

GUILD 17

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

Venue

Civic Library Mezzanine Gallery, London Circuit, Canberra City
16 September 2017 – 7 October 2017

Monday – Friday 10.00am–5.30pm Saturday 10.00am–4.00pm

Thank You

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

Participating Bookbinders & Book Artists

Nicky BAZLEY-SMITH
Lee BRATT
Dario CASTELLO
Edith CSONTOS
Reta GEAR
Roslyn HUMPHREYS
Chris JOHNSON
Erika MORDEK
Linda NEWBOWN
Monica OPPEN
Carol PERRON
Beverley QUENAULT
Rachel SAWICKI
Wendy TAYLOR
John TONKIN
Joy TONKIN
Marilyn TOWNSEND
Terence UREN
Marama WARREN
Vicki WOOLLEY

Exhibition Coordination

Nicky BAZLEY-SMITH
Dario CASTELLO
Roslyn HUMPHREYS
Zeb MARSHALL
Erika MORDEK
Beverley QUENAULT
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

What could be the design stimulus and inspiration for the text, structure, illustrations, print, leather, blind tooling, weaving, fabric, timber, vellum and paper chosen by the exhibitors for their works?

Eight weeks of exposure to the art of contemporary binding with the Canberra Craft Bookbinders' Guild hosting the Australian National Conference of Bookbinders in March this year, two exhibitions: *CODE X* and *Miniatures – The World of Small Books* and a tour to view works held by the National Library of Australia. This presented the unique opportunity for immersion in the art over an extended period.

The third exhibition for 2017, GUILD 17, is recent work by members of the Canberra Craft Bookbinders' Guild. The 37 works on show are by those just starting out, and the more experienced and professional bookbinders. Artist books and book sculptures sit comfortably side by side with contemporary bindings by 20 local and interstate exhibitors.

The 20 binding/construction styles on show pushing the boundaries, invite a closer look. Eco dyed paper teams up with leather inlays. Swing tag titling, blind tooling elegant and subtle, decorative end bands, acrylic, mylar, feathers and feet are all there to be discovered. On the inside, weaving, embossing, drawings and prints are secreted away in the leaves. Boxes both accompany and are an integral part of several of the works.

The exhibition includes a number of works produced in response to the Guild's 2016 challenge to members to make one book with a design theme of simple graphic elements: blocks, lines and curves. Exploring and responding to the content and to contemporary binders along the way.

On show as well this year are **Dos-à-dos**, double concertina books made by participants in the Guild's book cloth, relief printing, book making and print exchange workshop at Strathnairn in May.

Our appreciation and many thanks to members Dario Castello and Nicky Bazley-Smith. Dario our curator and Nicky our photographer collaborating to produce the catalogue.

Thank you to all those individuals for your assistance behind the scenes ensuring all runs smoothly.

We enjoy designing, creating and exhibiting our works of art and craft, shared in this catalogue long after 'bump out'. A window into the diversity of the art of binding.

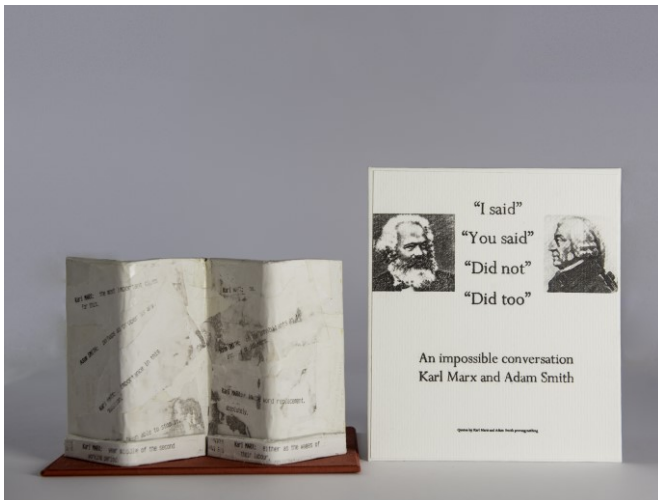
Vicki Woolley
President
Canberra Craft Bookbinders' Guild



Nicky BAZLEY-SMITH
Uncharted Waters
Art Journal

Coptic binding
Timber boards painted and mixed media.
Cold pressed watercolour paper.

150 mm x 200 mm x 15 mm



Lee BRATT
An impossible conversation
Benjamin Forster

Pamphlet and butterfly binding
Digitally printed on cash register rolls
integrated in a customised decorated box.

150 mm x 130 mm x 10 mm



Edith CSONTOS
Pangur Ban
Robin Flower's translation

Single section pamphlet stitching
Boards covered with Hungarian paper,
Canson endpapers, leather spine, decoration
and title printed with inkjet. Presentation
box.

95 mm x 185 mm x 15 mm

Roslyn HUMPHREYS

"Tin Man"

L. Frank Baum

Coptic binding

Miniature book- The Wizard of Oz. Quilling strips, embroidered cotton. Handmade wooden stand and mechanism. Found doll, jewellery, axe.

270 mm x 160 mm x 160 mm



Chris JOHNSON

Grace Before Ploughing

John Masefield

Simplified binding

Four colours of goatskin, inlays and onlays.
Hand marbled end papers.

190 mm x 120 mm x 10 mm



Erika MORDEK

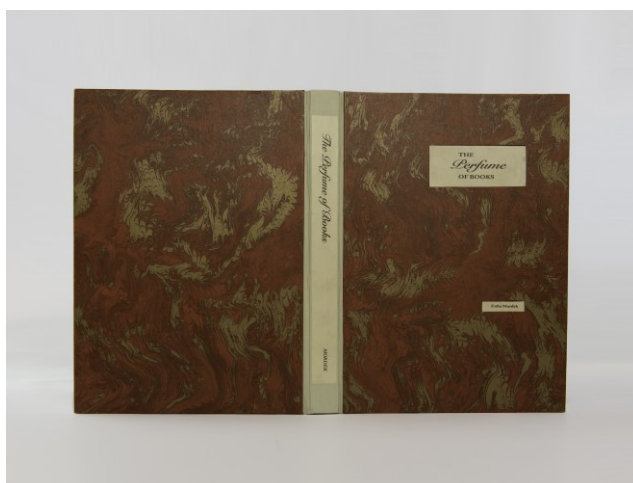
The Perfume of Books

Erika Mordek

Split board binding

Cloth spine with rolled cloth end bands. Sewn on three tapes.

305 mm x 211 mm x 40 mm





Erika MORDEK
The Hounds of The Morrigan
 Pat O'Shea

New oriental binding/Dos a dos construction
 Leather boards. Made endpapers.

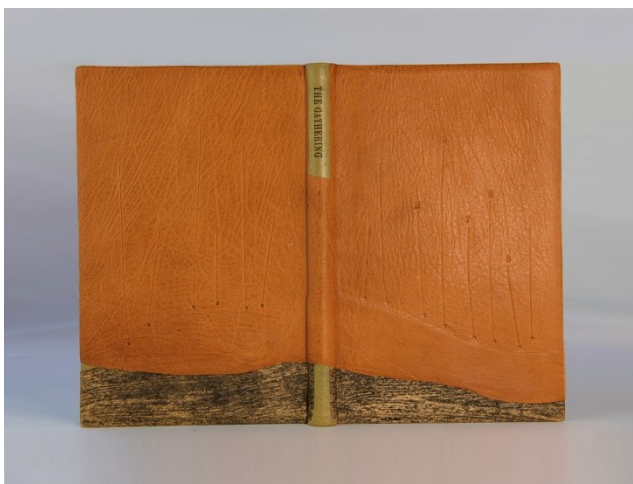
135 mm x 95 mm x 30 mm



Linda NEWBOWN
The Book Collector and the Chicken
 Linda Newbown

Case Binding
 Wooden boards, chicken foot leather,
 feathers, paper collage.

170 mm x 115 mm x 15 mm



Monica OPPEN
The Gathering: Notes
 Canberra Craft Bookbinders' Guild

Full leather laced on boards binding
 Morocco goat and kangaroo leather.

245 mm x 150 mm x 15 mm

Monica OPPEN
Paris 1928
Henry Miller

Limp velum [modified] binding
Kangaroo vellum and kangaroo leather.
Presentation case.

245 mm x 150 mm x 20 mm



Carol PERRON

Wehmais presentation box
Paper parchment. Book cloth. Eco prints.
Book supplied.

255 mm x 195 mm x 35 mm



Beverley QUENAULT
Challenge 2016
Beverley Quenault

Single section Bradel binding with stub
pamphlet stitched
Momogami paper and inked paper. Linen
thread. Kangaroo leather spine and cover
detail. Laminated tissue.

170 mm x 103 mm x 12 mm





Beverley QUENAULT
Little Bit of Everything
 Beverley Quenault

Link stitch, exposed leather tapes binding
 Wet embossed kangaroo leather covers and buttons. Various papers eco-dyed, rusted, calligraphy, sketches.

175 mm x 105 mm x 18 mm



Beverley QUENAULT
Interwoven
 Beverley Quenault

New Oriental binding
 Covers eco-dyed tissue paper. Kangaroo leather inlays. Various papers eco-dyed, embossed, sketched.

250 mm x 178 mm x 20 mm



Rachel SAWICKI
A study in parchment 1 and 2

Yapp edge binding
 Long stitch binding
 Studies in historical limp vellum bindings using parchment, alum tawed goatskin and Fabriano paper.

190 mm x 135 mm x 47mm
 177 mm x 155 mm x 17 mm

Rachel SAWICKI
A study in parchment 3

Espinosa binding

Study of modern limp vellum binding using parchment, alum tawed goatskin and Fabriano paper.

292 mm x 209 x 41 mm



John TONKIN
The Australian National Conference of Bookbinders

Simplified binding

Hand decorated paste papers on the boards.
Kangaroo leather on the spine and title.
Leather headbands. Presentation box.

288 mm x 170 mm x 17 mm



Joy TONKIN
Thoughts and Aphorisms from her works
George Sand

Millimetre binding

Boards covered with hand decorated Tyvek.
Box calf at head and tail, leather headbands.
Presentation box.

139 mm x 79 mm x 12 mm





Joy TONKIN

Paris 1928

Henry Miller

Simplified binding

Boards covered with box calf and French marbled paper. Raised title.

Morocco on spine. Sewn French silk headbands. Endpapers by Marianne Peters. Presentation box.

235 mm x 160 mm x 17 mm



Terence UREN

Sick Song

Patrick White

Single section pamphlet binding

Laminated limp paper covered boards with digitally manipulated image.

200 mm x 145 mm x 5 mm



Terence UREN

Pi

Terence Uren

Simplified binding

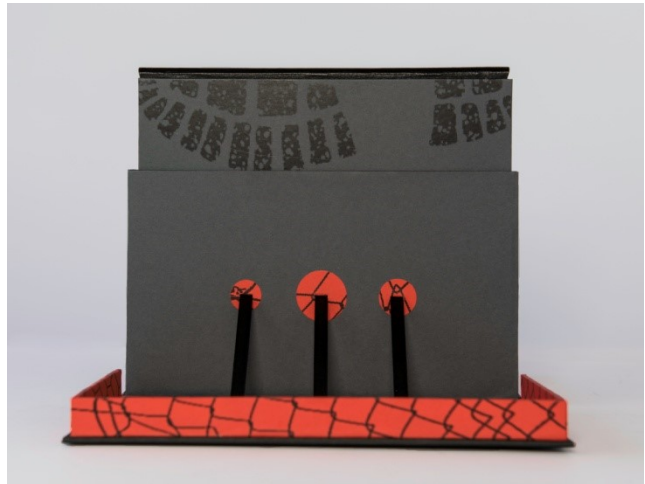
Morocco spine, Kangaroo headbands and spine title. Fabric covered boards. Drop-side box.

75 mm x 350 mm x 15 mm

Terence UREN
What're yer looking at...
 Kevin Brophy

Simplified binding.
 Kangaroo spine and headbands. Paper covered boards with digitally printed images.
 Pop up slipcase.

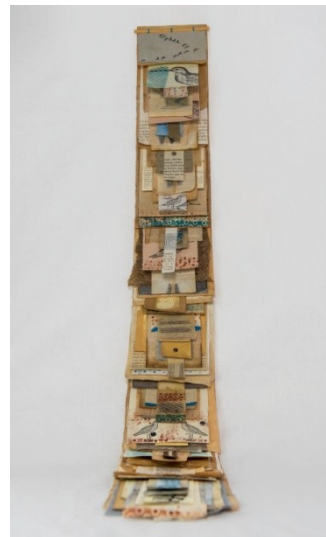
195 mm x 120 mm x 12 mm



Marama WARREN
Disappearing Godwits #2
 Marama Warren

Waterfall/ cascade book
 Assorted papers, mono-prints, digital prints.
 Found text. Thread.

1005 mm x 12 mm x 1 mm



Vicki WOOLLEY
Peel away

Onion skin binding
 Onion skin of three layers; rusted book cloth, handmade paper from King Gee overalls and buff envelopes. Skin around suede covered boards, eco dyed section, timber closure.

145 mm x 130 mm x 25 mm





**Nicky BAZLEY-SMITH, Reta GEAR,
Carol PERRON, Wendy TAYLOR,
Marilyn TOWNSEND, Vicki WOOLLEY**
Workshop collaboration

Dos-à-dos binding

Handmade book cloth covers. Thread, book cloth and concertina spine dyed with Procion dyes. Relief prints by workshop participants using chine-collé.

105 mm x 114 mm x 20 mm



**Erika MORDEK and
Carol PERRON**
St Cuthbert's Look a like

Coptic binding

Leather over timber boards. Shell gold.
Stitched head band.
Michael Burke workshop.

135 mm x 90 mm x 30 mm



**Vicki WOOLLEY
John TONKIN
Dario CASTELLO**
The Last Supper
Terence Uren

Franzband – a miniature

Kangaroo covered boards, raised bands.
Leather headbands. Titled. Various
endpapers.

76 mm x 52 mm x 13 mm

Glossary of binding styles

Book sculpture: A three dimensional object which has been inspired by the form of the book or notions of the qualities 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 '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.

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.

Espinosa binding describes a non-adhesive spine with loose hollow, so action and durability are dependent on the supports alone.

Exposed French link stitch describes a non-adhesive style over tapes that has strength and is decorative on the spine.

Franzband binding: Traditional French laced-in binding in which the boards are attached to the book block sewing supports before covering – similar to an English 'Laced-in Binding'.

Laminated board binding: A case binding with laminated cover boards that allow for sewn and woven relief decoration on the boards.

Long stitch binding: A non-adhesive binding with supported sewing, often sewn with coloured thread that is exposed on the book's spine.

Millimetre binding: A Danish 'austerity' binding that features the use of a minimal amount of leather. Best suited for small, slim books.

New oriental binding: A derivative of the traditional Japanese stab binding. No adhesive touches the spine of the book leaving it in pristine condition for it to be undone in the next century... just cut the sewing thread.

Limp vellum binding: Features a cover made with a single piece of vellum folded around the text block, the front and back covers being folded double.

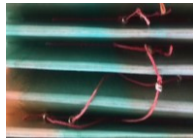
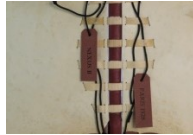
Onion skin binding: A structure developed by UK binder Ben Elbel that features a layered stub spine assembly shaped from a single sheet of card or paper.

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

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.

Split boards binding: A form of case binding in which the edges of the spine assembly are fitted to 'slots' formed in the spine edges of the cover boards.

Yapp edge binding: Style of binding featuring a cover (leather, or other material, but customarily leather) that overlaps the three edges of both upper and lower covers continuously.



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