



BOOK  
PUBLISHERS  
ASSOCIATION OF  
NEW ZEALAND

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# The Publisher

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## THE PRESIDENT'S FILE

It is far too clichéd to say that the year has rushed by (and it only seems to reinforce the fact that I am getting old) so I won't – but goodness, it's November already! Where has the year gone? As I write this, and I refuse to verify this myself as it would be too awful, at least one major department store chain has put out their Christmas decorations! In Auckland, the recent weather has been so ghastly that the thought of Christmas and summer is so remote as to seem absurd.

By the time you read this a number of significant events will have passed. The Man Booker was announced in mid-October. Despite the result, I can safely say that there is inestimable value for New Zealand literature in the raft of prizes and international exposure *Mr Pip* has already garnered.

Those of you who went to Frankfurt Book Fair will be home by now. I want publicly to thank Anne de Lautour for all the work she has put in to mounting our collective stand at the fair. While I am making thanks, I also acknowledge Louise Wrightson, who for many years has acted as receptionist for the stand, and this year provided Anne with a great deal of support and insider knowledge on how to make the most of the opportunities. Whilst talking about Frankfurt, I also need to convey the gratitude of the industry to New Zealand Trade and Enterprise (NZTE), who provided financial support.

The Association (with financial help from Copyright Licensing Ltd) has completed the third annual Colmar Brunton survey of our industry. This is a fantastic resource for us, allowing us to measure and track the industry; it always produces a number of interesting statistics. I intend to dedicate my next editorial to this survey, and the results will be available to the membership at large later in the month. If you are not already aware, it is possible to view previous year's results by logging on to the BPANZ website

Speaking of statistics, participating publishers have begun to receive information from BookScan. This project is already proving valuable, and over time, the type of information will become more robust and serve to inform decision making.

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At the end of October, we undertook, in association with NZTE, an educational publishers workshop in Auckland. NZTE are particularly interested in seeing how they might support educational publishers to extend their reach further on the international stage.

I will finish where I started by bemoaning the fact that yet another year has almost passed. However, for many of us the most exciting time of the year is nearly here – how the market responds to our books at Christmas is so important. I trust you are all having a good season and that the fickle gods of retail are smiling.

*Michael Moynahan*

## THE PERSONNEL FILE

### CASTING OFF: THIRTY YEARS IN NEW ZEALAND PUBLISHING

I first entered the publishing industry in June 1976 at the invitation of David Elworthy, then publisher at A.H. and A.W. Reed, and I closed up my computer and pushed in my chair at Auckland University Press in June 2007. In between that couple of years at Reed and over twenty at AUP, I worked at the Ministry of Agriculture and Collins Publishers, I wrote and published a little myself, sat on many committees and read, thought and listened.

During those three decades, the publishing industry has become more mature, more sophisticated and more professional. Its reading audience, though smaller, is better educated, more thoughtful, more discerning. It seems to me that the centre of gravity in New Zealand books has shifted slightly up-market, so that books are more often part of the general debate on important topics, and have a greater impact as our small post-colonial country struggles to define and understand itself. It has been enormously exciting to be part of that growth and change – especially as my natural inclinations lay with more meaty books and I was for most of my publishing life at a press which allowed, indeed encouraged, me to publish them.

Book publishers were by the 1980s quick to grasp changing cultural themes. I was lucky enough to come in with feminism and admired the strong contributions to the understanding of the lives of women produced often by smaller, bolder publishers. The political tumult of the 1980s soon emerged in books on politics and politicians. Throughout the period, there was an exciting and important expansion in the number and quality of books by, about and sometimes in Māori. Reed and Huia have worked impressively and with dedication in this area. As the publisher of the reissue of Apirana Ngata's *Ngā Moteatea* (4 volumes, 2004–2007) I found it humbling to see the reverence with which these books were bought and handled. One day, histories will be written about the crucial importance of the book in raising Māori political awareness and pride.

It is banal to comment on the massive changes in the book production process over these years. However, I doubt if many of the computer-savvy younger publishers have any idea of the extent of that revolution. We struggled through a year-long slog of typed manuscript,

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edited by hand, completely rekeyed at typesetting, pasted up in huge double-paged spreads at paging (with laborious proofreading and correcting at both these stages), illustrations painstakingly sized and cropped, all sent with heartfelt relief in huge packages to the printer. Selecting a typographic design or a cover design involved clumsy mock-ups couriered back and forth across town. Now a single file is whizzed from original text, to editing to paging to printer with obvious improvements in speed, accuracy, aesthetic control, design quality and cost. There are few excuses for errors and the easy integration of form and content routinely produces stylish results. And books have become relatively cheaper today.

Book promotion in the hands of skilled publicists has also become far more sophisticated. Dedicated people in the media such as Kim Hill and Morrin Rout on radio, and Andrew Johnston, Iain Sharp and Guy Somerset in the press have helped bring books into the forefront of public attention, and Bill Manhire has been a quietly determined force in unleashing literary talent and engaging readers. The astounding development of literary festivals and their eager audiences has turned our own authors into stars who can foot it on the international stage. Book reviewing remains erratic, in both quality and frequency, however.

In general, the people in publishing are much better educated and trained than they were thirty years ago. I became an editor without any experience whatsoever but today I wouldn't get a foot in the door. The industry owes Daphne Brasell a huge debt of gratitude for getting the Whitireia Diploma in Publishing off the ground, and Rachel Lawson another one for developing the course into the essential requirement for entry into the industry. It is easy to forget the huge range of skills necessary in any publishing venture, some more glamorous than others. When I watch a sales rep in action, I am awed; actually selling a book to a bookseller is as hard as it ever was, probably harder, even with road shows and computer presentations.

There were always women in publishing but I have seen their presence growing in power and influence. If you took all the women out of the industry today, you'd be left with a modest little group. There'd be some entrepreneurial flair, some smart ideas, a few hopeful figures but no attention to detail, less aesthetic sensitivity and possibly poorer relations with authors and bookshops. I am proud of the gifted young women I see entering publishing in the twenty-first century. I hasten to add that in my experience men and women work together amazingly well. Publishing is essentially a cooperative industry with a book passed from hand to hand as it moves towards the market, and every working day I learned something from my colleagues.

This goes across company boundaries and it always delighted me that although we were all in fierce competition in the bookshop the camaraderie and exchange of information among publishers flourished. Ray Richards, Rosemary Stagg, Bridget Williams, Kevin Chapman, Michael Moynahan and many others enriched my understanding of the business we were all engaged in. This is of course the rationale for the Book Publishers Association of New Zealand, an organisation that began even before I did and which has had its ups and downs. However, its survival and current rude health is a tribute to many people who believe that if we don't hang together we shall surely hang separately.

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Like many others, I came into publishing out of a love of books and reading and an interest in New Zealand writing. It always saddened me then when tension arose as it sometimes does between author and publisher. I used to be a member of PEN (as it was then) as an erstwhile writer myself but I got so sick of the attacks on publishers that I left disheartened. I think there has always been mutual incomprehension between the two groups about the financial implications of what they do. It was Byron I think who suggested that Barabbas was a publisher and the notion that publishers enrich themselves at the expense of authors dies hard. But at the same time people in publishing easily forget the fragility of a writer's life and I have been at meetings of publishers in which the word 'author' was never spoken, beholden though we all were to those remarkable talents. Over the years, authors too have become more professional, notably more confident, exhibiting a greater range of skills, and creative writing courses have groomed many brilliant writers of fiction and poetry. Like all publishers, I am grateful for the deep and enduring friendships I have had with authors.

Since the 1970s, I saw the increasing presence of the multinationals first as distributors, then as local publishers as well. They had the resources to bring a new vitality and energy into the New Zealand publishing scene and they played a major role in the exciting growth in fiction publishing and publishing for children. The New Zealand book market is small though and its future uncertain and some of them were forced to retreat to Australia. Likewise, it became harder and harder for independent New Zealand publishers to survive: the enterprising publishers Godwit and Tandem Press were both eventually bought by Random House. Only a very experienced publisher like Ann Mallinson of Mallinson Rendel, who knows her knitting, can continue publishing successfully. Yet for all that, new independent publishers, like Awa Press, continue to refresh and challenge mainstream publishing.

Print runs have become smaller – at Reed in the 1970s no print run was less than 5000 copies – and sustaining large numbers of staff has become more difficult with many jobs being outsourced. It was interesting to watch Gerard Reid, previously chief executive of the BPANZ, realising this change and taking advantage of it to set up a new business. I sometimes wished though for a bigger pool of competent freelancers.

Booksellers, especially small ones, found times challenging and the increasing dominance of the retail trade by overseas-owned chains was not always easy for publishers to handle. Some of the best independent booksellers though made up in service and product knowledge for what they could not offer in discounted prices. In a small country publishers and booksellers know each other well and like many publishers I found talking to booksellers like Carole Beu, Joan Mackenzie and Alan Preston enormously valuable in developing titles. I could not, for example, embark on an art book without a quick trip down to see Roger Parsons for his unerring and generous knowledge of that market. The establishment of Booksellers NZ, which included publisher members, encouraged a harmony unusual, and envied internationally, between the two branches of the book trade and was (and is) the force behind the most important generic marketing activities.

I always said that the book would see me out – and so it has. I have no doubt at all that

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books will be around for a long time yet. Nor that information or content will increasingly be presented in a variety of different forms: on the web, as e-books and on CD, as well as in old-fashioned books to read in the bath. There are wonderful opportunities here for imaginative and flexible publishers, who can move fast, see possibilities, market skilfully. For the selection of texts (according to their value, their quality and their likely appeal), deft editing, attractive layout and smart promotion will continue to form the essential passage between writer and reader. We are the purveyors of jokes, pictures, romances, memories and stories – and through these ancient channels will still pass some of the great ideas of our time.

Elizabeth Caffin, [e.caffin@clear.net.nz](mailto:e.caffin@clear.net.nz)

## A DECADE OF DAZZLING DESIGN

Wellington, 12 September 2007



Noel Murphy, Nicola Legat, Neil Pardington, Kris Sowersby and Robbie Burton.

In celebration of the tenth anniversary of the Spectrum Print Book Design Awards, BPANZ joined with NZ Book Month, Random House and Whitireia Community Polytechnic to host 'A Decade of Dazzling Design', a panel discussion on the state of New Zealand book design.

Chaired by Noel Murphy, Chief Executive of the NZ Book Council, the panel featured designer Neil Pardington (Base Two), Nicola Legat (Publishing Director, Random House), Robbie Burton (Managing Director and Publisher, Craig Potton Press) and typographer Kris Sowersby (Klim). Each panellist spoke, and a general discussion followed.

Neil Pardington talked about the unique preparation that was required to conceive and develop a culturally and historically appropriate typeface and design for *Parihaka: The Art of Passive Resistance*.

Kris Sowersby spoke about his type designs, then had a well-received rant about many common typefaces used in New Zealand books. He lamented the relative emphasis given to the cover as opposed to the type design.

Nicola Legat discussed the similarities and differences between book and magazine cover design. She also spoke about the production of some of her favourite designs from recent

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Random House releases *Stitch*, *Farm* and *Coming up Roses*. The first two books were finalists in this year's awards.

Robbie Burton presented one of his own designs, describing it as 'hideous' (although he had many people approach him to say 'they quite like it, actually'), that had sold remarkably well, and a 'beautiful' design book that clearly failed in function. In conclusion, he came down firmly on the side of function over form.

BPANZ would like to thank all who attended, the chairperson and the panellists. It was an honour to welcome designer Dennis Beytagh, who designed the iconic cover of the first edition of *Owls do Cry* by Janet Frame. This successful event drew a wide range of attendees from the publishing and design industries as well as the public, and many people expressed an interest in attending similar events in the future.

## THE HONG KONG BOOK FAIR

I own and operate MJA Publishing, a small publishing company which began in 2000 when I wrote and self-published a book for teachers called *Spelling Under Scrutiny*. Since 2000, I have written another teachers' resource, *Switch on to Spelling*, and produced a range of supporting resources for teaching literacy skills, including posters, spelling dictionaries and a series of *Word Detective Games*. In 2006, I signed a contract with Reed Publishing and they now publish some of my resources.

I attended the Hong Kong Book Fair with all of my resources – those published by Reed and those I still publish myself – looking for publishing partners in Asia. This was my first book fair experience.

It was very large event: more than 700,000 people attended the fair during the week, with 200,000 people coming through the door on its peak day. There was a huge range of stands. The New Zealand stand was on the floor with stands from other countries, away from the busiest sections. The largest display area was of resources for children. While there were many educational resources on display, just about every kind of publishing genre was represented. and there were books at both ends of the price spectrum, from high quality to very cheap.

Visitors to the fair included publishers and company representatives looking for products to sell. The fair was also open to the public. Many stands sold products directly to the public, but others only offered displays. The huge crowds made it quite difficult for visitors who were looking for products or publishing partners. It would have been better to have a trade-only day at the start of the fair.

Catherine and Pam from the NZTE office in Hong Kong were very helpful and they played a big part in making this trip worthwhile for me. I made a number of useful contacts and I appreciated the opportunity to see the kinds of texts available in my field at other publishers' displays. I had the opportunity of talking with a wide range of people – parents, teachers, publishers and distributors. I came away from the fair with a much better understanding of the market in Asia and with many helpful ideas for how to modify and supplement my resources

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to suit this market. I have also made promising contacts for publishing and distributing my products in Asia.

I was one of two people on the NZTE stand who accompanied their products to the fair but several other publishers did send products for display. Many people looked at the resources on display, and the NZTE staff and those of us helping to administer the stand were able to show the products to interested people. However, I don't believe it is the same as having the publisher present to talk about their product.

It may well be that the publishers who weren't there in person will be contacted by people who visited the stand, but my experience leads me to believe that they could have made certain of these opportunities by attending the fair. I learned so much by being there – things that I couldn't have learned by reading an article or by talking to someone else. If a publisher genuinely wants to find a distributor in this market, they should attend the fair with their products. It was certainly advantageous for me. I will be returning to Hong Kong in early December to follow up with some of them.

I would like to thank NZTE for creating the opportunity for me to attend the fair and I would like to thank Catherine in particular for all she did before and during the fair. She was friendly, helpful and efficient and worked hard to provide the publishers who had sent products to the fair with the best representation possible. I would certainly recommend publishers attend this fair if they are looking at moving into the Asian market.

*Joy Allcock, MJA Publishing Ltd, 190 Paremata Road, Porirua, Wellington 5024, sus@ihug.co.nz*

## WHY BEMBO SUCKS

**A**t a recent panel discussion on New Zealand book design, I lambasted the overuse of Bembo in many New Zealand books. As more questions were asked than could be answered, I wrote this article to explain myself. Let me begin with a brief history.

Before digital typesetting and offset printing, there was the letterpress. A typeface was composed of fonts, one font for each size. These size-specific fonts consisted of individual letters made from metal alloy. Single letters were placed by hand to create words, words were aligned into sentences, sentences were stacked to make paragraphs, and these were inked and pressed into paper. As a printing process, it is fairly basic. Woodcuts and potato stamps use a similar method.

However, cutting a 7-point lowercase 'g' takes a lot more skill than making a smiley-face potato stamp! The old masters of typeface design spent decades perfecting their craft. Each font of type was designed to work at a specific size. For instance, when Bodoni needed a font for text size, he cut a font at 9 point. When he needed a larger size for headings, he cut another font at 36 point. The 9 point worked beautifully for text and 36 point worked for display. If one were to blow up the printed impression of the 9 point to the same size as the 36, the differences would be readily apparent. The 9 point has sturdier details: the serifs are thicker,

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the contrast is lower, and the spacing is more generous. The 36 point has much finer lines and the spacing is tighter. This is as much a technical consideration as an aesthetic one: the 9 point needs to be sturdier to withstand the printing process. If the details are too fine then the metal will quickly wear or serifs will break off when pressed into paper.

This practice takes on new meaning when we consider that there can never be a definitive Bodoni, Garamond, Jenson, or Fleischmann typeface, as their oeuvres consist of a multitude of single, size-specific fonts. It is like mashing up *Othello*, *King Lear*, *Hamlet* and a touch of *The Tempest* and publishing it as 'The Shakespeare'.

Why is this relevant? Well, in the rush to adapt to digital typesetting technology, type foundries digitised classic typefaces. The nature of digital fonts is to use one outline and scale as desired. Typefaces went from being cut in a multitude of sizes to a single, all-encompassing outline. A digital typeface can be optimised for a few sizes, but hardly for all. Bembo, for instance, is a digital copy of a metal interpretation of an original typeface cut in 1495 – a copy of a copy. So, the process of digitisation poses a problem: which point size should be digitised?

This seemingly superfluous dilemma can only be truly understood when the original metal typefaces are seen in print. Oh, what a joyous sight! The subtle variation of letterform, the slight impression into the paper, the vibrant warmth of a page of text. It is not only beautiful, but an absolute delight to read. The effect of these typefaces is impossible to emulate with their insipid digital ghosts. Modern printing has become so perfect, so uniform and precise that the spirit of the original is crushed. It is like spending a lifetime slurping instant coffee and never experiencing a proper espresso.

As languages change, so do typefaces. These changes are not radical; they are subtle evolutions that address culture and technology. Modern typography requires modern typefaces, designed by the people of our time for the people of our time. There are cultural considerations as well. Is it appropriate to set contemporary Pasifika poetry in a typeface designed by a seventeenth-century Italian philanderer? What about using an eighteenth-century clanger for a twenty-first century New Zealand political polemic?

Are the ideals of the typeface designer compatible with those of the writer? It would be pedantic, of course, to match every nuance of the writing to the tone of the typeface. However, it is nice when some effort is made in the selection of typeface. Reading New Zealand books would be far less tiresome if the internal typography was much more considered. Just imagine if the same amount of effort went into choosing the typeface as there is for choosing the colour of the cover!

Clinging to the corpses of digital 'classics' is pointless, old fashioned and anachronistic – it will only ever lead to typography that is dull at worst and pedestrian at best. Ultimately, the point is to respect the reader. They will spend a lot of time reading the thing, so it is sensible to make that experience as comfortable and appropriate as possible.

*Kris Sowersby, KLIM Typographic Design, [www.klim.co.nz](http://www.klim.co.nz)*

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# CONSIDERATIONS ABOUT INDEXING MĀORI NAMES AND OTHER MĀORI WORDS

I recently received an invitation to contribute to an American indexing publication a section on Māori names. This led me to give serious consideration to the wide range of issues involved with such names. In this brief comment based on that paper, I wish to highlight two of those issues of particular concern.

The first issue relates to the index-entry element for the names of Māori, and in particular of Māori who lived during the nineteenth century. An indexer will of course use the Māori name that the author has used in a publication. However, in the text, the preferred element of that name to be used as the entry element in the index is often neither explicitly identified nor implicitly identifiable. The key issue relates to whether the name is inverted, for example, Nene, Tāmāti Wāka, or entered directly, for example, Wahanui Huatere. With no prescriptive rules to follow, an authoritative illustrative source is essential. The *Dictionary of New Zealand Biography* ([www.dnzb.govt.nz/dnzb/](http://www.dnzb.govt.nz/dnzb/)) fulfils that role admirably, for a large number of names. This resource also often identifies alternative names for individuals, and these should be considered as references in the index, leading users from names that they may be familiar with, to the preferred form. The National Library of New Zealand Catalogue at <http://nlncat.natlib.govt.nz>, and Tapuhi, the catalogue of the unpublished collections of the Alexander Turnbull Library at <http://tapuhi.natlib.govt.nz>, are important supplementary sources, both including a broad range of Māori names with the preferred entry element identified. The University of Waikato Index of Māori Names at <http://www.waikato.ac.nz/library/resources/nzc/fletcher/> is a significant source of Māori names from the nineteenth century, being a database of an unpublished manuscript compiled about 1925 by the Rev. Henry James Fletcher. However, it does not serve the purpose of identifying the preferred entry element.

In giving appropriate consideration to Māori personal names it is also necessary to be confident about the names of iwi and hapū with which Māori primarily identify. The excellent online resource for these names is <http://iwihapu.natlib.govt.nz/iwi-hapu>. This indispensable, authoritative database, with a full reference structure, has been developed as part of the Māori Subject Headings Project jointly sponsored by the Library and Information Association of New Zealand, Te Rōpū Whakahaui and the National Library of New Zealand.

A supplementary feature to the biographies of Māori in the *Dictionary of New Zealand Biography* is the whakapapa that have been added to many entries, with the significant bonus that these identify, with macrons, the long vowels to be used. This leads into the second issue that I want to address here. My observation is that few New Zealand publishers, at least of non-Māori titles, apply macrons to the long vowels in Māori words.

It is quite remarkable to consider that the English missionaries who laid the orthographic

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foundations of written Māori are generally acknowledged to have been good linguists, and left a legacy founded on scientific principles. The one area in which they are now considered to have fallen short was in the marking of the vowel length, and this remains arguably the single most contentious issue in relation to written te reo Māori. There was a period in which the long vowel was commonly represented by the doubling of the vowel; indeed, Arapeta Awatere wrote his autobiography with that orthographic convention, and this was maintained in the subsequent publication. However it is now standard practice that the macron is used to mark the application of the long vowel. Māori dictionaries can readily be consulted to verify the need for long vowels.

Is this the opportunity that the entire New Zealand publishing industry should take up, to help to acknowledge the important role of Māori words in New Zealand English, and thereby play a role in promoting the use of te reo Māori in everyday life? Such an action would acknowledge that appropriate use of their language is important to Māori and endorses their feeling of belonging. It would also project, including for New Zealand publications on the international market, a role taken by the publishing industry in the implementation of the Māori Language Act 1987, which declared Māori to be an official language of New Zealand Aotearoa.

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## TYPESETTING TE REO MĀORI

While you are still hard pressed to walk into a good bookshop and find a selection of Māori language books, the volume of works published in Māori is inexorably increasing. There is much published under the Ministry of Education's aegis, as they have pursued investment in Māori-language publishing, and publishers such as Huia, Learning Media, and Reed have also given this a push.

Accordingly, typesetters are developing skills in setting te reo. What other language could force such a challenge as this place name: Taumatawhakatangihangakoauauotamateaturipukakapikimaungahoronukupokaiwhenuakitanatahu?

Typesetting books with Māori-language content entails addressing linguistic, technical and typographic elements. Some of these apply to bicultural texts and predominantly English-language texts where macrons are used on Māori-language content. Other issues apply to texts fully in te reo.

Te Taura Whiri i Te Reo Māori (the Māori Language Commission) recommend the use of the macron to indicate the long vowel sound, rather than a double vowel. One way of achieving this is to modify diacritical marks above vowels. Macronising software converts all umlauts, creating the macron by drawing a bar between the dots in an umlaut. Now that Microsoft has incorporated a Unicode Māori keyboard setting in XP and later operating systems, we are receiving more source text documents using Unicode. Of course, this means that some

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documents end up with a mixture of umlaut-based macrons and Unicode-based macrons – especially those documents with multiple contributors or editors. It is possible to run a simple cleansing script or macro to convert and regularise macrons so that the document contains all umlaut-based macrons, or all Unicode-based macrons. Simplicity itself? But nothing is ever simple. Unsurprisingly, the programme runs into problems if there is a genuine use of umlauts, so aside from taking great care, we liaise with the publisher to ensure we avoid this problem.

Sometimes a typeface will not include macrons. Generally, the best recourse is to use glyphs – the glyph set associated with the font chosen may offer macrons, otherwise a glyph set from the typeface’s wider family may be used. In these cases, once the source text is imported, the letters intended for macronising can be highlighted. As with the macro approach above, a simple replacement of incorrect letters with the correct glyphs can work with global substitutions. However, as with any global command, incorrect substitutions can occur so it pays to be painstakingly careful about this.

When it comes to preparing files for printing, printers are working with PDFs, and there is less need for the working files output from a typesetting program such as Adobe InDesign. The PDF format is quite strong across different systems, and it is unlikely that macrons can drop out or convert back to umlauts as files go through pre-press. If we are concerned that the source text has presented problems, good communication with the publisher client and the printer avoids last minute panic.

Many of the books currently published are for kura kaupapa Māori (Māori immersion schools). There are also biographies, histories, collections of papers and novels. The readers vary from school pupils, adult second-language learners, and fluent te reo readers to kuia and kaumātua. To ensure a good, readable encounter with the printed page, attention must be paid to the interface between font size and leading, line length and type density. Get it right and the page will seem intuitive; get it wrong and the page will present readers with a dense prospect or condescend to them.

A page of written Māori will contain short particles, hyphenated compounds and longer words. This can lead to problems with rivers appearing in the type, with type breaking up on the page, or with variant tones where lines or paragraphs of tight type rub shoulders with loose type. To address this it is often necessary to adjust kerning, tracking, justification and any other optical illusions you can muster, depending on your typesetting programme.

When working with relatively short lines and a larger font, such as in a children’s chapter book, it is useful to have hyphenation as an option – as can be said of any language text. But where should words be broken in Māori language texts? To save referring back to clients, we apply a policy.

It’s useful here to have a basic knowledge of Māori word formation. Every consonant in Māori is followed by a vowel. William’s *Dictionary* notes that words are formed from roots, that these root words may be reduplicated either partially or fully (e.g., ‘paki’ becomes ‘papaki’, which in turn becomes ‘pakipaki’). Words also take prefixes. ‘Kai’ added to a verb can form a

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noun connoting an agent (e.g., ‘tuhi’, to write; ‘kaituhi’, writer). Suffixes are frequently used for commands (e.g., -tia added to kōrero ‘to speak’ forms kōrerotia, ‘say it’). These junctures – between root and reduplication, between root and prefix or suffix – form natural places to break words if necessary. Break pakipaki as ‘pak-ipaki’ and it’s an error. Break it as ‘pakipa-ki’ and it’s confusing. Break it as ‘paki-paki’ and the copy-editor may applaud the typesetter.

Another potential source of difficulty is when prose breaks into waiata or poetry, particularly if this is not demarcated clearly. As typesetters know, it is not uncommon to receive a document with rogue tab spaces and unnecessary line breaks, just to add to the confusion. The meter used in waiata or poetry in Māori can cause lines of greatly varying lengths that bring to the fore issues of tight or loose type and incorrectly broken words. Whilst having some basic understanding of the language can be of immense help, we still find it’s a good idea to highlight such passages, and any application of styles, when returning the first proof set, in case of misunderstanding.

Thoughtful, informed typesetting means that publishers’ editorial staff do not have to get quite as involved with routine decision making, which frees them up to keep up with the important work of adding to the volume of published Māori in the world.

*Sarah-Jane McCosh, Ahi Text Solutions, sarah-jane.mccosh@ahitextsolutions.co.nz*

## CAREER SNAPSHOT

**I**n July, when I was asked to write a piece for the *Publisher* about my job as Sales and Marketing Manager at Craig Potton Publishing, I wrote a predictable piece about my love of books, my arts degree and my tourism and general aviation background. With the deadline looming and with what I’d written reading like a hypnotist’s cure for insomnia, I reflected on one of the more interesting days in the previous weeks: a trip to visit our Auckland sales reps. While not entirely typical (what day ever is?), it does represent some of the most diverse and enjoyable aspects of my job.

Early morning: it’s late June, so after de-icing the car, I travel to the airport to fly from Nelson to Auckland. Dawn is breaking as we take off and there’s the most brilliant red/burnt-orange strip of sky over the Marlborough Sounds. The colour is so intense I think about the stories Emma, our Arrowtown gallery assistant recounts, about shoppers insisting Craig must use filters, or that the colours in his photography are digitally enhanced. They obviously haven’t seen a brilliant morning sky like this one.

Mid-flight: a clear, crisp day with great visibility as the flight path takes us between Taranaki on the left, and Ruapehu, Tongariro, and Ngauruhoe on the right. The person seated next to me moves back so I can get a better view, and we start talking. He’s also from Nelson and soon finds out where I work. ‘Wow, all those beautiful calendars.’ Of course, photographs of the wilderness areas below me are familiar, as they contribute to the poster, postcard, calendar and pictorial book ranges that we produce. Not everyone is so positive about this part of our business. Some people see them as crassly commercial and a little ‘soulless’. However, we

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maintain extremely high production values and add a wholly New Zealand-owned dimension to this competitive area. They also significantly contribute to a business that employs twelve people full time in Nelson.

I take a shuttle to the city, and the driver drops me at Starbucks where I meet up with Mike Hill, our Auckland rep, before a meeting with Borders. I've left my glasses at home and have, through choice, never been to a Starbucks before. Even Nelson hasn't escaped this particular chain. Reading the wall-placed menu is a struggle as I squint like a kiwi caught in broad daylight. I ask for a macchiato, and I am told, by the attitude posing as a barista, to define it in terms of the relativities of espresso to frothy milk. It's too early in the morning for long division over a cup of coffee so I opt for tea.

Mid-morning: the meeting with Borders goes well, and the buyer is interested, efficient and genuinely grateful at the effort put into the materials. It's a huge job getting the spreads, covers and so forth, organised for a sell-in, and it puts a lot of pressure onto the production team at CPP, so I appreciate the recognition. A strong uptake of our Christmas titles is crucial for the success of the business; we need to ensure buyers see as much material on a book as is practical so they can make a buying decision.

Next up is a trip with Mike to Sylvia Park to Borders, and the Paper Plus concept store which opened that morning. Shop visits are an important way of seeing how we're doing for shelf space against our competitors and for checking that key backlist titles are stocked appropriately. Just as important is the time spent with our reps. They have the first-hand experience over many years that I don't, and it's a great opportunity to listen and learn about what's not working and to discuss things I can do from a head office level to help.

Afternoon: back to town for a stock check in Whitcoulls. After a quick peek in a High Street dress shop (it is business: one does need something fabulous to wear to the Montanas!) it's off to the Christmas meeting with Dymocks. The Powerpoint display I e-mailed earlier in the week is all set up, and mostly the response to the presentation and spreads is positive.

Late afternoon: it's off to the airport. While waiting for my flight I run into Bill English, who I have met before as he is the MP for Clutha-Southland where I grew up. As he knows my parents, I reintroduce myself and we chat about the recent snow – both my parents' farm and his escaped it. He asks what I'm doing now. The irony of my answer doesn't escape either of us given CPP's publishing of *The Hollow Men*. He, thankfully, laughs and asks how sales of the book have been. (Not all chance airport meetings between author, publisher and politicians have gone quite so well!)

Before long, I'm back on the plane and reading a recent edition of *Vanity Fair* magazine – it is their second 'green' issue and their first carbon neutral one. Craig Potton is an active conservationist and operating the business in an environmentally and socially considered way is as important as profits to everyone involved. Two new book ideas come out of the magazine that I will run past Robbie Burton tomorrow. They may not come to anything but commissioning titles is an important way of adding fresh content to the list each year. We are also working as a company to reduce our carbon footprint and there are some good ideas in

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*Vanity Fair* worth putting into practice.

Books, calendars, posters, postcards, the Arrowtown gallery, sales reps, marketing, publicity and contributing book ideas – they're all activities that form part of my day, but are obviously supported by an exceptional team from all departments. A day away from the office and the inbox to spend in the trade and consider the bigger picture is a useful and enjoyable way of contributing to the company. Otherwise, if all the stores ordered all the books in the right quantities at the right time and book ideas were dumped twice yearly like Southland snow, the job would be just a little too typical, too predictable, with no opportunity to practise my long division in Starbucks.

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