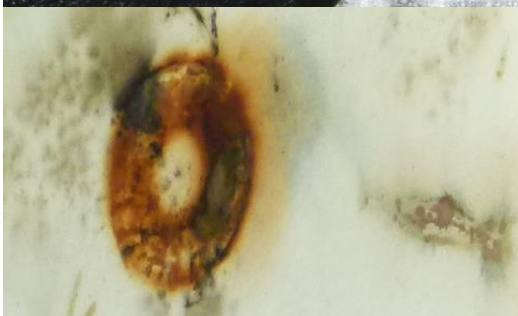
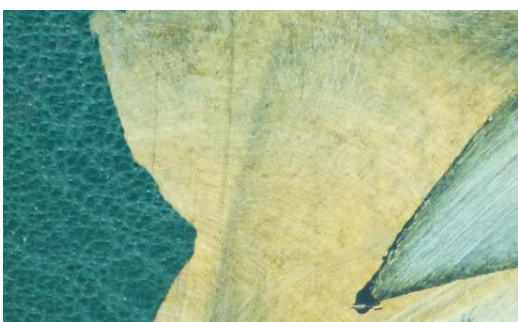


CHURCH



An exhibition of recent works by members of the Canberra Craft Bookbinders' Guild

Venue

Civic Library Mezzanine, London Circuit, Canberra City
18 September – 11 October 2014
Mondays - Fridays 10.00am – 5.30pm
Saturdays 10.00am – 4.00pm

Thank You

Special thanks to Libraries ACT for its ongoing support
of the Canberra Craft Bookbinders' Guild's exhibitions

Participating Bookbinders & Book Artists

Lee Bratt
Dario Castello
Lyndell Dobbs
Teresa Duhigg
Leharne Fountain
Roslyn Humphreys
Erika Mordek
Linda Newbown
Beverley Quenault
Wendy Taylor
John Tonkin
Joy Tonkin
Terence Uren
Vicki Woolley

Exhibition Coordination

Lee Bratt
Lyndell Dobbs
Chris Johnson
Terence Uren
Vicki Woolley

About the Guild

Established in 1981, the Canberra Craft Bookbinders' Guild seeks to promote the traditional skills of hand bookbinding and to exert a progressive influence on bookbinding design and technique.

The interests of Guild members include traditional craft bookbinding, contemporary design bindings, book repairs and conservation, letterpress printing and alternative book arts experimentation.

The Guild meets every second month and welcomes new members.

<http://www.canberrabookbinders.org.au>

An introduction to the exhibition

It is very encouraging to see that exhibitions of fine hand bookbinding are now frequent occurrences in Canberra. Prominent among them is the annual exhibition of work by members of the Canberra Craft Bookbinders' Guild, which this year is called GUILD 14. The 33 works on show include a number of traditional and contemporary fine bookbinding styles and artist books: a good representative collection of the interests of Guild members.

Several of these works were made in response to a workshop on the Bradel binding style that was a highlight of the past year. This workshop was taught by French binder Fabienne Devillard-Nicolaj, who spent several years binding, exhibiting, and teaching in Canberra. She has now moved on to another country, following the diplomatic circuit that is a common feature of life in Canberra.

The Bradel style is two centuries old: you can also see contemporary styles explored by members, including drum leaf and floating boards bindings.

This year we include a selection of works from a creative challenge given to members in 2013.

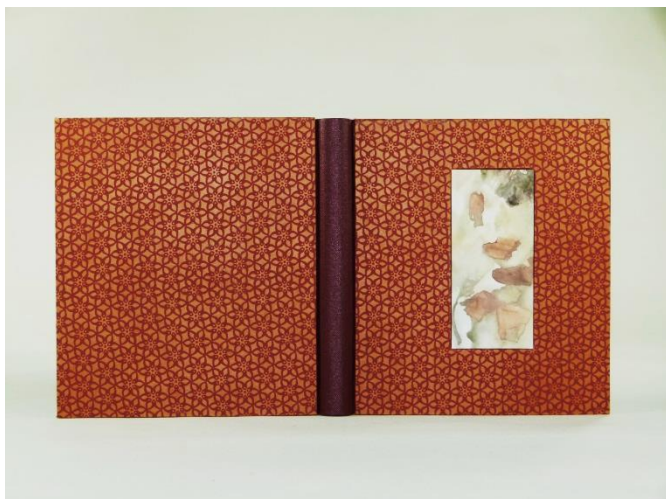
Traditional bookbinding typically relates a new binding to existing contents that are often written and printed by someone who is not the binder. In the Challenge we have works that relate to aspects of the artists' own lives.

The Challenge was divided into five stages, with those working on each stage not knowing what would be required of them in subsequent stages. The first stage involved making a container with four compartments (or four containers), with no restrictions placed on size, shape or materials that could be used.

Subsequent stages required members to make books or objects to be housed in their containers that were inspired by: a song from the top popular songs of the year that they turned 18 or 21 that defined GOOD; by what they were wearing when they were 18 or 21 (with a continuing focus on the word GOOD); by where they lived, worked and played at this age; and by what they were passionate about at 18 or 21 and are still passionate about. You can see the breadth of ideas and their implementation in the very different responses here.

We all enjoy our craft - I hope you will get some of that enjoyment from this exhibition.

*Vicki Woolley
President
Canberra Craft Bookbinders' Guild*



Beverley Quenault *Autumn*

Stub Binding

Zerkal paper eco-dyed, sketched, embossed, hand stitched to eco-dyed stub.

185 mm x 170 mm x 27 mm



Beverley Quenault *Bind Challenge 2013*

Four concertinas in a segmented box
Eco-dying, printed music, printed dress pattern paper, ribbon, sketches.

205 mm x 183 mm x 31 mm



Beverley Quenault *Boxed*

Diptych style box with two concertina booklets

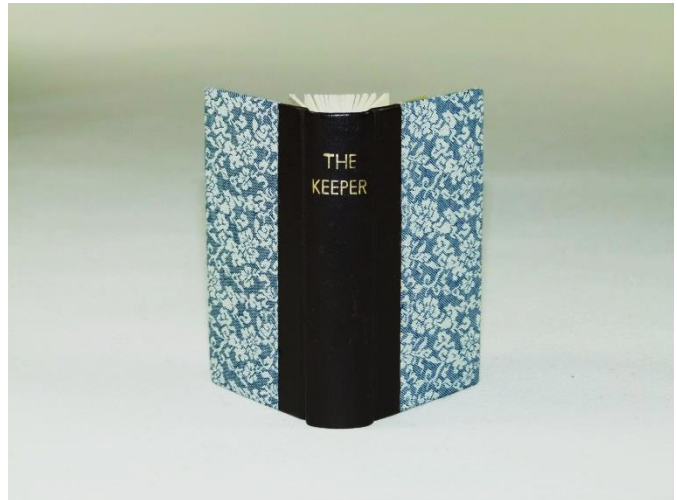
Arches, Fabriano and Lokte paper, eco-dyed, dowelling.

151 mm x 196 mm x 30 mm

Dario Castello
The Keeper of Sheep
Fernando Pessoa

Bradel binding
Leather spine, gold foil title, Japanese
silk covered boards.

90 mm x 55 mm x 15 mm



Guild 14

Dario Castello
The Inferno
Dante, trans. Ciaran Carson

Bradel binding
Leather spine, gold foil title, digital print
covered boards.

195 mm x 140 mm x 30 mm



Dario Castello
Three Novels
Penelope Fitzgerald

Bradel binding
Hand marbled paper cover, leather
reinforced joints, gold foil title on leather
ribbon bookmark.

210 mm x 135 mm x 30 mm





Erika Mordek
Stone Book Quartet
Alan Garner

Simplified binding

Screen-printed Argentine paper spine, label from original published book-jacket; boards texture paper covered. Rolled end bands, slipcase.

215 mm x 150 mm x 26 mm



Erika Mordek
untitled

Dos à dos Coptic binding

Boards covered with Nepalese paper.

100 mm x 75 mm x 45 mm



Erika Mordek
Proof of Concept – Tango Guide and Tango Manual

Dos à dos case binding

Red cloth covered boards, fore edge treatment, black Nepalese paper board leaf.

213 mm x 152 mm x 28 mm

John Tonkin
Notes

Floating boards binding
Half leather binding with paste papers

197 mm x 113 mm x 22 mm



John Tonkin
Cobbers
Thomas Wood

Simplified binding
Full leather, bark impressions.

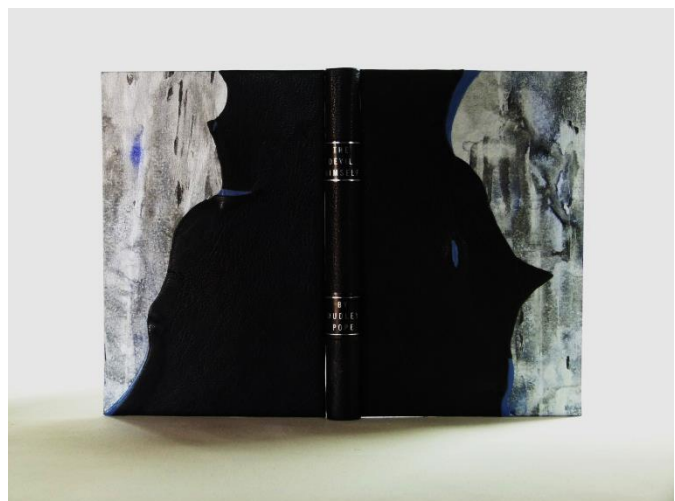
210 mm x 140 mm x 28 mm



John Tonkin
The Devil Himself
Dudley Pope

Floating boards binding
Black Morocco leather, paste papers
and graphite head.

225 mm x 160 mm x 24 mm

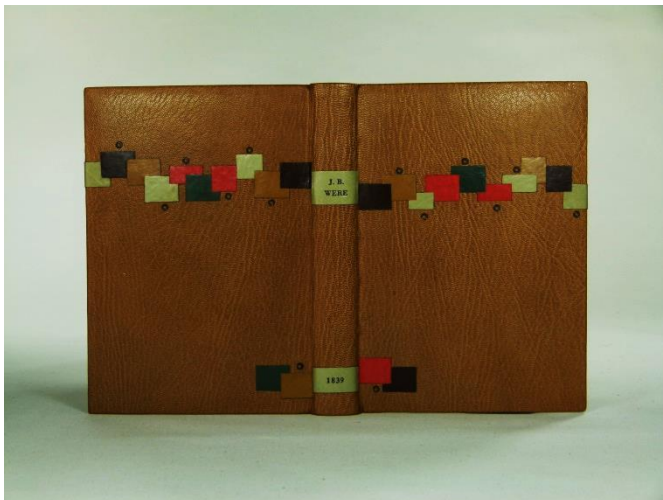




Joy Tonkin
Sonnets
William Shakespeare

Case binding

Moroccan leather spine, original decorated board papers and end papers by Marianne Peters (France), graphite head, leather headbands.
70 mm x 56 mm x 20 mm



Joy Tonkin
A Voyage from Plymouth to Melbourne
Jonathan Binns Were

Laced-in French Franzband binding
Oasis on the boards, onlay decoration, tooling, gold on head, sewn French headbands.

194 mm x 138 mm x 30 mm



Lee Bratt
Ancestors

Artist book

Coptic bound books, prints mounted in slides in drawer, Perspex container.

120 mm x 145 mm x 250 mm

Lee Bratt
A Brief History of My Visual Arts Degree

Coptic Notefolder
Five bound books, various artwork,
book-stand

145 mm x 155 mm x 165 mm



Guild 14

Lee Bratt
Bind Challenge 2013

Artist book
4 tins containing artwork and objects.

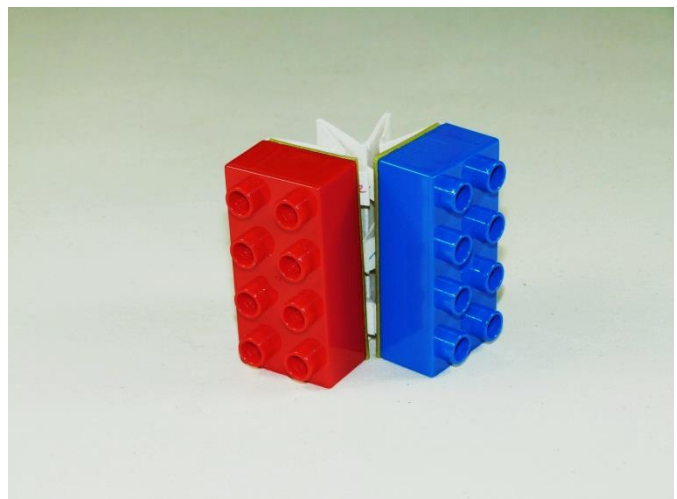
110 mm x 100 mm x 100 mm



Leharne Fountain
Build Them Up

Flag book concertina binding
Lego™ blocks, handmade paper with
silk flags.

63 mm x 31 mm x 53 mm





Linda Newbown

Black Gloss – Bind Challenge 2013

Items of various styles in glossy topped black box.

135 mm x 85 mm x 60 mm



Linda Newbown

Between Wisdom and Madness

Coptic binding

Cigar box wood, old papers and fabrics, linen thread, hand drawing.

35 mm x 90 mm x 15 mm,
105 mm x 85 mm x 15 mm



Lyndell Dobbs

Eucalyptus Leaves

Dos Rapporté binding

Leather binding, eco printed cartridge paper. Eco printed end papers.

210 mm x 155 mm x 30 mm

Lyndell Dobbs
Leaf Prints

Drum leaf binding
Hand printed handmade paper

195 mm x 145 mm x 10 mm

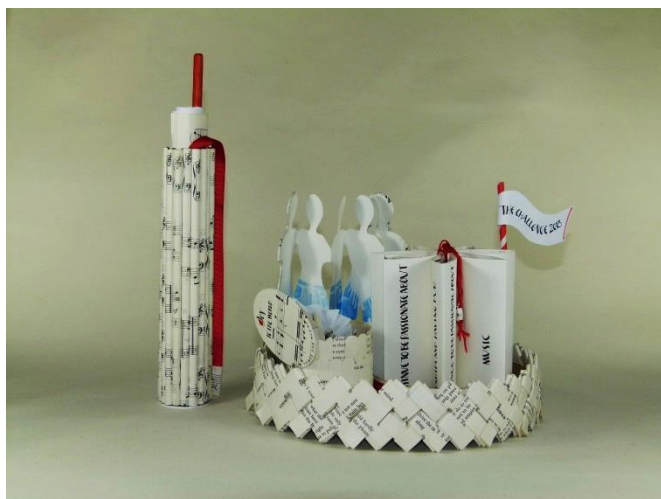


Guild 14

Lyndell Dobbs
Bind Challenge 2013

Artist Book
Recycled paper

Dimensions variable

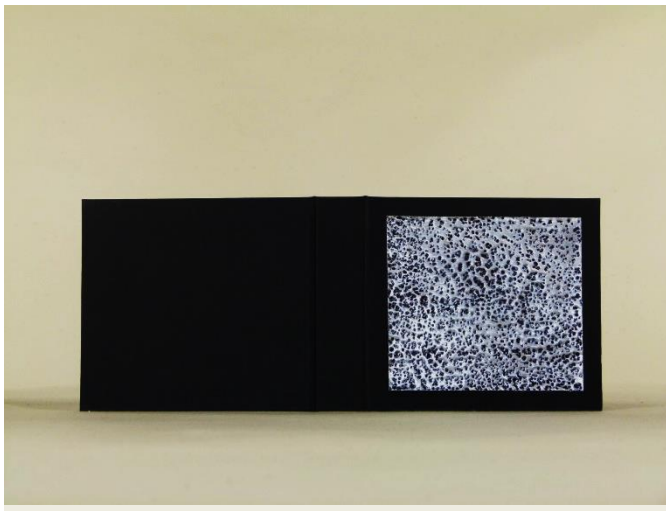


Roslyn Humphreys
untitled

Drop-side box
Cloth covered, Suedex lined.

330 mm x 230 mm x 92 mm

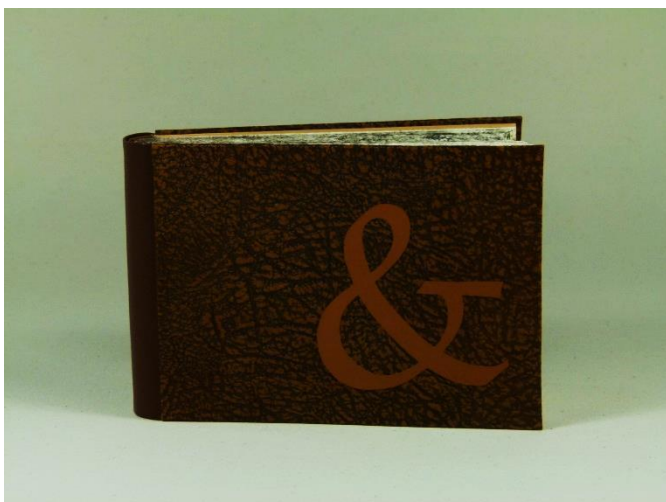




Terence Uren
7POEMS (Shopper Docket Verses)
Maxwell Bodenheimer

Accordion fold leaves housed in a drop-side box
 Magnani Velata Avorio laid text paper, Geltex, beaten and inked aluminium inlay, Suedex.

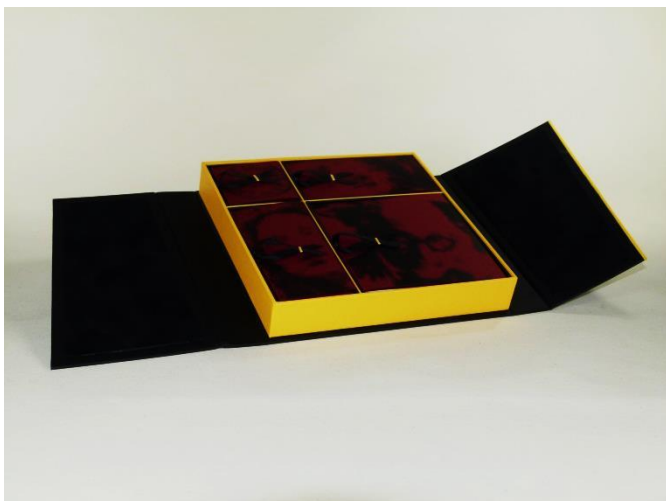
100 mm x 110 mm x 25 mm



Terence Uren
The Book of Ampersands

Simplified
 Various skivers, kangaroo onlay, Geltex, Suedex, acrylic painted edge decoration, Superfine Eggshell White text paper.

105 mm x 155 mm x 30 mm



Terence Uren
Bind Date – Bind Challenge 2013
Charles-Edouard Jeanneret, Patti Masterman, Ray Manzarek et al

4 drum leaf bindings housed in a drop-side box
 Geltex, Arbelave buckram, Suedex, Canson Vivaldi and cartridge papers.

235 mm x 230 mm x 40 mm

Teresa Duhigg
Bind Challenge 2013

Artist Book
Cardboard shoe, scrolls, concertina
book

210 mm x 220 mm x 70 mm

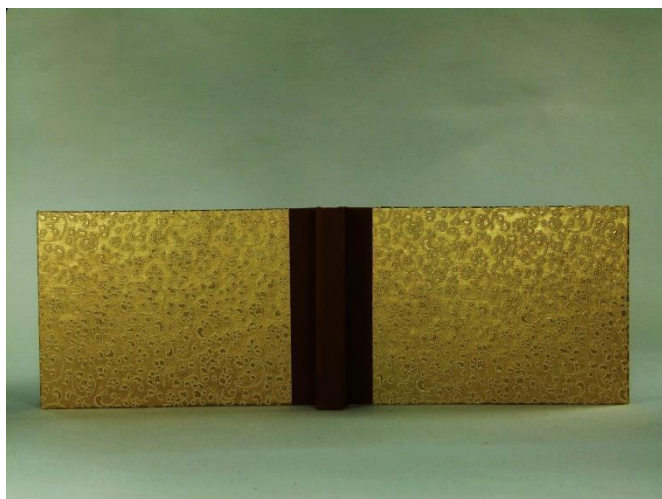


Guild 14

Teresa Duhigg
Kaleidoscope

Peter Baumgartner album style binding
Suede book cloth spine, embossed
paper cover, blank pages with
decorative cutouts filled with
monoprinted papers.

155 mm x 245 mm x 12 mm



Vicki Woolley
Fallen

Drum leaf binding
Eco-dyed leaf prints, fly leaves of
handmade paper, embossed title,
orange suede covers.

131 mm x 93 mm x 21 mm





Vicki Woolley
Leaf Transposition

Two ribbon concertina binding
14 eco-dye leaf prints on black linen bookcloth panels, connected with cotton tapes.

130 mm x 95 mm x 27 mm



Wendy Taylor
Bind Challenge 2013

Album binding, 2 zine style books; set of copper handworked pages on key ring.

Mostly inkjet printed cover and pages.
Recycled jeans bag.

230 mm x 190 mm x 10 mm



Wendy Taylor
Commonplace Book 2

Coptic

Orange leather cover, raised pattern in the front, machine stitched on the back. Elephant dung paper.

215 mm x 150 mm x 32 mm

Glossary of binding styles

Album binding: A binding in which leaves are folded to form narrow spine strips that compensate for the thickness of the material being fixed in the album.

Artist Book: A medium of artistic expression in which the creative process is informed and inspired by the form and/or function of the "book".

Bradel binding: A form of case binding in which the hollowback is separated from the cover boards by well-defined grooves.

Case binding: A binding in which a book and its covers are produced separately and combined at the 'casing-in' stage.

Concertina (accordion fold) binding: A binding in which the book block is one long strip, folded to make the required leaves.

Coptic binding: A binding in which the sections are sewn through their folds and attached to each other with chain stitching across the spine.

Coptic Notefolder binding: A cased-in binding style in which the Coptic sewn book block is attached to the back cover of the case.

Dos à dos binding: Two separate books bound together, sharing a back cover board and with the fore edge of one adjacent to the spine of the other.

Dos Rapporté binding: A form of ledger binding that features a spine assembly with a secondary 'hinge' so that the book can lie open and flat.

Drop-side (clam shell) box: A box intended to house a book consisting of a two cased-in three-sided trays that fit over each other when the box is closed.

Drum leaf binding: A form of adhesive binding that allows for full page spreads without stitching through the centre folds.

Flag binding: A style of binding in which 'flags' are attached to opposing sides of the 'mountains' of a concertina (accordion) spine.

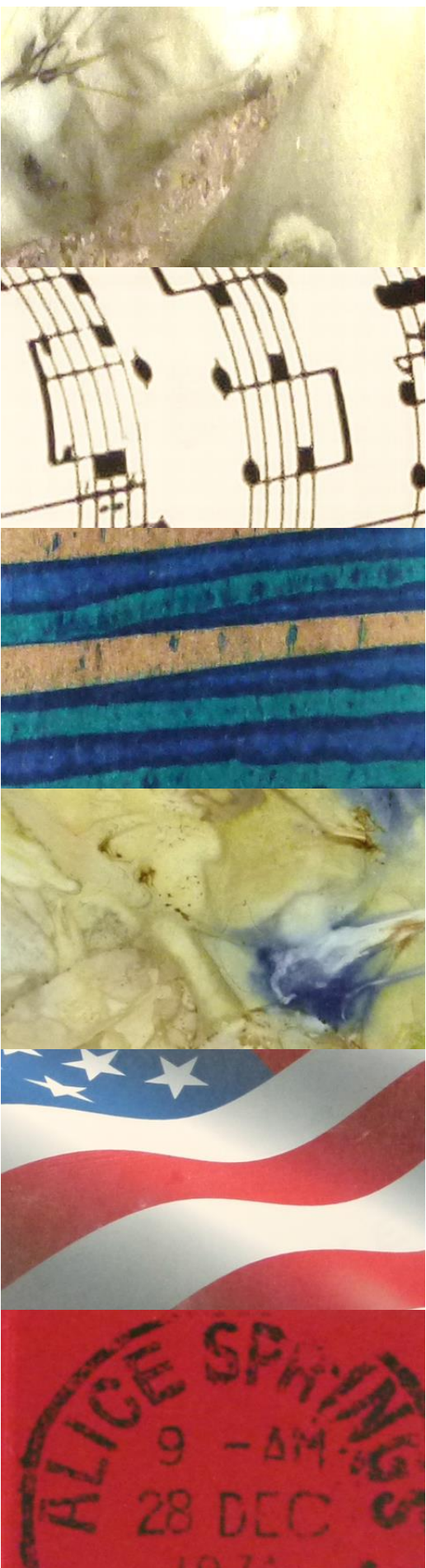
Floating boards binding: A binding style in which the boards are connected to the spine by cords (or tapes) alone.

Franzband binding: Traditional French laced-in binding in which the boards are attached to the book block sewing supports before covering.

Simplified (French simplified) binding: A binding in which the spine is fixed separately from the covers, allowing the boards to be decorated off the book.

Stub binding: A conservation binding in which the spine edge of the book block consists of folded paper stubs to which the book's sections are sewn.

Zine-style binding: A simple method of binding a single section book in which cover, endsheets and text block are sewn together in a single operation.



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