

SOBIC Archive

1991 Competition Winners

The 1999 competition attracted forty entries from thirty-two binders.

The new Cased Binding category proved to be very successful, attracting eleven entries.

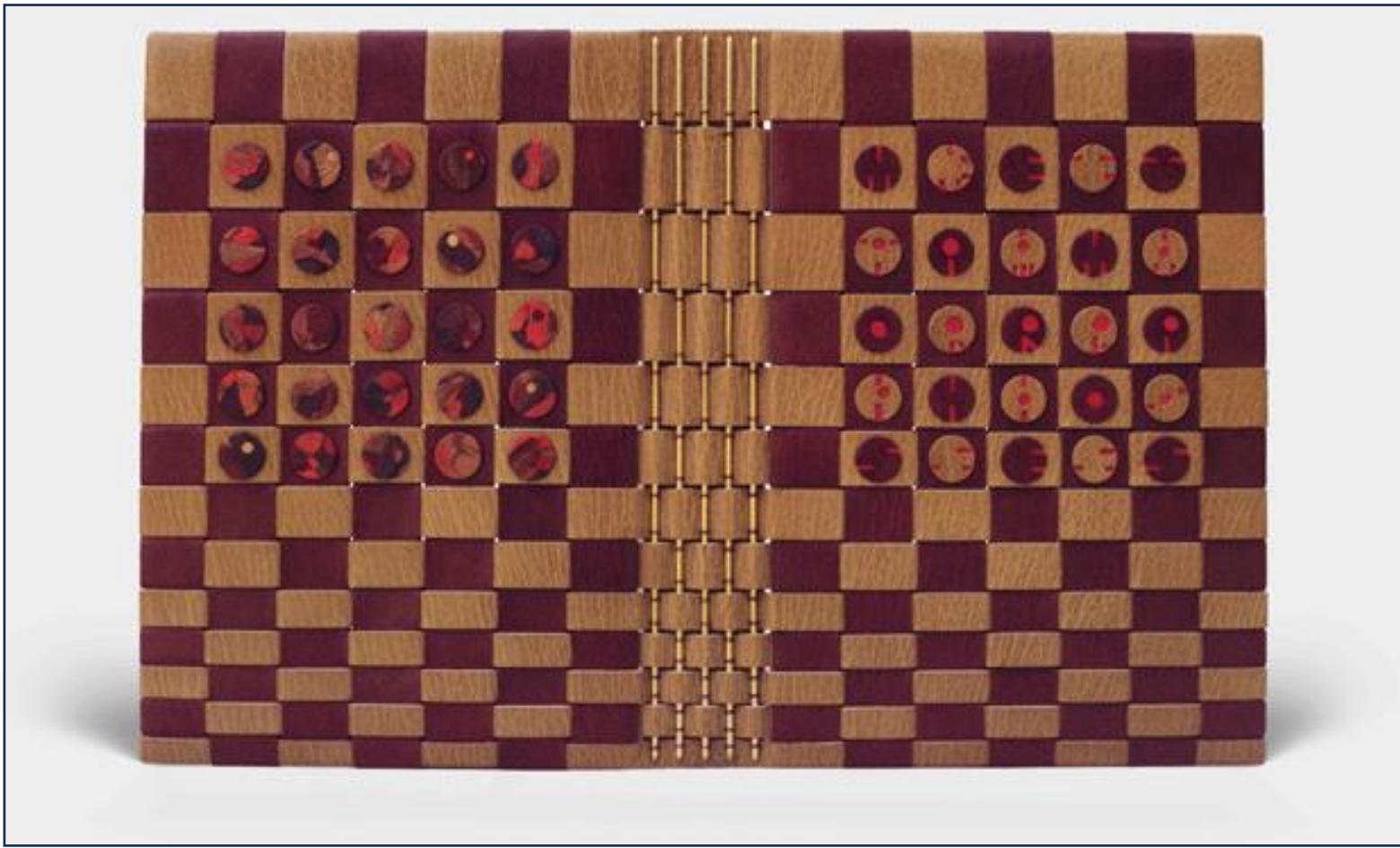
The Complete Book category, introduced in 1997, was again very well supported, with eight entries being submitted for judging.

The Restored/Conserved category, once again, attracted the most disappointing number of entries with just three bindings being submitted.

The Fine Binding category continued to be popular and attracted eighteen entries.

Following a most successful conference, the winning entries, together with two highly commended and six commended entries, went on to be displayed at a public exhibition at the Barbican Library, London from the 3rd - 30th September 1999.

All text and images are taken from the original Society archive. Some of the archived photographs are low resolution or missing, if you can help please contact Hana Grace on sob.internationalcomp@gmail.com



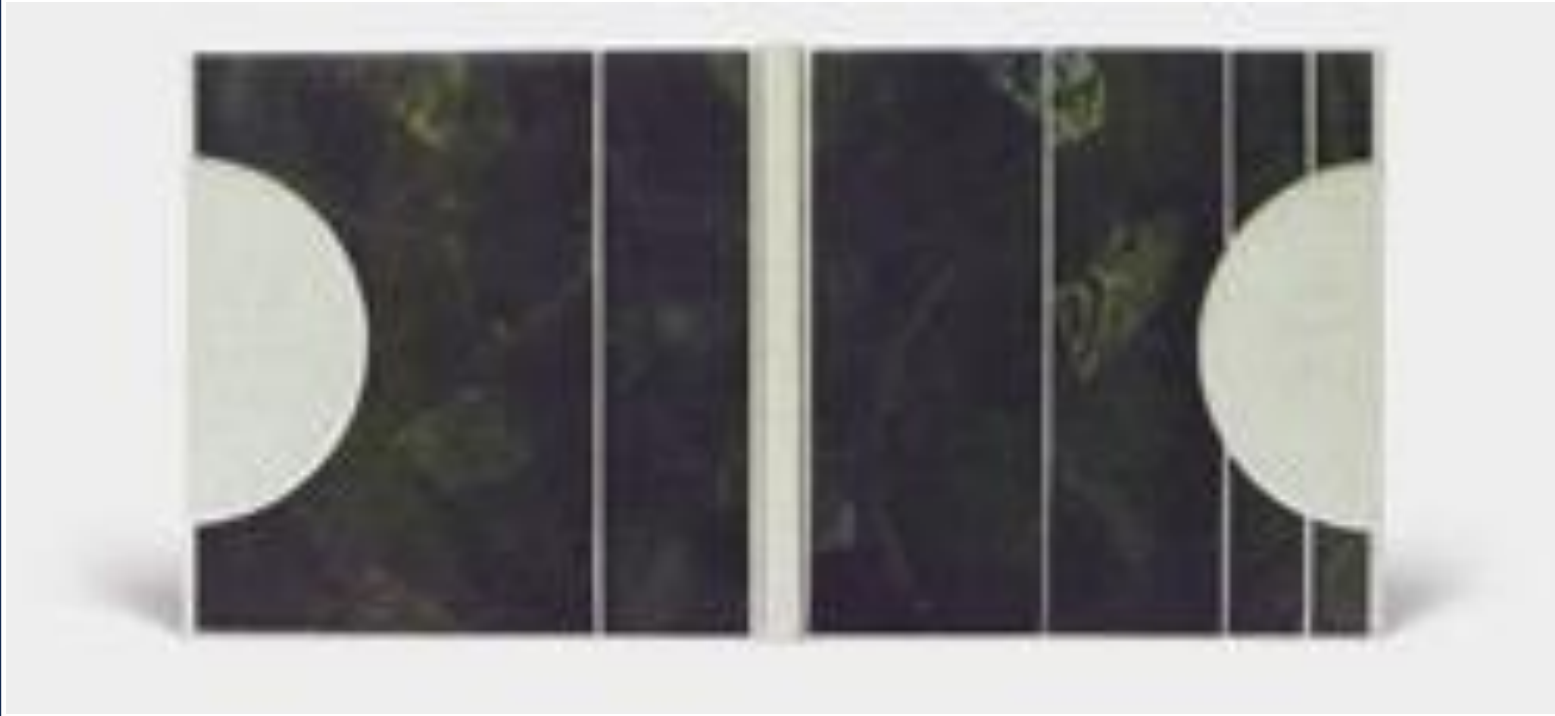
1st PRIZE, FINE BINDING
METAMORPHOSES - bound by
Mel Jefferson.
A translation from Ovid's text by
Mary M. Innes

Conceived and bound during the period 1996–99. The concept was to create a binding which gives the illusion of being something other than what it is. The perception of the binding changes in the mind of the observer as it is transformed before them. The boards appear to be solid but they are not. The edge decoration varies depending on the angle from which it is viewed. The decoration on the front board, which at first sight appears abstract, is transformed (with a little concentration), into a metamorphosis of *Metamorphoses*. The sewing was undertaken in three stages and is partially exposed on brass rods, with wrap-around endpapers. The covering is of interwoven strips of Harmatan Sokoto goatskin, over open frame boards.



2nd PRIZE, FINE BINDING
DE KNOOP VAN IJSLAND-
bound by Donatienne van den
Bogaert.

The binding is in a sunk-cord style and is full bound and covered with Icelandic volcanic ash. The board is sculpted to create the landscape of a volcanic crater with a computer scanned photographic image of Lake Askja mounted beneath glass, at the base of the crater. The headbands are of blue Chestnut leather and the endpapers are of black Japanese paper. The three edges are black. The original book was 'pulled' and computer scanned photographic images were inset as fold-out illustrations between the text.



1st PRIZE, COMPLETE BOOK
ALL MY HEROES SANG THE
BLUES - an Artist's Book by
Stephen Conway.

This Artist's Book is bound in aerolinen with hand painted endpapers, a panelled tissue collage and semicircular sunken panels in both the front and back covers. All pages are hand painted, using leather dyes, acrylics and varnish. Each leaf is laminated to the next with a compensation leaf between, to counteract any pull. There are cut-outs on alternate leaves, with text revealed on the following page. The tissue collage is made from Tissuetex, black and white text, dyes, string and hemp cord, left to dry and sanded, washed in PVA and waxed.



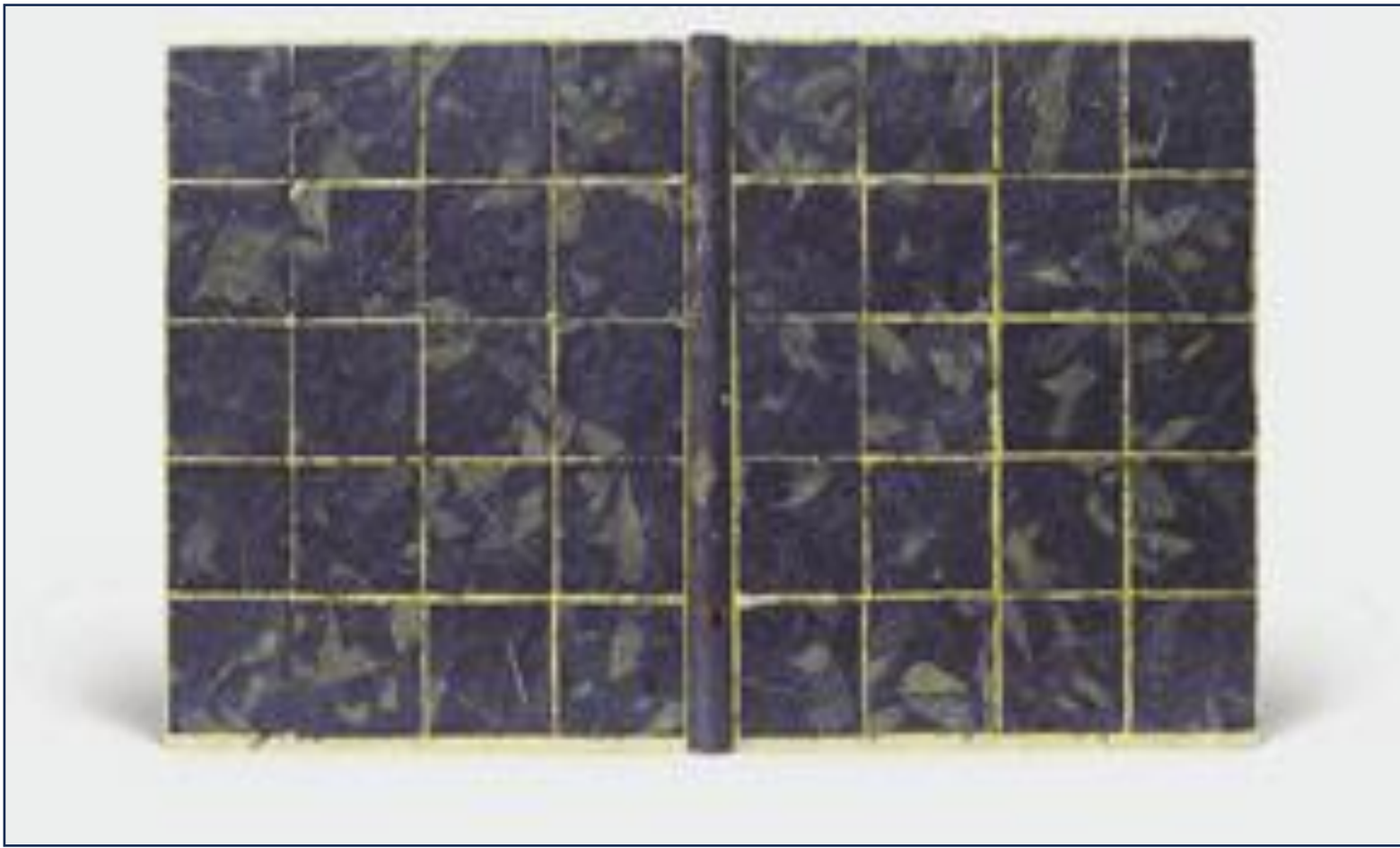
2nd PRIZE, COMPLETE BOOK
TWELVE BINDINGS FOR
TWELVE MONTHS - bound by
Midori Kunikata-Cockram.
An Artist's Book of Calligraphy

The concept for this binding was to bring together the traditional and contemporary elements of bookbinding and book production. For the design the colours of the red goatskin and the hand stained parchment, represent the colours of the written text. The twelve free raised bands, single but together, forming a harmonious design of continuity. The calligraphic text is written in a 'formal italic', using red gouache and black Chinese ink, on Zerkall Rough Woodfree Mouldmade paper. The binding is of the 'Harrison groove' type, with the hand dyed parchment covered spine and the loose bands, integrated into the leather covered split boards. Japanese silk headbands complete the binding.



1st PRIZE, CASED BINDING
FOUR SEASONS IN THE LIFE
OF AN OAK TREE - bound by
Elizabeth Bailey.

'For this binding I choose the Oak tree idea because of its British recognition. The beauty of its poetical drama during the changing seasons, cannot be overlooked. I felt it was an ideal subject for a diary to cover the millennium year 2000-2001 - an historical tree. Freehand embroidery on canvas was used for the book cover. Endpapers were made from handmade Lokta natural fibre paper, selected for its texture. The binding is housed in a hinged lid box covered in Lokta handmade paper, with two further embroidered panels on calico, which are on the outer and inner sides of the hinged lid. The constructional details are enclosed in the accompanying album.'



2nd PRIZE, CASED BINDING
CREATIONS IN PAPER - bound
by Elke Oetter.

The concept for this slim binding was intended to show the collages of the artist/papermaker John Gerard, who is featured in the book. The binding has applied boards using yellow Japanese handmade paper decorated with rectangles of handmade paper of an unknown origin. The book block has plain edges and leather headbands. The binding is enclosed in a paper envelope.



PRIZE WINNER,
RESTORED/CONSERVED
BINDING
THE ROMAN HISTORY OF
TITUS LIVIUS - restored by John
Robinson

The concept for this slim binding was intended to show the collages of the artist/papermaker John Gerard, who is featured in the book. The binding has applied boards using yellow Japanese handmade paper decorated with rectangles of handmade paper of an unknown origin. The book block has plain edges and leather headbands. The binding is enclosed in a paper envelope. The original binding was in full mottled calf in the flexible tight backed style, sewn on five raised bands. The binding had both boards detached but the sewing was complete and secure. Three of the corners were in need of attention with missing leather and damaged board. The title label was missing from the spine. After careful examination and after a rubbing had been taken of the title tooling, the binding was washed with saddle soap, allowed to dry, and a light leather dressing applied. The leather on the spine was then lifted and laid down onto Japanese tissue. Leather was lifted from the board corners and they were strengthened with paste and new leather tips were applied. The book block spine was re-glued with animal glue, and archival jaconnet applied. Some new tie-downs were necessary on the headbands. A new leather spine was prepared and pasted onto the spine. The original spine was laid down and worked over the cords. The new title label and the original volume label were then attached.

Sadly, I am unable to retrieve this image from the archive.
Please contact Hana Grace at sob.internationalcomp@gmail.com
if you can help.

WINNER, THE FINE-CUT
INTERNATIONAL
AWARD FOR BEST FINISHING
SPRITSAIL BARGES OF THAMES
AND MIDWAY - bound by John
Mitchell.

'The design for the binding is based on the many sail shapes which are illustrated to perfection within the book. These I have formed into an abstraction, by the use of multicoloured onlays of goatskin leather. The colours of the materials used reflect the colours to be found on the Spritsail Barges. The book is sewn on five cords and has three gilt edges, two colour silk handsewn headbands and is full bound in green goatskin leather with flyleaves and doublures of deep red watered silk cloth.'