

# SOBIC Archive

## 2011 Competition Winners

After successfully organising the International Bookbinding Competition for the last four years, Stuart and Louise Brockman handed over to Hannah Brown and Arthur Green. 2011 also brought a few changes to the Competition, with support from some new sponsors, five categories instead of four, and a new award to encourage newcomers to bookbinding.

As in previous years the Competition has attracted interest from around the world. There have been 75 entries, from 61 binders, from the following 16 countries: England, Wales, Argentina, USA, Belgium, Israel, Spain, Japan, Scotland, Australia, Estonia, Hungary, Iceland, Switzerland, Lithuania, France and Denmark.

Judging took place on 26th June 2011. This year's judges were: Jane Rutherford (Head Book Conservator at The Victoria and Albert Museum), Glenn Bartley (Bookbinder and Fellow of the Designer Bookbinders), and Royston Haward (Conservator at The British Library).

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)

## **COMPETITION SPONSORS**

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## FINE BINDING

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

Tom McEwan  
Glengarnock, Ayrshire, Scotland,  
Non-Professional

Aucassin and Nicolette translated  
by F W Bourdillon

Full leather binding with covering leather and doublures of goatskin. Inlays of reverse print images, with acrylic ink. Blind and gold tooled lines with all edges decorated with watercolour, acrylic and gold.

The design reflects the rhythms of the chant fable text and depicts the frustration of imprisonment experienced by Nicolette.



## FINE BINDING

Second Prize & Best Overall  
Book Bound by a Professional  
binder

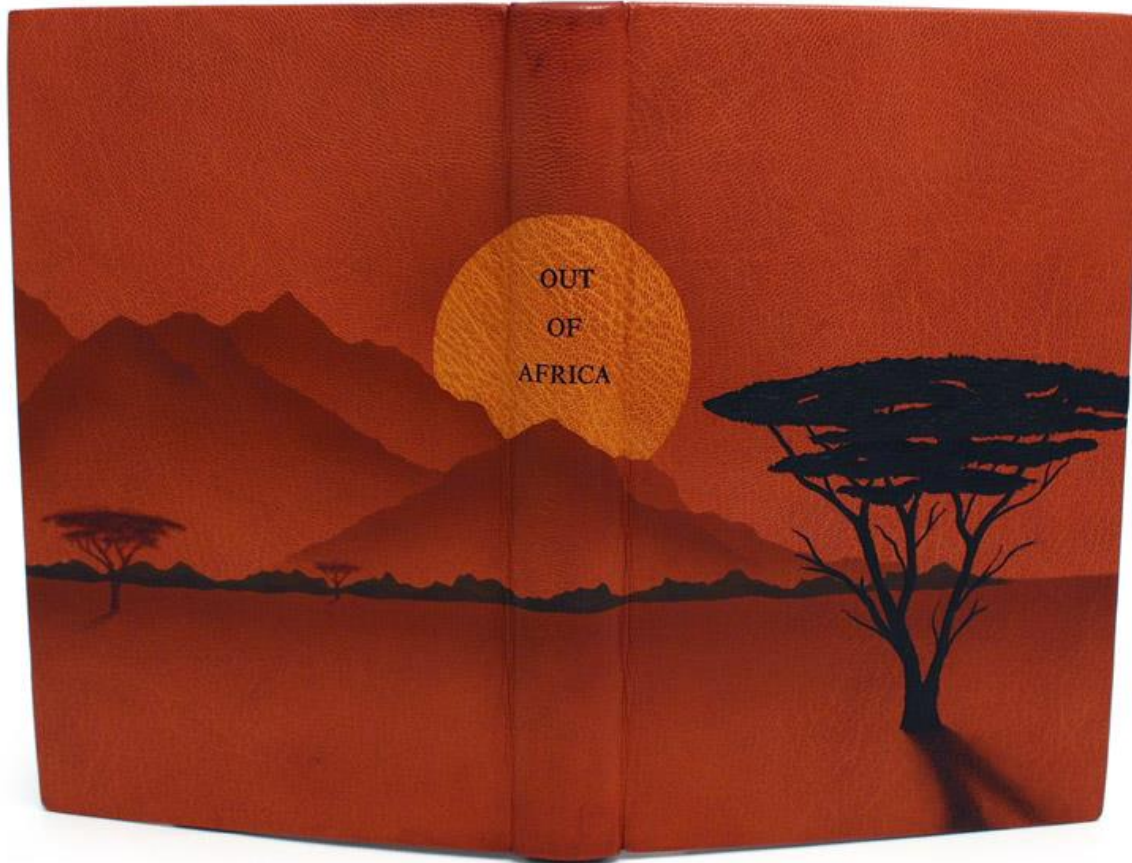
Eduardo Tarrico  
Buenos Aires, Argentina,  
Professional

With Some Justification  
by Warren Slesinger

A French binding construction sewn on guards in full leather. The leather is sanded and polished with onlays and hand-tooling. Sewn silk endbands with an airbrushed top edge. Housed in a protective box with magnetic closure with a blind-tooled title.

The book was a typographical game proposed by Kim Merker, with double printing and misalignments. The design was inspired by these “problems” with the printing. I want to represent with the onlays this “out of alignment” and the sanded represents the printing texture.





FINE BINDING

Third Prize

Glenn Malkin  
Hornsea, East Yorkshire, UK,  
Professional

Out of Africa  
by Karen Blixen

Full Harmatan goatskin binding with onlays and dyed background design. Back pared onlay and puckered leather onlay features. Background dyed with leather dye. Edge decorated with acrylics and sprinkled gold leaf. Full leather doublures and goat-suede endpapers.

Evoking the beauty and vastness of the African landscape.



## COMPLETE BOOK

First Prize and The J Hewit & Sons Award for Design

Ann Tout  
Fareham, Hampshire, UK,  
Non-Professional

Sleeping Beauty

A concertina binding covered in goatskin, with blind tooling of a tower and a transparent vellum slipcase. The boards are blind tooled and dyed and the papers have cut outs and are painted with inks.

The concertina folded paper consists of two layers, the upper layer sewn at the foredge is slightly shorter in width to give a three dimensional scene when opened out. The transparent vellum slipcase with its sepia drawing lets the tooled and dyed castle show through the thorns.



## COMPLETE BOOK

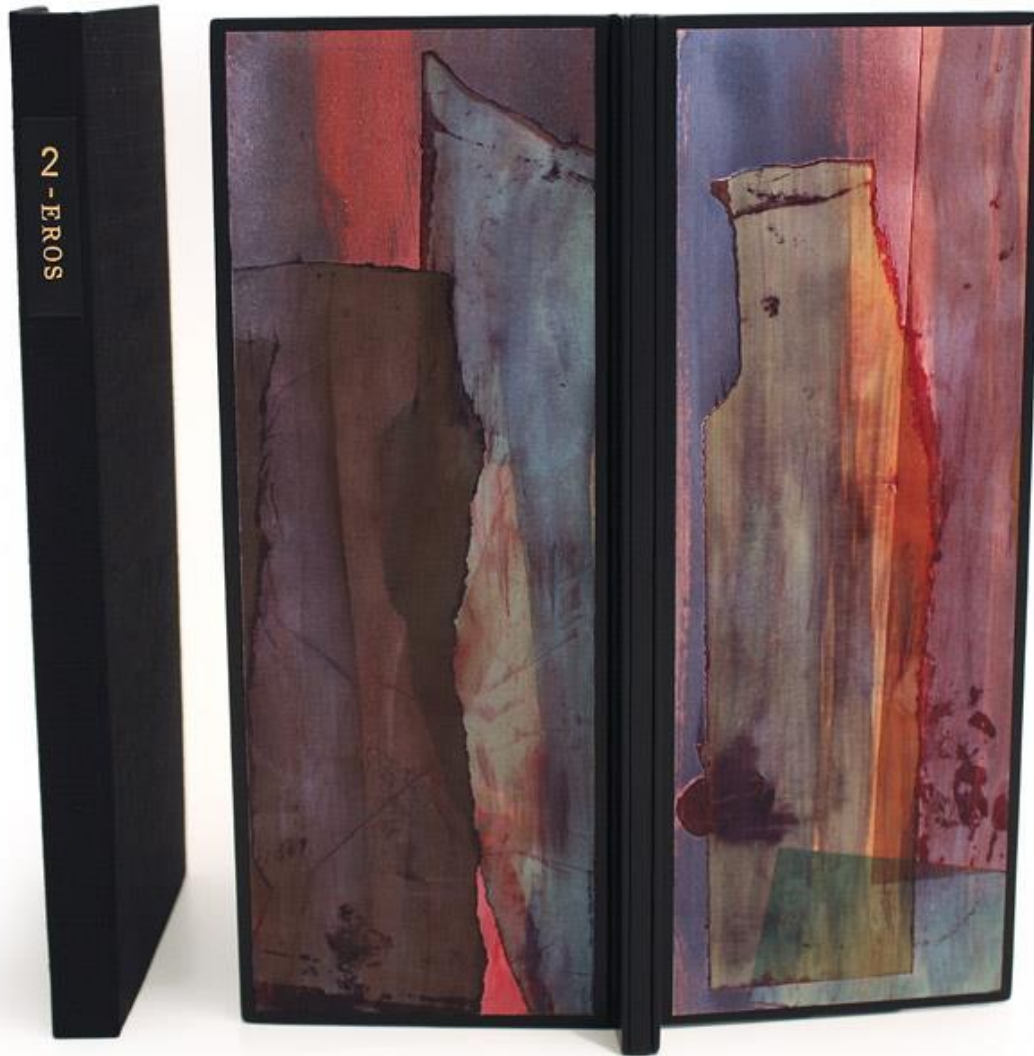
Second Prize

Eri Funazaki  
London, UK,  
Professional

Finger Prints with text  
by Danny Flynn  
and illustrations  
by Eri Funazaki

A double concertina style binding bound in goat skin and letterpress printed suede. The text was handset and printed in letterpress by Danny Flynn and Eri Funazaki (the binder). Illustrations were printed in letterpress and additionally hand tooled in gold and white gold. Book covering material (suede) was printed with oil based tint medium and finished with gold and carbon tooling.

The book is about a pointy finger, which you may commonly find in old posters and signposts. The whole design was inspired by this particular character, which seems to have visual authority over text and illustration. The design of the book was influenced by old wooden poster type and geometrical shape of printing furniture and quoins. It ends with a question "Can it be trusted?" The answer is "Well I really don't know....."



## CASE BINDING

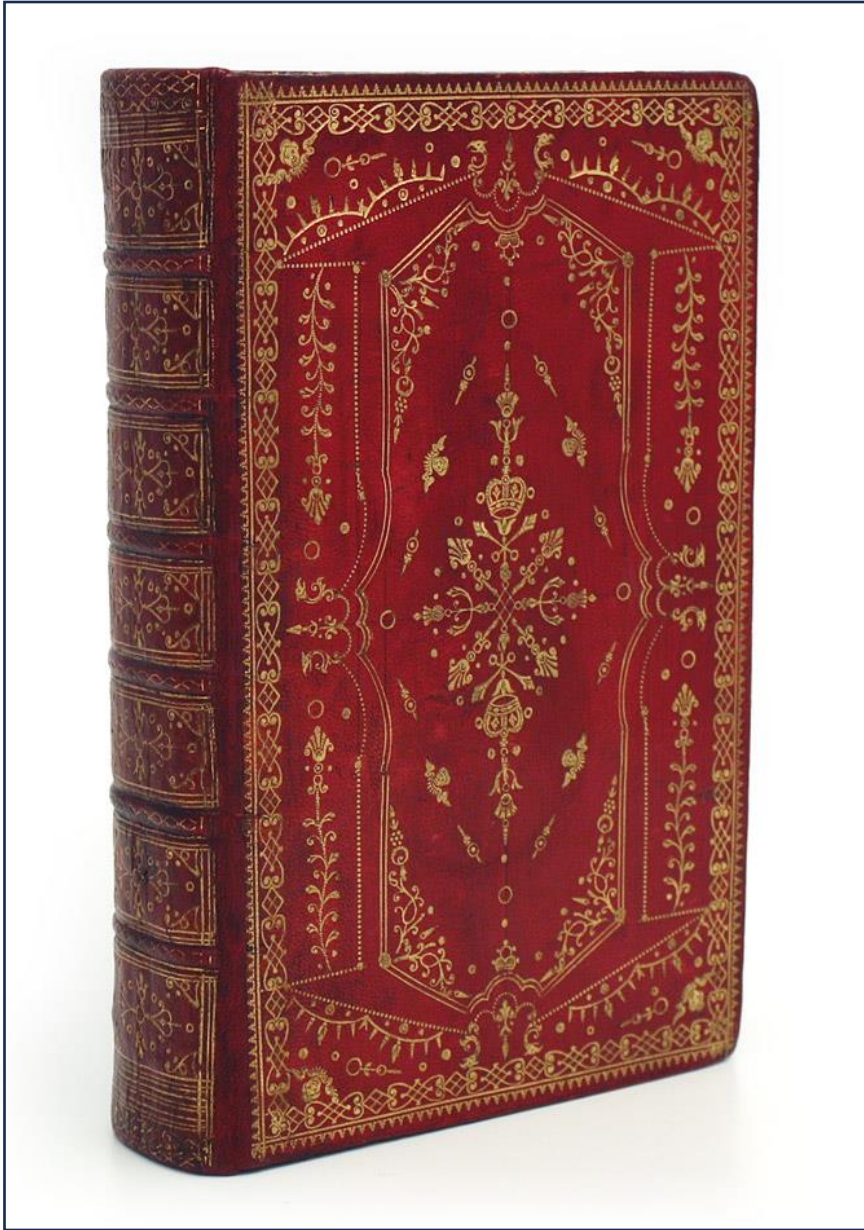
First Prize

Eduardo Giminez  
Zaragoza, Spain,  
Professional

2-Eros  
by Pieter Boddaert Jr.  
with illustrations  
by Danielle Vadenwyngaerden

Stub binding in black calfskin. Boards covered with hand-decorated paper using aniline colours. Blue Roma Fabriano paper doublures and flyleaves





## RESTORATION

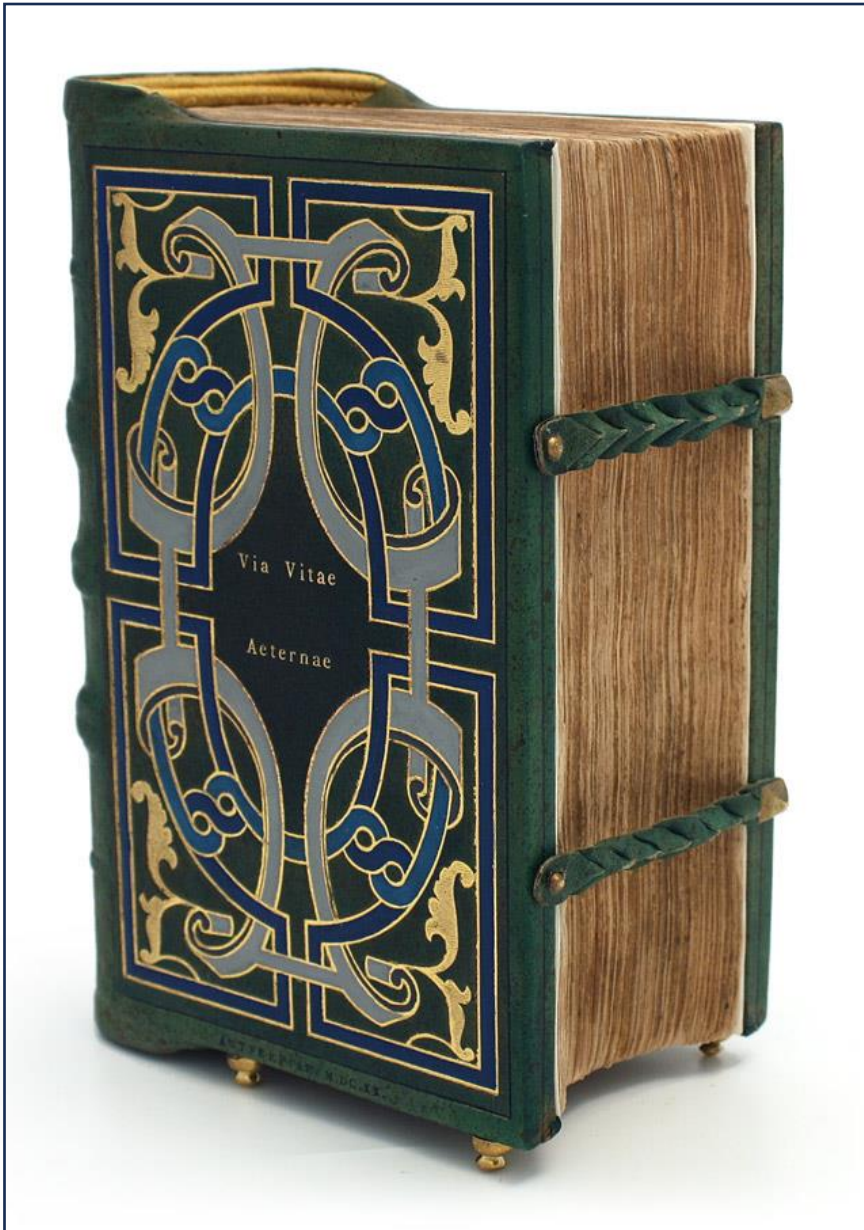
First Prize

Flora Ginn  
London, UK, Professional

The Book of Common Prayer,  
1745

A cottage roof binding covered in full scarlet Morocco with full gilt spinew. Re-backed preserving the original spine.

The materials used were scarlet goatskin, unbleached linen thread, aero linen, Canadian wheat flour, gelatine, Japanese handmade tissue and vulpex liquid soap.



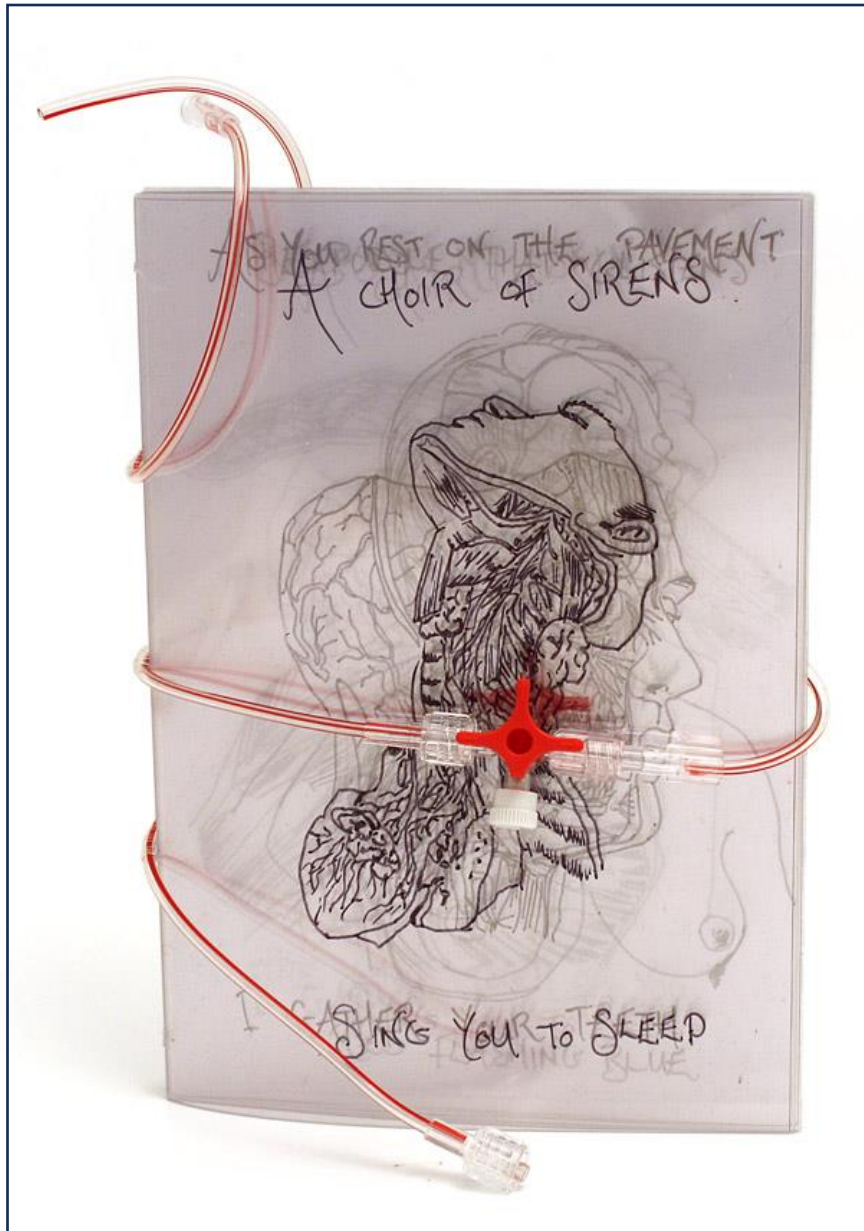
## HISTORIC BINDING

First Prize

Jan Camps  
Diest, Belgium,  
Professional

Via Vitae Aeternae  
by Antoni Sucquet

Gothic binding covered in full leather with  
green headbands and Grolier-style decoration.  
Bronze heels and oak boards.



Best Binding Submitted by a  
Newcomer

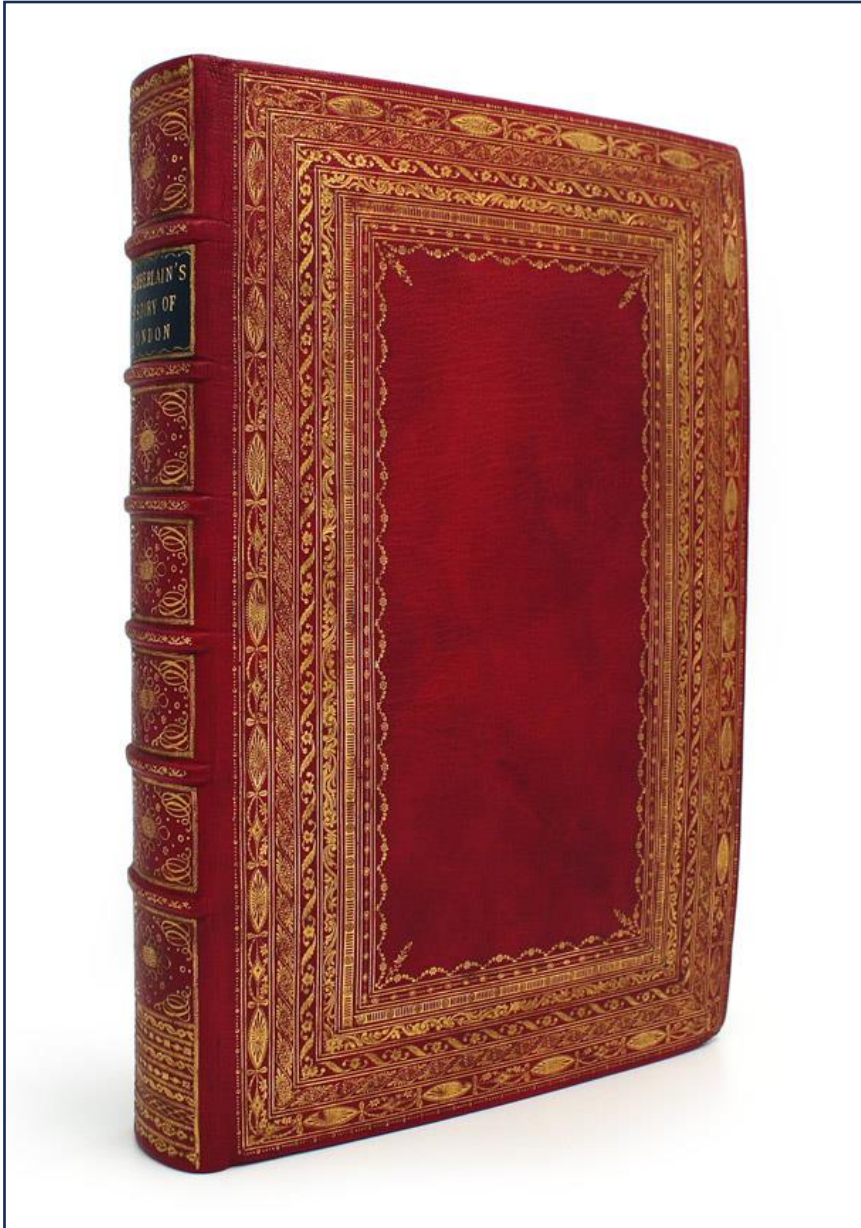
Emily Beattie  
London, UK,  
Professional

Choir of Sirens

Acetate sections with hand drawn illustrations  
and text. Packed sewing with nylon thread on  
medical tubing at three stations.

Influenced by family link to medical profession.  
Interest in anatomy and desire to apply old  
techniques to new materials





## FINE CUT AWARD FOR FINISHING

Flora Ginn  
London, UK,  
Professional

Restoration Category

History and Survey of the Cities  
of London and Westminster,  
1770  
by Henry Chamberlain

A full goatskin binding with all edges 'Antique Gilt' by binder. Full gilt spine, gilt decorative rolls on front and back boards, turn-ins and edges. Tooled with decorative rolls in 24 carat gold and self dyed linen thread for the headbands. Spirit stain old leather removed and original boards retained. Back flyleaf and pastedown replaced with matching marked paper.

Late Neoclassical style suitable to the period of the book. This volume had previously been inappropriately rebacked. The leather covering the boards was worn, torn and stained.





HARMATAN AWARD FOR  
FORWARDING

Scott Kellar  
Chicago, USA,  
Professional

Fine Binding Category

Neverwhere  
by Neil Gaiman

Bound in full goatskin with leather onlays and blind tooling. Marbled endpapers, embellished by the binder. Sewn on 4 stranded cords laced into the boards. Edges trimmed, coloured and burnished with silk endbands. Goatskin for covering and goatskin (some hand-coloured) for onlays.



HEWITS AWARD FOR  
CRAFTSMANSHIP

Dominic Riley  
Cumbria, UK,  
Professional

Fine Binding Category

The Wizard of Oz  
by Frank Baum  
with illustrations  
by Barry Moser

Bound in full salmon pink goat with multi-coloured onlays, acrylic painted edges, gold tooling, leather joints and flyleaves. The forest, poppy field, and Emerald City are panels with additional back-pared onlays, worked off the book, and then put onto the covering leather along with the yellow brick road and the forests, and then the whole cover is back-pared again, giving a smooth, flat surface. The book was covered at this stage and then tooled.

Dorothy and Toto are hidden in the forest (recalling the scene in the story where they get attacked by trees). The poppy field on the back has giant threatening flowers. The Lion and the Wicked Witch are in their respective forests: the witch lives in her forest in the west and the lion is made king of his forest for his bravery. Their profiles lie hidden in the tree-tops. The other two characters, the Tin Man and the Scarecrow, appear inside on the doublures, and are picked out in parallel lines of gold tooling. The red cloth box has the tornado tooled on it in the same fashion. The only character who doesn't appear is the Wizard himself, a deliberate decision in keeping with the mystery at the heart of the story





HEWITS AWARD FOR MERIT

Ann Tout  
Hampshire, UK,  
Non-Professional

Fine Binding Category

The Collected Stories of Nikolai  
Gogol

Natural coloured goatskin with painting under transparent vellum. Book box of light brown cloth with circular disc to open it. Bound with a French joint, hollow back and silk headbands. Blind tooling and dyes with painted endpapers and edges painted with watercolours.

The tooled and dyed leather depicting a snow storm is designed to create a sense of movement to the painted scene that wraps around the book. The scene incorporates buildings from the illustrations to the stories.