



REAVIS D S

THE NEWSLETTER
OF THE
CANBERRA CRAFT
BOOKBINDERS' GUILD

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www.canberra-bookbinders.org.au

CCBG COMMITTEE 2012/13

President Chris Johnson – 6125 4509 (w)
Vice President Caren Florance – 0402 105 245
Secretary Wendy Taylor – 6254 1273 (h)
Treasurer Vicki Woolley – 6231 9688 (h)

Committee Members

Teresa Duhigg
Terence Uren
Lee Bratt
Lyndell Dobbs

Raised Bands

Editor Caren Florance
ampersandduck@gmail.com
PO Box 392, Dickson ACT 2602

Contributions Everyone is welcome to contribute news of activities, exhibitions seen, upcoming opportunities, photographs, etc.

Guild address PO Box 4322, Kingston ACT 2604
Guild email admin@canberrabookbinders.org.au
Guild website <http://www.canberrabookbinders.org.au>

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COVER IMAGE: The American Academy of Bookbinding, Telluride, Colorado. See p. 8 for the story of Nellie Anderson's time there.

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WHERE WE MEET

Hughes Community Centre, Wisdom Street, Hughes

The venue is easy to locate as it is alongside the Hughes Shopping Centre, with parking in the shopping centre off Wisdom Street. There is also disabled parking right at the front door of the centre.

We do ask that everyone attending brings a TEA/COFFEE MUG with them, and also a NAMETAG with your name on it!

WHEN WE MEET

Meetings are held on the second Thursday of every second month. Dates of forthcoming meetings are therefore:

14 FEBRUARY	11 APRIL	13 JUNE
8 AUGUST	10 OCTOBER	12 DECEMBER

Meetings begin at 7:30pm and usually end around 9. If details vary, every attempt will be made to notify members by phone, email and/or the Guild website. Please keep your contact details up to date. See page 5 for details of the next meeting's activity.

A NOTE FROM THE PRESIDENT

Dear Bookbinders,

Some thoughts on threads. Recently I have been practising my leather-paring. This has been getting me very annoyed because I am trying to work with sheepskin – looks good, pares to shreds... as a more pleasing activity I am also thinking about stitching for structures and for decoration. Decorative and colourful threads of many kinds of course are used traditionally to make headbands. Stitching the sections with colour for a book that opens out widely enough to show the threads in the centre of the section. Exposing the structure is still a fashionable style, and exposed spine stitching is an opportunity to introduce subtle colour variations with various natural coloured threads, or on another day, another book, louder contrasts with wider range of colours. I also think of stitching outlines onto cloth or leather as a pictorial element on a cover, or more elaborate constructions such as Keith Smith's centipede or spider decorations (look out for a meeting activity this year).

When it is the structure of a book I think it's best to use a strong thread and I prefer natural fibres. So when I am invited to visit fabric sewing stores on the ground or online I am often on the lookout for threads. The Gutermann range of linen threads has only a few colours, and while many shops will have dozens of colours of their cottons and polyesters, few of them include the linen threads. But recently in a knitting wools shop I found some linen threads of good bookbinding thickness, designed for knitting and crochet, in off-white and light grey, light creamy browns. They tempted me, thinking of spines or subtle headbands. Online my wife found a bargain offer of hanks of hemp threads, also intended for knitting, in soft blues, yellows and greens. A parcel arrived this week, and they have a gentle soft feel, a bit thicker than normal binding threads, but they look possible to use for structural stitching as well as other decorations. They are labelled as "long fibre", so I hope they will be strong. I plan to hang up some weights or a water bottle from a spring balance using a thread to measure the strength. I break sewing threads from time to time so I want to know before I start pulling too hard and having to practise my knotting as well!

It's been another summer of heat and storms, including Canberra. I hope your homes and workshops – and yourselves – have come through undamaged. Come to our February meeting to hear Robin Tait tell us about ancient workshops in a quite different climate. Robin showed her book of pigments at the Belconnen exhibition. It came with a warning not to touch, or wash your hands afterwards

– her residency at Montefiascone brought her to learn about these Medieval pigments, some of which we now regard as toxic. Thursday 14th at the Hughes centre.

– *Chris Johnson*

NEXT MEETING

THURSDAY 14 February 2013

ACTIVITY: Robin Tait, Conservator at the NLA, is speaking about her residency at Montefiascone learning about Medieval pigments. Lee Bratt will be launching the ‘Bind Date’ themed book challenge (see last issue for details).

DECEMBER MEETING

Apologies: Margo Jones, Joy Tonkin, Wendy Taylor, Kate Danaro

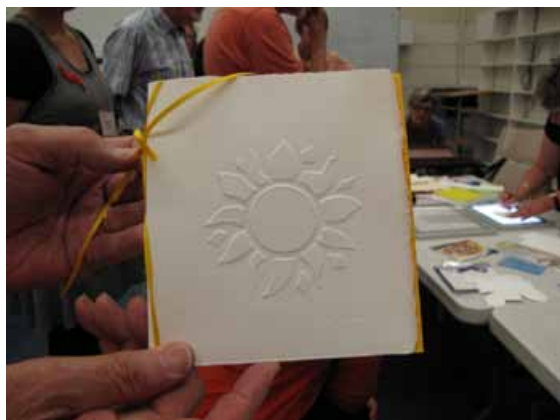
There were 14 members at the meeting. Leharne Fountain brought along Adelaide, not a member but her 1-month old daughter. She slept the whole evening which fortunately didn’t set the standard for what was a lively meeting.

The Treasurer had set up the silent auction for a press and a Wiesner sewing frame. Both items had been owned by Alan Black, a late Guild member, and now his family wanted these items to be used by members of the Guild. Erika Mordek successfully bid for the press, and Leharne Fountain is now the proud owner of the sewing frame. Members availed themselves of items from Alan Edwards, a long-standing guild member, and a good variety of papers from Alan Black went to good homes.

The highlight of the evening was Lyndell Dobbs’ embossing workshop. This is a wonderful technique for guild members to have up their sleeves. For those not familiar with the technique it was quite magical. Lyndell was able to show how simple this magic was to achieve with the aid of a few tools.



With a light box, a stylus and a stencil, the paper was embossed with very little pressure required. Andrew Schuller



was wondering why that is so, it seemed too simple to be true. Everyone had a go, trying out different templates and papers, and all got a perfect result with the BFK Rives paper provided by Lyndell. Clearly a good quality paper improves the chances of a more spectacular embossed image, but it is surprising which papers will take an embossed image and it is worth experimenting with other papers.

Brian Young was pleased with the pram stencil he used straight onto the table, it was quite difficult to achieve by feeling the edges of the template instead of using a light source like the lightbox or window (maybe he has x-ray vision!). This method is

quite difficult except with very simple shapes.

Leharne loved her stars, so easy and looked so good; Teresa moved straight to the double Celtic knot template; Terence took on the T with its many facets; and Louise put her Damart-purchased tools through their paces. Hopefully in the future we will see the results of this technique incorporated into members' books. It is possible that we may be able to incorporate this new technique in 'The Bind Date Challenge', in which we hope all members will participate, starting from our first meeting in February 2013.

Maybe some purchases of lightpads coming up for some of the members?

As always with the December meeting members were keen to engage in book talk and other matters with fellow binders, and as always, a great meeting.

MASTER CLASS – FRANZBAND

John and Joy Tonkin will be running a master class workshop on the Franzband (laced-in-binding) technique. The binding will be in half-leather with paper-covered boards and a fore-edge strip in leather.

Participants must be able to pare leather, preferably using the French paring knife, and also be able to use a paring machine.

The workshop will be held over two weekends and some work may need to be done at home in between the weekends.

Participants will need to supply a suitable text, a description of which will be sent out upon enrolment in the course.

Comprehensive notes will be supplied.

Dates: Weekends 4/5 May and 11/12 May 2013

Time: 9 am till 5 pm

Venue: Bookarts Bindery
83 Flinders Way, Griffith

Cost: \$300.00

To enrol please contact Joy on 62 95 67 86.

CODEX AUSTRALIA

Codex Australia, an affiliate of the Codex Foundation and Codex Mexico, is an organisation dedicated to the hand-made book and to providing advocacy to the artists who make them.

A non-profit organisation dedicated to the traditional arts and crafts of the hand-made book, as well as the latest print technologies, imaging sciences, and contemporary art and design. Based in Melbourne, Australia, it aims to serve the interests of book makers, their books, and the people who love them in Australia and New Zealand.

Codex Australia established in 2012 under the leadership of award-winning book maker Alan Loney, the proprietor of Electio Editions. Board members are Susan Millard, Miriam Morris, Alexander Selenitsch and Victor Griss and regional representatives throughout Australia and New Zealand.

The Guild now a member, will be notified of all the Codex Australia programs and receive a discount on publications.

To find out more, go to <http://codexaustralia.com/>

NELLIE ANDERSON IN TELLURIDE

Well, I excitedly headed off on a grand bookbinding adventure to Telluride, Colorado where my friend Cali Andersen and I participated in a few courses at The American Academy of Bookbinding.

I guess I wasn't really sure what to expect but the building and facilities were first class, they really were mind blowing. The quaint sandstone and timber cottage (see front cover) filled with fabulous tools and machinery was the perfect setting to work in, I was extremely impressed. Our contact Deb who ever so regularly corresponded with us before arriving was so welcoming, had our accommodation sorted, desks and tools in order, an arrival feast set out and throughout our few weeks was happily by our sides whenever needed. They offered a huge variety of papers, leather, text blocks and tools for purchase but also had all of this on hand so that if you needed to travel light and didn't want to load up your suitcases then just your basic tool kit was required.

We studied with Don Glaister and our first course was a 2 week intermediate design binding. I had a vision of roughly 9–5 days with lunch and the usual luxury of morning and afternoon teas too and the comment that we could access the building to



work 24 hours just seemed so silly. Ah, I was very wrong but happily so. In that first two weeks we managed to end the course with one day free for a hike and a few hours in the middle to enjoy the blues and brews festival (such a must to see, but I will elaborate more on that later). The rest of the time after a lovely heart starter of coffee at a little organic coffee shop that became our second home we usually hit the bench early around 7.30–8am and with a quick lunch stop

in the sun, most nights didn't head home until 7–10pm. The requirement was to make one full leather binding and to experiment with many design techniques which at least one or two would make onto your book also. Don's teaching really was fabulous, his personality and charm was infectious, his patience and dedication was strong and I got a huge amount out of this course. Cali and I both managed to finish two books and perhaps half the class did as well.



The second course was a week of titling, everything that's in a title. This was also fabulously fun but we were missing our class mates from the first course and being a little overwhelmed and tired by this stage, I felt a week's break between classes could have been good for me but I still thoroughly enjoyed this week too. We discussed titles, designing them, using them or not using them?! and then we had days of setting up titles and simply enjoying the practise of taming an unsteady hand. I had thought to title one of my books from the previous class, even to do some running lines of text too... but after I saw how much more practise I needed, I stuck to my wooden book block and soldiered on.

The town of Telluride itself was beautiful: it was like a large-sized Thredbo but with an old world charm. The people were warm and lovely, the food had great variety and was affordable and yes for America the coffee was great. We stayed in our own 2 bedroom condo by the river but they could offer you many choices depending on your needs and budget. The blues and brews festival is held every year during their September term and boy was it fun. I am not usually a lover of crowds or large music festivals but this one was tame and peaceful, very family orientated and a real mellow mix of folk. I would definitely recommend buying tickets, the food stalls were great, the music blew me away and it also helped break the bindery addiction midcourse and offered some much needed distractions.



I hope to return next year and partake in Don's advanced design binding course in May. I found it such a wonderful place to learn and as one lady said to us, 'I found my tribe'. I feel like I found mine, so I committed to join their diploma system and look forward to hopefully many years of study and contact with them.

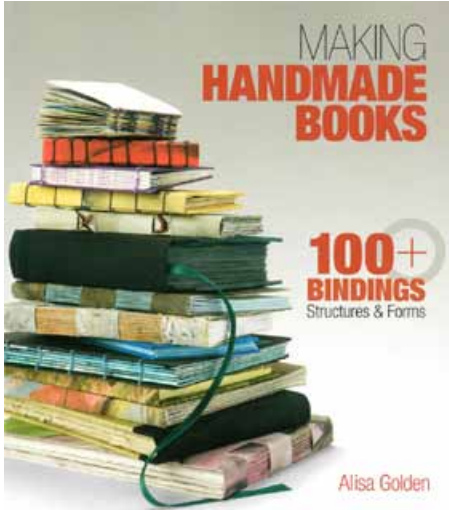
Please feel free to ask me anything you like about it, I would be most pleased to share with you.

NLA ONLINE ACTION

Erika Mordek has been writing up her activities on the National Library blog, and they're great reads. Here's a couple of links:

<http://blogs.nla.gov.au/behind-the-scenes/2012/11/26/practising-paring-ploughing-and-paperwork/>

<http://blogs.nla.gov.au/behind-the-scenes/2012/11/06/on-a-bookbinding-journey-thanks-to-the-kenneth-binns-travelling-scholarship/>



Making Handmade Books: 100+ Bindings Structures & Forms Alisa Golden

This book is comprised of material from the following titles by Alisa Golden: *Creating Handmade Books* © 1998, *Expressive Handmade Books* © 2005 *Painted Paper* © 2008 and *Unique Handmade Books* © 2001.

A bonus having it all in the one book. Over 230 pages of How To instructions, which are easy to understand with the many diagrams. So many structures, as the title suggests, 100+. Over a year that is around two

books a week. Structures abound: accordian, flag, flexigons, codex, coptic, french link, piano hinge, secret belgian and more. Even a Jacob's Ladder (a challenge that I am still to take on as it requires a high degree of precision in the placement of the ribbons) looks possible from the step-by-step instructions.

The New Bookbinder, Volume 32 2012 **Journal of Designer Bookbinders**

I have borrowed other volumes in this series, but when this one arrived in the post I found it so interesting that I wanted to have a copy of my own. So I have joined Designer Bookbinders.

Eri Funazaki has written about making a 'special binding', which is different from, but influenced by, the standards of 'fine binding'. They are book structures that allow the cover and book content to be made at the same time. The double concertina structure in a box has the title on one concertina interlocked with the other containing the text. The concertina is attached to the box. So many possibilities for the artist.



MEMBERS' NEWS AND OPPORTUNITIES

NSW GUILD WORKSHOP

There may be still places in the following workshop:

Case Bound A5 Book on Tapes

Saturday April 6th with Jean Riley Fee for full day: \$85 includes materials Ref: JR1304

Casebound books, either with square or round spines, were devised in the late nineteenth century to give book publishers a cheap method of binding many books. The case (two covers and spine) is made as a separate unit and then attached to the text block by means of lightweight mull which has limited strength.

In this workshop, however, you will sew the sections of the text block on tapes in the tried and tested traditional manner. The addition of string mull gives the hand binder the opportunity to create a much more durable binding. You will also be shown how to make your own headbands from book cloth. A fine bound book deserves to be cared for so you will also be shown how to create a slip cover to preserve your hand bound book.

Email workshops@nswbookbinders.org.au to put your name on a workshop list. Then send in your payment by internet banking to:

BSB: 012-006 Account: 953215895
Account name: NSW Guild of Craft Bookbinders

Please make sure the reference contains the workshop code (Tutor initialsdaymonth) eg AB1003 OR send a cheque or money order made out to NSW Guild of Craft Bookbinders and send to this postal address within 7 days to secure your place.

STURT WINTER SCHOOL

Caren Florance is teaching again in July, and bookings are open now:

Booking your travel: making journeys into artist's books.

Travelling usually leaves people with lots of ephemeral reminders like tickets, receipts, packaging and photographs. These things are fabulous for making artists' books: either making sculptural works from the materials themselves or using them as a starting point for something more narrative and traditionally book-like.

Whether you have plans to go travelling and want a unique journal to take with you, or you have years of travelling memorabilia tucked away, this course is definitely for you! It will combine technical instruction in a number of traditional and alternative bookbinding structures with personal customisation to ensure that your memories come out of those boxes and onto your shelves.

http://www.sturt.nsw.edu.au/course_winter.htm

CANBERRA CRAFT BOOKBINDERS' GUILD

MEMBERSHIP FORM

Guild Objectives

1. To promote and exhibit the art of the hand-bound book.
2. To maintain traditional craft bookbinding skills
3. To seek to exert a progressive influence on the design and technique of bookbinding.

Membership Conditions

Membership for the upcoming year runs 1 July 2012 – 30 June 2013 and is \$40. Membership includes generous discounts when attending Guild-organised workshops; that year's issues of two publications: *Raised Bands* and *Morocco Bound* (Journal of the Australian Craft Bookbinders); as well as various discounts. *Raised Bands* is predominantly an email publication although hard copies can be mailed if special consideration is requested.

Payment Methods

Electronic Bank Transfer

(Please email the Treasurer to inform them of the payment):

Name of account: Canberra Craft Bookbinders Guild Inc.

Bank: Commonwealth (Dickson)

BSB No. 062 904

Account no. 10249149

Cheques

Please make cheques out to the 'Canberra Craft Bookbinders' Guild Inc.'

For membership please complete this form and forward with payment to:

The Treasurer, Canberra Craft Bookbinders' Guild, PO Box 4322, Kingston ACT 2604

Name _____

Address _____

Phone/s _____

Email: _____