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

Venue

Civic Library Mezzanine, London Circuit, Canberra City
17 September – 10 October 2015
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
Michael Freer
Reta Gear
Roslyn Humphreys
Erika Mordek
Linda Newbown
Carol Perron
Beverley Quenault
Robin Tait
Wendy Taylor
John Tonkin
Joy Tonkin
Terence Uren
Marama Warren
Vicki Woolley

Exhibition Coordination

Lyndell Dobbs
Roslyn Humphreys
Chris Johnson
Erika Mordek
Beverley Quenault
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

Enjoyment of the binding of books by hand comes from designing and making of what are effectively containers: containers for words and images that come in many styles and use a diverse range of materials.

GUILD 15 is the second of two exhibitions hosted by the Canberra Craft Bookbinders' Guild in 2015. It showcases the diverse interests and artistic skills of our members with a total of 63 fine bindings and artist books making up the 32 works on show.

Several of these works are Millimetre bindings, a binding style developed in Denmark during the 1940s in response to wartime shortages of bookbinding leathers (the 'millimetre' refers to the width of leather exposed on the binding's cover boards). The style was taught to Australian binders at a Canberra workshop run by renowned UK binder Dominic Riley that was a highlight of the Guild's year.

Also on show are books made by some of those who took part in a recent Guild workshop that explored various forms of Coptic and Longstitch bindings.

Each year the Guild runs a binding challenge for its members and a number of works produced for the 2014 Challenge are included in this exhibition. Those taking part were free to respond to the challenge as they saw fit, with no restrictions placed on the size or shape of works or the materials that could be used. The starting point for the works was a given selection of 'snatches' taken from song lyrics, conversations, movie dialogue or literature.

Our appreciation and many thanks to Terence Uren who has curated this exhibition, photographed the works, and designed and produced the catalogue.

Thank you to Libraries ACT for your support of this exhibition and to all those individuals who contribute behind the scenes.

We all enjoy our craft - I hope you will share in that enjoyment through this exhibition.

*Vicki Woolley
President
Canberra Craft Bookbinders' Guild*



Joy Tonkin

Names, Words, Witch's Symbols **Various Estonian poets**

Simplified binding

Morocco leather with eel skin leather on spine and onto front and rear boards. Onlay leather titles and decorations.

213 mm x 175 mm x 25 mm



Joy Tonkin

Septuor

Chris Andrews (trans JP Delamotte)

Millimetre binding

Boards wrapped with hand decorated papers. Kangaroo leather strip at head and tail. Decorated head.

185 mm x 125 mm x 10 mm



Lee Bratt

COOOOE

Notefolder binding with floating boards

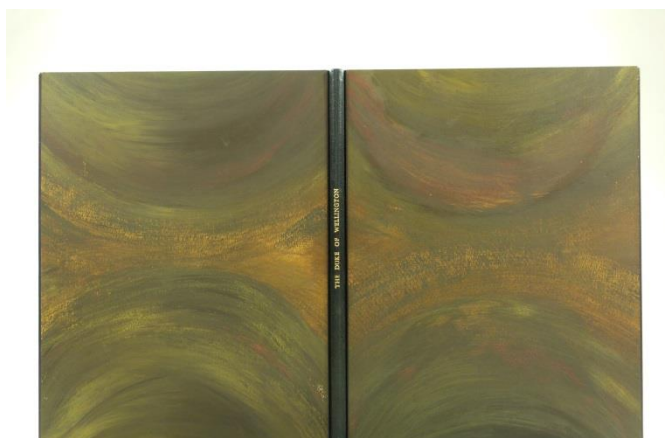
Adhesive block. Recycled leather clothing and found metal objects

160 mm x 195 mm x 40 mm

John Tonkin
The Duke of Wellington
Victor Percival MBE

Millimetre binding
Morocco leather to spine and fore-edge strips. Boards covered with painted decorated papers

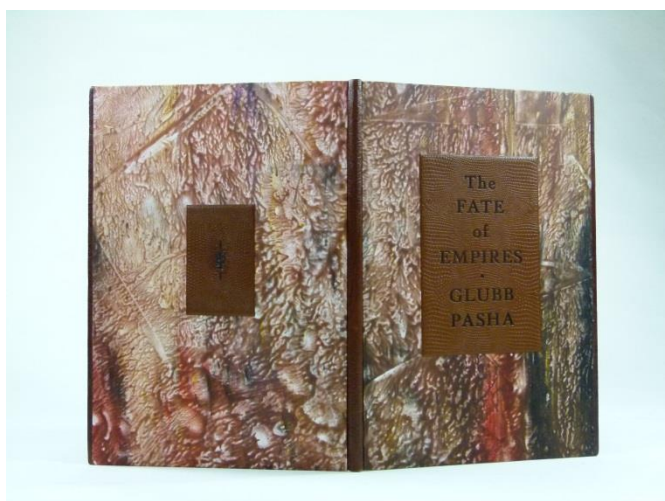
303 mm x 240 mm x 10 mm



John Tonkin
The Fate of Empires
Glubb Pasha

Simplified binding on adhesive block
Leather back and fore-edge strips.
Paste paper covered boards.
Gaufered graphite finish to head.

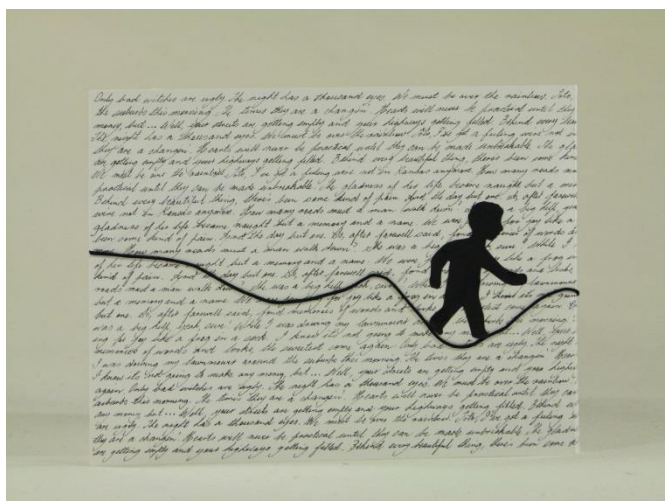
195 mm x 140 mm x 30 mm



Roslyn Humphreys
Somniare Aude (Dare to Dream)
(Bind Challenge 2014)

Concertina binding
Eraldo di paelo canvas textured paper,
Coptic multiliner 0.1mm black pen

150 mm x 205 mm x 15 mm





Terence Uren

Pitseolak: Pictures Out of My Life **Dorothy Eber**

Simplified binding

Fabric spine. Laminated boards covered with thread reinforced laminated tissue. Cut-out title.

215 mm x 220 mm x 15 mm



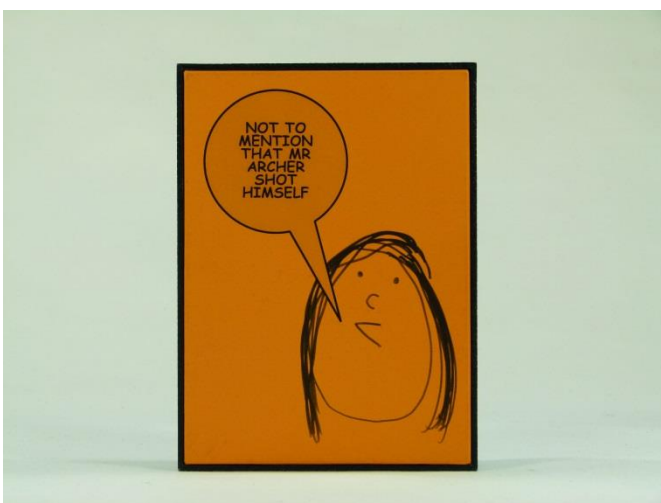
Terence Uren

Untitled

Boustrophedon binding

Geltex, Suedex, vintage embossed paper, Magnani Vergata laid paper, gros-grain ribbon.

350 mm x 80 mm x 80 mm (closed)
810 mm x 810 mm x 2 mm (open)



Terence Uren

Not to Mention that Mr Archer Shot Himself (Bind Challenge 2014)

Set of four single section pamphlet bindings housed in a tiered lidded box. Canson Vivaldi, Magnani Velata wove paper, vintage embossed paper.

190 mm x 135 mm x 1100 mm (closed)

Dario Castello
Five Bells and Heine in Paris
Kenneth Slessor

Case binding
 Japanese silk cloth, Italian marbled
 paper, leather trim.

100 mm x 60 mm x 10 mm



Dario Castello
untitled

Case binding
 Leather spine, paper boards, Suimonga
 edge decoration.

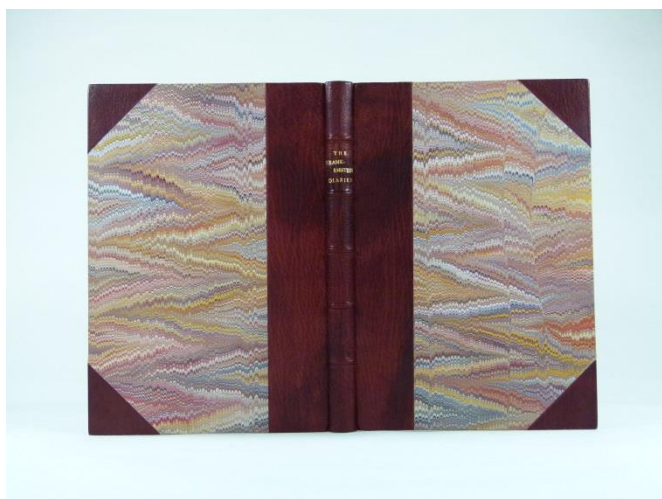
250 mm x 100 mm x 20 mm



Robin Tait
The Frankenstein Diaries
Hubert Venables (trans)

Half Binding with marbled paper sides
 Red oasis leather, Joan Ajala nonpareil
 marbled papers, silk head bands.

240 mm x 170 mm x 20 mm





Beverley Quenault
Diamonds, Zig Zags and Bows

Set of three quarter bindings
Kangaroo leather spine/spine edges
with exposed stitching. Eco dyeing on
Arches and Zerkall paper

160 mm x 110 mm x 25 mm



Beverley Quenault
untitled (Bind Challenge 2014)

Set of four woven structure bindings
Canson mi teintes paper. Binding
technique based on Elizabeth Steiner's
'Boundless' method.

135 mm x 120 mm x 8 mm



Beverley Quenault
untitled

Medieval binding
Kangaroo leather covers and toggles.
Eco dyed rusted Zerkall Lokta paper.

157 mm x 110 mm x 20 mm

Wendy Taylor
untitled

Long stitch binding with woven spine
Canson mi teintes spine and covers with
eco dyed inlay. Digitally scanned
images.

212 mm x 153 mm x 25 mm



Wendy Taylor
untitled (Bind Challenge 2014)

Flag binding and star binding
Scrap paste paper, calligraphy.
Procion dyed paper, drawings, pop-up
images.

Miniatures



Linda Newbown
Purpleness

Set of two single sheet Coptic bindings
Suede, embroidery by Margaret Roberts

130 mm x 130 mm x 20 mm





Vicki Woolley
My Darling Wife
Harry (George Henry) Carey

Nag Hammadi binding
Leather and papyrus. Inkjet printed
onto tea stained laid paper.

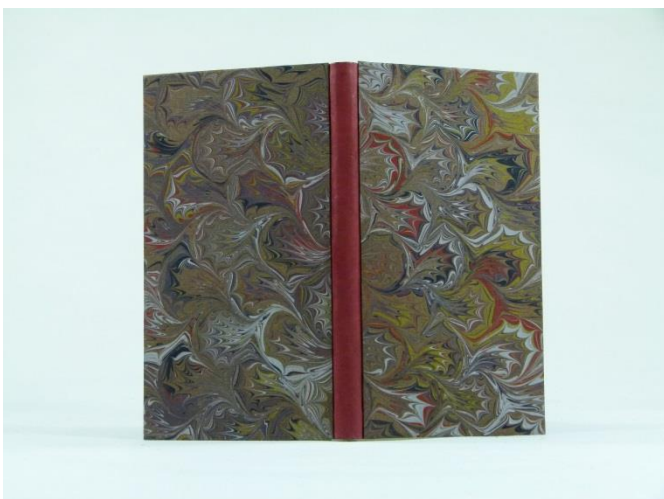
205 mm x 135 mm x 12 mm



Vicki Woolley
Coast

Twin needle Coptic binding
Curved boards covered in handmade
paper Text block gelatine prints, acrylic
paint. Navy waxed linen thread.

115 mm x 145 mm x 175 mm



Vicki Woolley
Marbled Journal

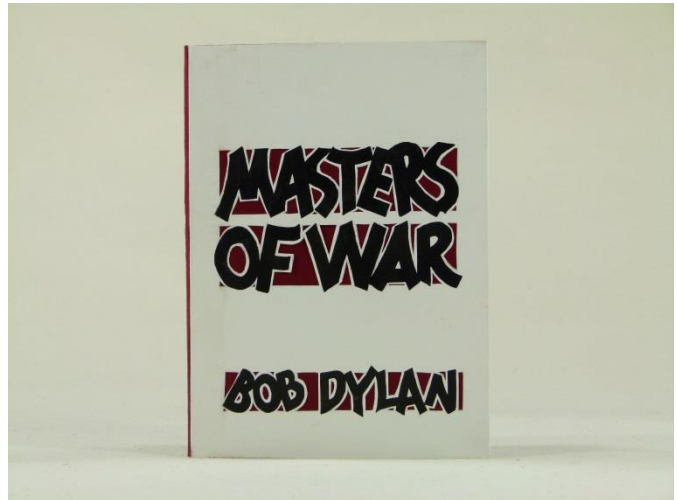
Simplified binding
Maroon leather spine, hand marbled
paper covered boards.

200 mm x 110 mm x 15 mm

Lyndell Dobbs
Masters of War
(Bind Challenge 2014)
Bob Dylan

Drum leaf binding
200gsm watercolour paper, original
artwork.

180 mm x 130 mm x 10 mm



Guild 15

Lyndell Dobbs
Three Notebooks

Set of three millimetre bindings
Leather spine and trims. Eco-printed
and paste paper covered boards

160 mm x 120 mm x 12 mm



Carol Perron
The Golden Balloon

Twin needle Coptic binding
Handmade paper covered boards with
foil and thread onlay.

145 mm x 105 mm x 12 mm





Marama Warren ***Mana***

Flower fold binding
Handmade papers, digital prints, acid free board, cord.

70 mm x 70 mm x 20 mm (closed)
380mm x 75mm (open)



Marama Warren ***When Glenda Died***

Concertina binding
Digital prints from original mono-prints on recycled papers.

185 mm x 75 mm x 15 mm



Marama Warren ***Hope Boat***

Experimental paper structure
Plant papers and paper leaf.

175 mm x 125 mm x 60 mm

Erika Mordek *Tango 5*

Set of five miniature drum leaf bindings
Canson paper, inkjet printed images,
painted and waxed edges. Housed in a
card box.

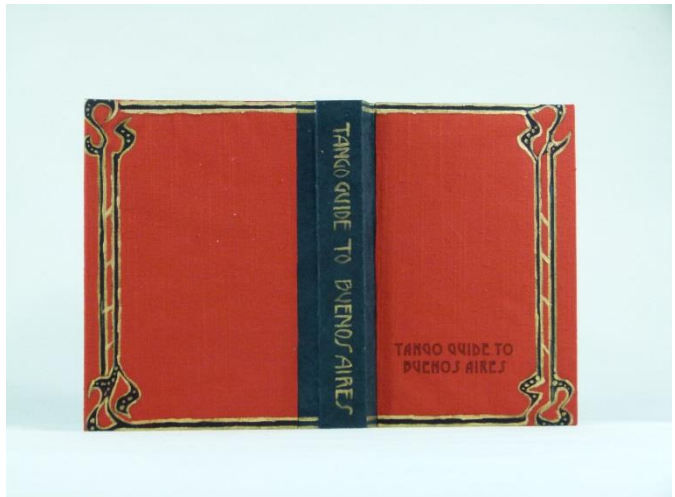
70 mm x 55 mm x 10 mm



Erika Mordek *Tango Guide to Buenos Aires*

Drum leaf binding with sewn boards
Japanese paper spine, cloth covered
boards, painted cloth cover, text
features pop ups and flags.

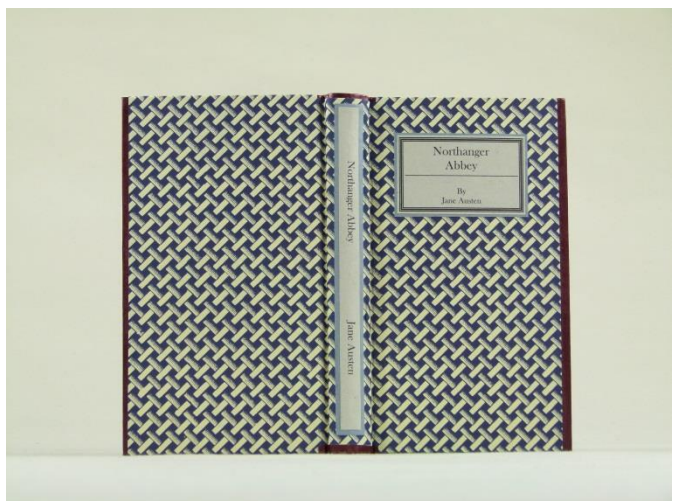
205 mm x 145 mm x 45 mm



Erika Mordek *Northanger Abbey* Jane Austen

Millimetre binding
Eel skin head caps and fore-edge strips,
paper covered boards, silk head bands,
gold edge decoration.

175 mm x 110 mm x 22 mm





Reta Gear
untitled

Drum leaf binding
Eco dyed monoprint to cover boards..

150 mm x 110 mm x 6 mm



**Michael Freer, Reta Gear,
Roslyn Humpreys, Erika
Mordek, Carol Perron**
Workshop Pieces

Coptic and long stitch bindings.
Bookcloth, various Chiyogami and
paste papers, waxed linen threads.

Various dimensions

Coming Exhibition

The **NSW Guild of Craft Bookbinders** has invited 25 Australian bookbinders to each bind a copy of an Incline Press (UK) 2014 limited edition reprint of *Randall Davies and his Books of Nonsense*. This **Canberra Craft Bookbinders' Guild** exhibition will showcase the results.

Little Books of Nonsense

Mezzanine Gallery, Civic Library, London Circuit, Canberra City
3-26 March 2016

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

Glossary of binding styles

Adhesive (Perfect) binding: A form of binding in which gathered single sheets are bound by the application of adhesive to the spine edge.

Boustrophedon (Ox Plough) binding: A binding in which a single sheet is cut and folded in a 'back-and-forth' pattern to make the required leaves.

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.

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

Experimental paper structure: A three dimensional object inspired by notions of the qualities of a book.

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.

Flower fold binding: A binding in which individual square leaves are folded in half horizontally, vertically and diagonally and assembled as an accordion fold.

Half binding: A covering method in which a strong material is used on the spine and spine edge and fore edge of cover boards and a less robust material used for 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.

Medieval binding: Historical non-adhesive structure featuring limp leather spine and covers, often sewn onto leather tapes with leather thong closures.

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

Nag Hammadi binding: An early codex form with limp leather covers and a tacket-sewn text block of papyrus sheets assembled into a single section.

Notefolder binding: A form of case binding in which the text block is attached to the rear cover of the case.

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.

Quarter binding: A covering method in which a strong material is used on the spine and spine edge of cover boards and a less robust material used for the boards.

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.

Star binding: A form of case binding in which the text block is in the form of a folded concertina.

Woven structure binding: A non-adhesive binding in which the book is secured with interlocking paper strips rather than by sewing onto tapes or cords.

can, getting empty and open. I do get a feeling over
practical until they can be made unbearable. He
Behind every beautiful thing, there's been some
we're not in Kansas anymore. How many roads must
gladness of her life became naught but a memory
been some kind of pain. And the day but one. So,
and how many roads must a woman walk down
of her life became naught but a memory and a
kind of pain. And the day but one. So, after fare
roads must a man walk down? She was a big girl
but a memory and a name. All these things for
but one. So, after farewell said, fond memories of



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