



The Passing

A metaphoric interpretation of the
impermanence of the book

The exhibition is submitted to Auckland University of
Technology (AUT University), in partial fulfilment
of the degree of Master of Art and Design

Karol Wilczynska
December 2011

You are invited to the
LAUNCH
The passing
15th December 2011 5pm
39 PAUL St Gallery Three
Auckland

15th December 2011 5pm
39 PAUL St



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The Passing
a metaphorical interpretation of the
importance of the boat

Is literature dying and are we witnessing the death
not only of the book but also of reading and then 'integrity'
of meaning. In response, this exhibition engages the materiality
of the printed book to creatively mourn its perceived passing.

ST Paul Street Gallery Three 39 Symonds Street Auckland New Zealand
Open Friday 16 & Saturday 17 December 2011 10am-5pm

This project
investigates
a metaphoric
argument.
The body of
work is
presented as
four unique
artworks and
these form
the essence
of the inquiry.

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OBITUARY

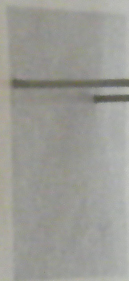
Obituary

Usually a small, though significant artefact, printed as a public inscription. Only a few may receive its importance or meaning.









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OBITUARY

BOOK bindings made, that fail to protect books, may be seen by visiting any large library, when it will be found that many bindings have their boards loose and the leather crumbling to dust.

Eulogy





[illegible]

[Faint handwritten text, possibly "Lewins"]

the surplus leather on to
and requires a good deal of
but it can be done with
which should now have
fresh ways to make it
of the other way, and
perfectly flat and not be
the edge of the board
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the edge, and
folded and
and removed
was turned in the
this plate is put
in below the head
locked in between the
the edge must be
the back. The leather
in the same way as



[illegible]



Requiem

Requiem

An unfinished artefact,
much the same as the
debate over the
future of books.

Here we see a marrying
of two distinct historical
pieces of work — one
famous, the other out
of print.



Exposition
du 10 au 12
mars 2011
à la
Bibliothèque
de la Ville de
Paris
à la
Bibliothèque
de la Ville de
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à la
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*The life and times of books—
a Requiem for all that have fallen*

Requiem

The Passing

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Horacio de vila Verde

Requiem

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Memories of a Life

Requiem

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Memories of a Life

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Memories of a Life

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Memories of a Life

THE FINAL CHAPTERS I

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*Unde mundus judi
Requiem aeternam dona eis, Domine*

heads would have been in the way, the sewing cord was
to be run round across the back of the book.

The use of hollow backs was a very ingenious way out
of the difficulty, as with them the backs could be made to
"show up," and at the same time the leather was not
damaged. The method of "showing up" heads was known
for a long time before the general use of hollow backs. I
have been used to avoid the raised bands on books covered
with embossed material.

If a book is sewn on tapes, and the back lined with leather,
there is no serious objection to a carefully-made hollow back
without heads. The western binders use hollow backs made
in this way for great ancient books that stand in immense
amounts of water. They make the "hollow" very stiff, so that
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the leather they have the appearance of being well bound,
they look smart on the shelf, but in a few years, whether
they are used or not, the leather will have perished and the
boards become detached, and they will have to be rebound.
As long as libraries expect the appearance of a guinea

*In quo totum continetur
Requiem aeternam dona eis, Domine*

binding for two or three shillings, such shams will be pro-
duced. The librarian generally gets his money's worth, for
it would be impossible for the binder to do better work at
the price usually paid without materially shortening the
appearance of the binding. The polished call and imitation
crested monogram must go, and in its place a rougher, thicker
leather must be employed. The half-gilt backs must go, the
coloured lettering must go, the hollow backs must go, but
in the place of these we may have the books sewn on
tapes with the reds securely fastened into gilt boards, and
the thick leather attached directly to the backs of the sections.

Such a binding would look well and not be more expensive
than the usual library binding. It should allow the book to
open flat, and if the materials are well selected, be very
durable, and specially strong in the joints, the weak places
in most bindings. The lettering on the back may be damaged
as time if the book is much used, but if so it can easily be



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