

GRANDMAS



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

Venue

Civic Library Mezzanine Gallery
London Circuit, Canberra City
13 – 28 September 2013
Mondays 10.00am – 8.00pm
Tuesdays – Saturdays 10.00am – 5.30pm

Thank You

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

Participating Bookbinders & Book Artists

Nellie Anderson
Lee Bratt
Dario Castello
Kate Danaro
Fabienne Devillard-Nicolaj
Lyndell Dobbs
Caren Florance
Leharne Fountain
Erika Mordek
Linda Newbown
Beverley Quenault
Eva Schroeder
Robin Tait
Wendy Taylor
John Tonkin
Joy Tonkin
Terence Uren
Katherine White
Vicki Woolley

Exhibition Coordination

Lee Bratt
Lyndell Dobbs
Caren Florance
Chris Johnson
Wendy Taylor
Terence Uren
Vicki Woolley

An introduction to the exhibition

The joy and beauty of hand bookbinding lie in the crafting of containers for ideas.

The handbound book has seen many variations since it was first used to protect fragile pages made of folded papyrus. Function and decoration have become inextricably linked and the materials used have evolved and become more diverse over time: from writings on parchment and vellum to paper; from structures and sewings using leather thongs to linen threads, hemp cords and wires; from coverings in leather and wood to metal and plastic, cloth, dyes and paint, jewels, gold and silver.

Hand binding is no longer necessary for every book. The industrial age brought machines to make mass-produced bindings and we now have readable hand-held electronic books. Liberated from the constraints of making cheap practical objects, bookbinders and book artists are free to draw new inspiration from historical forms of binding or take on the challenge of making innovative bindings using non-traditional materials.

Handbound books are a unique art form in which an artist's response to words and ideas can produce objects that excite the hands and eyes of the reader and collector. They are the result of skill, study, an understanding of the properties of materials, good hand and eye and a lot of practice. The works in this exhibition are splendid examples of the art form, demonstrating both a respect for the tradition of fine craft work and a recognition of the importance of personal and public stories.

The Canberra Craft Bookbinders' Guild welcomes the opportunity to share the work of its members with the community. We owe many thanks to the exhibition curator Terence Uren, who has created this exhibition by his thorough organisation, high quality example and gentle persuasion. I hope that you enjoy *Guild 13*, the result of his work and the work of many other members.

*Chris Johnson
President
Canberra Craft Bookbinders' Guild*



Dario Castello
The Charterhouse of Palma
Stendhal

Floating boards binding

Sewn on sunken cords and laced into floating boards. Hand marbled paper covers. Leather spine, hand titled. Gilded head, leather headbands.

210 mm x 130 mm x 35 mm



Dario Castello
Praeterita
John Ruskin

Floating boards binding

Sewn on sunken cords and laced into floating boards. Hand marbled paper covers. Leather spine, hand titled. Leather headbands.

210 mm x 130 mm x 35 mm



Erika Mordek
Note Book 1 (blank)

Modified simplified binding

Hand marbled paper spine, elephant hide covers, leather headbands. The note book was made as a trial to see if the ribboning would work.

190 mm x 260 mm x 30 mm

Erika Mordek
Note Book 2 (working)

Modified simplified binding
Crushed canvas spine, French sewing,
book cloth covers. The sewn on
headbands reflect the colours of the
sections. My NLA work book.

155 mm x 220 mm x 35 mm



Erika Mordek
King Solomon's Mines
H Rider Haggard

Case binding
Quarter covered with leather spine and
Tibetan hand made paper to covers.
Housed in a drop-side box that reuses
the case of the original binding.

220 mm x 150 mm x 55 mm



Coming Event

Floor Talk

Local bibliophile **Jeanette Ruxton** reviews the life and work of Canberra fine binder

Bettine Gresford

Hughes Community Centre, Wisdom Street Hughes ACT
Thursday 10 October 2013
7.30pm

<http://www.canberrabookbinders.org.au/news/events-news/>



John Tonkin
Gathering Notes 2011
Canberra Craft Bookbinders' Guild

Floating boards binding
Leather spine, hand decorated
papers to boards, suede flyleaf.
Housed in a presentation box.

240 mm x 170 mm x 18 mm



John Tonkin
Why I Never Became a General
Alex Weaver

Simplified binding
Leather spine, hand decorated papers
to boards.

287 mm x 202 mm x 8 mm



Lyndell Dobbs
White on Black

Concertina binding
Canson paper, Dr Martin's white ink.

65 mm x 65 mm x 15 mm

Lyndell Dobbs
Leaf Magic

Coptic binding, housed in drop-side box
Eco print covers, embossed papers,
paper beads.

172 mm x 88 mm x 32 mm



Lyndell Dobbs
Peace Cranes
Sadako Sasaki

Book sculpture
Folded book, cranes made from
recycled paper, Canson paper,
Chinese ink.

580 mm x 30 mm x 25 mm



Coming Event

Exhibition

Canberra Craft Bookbinders' Guild presents a selection of artist books from Australia, Canada, England, Scotland and USA produced as part of the BookArtObject artist collective's Edition 4

BAO4

Academy Library, UNSW Canberra, Northcott Drive, Campbell ACT
Late 2013 (dates to be confirmed)
Mon-Thu 8.00am – 9.00pm • Fri 8.00am – 5.00pm • Sat-Sun 1.00pm – 5.00pm

<http://lib.unsw.adfa.edu.au/exhib/index.html>



Joy Tonkin
Ah! Those Birds
Peter Lyssiotis & Ilse Van Garderen

Simplified binding in presentation box
 Leather spine, Moroccan leather, decorated and pleated Japanese paper on the boards, decorated Momigami Japanese endpapers.

335 mm x 200 mm x 15 mm



Joy Tonkin
Day by Day
Pierre Albert-Birot & Phil Day

Japanese stab binding
 Japanese cloth spine, hand-made paper decorated with block prints to boards, Housed in a cloth covered Japanese four-sided box.

200 mm x 135 mm x 10 mm



Beverley Quenault
New Tricks

Concertina binding
 Plant dyed Velata Avoria woven/laid paper, gros grain ribbon, *Prunus nigra* leaves. Housed in a presentation box.

89 mm x 230 mm x 28 mm

Beverley Quenault *Boxed Alchemy*

Blanket stitch binding
Plant dyed Arches Aquarelle paper,
linen thread. Housed in a presentation
box.

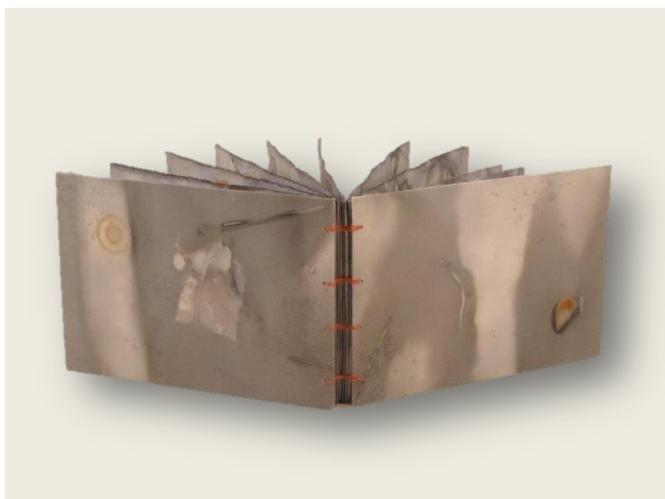
160 mm x 130 mm x 52 mm



Beverley Quenault *Eco*

Coptic binding
Plant dyed Arches Aquarelle paper,
rusted Velata Avoria Laid Paper to
covers, linen thread.

120 mm x 170 mm x 21 mm



Coming Event

Workshop

Sydney bookbinder **Rosemarie Jeffers-Palmer** conducts a two-day workshop on Dos Rapporté, an innovative book spine mechanism developed by UK binder Benjamin Elbel

Dos Rapporté

Hughes Community Centre, Wisdom Street Hughes ACT
Saturday 26 – Sunday 27 October 2013
(bookings essential)

admin@canberrabookbinders.org.au



Lee Bratt
For & Against – Choose Compassion
Lee Bratt

Book sculpture
Papier mâché, linocuts.

150 mm x 210 mm x 280 mm



Terence Uren
DEATHMASK

Concertina binding in a drop-side box
Geltex covered boards, gros grain ribbon, found postcards featuring images of the death mask of Ned Kelly.

175 mm x 115 mm x 60 mm



Terence Uren
The Japanese Books
Terence Uren

Japanese stab bindings
Set of four books housed in a double drop-side box. Chiyogami paper, coloured linen thread, bookcloth, felt.

435 mm x 135 mm x 30 mm

Terence Uren
Babushka Boxes

Case binding housed in seven boxes
Vintage Japanese cottons, bookcloth,
felt. A meditation on the delights of
nested objects.

435 mm x 135 mm x 30 mm



Robin Tait
ES1 – Unwritten Thoughts

Air board binding
Boards of aluminium wire and Japanese
paper strips sewn on four linen tapes.

220 mm x 155 mm x 15 mm



Coming Event

Conference

The **Victorian Bookbinders' Guild** hosts the 2013 Australian Bookbinders' Symposium

Bookbinding: Past-Present-Future

RMIT (Brunswick Campus), 25 Dawson Street Brunswick, Victoria
Friday 4 – Monday 7 October 2013
(registration essential)

<http://abs2013.com.au/>



Kate Danaro
From Rags to Riches

Japanese stab bindings
Three small books in a slipcase using fabric strips adhered to thin card. Thread for stitching includes waxed linen and hand twisted fabric.

120 mm x 120 mm x 12 mm



Linda Newbown
Gumballs I Want the Whole Jar
Linda Newbown

Miniature case bound concertinas
Glass jar, bookcloth, card, paper, 270 little gumball books. All of us have something that we crave and won't share – for some, it is a greed for books.

Dimensions variable.



Vicki Woolley
Venation

Carolingian binding
Toona ciliata boards, text block of gelatine printed colographs and rusted papers. Stitched with linen thread over jute.

150 mm x 110 mm x 40 mm

Vicki Woolley
Abscission

Drum Leaf binding
Eco dye leaf prints, handmade paper cover.

150 mm x 110 mm x 40 mm



Vicki Woolley
Pioneers on Parade
Miles Franklin and Dymphna Cusack

Franzband binding
Half covered with leather spine and foredges. Leather headbands. Marbled paper by Marianne Peter to covers. Ingres end papers.

240 mm x 160 mm x 33 mm



Coming Event

Exhibition

Australian Bookbinders Inc conducts its annual survey of Australian contemporary design bindings

Australian Bookbinders Exhibition #16

Art Gallery of NSW Research Library, Art Gallery Road, Sydney, NSW

6 November - 12 December 2013

Tue/Thu/Fri 10.00am – 4.00pm • Wed 10.00am – 6.30pm • Sat 12.00pm – 4.00pm

<http://www.artgallery.nsw.gov.au/whats-on>



Nellie Anderson

Black Beauty

Anna Sewell

Full leather laced-in binding
 Hand dyed kangaroo leather, wolf fish headbands, goatskin hinges, suede title inlay, horsehair decoration to spine.

300 mm x 300 mm x 160 mm



Nellie Anderson

The Pocket Oxford Dictionary

FG Fowler & HW Fowler (compilers)

Franzband binding
 Half covered with Oasis goat leather to spine and foreedges. Hand made Nepalese paper to covers.

170 mm x 105 mm x 45 mm



Wendy Taylor

Orange Ensemble

Ensemble Theatre Company

Coptic binding
 Handmarbled paper to cover boards, recycled theatre programs.

208 mm x 145 mm x 35 mm

Wendy Taylor
Commonplace Book

Ox plough binding
Textbook of two A2 sheets cut and folded using Scott Carney's ox plough technique. Interlocked removable folded cover.

225 mm x 140 mm x 40 mm



Leharne Fountain
Cherry Blossom

Simplified binding in drop-side box
Bookcloth, Japanese paper, cartridge paper.

165 mm x 139 mm x 33 mm



Coming Event

Show & Tell

Award-winning book artist and printmaker **Lee Bratt** reflects on a year-long project that encouraged Canberra bookbinders and book artists to work 'outside the square'

The Bind Challenge

Hughes Community Centre, Wisdom Street Hughes ACT
Thursday 12 December
7.30pm

<http://www.canberrabookbinders.org.au/news/events-news/>



Caren Florance
WYSIWYG
Caren Florance

Case binding
Letterpress on Magnani paper,
bookcloth, boxboard, thread
Edition of 3.

220 mm x 225 mm x 12 mm



Katherine White
Parrots
Katherine White

Japanese stab binding
Manilla card, embroidery thread,
collage – parrots flying through 'fine
art' environments.

150 mm x 250 mm x 5 mm



Fabienne Devillard-Nicolaj
Herbier (Herbarium)

Register binding in a presentation box
Duo bookcloth, suede tapes, Indian
and Japanese papers, ribbon tie,
embossed/debossed relief images to
cover boards.

350 mm x 370 mm x 90 mm

Fabienne Devillard-Nicolaj
The Gathering
Canberra Craft Bookbinders' Guild

Simplified binding with slip case

Bookcloth to spine, cover boards and slipcase, exposed cords to spine, paper strip inlays, head/tail edge decoration.

260 mm x 160 mm x 25 mm



Fabienne Devillard-Nicolaj
Pierre Délivrée
Bernard Guillemain

Floating Boards with slip case

Indian and Japanese papers, leather onlay to front cover board and trim to slip case.

195 mm x 145 mm x 17 mm



Eva Schroeder
The Words Were Music to My Ears

Book sculpture with pamphlet binding

Vintage music and waxed thread, incorporating cut out words and printed images, and attached to a canvas frame.

300 mm x 300 mm x 160 mm



Glossary of binding styles

Air board binding: An experimental visible structure binding in which fragile boards are securely attached to the book block with exposed linen tapes.

Blanket stitch binding: A binding that uses 'across-the-spine' unsupported sewing. Similar to but simpler than the Coptic binding.

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

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

Carolingian binding: A binding sewn with herringbone stitch on double cords which are laced into wooden boards.

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.

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.

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

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

Full leather laced-in binding: A binding style in which the sewing tapes or cords are attached to the boards, which are then covered with a single piece of leather.

Japanese stab binding: A binding used for fastening single leaves where the thread is passed through holes punched or drilled in the text block spine margin.

Ox plough binding: A binding in which the book block consists of a single sheet cut and folded in a 'back-and-forth' pattern to make the required leaves.

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.

Register binding: A French ledger binding mostly used for books that need to open flat and remain open for extended periods of time.

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.

Craft Bookbinding in Canberra

The origins of craft bookbinding in Canberra can be traced to post Second World War printing trades correspondence courses offered through the Sydney Technical College – courses that were supplemented by tutorials given by journeymen employed in the Government Printing Office.

These arrangements ended in the late 1960s when the Canberra Technical College (now the Canberra Institute of Technology) began offering bookbinding classes for table hands. Although intended for trade apprentices, many of those who enrolled in these classes had no trade connections – a situation which eventually led to the College offering non-trade courses in book craft.

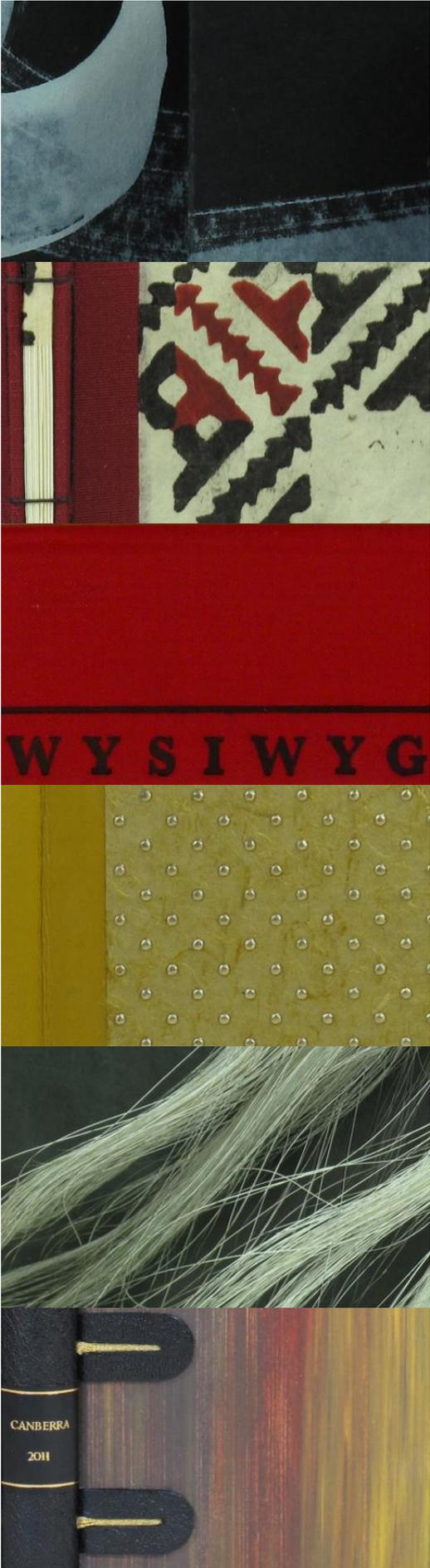
In 1981, book craft students, together with several trade binders and bookbinding employers, came together to form what would become the Canberra Craft Bookbinders' Guild. Over time, its founding members were joined by professional binders working in some of the national collecting institutions; graduates from the Canberra (now ANU) School of Art's Graphic Investigation Workshop (now the Print Media and Drawing Workshop); and binders and book artists trained at the Canberra based Australian School of Book Arts.

The Guild's primary objectives are the promotion of hand bookbinding and the maintenance of traditional craft bookbinding skills. It does this by mounting exhibitions such as *Guild 13*; by staging demonstrations, workshops and conferences; and by publishing a regular newsletter. It also seeks to exert a progressive influence on bookbinding design and technique. The Guild has close ties with a number of organisations with similar objectives and is a member of CODEX Australia.

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>



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