

# SOBIC Archive

## 2009 Competition Winners

In 2009 the competition received 125 entries from over 100 binders. The judges were Jenni Grey, James Brockman and Julian Thomas, all Fellows and past Presidents of Designer Bookbinders. James Brockman is also a past President of the Society of Bookbinders.

To see the eighteen prizewinning bindings, select one the category tabs above then click on the thumbnails for bigger pictures and more details.

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](mailto:sob.internationalcomp@gmail.com)

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## FINE BINDING

First Prize & Best Overall Book  
Bound by a Professional binder

Rachel Ward-Sale  
Lewes, UK, Professional

Antigone  
by Desmond Post

Bound in bright red Harmatan goatskin with grey leather onlays and doublures. The leather was impressed with string before the onlays were cut out and the edges painted with acrylic paint. Double core silk endbands; top edge coloured red. The design for the onlays is based on photographs of parched earth, the impressed shapes, which are repeated on the doublures, represent the mouth of the cave in which Antigone is imprisoned and the noose with which she eventually kills herself.



## FINE BINDING

Second Prize

Eduardo Tarrico  
Buenos Aires, Argentina,  
Professional

Poema para el Ángel Marino  
by Eduardo Keller Sarmiento

French binding construction in full painted leather, sewn on guards. Leather endbands. Decoration with onlays and cuts covered with leather. Edge to edge doublure in Canson paper. Bookcalf painted with print inks. The design was inspired by the sea movement and the rain effect. The colours were suggested by the colour of the 'plaquette'. The translation of the title of the book is 'Poem for the marine angel'.





## COMPLETE BOOK

First Prize & Best Overall Book  
Bound by a Non-Professional  
Binder

Sumi Perera  
Redhill, Surrey, UK, Non-  
Professional

Building Blocks IX  
by Sumi Perera

Cloth bound with cut mount board covered with textured 'exterior wall paint' effect. The inner board is covered in corrugated card, gold painted at the seams that meet an inner cloth covered additional spine that houses moveable pages held by screw-posts. Open-bite acid etched, open aquatint, embossed, stitched, cut, burnt, scorched pages printed with paper ash onto 300gsm Somerset paper. Since process is as important as the finished product in book design, this book mirrors the preparatory processes of building a house. Echoing the features found in buildings, windows and doors.



## COMPLETE BOOK

Second Prize (jointly awarded)

Ann Tout  
Fareham, Hampshire, UK,  
Non-Professional

London Bridge illustrated &  
printed  
by Ann Tout

Printed vellum binding on concertina folded paper text/illustrations. Use of stencils to print the binding and the concertina folded Griffen mill paper. Printing inks, acrylic and Indian ink with some pen and ink work. Designed for a child. Rigid vellum boards stand well upright while the heavy handmade paper supports itself as the song is sung fold by fold until it finally stands full spread.

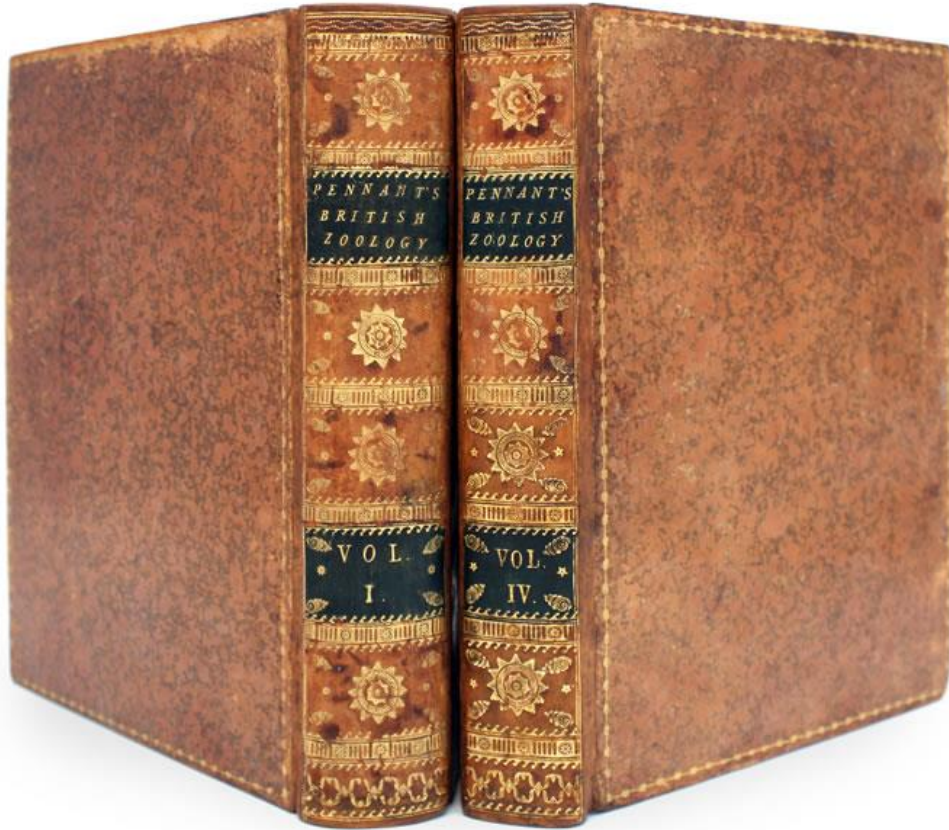


COMPLETE BOOK  
Second Prize (jointly awarded)

CB Sherlock  
Minneapolis, Minnesota, USA,  
Professional

In the Sand  
by Joanna Toft

Shortened cover with concertina spine, bound using Coptic stitch and stick binding. Letterpress printed in two colours using polymer plates. The images were created through multiple runs of 'flexi-cut' shapes hand-placed on a base set in the press bed, re-arranged for each run. The four poems are a meditation on permanence and change. Each poem has the same cadence, the same written theme, and the same visual theme, but each also has different water, different outcomes, and the different time reflected.



RESTORED / CONSERVED /  
PERIOD BINDING

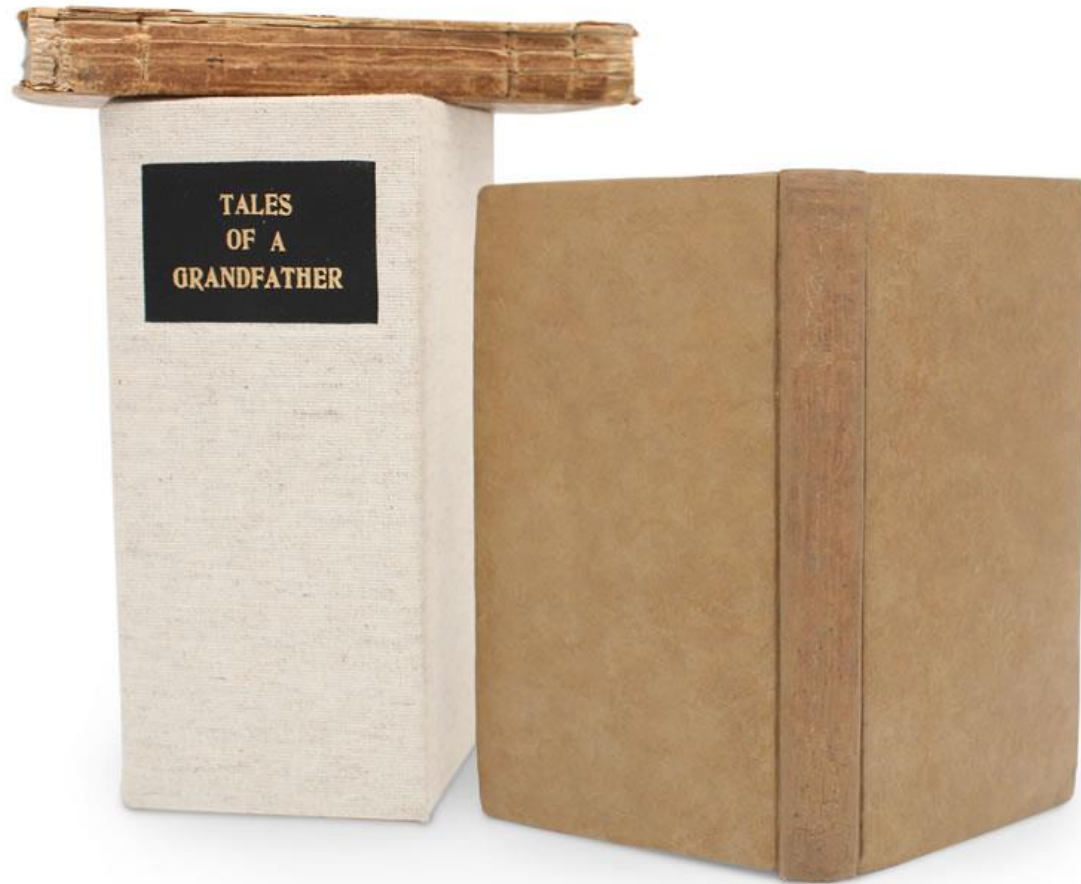
Frist Prize

Flora Ginn  
London, UK, Professional

Pennant's British Zoology Vols 1  
& 4 only of 4

Full mottled calf, sprinkled edges, gilt spine. Lifting, dry cleaning prior to washing, sizing, paper mending & guarding. Re-sewing (vol 4). Re-edge sprinkling where missing on arrival, and after washing part of text block. Re-headbanding 3 of 4. Rebacking (vol 1) with spine preserved. Forwarding (vol 4) with remnant of spine preserved & remainder tooled to match. Board corners repaired. Materials: Aero cotton, natural archival calf, Carr's leather spirit stain, propanol-2, self-dyed linen thread, Japanese handmade tissue, gelatine, wheat flour paste, acid-free PVA, glaire, gold leaf.





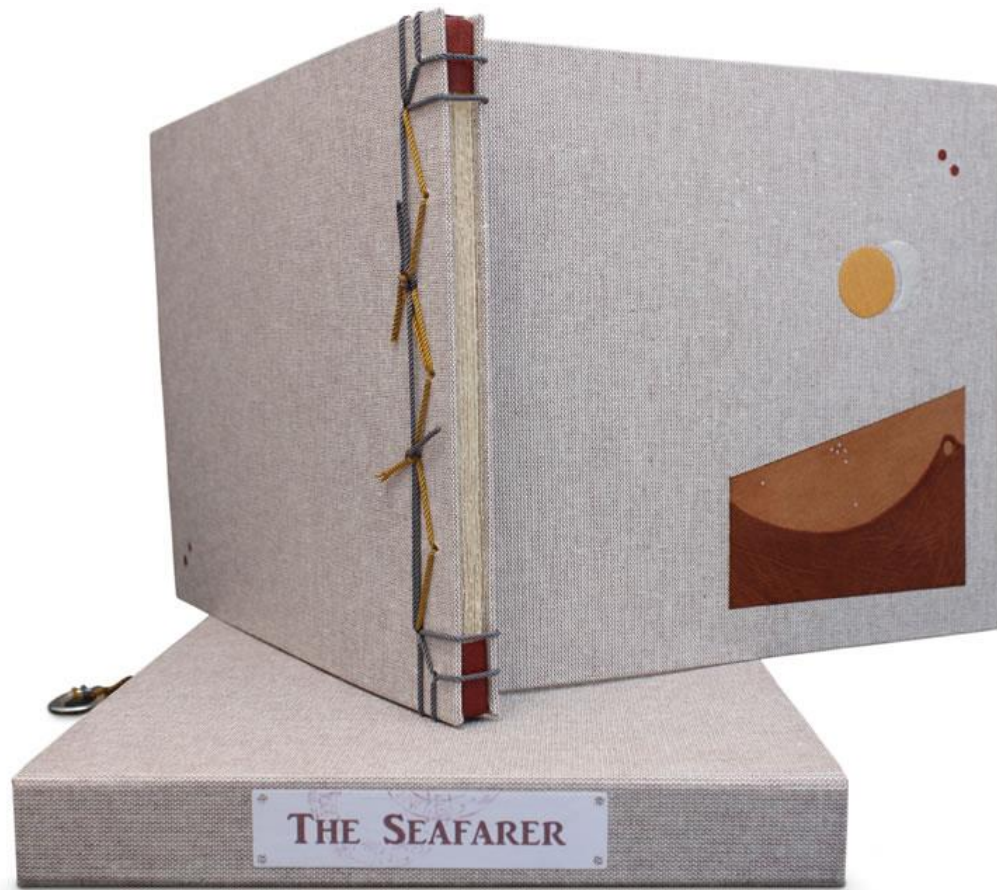
RESTORED / CONSERVED /  
PERIOD BINDING

Second Prize

Dominic Riley  
Cumbria, UK, Professional

Tales of a Grandfather  
by Sir Walter Scott, Vol. 1 (Vol.  
2 unrestored)

Case binding covered in embossed cloth. The book was pulled, the pages dry cleaned to remove surface dirt and washed to lessen staining from previous water damage. The book was re-sewn with linen thread, dyed with acrylics. The cover boards were repaired. The missing cloth at corners and board edges was repaired with thin Kozo tissue, dyed with acrylics. The spine fragments were reassembled, and the spine reapplied, using fragments of cloth from the turn-ins to fill in missing areas. The cover was waxed and polished.



## CASED BINDING

First Prize

Heather Harrison  
Formby, Merseyside, UK, Non-  
Professional

The Seafarer prepared from the  
Anglo-Saxon  
by Kevin Crossley-Holland

Bound with silk cord, in the Japanese Mino-style, with covers of library buckram and a design of leather onlays and inlays. The binding is a fully reversible, non-adhesive binding with an inner binding of linen and paper thread and corner pieces (Kadogire) of tissue lined leather. Photographic inlay and mother of pearl fastening. Silk cords and silver rings. The binding style was dictated by the form of the sheets and the images of the woodblock illustrations. The materials used suggest sails and the design is abstract and simple suggesting the sun, moon, stars and horizon.



## CASED BINDING

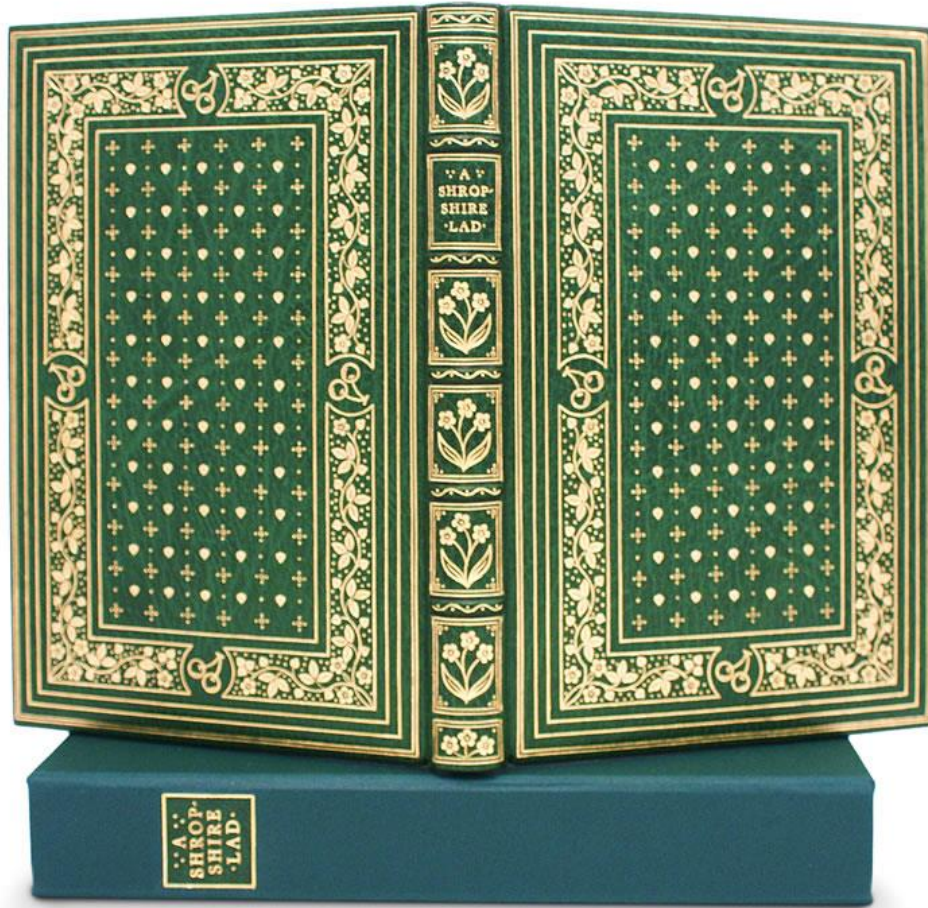
Second Prize

Julia Van Mechelen  
Diest, Belgium, Professional

Dialogue avec Toi  
by Marie-Claude Malichaud

Bradel binding in Duval paper. Headbands in two colours of silk; paper fly leaves and doublures in pink. Strokes of paper made with an airbrush in black and white colours. The Inlay of the same paper is partly varnished. The title is printed in red film, by hand on the spine and on the second board.





## FINE CUT AWARD FOR FINISHING

Mark Harrison

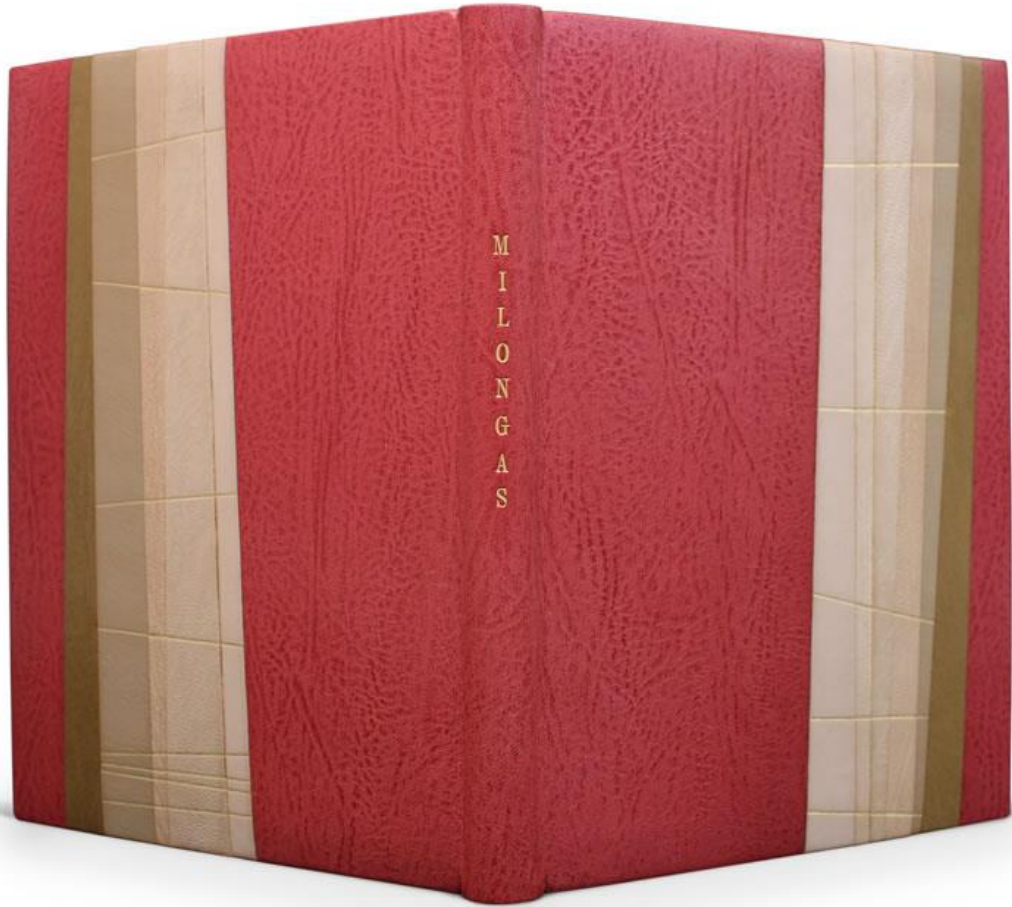
Manchester, UK, Non-Professional

Fine Binding Category

A Shropshire Lad  
by A.E. Housman

Bound in mid-green goatskin. Spine with five raised bands, gilt edges, boards gilt with one-line fillet, dots and circles. Boards with outer frame of one and two-line fillets, cornerpieces of small floral tools divided by cherries, central panel with diaper of circles, dots and heart-shaped leaves. Double-core headbands sewn, tapes slotted into laminated 'cushioned' boards (Archivite). Covered in Harmatan goat. Edge-to-edge doublures of dark green Oasis. As landscape and nature are the central themes, a green/floral theme felt appropriate. I was influenced by the Arts & Crafts style; the words 'gold' or 'golden' occur ten times in the text.





## HARMATAN AWARD FOR FORWARDING

Maria Sol Rebora  
Buenos Aires, Argentina,  
Professional

Fine Binding Category

Milongas  
by Jorge Luis Borges

Full leather with a design in five sections. Edges gilt. The spine and front edges are red goatskin, the central panels are onlays. The doublures are also red goatskin. The title has been tooled in gold along the spine. The design is based on the colours of the illustrations and the strong grain of the paper. Milongas is a King of Tango's song - a typical instrument of this kind of music is the guitar, on which the design is also based.



IBAT AWARD FOR  
CRAFTSMANSHIP

Eri Funazaki & Danny Flynn  
London, UK, Professional

Complete Book Category

28 Characters (4 men, 10  
women, 5 boys and 8 girls)  
by Danny Flynn

The book is bound in the style of a door hinge with various colours of Harmatan goatskin. The text block is sections sewn on rings. The hand printed pages were additionally hand-tooled in gold and blind. The text was handset in 12 point Baskerville metal type and printed in letterpress on an Adana 8 x 5. The A-Z typography and illustrations were also hand-printed in letterpress onto Zerkall – Litho V1 250gsm. The hinge tube was made by rolling kraft paper into layers, and covering with leather.



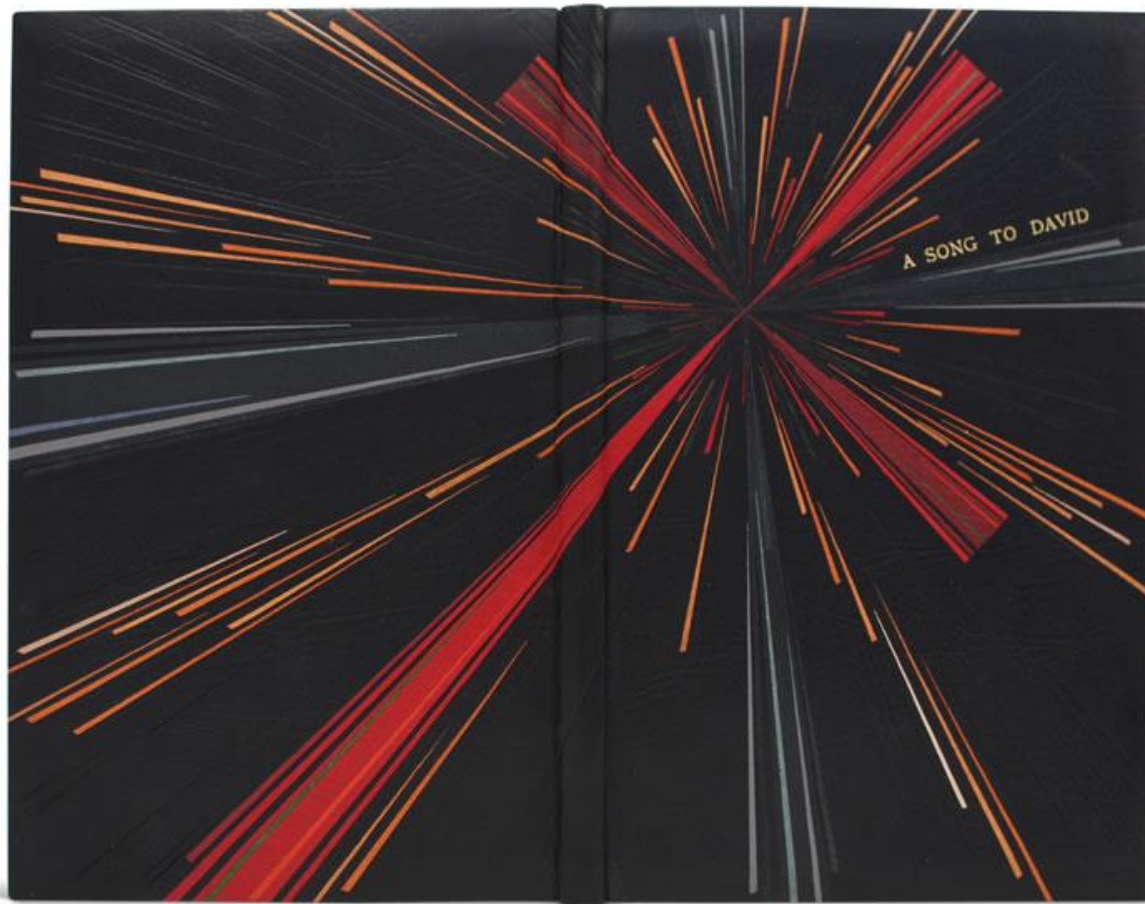
HEWITS AWARD FOR  
INNOVATION

Max Penn  
Barnack, Cambridgeshire, UK,  
Non-Professional

Complete Book Category

Untitled

Orange/gold fibre paper and Russian Green paper covered binding. Materials used were 2000 micron card, orange/gold fibre paper and Russian Green paper; the boards are both structural and decorative, as are the straps. All binding has been done with double-sided tape rather than glue. The idea was to explore methods of spine and cover attachment that broke from the traditional format and gave both a tactile and visual character to the binding. It has an odd medieval look to it – studs and battlements. I feel it's a move away from lightweight, delicate bindings in favour of a heavier and masculine feel – how do you read the design?



HEWITS AWARD FOR IMPACT

Tom McEwan  
Glengarnock, Ayrshire, Scotland,  
Non-Professional

Fine Binding Category

A Song to David  
by Christopher Smart

Full leather with coloured inlays and onlays, blind lines and gilt title. Full goatskin leather with several scarf jointed structures, colour inlays and back-pared onlays with blind tooled line work. Sewn on recessed hemp cords. Double core silk endbands. The basic design is of two superimposed 'cross' forms spanning both boards against a background of radiating lines in coloured leather and blind. The design concept is based on Smart's intense religious mania which gradually became a form of madness.





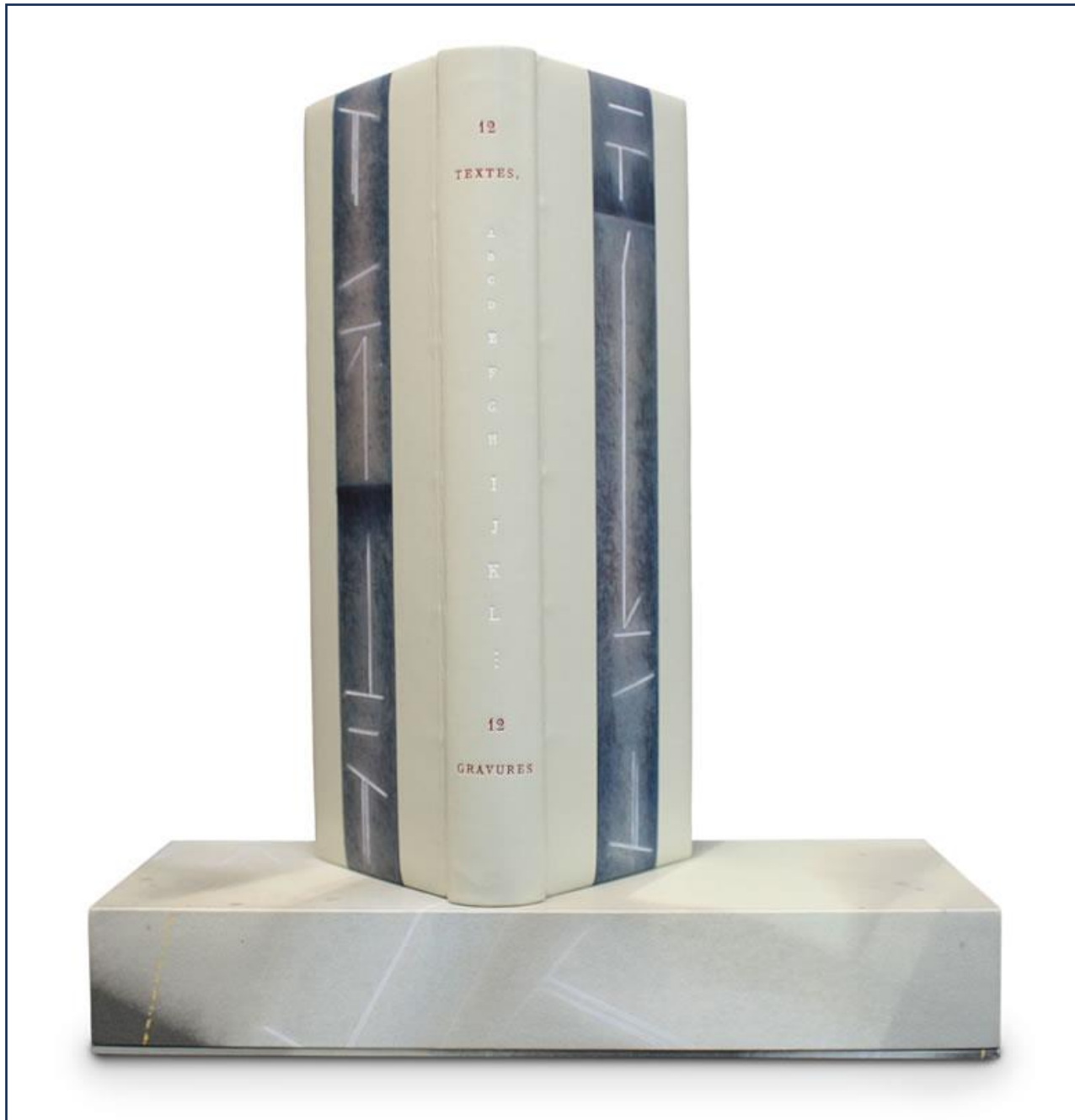
## HEWITS AWARD FOR CRAFTSMANSHIP

Ann Tout  
Fareham Hampshire, UK,  
Non-Professional

Fine Binding Category

Don't Look Now  
by Daphne Du Maurier

Brown goatskin with painted panels, graphite edges. Blind tooling of wood grain on plank shapes. Oil painted silk panels worked from each story, silk endbands, graphite edges with stencil work on fore-edge. Book boards designed to represent doors/shutters as barriers seemed most appropriate through which to glimpse each horrifying story.



## HEWITS AWARD FOR CRAFTSMANSHIP

Julia Van Mechelen  
Diest, Belgium  
Professional

Fine Binding Category

A b c d e f g h i j k l ...12 textes,  
12 gravures  
by Bernard Dumont

Full leather binding in ivory calfskin. Edges gilt in the rough; meeting-guards; doublures in dark red buffalo leather, flyleaves in bright grey suede; headbands in four colours of silk; vertical decoration to the boards, inlay of the same calfskin, ivory, coloured by hand in blue and lined up in white. On the spine the title is printed in red and white film, by hand.



## HEWITS AWARD FOR EXCELLENCE IN DESIGN

Pamela Inns  
Bournemouth, Dorset, UK,  
Non-Professional

Complete Book Category

Seasons  
by Pamela Inns

Coptic binding with rosewood boards, watercolour botanical paintings and gold lettering. Rosewood boards prepared from reclaimed wood and sewn in coptic style with hidden inside stitching. The rosewood had had a previous life as a piece of furniture then as an inside doorstep. The already rather gothic shapes inspired the whole design, which seemed to lend itself to a book of secrets for quiet contemplation.



## HEWITS AWARD FOR EXCELLENCE IN FINISHING

Yuri Nomura  
Tokyo, Japan,  
Non-Professional

Fine Binding Category

Zukai Seihon  
by Tokusaburo Ueda, Taro  
Shimo

Japanese-style full leather binding in white and black morocco with gold tooling. The upper cover: white and black morocco leathers with gold tooled decoration, patterns of hexagons and Japanese hemp leaves. Zukai Seihon was one of the earliest illustrated bookbinding textbooks in Japan, which widely introduced not only the techniques of Japanese fukuro-toji binding (pouch bookbinding) but also the European full leather traditional binding. I wished to design this book with Japanese traditional colours of celebration, gold, red, black and white including the hope for the future.