



OLE OLSEN, Bookbinder, born on Nov. 23rd, 1932.

Work History:

- 1952: Completed his apprenticeship at Jakob Baden's Bookbindery (Bronze Medal)
- 1953: Erik B. Thomsen and Svend Starning
- 1953-56: Oluf Jensen's Bookbindery
- 1956-63: Bookbinding Center
- 1963-65: Hugo Peller, Solothurn, Switzerland
- 1965: Owner & Operator of his own Bookbindery
- 1967-71: Teacher at Scuola d'Arte per Legatori Artistici, Ascona
- 1972: Opened the Co'libri Book Gallery

Workshop teaching:

- 1983: Los Angeles - Katercraft Bookbinders, Mel Kavin
- 1983: U.S.C. University of Southern California
- 1984: Los Angeles - Katercraft Bookbinders, Mel Kavin
- 1984: The Hand Bookbinders of California, Sutter Street, San Francisco
- 1984: Creative Arts Workshop, New Haven
- 1985: Los Angeles - Katercraft Bookbinders, Mel Kavin
- 1985: Creative Arts Workshop, New Haven
- 1985: Mills College, Oakland
- 1985: New York - Bronx Botanical Gardens
- 1985: Centro del bel Libro, Ascona - Switzerland
- 1986: Vlaamse Handboekbindersgilde, Gent - Belgien

Exhibits:

- 1962: Austrian State Printers, Vienna
- 1963: The Royal Libraries of Stockholm and Oslo
- 1964-68: Special Exhibit in Zurich
- 1964: Central Library, Solothurn, Switzerland
- 1964: Bern, Geneva, Lucerne, Dresden and Hannover
- 1965: Cercle de la Libraire, Paris
- 1966: London
- 1967: Special Exhibit in Ascona
- 1968: L'Art de la Reliure au Danemark, House of Denmark, Paris
- 1969: Royal Library, Copenhagen
- 1970: Galleria del bel Libro, Ascona
- 1972: Cologne and Sao Paulo
- 1981: Tokio
- 1983: U.S.C. University of Southern California, Doheny Memorial Library
- 1984: Museum of Decorative Arts, Oslo
- 1984: Hotel de Sens, Paris
- 1985: Galerie Handwerk, Munich
- 1985: Bibliotheca Wittochiana, Bruxelles

1980: Nuuk Greenland, Consultant

Contests:

1964: Eight First Prizes in Bookbinding in Bern

Grants:

1957: The Danish Journalist's Union Grant
1962: "Hielmstjerne-Rosencron" Foundation Grant
1978: The Levison Prize
1982: The National Bank of Denmark's Anniversary Foundation

Honors:

1964: The Medal of the Hannover and Dresden Exhibit
1971: The Danish Book Crafts Council Prize
1975: The Paul Bonet Bronze Medal

Judge at bookbinding contest:

1979: Triennale Internationale de la Reliure, Lausanne, Switzerland
1985: Prix Paul Bonet, Centro del bel Libro, Ascona, Switzerland

Official purchases made by The Danish Royal Library, The New Carlsberg Foundation, The Museum of Decorative Arts, Oslo and the Nordenfjellske Kunstindustrimuseum, Trondheim, Norway.

From 1971: Member, Designer Bookbinders and Danish Craft Council.
Besides his commercial bookbindery Ole Olsen also runs the small Co'libri Gallery, where he has shown Danish and foreign bookbinding as well as historical exhibits since 1972.

Address:

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Two Types of contemporary Danish Bookbindings

Over the last forty years, Danish bookbinders have developed and cultivated two types of bindings which were not absolutely unknown before that time but which have established themselves as an integral and characteristic part of Denmark's multi-faceted contribution to the binders' craft and to the teaching behind it.

During World War II, supply of materials run low, and the traditional breadth of the leather or linen on half-bindings narrowed down - not to the benefit of the customary proportions of the book. The difficulty was overcome when the back strip of a half or quarter bound book is allowed to reach only one millimeter on the other side of the groove; the four corners are omitted or made similarly narrow. The binding will still stand wear and tear well because the head and tail of the spine are virtually unchanged. This binding is called millimeter binding but has now and then been given the name Danish binding at exhibitions abroad.

The other type of binding spares the leather, so to speak, in the other dimension. The reinforcing of head and tail of a full paper binding with leather is prolonged, and a very narrow strip of leather reinforces the upper and lower edges of the cardboard, while the paper covers both covers and the spine (in one piece). Here the hinges, of course, are less solid than in traditional or millimeter bindings and may be covered with mull beforehand. This type is called Rubow binding after the late director of the Danish State Museum of Art: It was he who showed rare old prerunners of the type to the master binder Henrik Park around 1940.

Both types have the advantage that the uncharming hexagonal shape of the cover paper in traditional bindings gives way to a full surface of fine paper in correspondance with the discreet leather spine or edges.

These book types have influenced the industrial bookbinding, though to a modest degree because of their demand of high accuracy. They may be considered the first Danish contribution to the style history of binding since the eighteenth century when English (Cambridge) full leather bindings were highly differentiated under the name of "mirror binding".