

... on the take the down

GUILD



16

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

Venue

Civic Library Mezzanine Gallery, London Circuit, Canberra City
25 August – 17 September 2016
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
Lyndell DOBBS
Roslyn HUMPHREYS
Chris JOHNSON
Erika MORDEK
Beverley QUENAULT
Paris SILVESTER
Wendy TAYLOR
John TONKIN
Joy TONKIN
Terence UREN
Marama WARREN
Vicki WOOLLEY

Exhibition Coordination

Nicky BAZLEY-SMITH
Dario CASTELLO
Chris JOHNSON
Roslyn HUMPHREYS
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

Inspiration is the book form in all its aspects – text, structure, illustrations, print, textiles, photos and paper.

This exhibition of recent work by members of the Canberra Craft Bookbinders' Guild is called GUILD 16. The 33 works on show are by those who are just starting out; those who are a bit experienced; and those who are professional bookbinders. Traditional and contemporary fine bindings sit comfortably side by side with artist books and book sculptures by 16 local and interstate binders.

The 24 binding styles on show are vibrant, lively and colourful – just like the Australian landscape. Nature makes several appearances through eco dyed paper and prints. Textiles, leathers and pianola rolls are recycled inventively. One of the works is an edition of 15. A diverse range of interests and artistic skills come together in this exhibition.

Several of the works were made in response to a workshop and an evening with US master binder Don Glaister, who inspired all with his passion for the adventure of design. Definitely a highlight of January in Canberra!

The exhibition includes a number of pieces produced as part of the Guild's 2015 challenge to members to make a 'Stack of Books' that included oriental stab, pamphlet, exposed sewing, sculptural and case bindings. No restrictions were placed on size, shape or content and members were encouraged to push the boundaries with the materials they used and the way in which they presented their stacks. The result is an eclectic mix of styles and interpretations.

On show as well this year are books made by participants in the Guild's recent Onion Skin workshop. This contemporary binding style, developed by UK bookbinder Ben Elbel, has three parts – text block, onion spine and boards – which are made separately before assembly. Special thanks are owed to the Guild members who took on the challenge of developing the workshop content. I understand that this was the first time this binding style had been taught outside of Europe and the US.

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 all those individuals who contribute behind the scenes to ensure all goes smoothly.

We enjoy developing and sharing our craft. Share the journey with us through this catalogue and the insight it offers into bookbinding in all its forms.

*Vicki Woolley
President
Canberra Craft Bookbinders' Guild*



Lee BRATT
Ancestors #2

Cased-in concertina binding
Paper and cloth covered boards. Concertina text block of woven tissue paper, representing a map of Tasmania with 2633 names and dates.

122 mm x 376 mm x 10 mm



Dario CASTELLO
Four Guineas: A Journey Through West Africa
Elspeth Huxley

Modified Bradel binding
Full binding in ethically sourced elephant hide with inlays of the same in a decorative shield design.

190 mm x 130 mm x 30 mm



Dario CASTELLO
Wynkyn de Worde: Father of Fleet Street
James Moran

Modified Bradel binding.
Quarter binding in tooled leather and paper. Leather inner joints. Full board pastedown.

260 mm x 170 mm x 10 mm

Dario CASTELLO
The Rubaiyyat of Oman Khayaam
Robert Graves & Omar Ali-Shah (trans)

Bradel binding

Full binding in Japanese paper. Silk doublures.
 Loose folder with onlays illustrating the lines:
Awake! For morning in the bowl of night
Has flung the stone that puts the stars to flight.

230 mm x 160 mm x 20 mm



Edith CSONTOS
Hoppelpoppel – Where are You?
Hans Fallada

Pamphlet binding

Multiple boards covered with plain and inkjet printed Canson paper, bound with leather strips. Canson endpapers.

220 mm x 100 mm x 12 mm



Edith CSONTOS
On the Walls of Sydney
Benjamin Hoadley

Gioia woven structure binding

Ink jet prints mounted on Canson leaves bound together with Japanese handmade paper strips. Japanese handmade paper covered boards.

100 mm x 220 mm x 20 mm





Edith CSONTOS

Ajastaja

Peep Ilmet

Sculptured case binding

Boards covered with handmade Japanese and Indian papers. Canson endpapers.

155 mm x 110 mm x 25 mm



Lyndell DOBBS

Untitled

Laminated board binding

Bookcloth covered boards and spine. Original eco printed cover and spine onlays and endpapers.

220 mm x 155 mm x 20 mm



Roslyn HUMPHREYS

Chinese Thread Book

Cased-in Origami binding

Case of brocade fabric (backed with Chinese paper) with found embellishments. Chinese Origami filing system used to store threads, needles and other bits of ephemera.

210 mm x 100 mm x 30 mm

Roslyn HUMPHREYS
Windows on Japan

Japanese stab binding
Black paper, origami paper, embroidery thread, transparency film, found tassel.

210 mm x 1500 mm x 10 mm



Roslyn HUMPHREYS
Heights of Memory

Longstitch binding
Eco-dyed brown Kraft paper boards, linen thread, HO scale railway figures.

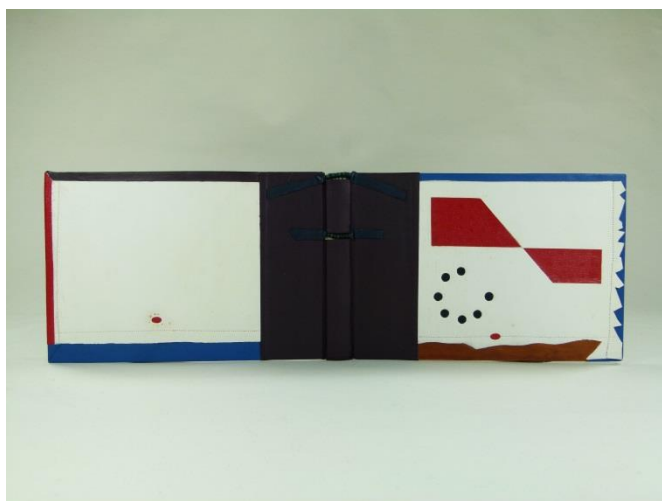
245 mm x 120 mm x 35 mm

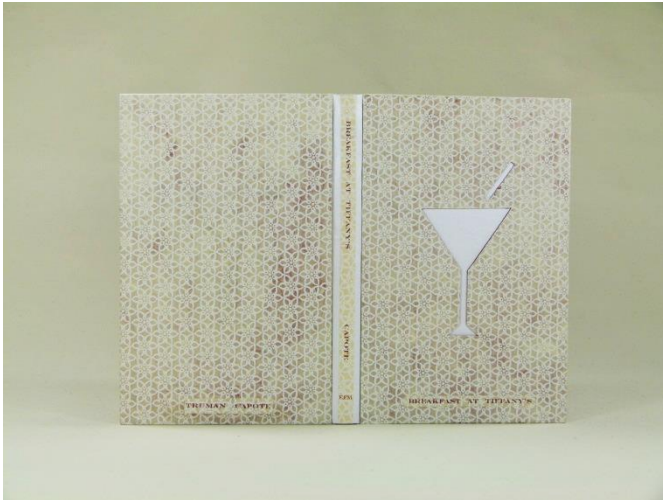


Chris JOHNSON
On the Rebind

Split boards binding
Full leather using new and repurposed leathers with multiple inlays and onlays. Guarded to allow for many insertions. Sewn headband and midband.

165 mm x 245 mm x 28 mm

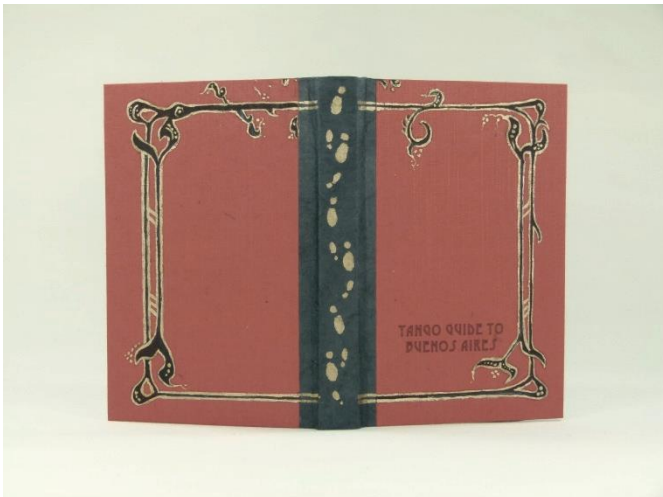




Erika MORDEK
Breakfast at Tiffanys
Truman Capote

Simplified binding
Paper covers, sewn end bands, red foil titling.
Housed in a blue presentation box.

230 mm x 155 mm x 20 mm



Erika MORDEK
Tango Guide to Buenos Aires
Erika Mordek

Sewn board and drum leaf binding
Black Lokta paper hand painted spine, boards covered in printed and hand painted red cloth. Text block of Arches watercolour paper with pop-ups.

240 mm x 155 mm x 20 mm



Erika MORDEK
The Repair of Old Chinese Books
David Helliwell

Asian stab; pamphlet; Coptic; millimetre; and cross structure bindings
Paper, cloth and leather.

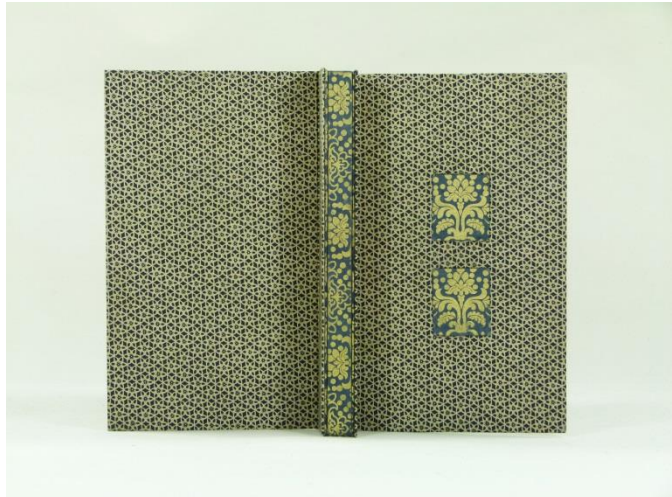
155 mm x 110 mm x 15 mm

Beverley QUENAULT

Erika

New oriental stub binding
 Plant dyed Zerkal paper, Lokta paper, linen thread.

180 mm x 134 mm x 20 mm



Beverley QUENAULT

Mistletoe Papers

Concertina binding
 Zerkal paper dyed with mistletoe, Momogami paper, Mi-tientes paper, laminated and inked tissue paper, linen thread.

230 mm x 105mm x 20mm



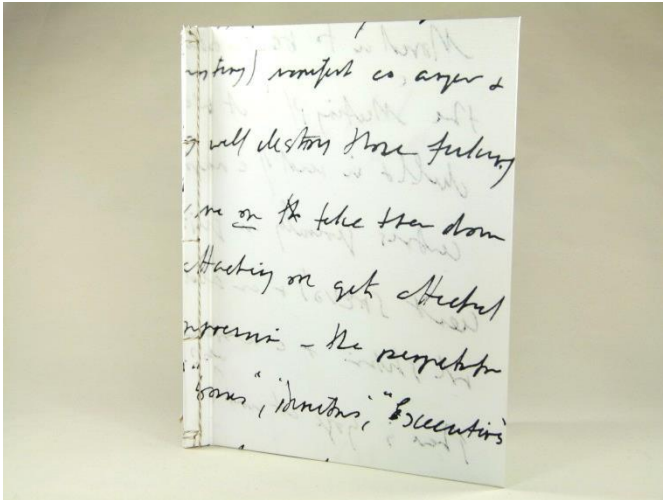
Beverley QUENAULT

Mistletoe Madness

Modified tubular spine binding
 Various papers eco-dyed with mistletoe, laminated and inked tissue paper, concertina stubs, cylindrical spine, linen thread.

180 mm x 263 mm x 35 mm





Paris SILVESTER

Anamnesis Book 1

Paull McKee

Yotsume Toji binding

Original canvas print hard board covers
binding eight original gouaches.

**On loan from a private collection, courtesy
of Cheryl Hannah, fYRE Gallery Braidwood.**

420 mm x 330 mm x 100 mm



Paris SILVESTER

Anamnesis Book 2

Paull McKee

Yotsume Toji binding

Vintage fabric fixed to hardboard covers
binding eight original textile works.

**On loan from a private collection, courtesy
of Cheryl Hannah, fYRE Gallery Braidwood.**

320 mm x 430 mm x 200 mm



Paris SILVESTER

Anamnesis Book 3

Paull McKee

Yotsume Toji binding

Reclaimed vintage silk fixed to hardboard
covers binding seven original textile works.

**On loan from a private collection, courtesy
of Cheryl Hannah, fYRE Gallery Braidwood.**

450 mm x 660 mm x 200 mm

Wendy TAYLOR
Untitled

Pamphlet binding
Cloth, paper. Completed at a London workshop in the bindery of Mark Cockram.

165 mm x 70 mm x 5 mm



John TONKIN
The Street Where the Heart Lies
Ludwig Bebelmans

Bradel binding
Full vellum binding with 'French' groove. Oversewn leather headbands. Oval onlay title to spine. Waxed head. Housed in a suede lined Wehmais Box, covered in Japanese silk.

200 mm x 140 mm x 27 mm

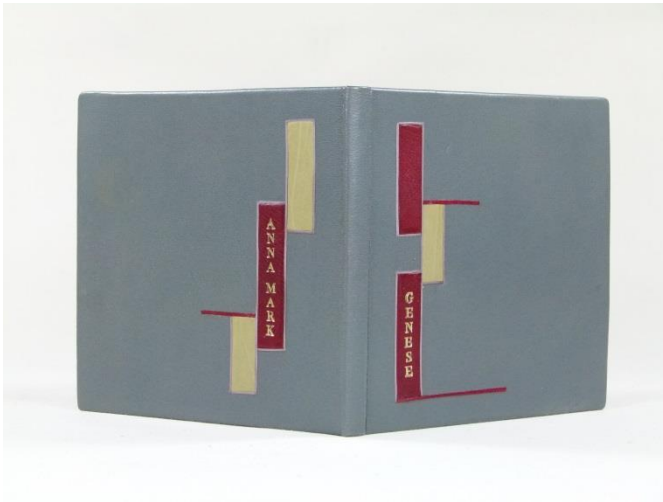


John TONKIN
The Battle of Beersheba 1917
Wikipedia extract

Simplified/adhesive binding
Kangaroo spine and fore-edge strips. Boards covered in handmade paper from Nepal. An account of the Australian Mounted Infantry charge across Ottoman Syria in WW1.

280 mm x 200 mm x 10 mm





Joy TONKIN

Genese

Anna Mark

Case binding

Boards covered in morocco leather with inlay and onlay decoration. Handmade Nepalese paper. Each sheet attached to coloured handmade paper to allow sewing of single sheets.

155 mm x 160 mm x 14 mm



Terence UREN

The 24 Filial Exemplars

Guo Jujing

Concertina binding

Canson paper covered boards, Magnani laid paper, gros grain ribbon hinges. Housed in a modified oriental four-sided case.

250 mm x 150 mm x 50 mm



Terence UREN

The Last Supper

Terence Uren

Simplified binding

Paper spine, paper covered boards with digitally printed title and leather onlays. Edition of 15.

75 mm x 55 mm x 10 mm

Terence UREN
Babelsturm

Asian stab; pamphlet; Coptic; millimetre; and tag and pocket bindings
Digital printing on Canon, Magnani and parchment papers. Leather, fabric, paper and card spines.

205 mm x 75 mm x 7-50 mm



Marama WARREN
Pianola Roll Fan Book

Fan binding
Recycled pianola rolls (Fats Waller),
handmade stamps, leather, papers,
recycled postage tube.
Edition of 2.

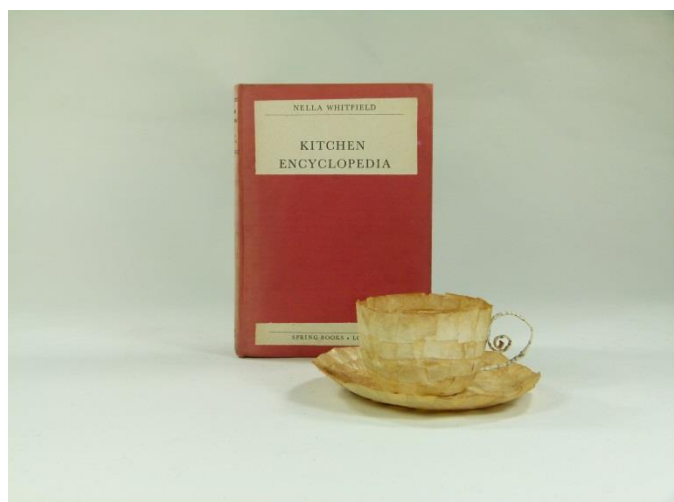
280 mm x 560 mm x 20 mm (open)



Marama WARREN
New Forms

Book sculpture
Experimental papier maché. Vintage recipe
book and recycled pages, rice flour paste.

210 mm x 160 mm x 95 mm





Marama WARREN
Momentum Remix
Marama Warren

Concertina binding
Recycled rag papers, digital prints, linen thread.
Edition of 11.

110 mm x 290 mm x 10 mm



Vicki WOOLLEY
Light as a ...

Tunnel book
Embossed paper cover, Canson card tunnel, found feathers and button closure.

115 mm x 130 mm x 20 mm



Nicky BAZLEY-SMITH, Lyndell DOBBS, Roslyn HUMPHREYS, Erika MORDEK, Vicki WOOLLEY
Workshop Pieces

Onion skin bindings.
Various papers with inlays, onlays and cutouts. Onion stubs and single leaves.

160 mm x 115 mm x 10mm

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.

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

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.

Cross structure binding: A binding style in which the cover boards are made with a number of straps to each spine edge which interlock across the spine.

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

Fan binding: A form of binding in which the leaves are bound at a single point and opened by radiating the leaves from this point.

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

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.

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.

Origami binding: An Asian binding style in which the book block consists of multiple folded containers of varying sizes.

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 stronger material is used to cover the spine and a less robust material used to cover 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.

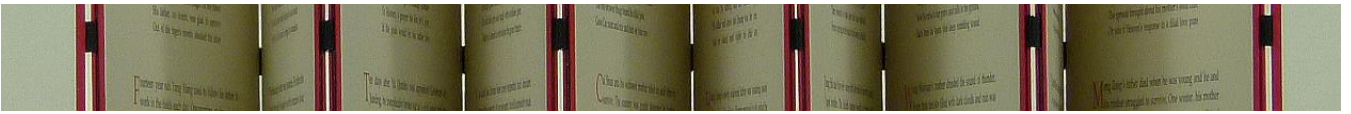
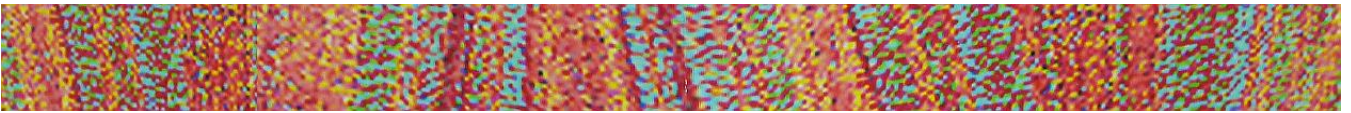
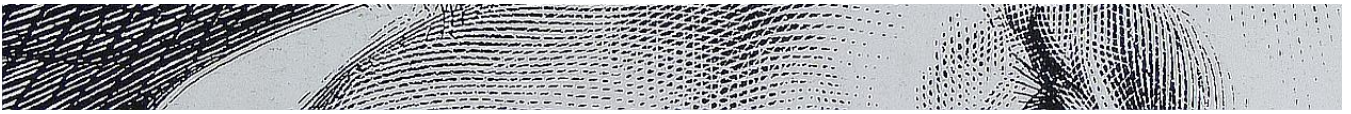
Split boards binding: A form of case binding in which the edges of the spine assembly are fitted to 'slots' formed in the spine edges of the cover boards.

Tag and pocket binding: A binding style in which sections are formed as folded card or paper pockets which are adhered to a spine assembly.

Tubular spine binding: A binding style developed by American book artist Hedi Kyle in which individual sections are sewn to a cylindrical spine assembly.

Tunnel book: A set of leaves bound with folded concertina strips on each side and viewed through openings in these leaves.

Yotsume Toji binding: A Japanese stab binding style in which stitches are made at four points along the spine margin of the book.



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