

SPEAKERS



MICHAEL BURKE

BIOGRAPHY:

Michael Burke studied bookbinding with Dominic Riley and paper conservation with Karen Zukor.

Michael lives in the Lake District, England, where he teaches bookbinding as well at events across the UK. He is a past chair of the North West and North Wales region of SoB. He has taught for diverse book arts groups in the USA, including Los Angeles, Seattle and Salt Lake City. In recent years he has taught at the Paper and Book Intensive, travelled to São Paulo to teach for the Brazilian group ABER, and in 2011 presented Byzantine binding at the Seminar of the Guild of Bookworkers.

Michael researches the structures of ancient and medieval bindings. He recently gained a Masters degree in the History of the Book at the University of London.

ABSTRACT: BINDING THE NAG HAMMADI CODEX

Michael will present the structure and form of these ancient bookbindings.

Discovered in Egypt, the Nag Hammadi codices are thirteen ancient manuscripts which were inside a clay pot that had been sealed and buried. Unearthed in relatively good condition, in 1945, the Nag Hammadi codices were the earliest extant codex bindings ever found and date from the third century AD. Michael's presentation will centre on the construction of these remarkable survivors and tell the extraordinary tale of their discovery.

They have a textblock of folded papyrus, held together with knotted tackets and were protected by boards of stiffened layers of papyrus. The boards were covered in goatskin, and the bindings enclosed by leather ties and wrapping bands.

Michael will discuss the steps involved in making these fascinating early bindings and consider their importance to the history of the early book. Variations in characteristic features will be discussed. These, along with the papyrology, can be shown to reveal some of the earliest inceptions of bookbinding techniques. Michael will also show how the Nag Hammadi codices reveal the influence of their codex form on the even more ancient craft of making papyrus.



JULIE CHEN

BIOGRAPHY:

Julie Chen is an internationally known book artist who has been publishing limited edition artists' books under the Flying Fish Press imprint for over 25 years. Her work combines text, image and structure, presenting reading experiences that often involve complex interactions with the physical book. She is an associate professor of book art at Mills College. She lives in Berkeley, California.

ABSTRACT: READING THE OBJECT: CONSTRUCTIONS OF TIME, MEMORY, AND EXPERIENCE

There are many ways to "read" a book. In an increasingly digital world, the artist's book form has the distinction of being a time-based medium for which reader/viewer interaction with the physical object is usually a key component not just of the delivery of content, but of the experience of content. Julie Chen will speak about her explorations of the book as medium, discussing some of the recurring themes in her work and her focus on the experiential nature of the book.



FIONA DEMPSTER

BIOGRAPHY:

Fiona Dempster is a calligraphic and book artist based in Maleny, in the Sunshine Coast hinterland. She loves books, words, marks and text, and her work is generally elegant, spare and restrained; seeking the essence of things rather than an elaborate and complex expression of them.

Fiona has studied calligraphy since she was a child and has developed fine skills in both calligraphy and as a bookmaker. Her work is often paper-based and takes the form of books; however, she also works with metal, timber and Perspex to express words and texts in ways that take calligraphy off the page and into the outdoors.

In addition to her studio work Fiona also teaches calligraphy and book-making to both adults and children. She has exhibited in joint exhibitions with her husband Barry Smith and in group exhibitions, across Australia.

Fiona was a finalist in the 2010 and 2013 Libris Book Awards, the 2009 and 2011 Southern Cross University's Acquisitive Artists' Book Award and the 2011 and 2013 East Gippsland Artist Book Award. Her work is held in private collections in Australia, the USA and Japan. Her work is also in the collections of the State Library of Queensland, Brisbane, Australia; George Mason University Fairfax, Virginia USA; University of California Santa Barbara, California USA; Otis College of Art and Design Los Angeles, California USA; Minneapolis College of Art and Design, Minnesota, USA; Savannah College of Art and Design, Georgia USA; University of Pittsburgh, Pennsylvania USA; and Emory University, Georgia USA.

Fiona is a member of the Australian Society of Calligraphers; the Collaboration of Maleny Artists (COMA); Papermakers of Queensland; and the National Association for the Visual Arts (NAVA).

In 2002 Fiona was one of the first three Australians to be awarded the Intermediate National Diploma of Calligraphy (UK). In 2006 Fiona completed Certificate III in Design Fundamentals.

ABSTRACT: EXPLORING COLLABORATION

Collaboration is an often-used word, with definitions around teamwork, working together, group efforts, alliances and partnerships.

The Macquarie dictionary describes the verb to collaborate thus:

1. to work, one with another; cooperate, as in literary work.

The Macquarie goes on to define the verb another way as well:

2. to cooperate treacherously: with the enemy.

When artists speak about collaborating though, what do they really mean? What forms can collaboration take in arts practices and what do we mean when we use the word? When a fellow artist asks if you are interested in collaborating on a project – what are they suggesting and what can you expect?

Following a couple of difficult collaborative experiences, and a resoundingly successful one, Fiona Dempster has investigated different forms of collaboration and attempted to clarify the different ways artists, in particular book artists, can and do collaborate.

In an effort to encourage more successful collaborations, where expectations are understood and shared, Fiona offers a framework for considering what sort of collaboration is on offer; for example which elements will be collaborative and which won't and how the collaboration will work.

As a touchstone throughout her work, Fiona shares and celebrates her successful collaboration with fellow book artist Susan Bowers.



WAILIN ELLIOTT

BIOGRAPHY:

Wailin Elliott is a printer and publisher of the Driving Creek Press in Coromandel where I have lived for the past 40 years as a potter, painter and printer and am now General Manager at the Driving Creek Railway in Coromandel.

In the early 1990s I was given a Challenge Proofing Press and 2 trays of type and to learn more about printing I joined the AHP in Auckland. A little later I joined the ABC and have been a member of both ever since, even though it is difficult through pressure of work to find time to attend meetings and workshops in Auckland or even Hamilton. However I was able to attend some years ago a workshop given by Claire van Vliet when she was in New Zealand and have also worked under the direction of the bookbinder Bill Downie in Sheila Coltman's bookbinding studio in Taupaki as well as attending other workshops with other NZ binders.

Since my teenage years I have been interested in typography and printing as well as bookbinding. As a schoolgirl I was lucky enough to know the well-known typographer Bob Lowry and even helped out collating and folding books he was printing. In my early working years I spent much time in the University bindery with Ted Mortimer and watched the women binders there. I also enjoyed a friendship with Arthur Johnson an ABC patron and used to visit him and his wife Pamela whenever I was in England.

ABSTRACT: HANDPRINTING AND BINDING A BOOK OF SHORT STORIES BY EVA WONG NG

In 1997 I handprinted a book of short stories written by Eva Wong Ng. I was a member of AHP and needed a project so decided to print Eva's short stories written about our family as young Chinese children growing up in Newmarket, Auckland.

Mark Venables of Mt St John Press was happy to guide me in setting up type, printing and dissembling. In other words I became his apprentice.

Printing and binding this book took four years as I had to find time to travel to Auckland from Coromandel where I live, once a fortnight for a day's printing. During that day I set up type, pulled a proof and

corrected errors. The next time would be spent in printing and dising type. If I was fast enough I could start setting another page. Guided by Mark who usually printed between 50 - 100 copies, I decided to print 150 copies but had only printed off 4 pages when I realised I should have printed at least 500. The book launch proved me right as I sold the entire first edition that day. Instead of resetting the early pages I decided to have the second edition printed digitally and launched the second edition as the same time as the first.

After printing these editions I then had to learn how to fold and sew the sections. Sewing 650 copies took some time but gave me plenty of practice. Then a suitable cover was chosen and printed. For this I had the expert help of John Denny and Tara McLeod. My next project is to print and bind a book on Silkworm raising which is another great interest of mine.



CAREN FLORANCE

Caren is currently undertaking a Creative Doctorate at The University of Canberra. She also teaches seasonally at the ANU School of Art and conducts public workshops in book arts and letterpress by request.

<http://www.ampersandduck.com/art/about-ampersand-duck/>

ABSTRACT: TEXTUAL ACTIVITY IN THE ARTIST'S BOOK

Not every artist's book includes text; many eschew any textual production other than the title and the colophon (and many don't even include those). When text is included, whether written or sourced by the artist, the manner in which it is produced can have a dramatic impact upon the outcome of the book. There are so many factors to think about: the technology used (what do you have access to?), the font style and size, the text/image dynamic, and the text itself (does it enhance the book's visual message or detract from it? Do you need to acknowledge anyone? who is checking for typos?). My research is particularly focused on the use of poetry in artists' books, but I'm very interested in the affective qualities of textual production in general, and this presentation will share some of my thinking on the subject in such a way that encourages practical application.



DAMEN JOE

BIOGRAPHY:

Damen Joe currently works in Preservation and Conservation of book and paper at the Auckland Libraries' Sir George Grey Special Collections.

Damen has a background as an artist and lecturer in visual art and design. He is interested in a range of preservation and conservation related activities, including: treatments, exhibition design, installation and lighting.

In the future, Damen would like to research the relationship between heritage institutions and community groups, for the development of Preventive Conservation solutions.

ABSTRACT TITLE: SUPPORTING THE BOOK - CARE, CONSIDERATIONS AND CRADLES FOR EXHIBITING BOOKS

Books are familiar objects to us all, and as such, their commonality and utility can lead to a sense of ease toward their care. This very utility however, combined with their mechanical nature, presents exhibition challenges rarely faced by other mediums.

Preparation for exhibiting a book can entail months of handling, page-turning, physical consultation and exposure, all culminating in an exhibition opening unnatural to its usual closed position. Books have a memory, and within the context of care required during preparation, the book's structure and wellbeing depends greatly on the support that holds it during display; a balance between the aesthetics of exhibition and responsibilities of collection care is required.

This paper presents a consideration of issues faced when preparing a book for exhibition, and focuses on the role of the book support, its design and construction. The presentation will provide detail on the design and function of a worksheet used by Auckland Libraries' Preservation Unit to calculate and facilitate construction of four types of exhibition supports for book and paper.

By placing the conservation requirements of support first, this worksheet allows for proper care in the support of exhibition items; care that conforms to a degree of display, satisfying both aesthetic and conservation standards.



LESLEY KAISER

BIOGRAPHY:

Lesley Kaiser is an artist/author/bookbinder who works as a senior lecturer at AUT University, in the Graphic Design and Postgraduate programmes in the School of Art and Design. Research interests include: the future of the book, bookworks, artist's books, bookbinding, paper-engineering, Art and Design, and tertiary education pedagogy. Publications include *The Naughty Nineties: A Pop-Up Book* (International bestseller, first edition 1982); and a number of one-off, or small edition, artists' books and bookworks.

Lesley first learnt bookbinding from Bill Downey at ATI in 1988, and has exhibited in artists' book exhibitions nationally and internationally since that year. She has taught bookbinding in a number of tertiary institutes (Elam, University of Auckland; Unitec; Wintec; Massey; and AUT University), and she has presented papers at various international book conferences. Her paper *Preserve, Renew, Invent [Light Bytes]: The aphorism and the future of the book* (2008), was published in the *International Journal of the Book*, Volume 5, Issue 2. pp. 125–132, and can be downloaded at <http://ijb.cgpublisher.com/product/pub.27/prod.226>.

Academic portfolio: <http://arden.aut.ac.nz/portfolio/lesley.kaiser>

Blog: <http://lesleykaiser.wordpress.com>

Blog: <http://gdcop.wordpress.com>

Website (being updated): www.lesleykaiser.com

ABSTRACT: MULTIMODAL BOOKS IN A TERTIARY CONTEXT: BRIDGING THE GAP BETWEEN TRADITIONAL BOOK ARTS AND NEW TECHNOLOGIES

Our relationship to books is mutating dramatically, not just for readers and writers, but also for those who design and create books. This research explores how multimodal books might be used to integrate old and new technologies to retain the prized aspects of printed hand-bound books and complement the enhanced communication potential of eBooks. Combinatorial and transformational approaches to learning, teaching, creating and making were implemented in the first year of the Bachelor of Design (Graphics) degree at AUT

University. Emerging theoretical contexts informed research into current issues, theory and formats, and students presented their findings as well-designed books that included both a print and an interactive PDF or EPUB formatted for iPads. Ways in which the traditional book might retain 'value' are explored – pop-up books, for example, are discovered to have shape-shifted spontaneously to digital forms as technologies change, enhancing rather than replacing the analog-interactive versions, and multimodal approaches are shown to effectively preserve, renew, and re-invent the book as it morphs into the future.

See: <http://lesleykaiser.wordpress.com>.

Keywords: Multimodal, Book Arts, Tertiary Graphic Design, Bookbinding, Pop-Up Books, iPads, eBooks, Teaching



VANESSA MARSH

BIOGRAPHY

I started book binding in 2007 after attending a class held by a friend at a medieval re-enactment event in Wellington, I was quickly hooked and have not looked back since. I focus on researching and recreating Traditional book binding and in particular binding styles up to and including the 15th century. Within the SCA (Society for Creative Anachronism [Medieval re-enactment]) of which I am a member. I now regularly teach various book binding styles and topics depending on my area of research/interest at the time, I have taught throughout New Zealand and at some events in Australia. I have been particularly interested in Girdle books 1450-1600 for a number of years and with assistance from the wonderful retired conservator M. Smith in the US who is currently writing a book on Girdle books, I have been able to receive images of extant examples to aid me in my research. Several books I have bound have made their way around the world as commissions/gifts for other medieval

re-enactors. I get enquiries regarding my research and enjoy helping others to increase their skills/knowledge. My research has also led to me making my own clasps for the books I make which has been an interesting journey into working with metal as well as blind tooling and gold work.

ABSTRACT:

Girdle books were a form of binding a book which was used for approx 150 years from the mid 14th century through to the 16th century (metal cover girdle books exist later than this). Carried by being worn from the girdle (belt) this particular style of binding allowed wearing of the book while traveling, working or on pilgrimage. Most owners of girdle books were clergymen but several extant examples contain legal text rather than religious material. A book could be originally bound as a girdle book with a tail or an already bound book could be rebound (additional cover) to make it a girdle book. There are few extant examples with 23 cataloged by Ursula Bruckner in 1995.



TARA MCLEOD

BIOGRAPHY

Tara is a multimedia artist with a background in graphic design. His works have been exhibited widely including the Dowse Art Museum and The Alexander Turnbull Library who hold a substantial collection of his work in their Rare Books and Fine Printing Collection. Since 2001 until its recent closure Tara was the designer/printer at the Holloway Press University of Auckland. Pear Tree Press books and prints are collected by major libraries and private collectors in New Zealand, United States, England, Australia and Canada. His work had been reviewed in Matrix and featured in Parenthesis. He is a regular printer in residence at the University of Otago 's Otakau Press and has exhibited at The Whittington Press, Oxford, England. Tara has the distinction of being the only contemporary New Zealand artist to feature in the book Real Gold: Treasures of Auckland Public Libraries.

ABSTRACT: LETTERPRESS TECHNOLOGY IN THE 21ST CENTURY

Discussing recent technology innovations influencing letterpress: photopolymer plates and laser cutting, giving access to letterpress printmaking on a broader scope than with traditional materials.

Showing printed examples of metal types held by the Pear Tree Press of which are now currently popular computer fonts in commercial use. Examples of design using metal and wood types displaying the freeing up of typographic thinking whilst working within the constraints of letterpress technology.



ERICA MORDEK

BIOGRAPHY

Erika Mordek is assistant book conservator at the National Library of Australia. Originally a woodworker, she developed an interest in paper crafts and learned basic bookbinding under Neale Wootton at the Canberra Institute of Technology (CIT). She began her career as a volunteer, and after six months was offered a short contract. She has been at the Library for over four years, where she has gained much knowledge and experience. She now teaches beginner bookcraft at CIT. Erika has a particular interest in Japanese bookbinding. She was recently awarded the Kenneth Binns Travelling Fellowship which allowed her to attend the London Rare Book Summer School in 2012 as well as visit conservation laboratories. In 2012 she attended the Buenos Aires Bookfair.

ABSTRACT:

This paper will relate some of the more interesting and fascinating bits of information I learned about during the 5 day course at the London Rare Book summer school: " the European bookbinding 1450-1820" offered by Prof Pickwoad. I will also apply this study in the context of books in the National Library of Australia Collection. In particular I will discuss the following:

- Binderies some historical context: what do we know
- Sewing styles
- Spine shapes
- Spine linings
- Endbands
- Edge treatment

As it relates to items in the National Australian Collection.

Binders didn't leave much in the form of written records about the day to day workflows in the bindery. Most of our information comes from illustrations of binderies and bookbinders, and passed on from binder to binder through training. We will discover that not much has really changed in 400 years.



SANDRA MORRIS

BIOGRAPHY:

Sandra Morris graduated from Elam School of Fine Arts in 1975 with a BFA, and then spent four years working on the School Journal as a designer and illustrator.

She gained her MFA at Elam in 1990 where she completed her first picture book, '*One Lonely Kakapo*' (winner of the Russell Clark Award for illustration in 1992) -republished by New Holland Publishers, 2012).

In 1994 she wrote and illustrated '*Discovering New Zealand Birds*' (finalist in Russell Clark Award, finalist AIM Children's Book Awards,) - Republished by New Holland Publishers 2012).

In 1996 Sandra gained a graduate diploma in plant and wildlife illustration from the University of Newcastle, NSW, Australia, where she developed a love for nature journaling.

She was a designer for Shortland Publications for 7 years then senior tutor in illustration and life drawing at Massey University for 5 years.

Sandra has been director of the Sandra Morris Illustration Agency for over 7 years and recently established the Illustration School with Nina Rycroft.

Other publications include: *Sensational Survivors'* (2009 Walker Books-Finalist 2010 Childrens Post Book Awards for Non Fiction, and finalist in LIANZA book awards for Non Fiction),

'Godwit's Journey' (Reeds 2005), *'Pohutukawa'* (Reeds 2000), *'The Garden Year'* by Jonathan Spade, (Reeds 1988), *'The Bay'* by Ron Bacon (Scholastic1987),

'The Kingfisher and The White-faced Heron' with photos by Geoff Moon, Heinemann 1985), *'The Dolphin Boy'* by Beverley Dunlop (Hodder and Stoughton 1982)

ABSTRACT: THE ART OF THE PICTURE BOOK

The picture book as we know it today is a relatively recent phenomenon.

About 130 years ago an illustrator by the name of Randolph Caldecott used imagery in picture books in an innovative and exciting way- they no longer merely mimicked the text – they extended it and often said more than what the words said.

More changes came in the fifties and sixties with the influence of movies and their exciting camera angles, close-ups, distorted perspectives and action.

Artists also started conceiving of their books like a movie- using words only when something couldn't be said in pictures. This has continued to evolve,

and today is stretched and challenged by a growing body of experimental picture book makers.



MONICA OPPEN

BIOGRAPHY:

Monica Oppen began making books in the 1980s. Her work practice in the book arts encompasses writing, printmaking, photography and bookbinding.

Her work is in public and private collections in Australia and overseas. Over 20 years she has been collecting books by artists. As a way of promoting the genre she established the Bibliotheca Librorum apud Artificem, the library for the artist's book. The collection can be viewed on-line and is open to the public by appointment.

Publications:

The Silent Scream: political and social comment in books by artists

Monica Oppen and Peter Lyssiotis

Ant Press Sydney 2011

ABSTRACT: COLLECTING AS A CELEBRATION OF BOOKS

At the core of any great collection lies a passion for the object being collected. This is definitely so in my case. Art school training tends to focus the students' gaze inwards and on their own creative spirit, collecting focuses the gaze outwards and results in a celebration of the work of others. In an illustrated lecture I would like to show and discuss some of the variety and quirkiness of the bookworks in my collection.

Key to experiencing bookworks is active reading, interaction with the object, which is often denied in the constricting parameters of the gallery. Focusing on, what I called, the extended book I will show a selection of works, both local and international, in which the artists have enhanced and challenged the interaction of the reader and their understanding of the book's content through the use of carefully thought through design and a full awareness of the intrinsic properties of a book.



KATE PAPIERNIAK

BIOGRAPHY

Kate holds both a Bachelor of Arts (Cultural Heritage Studies), a Diploma in Materials Conservation and Certificate in Art Authentication. She specialises in conservation treatment of paper-based materials, books and photographs, art authentication and heritage significance assessment. Kate has worked at the State Library of Western Australia and the Lawrence Wilson Art Gallery at the University of Western Australia. The majority of her working life Kate has spent in private enterprise, including running her own conservation business.

In 2008, Kate established the Preservation Foundation to promote and undertake preservation of culturally significant heritage materials from underfunded collections in both private and public sectors. Kate is a professional member of the Australian Institute for Conservation of Cultural Material since 2010.

ABSTRACT

This paper will discuss conservation treatment of a historical sketchbook comprising works by many Italian artists. This art reference book is an example of similar manuscripts widely created in 18th century Europe. Artists used them as learning templates, visual resources, travel documentation or gifts.

Such a sketchbook was acquired by an Australian porcelain collector at the beginning of 20th century and kept by a family ever since. Reportedly the book belonged to Conrad Martens. However, no documentation was retained to attest its provenance. The investigation and examination of the materials guided the provenance research in corroborating 'hearsays' with facts.

Conservation treatment of this historical art sketchbook presented a number of thought-provoking aspects and challenges to do with preserving the appearance of the volume and its physical and chemical stability. The treatment of this manuscript may represent a reversal of the recent trend in stripping the books for their plates. In this particular case, plates removed earlier were de-framed and inserted back to the text block.



TERRIE REDDISH

ABSTRACT: A PORTFOLIO CAREER

I am one of a growing number of so-called 'slashers' as in - artist/printer/binder/teacher. Slashers are part of an emerging trend known as the 'portfolio career', which can be a very rewarding career move if you are the right personality type. My schedule varies dramatically from hour to hour, day to day, week to week and I am forced to compartmentalise my time to ensure I get some thing completed before moving to the next task. My income is very lumpy and comes from part time consultancy and business support work and a personal business selling my creative outputs. It came out of necessity but even if I won Lotto tomorrow I don't think I would do anything different.

When you are a procurement consultant, facilitator, teacher, botanical pencil artist, importer of bone and horn folders, book binder and you're learning how to letterpress print – how do you brief the designer who is rebranding your business?

Do you try to keep each aspect of your 'portfolio career' separate or do you embrace them forming interesting connections and build on them?

Leaves (on trees and in books) grow on branches of trees which are cut down to make paper which is used to make books containing stories formed from words which are made up of individual letters.

Tree wood is also used to make pencils. I use pencils to create images of trees (and other flora) on paper. I also reprint the drawings on paper and bind them into books. I am learning to use type to make words, that make sentences and stories to accompany my drawings in books and cards.

Sometimes I take old books that are being thrown out and I rip out the pages and fold them to make paper flowers or perhaps even new books.

In everything that I do I want to: educate, connect, encourage, inspire, enhance and transport.



DOMINIC RILEY

Dominic Riley has created over fifty design bindings so far and these have won him fifteen prizes, including both first prizes and the Mansfield medal in the Designer Bookbinder competition in 2007 and first prize in the prestigious Sir Paul Getty International Competition in 2013. His other time is spent restoring antiquarian books, lecturing, writing and teaching. He spends part of the year in California, teaching summer school with Michael Burke at the San Francisco Centre for the Book. He is an elected Fellow of Designer Bookbinders and serves as Vice President of the Society of Bookbinders.

In his presentation Dominic will talk about his approach to creating contemporary fine bindings, concentrating on his work from the last ten years.



LEE ROLPH

BIOGRAPHY

Lee commenced her career in bookbinding back in 2000. This followed a decision for a change in both her then career and life-style, and a return to Adelaide, South Australia to live.

Lee's initial training was undertaken by enrolling in TAFE,s Printing and Finishing Diploma at their Croydon Campus in Adelaide.

Over the 13 years since then, regular participation in a wide range of related workshops and courses has enabled her to enhance her bookbinding skills.

In 2003 Lee had a Studio/Bindery designed and built at her home in Adelaide, and from where she still works today.

Lee's life-style now allows her to travel frequently and widely, while being able to maintain a balance of regular clients and new commission work.

Her focus is on using traditional bookbinding skills and tools, while exploring modern/contemporary design possibilities.

Lee is a member of:

British Society of Bookbinders

State Bookbinding Guilds of Victoria, New South Wales and Canberra

Guildhouse, South Australia

ABSTRACT: MINIATURE BOOK MUSEUM, BAKU, AZERBAIJAN

In the old section of Baku, Capital of Azerbaijan, is an amazing Museum of the Miniature Book. It was opened in 2002, and is the only museum in the world dedicated to miniature editions of books. It is the private collection of Zarifa Salahova who has collected now over 6,500 miniature books over 30 years. It is free to the public. There are over 35 glass cases holding close to 5,000 miniature books published in 64 countries worldwide. Zarifa's motivation is to encourage children to love and read books.



ROMILLY SMITH

BIOGRAPHY:

Romilly Smith works at the University of Otago as assistant to the Special Collections Librarian and as a bookbinder. I completed my bookbinding apprenticeship at the University and have worked here for nine years.

ABSTRACT: FROM PIGSKIN TO PAPER: AN EXHIBITION ANALYSIS:

In December 2012 Special Collections, University of Otago, mounted an exhibition called *From Pigskin to Paper: The Art and Craft of Bookbinding*. The aim of this exhibition was to chronicle bookbinding styles over the years, 'decode the jargon' of the bookbinding trade, and to explain some of the processes involved in binding a book. Particular notice was also given to well-known bookbinders such as Roger Payne, Thomas Cobden-Sanderson, Sangorski and Sutcliffe, the Zaehnsdorfs, and the Dunedin-born Eleanor Joachim. This paper covers the processes involved in mounting this exhibition, notably the selection of items for display, the logistics involved in measuring cradles for each items via the University Bindery, and preparation for the online version.



PAUL TAYLOR

BIOGRAPHY: - Paul Taylor

Paul qualified as a book and archive conservator in 1986 from Colchester Institute, Essex, UK and is accredited by the Institute of Conservation. He has worked for National Archives in Kew in London, John Rylands Library in Manchester, Canterbury Cathedral Archives in Canterbury and was Preservation Manager for Auckland City Libraries for three years. For the last nine years he has been co director of his own conservation business, [Spiral Path Book Studio](#), whose customers include Auckland War Memorial Museum, Heritage NZ and Auckland Council.

ABSTRACT: - JAPANESE TISSUE IN BOOK CONSERVATION

A detailed look at the many and various ways that Japanese tissue can be utilised to repair and strengthen damaged board corners, exterior leather joints, interior endpaper joints, head caps and weak spines. Covering dying and colour matching, appropriate adhesives, surface treatment etc.



JOY TONKIN

BIOGRAPHY:

Joy Tonkin runs a bookbinding business in Canberra with her husband John. She specializes in the conservation and restoration of rare books and works of art on paper. Joy also creates fine designer bindings and is an experienced teacher.

Joy is a graduate of the University of Canberra in paper conservation and has studied binding in Switzerland, Belgium and Italy. She exhibits her designer bindings within Australia and internationally and her bindings have been collected by private and public collections.

ABSTRACT: IN LOVE WITH MINIATURES

Miniature books have always fascinated people. They have been in existence since man first presented the written word and date back to 2000 BC. Today the fascination continues.

I fell in love with miniatures about 12 years ago when I was exposed to an exhibition of miniatures. In one room there were numerous miniature books from 75 mm down to ones of no bigger than a few millimetres. The variety of design, layout and presentation was quite extraordinary. At once I wanted to try! Oh dear, I then realised the technical problems. Binding techniques needed to be perfect and minuscule errors seem to glare at you. A half a millimetre out seemed to be a huge error! The challenges were exciting – the possibility of trying new materials, printing, and design techniques took over and continue to this day.

The talk will look at a variety of miniatures that we have produced through our press, BOOKARTS CANBERRA, and other miniature texts, by a variety of presses that we have bound. These include many different styles of fine bindings and a diversity of materials incorporated into the bindings. The talk will also describe many of the technical problems that challenge a binder of miniature books. The lecture will be accompanied by images of these bindings.



PETER WHITEHEAD

BIOGRAPHY:

Peter Whitehead is an accredited book and manuscripts conservator. He completed 4 years training in Library and Archive materials conservation at Camberwell School of Art in 1988 and continued studying bookbinding at London College of Printing and in his first jobs as a book conservator at the Public Record Office, London and later with private conservator Elizabeth Neville. After 8 years working as a conservator and binder in the private sector he returned to the PRO (now The National Archives) to study and specialise in the conservation of bindings in historic archive collections, that is "Stationery bindings". He has since been the manager of conservation at The London Guildhall Library, Canterbury Cathedral Library and Kent Archives and has continued to study the historic bindings in these institutions. He is currently Collection Care Leader at Alexander Turnbull Library.

ABSTRACT: A BRIEF HISTORY OF STATIONERY BINDINGS.

For centuries stationery has been supplied in a range of formats, from single sheets of paper or parchment, bundles, pre-folded quires, and bindings ranging from basic stitched gatherings, functional leather or parchment wrappers and luxurious and elaborate decorated bindings. Stationery binding developed as a separate industry but unlike letterpress binding it has received comparatively little study. The bindings frequently dismissed by historians, librarians, and conservators as unimportant, plain and contributing little to the documentary record or the history of the craft.

This talk will introduce the subject of stationery bindings and discuss how styles and techniques developed from the medieval period and evolved into one of the most ubiquitous but least understood binding structures, the springback ledger binding, produced in the thousands in the 19th and 20th centuries.
