

SOBIC Archive

2007 Competition Winners

The 2007 competition received 109 entries from over eighty binders. The entrants came from all over the world, including the UK, USA, Canada, Argentina, Australia, Estonia, The Netherlands, New Zealand, Germany, France, Israel, Russia, Belgium, Italy, The Czech Republic, Switzerland, Spain and Finland.

The judging took place on 16th June and the judges were Lester Capon, Fellow of Designer bookbinders, Maureen Duke, Society President and Trevor Lloyd, Bookbinder and editor of BOOKBINDER.

The winners of the competition were announced at the Conference dinner, which took place at the National Railway Museum in York on Saturday 11th August 2007.

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

COMPETITION

SPONSORS

Gwasg Gregynog Press

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ZH De Groot

The Old School Press

The Old Stile Press

The Japanese Paper Place

Falkiners Fine Papers

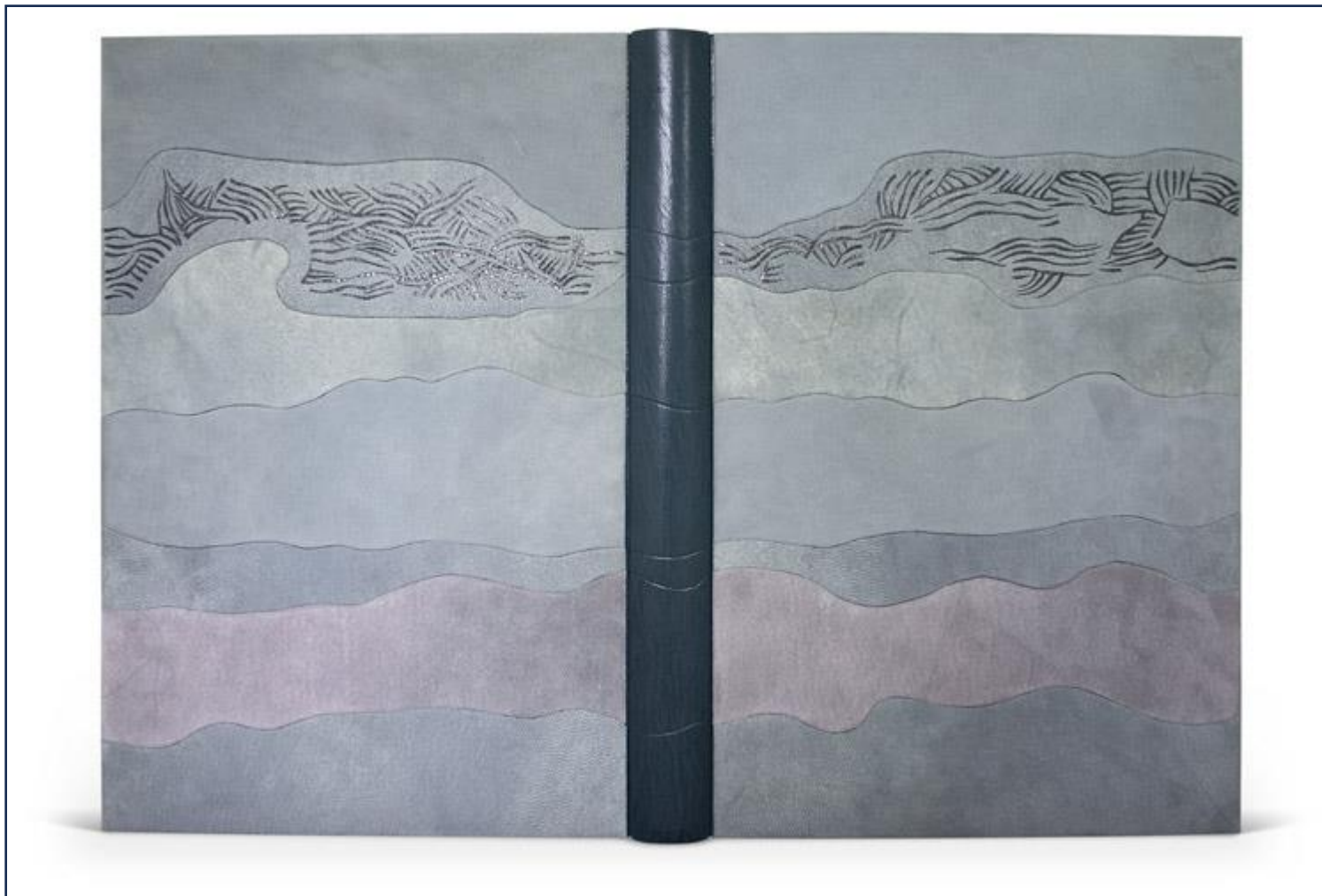
Pergamena

Rampant Lions Press

Wrights of Lymm

Louise Brockman Marble

Paper



Best Overall Book by a
Professional Binder

Joanna Bird
from London, UK

Welsh Landscapes
by Thomas Pennant

Split board construction sewn with unsupported link, stitch secondary sewing with full linen board attachment.
Doublures; Leather edged boards with paper onlays; leather joints.



Best Overall Book by a
Non-Professional Binder

Mel Jefferson
from Bozeat, UK

Acrostics

Crossed structure binding; sewn on a concertina guard; spine and edges coloured with pink acrylics; raised onlays of pink leather. Designs on front and rear in feathered black onlays coated with acrylic gloss. Buttons of vellum and leather. Laminated goatskin. Endleaves of sanded leather; titled on front cover; Buttons in lacunose decorated with gold leaf and brass burnishing wax.



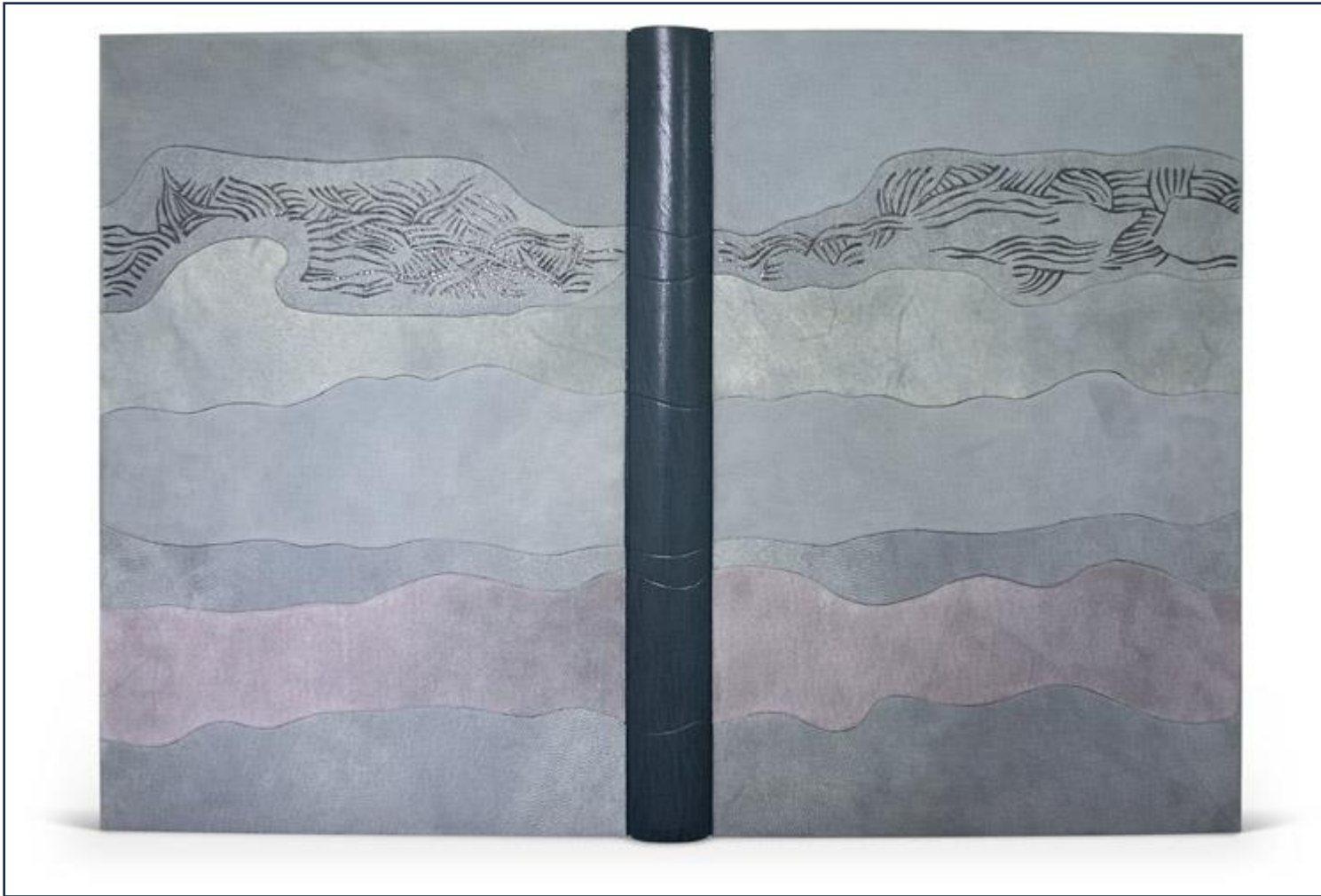
Best Overall Book by a
Non-Professional Binder

Janine Pope
from Towcester, UK

by Janine Pope

The text is woven as single sheets. To create an interlocking structure finally woven onto the cover boards. Text and lettering blind embossed, text printed on inkjet printer on translucent paper, Cover paper – (Griffen Mill) with hand decorated woven paste-down strips, bonded tape for flexibility. Leather hand-decorated lettering on cover.

Scandinavia is linked culturally, historically and in many more ways. As it is my cultural heritage I wanted to create a piece of work to reflect this, based on a neutral palette to represent the interlocking of this part of Europe. The images are symbolic representing land, ice, snow and water.



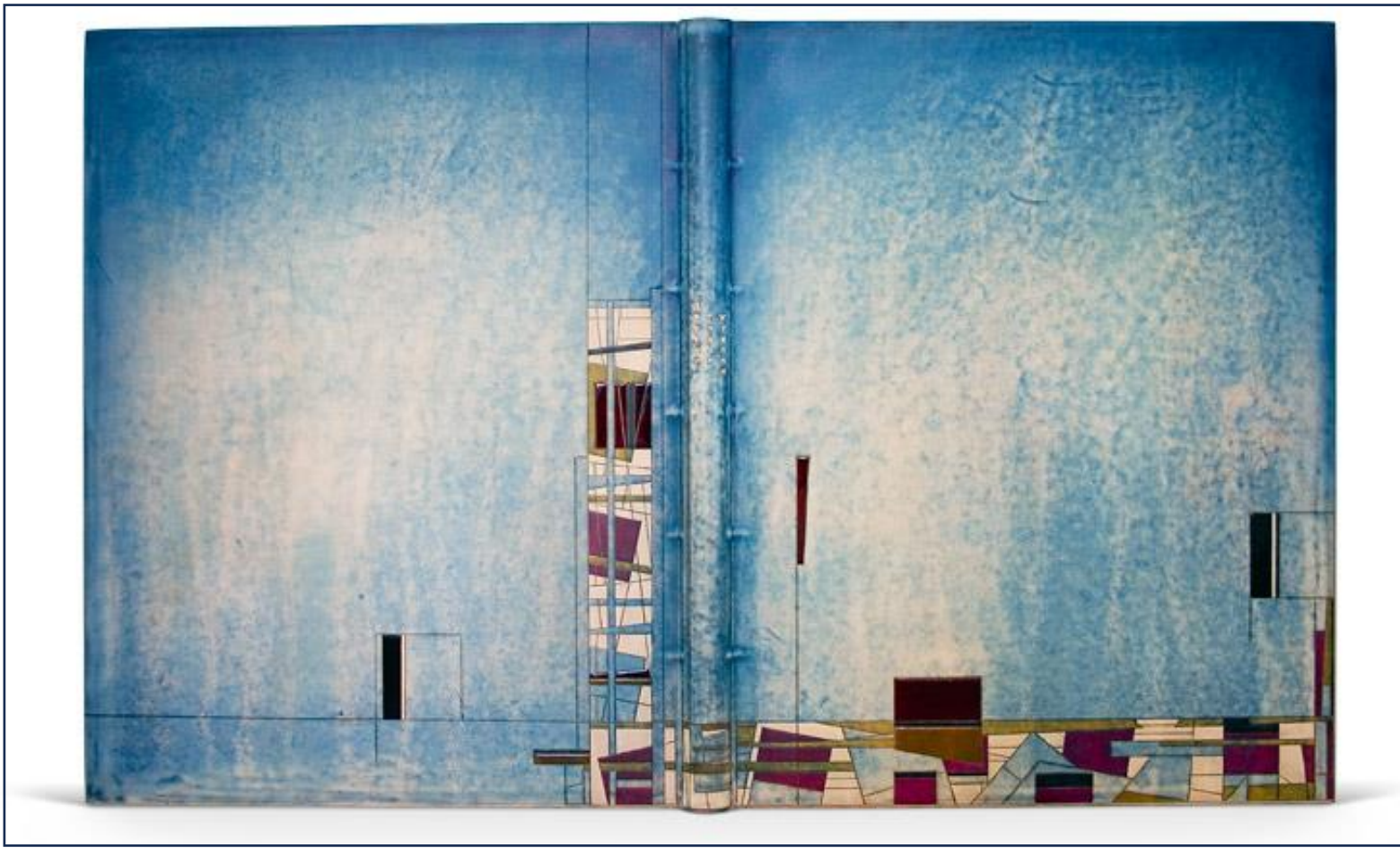
FINE BINDING

First Prize

Joanna Bird
from London, UK

Welsh Landscapes
by Thomas Pennant

Split board construction sewn with unsupported link, stitch secondary sewing with full linen board attachment. Doublures; Leather edged boards with paper onlays; leather joints.



Fine Binding

Second Prize

Jan Camps
from Diest, Belgium
Professional

Antwerp Masut Zon
by Michel Auphloz

Full calf French binding. Matching doublures.

Blind tooling, airbrushing, different varnishes, Cuircolor leather tan, Oesser colour foils. Fly leaves in Duvall paper.



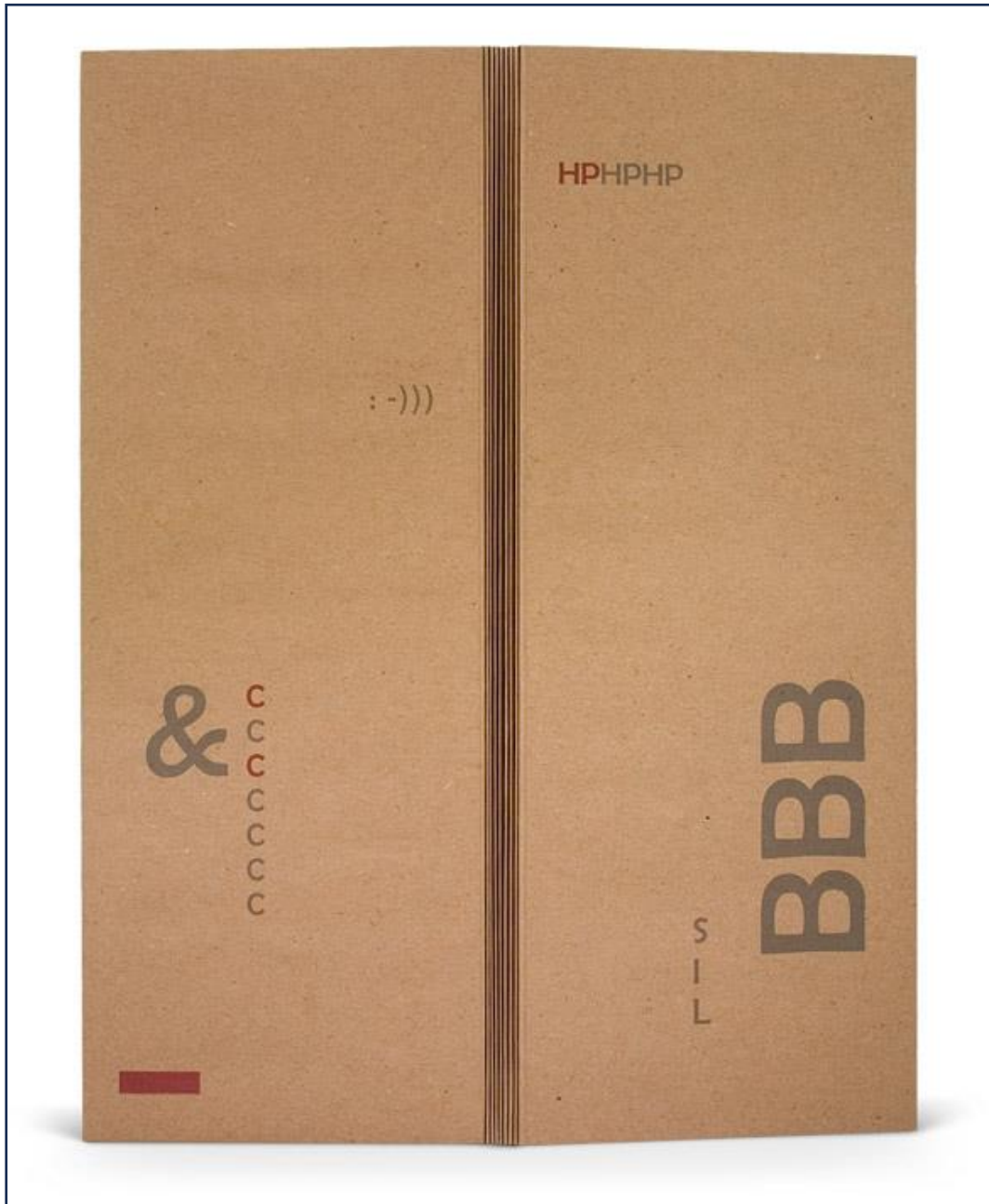
COMPLETE BOOK

First Prize (The Aiden Portnall Award)

Geert Van Daal
from Dodwaard, Netherlands
Professional

Ons Tientse
by Erik van der Kam

Full blue goatskin, inlaid coins and onlaid bank notes; blind and gold tooling; coins and bank notes also on doublures, gilt head. Book typeset and printed on parchment by Geert Van Daal – blue paper endleaves, hand sewn endbands; full blue goatskin; inlaid and onlaid notes and coins, leather joints.



COMPLETE BOOK

Second Prize (jointly awarded)

Cristina Balbiano D'Aramengo
from Milan, Italy
Professional

BBB
by Cristina Balbiano
D'Aramengo

Crown book with bearing structure made
from one piece of Brown Kraft paper folded
to hold the kraft paper pages and thin
boards.



COMPLETE BOOK

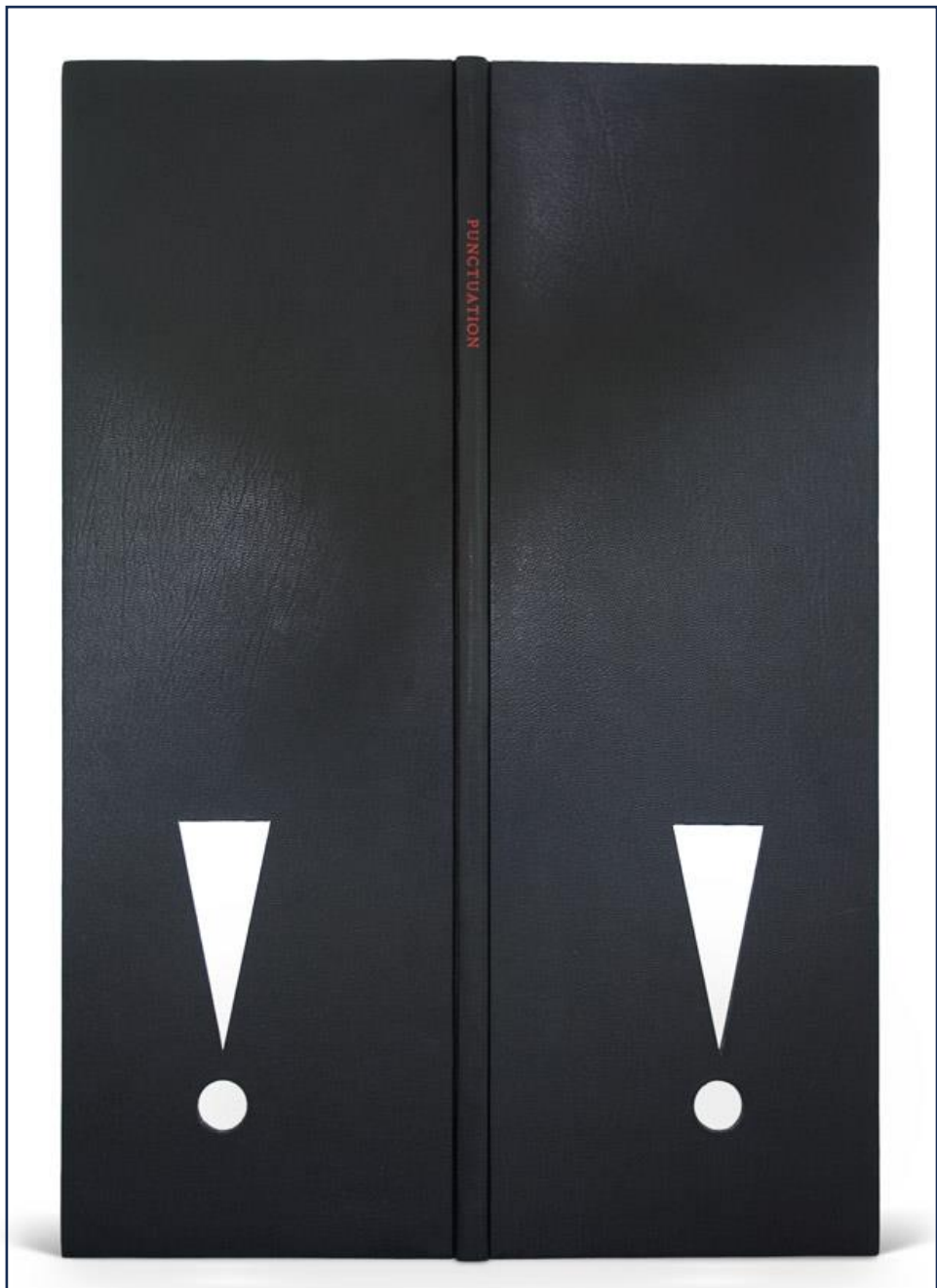
Second Prize (jointly awarded)

CB Sherlock and Regula Russelle
from USA
Professional

What It's Like Here
by Jim Moore

The binding combines a contemporary drop-spine structure with an ancient Japanese multi-section technique, sewn with four needles. The glue-less spine of the text block preserves the integrity of the pages and art.

Both book and slipcase are covered with Iris cloth and Bugra paper. The delicate Kaji paper was attached to the boards with drymount tissue. Text printed from polymer plates on a Vandercook Press #4. Paper – mould made Johannot and Japanese Kaji, hand washed with sumi ink. The snow was printed with oil-based ink to act as a resist for the wash.



CASED BINDING

First Prize (The F.J. Ratchford Trophy)

Cathy Adelman
from Malibu, California, USA
Professional

Punctuation: A Printer's Study

Full leather three-piece case binding
sewn on tapes, Graphite edge,
leather endbands. Boards are of
plexiglass covered in leather
allowing a 'window' to the suede
flyleaves, which have leather onlays.



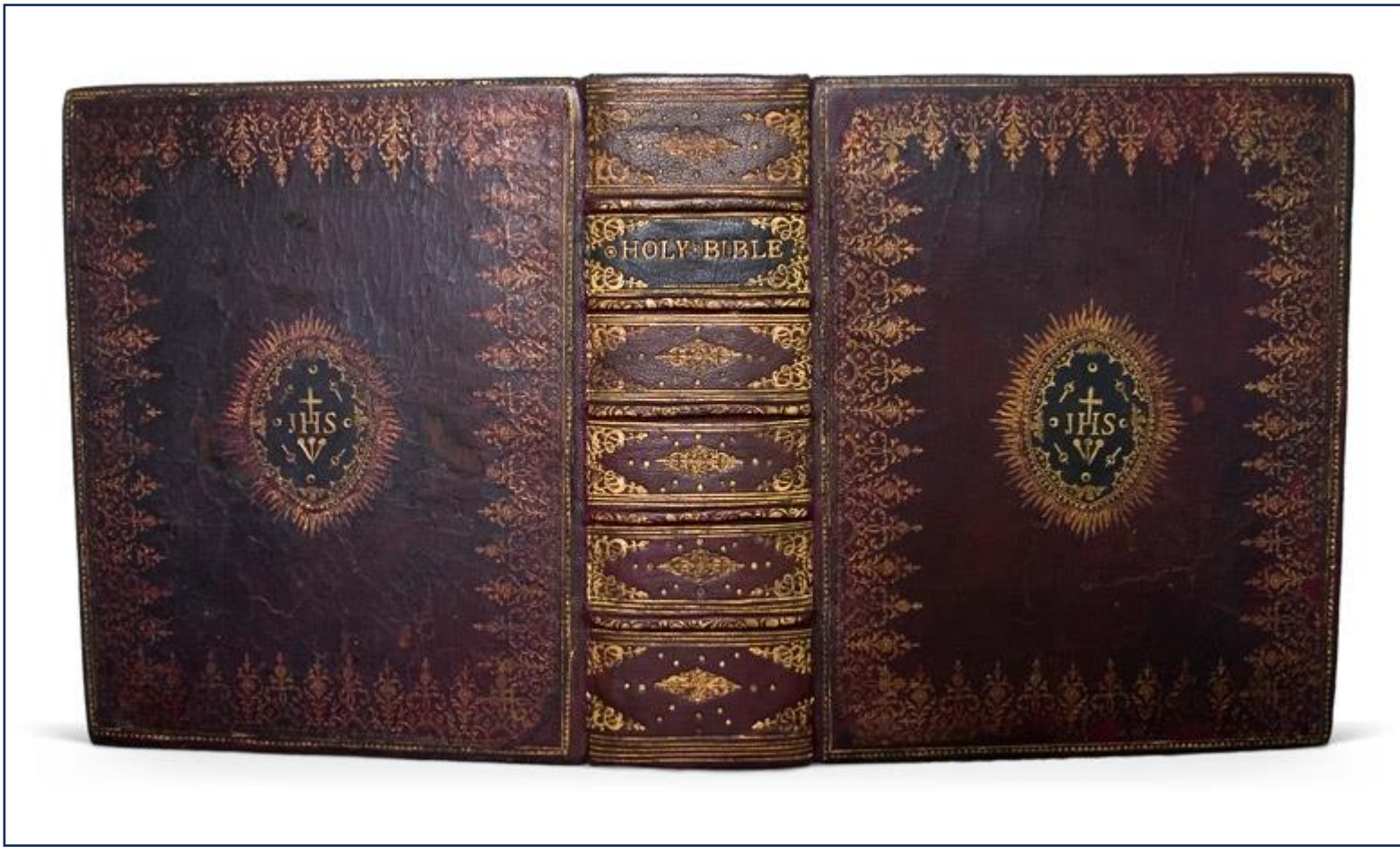
CASED BINDING

Second Prize (The F.J. Ratchford Trophy)

Yehuda Miklaf
from Jerusalem, Israel
Professional

Michael Kohlhas
by Heinrich von Kleist

Full black goatskin with black onlays.



RESTORED/CONSERVED BINDING

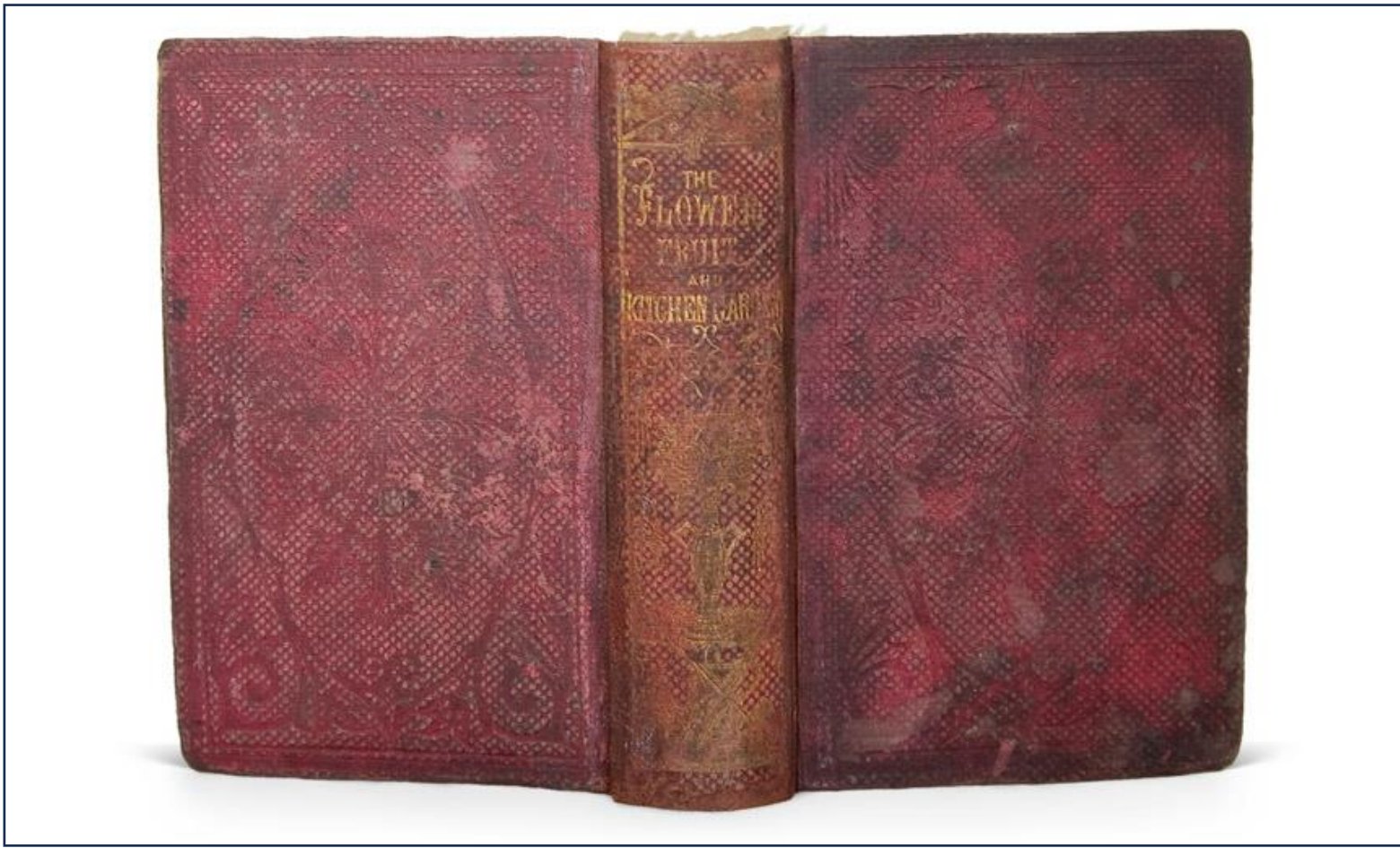
First Prize (The Bernard
Middleton Trophy)

John Richards
from Leamington Spa, UK
Professional

Book of Common Prayer/Holy
Bible

Full morocco binding with full gilt spine and boards. The original binding was completely broken - all that remained were the damaged boards. No trace of the spine remained.

Leather and board papers removed; board corners repaired by splicing in new sections of millboard. The book was re-sewn and bound in full morocco. The original leather sides and board papers were then re-instated.



RESTORED/CONSERVED
BINDING

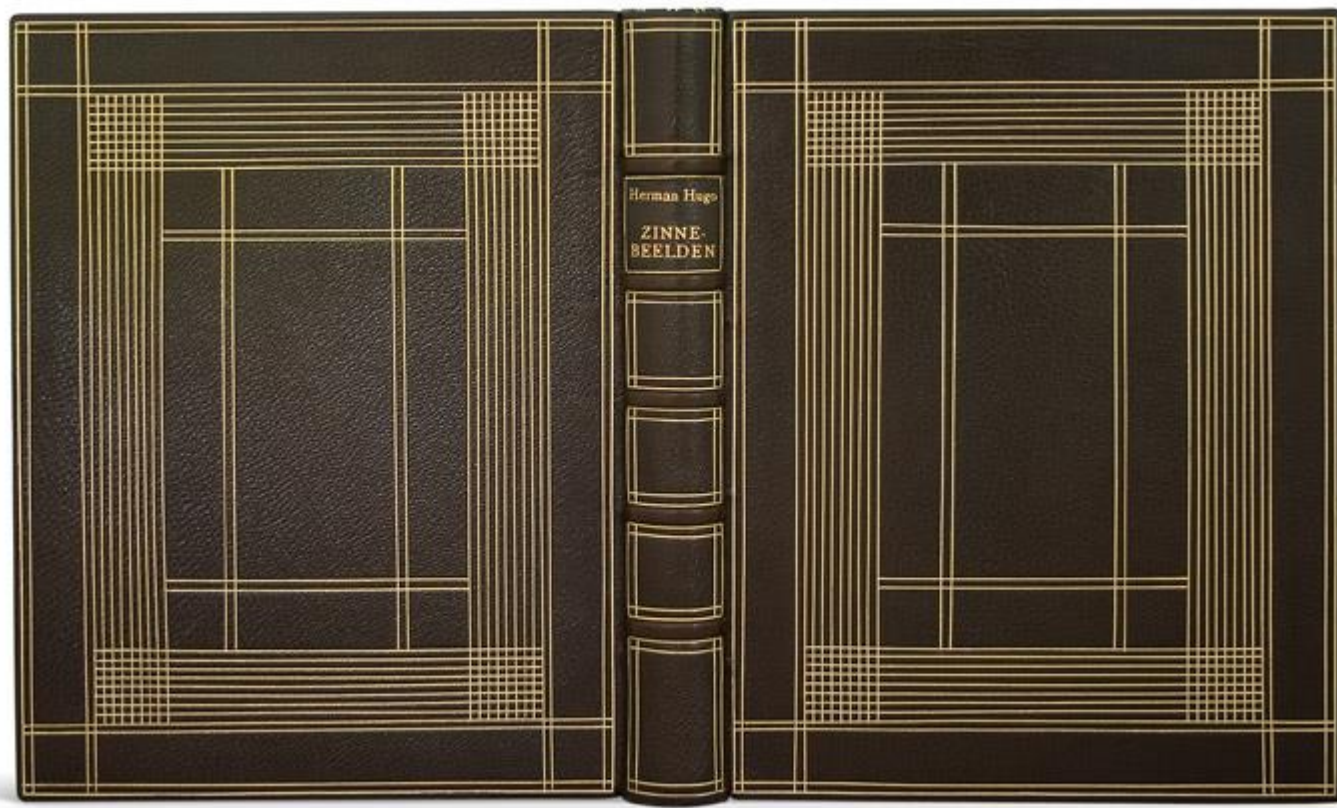
Second Prize

Marysa DeVeer
from Addlestone, Surrey, UK
Professional

The Cottager's Kitchen, Fruit and
Flower Gardens
by JH Clark

Original Victorian maroon cloth binding with blind stamped decoration on front and back boards and title embossed in gold on the spine. Decoration embossed on spine around the title.

The front and back boards had come loose from the spine. There was white masking tape residue on the spine. The edges of the boards were torn and tattered and the board was exposed. There was masking tape inside the book and insect damage at the top of the pages throughout. Many of the tops of the pages were torn. Original flyleaves missing.



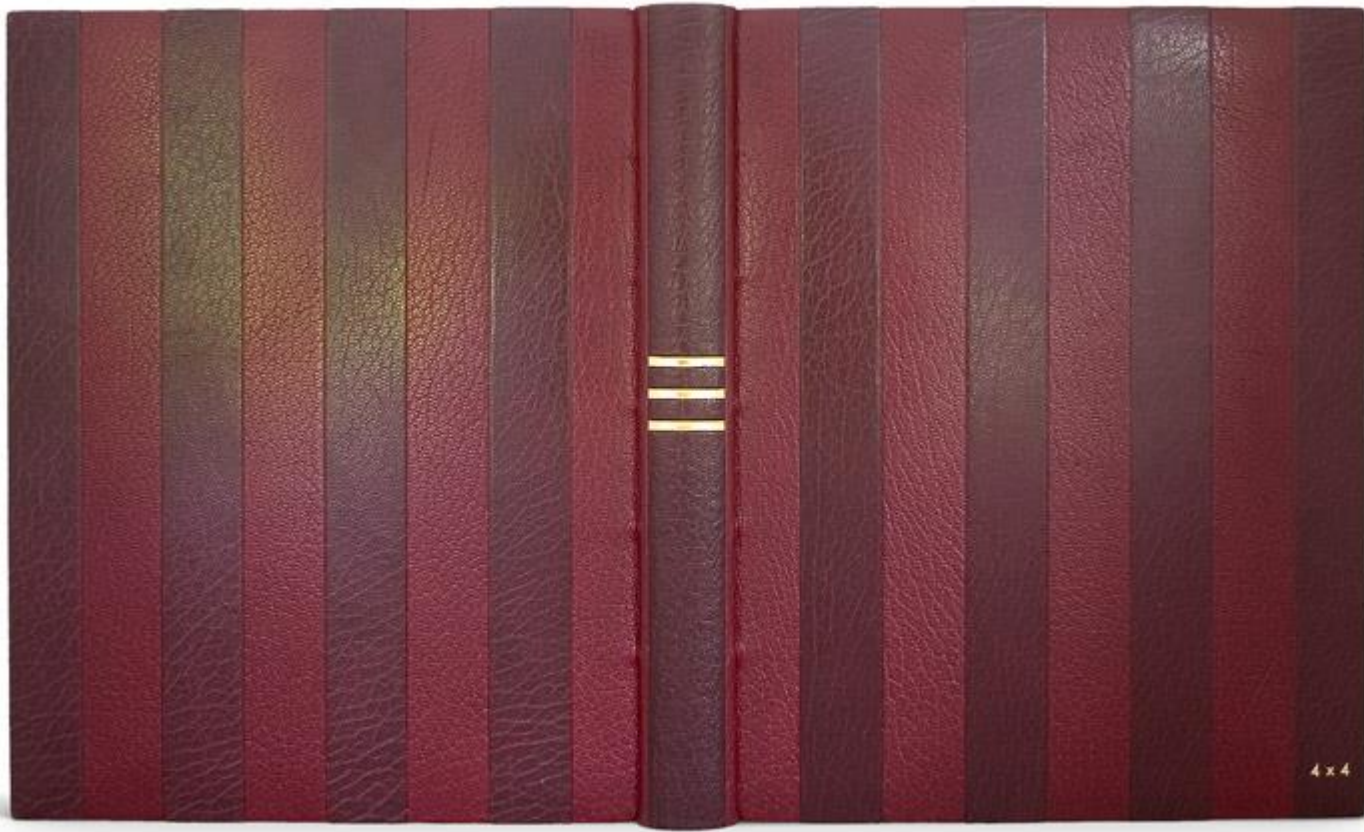
FINE CUT AWARD FOR
FINISHING

Geert Van Daal
from Dodwaard, Netherlands
Professional

FINE BINDING Category

Zinne Reelden
by Herman Hugo

Covered in full Brown Morocco, gold tooled geometric design. Toned handmade paper endleaves, leather joints, hand sewn endbands, covered full brown goatskin, gold tooled design, housed in goatskin and paper drop back box – also gold tooled.



HARMATAN AWARD FOR
FORWARDING

Irene Kranz
from Germany
Professional

FINE BINDING Category

Till Eulenspiegel
by Gerhart Hauptmann

Red French binding with chemise and slipcase. Morocco leather with onlays, gilt edges, gold tooling, hand sewn end bands, hand made coloured endpapers.



INSTITUTE OF BOOKBINDERS
& ALLIED TRADES AWARD FOR
CRAFTSMANSHIP

Maria Sol Rebora
from Buenos Aires, Argentina
Professional

FINE BINDING Category

Carta de Anastasio el pollo sobre
el beneficio de la Senora La
Grua
by Estnislao del Campo

French binding construction, covered in natural box skin, yellow and beige goatskin leather. Beige goatskin doublures. Natural box skin flyleaves. Embroidered head cap.



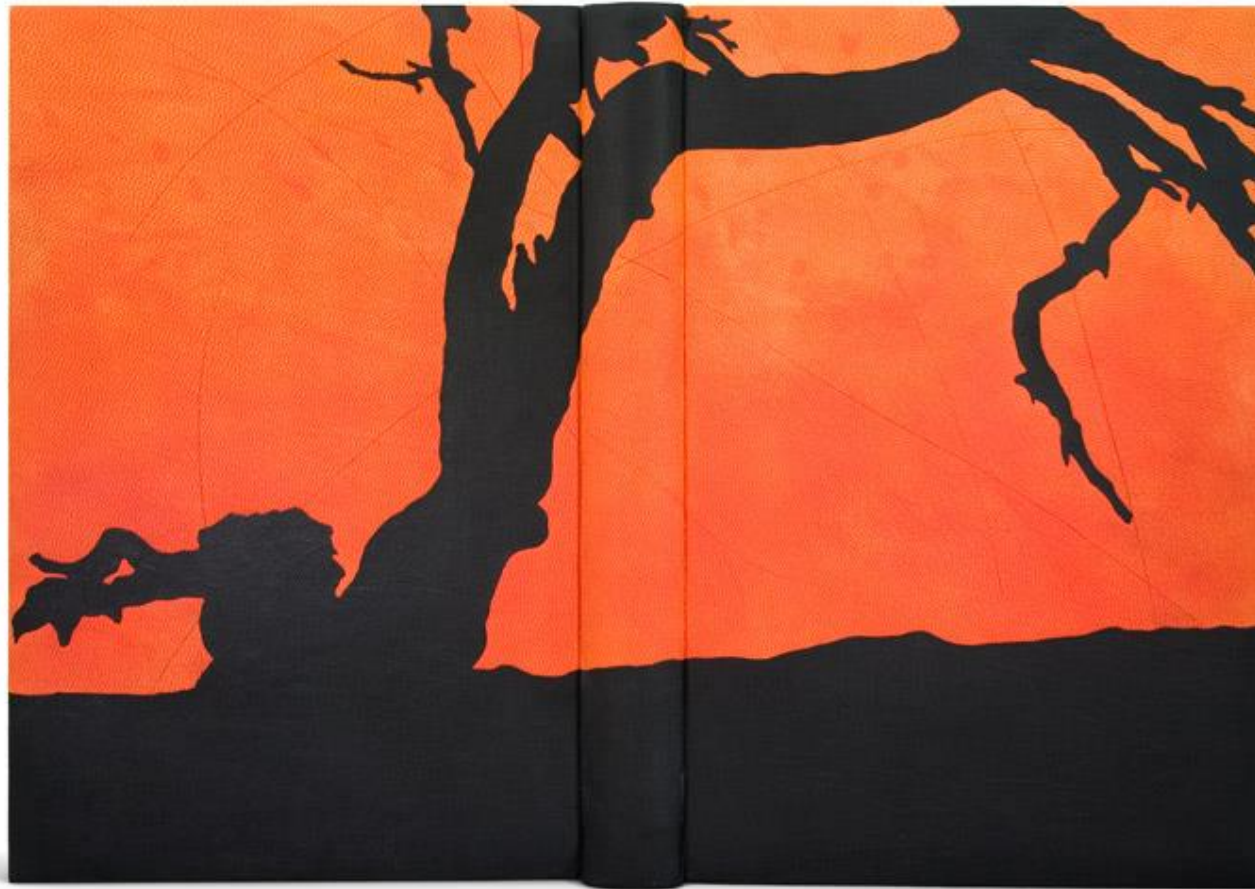
J HEWIT & SONS AWARD FOR
INNOVATION

Christine Sieber
from Hamburg, Germany
Professional

FINE BINDING Category

Binding Structures in the Middle
Ages
by Berthe van Regemorter

Bradel-binding with attached covers in polycarbonate. The polycarbonate covers are varnished with car lacquer using airbrushing technique. The spine is made of water snakeskin in grey.



J HEWIT & SONS AWARD FOR
CRAFTSMANSHIP

Kate Holland
from Bath, UK
Professional

FINE BINDING Category

And the Ass Saw the Angel
by Nick Cave

Hand dyed orange alum-tawed goatskin with black goat onlay. Scratches. Black sprinkled edges, orange leather end bands, offset printed endpaper on black Bible paper.



J HEWIT & SONS AWARD FOR
DESIGN

Susanne Natterer
from Freiburg, Germany
Professional

FINE BINDING Category

L'Infinito
by Giacomo Leopardi

Stub-binding, non-adhesive binding covered in full leather, Mingei-Shi endpapers.