

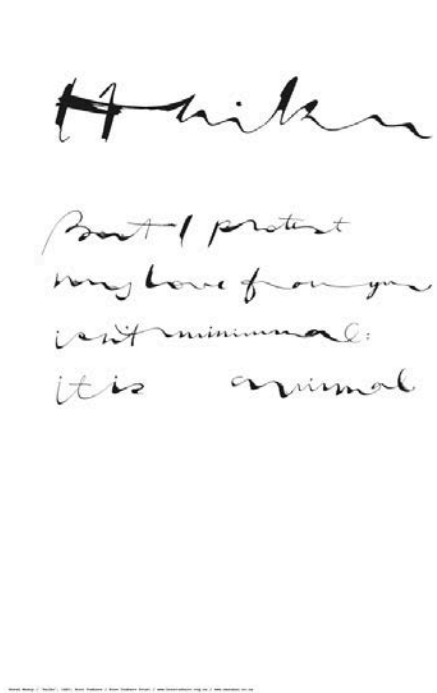
Hone Tuwhare limited edition print series:

Catherine Griffiths
Kris Sowersby
Matt Galloway
Sarah Maxey



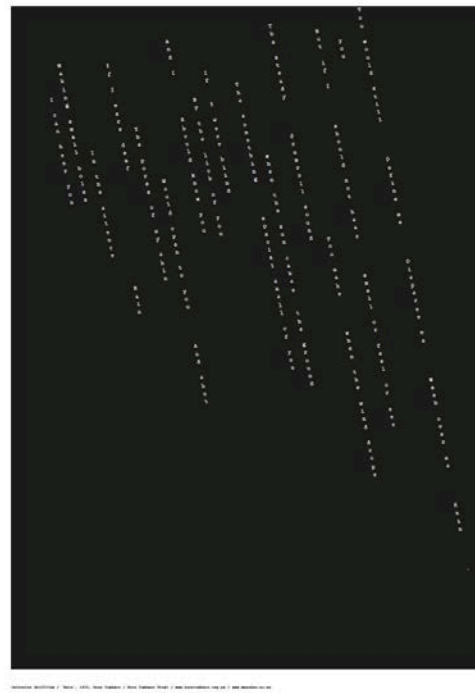
Position on World Ball.
16°16 minutes East.
46°31 minutes Latitude (South)
My Crib is south of that give
or take a few seconds.
..





I remember Hone Tuwhare visiting our school assembly in 1982. I remember his large frame on the stage and the twinkle in his eye as he stealthily slipped the word ‘fuck’ into our morning. It was the best thing that had happened to us all year. I still remember the whole sentence ‘Give-me-my-fucken-marbles-back,’ but not the poem. I chose Haiku for this project because it reminded me of this one encounter with him. It has the twinkle, and a sexy naughtiness that appeals to me. I’ve drawn it in lettering that appears to be fast and fluid and almost careless, conveying a potent message almost by stealth, the same way that he disrupted our assembly thirty years ago.

Sarah Maxey
www.sarahmaxey.com



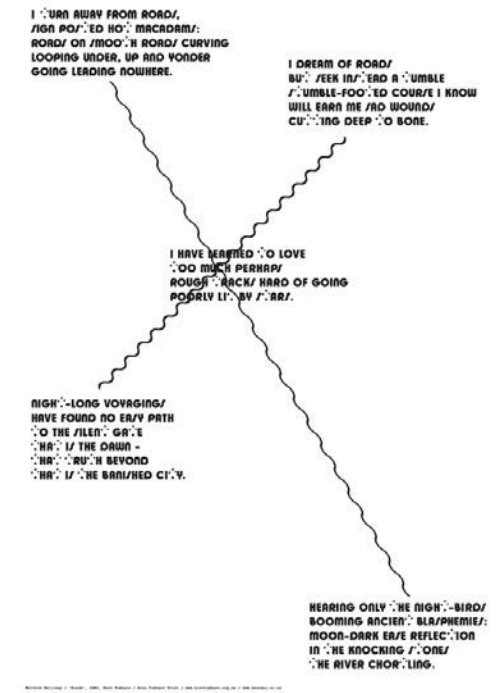
It was very much a personal engagement with the work of Hone Tuwhare, entering into his world, and feeling a certain responsibility to make a work worthy of his words. My response was fairly visceral, more about feeling my way with Hone’s voice and words ... a certain synchronicity to do with time and place—Rain and rain both spoke to me in the pitch black forest of a very wet winter spent camping in one of our two studios that we had built only months before. When the cold rain hit the big square black window, it would leave perfectly formed, parallel traces of glistening droplets on a certain slant (as rain does), and there I saw Rain set out on the pane. I typed out Hone’s words in Kris’s newly released Pitch (this was 2012), a monospaced typewriter face, in vertical formation, and there it was. Apollinaire saw it a century ago with Il Pleut. It’s what rain does.

Catherine Griffiths
www.catherinegriffiths.co.nz



I wanted to be as respectful and literal as possible. I didn’t want to make anything too ‘designed’, Tuwhare’s words are powerful and clear; they don’t need my excessive embellishment. After receiving the brief from Noel I popped into a few second hand book stores to research. Arty Bees Books in Wellington had an original copy of Tuwhare’s Come Rain Hail with the superb purple Hotere cover. Tucked inside the booklet was a hand-written letter to Yvonne du Fresne from the man himself. His ball-point pen script has an energetic, spidery atmosphere. After scanning the cover of the booklet and the letter, I assembled the poem Haiku inside the circle. I sincerely hope that I’ve done the work justice. It was a privilege to work on this series with Catherine, Sarah and Matthew.

Kris Sowersby
www.klim.com



For me this involved getting a bunch of Hone’s books out from the library and making my way through his work, looking for a poem that inspired some sort of visual response. In this respect, you could say that each of us entered into a sort of collaboration with Hone ... we were challenged to engage with his words, and through that process, make something new.

Matt Galloway
matthew-galloway.co.nz

I have loved the organic nature of the project, the serendipity, and the opportunity to collaborate with such exceptional designers and printmaker over such a ‘slow design’ project.

Noel Waite
Chairman, Hone Tuwhare Trust

Noel approached the Faculty of Creative Arts at Manukau Institute of Technology making contact with the Dean of the Faculty Grant Thompson. I think Chris McBride is the link here. The first proofs were made in December 2013. I spent the couple of weeks on the project mixing blacks and tweaking the red ink specified for the project. This created an opportunity to mix and use some of Matt Lewis’s Live to Print rice-based vegetable inks. Then with a recent graduate, Winston Shacklock, I set about making the first proofs to show Noel. The objective was to get the work consistent, mechanical looking almost, yet printed by hand.

The project has provided a unique focus for the INKubator printlab at the Faculty of Creative Arts. Groups of students from first to final year of the degree have helped test and develop the colour mixes alongside myself and Winston. On the days that we were printing a changing roster of students would help out. Everybody focused on a specific task as we printed the work.

Steve Lovett

Four top New Zealand typographic designers have each selected one of Hone's poems and created a unique interpretation of his words. The poster series was a [Finalist](#) in the 2015 New Zealand Best Design Awards.

Each design was screenprinted by Steve Lovett on 300 gram Fabriano paper (560 x 760mm) with Matt Lewis's Live to Print vegetable-based ink at the Manukau Institute of Technology INKubator printlab.

There are two series of prints—BLACK and RED—and each series was printed in a limited edition of FIVE. The prints are signed by the designer and come with a certificate of authenticity signed by the printmaker and Trustee Rob Tuwhare.

Paying homage to Tuwhare's generosity and love of the creative arts, each designer brings his or her individual creativity to a generous collective koha, such that all proceeds from the sale of the prints will be donated to the Hone Tuwhare Charitable Trust to develop a creative residency in Hone's former home at Kaka Point.

Support the Hone Tuwhare Trust and enrich your home by purchasing one or more of these beautiful prints.

Prints are \$1000 each (plus postage & packaging).

All proceeds will be donated to the Hone Tuwhare Trust to develop a creative residency in Hone's former home at Kaka Point.

Please email koha4thecrib@icloud.com, specifying colour choice, to arrange payment and postage details.

**Hone Tuwhare Charitable Trust
PO Box 6247, Dunedin North
Dunedin 9059**

www.honetuwhare.org.nz

