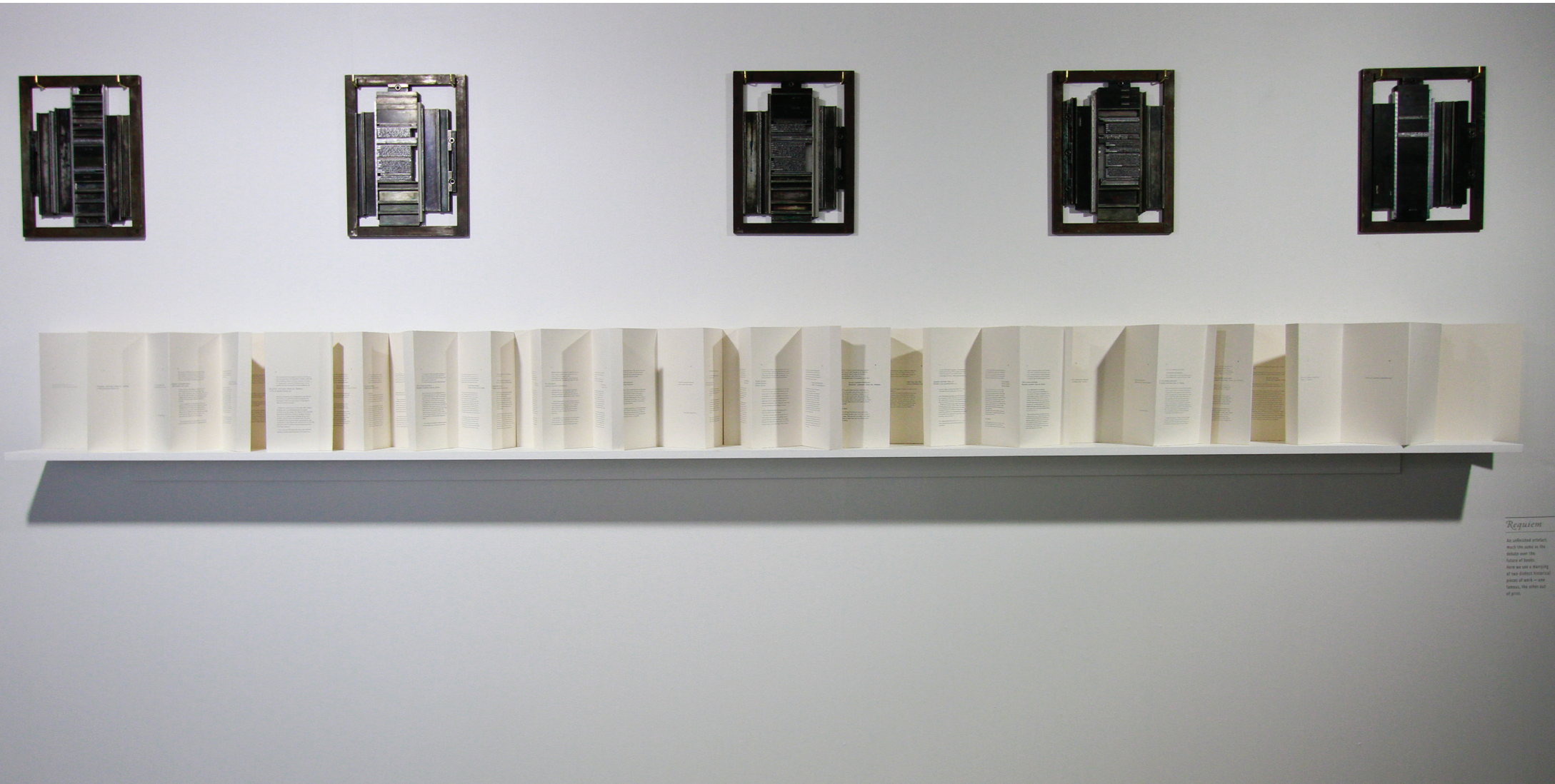


Figure 84: Detail of the end of the floating shelf in the gallery. This was designed to give the book both visual elevation and clarity.

Figure 85: Detail - showing machine-creased pages in place.





*Requiem*  
An exhibited artifact  
much the same as the  
sketches over the  
future of books.  
Here we see a harrowing  
of two distinct historical  
pages of work — one  
from the 19th century  
and one from the 21st.





## Documentation

### *Memorial (thinking)*

The initial idea for this work involved gluing together a number of books. Although I experimented with mock-ups of this concept, I found it too literal and not in keeping with the more abstract metaphors developed for the other three 'books'. For this work I was aware of a need for material differentiation. The obituary, eulogy and requiem all used paper distinctively in their modes of address<sup>5</sup>. However, as I considered the nature of the memorial I was drawn to an inherent tension. I became interested in a dichotomy that suggested 'impermanent, permanence'. This is something we encounter in the decay of the physical book (especially tomes that formed parts of traditional public and private libraries).

Initially I considered encasing lead type in resin or acrylic, but the artificiality of the materials troubled me because I worried that they might denote frozen time or preservation. I had worked with resin before and had not been keen on the 'static' attraction of positive ions and its propensity to adhere dust to its surface. I also sketched up a number of ideas exploring the potentials of 'encased' books (after a failed attempt to glue together a hundred sheets of paper as a blank dummy)<sup>6</sup>. It was during this process

<sup>5</sup> The obituary employed newsprint; the eulogy, translucent butter paper, and the requiem, a formal, heavy stock.

<sup>6</sup> I took this work and experimented with locking it into a small chase. This was originally a consideration for a cover for the eulogy piece (which in the end I did not use).



that I began to seriously consider two old chases that Terry Foster had posted up to me, (suggesting I might use them for my thesis). It was in handling these objects, feeling their weight and examining the signs of age and use, that a new idea began to form. The use of metal seemed appropriate to a memorial. Steel suggested a more permanent state than paper and yet over time I knew that it too would corrode.

Accordingly, I began to consider a chase of locked symbols. Although I did not have the means to construct items similar to John Latham's monumental homages to the book, I believed I could design a memorial on a smaller (and more authentic) scale. Although this was a new process for me, (the use of hydrochloric acid to rust away areas was certainly a new experience), I sensed that within this consideration of materials lay a solution to my problem. In developing the memorial I sought assistance from Will Clijsen who runs his own foundry 'Art Casting' in South Auckland. I also worked with the people at Vehicle Construction & Maintenance (VCM) in Avondale, and gained useful advice from Christopher Whyburg in the Science School at AUT University.

The main ideas in this inquiry were:

Solid

Sealed/impenetrable

Easily identified

Short formal (inscribed) text

Ceremonial remembrance of a life

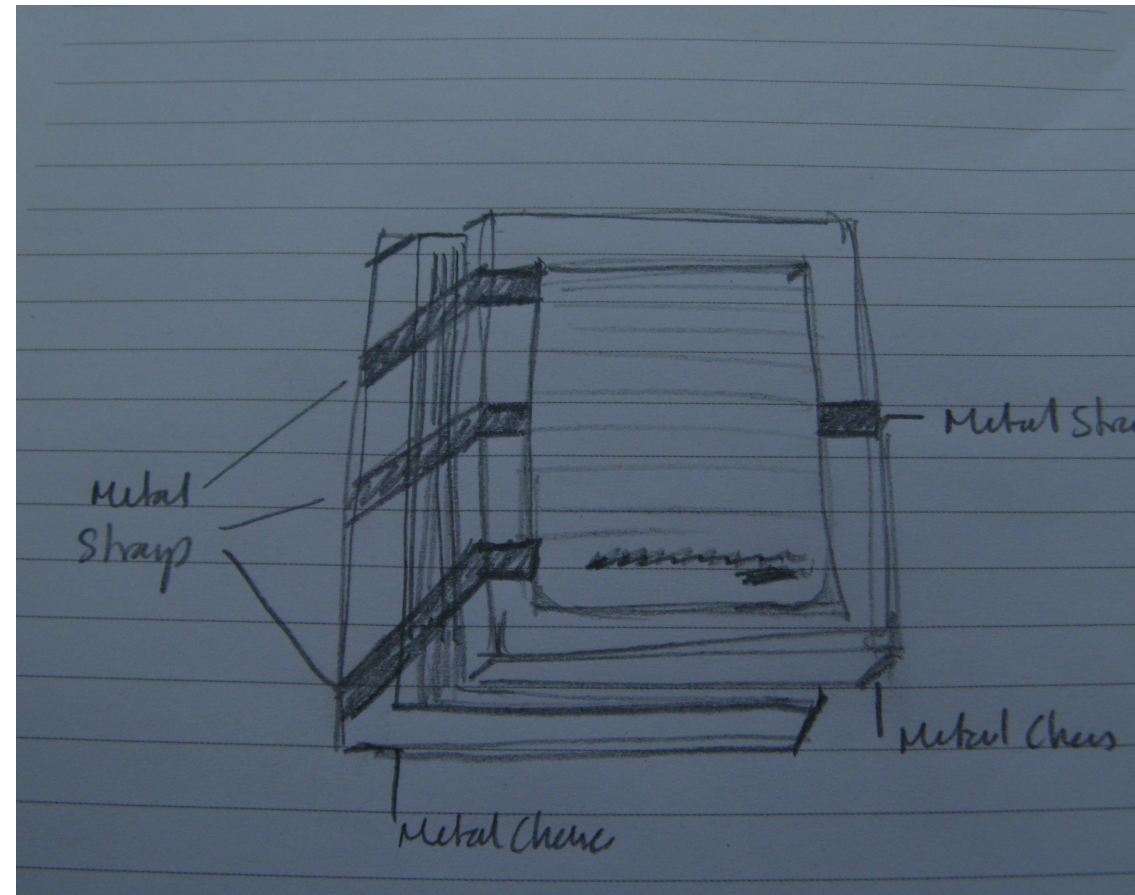
Civic or governmental

Symbolic

Honouring (generically or individually)

Permanent but impermanent

Respectful/remembering the souls of the dead - sacrifice



87

Figure 87: Sketch of a possible memorial structure made out of mild steel, brass and lead type.



and anything that tends to obliterate these signs is to be deplored.  
FINIS

88

Figure 88: Text taken from the last line of Cockerell's (1901), *Bookbinding, and the Care of Books*.



89

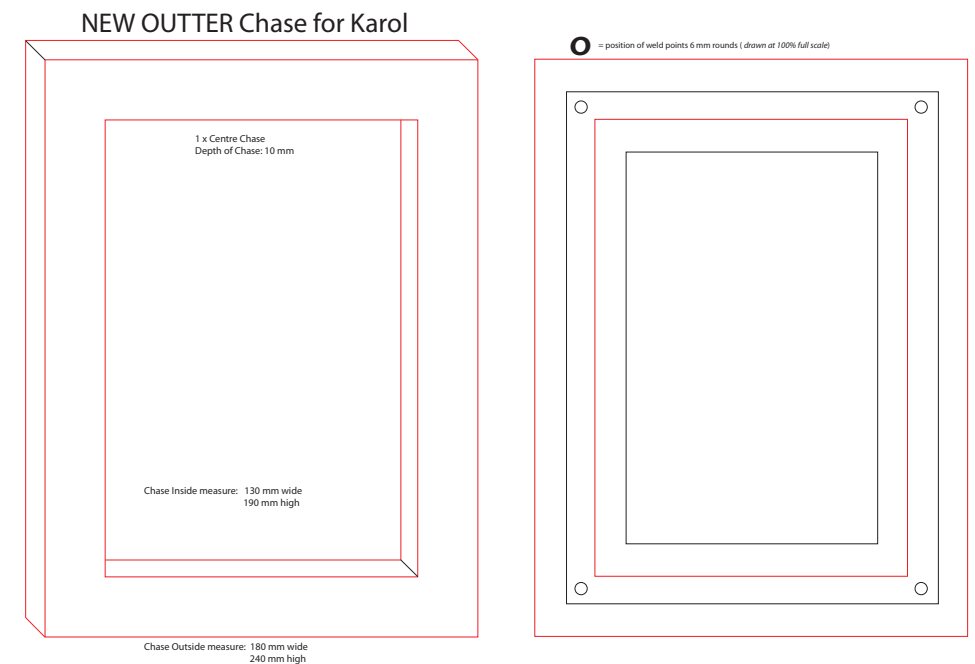
Figure 89: The effect of rust on the mild steel would require several months of exposure to the elements but I did not have that time available. Accordingly, I used hydrochloric acid to speed up the process. This caused bubbles to appear on the test steel piece. The acid was applied in small amounts over several days.





90

Figure 90: The original old chases sent to me by Terry Foster. They were not the same size so I opted to have new ones made. However, this then meant that I had to artificially construct the aging process.



91

Figure 91: Simple plan drawing for a quote on 'Blue' at Vehicle Construction & Maintenance (VCM).









94

Figure 94: The guys at VCM working with me to construct and finish the piece ready for sandblasting (Eugene Smith holding the chase).

### *The making*

As I began to refine this work I faced the challenge of designing something that used metal as a subtle device that might suggest a certain symbolic intimacy. I imagined the memorial dimly lit, yet accented so viewers became aware of detail that almost ‘whispered’ to them. I sensed I needed to highlight the edge of any ‘inscription’. The final piece involved many dismantlings and reconstructions because, due to my dyslexia, spelling errors (still evident) were often re-embedded and individual lead letters were not aligned.

Once the work was constructed it had to be sandblasted. However, when this was completed it became evident that the mild steel had become a lighter grey and was distracting the focus from the lead type. Accordingly, I decided to age the outer frames and leave the middle frame untouched.

Over a series of weeks, I artificially ‘weathered’ the work. After the appropriate level of colouration was achieved, the rust was strategically wiped down, first with mineral turpentine and then cleaned with Resene grease cleaner. I then applied a rust retardant (Fishaline). This substantially reduced the pace of the corrosion process. Once prepared the work was left to dry for two weeks.

In the exhibition the memorial is lit from above and also through a subtle slit in the top of the pedestal. This creates a sense of stillness and ‘low light’ while accenting the embedded type. The final work is solid and symbolic, and almost ritualised in its presentation.





95

Figure 95: Inspection of the assembled work.



96

Figure 96: Mild steel has a rust protection covering that needs to be removed. The glossy areas are the polished steel after welding. The bare metal areas will rust faster than the rest of the frame, so I needed to ensure that the sandblasting process was undertaken quickly.





97

Figure 97: Will Clijesen took the piece to his foundry in South Auckland and carefully removed the mild steel protection. He used a fine glass core to remove the black material, carefully missing the unprotected metal type. Once sandblasted the metal began to rust evenly.



98

Figure 98: Protective gear is necessary when dealing with poisons and corrosive materials. Note the breathing mask so that toxic fumes are not inhaled. This process took several weeks to complete.





99

Figure 99: Final coating of Fishalene applied and left to dry for a fortnight.



100

Figure 100: The final piece to be transported into the gallery for installation onto a plinth made by Pen Coster and lighting installed inside the structure by John Griggs.





101

Figure 101: The final memorial piece lit in the gallery space.



102

Figure 102: Side view showing spot-lighting.





Figure 103: Full view of memorial position in exhibition showing spot-lighting and black-out wall spaces.



## Background Image Contents

### **Cover – Front**

Wilczynska, K. (2011) *Appendix printed cover page*. Auckland: Photograph in the private collection of the designer.

### **Cover – Back**

Wilczynska, K. (2011) *Detail of stitched blank dummy eulogy book*. Auckland: Photograph in the private collection of the designer.

### **Endpapers & Prelim backgrounds**

Wilczynska, K. (2011) *Ko te Kawenata Hou o to tatou Ariki o te kai whakaora o Ihu Karaiti / |che mea whakamaori i te reo kariki (1852)* TRCM225.599 BIB held in Puke Ariki, Taranaki Research Centre. Auckland: Photograph in the private collection of the designer.

### **Introduction and Image Reference backgrounds**

Wilczynska, K. (2011) *Reggia Oratoria by Giovanni Margini (1747)* held at Special Collections, The University of Auckland Library. Auckland: Photograph in the private collection of the designer.

### **Obituary Process background**

National Library of New Zealand. (2011) *New Zealand Herald* p.1, 3rd November 1901. Wellington: National Library of New Zealand, Papers Past. Sourced [www.paperspast.natlib.govt.nz](http://www.paperspast.natlib.govt.nz)

### **Eulogy Process background**

National Library of New Zealand. (2011) *The Tuapeka Times* p.3, 30th January 1901. Wellington: National Library of New Zealand, Papers Past. Sourced [www.paperspast.natlib.govt.nz](http://www.paperspast.natlib.govt.nz)

### **Requiem Process background**

The European Library. (2011) *Mozart, Wolfgang Amadeus, Requiem KV 626, December 1791*. Conference of European National Librarians, The Hague, The Netherlands. Sourced <http://search.theeuropeanlibrary.org/portal/de/libraryTreasures.html?libraryid=5#>

### **Memorial Process background**

Flat Time House (2011) *Monument for a Bing* 1976. Courtesy of the John Latham Estate, London, England.



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## Dedication



Stephen Healey looking at the next chase ready to proceed to proofing and final prints.







