

# Forward

Issue 1

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**Forward**

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# Contents

Introduction	
MYMY Phuong My	10
Motherland Chronicles Jinga Zhang & Tobias Kwan	24
Work Books Derek Welsh	34
Bernat Klein & High Sunderland Alison Harley	48
Real Life Top 10 Ross Sinclair	62
Architect IPA GIA x Drygate x DftW	76
It Can't Happen Here Stuart Cosgrove	90
Miffy & her Graphic Designer Tony Dunworth	104

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## So what is this publication and why have we made it?

It's not a brochure and it's not a magazine. It's not a catalogue or a portfolio.

Whatever it is, we've called it **Forward**.

Of course we want to produce something that promotes our business, that's where this idea originated, but we also want this to be as much about the people we work with. Our clients but also our collaborators, our friends and our neighbours.

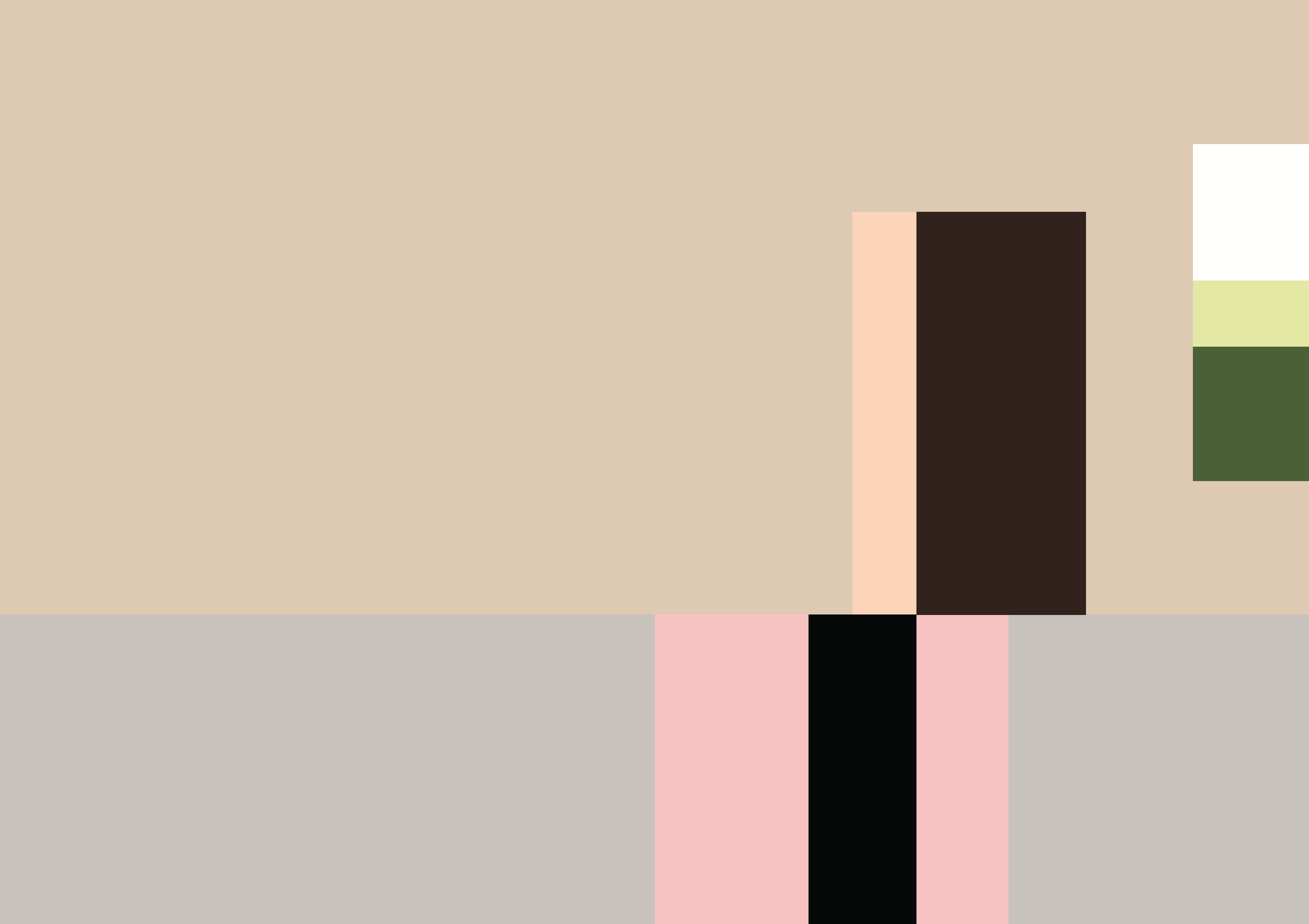
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Sometimes these people are simply great at what they do, sometimes they have other strings to their bow, other talents, pursuits or projects. It's always fascinating to work with and get to know new people, creating new connections and extending our community. A community without borders, a community of ideas.

Everyone is pretty busy these days but we're going to produce two issues a year.

This is issue one.

**Let's go Forward.**



mymy

BY PHUONG MY

East to West  
MYMY by Phuong My

[mymybyphuongmy.com](http://mymybyphuongmy.com)

Vietnamese fashion designer Phuong My’s brand is widely recognised across Asia. Her new MYMY line marks an expansion into Europe. We created a distinct visual identity for MYMY that reinforces Phuong My’s existing brand as she increases her global reach.

Born in 1988 in Ho Chi Minh City, Vietnam, Tran Phuong My studied and graduated with Honours from the Academy of Art University in San Francisco.

In addition to her role as Chief Designer for the Phuong My brand, her creative talents have been showcased in production and styling projects for fashion magazines such as Elle, Harper’s Bazaar and Vogue.

**Inspiring a bold brand**

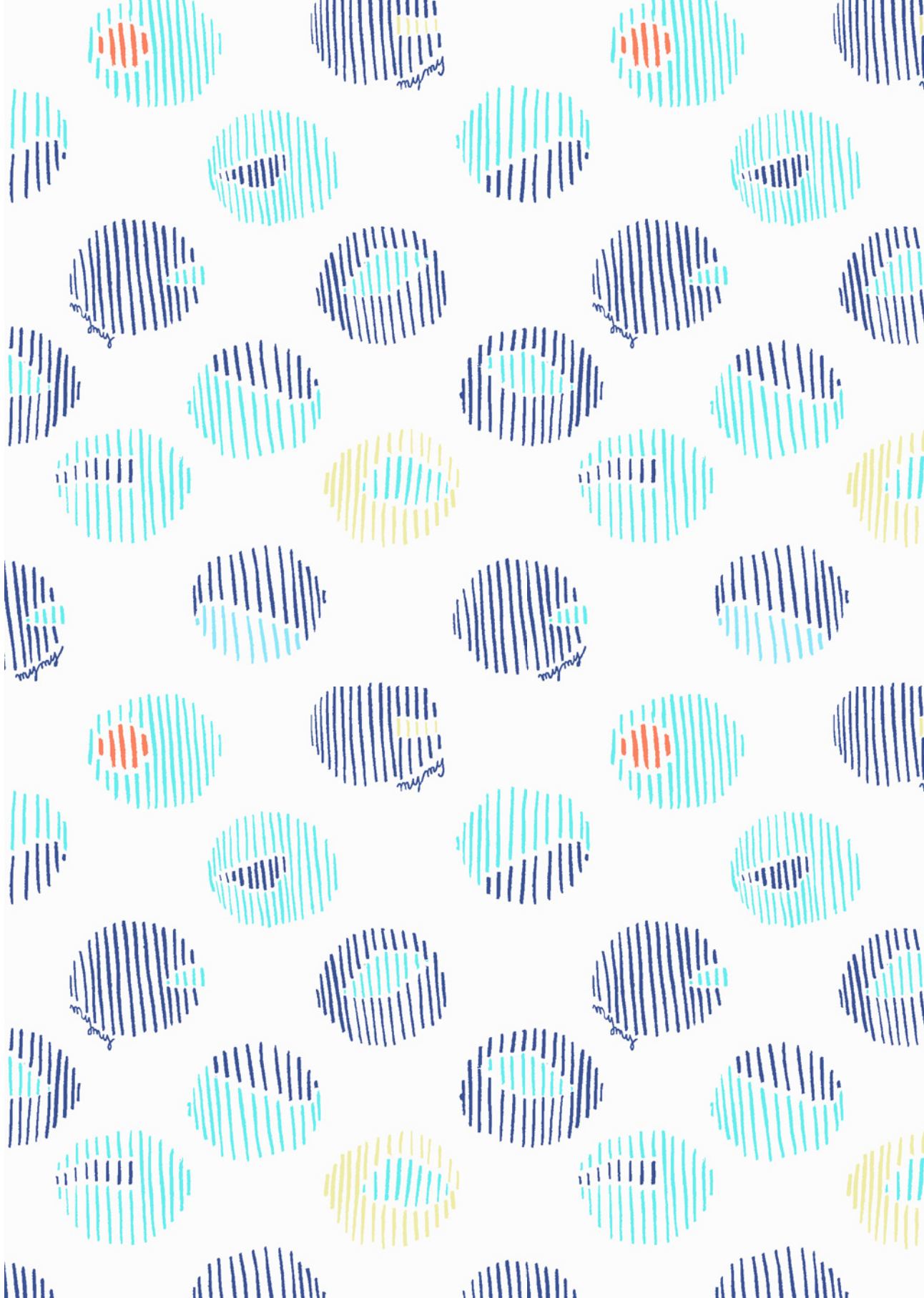
Phuong My takes much of her inspiration from the grace and virtue of Asian women, focusing on the underlying strength that often belies a dainty and delicate exterior. Her beautiful, modern-chic designs are underpinned by excellent craftsmanship and luxury materials, creating collections which are bold, confidence-inspiring and unmistakably feminine.



MYMY  
Spring/Summer 2016 Collection  
Image by Jingna Zhang



MYMY repeat pattern from  
Spring/Summer 2016 Collection





MYMY is a diffusion line of Phuong My, with an emphasis on creating adaptable, on-trend collections, which are easy to mix-and-match, at affordable prices.

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#### Only the best will do

Determined to produce only the truly exceptional, the young designer intends to expand her vision to the global fashion scene. From the design and production process through to client service, the smallest details are obsessively pursued.

Rather than accepting the limitations of local fabrics available in Vietnam, Phuong My established a clear strategy for her brand by outsourcing fabric production to select partners in Paris, Milan and Hong Kong. Design and manufacturing processes remain based in Vietnam, thus providing the optimum blend of both materials and craftsmanship.

#### MYMY – a new line

MYMY is a diffusion line of Phuong My, with an emphasis on creating adaptable, on-trend collections, which are easy to mix-and-match, at affordable prices. A new collection is launched every three-months comprising of more than 100 designs bearing unique silhouettes and exclusive print motifs tying with each collection's theme.

Phuong My  
Autumn/Winter 2014/15 Collection  
Image by Jingna Zhang





MYMY  
Launch Collection  
Images by Jingna Zhang





MYMY's collections re-imagine the natural world through kaleidoscopic motifs and pastel palettes — they are original, bold and adaptable.

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Innovative shapes and cuts are omnipresent. Seemingly discreet one pieces are transformed into elegant evening wear thanks to low V-cut backs, bow tails and straps. Phuong My describes this approach as 'business at the front, party at the back' with collections based around essential pieces which can be easily adapted to suit any occasion.

The easy-to-wear theme applies to the fabric choices too – polyester may be considered a daring selection by some, but Phuong My explains that both its look and its crease-free quality make it the perfect addition to any travelling-wardrobe.

MYMY's collections re-imagine the natural world through kaleidoscopic motifs and pastel palettes – they are original, bold and adaptable. Much like their designer, these clothes stand out with an unexpected edge.

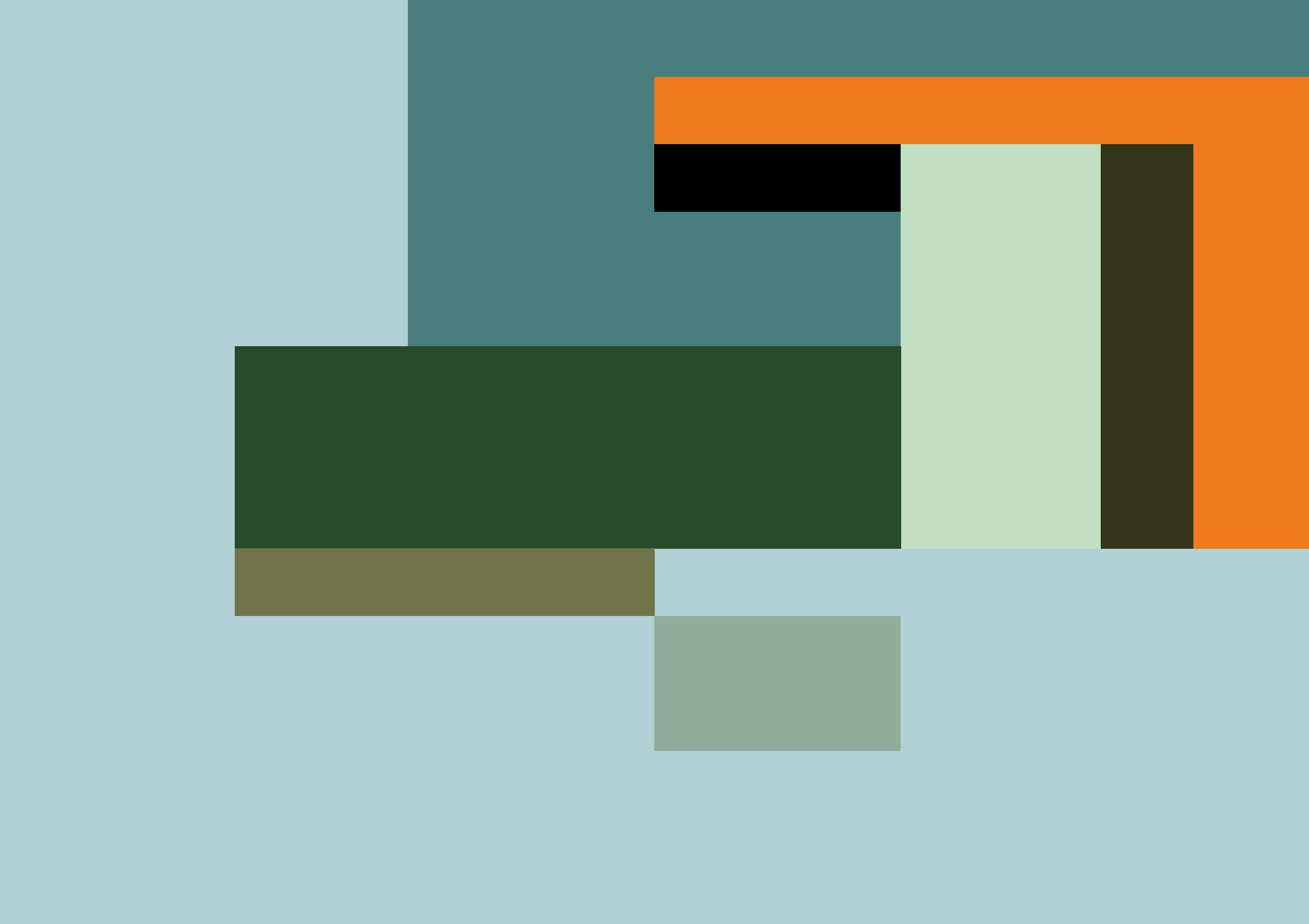
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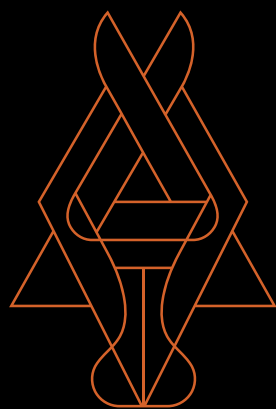


MYMY  
Packaging

MYMY  
Flagship store in Ho Chi Minh City







Motherland Chronicles  
Jingna Zhang & Tobias Kwan

[motherlandchronicles.com](http://motherlandchronicles.com)

New York based Photographer Jingna Zhang was instrumental in the look and feel of the MYMY brand, we are also working with her on her own self-motivated project, Motherland Chronicles.

After years of focusing on commercial work, Jingna Zhang realised that she no longer had time for things that she used to love.

This awareness gave birth to the Motherland Chronicles, a weekly project committed to creating personal work and exploring themes and concepts that inspired her as a child.

To start, Zhang reached out to her close friend Tobias Kwan, an illustrator and concept artist for video games, to partner on the project. Each week, they created a new piece individually and posted the finished work online. As the idea grew and the project caught momentum, they decided to collect the finished pieces into a book after completing a year's worth of images.





For Zhang, she focused on her fascination with literature and the works of English artist John William Waterhouse and Japanese artist Yoshitaka Amano. This led to fantastical and painterly photographs echoing Japanese anime and fantasy art, reminiscent of old masters paintings. For Kwan, he was inspired by illustrators and painters both past and present, often with elements from Russian folklores and European mythology.

The result is a mix of photography and art that immediately transports you to another world.

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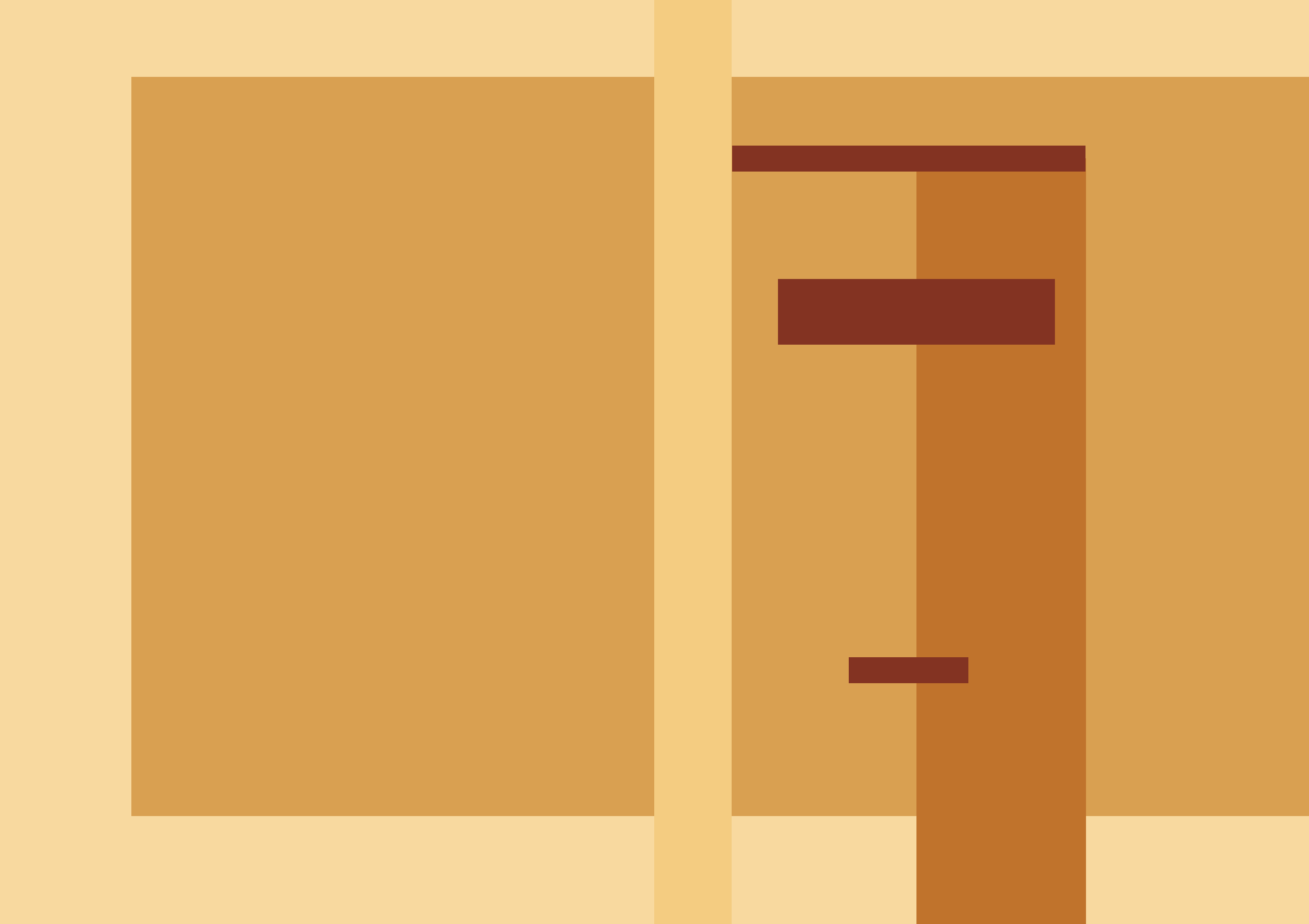














# Work Books

Derek Welsh

derekwelsh.co.uk

Bookshelf image by Reuben Paris  
reubenparis.com

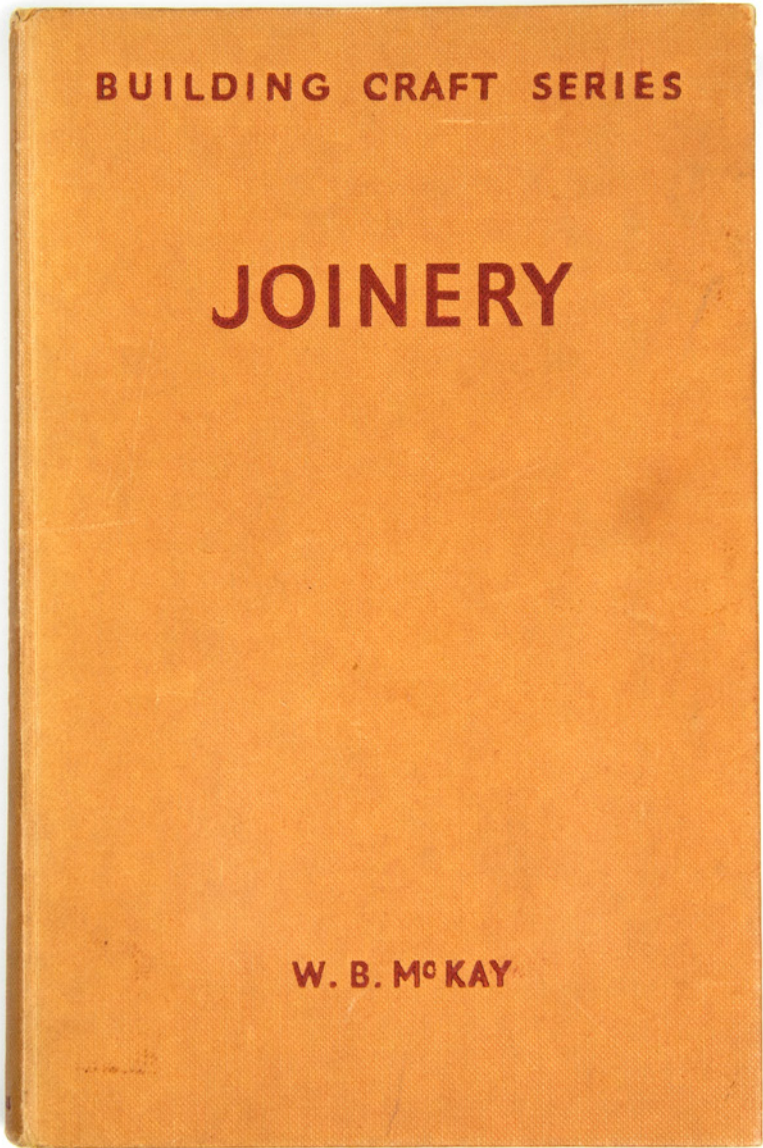
Through a combination of 27 years experience, skill and hard work, Derek Welsh produces bespoke interiors and furniture products with the focus on purposeful design, high-quality craftsmanship and meticulous detail.

We have been friends with Derek for a long time now, having first met him at The Scottish Show in Lausanne, Switzerland. We have worked together on many occasions.

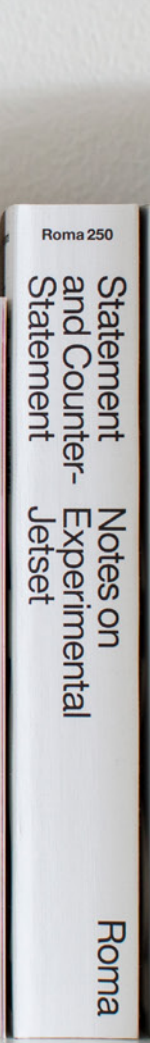
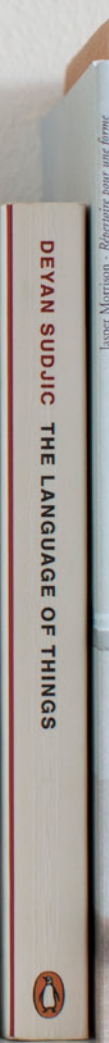
Derek has an amazing bookshelf that contains an extraordinary collection of art and design publications.

For this first issue of Forward we asked Derek to talk us through some of his favourites, providing a glimpse behind his practice.

**Joinery (building craft series)**  
This is one of many books I used when studying as an apprentice at college and when sitting my advanced craft in carpentry and joinery and still use now. I have a great fondness for this book as it shows the details and methods of construction which are fundamental and unchanging. The content is as relevant today as it was when first published in 1946.



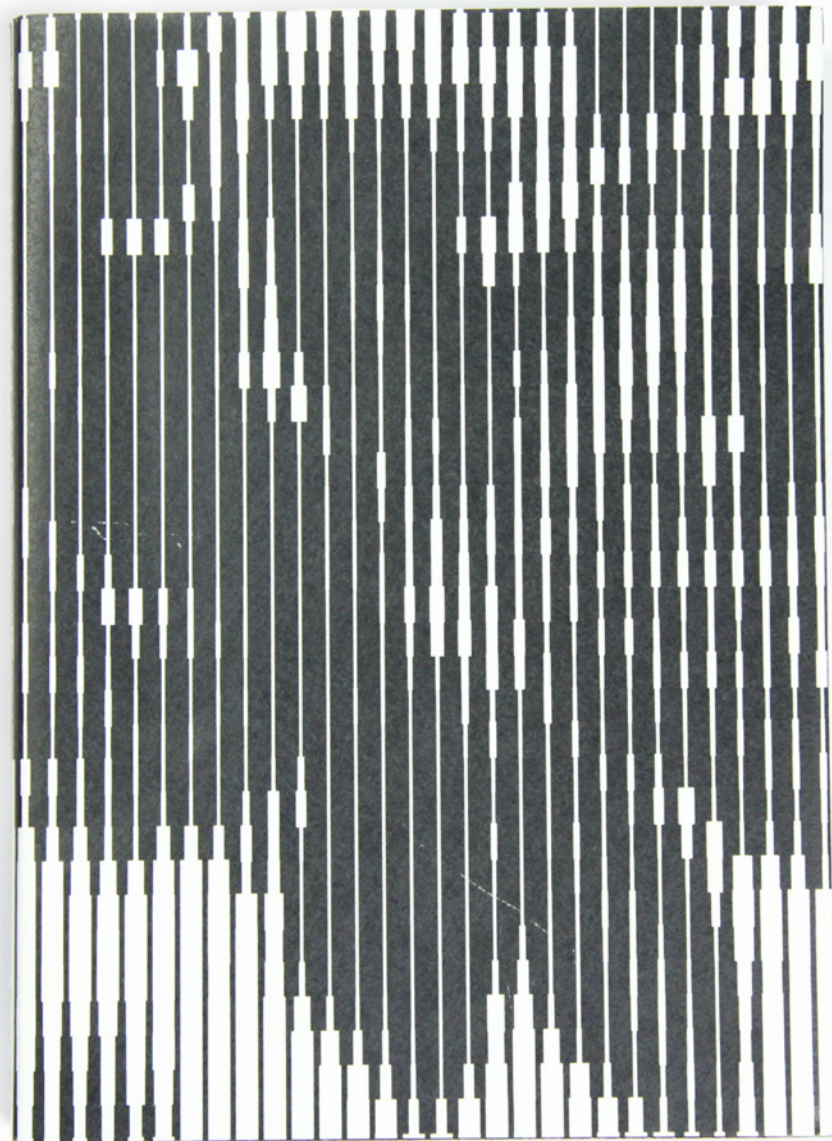






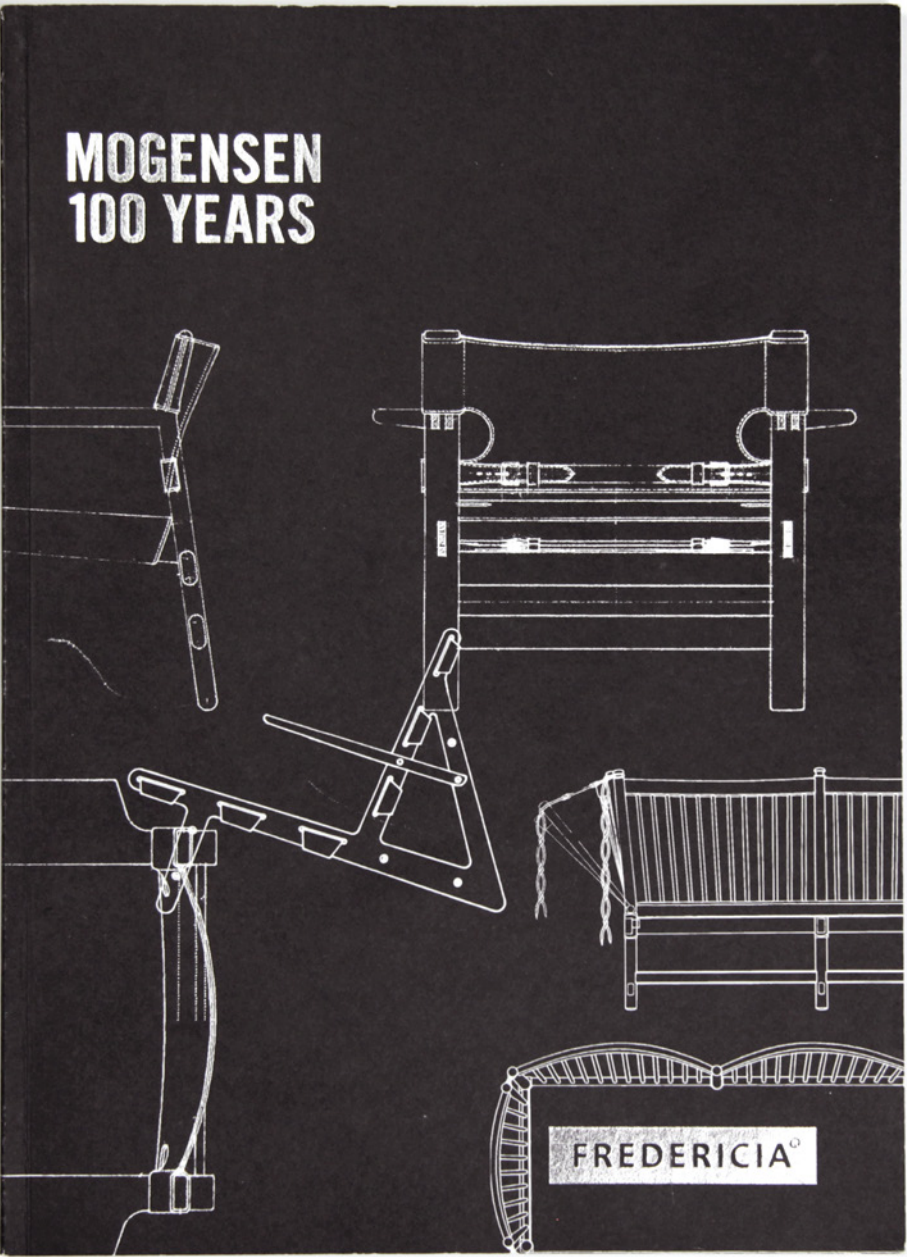
**Karel Martens**

An artist/designer I truly admire because of his use of colour and his curiosity in everyday things. I've tried on several occasions to collaborate with him but no luck as yet! I always like his quote *I think you should always do the things you think you should do.*



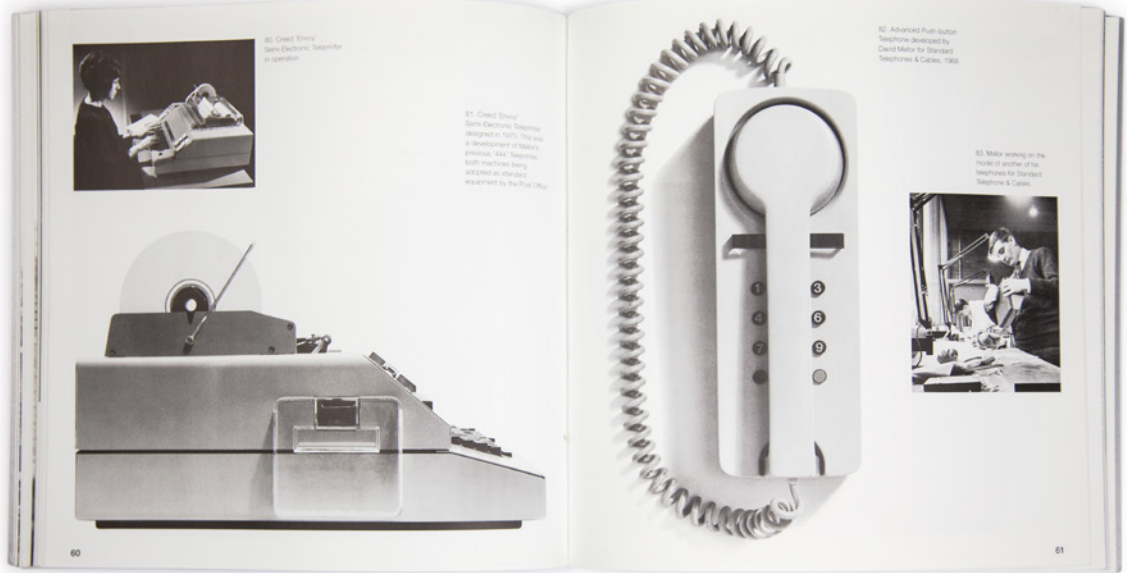


**Borge Mogensén**  
Most people are very aware of Danish and Scandinavian Design but I think Borge Mogensén epitomises a look and style that countless people have tried to replicate. The J39 chair is one of my favourite chairs because of the use of materials and craftsmanship. His style and work inspired me to design the Graft collection and predominately use oak and lighter coloured timber in my work.





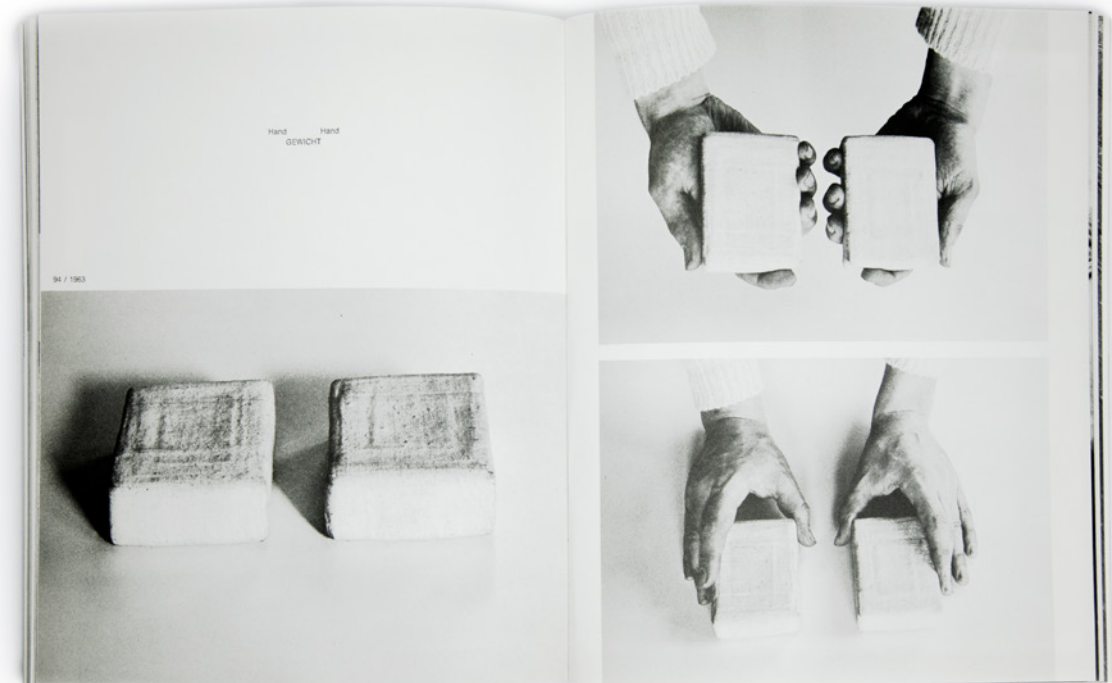
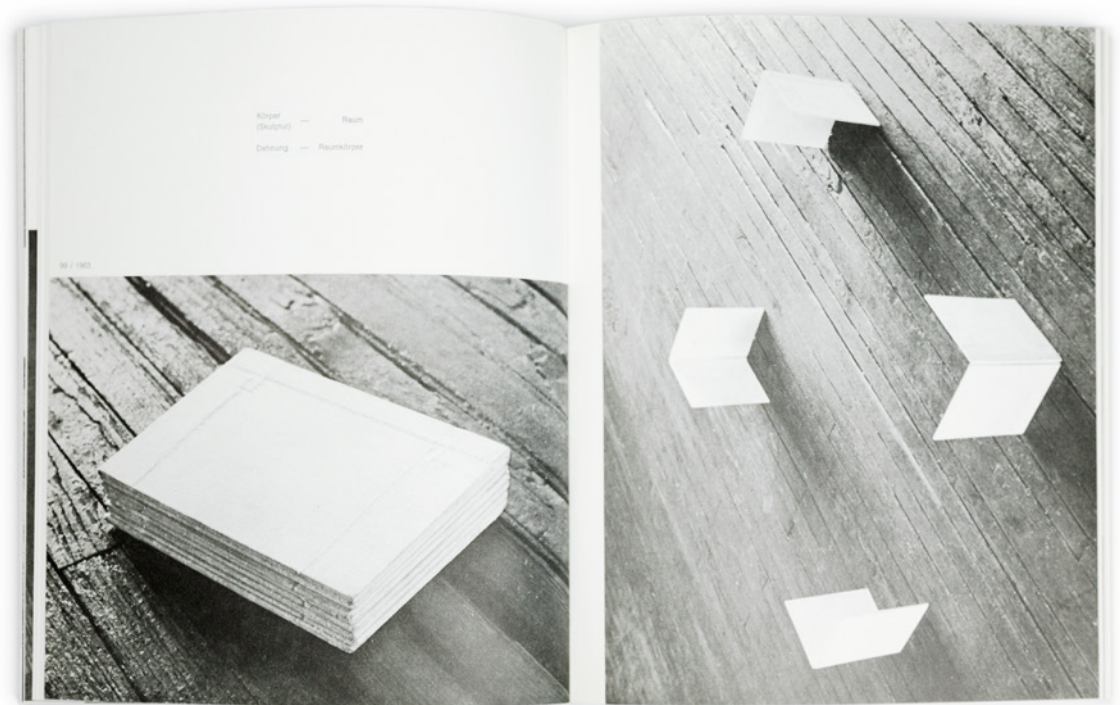
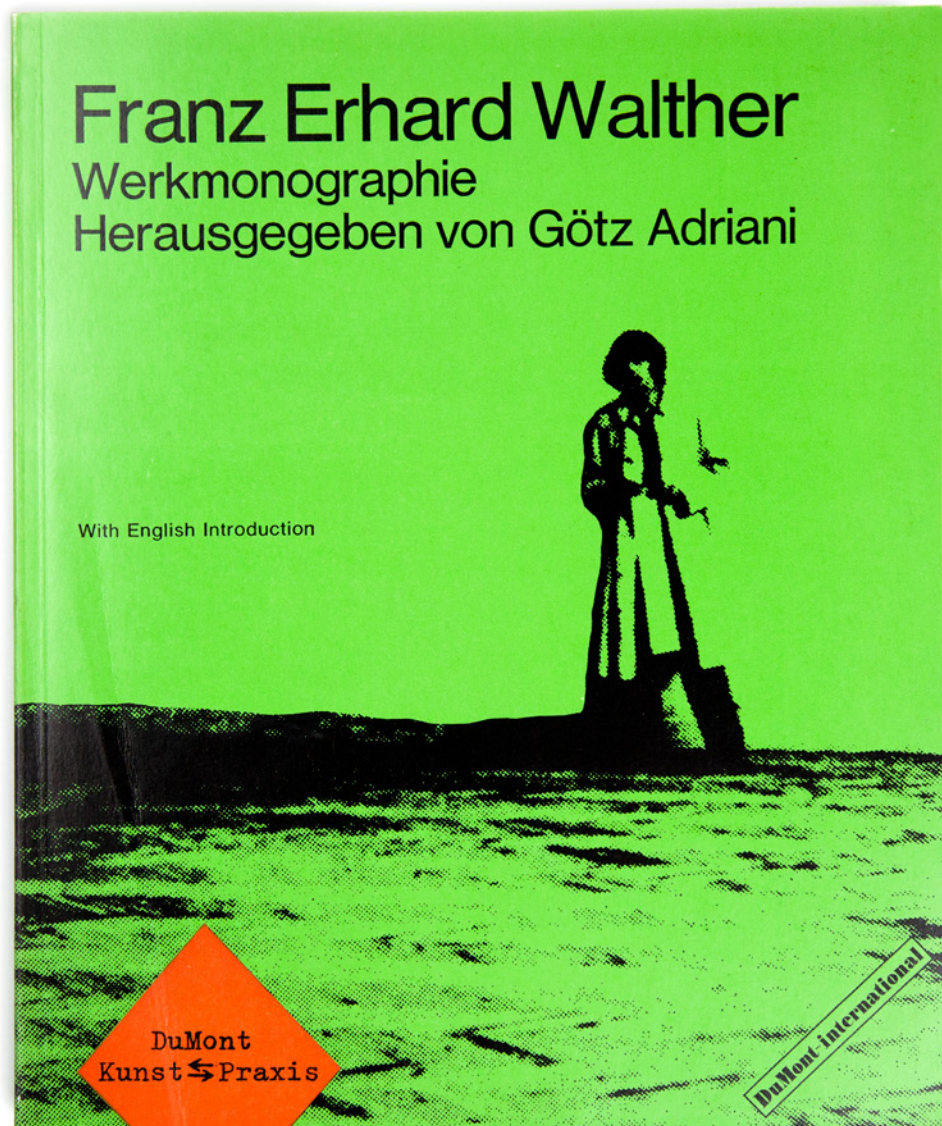
**David Mellor**  
I was lucky enough to meet David at one of the first exhibitions I did in London. He was a fellow exhibitor and I remember how humble and encouraging he was and a true gentleman. His designs are clean, simple and understated and he was a great innovator in British design.

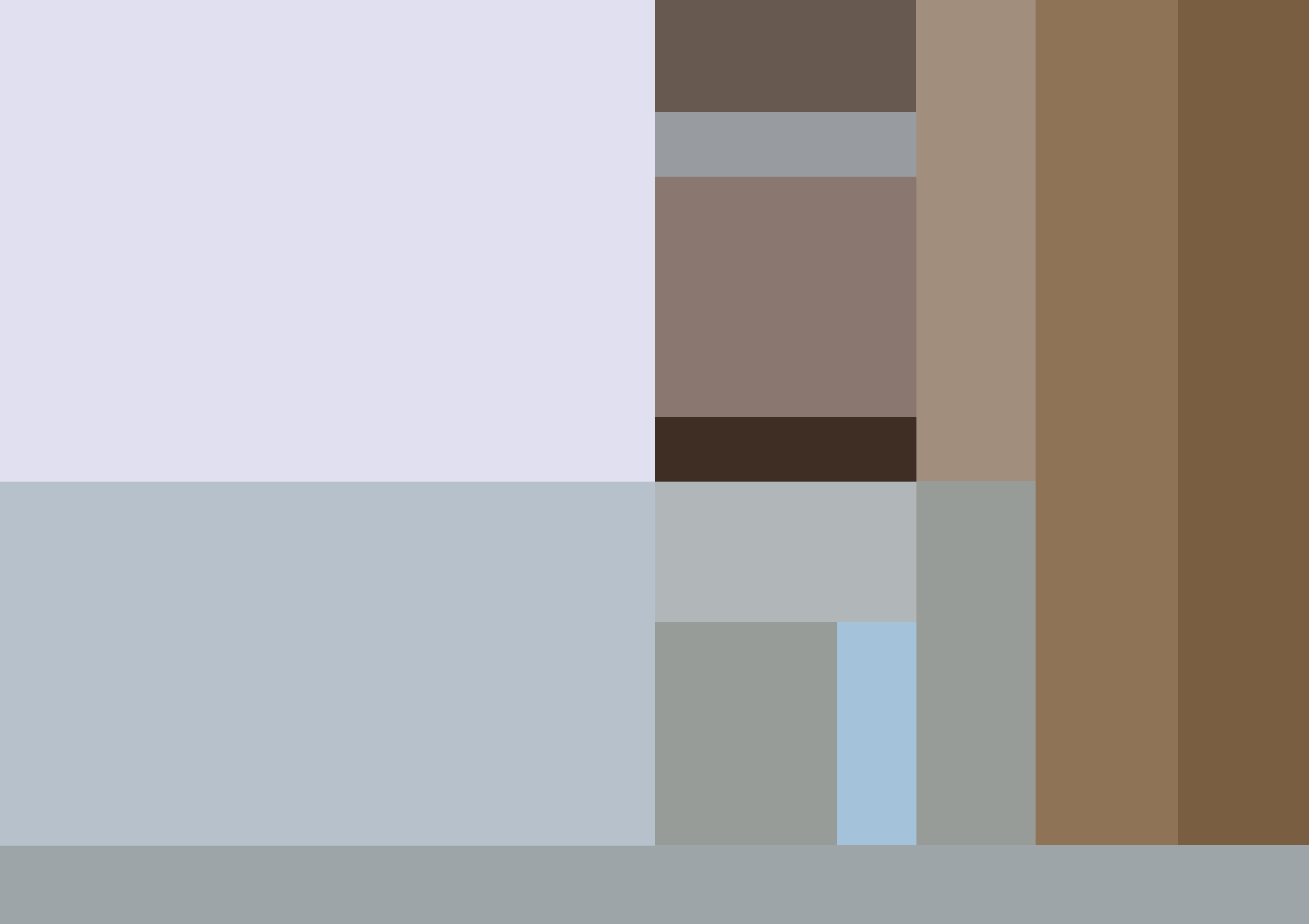




# Franz Erhard Walther

I've been fascinated by his work for a long time and I've always been curious about the thought process behind his work. I particularly love the use of hands in a lot of the images and the human participation but also equally like the work on its own with no human involvement.







# Bernat Klein & High Sunderland

Alison Harley  
Images by Gordon Burniston

*Bernat Klein (1922–2014) was a designer, colourist, artist, and industrialist who lived and worked in the Scottish Borders from 1950 till 2014.*

[burniston.com](http://burniston.com)

Walking into High Sunderland, the home of Bernat Klein, is walking into a living expression that speaks of Klein's singular philosophy on design and its influence on the human condition. Although Klein's physical being is no longer, his life is described by High Sunderland. It's not a museum but home to the Klein Family since 1957.

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Designed by architect Peter Womersley, the Klein family residence was an immediately stylish and contemporary home influenced by Klein's love of modernism, design, and the Scandinavian aesthetic.

The house remains as Klein first established it and is a record of his disciplined approach to what was allowed, and what was not. Little change has taken place in its sixty years, and the interior is as important as the exterior, as together they complete a picture that is rarely experienced outside photographs, archives, and artefacts.















High Sunderland's discreet positioning amongst the landscape of the Scottish Borders has become even more intentional as trees planted by Klein have matured around the house protecting its seclusion. Womersley's response to Klein's design brief cleverly frames architecture and landscape as one. From every angle the house offers views through large plate glass windows. The rectangular structure of the outside entrance to the house complements its low level design, placing Klein's love of landscape and colour in harmony. His easy relationship between art and design alongside his passion for colour and texture was the foundation of his lifetime's work, and High Sunderland provided endless inspiration.

Klein belonged to what has become defined as the 'artist-designer' modernist movement of post-war Britain. Textile designers found their voices through expression and observation, producing exciting collections promoted by innovative manufacturers like Heal's, The Edinburgh Weavers, and Lida & Zika Escher. Trained in the academic principles of drawing and painting, colour and composition, they became innovators of design for British production. Initiatives such as the 1951 Festival of Britain promoted this new aesthetic to an international market, introducing designers such as Lucienne and Robin Day whose ideas and products helped shape a growing interest in design and home interiors. Klein was part of this generation of new designers who were enthused and inspired by the opportunities that design offered. His highly individual vision of textiles was formed through his experimentation in colour, painting, and new production techniques, which when combined created beautiful textiles that marked the beginning of a period of optimism and excitement for Bernat Klein.





High Sunderland presents these ideas from every aspect, and is almost overwhelming in its purity of intention and longevity of its simplicity. The integrated design of the house creates opportunities for ‘still life’ presentations of Klein’s collections of ceramics; a mix of Lucy Rie alongside inexpensive objects that fulfilled his desire to create a home that was both inspiring and restful. The design of the main living area allows open space and calm, and delineates Klein’s life and work over some sixty years. Womersley’s attention to detail includes low level rectangular windows positioned to create views as well as giving light into the sunken living room. A collection of Hans Wegner chairs can be glimpsed through a screen of plants that divides the open room, and partially camouflages Klein’s favourite spot in High Sunderland from which to observe the ever changing view of the Eildon Hills. Wood veneer and neutral marble flooring offset Klein’s own muted interior fabric and furniture. An open fire defines places to sit, look and think; and vibrant colour is kept within the frame of Klein’s paintings.

Bold colour, texture, and luscious surfaces of oils applied by palette knives form Klein’s distinctive style that he was able to translate into luxurious textiles. ‘Velvet Tweeds’ woven with French ribbon and yarns dipped and dyed into spectrums of colour; mohair tweeds, light and airy in appearance imitating the spots of colour and fragments of light of Klein’s early Seurat and the Post-Impressionists influences. Klein is known best for these 1960s couture textiles that were celebrated on the catwalks of the Paris and London Fashion Houses. High Sunderland was his home but was also the backdrop for fashion shows, and for the international press and photo-shoots that ‘worked’ the architecture of the house into the composition of the image. Colour and texture from his inspired ideas were echoed in the tweeds and specially developed yarns by his wife Margaret Klein, combining their inventiveness to capture Klein’s colour influences. Bernat Klein Scotland became a well-known trademark, representing the mindset of someone determined to look forward and inspired by his adoptive country of Scotland.

High Sunderland is unique and provides an insight into Bernat Klein as a major figure and contributor to Scotland’s design and textile narrative. He elegantly described himself as a ‘British European’, whose choice of living and working in the Borders has left a legacy that is tangible through the architecture and interior of his home. At this moment we can touch history through the door of High Sunderland.

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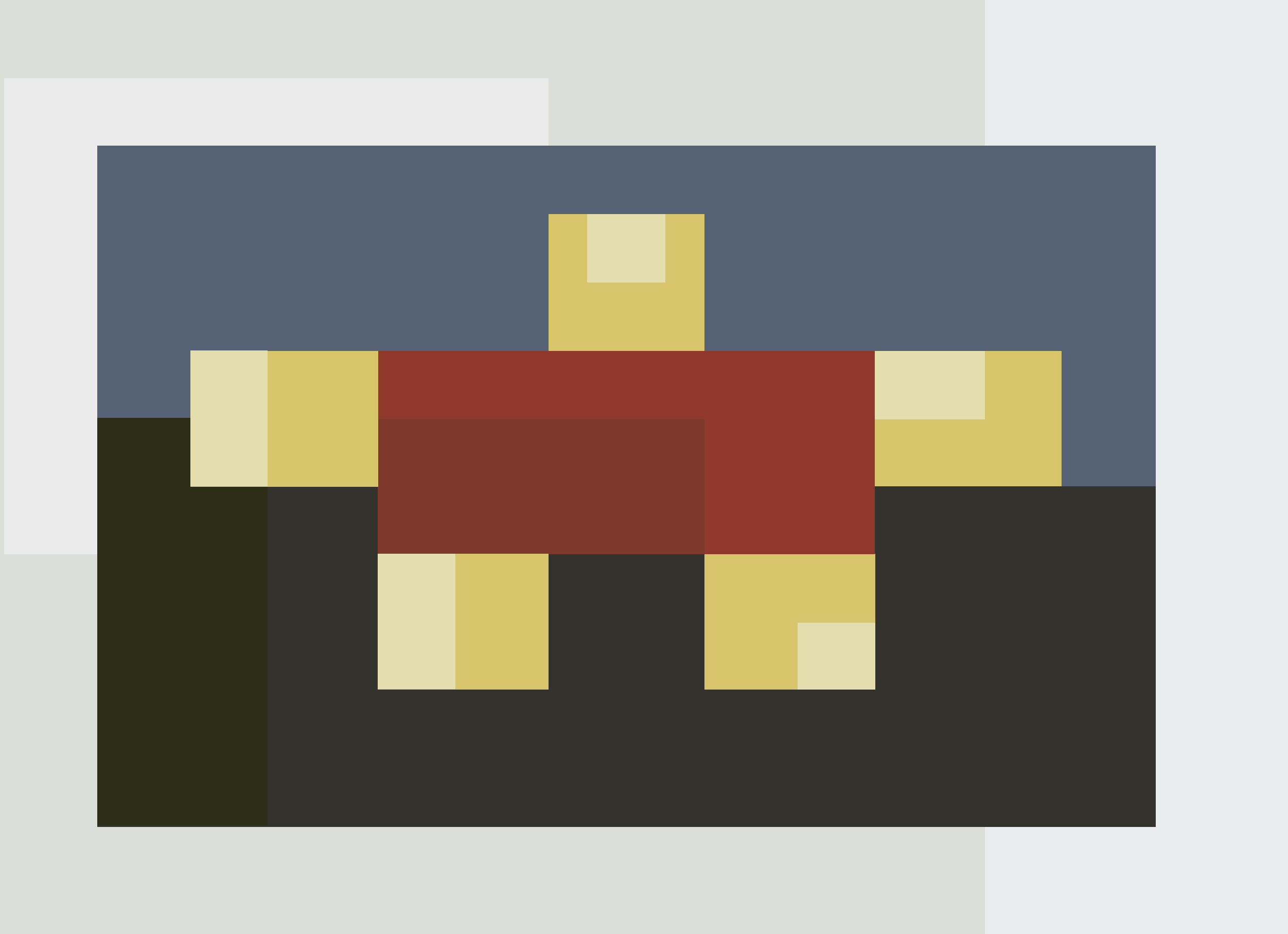
Alison Harley is an independent practitioner and researcher working in the creative and cultural sectors in Scotland, and is currently developing a portfolio of projects focused on the legacy of Bernat Klein and his mid-century house, High Sunderland.

She has held senior roles in art & design higher education, which include Head of Design, Glasgow School of Art; Dean of the Faculty of Design, LASALLE College of the Arts in Singapore; and Professor and Head of the School of Textiles and Design, Heriot-Watt University in the Scottish Borders.











## REAL LIFE TOP 10

Ross Sinclair  
rossandtherealifers.com

Ross is an artist, writer, teacher and musician. He was also a founding member of one of Glasgow's most popular indie bands, *The Soup Dragons*. He is best known for his *REAL LIFE* project initiated when he had the words tattooed in black ink across his back at Terry's Tattoo parlour in Glasgow in 1994. He is currently preparing for a solo exhibition at Himalayas Museum in Shanghai and is recording a new AA side single for his Kilcreggan Recording Co. label – *I Love Real Life/Real Life is Dead*.

I was a first year student at Glasgow School of Art in 1984/5 and was playing a gig at the Vic Café (not yet a bar) with my pals Neil Menzies and Raymond McGinley (later of *Boy Hairdressers/Teenage Fanclub*) with our band, *Gods for All Occasions*.

This guy who turned out to be Sean Dickson came up afterwards and said he was trying to start a band and wondered if I might play the drums – what the hell I thought, I couldn't really play drums but it didn't really matter in those days, and Sean seemed like a good guy.

So we got together and it just clicked. It was easy. So *The Soup Dragons* happened and I stayed for the next 5 years or so, taking a few years out of Art School as things got busier with the band. As I was the 'arty one' I fell into designing the record covers which was a great joy and privilege. For me it underpinned and strengthened the tight relationship with our fans, it was the whole package, a true connection, a haptic symbiosis. I knew this well because that's exactly how I engaged with music and bands.

1—  
The Soup Dragons  
*This is our Art*  
(LP) Sire Records  
1988



You might hear something on John Peel or from a friend, make your way nervously to the classic Glasgow record shops of that era, *Listen*, *Bloggs* or *Bruces*, getting fleeced by the punks on the back stairs, asking for some obscure slice of vinyl and be handed a precious 7" single or a glorious effervescent album. You would take it home, close your bedroom door, scrutinise it, devour it, the size of it, the scale, the smell, holding it in your hand, unlocking all the details of who did what, where it was recorded, the pictures, the feel, the vibe, the weight, a mainline to the band. And that was even before you took the vinyl out of the sleeve, holding it up to the light to decipher the messages on the mysterious run off grooves, squinting to read the label, who wrote the songs, all the minutia. And then you put the record on and boom! Your relationship with the band truly explodes into three dimensions (at least).

Now I'm no Peter Saville, that much is clear but to be able to bring Sean's songs to life with my band-mates Jim McCulloch and Sushil K Dade, then design the sleeves, get the whole package out to 5/10/20,000 folk was a profoundly important experience for me as an 18/19/20 year old in the late eighties. That's not a bad starter constituency to have as your audience. This was vibrant for a few years, but then as usually happens things eventually shifted in the direction of the band and I left to go back to Art School, no hard feelings.

I've now been working as an artist for the best part of 30 years, working at Glasgow School of Art for 20 years, busy exhibiting all over the world building on that early foundation, striving to develop that connection with audiences from Glasgow to Europe, America, China, Korea, Japan, Australia and as many points as possible in-between, exporting and importing an idea of what Glasgow and Scottish culture can be, locally, nationally and internationally. And almost every art project I develop, every exhibition I make, I utilise the experience of that relationship with an audience I first explored as a nascent musician/artist/'designer' in Glasgow of the '80's. How will the audience encounter the work? How might they engage? How will they parse any meanings from it? How could they ultimately take part in it? How could they take what they need from it and make it into something of their own? Carrying it forward and pushing it into new places, new people. My experiences as a fledgling communicator on these early singles and albums was critically formative in relation to my later thoughts on what it means to 'be an artist' and how the things that you make might engage an audience.

In the last years I've begun to bring music back into my work as an artist and have put out some records/cd's as part of exhibitions, events, etc. But it feels different now, music is different, the business has changed irrevocably but I'm so very grateful to have begun my own creative life during its last hurrah when you could still believe that music and the physical manifestation of art and culture could change the world. I know it's laughed out the door in these post historical days of fake news and plastic presidents but I'll let you into a wee secret, sometimes I believe that it still can.

2—  
The Soup Dragons  
*Hang-Ten!*  
(Single) Raw TV Products  
1986





3—  
The Soup Dragons  
*Head Gone Astray*  
(Single) Raw TV Products  
1987



4—  
The Soup Dragons  
*Can't Take No More*  
(Single) Raw TV Products  
1987





5—  
The Soup Dragons  
Soft As Your Face  
(Single) Raw TV Products  
1987



6—  
The Soup Dragons  
The Majestic Head  
(Single) Raw TV Products  
1988





7—  
The Soup Dragons  
*The Majestic Head*  
(12" Picture Disc Single, alt tracks)  
Raw TV Products  
1988

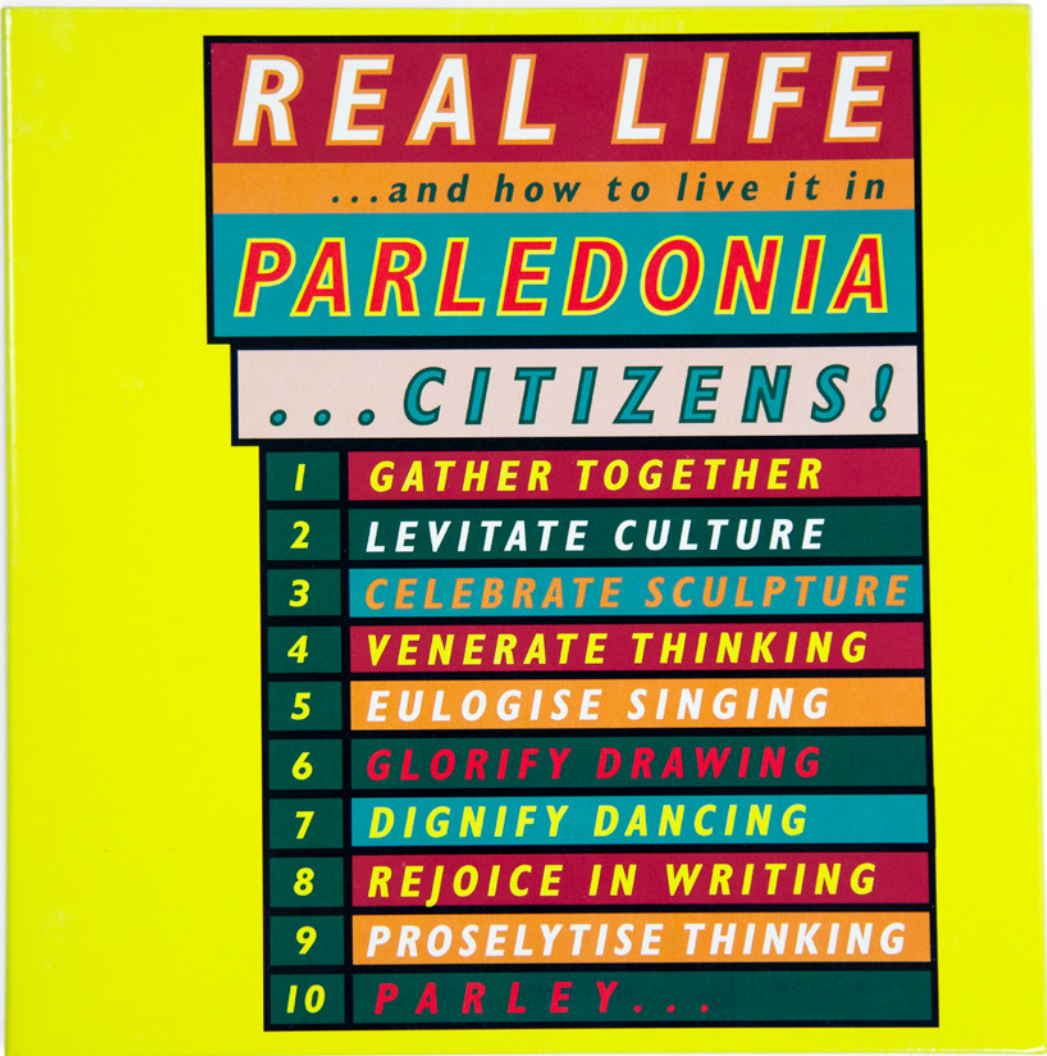


8—  
Ross & The Realifers  
*I Tried To Give Up Drinking*  
*With Guitars Instead Of God*  
(CD Digipak)  
The Kilcreggan Recording Co.  
2013





9—  
Ross & The Realifers  
*Real Life Parledonia*  
(7" Single, Red Vinyl)  
The Kilcreggan Recording Co.  
2013



10—  
Ross & The Realifers, Bedroom Athlete,  
*Appear Invisible, Enemy Fire*  
Ross Sinclair, 20 Years of Real Life:  
Free Instruments For Teenagers  
(LP, Green Vinyl)  
The Kilcreggan Recording Co.  
2015







# ARCHITECT IPA

GIA x Drygate x Dress for the Weather

[gia.org.uk](http://gia.org.uk)  
[drygate.com](http://drygate.com)  
[dressfortheweather.co.uk](http://dressfortheweather.co.uk)

The Scottish Festival of Architecture 2016 was a year-long, nation-wide celebration of architecture and design. In association with Drygate and the Glasgow Institute of Architects we created Architect IPA as part of the festivities.

Interview with Michael Dougall of the Glasgow Institute of Architects and Matt McKenna of Dress for the Weather.

**GH\_Why was the project brought about, and why beer?**

**MD\_Architect IPA** was one of six projects selected by the Glasgow Institute of Architects to celebrate the 2016 Festival of Architecture, led by the Royal Incorporation of Architects in Scotland. We selected beer, or to be more specific a craft ale, primarily because it would be fun but also as an opportunity to explore the current trend and appreciation for 'craft' which is particularly evident in the food and drink industry.



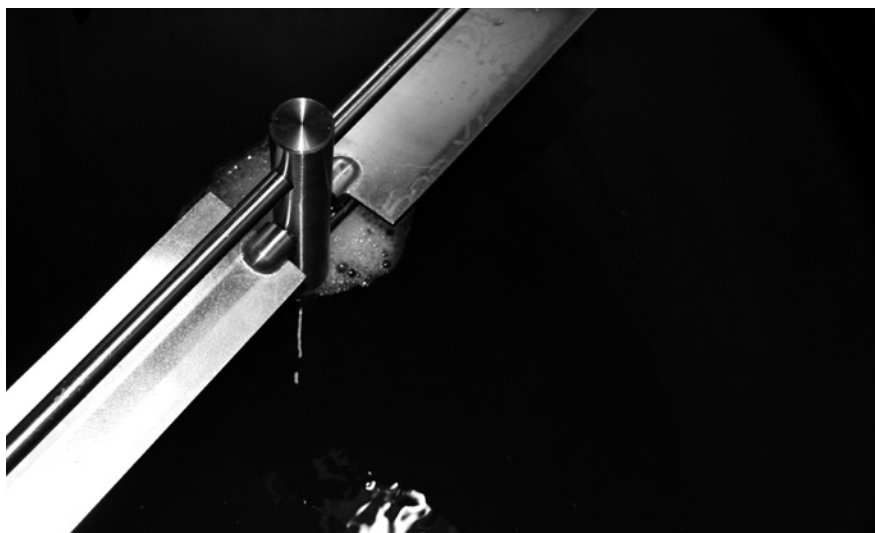








Brewing Architect IPA at Drygate with the GIA and Dress for the Weather



**MD\_**Whether it's speciality gin, ale or coffee consumers now demand quality and are interested in a products origin or the processes involved to create the final product. As architects we are continuously working to promote and reinstate these values in how we build.

**GH\_Who was involved with the project?**

**MD\_**On deciding we were going to create an IPA we wanted to use the product to promote and educate the consumer about great Glasgow Architects of the past. A long list of over 25 architects was produced and put to a public vote. After three months of voting the top six were taken forward as the faces of our Architect IPA.

**GH\_How long did it run for? There were clearly a few meetings before we were involved in the packaging and branding side.**

**MD\_**Project ideas were discussed as far back as October 2014. Research and consideration of the long list lasted from around February until August 2015. Following the positive reactions we received during the public vote a decision was made to bring on board a graphic designer to ensure that the final product had its own identity and would sit alongside other popular beer and ale brands.

**GH\_Was the idea for the beer conceived in a pub by any chance?**

**MD\_**Is that not where all of the best ideas are conceived!?

**GH\_How did you choose the architects to feature – were there any surprises in the long list?**

**MD\_**As mentioned above the architects were selected by a public vote. There weren't too many surprises in the long list but personally I was disappointed that William Leiper and James Miller never made it into the top six.

**GH\_Did anyone nominate themselves? Do you want to name and shame?**

**MD\_**We only selected deceased architects for the longlist as a deliberate move to avoid any of the wonderful architects practicing around the city today falling out with the GIA or each other!

**GH\_There is an educational element to the project. Why was this considered important?**

**MD\_**Glasgow is fortunate to have such a wealth of architectural talent both historically and currently. This is apparent within the design community however it is still only MacKintosh who steals the headlines in the mainstream tourist and city marketing material. We wanted the product to not only name the architect but also provide information about a project or a fact which may awaken a curiosity in the consumer and encourage them to find out more.





GH\_The beer is an IPA, what was the thinking behind this rather than say a lager?

MD\_Market research showed us that hipsters love an IPA.

GH\_How was the beer received by the architects you know?

GIA\_We were overwhelmed by the success of the IPA. The launch night in Drygate was sold out and the IPA – which was available to purchase from the bottle shop – sold out within 10 minutes! We made a second batch later in the year which was used at both Departments of Architecture for student events and provided the inspiration for the first Holmwood House Garden Party. Some architects I know enjoyed a few too many of the IPA's but I will spare their blushes.

GH\_Did the project give you an insight into the process of bringing a product to market?

MD\_Absolutely and we enjoyed every step, from selecting the ingredients to design sessions on labels and even applying wraps to bottles! Seeing the final product on the shelves in Drygate was very rewarding.

Labels and bottle wraps with imagery and information about the featured architects





**GH\_How did the idea for producing the bar come about, and what type of events did it visit?**

**MM\_**As an office we've produced research on Glasgow's building types in the format of a newspaper publication. This research is normally focused on a particular aspect of the building – for example our work on the Pub Typology looked at how the design of pubs has changed in the city in relation to a number of social, cultural and political factors.

Following this research we started to explore what a contemporary pub might encompass. We felt there was a strong focus on the product itself – where and how the drinks are made, but also a sort of identity for the product.

In addition we looked at the 'offer' from new pubs in the city and what the draws were. More varied activity was important, normally focused around an events space but also a bit of a showcase of the product – for example in newer brewery pubs.

From there we started to pull together ideas for the bar – something simple and flexible that would allow the product(s) to influence the look of the bar. We also wanted to address the events side of the industry and came to the decision that the bar should be portable. Able to be deployed at various launch or promo events but also something that smaller brewers or distillers could adapt for use when they take their drinks around the country.

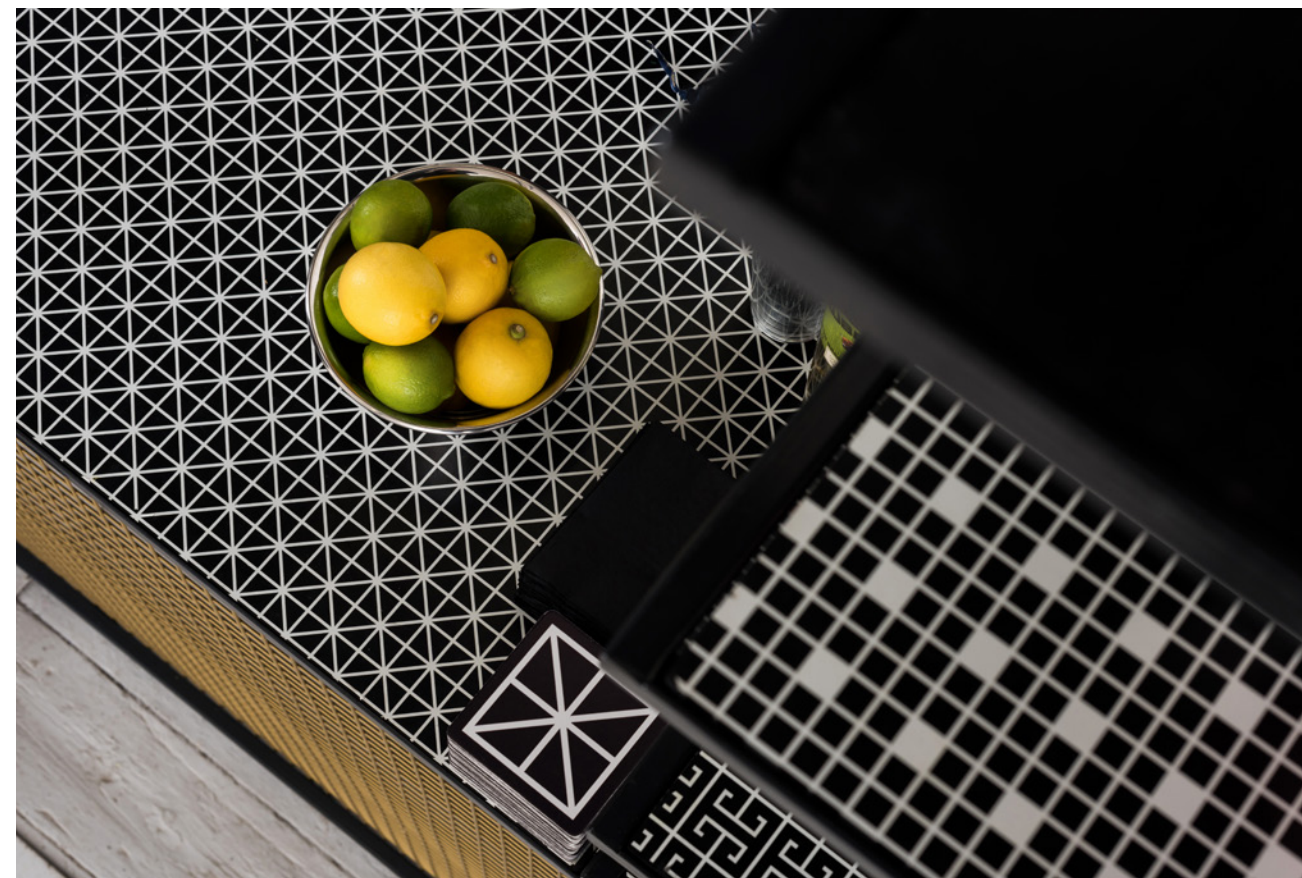
The Festival of Architecture presented an opportunity to prototype the eventual bar design, which was used at a number of events during the festival.

**GH\_Do you see a life for the bar now the festival is over?**

**MM\_**Yes, the bar is as much about flexible and temporary usage as it is about the products. It's portable design lends itself to continuing use as well as different users – it's there to enhance and support the wide range of products out there.

**GH\_The beer was brewed in Drygate, a craft brewer – and the launch was held there – is the craft element important to you as an architect?**

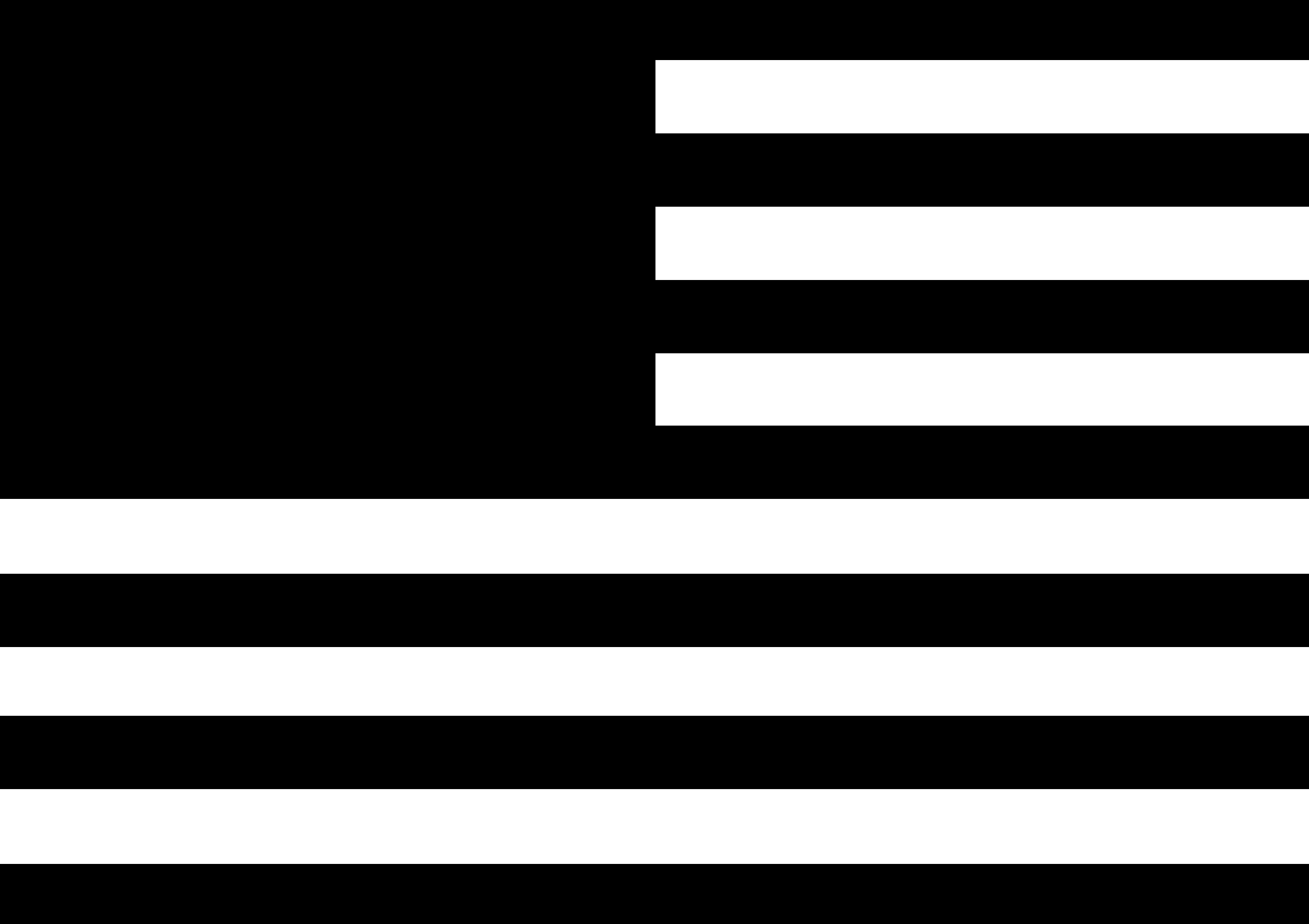
**MM\_**The idea of craft in the project is key. In this instance we worked with the GIA, Drygate and Graphical House on their Architect IPA brew. The bar was used to highlight some of the craft that went into the product – from displaying the ingredients used in the IPA to incorporating the graphic patterns derived from the craft of the featured architects themselves.



Bottle carrier and details of the bar structure featuring patterns derived from signature details of the architects work









# It Can't Happen Here

Stuart Cosgrove

Writer and broadcaster Stuart Cosgrove reflects on renewed interest in the documentary photography of the US-Japanese Internment Camps.

Donald Trump's presidency has unleashed prejudices that few thought possible. The days of 'hope over fear' have crashed against the rocks of a new and alarming reality. The alternative-right have cheered Trump into high office and he has rewarded them with positions in high-power and attention seeking policies.

Whilst protests have followed Trump's every move, a war of ideas has broken out the likes of which we have not seen since the 1930s. You can feel the anger in tribal spaces online, and in the furious real-world, where demonstrations have engulfed Trump's flagship hotel and gridlocked cities across America.

One of the less visible reactions to Trump's presidency has been renewed interest in the critical art of repressive America: books, art works and photography that in the past challenged America's self-serving narrative of unbroken democracy. One of the most visible manifestations of this trend has been the re-publication and online sales-success of Sinclair Lewis's classic anti-fascist novel 'It Can't Happen Here.' (1935) The title has become a by-word for disbelief about America's susceptibility to fascism and the gruesome extremes of populism.

Tagged for evacuation, Salinas, California, May 1942  
Photograph, Russell Lee  
US Farm Security Administration  
(\*FSA) 1942



Sinclair's satirical book tells the story of a far-right wing demagogue, Berzelius "Buzz" Windrip, and his rise to power in America. Written in the febrile era of the great depression, when capitalism teetered on the brink of total collapse, it was a mid-century modern classic, whose time has unexpectedly come again. So to the cruelly satirical novel, 'A Cool Million: The Dismantling of Lemeul Pitkin' (1934) by Nathaniel West, a brilliant savaging of the myths of populism.

Another area of renewed fascination is the social photography of Ansel Adams and Dorothea Lange, who were employed by the Federal Government to record society in the depression years – the dust-bowl poverty, inner city deprivation and the grand job-creation schemes funded by President Roosevelt to rebuild the national infrastructure. One strand of their work has been recently reactivated – the photographs that recorded the internment of Japanese Americans, in the aftermath of the attack on Pearl Harbour. The comparisons between the Japanese then and the treatment of Muslim Americans and Mexicans now is chillingly relevant.

In February 1942, two months after Pearl Harbor, President Roosevelt as commander-in-chief, issued Executive Order 9066, relocating all persons of Japanese ancestry, both citizens and aliens, inland and away from the Pacific coast's military zone. The objective was to prevent espionage, sabotage and more generously to provide a place of protection for Japanese citizens who had come under fierce racial attack. The Japanese Relocation centres were situated many miles from the military installations along the coast, often in remote and desolate locales. Sites included Tule Lake, California; Minidoka, Idaho; Manzanar, California; Topaz, Utah; Jerome, Arkansas; Heart Mountain, Wyoming; Poston, Arizona; Granada, Colorado; and Rohwer, Arkansas. Around 117,000 people of Japanese descent were relocated to the internment camps, the vast majority of who were already American citizens.

Families were bundled from their homes, and taken inland by coach and truck to camp sites where in many cases they were expected to build their new homes, makeshift huts that resembled the wooden huts of German Prisoner of War camps. The interred families, farmed the land to provide food, in a 'forced labour' policy that stopped far short of the brutal hard labour of Russian gulags, and at least in their willingness to tolerate community building, were unlike the Stalag camps

Richard Kobayashi, farmer with cabbages, Manzanar Relocation Center, California  
Photograph, Ansel Adams  
Library of Congress





of central Europe. Families stayed together, and their internment was an act of war rather than peace, in that respect they bore greater similarity to the UK's internment of 4,000 Italian families in wartime Britain. Many Italian-Scots were shipped to internment on the Isle of Man, and others died when the transportation vessel, the Arandora Star which was sunk by U-Boats in 1940. In an act of war-time pragmatism or callous racism, Winston Churchill had given the instruction to "collar the lot."

A community of sorts emerged out of the Japanese internment camps. Remarkably two of America's most gifted documentary photographers – Lange and Adams were granted permission to photograph the camps. What they found was not always crude repression but images of a society forced to survive in internal exile, required to build a new life away from their own homes. Adams took up brief residence in one of the biggest internment camps the Manzanar Relocation Center, California which as more and more Japanese families were arrested, grew to be the size of a small makeshift town. For a period in 1942 had the biggest population of Japanese in the USA and somehow they preserved a sense of society under duress. The photographs are a unique glimpse into a society under strain where racial profiling, enforced segregation and state planned internment became the norm in a society whose constitution – and democratic narrative – was supposed to defend its citizens.

In 1944 a Japanese born US citizen Fred Korematsu challenged the constitutionality of the internment camps in the Supreme Court but lost his case and the camps did not close down until after the war was over. In 1988 President George W. Bush apologised to the surviving families and agreed to pay compensation for their forced relocation. These images raise the nagging prospect that internment on grounds of race and ethnicity is a recent memory, proof that 'It Can Happen Here'.

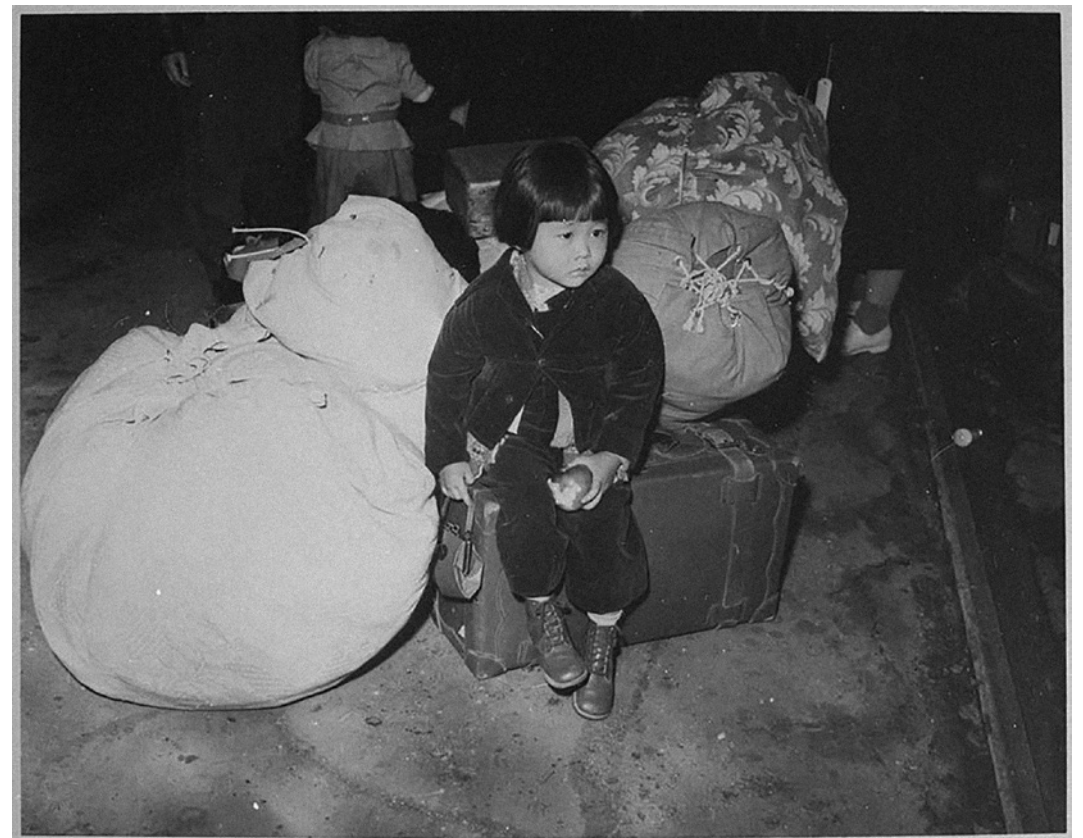
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Grandfather and grandson  
at Manzanar Relocation Center,  
California July 2, 1942  
Photograph, Dorothea Lang  
US National Archives





Japanese girls doing keep-fit calisthenics  
at Manazar Camp  
Photograph, Unknown



A Japanese child evacuee with family belongings en  
route to an internment assembly center, Spring 1942  
Photograph, unknown





Members of the Mochida family awaiting an evacuation bus. Identification tags were used to keep the family intact during all phases of evacuation. Mochida operated a nursery and five greenhouses on a two-acre site in Eden Township. He raised snapdragons and sweet peas  
 Photograph, Dorothea Lange  
 US National Archives



The Hirano family, left to right, George, Hisa, and Yasbei. Colorado River Relocation Center, Poston, Arizona, 1942  
 Photograph, Unknown  
 US. National Archives

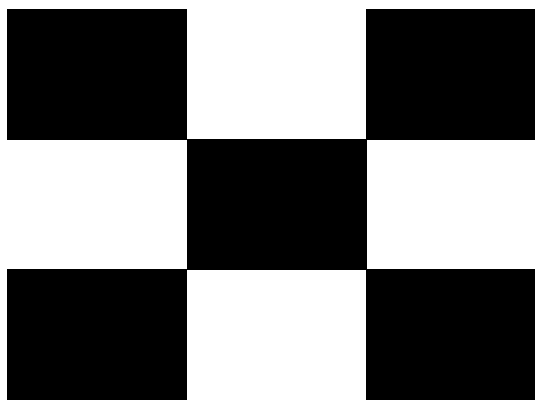
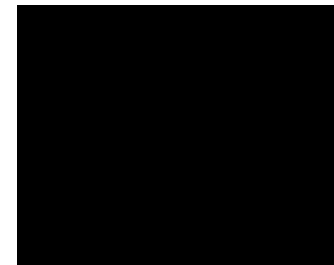
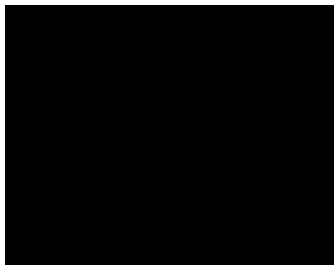


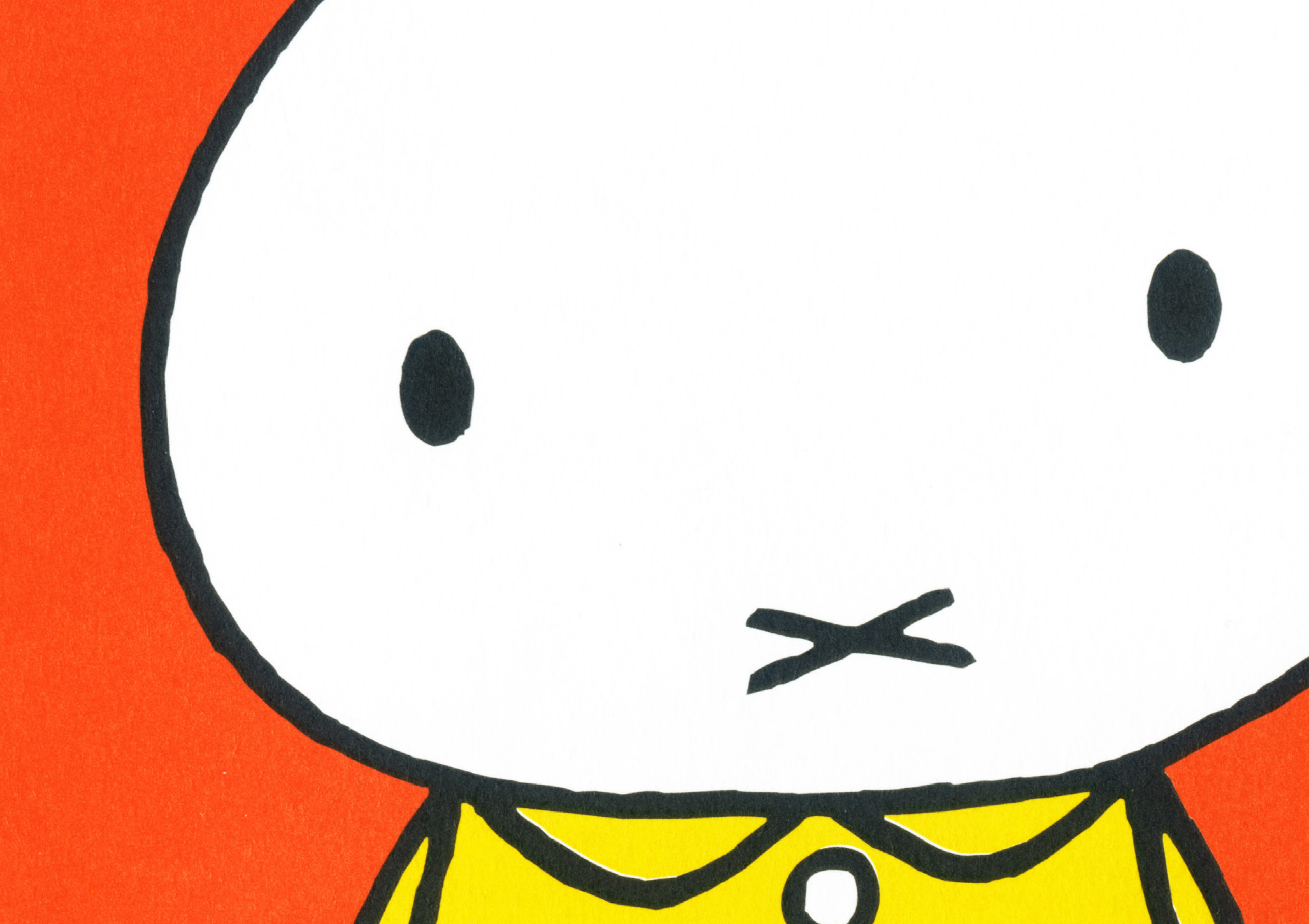
Heart Mountain Relocation Center, 10 January 1943  
Photograph, Tom Parker  
US National Archives



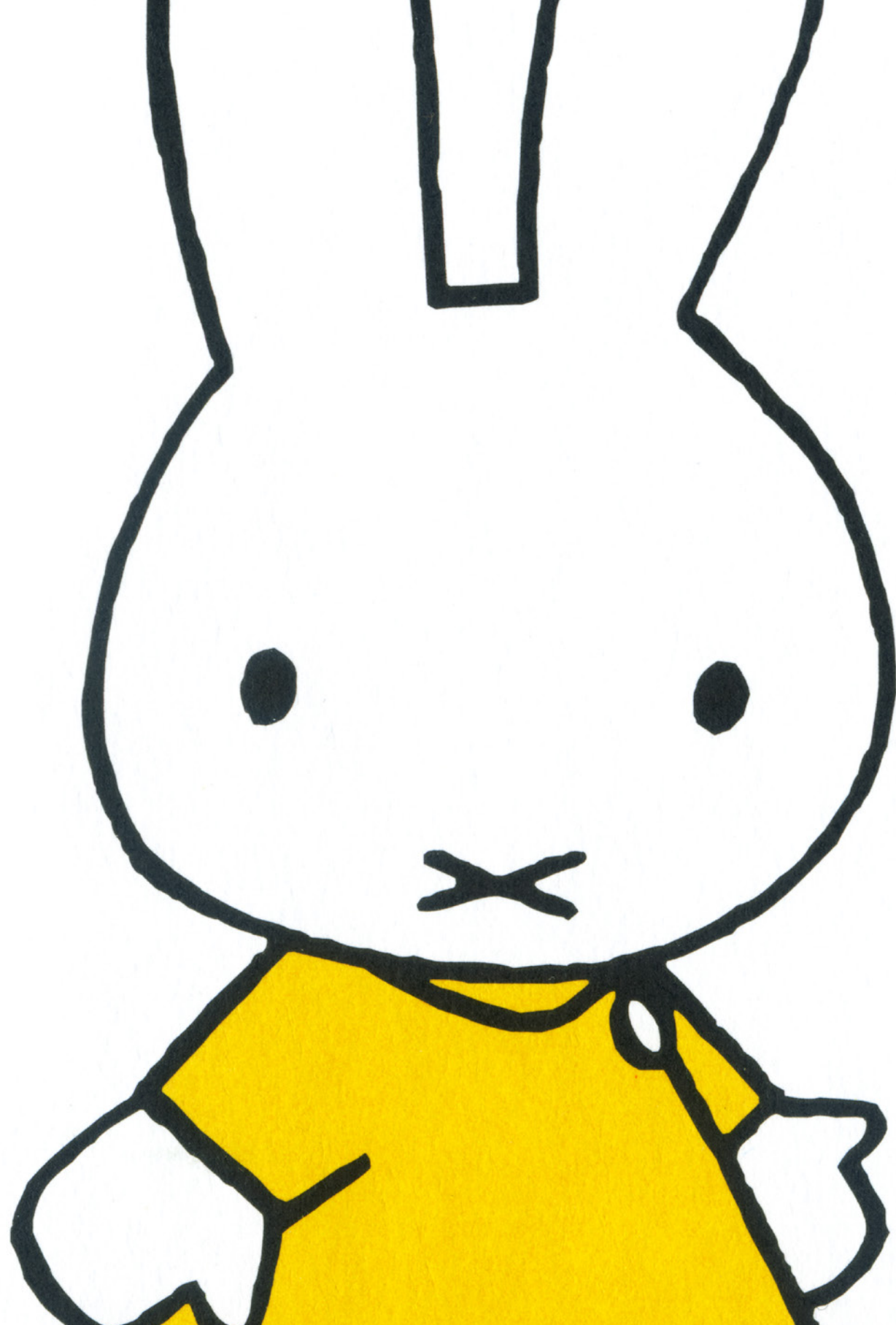
Japanese men harvest spinach at the Tule Lake  
Relocation Center, September 8, 1942  
Photograph, Francis Stewart  
War Relocation Authority Office Photographer  
US National Archives











## Miffy & her Graphic Designer

Tony Dunworth

Tony is Managing Director  
of Graphical House.

Like every successful children's book, the magic must work for big people and little people alike. Dutch graphic designer Dick Bruna's achievement in creating a character held in so much affection was down to a relentless distillation of simple forms.

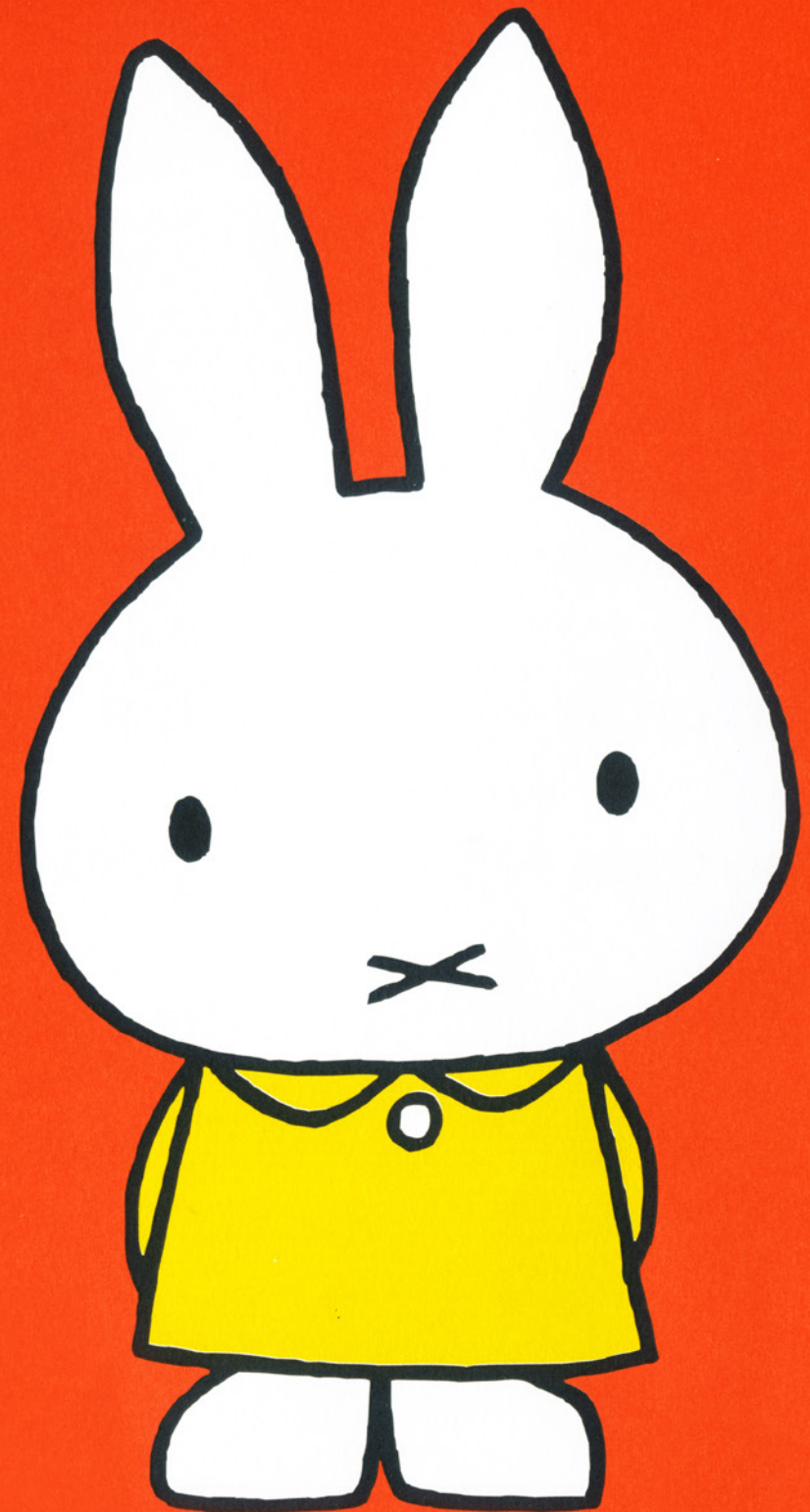
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Drawn in thick black lines and illuminated through bold primary colours, Miffy was brought to life in 1955. An exceptional little rabbit encountering ordinary everyday life.

Part of the magic of Miffy comes from how her face can express a range of emotions with the careful relationship between two dots and a cross.

Such simple expression resulted from hours of dedicated drawing and reworking, illustrating Bruna's commitment to his craft. Reductionist design always belies the effort that has been taken to achieve it.

Sadly Bruna passed away in February this year, however, Miffy's colourful adventures will continue to shape memories for years to come.





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