



TOP: KINOO T-SHIRT

ABOVE: STFYM ART TOYS BY CINZAH MERKENS

## sisterly love

Search 'New Zealand design store' on Google and [endemicworld.com](http://endemicworld.com) is at the top of the list. In just under a year, [endemicworld.com](http://endemicworld.com) has cemented its position as the place to go to buy New Zealand products in an accessible, fast, and secure online environment. So far, there are 40+ designers selling their 500+ products ranging from homeware, apparel, publications, paper products and bags, to jewellery.

[endemicworld.com](http://endemicworld.com) is a sister company to the design business of Studio Alexander. Directors, brother and sister, Elliot and Kate Alexander have design in their blood. They understand the importance of brand and market positioning. They don't see their company as simply a retailer. Says Elliot, "We want to help new emerging designers build their businesses and brands. When we take on new suppliers of design products, we listen to their goals and work with them, and help them achieve these by sharing knowledge. Continual refinement and growth in turn grows [endemicworld.com](http://endemicworld.com)'s design community."

[endemicworld.com](http://endemicworld.com) has also made a start on manufacturing its own products under the brand name kinoo. "We appreciate the full product lifecycle from design to

manufacture, selling and fulfilment. And the best thing about that is that we now understand the challenges our suppliers face," says Kate.

[endemicworld.com](http://endemicworld.com) has progressively built a virtual community around its website through networks on Facebook, vimeo, the [endemicworld.com](http://endemicworld.com) blog, their Chatterati newsletter and flickr.

Elliot and Kate are building their online platform for the discussion, promotion and selling of New Zealand design. So, what does the future hold? "There are plenty of ideas, but deciding which one to execute first is the challenge," says Elliot. Apparently you have to sign up to their Chatterati newsletter to be the first to know...

For further information, contact Elliot Alexander of [endemicworld.com](http://endemicworld.com) on tel. 09 446 0796 or [elliott@endemicworld.com](mailto:elliott@endemicworld.com)

### THREADED SPECIAL OFFER:

Join the [endemicworld.com](http://endemicworld.com) Chatterati, by emailing "I love Threaded" to [info@endemicworld.com](mailto:info@endemicworld.com) and you'll go in the draw to win two 100% organic cotton sprout bags by Ooid.

## conversations on design

### design assembly conversations on graphic design



TOP LEFT: LOUISE KELLERMAN  
TOP RIGHT: SHAUN LEE  
BOTTOM LEFT: WELBY INGS  
BOTTOM RIGHT: KATE ALEXANDER

Design Assembly #2 is set for 26 November and seats are already disappearing fast.

Graphic Designer, Louise Kellerman, felt that there was a lack of local regular industry events for Graphic Designers in Auckland. On Wednesday 27 August, a new event for professional Graphic Designers was launched in Auckland in the Art and Design Faculty of AUT to a full house.

Kellerman's initiative of Design Assembly aims to encourage a connected community among the graphic design profession in Auckland and to provide regular injections of energy and motivation throughout the year. At the launch evening, the audience was treated to three speakers. Kate Alexander from Studio Alexander discussed 'The democratisation of ideas'. She showed us a multitude of websites that allow idea collection and trend-spotting on a daily basis, as well as anonymous creative pitching on an international scale. Shaun Lee from Lee ter Wal Design talked about the psychology

of 'Message cognition and design' and a framework for qualifying graphic design. Last up was Welby Ings from AUT who inspired and thrilled the audience with his conversation on 'Marriage of the impossible: creativity and improbable connection'. He challenged us to reconsider our creative processes and had the members of the audience thinking and talking to each other.

The evening was a great success – from the wine served by sponsor [www.mychillybin.co.nz](http://www.mychillybin.co.nz) and the vodka cocktails served by sponsor [www.andvodka.co.nz](http://www.andvodka.co.nz) through to the spot prizes drawn at the end of the night provided by [www.gordonharris.co.nz](http://www.gordonharris.co.nz), [www.endemicworld.com](http://www.endemicworld.com) and [www.mychillybin.co.nz](http://www.mychillybin.co.nz)

For more information about Design Assembly, to speak at a Design Assembly or to come along in November – check out [www.designassembly.org.nz](http://www.designassembly.org.nz)

## locating our feet

BY CATHERINE GRIFFITHS

TypeSHED11's aim is to raise awareness of typography's role – socially, politically and culturally. It provides a framework for content, where typography is the thread, leaving ground for the 300 practitioners, students, academics and theorists to take hold and use this opportunity as a forum to tease out ideas and critical thought, and to participate in rigorous debate and dialogue.

"Typography as both art and profession," observes design consultant, Ray Labone, "has undergone immense change in approach and application in the past 50 years, and is currently going through a phase of democratisation and intense technology and new media-driven transformation. As an art form, it is a media capable of lending voice to powerful ideas. As a communication form, it is often poorly understood and interpreted."

Some of the world's key figures in design and typography, along with some not-so-well-known, are coming to New Zealand to mix with New Zealanders, where serendipity will occur and the unexpected will happen. At least, that's what TypeSHED11 intends – it is a unique prospect to be exposed to good minds for anyone with a fundamental interest in typography.

TypeSHED11 is New Zealand's first-ever international typography symposium (Wellington, 11–15 February 2009), aimed at graphic design, advertising, photography, film, literature, architecture, music and the visual arts.

Described as a "relevant and mind-expanding opportunity" by Tina Barton, director of Victoria University of Wellington's Adam Art Gallery, the concept of TypeSHED11 demonstrates the "fundamental fact that we live in a designed world". Barton recalls a comment by New Zealand type designer Kris Sowersby: "We consume type possibly more than any other medium in our daily lives – without the plethora of designed texts that surround us, we would most definitely lose our bearings."

A case in point – Bruno Maag, a speaker at the symposium, of Dalton Maag, the London-based type specialists, was responsible for the design of Latin and Arabic scripts for signage through metro stations in Dubai. Maag's goal for TransportDubai was to create a "considered and harmonious design that respects both script cultures. Both were developed in parallel to ensure that neither exerts undue influence over the other."

Then you figure that disorientation, losing your bearings, is an experience, too, when letterforms and word-sounds jar. I read a blog the other day by a young New Zealand-based San Francisco designer, who not only complained about TypeSHED11's pricing, but also expressed her irritation at the (not uncommon) mispronunciation of the surname of the great US artist and typographer, Ed Ruscha, (should be Roo-shay), at a recent design forum in Wellington. Her brief moment of displacement, as a foreigner on foreign soil, snapped to grid, hearing a Kiwi misrepresent an element of her culture.

Displacement through words and sounds is evident as well, in Vincent O'Sullivan's text sculpture from the Wellington Writers' Walk – an excerpt from *Driving South with Lucy to the Big Blue Hills*: Then it's Wellington we're coming to! It's time, she says, It's time surely for us to change lanes, change tongues; they speak so differently down here.

And that's just on the road between Auckland and Wellington.

**It is typography – letterforms, their combination and sequences – that carries the weight of meaning into our lives.**

**Considered typography must fill that space between content and its audience.**

As New Zealand works to locate its typographic feet, TypeSHED11 plans to be an infusion of informed commentary to fire up a sense of purpose and expression.

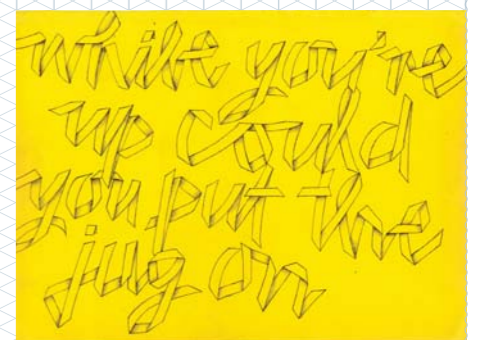
With registration for 300, TypeSHED11 ([www.typeshed11.co.nz](http://www.typeshed11.co.nz)), organised by Simone Wolf, Typevents Italy ([www.typevents.com](http://www.typevents.com)), with Catherine Griffiths, will be a "watershed event for New Zealand design".

Register now!

[www.typeshed11.co.nz/register](http://www.typeshed11.co.nz/register)

BE IN TO WIN! REGISTER NOW at ([www.typeshed11.co.nz/register](http://www.typeshed11.co.nz/register)) and send an email to [be@typeshed11.co.nz](mailto:be@typeshed11.co.nz) with *Threaded Dalton Maag* in the subject line, stating your registration. The first three will win silver sponsor, Dalton Maag's 'Work in Progress' catalogue. Bruno Maag will be speaking at TypeSHED11, and will run a series of font workshops over two days.

**TypeSHED11, International typography symposium, Wellington, New Zealand. 11–15 February 2009**



ABOVE: WHILE YOU'RE UP COULD YOU PUT THE JUG ON, 2007. Sarah Maxey. Courtesy Bowen Galleries. RIGHT: SUGGESTIONS Poster, 2007. David Bennenwith deals with Joseph Churchward's suggestions for TV2. Both Maxey and Bennenwith will be speaking and exhibiting at TypeSHED11.