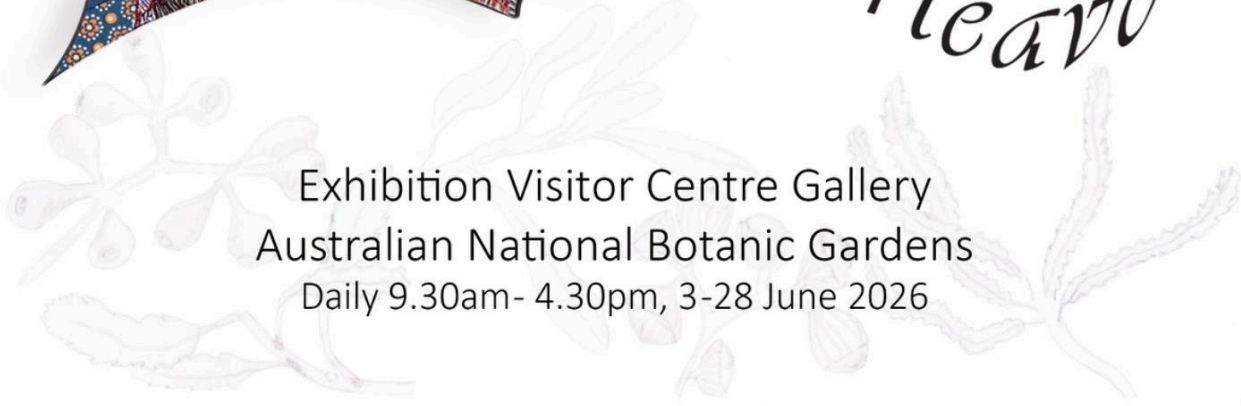




Canberra Craft
Bookbinders' Guild

Interleave



Exhibition Visitor Centre Gallery
Australian National Botanic Gardens
Daily 9.30am- 4.30pm, 3-28 June 2026

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 month and welcomes new members. canberrabookbinders.org.au.

Canberra Craft Bookbinders' Guild Exhibition

Visitor Centre Gallery

Australian National Botanic Gardens

3rd - 28th June 2026

Daily 9.30am - 4.30pm

Participating Bookbinders & Book Artists

Avril Makula
Beverley Quenault
Chris Johnson
Dario Castello
Donna Hodgson
Edith Csontos
John Tonkin
Joy Tonkin
Kim Sinclair
Lee Rolph
Linda Roberts
Louise Hamby
Marama Warren
Marilyn Townsend
Monica Oppen
Nicky Bazley-Smith
Rob Lipping
Senga Peckham
Sharon Peoples
Sonja Skagen
Vicki Woolley

Curation Team

Nicky Bazley-Smith
Senga Peckham
Sharon Peoples
Vicki Woolley

An introduction to the exhibition

INTERLEAVE is an exhibition of contemporary artists' books inspired by the notion of botanic gardens: their ability to arouse the senses, their science, their craft, their politics and their educative role. Through intimate engagement with gardens, artists have responded through contemporary bookbinding practices.

Twenty-one works are exhibited by local and interstate artists.

The exhibition highlights the diversity of interests and creativity amongst our members. During the year, the Guild's hands-on activities and the annual bind challenge have provided inspiration and skills for the design and construction of many of these books.

As well as traditional book formats, there are experimental structures and many different materials on display. This exhibition demonstrates the breadth of art in the creation of books.

INTERLEAVE explores quirkiness, elegance and innovation in book construction.

Amongst the exhibits are:

many different binding styles, including the familiar case, Coptic, Carolingian, Jean de Gonet, Japanese stab and an experimental wire-loop binding. There are several with individual pages attached to stubs and others where the style is hidden from view;

interiors that include botanical contact prints, poetry, handmade paper, photographs, painted landscapes, machine embroidery and gelatine prints;

exteriors that include machine embroidery, wood veneer, eucalypt timber, leather onlays and tooled titles;

several containers including a circular box, a Wehmais pop-up box, a clam shell box, a chemise, a slip case and a roll-up box.

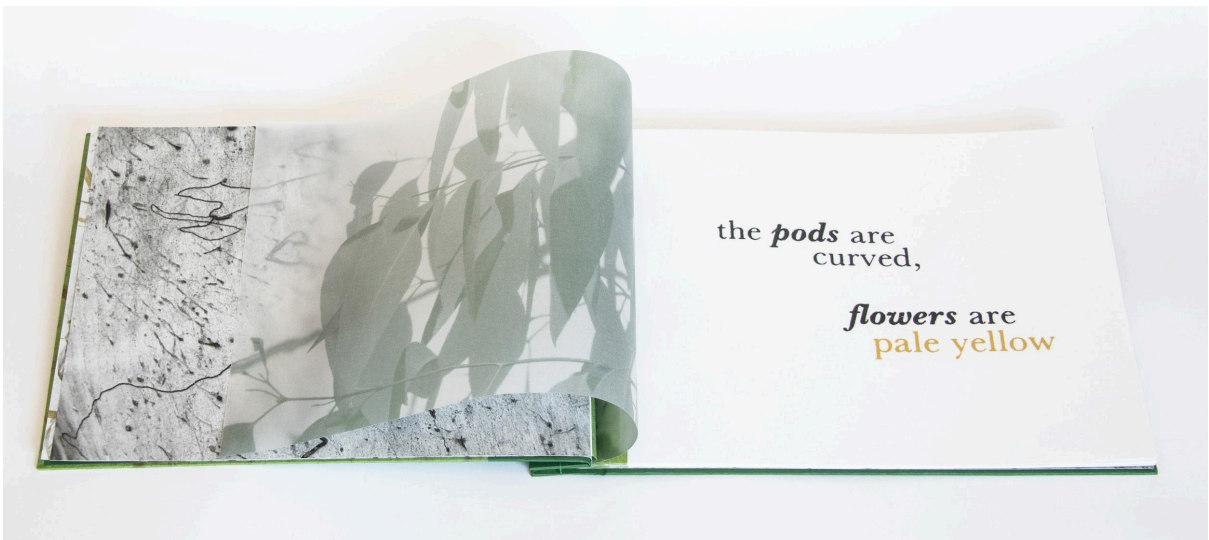
I hope that you enjoy this exhibition of hand-bound books and, after reading this catalogue or viewing the exhibition, you are inspired to create a book of your own.

To all the exhibitors, thank you for sharing your creative work, and to the Guild and ANBG teams, thank you for your skills in presenting the **INTERLEAVE** exhibition.

Vicki Woolley
President
Canberra Craft Bookbinders' Guild

Avril Makula

Title	<i>Scribbly</i>
Author	Avril Makula
Binding Style	Stab binding with stubs
Description	Pigment ink, Canson and rice papers, drafting film, linen thread. The hingeing of both front and back covers allows the book to be displayed open, standing on the edge of the spine.
Dimensions	237 x 330 x 10mm \$550
Artist Statement	<p>I love the duality of 'interleave' - the physical insertion of pages between pages, as well as the idea of actual leaves. This led me to what I view as a fairly straightforward interpretation, that of literally interleaving leaves with horticultural descriptors.</p> <p>The photographs are of leaves from my local area and the words from a rescued 'Encyclopedia Botanica'.</p> <p>Before settling on this structure I experimented with more sculptural book forms, but in the end preferred the simplicity of the stab binding with stubs.</p>



Beverley Quenault

Title

In My Street

Author

Beverley Quenault

Binding Style

Concertina bindings in a Rollup Box

Description

Illustrated with botanical contact prints and drawings.

Box covered with decorative papers, bases lined with blue 'suede' and secured with a leather wrap around tie.

Dimensions

Box closed 103 x 95 x 65mm

Box unrolled 610mm

Books 95 x 80 x 10mm

NFS

Artist Statement

In my street are Diggers Speedwell, Silver Dollar, Silky Oak, Tasmanian Blue Gum and Red Box. I chose these native plants to illustrate the books with botanical contact prints and drawings.

Making a roll up box provided me with a new challenge. I had to understand the mechanics of 'how it worked' and the dimensions required for each component of the rollup box.



Chris Johnson

Title

Rambles

Author

Mary Tonkin

Binding Style

Double concertina

Description

Two copies of a gallery exhibition catalogue that are embellished with pieces of thinly-pared goat leather and embroidery stitching using various hemp, jute, and linen binding threads. The two copies are stitched together into a single book using linen threads, without paste or glue.

Dimensions

165 x 430 x 20mm

NFS

Artist Statement

Buying two copies of this concertina-format catalogue was an accident that led to this self-supporting double concertina binding.

The decoration and embellishment start from echoing the traditional lacing of account book covers but with Tyvek rather than the original vellum. This has led to using running stitches of bookbinding sewing threads on non-fabric materials, to embellish a book's paper, card and covers.

The making process is as much bookmaking as bookbinding, but the stitching and sewing techniques cross over from one to the other.



Dario Castello

Title	<i>The Honey and Pollen Flora of NSW</i>
Author	W.A. Goodacre
Binding Style	The binding structure is based on the “simplified” style pioneered by the French binder Sün Evrard.
Description	The materials include headbands from handspun bush string, graphite head decoration, barramundi skin spine, a kangaroo leather label with tooled title, coarse fibre handmade paper on boards with <i>eucalyptus mannifera</i> bark onlays, and textured endpapers.
Dimensions	235 x 160 x 18mm
	NFS
Artist Statement	My approach was to enclose a relevant text with a binding incorporating or suggesting the natural environment which encompasses the botanical. This includes the use of colour and materials drawn from the bush and has a strong tactile dimension.



Donna Hodgson

Title *From CBG to CCBG*

Author Canberra Botanic Gardens

Binding Style Blizzard binding

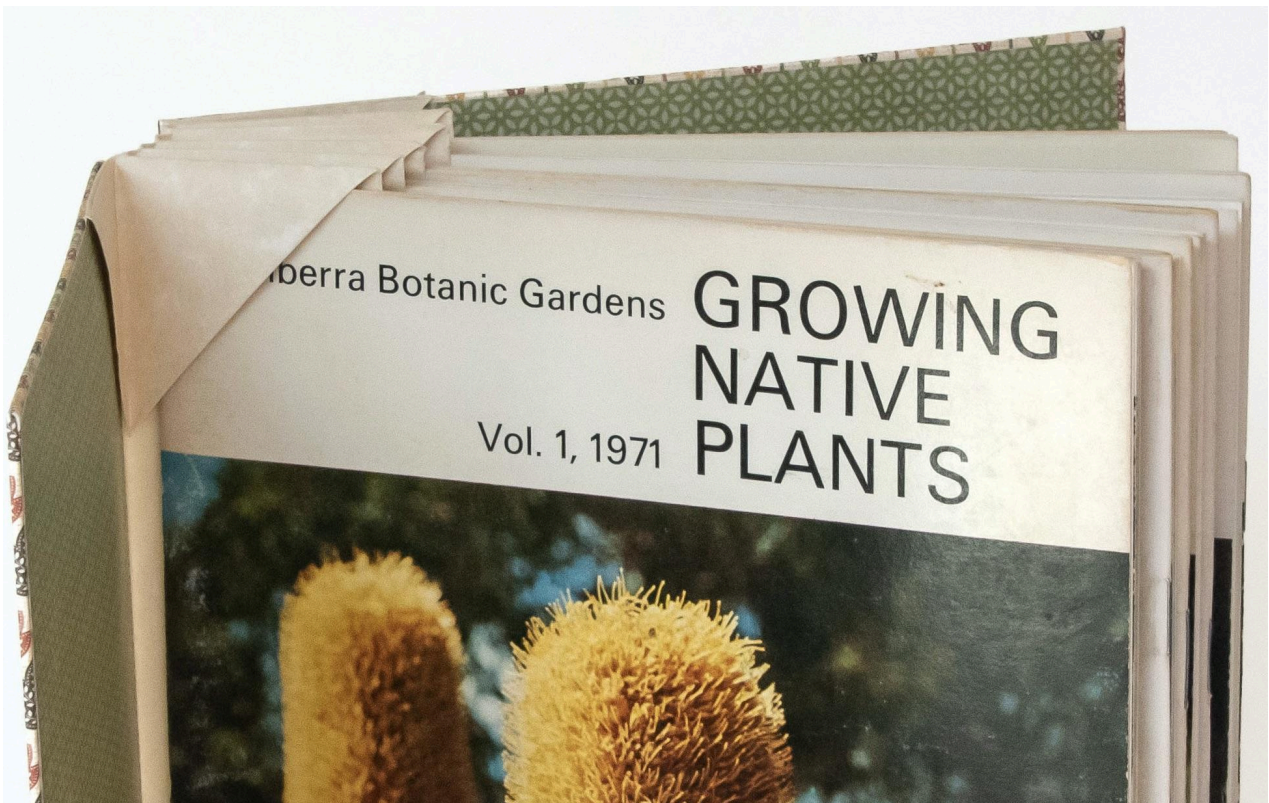
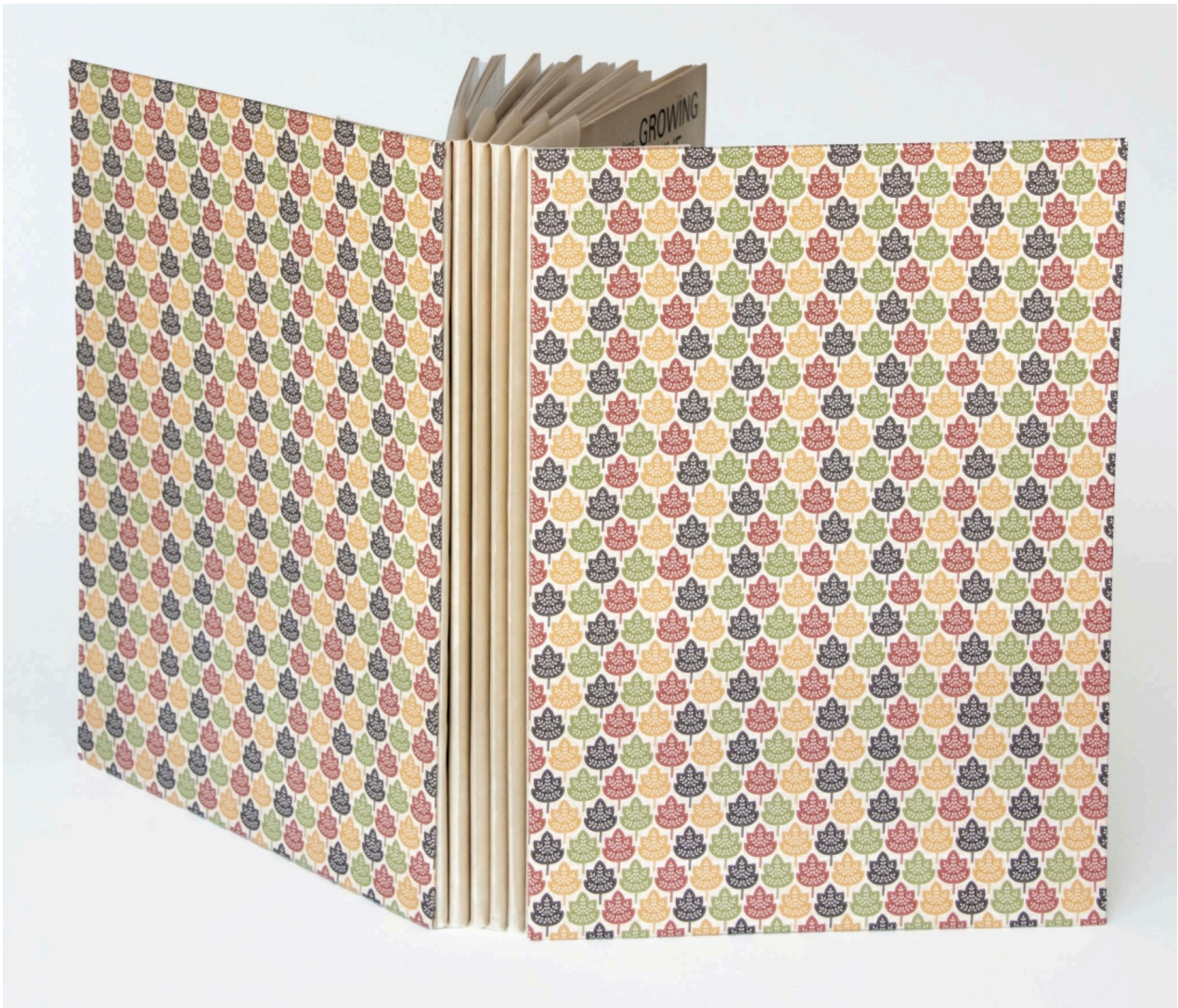
Description Boards covered with decorative paper, with a concertina of parchment paper.

Description 255 x 180 x 35mm

NFS

Artist Statement Having grown up in Canberra, I know the Gardens as the Canberra Botanic Gardens, and much to the annoyance of people, I continue to refer to them as such!

Imagine my surprise to find 10 volumes of *Growing Native Plants*, published by the Canberra Botanic Gardens in a skip bin at Goodies, Mugga Lane Tip. These ten volumes include the name changeover to the National Botanic Gardens in 1978. The third name change to the Australian National Botanic Gardens occurred in 1984.



Edith Csontos

Title	<i>The Wishing Tree</i>
Author	Edwin Wilson
Binding Style	Bradel binding
Description	Gumtree bark spine piece attached with linen ribbons. Covers in linen based fabric; leather decoration with bark inlays resonating with the theme of the book; made endpapers using Italian printed paper. Printed title.
Dimensions	250 x 200 20mm
	NFS
Artist Statement	<p>This is the second Edwin Wilson book that I have chosen to bind. Interesting to read about the history and background of the trees in the Royal Botanic Garden Sydney.</p> <p>My design process started with the intention to use pieces from my gumtree bark collection from my garden and a piece of interesting leather that I have had for a long time both waiting for a suitable application.</p> <p>The Bradel style offered a technique to attach the bark spine piece.</p>



John Tonkin

Title	<i>The Mongrel Bush</i>
Author	Mark O'Connor
Binding Style	Case binding
Description	<p>Case binding covered in marbled paper with kangaroo leather on the spine. Hand-made Nepalese end papers. Title on the front board.</p> <p>Housed in a round box with sunken leather covered tray and covered in paste papers.</p>
Dimensions	69 x 58 x 7mm
	NFS
Artist Statement	<p>Mark O'Connor is a Canberra based poet with a special interest in the natural environment. Mark is also an activist in this area. His poem <i>The Mongrel Bush</i> illustrates his love of the 'mongrel' bush.</p> <p>The artwork in the book is by Canberra artist Rosemary Hunt.</p>



Joy Tonkin

Title *Predators in my Garden*

Author Miriam Macgregor

Binding Style Jean de Gonet

Description Exposed sewing onto leather tapes. Boards and endpapers are original marbled paper by French marbler Marianne Peter. Cane toad skin onlay and leather headbands.

Housed in a Wehmais Pop Up Box covered in Nepalese hand made paper.

Dimensions 61 x 47 x 8mm

\$350

Artist Statement This limited edition of *Predators in my Garden* is illustrated by the author with fourteen life size, hand coloured wood engravings of many garden predators.

The binding uses colours that are found in a garden with the skin of a king predator on the boards.



Kim Sinclair

Title

Gum

Author

Kim Sinclair

Binding Style

Concertina

Description

Processing the bark of *E. regnans* in the EDW, prints were made for the front and back covers of the book

The title '*Gum*' is handwritten in black ink using the tip of a 'gum' leaf.

Dimensions

205 x 140 x 55mm Concertina length 13 metres

\$275

Artist Statement

My binding is a visual representation of the Eucalypt Discovery Walk, a 1.8km leisurely stroll through the ANBG, along which highlights *22 of the 70 Eucalypt species growing in the ANBG. Starting at the visitor centre, the EDW takes you past the banksia and rock gardens, through the Eucalypt lawns, passing the Red Centre Garden, before meandering back down through the rainforest gully.

With the required permit, fruit, bark and leaf litter was collected from each tree along the walk and later used to create impressions and pigments on paper using an 'Eco' or 'botanical' dyeing process.

The concertina pages unfold as the walk, and the prints on the pages are representative of the trees on the EDW, showcasing the many different shapes, sizes and textures on a background of earthy colours from the tannins of the fruit and bark collected.

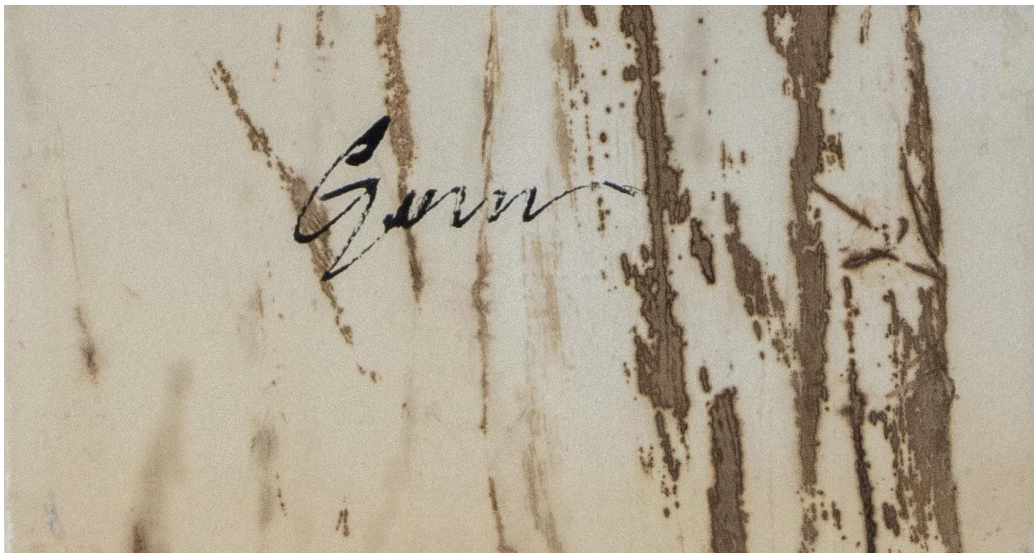
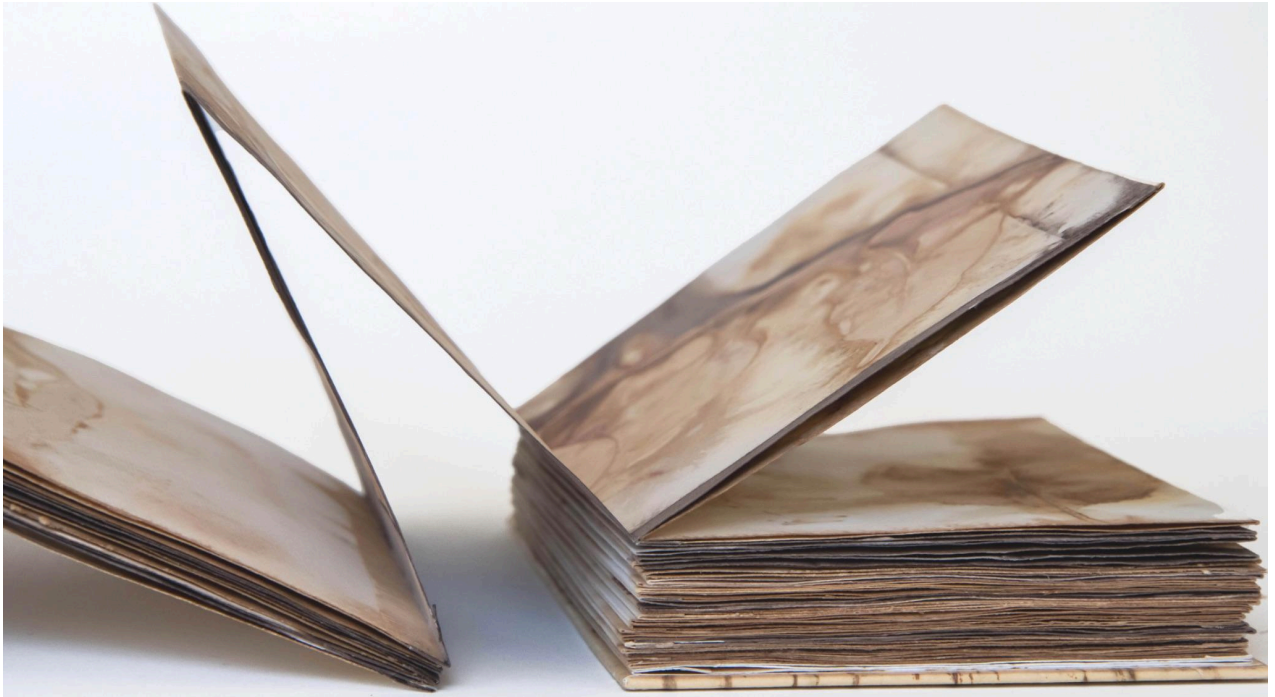
Nearly 900 species of Eucalypt are known to exist, with over 98% native to Australia. These flowering trees and shrubs dominate the Australian landscape and form 3/4 of the continent's native forests, thriving from arid deserts to alpine areas.

The cover design and structure of my binding takes inspiration from the tallest of the species, *Eucalyptus regnans*, (Mountain Ash), also known as the tallest flowering plant on earth, named 'Centurion'. It has been growing in Tasmania's Huon Valley for nearly 400 years and towers an astonishing 100m into the sky (500 times the height of this book).

Processing the bark of *E. regnans* in the EDW, prints were made for the front and back covers of the book. The concertina pages within the book expand to 13m, the most recent measured circumference of this majestic Mountain Ash.

Simply titled '***Gum***' for the iconic known noun commonly used in Australia when (informally) referring to the Eucalyptus tree. '*Gum*' is handwritten in black ink using the tip of a 'gum' leaf.

Eucalyptus langleyi* and *Eucalyptus benthamii* were **not collected as they are both threatened species.



Lee Rolph

Title

The Adelaide Botanic Garden and State Herbarium

Author

Lee Rolph

Binding Style

Case Binding

Description

Archival Boards covered in Fine Goatskin Leather. Archival pages.

Dimensions

305 x 360 x 35mm

\$550

Artist Statement

In my early years I loved walking through these special gardens. With memories of this also comes the memories during those years of the many scrapbooks I had made about the gardens.

These memories led me to have my entry to the Interleave Exhibition to be one that reflects those early books.

This entry additionally allows for the 'interleaving' of text and photographs between the pages. Hopefully these pages ignite your interest to visit these gardens, whether you have visited previously or it will be your first visit. Enjoy!



Linda Roberts

Title *Thoughts of a tree*

Author Linda Roberts

Binding Style Single-sheet Coptic binding

Description Blackwood, gum leaves, linen thread

Dimensions 110 x 220 x 20mm

\$150

Artist Statement Blackwood forms the heart of the book.

Gum leaves and thoughts are interesting but more ephemeral.



Louise Hamby

Title

Ian's Lemon Tree

Author

Louise Hamby

Binding Style

Elbum

Description

Gelli printed covers, photographs, Nepalese handmade lokta paper

Dimensions

100 x 155 x 30mm

NFS

Artist Statement

Ian's Lemon Tree is a book I made to not only remember my late husband but also to keep alive his love of a very old lemon tree that was outside our bedroom. The tree had to be removed for a renovation and the book tells the story of how this happened.

I used gelli printing with stencils to make the vibrant yellow cover.

The text is Dreaming Outloud Script on Nepalese paper bound in the Elbum style invented by Benjamin Elbel.



Marama Warren

Title

eco echo

Author

Marama Warren

Binding Style

Pamphlet with folds.

Description

A picture book featuring eco dyes from plants and fungi; eco prints using leaves and flowers; handmade plant papers; gelatin leaf prints and earth pigments; digital prints. Linen thread, paper string.

Dimensions

290 x 270 x 10mm

\$330

Artist Statement

This book has been made by plants. The pages feature handmade plant papers printed with images of eco prints of flowers and leaves. The colours were created by dyeing and printing papers with bark, leaves, flowers and fungi.

The process of ecoprinting and ecodyeing is exciting. You never quite know what will emerge. One thing for certain is that a dyed bundle or printed branch or leaf will produce a second 'ghost' or shadow print which is reminiscent of a visual echo.

And that is the theme of this book.

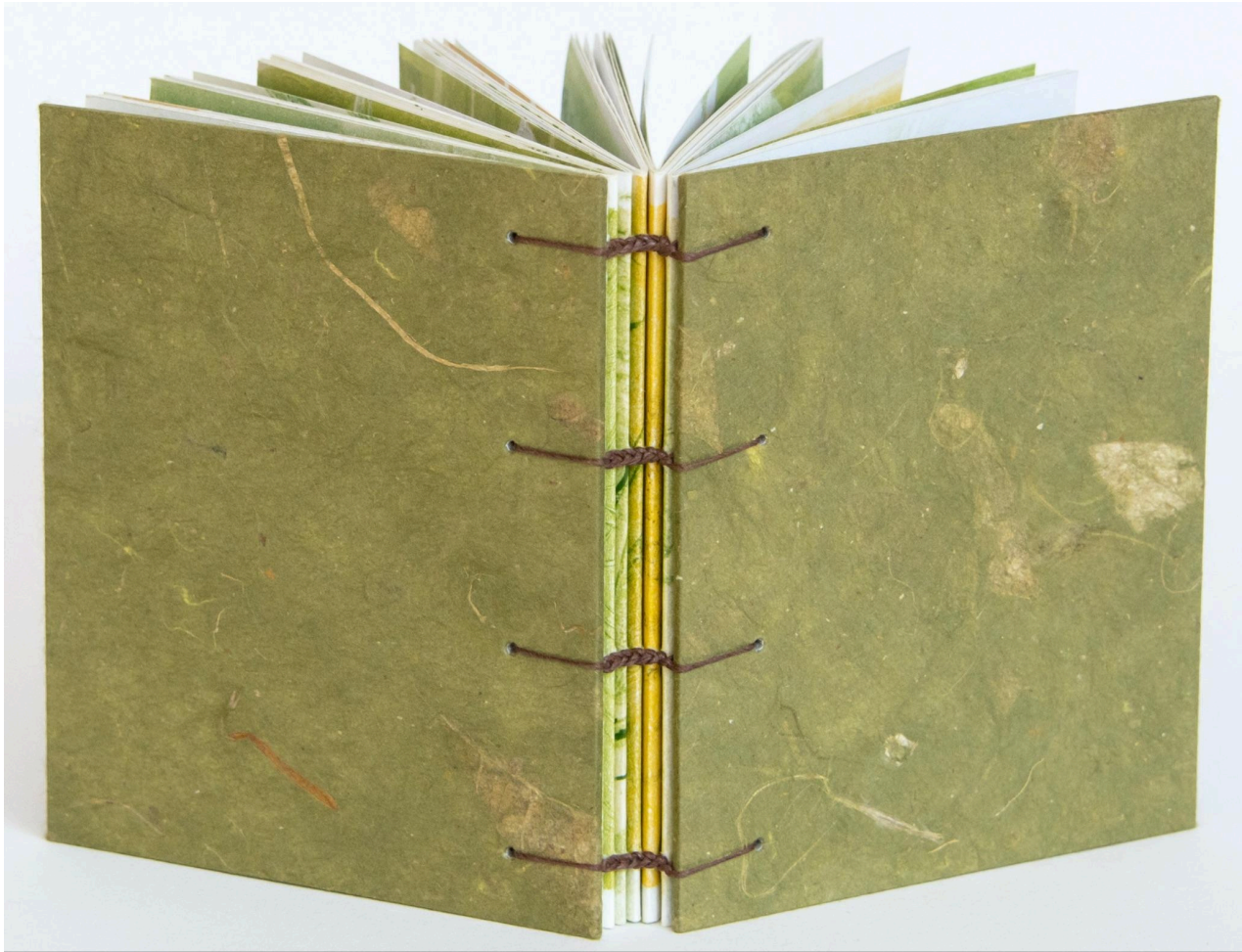
eco echo was inspired by my friend Sharon Armstead. We spent many happy hours together in the studio making paper with plants, dyeing with plants and printing with plants and pigments.

Sharon died last year but her presence has been with me as a welcome echo as I put this book together for the CCBG exhibition at the Australian National Botanical Gardens.



Marilyn Townsend

Title	<i>The Trail</i>
Author	Poem by Betty White <i>Ulladulla</i>
Binding Style	Coptic Style
Description	<p>Gelli prints of Australian native leaves. Akua soy based printing ink. Handmade papers for covers and box.</p> <p>Four needle Coptic style binding with Barbour flax/linen thread.</p>
Dimensions	<p>Book 110 x 90 x 13mm Flat Lid Box 119 x 98 x 30mm</p> <p>NFS</p>
Artist Statement	<p>I enjoy walking and Betty's poem encapsulates my love for the Australian Bush.</p> <p>I collected Australian native leaves on my walks and around home, then printed them using a Gelli plate. It was lots of fun.</p> <p>The four needle Coptic style binding was a challenge and I spent some time researching the process, only to find that there is quite a variety of methods. I like the look of the exposed stitching.</p>

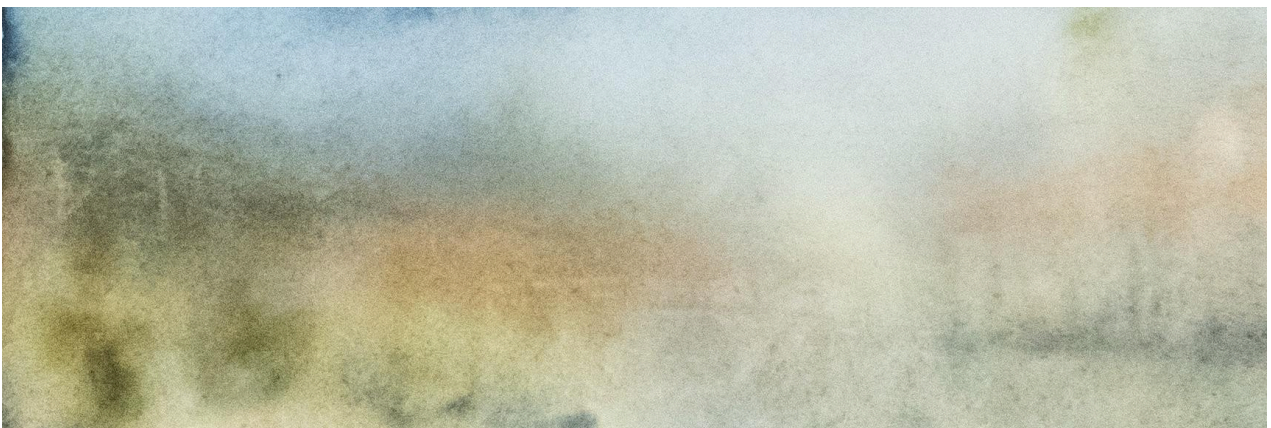
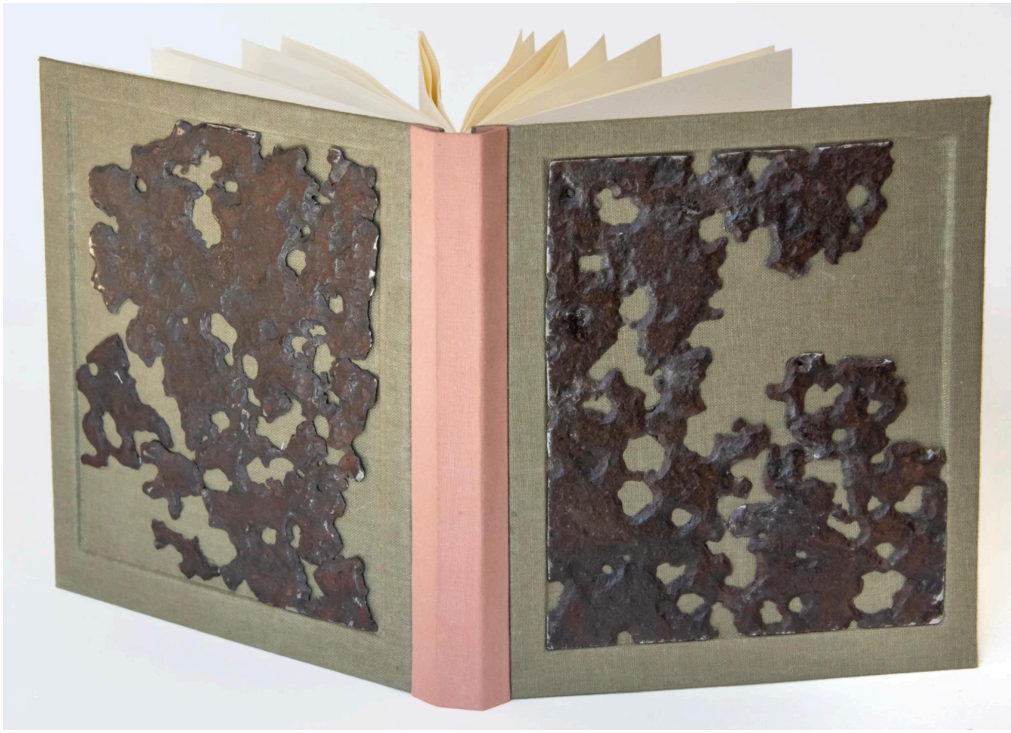


Monica Oppen

Title	<i>The Gardeners Dictionary</i>
Author	Philip Miller
Binding Style	Repair and backing of 1739 book with new protective chemise and clam shell box
Description	Old book; a dictionary of plants. Materials for the new protective chemise and box; calf leather, cloth, timber and decorated papers
Dimensions	Box 370 x 275 x 60mm Book 355 x 250 x 50mm
Artist Statement	NFS I have rebound this beautiful old book. It was a popular work for gardeners back almost 200 years ago in England and has been reprinted many times. This is a first edition of the second volume. When I purchased it, its boards were off and the textblock was split in two. I have repaired the bookblock, reattached the boards, resewn headbands and put new leather on the spine. The leather on the spine is impressed with leaves. The decorated papers are printed off collographed blocks of plants.

Nicky Bazley-Smith

Title	<i>Net</i>
Author	Artwork by Nicky and Sarah Bazley-Smith
Binding Style	Dos Rapporté
Description	Fabriano 100% Aquarello cold pressed, Linen book cloth, corroded steel plate, mill board, Tyvek tapes, Canson Mi-Tientes paper.
Dimensions	230 x 200 x 23mm
Artist Statement	<p>NFS</p> <p>The idea for my book started with an interest in hidden architectural and intricate organic patterns of plants. As things often do, my focus sharpened to the bigger picture. I am advocating for plants, the foundation of our ecosystems. It is important to highlight plants' beauty, resilience and function but also the difficulties our native landscapes and ecosystems face.</p> <p>The Australian National Botanic Gardens, and its counterparts around the world, serve to nurture and protect boundless numbers of plant species, network for genetic diversity and actively collaborate in conservation and reintroduction programs.</p> <p>The track between my ideas and the elements of my book start with the cover. The embedded corroded steel plate is the safety net; however, it is gradually eroding as is biodiversity from the landscape. Sadly, some species have fallen through the net and are extinct. The disproportionate weight of the book equals the weight of the consequences if we do not take collective action.</p> <p>My daughter and I painted the small landscapes using clay and mineral pigments. I wanted to convey an otherworldly feeling that the reader would want to explore further.</p> <p>In recent history we have discovered that plants are connected organisms with interactive ecosystems. Potentially there are more hidden qualities, enabling plants to help remediate damaged landscapes. Time will tell.</p>



Rob Lipping

Title *Nature Imprisoned*

Author Rob Lipping

Binding Style Wire loop binding

Description Six doublesided leaves of boxboard, sandwiched with glued layers of printed copy and art paper, eucalypt leaves, and framed with assorted wood veneers, threaded with aluminium wire, bound with aluminium wire to a eucalypt branch section.

Dimensions 255 x 185 x 55mm

NFS

Artist Statement

I was inspired to develop "Nature Imprisoned" by my experience of a botanic garden in Victoria whose creation required the complete destruction of a hilltop covered in indigenous flora. A royal wedding was then celebrated by setting fire to all the felled timbers. I expanded this to viewing the creation of Australian botanic gardens and arboreta as a response to the terrifying immensity and unfamiliarity of the landscape in the minds of European settlers. Nature was annexed, sampled, fenced off and beautified in an attempt to tame it and make it feel more like home.

After the evictions of Indigenous people, there followed evictions of rural leaseholders, then destruction and reshaping of natural bushland. Botanic gardens, parks and arboreta engineer and mould ancient landforms into terraces, gullies and level lawns.

Some, such as the ANBG, attempt to fit into and be inspired by the original landscape. Others, like the National Arboretum, are artificial environments, with reshaped hillsides overlaid by a rectilinear grid of largely exotic forests, irrigated and mown, crowned with a gift shop and restaurant.

I created layered pages which use wood veneers - slices of dead trees - further constrained into frames for images and words exploring my theme.

Leaves are flattened and glued to paper, and prison-like bars appear across the landscapes.

I chose veneers for each page which enhanced the image or idea within, such as flamelike veneer cut into a flame shaped frame around a photo of a native forest.

Bound together by wire, the pages unfold to reveal ways humans try to cope with the Australian landscape.



Senga Peckham

Title	<i>Jean & Alice</i>
Author	Senga Peckham
Binding Style	Exposed spine binding - French link stitch
Description	Washi used for stubs, guards, printing and concertinas. Canson Mi-tientes, Fabriano Accademia and tracing paper for inkjet printing. Lorta for ecoprinting. Linen thread.
Dimensions	205 x 166 x 25mm
Artist Statement	<p>NFS</p> <p>The idea for this, my first book, was the recent granting of nature reserve status to Bluetts Block, a local pocket of land under threat from suburban expansion, and to honour the two women, Jean and Alice, who instigated the process towards conservation for future generations.</p> <p>As a photographer and novice binder my style choice was stub binding.</p> <p>The design was inspired by Mother Earth. To embed place in the work I collected fallen leaves from the reserve and created an emulsion to paint on paper and dry in the sun and used this paper to print images of the plants found there. Fallen leaves, branches and capsules were used to ecoprint the paper for the covers and the thread for binding, further embedding the reserve itself into the book. Wherever possible I used handmade papers with natural edges, handwriting and hand stitching.</p> <p>The making process was punctuated by many mistakes and remakes.</p> <p>Interleaving images on papers of different textures, weights and sizes, underlined the diversity, strength and fragility of the reserve and melded into an echo of both the Australian botanicals and the peace and beauty found there.</p>



Australian Botanicals:
nature interleaved



Jean and Alice

Son after arriving in Canberra in February 2023 my daughter took me on a walk at Bluetts Block in the Murrumbidgee Valley.

Bluetts Block is one of the best remaining examples of a large area of high quality bushland in the new south of Canberra. Its diverse habitats are home to a wide variety of wildlife, including threatened and rare species, 127 species of birds, more than 100 native plant species including ferns, orchids and abundant moths and fungi.

On the walk that day I met two remarkable women, Jean Cosburn and Alice Wells, two 'oldey' women with a passion for conservation of this land and its critically endangered ecological communities under threat from the encroaching suburban development.



...the walk that day I met two remarkable women, Jean Cosburn and Alice Wells, two 'oldey' women with a passion for conservation of this land and its critically endangered ecological communities under threat from the encroaching suburban development.

Jean and Alice are two remarkable women who have spent their lives in songlines when journeying. I think of Jean and Alice as the 'Grandmothers' for the journey of saving this land for future generations. The little book, dedicated to Jean and Alice and the wisdom, dedication and value of 'oldey' women and their contribution to our community.

Sharon Peoples

Title

Banksias

Author

Archie Weller

Binding Style

Concertina

Description

Fabriano Accademia, watercolours, machine embroidery

Dimensions

250 x 1170 x 17mm

\$500

Artist Statement

I spend much time wandering and wondering about gardens. From my own domestic garden to the local bushland and further afield to surrounding national parks. I am energised and draw inspiration by walking in these environments.

My interest in banksias stems from the collection of banksias grown at the Australian National Botanic Gardens.

Developing my techniques in both machine embroidery and bookbinding came together after finding a poem written by an Indigenous author, Archie Weller. The poem *Banksias*, for Kath Walker, (later known as Oodgeroo Noonuccal) was first published in 1991 and again in 2013 in the *Little Book of Banksias* (National Library of Australia)



Sonja Skagen

Title

Interleave – Between Plants & Paper

Author

Sonja Skagen

Binding Style

Exposed spine binding - Butterfly stitch

Description

Handmade paper using Lomandra, corn and recycled paper from 15 years of teaching. Double A photocopy paper with watermarks holding the poetry, one lino cut print – hand coloured, wattle yellow card 180gsm for the stubs. Cover and pages screen printed in three colours with some hand painted finishes.

Dimensions

210 x 170 x 28mm

NFS

Artist Statement

I am passionate about populating the Australian environment with native plants to aid our unique fauna, keep waterways healthy and reduce the risk of fatal bush fires. I am obsessed with Superb Fairy Wrens and Hardenbergia – thus the original screenprinted covers and sheets.

Kim Whitaker's poem was her response after reading my two poems, 'Ode on Lomandra' and 'Hello Juicy Grevilleas' and my respectful request to her. There is a dichotomy between ancient and modern uses of Lomandra; the beauty of traditional woven products as opposed to making paper to hold the written word. There is beauty in this sharing and mingling of technologies associated with Lomandra.

Dried native flowers were used and put on handmade paper initially until I learnt how to make beautiful green paper with Lomandra which took many hours. The book shows my progression towards some expertise in paper making.



Vicki Woolley

Title	<i>Forest floor</i>
Author	Vicki Woolley
Binding Style	Carolingian binding
Description	<p>Timber boards of Eucalypt sp.</p> <p>Pages eco dyed with a variety of leaves from native plants including: <i>Grevillea robusta</i>, <i>Eucalyptus cinerea</i>, <i>Eucalyptus sideroxylon</i> and parasitic species <i>Amyema miquelii</i>.</p> <p>Stitched with thread eco dyed with native plants.</p>
Dimensions	<p>170 x 90 x 35mm</p> <p>NFS</p>
Artist Statement	<p>In the garden, looking at the ground at different times of the year below eucalypts reveals an array of different shades. I have observed that eucalypts to survive through hot and dry periods drop leaves, reducing the amount of foliage they have to support. Fresh layers of foliage appear on the ground when birds, in the process of foraging, snap off small new shoots. It is through eco dyeing paper with leaf litter from native plants that I have endeavoured to capture the colours and layers underfoot when touring the garden or out walking in the Bush Capital.</p>



Glossary of binding styles

Blizzard book: A non-adhesive folded structure developed by Hedi Kyle in which a concertina becomes a spine structure that supports single sheets.

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

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

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 a link stitch forming a chain across the spine.

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.

Double concertina (or accordion) binding: connects two folded paper structures, to create a complex, no-adhesive binding.

Elbum binding: A variation of Hedi Kyle's Blizzard book developed by Ben Elbel in which the leaves are not permanently attached but can be removed from the spine unit.

Exposed spine binding – Butterfly stitch: A non-adhesive binding sewn over tapes in which the spine is left uncovered to allow the decorative qualities of the book's sewing to be appreciated.

Exposed spine binding - French link stitch: A non-adhesive binding in which the spine is left uncovered to allow the decorative qualities of the book's sewing to be appreciated.

Japanese stab binding: A stab binding in which stitches are made at several points (usually four or five) along the spine edge of the cover boards.

Jean de Gonet binding: Jean de Gonet is a French binder who developed this style of board attachment. The structure features exposed sewing on visible bands over the spine, often using unusual materials

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.

Single sheet Coptic binding: A binding in which single sheets are attached to each other with a link stitch forming a chain across the spine.

Stubs: A conservation method in which the spine edge of the book block consists of folded paper stubs to which the book's sections are sewn or in the case of single sheets adhered.

Wire loop binding: A method of attaching single sheets with punched holes to a rod with holes, allowing the sheets to rotate.