

The background of the cover is an abstract geometric composition. It features a large, vibrant orange shape that resembles a stylized arrow or a series of nested triangles pointing towards the top right. To the left of this orange shape is a dark blue area with a fine, pebbled texture, outlined by thin, sharp gold lines. Below the orange shape, there are sections of black material with a circular perforated pattern, and other areas of orange and blue. The overall effect is one of dynamic, layered geometric forms.

The New Bookbinder

JOURNAL OF DESIGNER BOOKBINDERS

VOLUME THIRTY-SIX

2016

Cover illustration:

Detail shot of **The Côte d'Azur Triangle** by Harry Kondoleon.

Vincent Fitz Gerald & Co., New York, NY 1985.

Bound by Don Glaister in 2015.

The New Bookbinder

JOURNAL OF DESIGNER BOOKBINDERS

‘Mind and Matter, Material in the Making’

VOLUME THIRTY-SIX

2016

THE NEW BOOKBINDER

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Contents

- 5 **Editorial** *MIND AND MATTER, MATERIAL IN THE MAKING*
Annette Friedrich | Joyce Lee
- 7 **The Idea of Materials and the Material for Ideas**
Álvaro Malo
- 11 **The Role of Tradition**
Rens Top
- 19 **Mind and Matter, Material in the Making**
Don Glaister | Louise Bescond | Odette Drapeau
- 45 **The Impact of the Early Codex and its Binding upon Society**
Michelle P. Brown
- 51 **Conceptual Sensations within Material** *FROM GERMANY TO JAPAN AND BACK*
Veronika Schäpers
- 57 **Some South African Book Artists' Experiences with 'Other' Materials**
David Paton
- 63 **From Medieval Embroidery to Human Skin** *OBJECTS FROM THE WELLCOME LIBRARY*
Elma Brenner
- 69 **A Survey of Hinges**
Benjamin Elbel
- 75 **David Sellars, Artist of the Book**
Stephen Conway | Dominic Riley | Jill Sellars
- 84 **Book Reviews:**
SUAVE MECHANICALS: Essays on the History of Bookbinding edited by Julia Miller
BOUND TO BE MODERN: Cloth Bindings and the Material Culture of the Book 1840–1914 by Kristina Lundblad
- 88 **Man Booker Prize for Fiction – Shortlist Bindings 2015**
- 91 **Recent Bindings** *BY FELLOWS AND LICENTIATES OF DESIGNER BOOKBINDERS*
Edited by Jeanette Koch
- 106 **Notes on Contributors**
- The Annual Bookbinding Competition**
(inside/outside rear cover)

Joyce Lee | Annette Friedrich

“Poïesis is etymologically derived from the ancient Greek term poieō, which means ‘to make’. This word, the root of our modern ‘poetry’, was first a verb, an action that transforms and continues the world. Neither technical production nor creation in the romantic sense, poïetic work reconciles thought with matter and time, and a person with the world.”

Wikipedia

Material and matter are everywhere, they are us and we are them and everything around us too. Matter interacts and functions in mysterious ways, following complex rules. This is nature.

When, however, a ‘maker’ enters the scene, so does his or her mind, which fuels the process of creation, adding twists and purpose, pursuit and play. This can take shape in a multitude of ways and any ‘result’ can in its turn suggest a fresh point of departure, creating stepping-stones for yet more new things to come.

Take books, for example: a book is the result of an author’s ideas and how he or she puts these into words. The concept of an idea gains momentum when transformed into an actual book form, when being printed on paper, bound, and published. Accumulated, books build up into libraries, and these in their turn become vital pools of information and reflection for today’s explorers/makers and those in the future. Gaining or not gaining access to knowledge can make or break societies and cultures.

In the above example, mind, material, and matter cross over and range from basic elements to compounds, from lasting and real ‘materials’ such as paper, books, and libraries, to abstract and fugitive ones such as words, ideas, and the availability of knowledge. Here we can identify our ‘makers’ as writers, printers, bookbinders, publishers, and librarians, as well as universities, politicians, and governments.

The pithy definition above suggests that *poïetic* work reconciles thought with matter and time, and person with the world. We wanted to look into this and asked: how so?

Our issue is spearheaded by Álvaro Malo, Professor Emeritus for Emerging Material Technologies at the University of Arizona. In his contribution, *The Idea of Materials and the Material for Ideas*, he suggests that we ourselves are ‘emerging materials’, and do not operate in a one-way relationship with our environment, but rather that we find ourselves in a continuous exchange of attributes in a reciprocal poetic loop. Álvaro explores this further, examining the hypothesis of light as an exemplified material and concludes with an architectural example where the ‘idea’ of light physically manifested itself within the design of a building.

In *The Role of Tradition*, Rens Top, keeper of book-binding for the Koninklijke Bibliotheek, The Hague, discusses to what extent the past informs the present, comparing and contrasting bindings from this remarkable collection to examine the technical and aesthetic confrontation faced by modern bookbinders and their historic colleagues over design traditions and the choice of materials, construction, and decorative elements, between continuity and/or breaking with the past.

Under the joint header of *Material in the Making* we invited three contemporary bookbinders whom we felt

to be of particular relevance to our theme. Each of them has a very different approach and we were delighted that they so readily shared their thoughts with us. Don Glaister incorporates a huge variety of materials within his designs that sit subtly yet enticingly on his bindings. In contrast, Louise Bescond focuses in her work on the creation of complex textural surfaces that enfold their magical atmosphere in delicate colouring schemes. Odette Drapeau's creations are driven by a strong desire to break boundaries. Her designs feature exotic marine leathers and more recently smart and eco-responsible textiles.

With our next contributor, Michelle Brown, we take a step back into the past as she examines *The Impact of the Early Codex and its Bindings upon Society*. In an exemplary manner Michelle looks at how books and bindings were used to further political interests, inspire awe and submission, and spread knowledge in a hands-on fashion... you might guess: a suitable binding helps along the way!

The next stop in this issue investigates how personal experience becomes a source of inspiration. *Conceptual Sensations within Material: from Germany to Japan and Back* is by book artist Veronika Schäpers, who made Tokyo her home for fifteen years. This extended stay would prove to have a lasting impact on her work. Veronika unravels for us how both her choice of materials and subject matter were deeply influenced by this experience.

In *Mind and Matter: Some South African book artists' experiences with 'other' materials*, University of Johannesburg lecturer, book arts curator, and author David Paton presents us with a highly stimulating and informative insight into the innovative and unconventional responses by contemporary South African bookmakers to the current economic constraints in the country. David focuses on the work of five artists whose works express a dynamic and rich relationship between content and the unusual, found, or up-scaled materials used in their construction.

The Wellcome Library sits at the very heart of London and is one of the world's foremost collections of the history and culture of medicine and health. Alongside maintaining an impressive library for research, a strong commitment is made by the Wellcome Trust to provide digital access to their archives, as well as public outreach and engagement in the adjoining Reading Room. Elma Brenner's article, *From Medieval Embroidery to Human Skin: Engaging with Remarkable Objects from the Wellcome Library*, gives us a fine overview of the library's activities, letting us dip our toes into the vast pool of their collection.

For our technical article we invited Benjamin Elbel to think about hinges, as we knew this to be a passionate, absorbing interest of his, and he apprehensively accepted the challenge. A book is a complex mechanical object that has rotating and flexing 'hinges' at every turn. Rather than presenting a definitive step-by-step tutorial, he has compiled an extremely useful, practical and methodical survey for us, focusing on the rotational hinge, including both the most mundane and more experimental solutions.

The outstanding work of the late David Sellars, "a shining light in the world of artistic bookbinding", is the subject of an in-depth discussion which took place earlier this year in David's Yorkshire home between three people who knew him well – Stephen Conway, Dominic Riley, and David's wife Jill Sellars. Their conversation provides a wonderful insight into David's work and the huge contribution he made to British and world bookbinding.

Another year of intensive research and work has yet again come to an end, and we hope you will enjoy the result. As always, any publication is only as good as the sum of its contributors and we would therefore like to thank our authors for their enthusiasm and the enlightening fruit of their engagement with our theme of *Mind and Matter, Material in the Making*. Also, many thanks to David Pearson and Professor Mirjam Foot for their informative book reviews.

We are deeply indebted and grateful to our editorial team that is, as always, bravely led into action by Richard Beadsmoore, and consists of Julia Dummett, Jeanette Koch, Kate Berens, and Clare Prince. Our distribution manager Glenn Malkin has stepped down after years of tireless work and we would like to express our special appreciation for all of the near-to-invisible yet most important behind-the-scenes work he has done. Thank you! Wendy Hood has kindly agreed to take over Glenn's position and we would like to welcome her on board.

And now, we do hope that you find TNB 36 a good read.

Joyce Lee & Annette Friedrich

The Idea of Materials and the Material for Ideas

Álvaro Malo



Fig. I. Stonework in Sacsayhuaman
Inca Fortress, Cuzco, Peru.
Photo: David Galsworthy.

“Imagine what your making music with ideas instead of with emotions would be like. With emotion you make only music.

With emotion that tends toward ideas, that accumulates ideas in order to define themselves, you create song. With ideas alone, which contain only that part of emotion that is necessarily in all ideas, you make poetry.”

Fernando Pessoa¹

Not long ago, I was asked: “Why did you want to become an architect?” Searching for possible answers, I went back up the incline of time, back to my childhood. I was born in a high mountain valley between two parallel Andean cordilleras in the city of Cuenca, its pre-Columbian, or Inca name was Tumipampa. My father, who was a physician, was nevertheless engaged in never-ending building activities. When excavating the foundations for the house where I grew up, he uncovered several geometrically precise monoliths of perfectly cut andesite, a hard igneous rock typically formed at convergent tectonic plate margins in the Andes of South America. The stones were left unaltered in the garden, at the perimeter of the building, as silent mementos and

question marks. In their enigmatic presence they were perhaps silent witnesses to my rudimentary developing consciousness of the world.

With hindsight, I am convinced that they were genetic messages encrypted in stone, sent to my own future development, encoding my stochastic unfolding in time, a kind of von Neumann probe. Today, their traces must be deep in myself, shuttling back and forth as units of information in the circuitry between my pineal gland and solar plexus, virtual messengers in my still to be completed *entelechy*.²

Add to the above my mental predisposition for geometry, physics, and poetry³, as well as an empirical affection for the exploration of the world through the movement and labour of my hands, it comes as no surprise that I cast the die and crossed the threshold to study architecture.

In my education and apprenticeship at the University of Pennsylvania, in Philadelphia, I was introduced to a powerful and persuasive dialectic oscillation between nature and mind, between materials and ideas. This was due to the fact that the bulk of my time spent at Penn was split under the aegis of two powerful teachers. Louis I. Kahn had

a profound, almost mystical, respect for materials, and we met three afternoons per week in his masters studio to do design work. Robert le Ricolais' Laboratory of Experimental Structures met twice a week in the morning, and stretched my logical understanding of structural concepts when building precisely machined physical models for empirical testing and verification. Kahn and le Ricolais... a *double entendre* between explicit and tacit knowledge.

Out of many others, a book that provided a fundamental matrix for my research was D'Arcy Thompson's *On Growth and Form*. His work has been a fount of inspiration and a model of precision in the geometric and poetic analysis of natural morphologies and specimens, providing clear methods of reference through *analogy* (similarity of function) and *homology* (similarity of structure). Up until today, it has been continuously manipulated, shedding light on my own visual understanding and teaching demonstrations – several copies of the volume having come apart at the spine.

LIGHT AS MATERIAL

In my current research on Emerging Material Technologies, I find that the work of learning and teaching is also a never-ending flow of matter – or *rheology*.⁴ Ultimately we are the prime material of our own experiment, we are an 'emerging material'. As such, we cannot operate in a one-way relationship, but continuously exchange attributes of plasticity with the material in a reciprocal technical and poetic loop – similar to the spatial flow along a Möbius strip.

A prime example of this is the hypothesis of light as a material. It begs the premise that light affects our perception of space, our consciousness of being in space, and eventually our self-consciousness, therefore our state of mind, our fount of ideas – what ideas are made of.⁵

The development of optical theory and technology in the 20th century has been astonishing. Corpuscular ideas of light, after having been forgotten for a century, reappeared when Einstein postulated the existence of 'quanta' of light. As a result, Newton's *Opticks*, in its curious blend of corpuscular theory with wave theory, is now found to be in considerable agreement with modern views.⁶ Of immediate

interest are Newton's first five propositions in Book I, dealing with the composition of sunlight, the colours of the spectrum, refraction, and reflection, and the first seven propositions of Book II, regarding the permanent colours of natural bodies and their analogy to colours of thin transparent plates.

Only part of a beam of light striking a translucent material, glass or water, will pass through the incident plane. Some of the light is reflected at the front surface whilst the remainder passes through the material, where part is absorbed as heat, and part reflected at the second surface. The percentage of light transmitted depends on the optical properties of the material and on the wavelength of the incident light.

It is possible to make invisible forces visible through polarization of light and sharpen our visual understanding through a diagram of light [Fig. 2]. The diagram, being visible, is the symbolic representation of invisible processes, forces, and structures. The synthesis is in the surface, which is now the sum total of all that is visible. Seeing is a synthesis that allows the passage from the exterior to the interior, from spectroscopy to introspection, from materials to ideas. The phenomenon changes from extension to intention, the conceptual category from *quantity* to *quality*.⁷



Fig. 2. Photograph of sunlight refracted on water.
Photo: Álvaro Malo.

The synthesis achieved by our consciousness has a different sense of time from that of mere physical measure. Consider the example given by Henri Bergson in his book *Matter and Memory*: in the interval of a second, red light



Fig. 3. Kimbell Art Museum, Architect: Louis I. Kahn, Fort Worth, Texas, 1972. Photo: Álvaro Malo, 1985.

– which has the longest wavelength, and therefore the least frequent vibrations – realizes 400 billion successive vibrations. To form an idea of this number we would need to separate the vibrations sufficiently to account for each one. The smallest interval of time that we can perceive, according to Exner,⁸ is 0.002 of a second. If we were to add these intervals, so that each of the 400 billion vibrations is counted and separated from the next by 0.002 of a second, 25,000 years would have elapsed at the end of the operation. The perception of red light, experienced by our consciousness in one second, would require 250 centuries for its empirical demonstration.⁹

WORKING WITH LIGHT

This brings me back to my architectural apprenticeship at Kahn's office in 1970. There were two active projects on the boards: the Kimbell Art Museum, in Fort Worth, Texas, and the Yale Center for British Art, in New Haven, Connecticut. Construction of the Kimbell had begun in 1969, but there were still building details and drawings being prepared; the Yale Center was in preliminary design. Notwithstanding my affection for the latter, it is the Kimbell and the lessons that issued from its conception, design, and construction that are

more lasting and persuasive within the framework of this phenomenological argument [Fig. 3].

Of central concern in its programming was the desire to refine the quality of natural light as a condition of both visual perception and the potentially detrimental effects of direct sunlight on art objects. This was stated by the museum curator, Richard F. Brown, in an explicit note: *"The creation of the ideal total visual situation, of course, involves the physics, physiology and psychology of it: i.e. all levels of perception."*

Kahn accepted the challenge. In his 1975 publication *Light is the Theme*, he wrote: *"We see what is beautiful in the material first in wonder, then in knowing, which in turn is transformed into the expression of beauty that lies in the desire to express. Light to Silence, Silence to Light crosses in the sanctuary of art."*¹⁰

Whether his pronouncement is contemporaneous, predates, or came after the crafting of the Kimbell is detective work I will leave to historians. It was, however, interesting to witness the transformation of the Kimbell's roof geometry from an initial folded plate, to a semi-circular vault, to a quasi-elliptical section, and finally to a half-cycloidal post-tensioned cast concrete shell. The central question for us is: Why the cycloid?

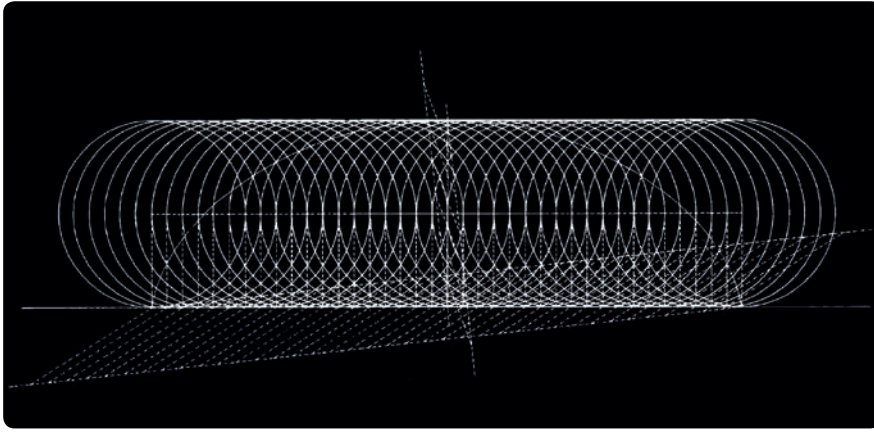


Fig. 4. A cycloid curve. A student's drawing at Álvaro Malo's seminar, Columbia University, New York, 1987.

We must seek the answer in the cycloid's geometrical definition and history: the cycloid is the locus of a point on the rim of a circle rolling along a straight line [Fig. 4]. In 1696, Johann Bernoulli challenged other mathematicians to find the curve that solves the 'brachistochrone problem' (Greek: '*brachistos*' shortest, '*chronos*' time). The problem asks for the shape of the curve down which a bead, starting from rest and accelerated by gravity, will slide without friction from one point to another in the shortest time. Bernoulli knew the answer to be the cycloid's curve, and back then both Leibniz and Newton solved the challenge. For a long time, however, this specific problem was referred to as *The Helen of Geometers* as it caused frequent quarrels among 17th-century mathematicians.

Fermat's principle states that light takes the path that requires the shortest time. There is an analogy between the path taken by a particle under gravity and the path taken by a light ray; it can be modelled by media bounded by parallel planes, each with a different index of refraction (leading to a different light speed). The path of a light ray in these media where light propagates at variable speeds is the answer to the above question: the path taken by light approaches the cycloid.

This comes back full cycle, or full cycloid, to Brown's instructions regarding light and Kahn's geometrical choice, which I think was not guided by analysis but rather by intuition – perhaps using intuition, in the Bergsonian sense, as a 'method of precision'.¹¹ Intuition is yet another example of *entelechy*, a regulator of orderly activity causing things to do that which is natural to them when seeking their specific natural ends or completion – a prime example of a materialized idea and an idealized material.

NOTES

1. Fernando Pessoa, *Always Astonished*, City Lights, San Francisco, 1988, p. 29.
2. Entelechy, (from Greek *entelecheia*, or 'being complete'), in philosophy that which realizes or makes actual what is otherwise merely potential. Entelechies are regarded as the regulators of orderly activity causing things to do that which is natural to them and to seek their specific natural ends or completion. For Aristotle, it is the distinction between matter and form; and the 'soul' or 'vital function' is what Aristotle in his *De Anima* (On the Soul) called the entelechy of the living organism. Similarly, rational activity is what makes a man a man and distinguishes him from a brute animal.
3. Poetry, (from Greek *poiesis*, derived from the ancient term *poieō*, meaning 'to make'). This word, the root of our modern 'poetry', was first a verb, an action that transforms and continues the world. Neither technical production nor creation in the romantic sense, poietic work reconciles thought with matter and time, and person with the world. Aristotle considers *poiesis* as an imitation of *physis*. In short, the form or idea, which precedes the *physis*, contrasts with the living, which is the innate principle or form of self-motion.
4. Rheology, (from Greek *rhéō*, 'flow' and *logia*, 'study of') is the study of the flow of matter, primarily in a liquid state, but also as 'soft solids' or solids under conditions in which they respond with plastic flow rather than deforming elastically in response to an applied force.
5. Mortimer Adler, "Man the Maker", *Aristotle for Everybody*, Simon & Schuster, New York, 1997, pp. 39–56.
6. Isaac Newton, *Opticks*, Dover, New York, 1979, pp. lx–lxiv.
7. Immanuel Kant, *The Critique of Pure Reason*, translation by N.K. Smith, St. Martin's Press, New York, 1965, pp. III–III5.
8. Sigmund Exner (1846–1926), Austrian physiologist
9. Henri Bergson, *Matter and Memory*, Zone Books, New York, 1989, pp. 205–206.
10. Louis I. Kahn, "Architecture Silence and Light", *On the Future of Art*, Viking Press, New York, 1970, pp. 21–25.
11. Giles Deleuze, "Intuition as Method", *Bergsonism*, Zone Books, New York, 1991, pp. 13–35.

Notes on Contributors

LOUISE BESCOND

Louise Bescond was born in the wider Paris region in 1984. She studied for two years at the École supérieure des arts et industries graphiques Estienne in Paris. After graduating, she decided to supplement this with three years at the École nationale supérieure des arts visuels de La Cambre in Brussels, where she focused on her studies for a Master's Degree in bookbinding. In 2015, she completed her training with Renaud Vernier, who was designated Maître d'art by the French Ministry of Cultural Affairs in 2000. She has lived in Brussels since 2005 and has worked as a professional fine binder since 2008. In 2013, the Librairie Galerie Nicaise launched her career by holding a solo-exhibition dedicated to her work. Her bindings can be viewed in the Librairie Galerie Nicaise, as well as in several heritage libraries in France, including the French National Library.

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Dr Elma Brenner is subject specialist in medieval and early modern medicine at the Wellcome Library, where she edits the Library's *Early Medicine* blog channel. Her research examines the medical and religious culture of medieval France and England, especially the region of Normandy. She is also interested in the materiality of early books and manuscripts, and the digital humanities. Her publications include *Leprosy and Charity in Medieval Rouen* (2015).

MICHELLE P. BROWN, FSA

Michelle P. Brown was until 2012 Professor of Medieval Manuscript Studies, at the School of Advanced Study (SAS), University of London. She was Curator of Illuminated Manuscripts at the British Library (1986–2004, and until 2012 part-time Regional Outreach Officer and Digital Curator), and specializes in cultural and book history. Media appearances include Time Team, In Our Time, Christianity: a history, and Secrets of the Saxon Gold. Extensive publications include studies of the *Lindisfarne Gospels*, *Luttrell Psalter*, and *Holkham Bible*, and of Insular art and culture and the transition from late Antiquity to the

Middle Ages. Exhibitions include 'The World of the Lindisfarne Gospels' (British Library) and 'In the Beginning: Bibles Before the Year 1000' (Smithsonian). She is Professor Emerita at SAS and Visiting Professor at University College London and Baylor University, Waco, Texas, and is a Senior Researcher at the University of Oslo.

STEPHEN CONWAY

Born in 1958, Stephen Conway is a professional bookbinder. After serving a five-year apprenticeship at Edward Mortimer Ltd, he established his own business in 1985. He currently runs a bindery in Halifax, West Yorkshire, working on private press editions, presentation work, commissions, and design bindings. In 1998, he won the Designer Bookbinders Competition Silver Medal and was elected a Fellow of Designer Bookbinders in 2001. His design bindings are housed in private and public collections worldwide. In recent years, he has been involved with the production of *The Highgrove Florilegium*, a record of the plants and flowers grown in the gardens of Highgrove, home of HRH The Prince of Wales. From 2011, he served a four-year term as President of Designer Bookbinders.

ODETTE DRAPEAU, RCA

Book-artist Odette Drapeau has worked in the field of bookbinding since 1968. After training in Québec and France, she founded the studio 'La tranchefile' in 1979. Since then, her creations have been exhibited widely in Europe, Canada, and the United States, and many have been acquired for public and private collections. Odette Drapeau's interest in aesthetics and her willingness to break the bounds of tradition have freed her from the technical constraints of bookbinding. Her desire to exceed limits fuels her explorations of other disciplines and her use of unconventional materials. This gives her approach a revolutionary quality. Her constant questioning drives her to survey the boundaries of

creation. She ventures into the territory of contemporary aesthetics, which leads her to test new techniques. Convinced that bookbinding is a visual art, she aims to create an inseparable link between text, image, binding, and what it holds.

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BENJAMIN ELBEL

Benjamin Elbel (born in France, 1983) discovered bookbinding while studying art in Strasbourg, France. From the beginning his interests have leaned towards the experimental side of bookbinding; however, determined to learn the 'proper' methods he embarked on a journey that took him to Switzerland (Ascona: Centro del Bel Libro), Germany (Göttingen: die Buchmanufaktur) and England (London: Shepherds Bookbinders and Book Works). After these years of working in the trade he started his own bindery Elbel Libro Bookbinding, first in London, and currently in Amsterdam, which he runs with his partner Kieke.

Benjamin's work has received awards on several occasions, notably the 2009 Designer Bookbinders International Competition. He has taught workshops in Europe and the USA, and is regularly invited to give lectures.

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MIRJAM M. FOOT

Mirjam Foot, DLitt, FSA, former Director of Collections and Preservation at the British Library, is Professor Emerita of Library and Archive Studies at University College, London, where she taught Historical Bibliography and Preservation as part of the Collection Management course, and Advanced Preservation. She is an Honorary Fellow of Designer Bookbinders. She has published extensively on the history of bookbinding, the history of decorated paper and on a number of preservation topics. She gives regular papers at conferences all over Europe and in the USA.

DONALD GLAISTER

After receiving graduate degrees in painting and sculpture from San José State University in California, Don Glaister began his study of hand-bookbinding with Barbara Hiller in San Francisco in 1972. Don's classes with Ms. Hiller continued until 1975, when he moved to Paris to study binding and tooling full time with Pierre Aufschneider and Roger Arnoult, icons of French bookmaking in the mid-20th century. He returned to the Bay Area in 1977 and opened a studio where he accepted commissioned binding work and taught bookbinding privately. In 1984 Don moved his studio to Western Massachusetts, where he joined the growing community of book-makers working around the Northampton area. Don accepted a position as Book Conservator in 1996 at the Northeast Document Conservation Centre in Andover, Massachusetts, and became Professor of Book-Arts in 1998 in the Book-Arts Program at the University of Alabama. In 2000 Don moved to Cleveland, Ohio where he resumed his career as a full-time book-artist. Don now lives with his wife, book-artist Suzanne Moore, on Vashon Island, Washington, where he makes design bindings and artist's books and teaches in Telluride, Colorado, where he is Director of Fine Binding at the American Academy of Bookbinding. His work has been exhibited widely and is held in private and institutional collections.

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ÁLVARO MARO

Álvaro Malo graduated from the Universidad de Cuenca, Ecuador, 1967; Design Diploma, Bouwcentrum, Rotterdam, 1969; M. Arch., Louis I. Kahn's masters studio, University of Pennsylvania, 1970; also worked in Kahn's office in Philadelphia, 1970. From 1976 to 2011 he practised and taught architecture in several American universities, notably Columbia, Pennsylvania, and Florida and since 1998 was School of Architecture Director at Arizona. Here he also founded an interdisciplinary graduate research programme in Emerging Material Technologies, and is currently Professor Emeritus at Arizona. For details of his writings, work and an extended biography see the following website.

capla.arizona.edu/user/1669

DAVID PATON

David Paton is currently Senior Lecturer and immediate past head of the Department of Visual Art at the University of Johannesburg, South Africa where he teaches Drawing and Studio Practice at all undergraduate levels. He also supervises postgraduate students' studies, three of whom have received the prestigious Chancellor's Medal for Meritorious Postgraduate Study. He received his MAFA at the University of the Witwatersrand, South Africa, in 2001, with a dissertation entitled *South African Artists' Books and Book-objects since 1960*. David has curated numerous exhibitions of the book-arts in South Africa and heads the curatorial team hosting the 'Booknesses' exhibition and colloquium which will showcase both the internationally renowned 'Jack Ginsberg Collection of Artists' Books and South African Book Arts', in Johannesburg in 2017. David has authored catalogues of exhibitions of the artists' book and published a number of articles on the book-arts in local and international journals. David hosts the website 'Artists Books in South Africa', is a recipient of the Ampersand Foundation Fellowship to New York, and is the father of two sons.

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David Pearson is Director of Culture, Heritage & Libraries at the City of London Corporation, and has previously worked in numerous other major research collections, including the British Library, the V&A, and the University of London. He has published and lectured extensively on aspects of book history, with a particular focus on the ways that books have been owned or bound, and his books include *Oxford Bookbinding 1500–1640* (2000), *English Bookbinding Styles* (2005, reprinted 2015) and *Books as History* (2008, latest edition 2013). He is a past President of the Bibliographical Society.

DOMINIC RILEY

Dominic Riley is a professional bookbinder, specializing in restoration, design binding, teaching, and lecturing. He spent many years

in California, where he continues to live part-time, teaching masterclasses at the San Francisco Center for the Book. He first met David Sellars in 1985, and after his return to the UK in 2001 they became close friends. He misses him terribly.

VERONIKA SCHÄPERS

Veronika Schäpers served a traditional apprenticeship as a craft bookbinder in Germany and proceeded to study art at Burg Giebichenstein, University of Art and Design, Halle, with a special focus on painting and books. After graduation she was awarded a three-month scholarship at the Centro del Bel Libro in Switzerland and a nine-month residency with Naoaki Sakamoto in Tokyo in 1998. Veronika decided to stay in Japan and set up her practice as a freelance book-artist. It was another fifteen years before she and her family decided to finally return to Germany; she now lives and works in Karlsruhe.

Veronika's work has been shown internationally to great acclaim and examples can be found in all the major collections worldwide.

veronikaschaepers.net

JILL SELLARS

Jill Sellars was introduced to bookbinding by Dorothy Cumpstey. She worked with Paul Delrue in the mid-1970s and, with Paul, was a founder member of the Society of Bookbinders, North Wales Region. She married David in 1995 and contributed to his design projects, her paper marbling providing material and inspiration for his work.

RENS TOP

Rens Top (born 1955) joined the Netherlands' Koninklijke Bibliotheek, based in The Hague, in 1983. With his art history background and a special interest in the history of ornament, he moved very quickly to the Special Collections Department. Since 2006 he has been Keeper of the Bookbinding Collection.

DESIGNER BOOKBINDERS

- **Designer Bookbinders** is one of the foremost bookbinding societies in the world. Since its inception it has been the model for many subsequent societies in other countries, and its Fellows have an international reputation for their progressive influence on the art, design, and technique of the hand-bound book.

The Society, formed in 1951 as the Guild of Contemporary Bookbinders, adopted a more structured organization and a formal constitution in 1968 under its present name of **Designer Bookbinders**, and was accorded charitable status in 1981. The objects of the Society are:

- The preservation and improvement of the craft and design of fine bookbinding through the encouragement, exercise, and maintenance of standards.
- Promotion of public interest in the craft and design of fine bookbinding.

Designer Bookbinders furthers the declared objects of the Society by means of exhibitions, the organisation of public seminars, lectures, and masterclasses, the publication of relevant books, periodicals, and catalogues, the organization of an annual bookbinding competition, and an international competition every four years.

Every year six DB Fellows each bind one of the six titles shortlisted for the Man Booker Prize for Fiction. Designed and completed in 4–5 weeks, these bindings are presented to the authors on the night of the Man Booker award ceremony.

The Society holds an annual Bookbinding Competition, entry to which is open to all binders (except DB Fellows) who are resident in the UK at the time of completing their binding. In 2009 the Society, in association with the Bodleian Library, Oxford, held an international competition, open to all binders worldwide, which subsequently toured three venues in the USA. The second international competition, again in association with Mark Getty and the Bodleian Libraries, Oxford, was held in June 2013. Eighty-two selected entries, including all the prizewinners, toured venues in Europe and Japan until mid 2015. The next international competition will be held in June 2017.

The Society has four categories of membership:

- **ASSOCIATE** membership is open to bookbinders or persons interested in bookbinding and who wish to support the Society.
- **LICENTIATES** are practising bookbinders elected on submission of work deemed to have displayed a potential likely to commend them as candidates for election to Fellowship within five years.
- **FELLOWS** are those considered to have achieved the highest standards in both design and technique.
- **HONORARY FELLOWS** are those who have rendered singular service to bookbinding and/or the Society.

- Further information about membership can be obtained from:

The Secretary
Designer Bookbinders
6 Queen Square
London
WC1N 3AT
UK

secretary@designerbookbinders.org.uk

www.designerbookbinders.org.uk

Annual UK Bookbinding Competition

SPONSORED BY DESIGNER BOOKBINDERS AND THE FOLIO SOCIETY

This year's book was *Nineteen Eighty-Four* by George Orwell. Published by The Folio Society, 2014.

The judges were:

Julie Farquhar, The Folio Society
Andrew Spira, Senior Lecturer, Christie's Education
Mark Winstanley, The Wyvern Bindery, London
Sue Doggett, Fellow of Designer Bookbinders
Lori Sauer, President of Designer Bookbinders

THE MANSFIELD MEDAL (for the Best Book in the Competition)

Luke Hornus, *Nineteen Eighty-Four* (see rear cover)

THE FOLIO SOCIETY PRIZE (for the Set Book)

1st: **Luke Hornus**, *Nineteen Eighty-Four* (see rear cover)
2nd: **Clare Bryan**, *Nineteen Eighty-Four* (see rear cover)

THE CLOTHWORKERS' COMPANY PRIZE (for Open Choice Book)

1st: **Kaori Maki**, *The Texture of the Universe*, Henry and Thomas Vaughan (see rear cover)
2nd: **Pamela Richmond**, *Under the Greenwood Tree*, Thomas Hardy (see rear cover)

THE SALLY LOU SMITH PRIZE (for Forwarding)

Benjamin Elbel, *Nineteen Eighty-Four*

ST BRIDE FOUNDATION PRIZE (for Finishing)

Kaori Maki, *Nineteen Eighty-Four*

THE ARTHUR JOHNSON PRIZE (judged by Bernard Middleton)

Ann Tout, *Nineteen Eighty-Four*

THE ELIZABETH GREENHILL PRIZE (for Gold Tooling)

Not awarded

THE ASH RARE BOOKS LETTERING AWARD

Daniel Wray, *Nineteen Eighty-Four*

THE J. HEWIT & SONS PRIZE

Kaori Maki, *Princes and Castles – The Legacy of Thirteenth Century Wales*, J. Beverley Smith

THE HARMATAN LEATHER LTD PRIZE

Patrick Gibbins, *Nineteen Eighty-Four*

THE JUDGES' AWARD (donated by Maggs Bros)

Sarah Ruddick, *Nineteen Eighty-Four*

THE SHEPHERDS PRIZE (for Book Arts)

Miranda Kemp, *Nineteen Eighty-Four*

HIGHLY COMMENDED CERTIFICATES (given by the Antiquarian Booksellers' Association)

Bec Britain, *Nineteen Eighty-Four*
Andrew Brown, *Herdwick: A Portrait of Lakeland*, Ian Lawson
Adelene Koh, *Nineteen Eighty-Four*
Glenn Malkin, *Nineteen Eighty-Four*

Annual UK Bookbinding Competition



The Mansfield Medal for the Best Book in the Competition
and The Folio Society 1st Prize for the Set Book

Luke Hornus, *Nineteen Eighty-Four*



The Folio Society 2nd Prize for the Set Book

Clare Bryan, *Nineteen Eighty-Four*



The Clothworkers' Company 1st Prize for Open Choice Book

Kaori Maki, *The Texture of the Universe*



The Clothworkers' Company 2nd Prize for Open Choice Book

Pamela Richmond, *Under the Greenwood Tree*