

# BRANDS

THE NEWSLETTER  
OF THE  
CANBERRA CRAFT  
BOOKBINDERS' GUILD

VOLUME 30, NUMBER 3, JUNE 2013

[www.canberra-bookbinders.org.au](http://www.canberra-bookbinders.org.au)



# CCBG COMMITTEE 2012/13

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

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COVER IMAGE: Vicki Woolley: book made from eco-dyed paper and plant prints. See p. 11 for details.

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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:

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 below for details of the next meeting's activity.

## NEXT MEETING

***THURSDAY 13 June 2013***

ACTIVITY: Recycle, re-use, up cycle and re-sculpture.

Lee Bratt will be presenting a Powerpoint presentation of books that fit the bill. All members are encouraged to bring along books made wholly or partly from recycled, re-used, up cycled and re-sculptured materials. Or perhaps you have tucked away something that you want to use but can't quite get started on that gem of an idea. Bring along any how-to books on the subject... many minds, etc.

# A NOTE FROM THE PRESIDENT

Dear Bookbinders,

I was idly looking up alternative names for our September exhibition (*Bound for Glory? Just Tooling Around? Tight Corners? Sectional interest? A Fine Finish? Forward to the finish? Stitching in the Gutter? Better than Perfect? Marking Caxtons?*) – but before I went too far I reconsidered, none of these is as good as the name we have for this year’s exhibition, *Guild 13*.

But while I was checking them out by looking up some of these terms on the Web I found a reminder of the value of good binding. In Manhattan the best bookbinders are described as requiring 8–12 weeks for a leather binding with simple tooling, costing \$1200–1800, adding \$100 to \$2000 for leather onlay. Another binder suggests leather inlays taking a month longer than basic binding, and cost of \$3000 to \$4000; but another, for lower quality as is done “for the White House and international royalty”, the leather binding with gold tooling takes two weeks and costs \$250–\$1500. It’s a very interesting angle on the fastidiousness (or snob value?) of the most expensive bindings being too much for the White House - or royalty!

Even those of us who are amateurs can take some reflected glory for our work from these commercial binders – and reflect on the value of our work. How much more value should we attach to works of art and fine craft? And we now have just over 8 weeks to prepare something great for exhibition, sounds like more than enough for a guild bookbinder.

Manhattan bookbinder details on “Bound for Glory”, <http://www.departures.com/articles/bound-for-glory>, price in October 2001.

“Marking Caxtons” is from one of the definitive poems of the so-called Martian school of poetry, images of a book:

Caxtons are mechanical birds with many wings  
and some are treasured for their markings...  
sometimes they perch on the hand.

Craig Raine, *A Martian Writes a Postcard Home*, <http://www.mit.edu/people/dpolicar/writing/poetry/poems/martian.html>

— Chris Johnson

# APRIL MEETING

*Apologies: Gini Hole, Caren Florance, Louise Burmester, Lyndell Dobbs, Brian Young. 16 members present.*

## General Business

- Lee Bratt discussed *The Challenge* – the next step emailed out to members.
- Vicki Woolley reminded members of book cloth sale.
- Library: new system to be implemented. A restricted number of books (the most popular) would be brought in on meeting nights. Members could ask for a particular book to be brought in to a meeting. This will make it easier for the Guild librarian who has to carry books backwards and forwards for meetings. We will be implementing one sheet for books taken out rather than a separate sheet for each book.
- Symposium in Melbourne – reminder to enrol.
- *100% Books by Canberra Artists*, Watson Art Centre: Exhibition curated by Caren Florance. 11–28 April with a Zine fair as well as artist talks and an opportunity to see inside some of the books displayed.

## Activity: Demonstration of Paring

Joy Tonkin gave a practical demonstration of leather paring. She and John brought sharp knives, leather, marble paring stones, etc., so that those present could all have a try at paring.

Joy opened her demonstration by discussing the need for paring, particularly for case binding, and said that it was not difficult provided one had sharp knives and the right equipment. She did say that practice was very important.

Joy discussed the need for suitable leather and pointed out that some leather was better than others (which means I must have lots of bad leather!!). For example, chrome-tanned leather stretches, as does sheep leather, which makes paring difficult. Kangaroo is good and of course easily obtainable, Morocco is very good (more expensive though), other goatskins also.

Essential to the process is a sharp knife. Joy prefers a French paring knife and used this whilst demonstrating; John demonstrated with an English knife. It was interesting how much can be pared from a piece of leather. Joy also discussed the Brockman paring machine. A number of guild members are familiar with this simple device through Rosemarie Jeffers Palmer's workshop, where we used it extensively. Members should note that the Guild owns a Brockman that they are encouraged to borrow. The Brockman uses a razor to pare leather efficiently

*Joy Tonkin demonstrating her skill in leather paring.*



provided one is careful; one can find a slit occurs if one's mind wanders or working hastily to get a quick result. Indeed, paring is not for those wanting a quick result (speaking from experience): it is slowly taking away layer upon layer until like magic, one has an edge down to zero.

An important part of paring (once you get the hang of it) is to be able to take off the ridge behind the pared (to zero) edge to ensure that the leather is smooth. Another essential point is to continually clear the surface of parings: lumps under the leather will result in a nasty surprise.

Joy also gave a brief run down on sharpening knives and the importance of honing regularly to keep the knife sharp. One needs to have sharpening stones and honing equipment close at hand. (Robin Tait recommends Japanese water stones – three levels – to grind, sharpen, and hone (lots of information on the web).

Both Joy and John demonstrated that they could pare the leather with their respective knives – producing a long continuous ribbon. They then gave everyone the opportunity and the tools to have a go. Most of us chose to use the Tonkins' knives – very sharp – so it gave us a good feel on the essential level of 'sharpness' required. They both recommend sitting to pare and not being too close to the table, holding the elbow close to the body. Most people were able to get a few centimeters of ribbon but this workshop seemed to provide a good turning point for a number of members who later attended a workshop where paring was absolutely essential.

As part of the demonstration Joy also pared leather to make a headband. This was really useful as I realized the leather headbands I had been making need some revision.

This was a very timely and important workshop for both experienced and less experienced binders. Those who attended were grateful for the generosity that both Joy and John gave in sharing their knowledge with members – good paring is one of the holy grails of amateur bookbinders – heartfelt thanks were expressed in the usual way.

—Wendy Taylor

# THE FRANZBAND WORKSHOP

Lee Rolph

Smiling faces and a friendly environment greeted me as I walked through the door into Joy and John Tonkin's Bookarts Bindery in Griffith, Canberra on Saturday 4th May. This was my first visit to their Bindery and as I glanced around I was thrilled by the number and range of various 'bookbinding' pieces of equipment, tools and materials. And they were not just restricted to the one room! What an inspiring environment to be in for the workshop.

There were eight of us attending the Franzband Workshop being held over two consecutive weekends. Four full days from 9am to around 5pm each day. The sessions were taken by John and Joy, who unselfishly shared their joint knowledge and skills. I had been fortunate enough to have been able to travel from Adelaide to attend the workshop.

In preparation for the workshop, we had to have prepared a book block (to a specific range of measurements), making sure if it was an old book that the pages had been pulled, cleaned and repaired.

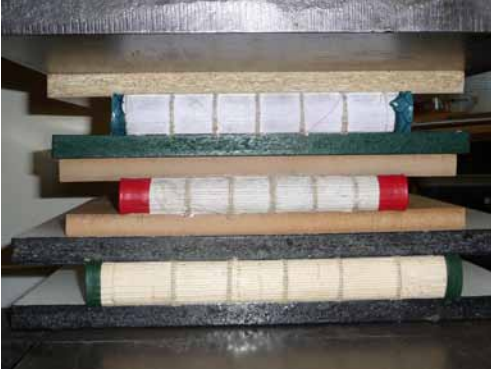
Franzband is a leather binding with lacing the cords onto the board covers following the French technique. A lot of work is involved with this particular technique, and we certainly came to really appreciate this over the four days of the workshop. A plough was used to trim the book block, the headband was made from leather, and the book was bound in half leather with a fore-edge leather strip.



*Franzband participants, L–R: Robin Tait, John Tonkin, Teresa Duhigg, Wendy Taylor, Dario Castello, Nellie Anderson, Vicki Woolley, Joy Tonkin, Terence Uren, Lee Rolph*



*Franzband, continued.*



*Robin Tait demonstrating with the spokeshave.*

Over the course of the second weekend, we were lucky to have John demonstrate the new circular plough that they had purchased and which had arrived during the week. John even kindly allowed us to try our hand trimming pages with the circular plough.

We were also very fortunate to have Robin Tait who was attending the workshop, to show us the Japanese Water Stones she uses for sharpening her paring knives. As well, Robin gave a demonstration in paring leather using a spokeshave. Again, we were able to try this method under Robin's guidance on a piece of leather... with Robin completing the paring and... leaving a nicely pared piece for Joy's use in the future.

The weather over both weekends was exceptional and we enjoyed sitting outside in the sun for our breaks. We were also spoilt with lovely home-made cakes both weekends made by Joy and Teresa.

What was also so special about the four days together was not just learning about the Franzband, but the sharing and exchange of knowledge and ideas with one another.

And so, dates permitting, I look forward to travelling to Canberra to the next workshop held in the Tonkin's Bookarts Bindery.

*— Lee Rolph, Adelaide, Member since 2011.*

# THE BIND CHALLENGE: SO FAR

## **PART ONE: February 2013**

This is a challenge about opposites, backwards and upside down. I want you to start at the end. Work in a way that is not your usual practice.

As will become obvious, you will be asked to make 4 things... but I want you to start at the end. Make a container: the size, shape, materials are all up to you but it must have 4 sections/ compartments or can be 4 boxes, joined or not. You decide. It must be to a finished standard, e.g. finish it before the April meeting

## **PART TWO: April 2013**

Go to this website: <http://www.musicoutfitters.com/topsongs/1975.htm>

On the right hand side is a drop down menu, change the year to the year you turned 18 or 21, whichever is more significant to you.

Select a song that defines “GOOD” and make a book/object for the first of your 4 boxes/compartments.

## **PART THREE: June 2013**

We now know what music you thought was GOOD when you were 18 or 21 but what were you wearing when you listened to this music? “GOOD” is still the word to focus on.

Photo albums might tell you, or Google “fashions of the 19??s”. Images and websites will appear to help your memory. Also Google “dressmaking patterns from 19??”. Or for the men, “Mens clothes patterns 19??”

Now make a book/object for the second of your 4 containers.

## **FAQ**

*Can any materials be used? – Yes*

*Can it be any size? – Yes*

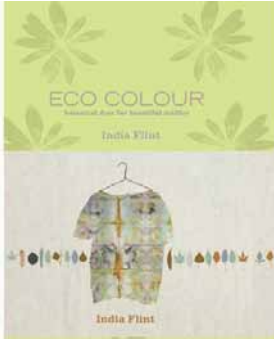
*Does it have to use recycled materials? – No*

Remember that the challenge is to have a final product by the December meeting, where our usual Show and Tell session will be focused on this project. There will be a (small) prize but don't get too hung up about it, just have fun.

# PLANT DYEING ON PAPER, ECO-DYEING, PLANT ALCHEMY Beverly Quenault

I commenced dyeing with plants in what now seems another lifetime, in the 1960s using my own spun wool. The various colours I achieved were crocheted into knee rugs, and still retain these subtle colours today. In more recent years my interest turned to dyeing fabric for quilt-making using commercial dyes.

Then I discovered the book *Eco Colour: Environmentally Sustainable Dyes* by Australian author India Flint, and I experimented with gum leaves in silk. I also rusted fabric in a plastic bag with vinegar and steel wool.



Three years ago I was fortunate to attend an 'Introduction to bookbinding' course with Terence Uren through U3A. Fabric gave way to paper! Could I use plant dye on paper?

Although India Flint gives classes on eco-dyeing on paper, it is not mentioned in her book, nor mentioned on her website, so I Googled it. This produced websites galore, all showing beautiful results, but little information on how to achieve the prints. Also, the information given was most confusing.

I decided it was best to start experimenting for myself, piecing together all the information as best as I could. Freshly fallen leaves were gathered and pressed to lie flat. A sheet of Arches 300gsm paper was purchased.

Friend Vicki Woolley loaned me her old, no longer used for food, electric frypan. The paper was cut to size to fit comfortably in the pan, and each sheet/page was filled with the pressed leaves. A protective piece of (cereal packet) cardboard was placed top and bottom of the plant filled pages and the 'bundle' was tied together with string.

The tied bundle was then soaked for about 1 hour in a shallow plastic tray with roughly measured 2 cups water, 2 tablespoons vinegar, and a few 'rusty bits' ie, nails, screws, bolts, washers etc.

After the soaking, this mixture was added to the frypan and brought to a simmer. Two very small glass jars were





*Two books by Bev Quenault: concertina books made from eco-dyed paper and plant prints.*

placed in the pan, with the bundle placed on top of the jars, a heavy brick on top of the bundle to weight it down. Lastly the lid and the contents left to steam for 2 hours. Note: Watch the water level and top up when required and remember the brick will become extremely hot.

The exciting part is cutting the string and removing the expired plant material and viewing the results.

Since that first experiment in March I have tried 12 different methods – different paper – immersing fully in the pot – different vinegars – no rusty bits – etc – all with differing results. Vicki and Lyndell have been part of the experimenting with me.

During April/May Vicki and I are fortunate to be attending a Master Class with Terence Uren. We both wanted to use our eco-dyed papers and have made concertina books with these as artwork (see above, and on the front cover). Thank you, Terence.

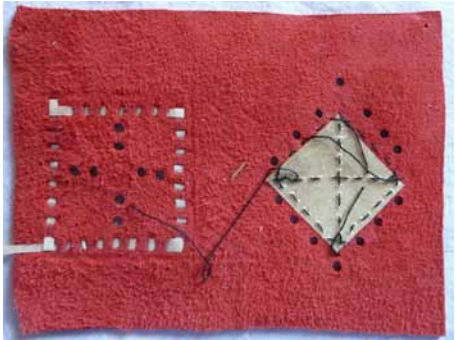
– *Beverley Quenault*

# GALLERY: ROBIN TAIT'S MONTEFIASCONO BINDINGS

At the February meeting, Robin Tait gave a wonderful presentation on her time in Italy at the Montefiascone workshops, reported in the April *Raised Bands*, pp. 5–6 without images. We are very happy to provide those images now: feast your eyes!



*Left and above: Model of The Glazier Codex with decorated leather spine piece that extends beyond the head edge of the spine. Thought to date from the late 5th to early 6th century.*



*Left and above: late codex bookbinding as evidenced in the discovery of a group of manuscripts in the desert of Egypt in 1943.*



*Montefiascone, continued.*



*Left: Leiden RNO MS Anast. 9 - Egyptian 7th Century found near Thebes  
Above: St Cuthbert's Gospel of John, English 7th century*

For more information on the Montefiascone Conservation Project, go to <http://monteproject.co.uk/en/>



## 100% BOOKS BY CANBERRA ARTISTS

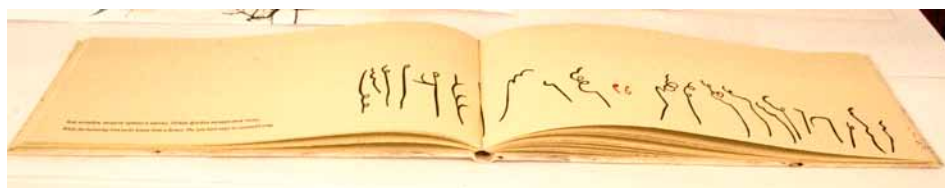
This exhibition, curated by Caren Florance, showcased twenty of Canberra's talented artists who use the book form in various manifestations to explore their work. In this approach to the artists' book, the exhibition was very successful. Some works appealed to me more than others; all of the group who went with me had different favourites. The quality and energy of the work was high and for a bookbinder the exhibition was inspirational. Perhaps the message for me is stop producing blank books!

The 44 works ranged from sculpture and altered books through to traditionally bound books and books of recycled materials. Each artist was asked to show an 'early' piece and a 'recent' piece. The content was always intriguing, often provoking discussion on the artist's message. The content ranged from witty, political, environmental concerns, experimental, intimate, to messages or a simple story. There were a number of quirky exhibits which stretched our ideas about what books are or could be, which was to be expected. A highlight of my visit was the zine market. The zines were great fun, sometimes political, always witty, and very inexpensive. Those I bought were all quickly taken from me so I think they attained wide exposure for their authors.



For those unable to attend, a few observations on items in the exhibition to hint at what you missed: Nicci Haynes' book *The Articulate Body* (left), included photocollage, thread, ink and wax – it just cried out to have its pages turned (carefully, since the black threads looked like they might tangle), but I could only be

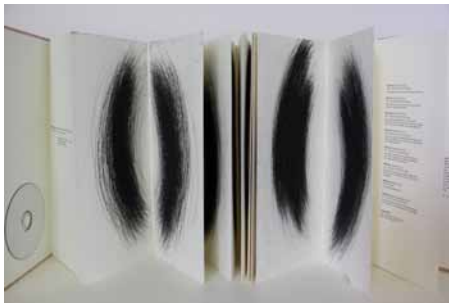
teased by the single opening. The internationally-known artist G.W. Bot's two traditional books featured her beautiful linocut glyphs – typography for both



*GW Bot, Black Swan, 2009. Linocut and letterpress, casebound in tapa cloth laminated bookcloth.*



*Patsy Payne, Murmur, 1994. Wood engravings, woodcuts, letterpress, casebound by the artist in black bookcloth.*



*Antonia Aitken, Drawing the Step, 2012. Etchings and letterpress on Rives heavy weight paper, concertina structure with birch plywood covers (featuring laser-cut tiling) and accompanying sound recording on CD.*



*Franki Sparke, Ten Common Mistakes, 2003. Rubber stamp and gouache on paper, handsewn into Khadi and joss paper cover. Original text. Edition of 50.*

books and one binding were by Caren Florance, and the other binding was by Robin Tait, both of whom are current Guild members. Patsy Payne, Head of Printmedia and Drawing Workshop at ANU School of Art, exhibited a book of exquisite woodcuts, created with the intention of producing a 'hand-held object reminiscent of a medieval missal', and she achieved this with great success. Franki Sparke's works were witty and used very simple print techniques, including rubber stamps and hand-stencils to great effect. Dianne Fogwell, who is well known in the Canberra community for her promotion of book arts, exhibited her usual thought-provoking range.

This exhibition was a good introduction to artists with whom I was not familiar, such as Ingeborg Hansen, particularly her *Folio of Letters in Twenty-six Words or Less*, and the work of Shellaine Godbold, an emerging artist, who uses mixed media to record her experiences in China. These observations cover only a few of the 20 artists, hopefully the accompanying photographs will provide a better idea than any comments I can make.

The show was well attended and many items sold, successfully publicising the artists and their work. Caren has written an informative overview of the exhibition, which can be found at <http://ampersandduck>.





*Iona Walsh, Beyond the Horizon, 1996.  
Concertina format, freestanding. Steel wire,  
aluminium, enamel paint. Unique.*

[com/art/100-books/](http://com/art/100-books/), including the downloadable list of works and room essay. It is hoped that she will find time to curate more such exhibitions in the future. Many Guild members attended and would surely, like me, have been inspired by the exhibition. Those who missed should watch for other exhibitions organized by Caren – they are always rewarding.

– Wendy Taylor



*Jan Hogan, Little Red Riding Hood, 1992.  
Made for Raft Press's artists' book project:  
lithography and letterpress on wooden blocks  
housed in a wooden box. Edition of 5.*



*Gallery detail, with plinth cluster of books on  
left, Ingeborg Hansen's screenprint of a book,  
centre, and Murray Kirkland's conceptual  
kinetic bookwork, Two Pages, on right.*

*Ingeborg Hansen,  
Folio of Letters  
in Twenty-six  
Words or Less,  
1996. Linocuts and  
letterpress printed  
Nylo plates. Housed  
in paper-covered  
hard folio case  
made by the artist.  
Edition 10.*



# MEMBERS' NEWS AND OPPORTUNITIES

## **GUILD 13:**

### **YOUR EXHIBITION**

*GUILD 13* is this year's CCBG members' exhibition and it needs your support to make it happen. The exhibition will open in the mezzanine gallery of Canberra's Civic Library on **13 September** and run until **30 September**. It will showcase recent work by members, including traditional and contemporary fine bindings, artist books, conservation projects and experimental structures. Terence Uren will be curating the exhibition.

Each member may submit up to three works that have been completed in the past three years and have not previously been included in a CCBG exhibition. The deadline for submission of works is **Friday 30 August**.

Space restrictions mean that it may not be possible to use all submitted pieces or to display large works, in which case selection will be based on achieving a balance between traditional and alternative works that reflects the diversity of book arts practice within the Guild.

Don't feel daunted if you've not previously exhibited – it's a great way to expose your work to a wider audience and you are guaranteed to get a real buzz from seeing your work on display on opening night.

Please contact Terence (**terence.**

**uren@bigpond.com** or 6282 2403) if you have any queries about the exhibition, the selection process or the suitability of your work for submission.

## **STURT WINTER SCHOOL**

Caren Florance is teaching at Sturt 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](http://www.sturt.nsw.edu.au/course_winter.htm)**

*News & opportunities, continued.*

## **CROWDFUND A BOOK**

### **ARTIST**

Sara Bowen, the artist who came up with the concept of Book Art Object, is trying to raise funds to get overseas to Dundee, Scotland for the 2013 Impact 8 Printmaking conference and then on to Venice for a residency at the Scuola Internazionale di Grafica. Sara is a very hard-working and talented artist who has inspired many artists with her work and her community spirit. She has launched a Pozible campaign with a very modest total to help her achieve this travel goal, and it needs a little bit more help to get her there. With crowdsourcing, you commit a sum of money to a fundraiser in return for rewards (or you can opt out of receiving anything), but your money only comes out of your account if the total goal is met. If that total fails, the aspirant gets nothing. Sara has put forward a great rationalisation for her goal, so if you are interested in helping, go to the website and read her story: <http://www.pozible.com/archive/index/23532>.

## **MEMBER DISCOUNTS**

On presentation of their membership card, members will receive discounts on purchases at:

**ARTWISE AMAZING PAPER:** based in Enmore Rd, Sydney, with a wide selection of decorative papers, bookcloth and everything you need for traditional bookbinding. visit in person or go to their great website: [www.amazingpaper.com](http://www.amazingpaper.com).

**ECKERSLEYS**, Braddon, Belconnen, Phillip: 10% for purchases over \$10.

**PEPE'S PAPERIE**,  
Woden and Civic stores: 10%

**THE ART OF BOOKBINDING**  
store in Berrima offers a 5%  
discount on materials: <http://www.artofbookbinding.com.au/>

**EDDIE D'ANTONIO** in Melbourne is a consultant to Leffler Leather and also an agent of Hewitt bookbinding and supplies leather specifically for bookbinding as well as dyes, headbands, threads, etc. He offers a 6% discount to registered clients: **m 0402 307 877**

For more information on member's discounts, see the Guild Website.

# 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 2013 – 30 June 2014 and is \$40. Membership includes generous discounts when attending Guild-organised workshops; that year's issues of various publications: *Raised Bands*, *Morocco Bound* (Journal of the Australian Craft Bookbinders) and the newsletters of other Australian guilds; 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 [*see inside cover*] to inform them of the payment):

Name of account: Canberra Craft Bookbinders Guild Inc.

Bank: Commonwealth (Dickson)

BSB No. 062 904

Account no. 10249149

Reference code: M2013

#### *Cheques*

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

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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: \_\_\_\_\_