

REVIEWS

Catalogue for
Designer Bookbinders
of the National Competition
2013

edited by
Jeanette Koch

Prize Volumes

THE NEWSLETTER
OF THE
CANBERRA CRAFT
BOOKBINDERS' GUILD

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www.canberra-bookbinders.org.au

CCBG COMMITTEE 2013/14

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Lee Bratt
Wendy Taylor
Leharne Fountain

Raised Bands

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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: Cover of *Prize Volumes: the 2013 Catalogue of the Designer Bookbinders International Competition* (Oxford: Bodleian Library, 2013). CCBG member Fabienne Devillard-Nicolaj is featured on page 25 (see *RB* p. 12 for more).

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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:

10 OCTOBER

12 DECEMBER

13 FEBRUARY 2014

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 10 October 2013

ACTIVITY: Jeanette Ruxton will speak about her mother, Bettine Gresford, who learned fine bookbinding in New York in the 1970s and was later a founding member of the CCBG. A representative sample of Bettine's bindings will be available for members to admire, handle and examine.

A NOTE FROM THE PRESIDENT

Dear Bookbinders,

As I visit art galleries and museums I look for something that I can think about as my Book of the Month. At the National Gallery there was a neat long landscape format artist's travelling sketch notebook at the Turner from the Tate exhibition (just closed). It is almost two hundred years old, and evidently handled a lot as the great man travelled the country. It is still in very good condition, which shows how a good binding and paper can make such an object robust: how books can be made to travel, not only made to stand on a shelf or lie on a table or a lap. Fortunately it has not been unbound to show more than one sketch at once. It is in full leather, some tooling perhaps (it's always so hard to see when a book is displayed for its contents). The interest was in the four clasps that evidently held it firm in its travels: one top and bottom and two on the foredge. There is nothing distinguished about the binding as far as one can see inside a protective case, and of course the lighting was low to protect the watercolour on the open page.

But I really didn't need to look even that far for examples. I believe that the Guild 13 exhibition is the best members' exhibition we have ever had. The range of work and the quality is exceptionally good. Spanning from ancient traditional styles and modern-traditional (that's what I want to call the floating board technique), to book sculpture and story-sculpture, concertinas, print, boxes, papers, leathers, titling, structures - it shows the breadth of interests in the Guild, and the healthy, inspiring way members are taking old and new ideas and creating new work. Congratulations to all of the exhibitors. Many thanks to Terence Uren who was the main driver. He did much work himself and quietly inspired many other volunteers to make this a great show.

Now how do we get the library to provide another showcase? we have almost outgrown this venue.

I am looking forward to the Melbourne Bookbinding Symposium in early October. This will be something else to talk about at our October meeting Thursday 10th.

— *Chris Johnson*

AUGUST MEETING REPORT

18 people attended

Apologies: Teresa Duhigg, Peter Field, Caren Florance

Annual General Meeting Summary

Chris Johnson, the Guild's President, opened the meeting. He gave a brief overview of the Guild's activities over the past year which included Handwritten, Handbound, a major exhibition at the Belconnen Arts Centre with the Canberra Calligraphers. Preparations were well ahead for the upcoming exhibition at the Civic Library and the results of the Challenge run by Lee Bratt over the year would be revealed at the December meeting.

He thanked the committee which had overseen the various workshops and meetings during the past financial year.

The Treasurer's report showed that the Guild was in a secure financial position. The two investment accounts had been merged and reinvested. The Treasurer indicated that there would be no need in the immediate future to flag a rise in subscription rates.

The President stood down and Dario Castello assumed the chair for election of office holders and committee members.

The following members were elected unopposed:

Chris Johnson, President

Caren Florance, Vice President & Editor

Vicki Woolley, Treasurer

Lyndell Dobbs, Secretary

Committee

Terence Uren

Wendy Taylor

Teresa Duhigg

Lee Bratt

Leharne Fountain

Joy Tonkin agreed to act as auditor. Michael Freer was thanked for his long service as auditor for the Guild.

General meeting

Chris Johnson took over the meeting and reminded members of the silent auction of a Frank Wiesner press.

August meeting, continued.

The workshop for the evening was Keith Smith's caterpillar stitch led by Wendy Taylor. As this workshop had been held some years ago Wendy Taylor and Teresa Duhigg had devised a new stitch which resulted in a much quicker and more easily curved caterpillar for those who had already done the more difficult one. Everyone who tried either caterpillar achieved a good result and those who tried the new one found it to be very easy as well as colourful. Participants were asked to forward to Wendy any improvements on the new caterpillar stitch, particularly in relation to using across the spine. Notes were distributed on both stitches including detailed photographs. Eventually the notes and photographs for the new stitch will be put on the Guild's website. If anyone would like to catch up with the notes and photographs on how to do the new stitch please email wendytaylor@homemail.com.au.

The successfully bidder for the Wiesner press was Chris Johnson – something to enhance his new studio.

— *Wendy Taylor*

THE BIND CHALLENGE: ALMOST THERE

We have arrived at the last part of the challenge; so far you have created a book/box with 4 sections.

The focus has been on the year of your 18th or 21st birthday:

1. The first section should contain a book/object representing the music you thought was good in your chosen year.
2. The second section should contain a book/object representing your fashion of the chosen year.
3. The third section should contain a book/object about where you lived, worked and played.

Enough of the facts, lets involve some emotion for the last section. What were you passionate about then and still are passionate about? Totally up to you, could be a man, a woman, a child, gardening, perhaps you loved frogs above all else and still do.

In the next issue of Raised Bands I will let you know about the show & tell, voting and anything else I need to tell you.

Remember it's blind voting so no names on your work (until later).

ROSEMARIE JEFFERS-PALMER WORKSHOP WEEKEND



Final Call for Participants

Structure: *Dos Rapporté*

When: 26-27th October, 9:30am to 4:30pm

Where: Hughes Community Centre

What to bring: Your regular bookbinding tool kit and cutting mat including rulers, squares; Prepared bookblock A5 size, about 1.5 to 2cm thick. (more on materials following enrolment); Bring your own lunch. Morning and afternoon tea will be provided.

Cost: \$166 (members) \$206 (others)

To book: 02 62541273 or email wendytaylor@homemail.com.au

Only 2 more places left!

MEET THE BINDER

Please join us for an informal chat over dinner with Sydney bookbinder Rosemarie Jeffers-Palmer. Rosemarie is a designer binder and Director of Sydney Bookbinding who teaches through her own bindery, the UNSW College of Fine Arts and the Wanaka (NZ) Autumn School.

This is the first of what it is hoped will be a number of opportunities to meet and exchange views with visiting bookbinders and book artists.

Where: Sukothai Restaurant, 27 Bentham Street Yarralumla

When: Friday 25 October 2013 from 7.00pm.

The meal will be a set menu of Thai and Burmese dishes at a cost of \$30 per person. Drinks are BYO. Partners are welcome. Please email terence.uren@bigpond.com if you are coming to the dinner and have any special dietary needs.

Payment should be made to the Treasurer by Monday 22 October by direct debit (preferred), cheque or cash. If paying by direct debit, please pay to:

Canberra Craft Bookbinders Guild Inc
BSB 062 904
AC 10249149

and then email the Treasurer at admin@canberrabookbinders.org.au to advise of your payment. Please identify your payment as YOUR SURNAME – DINNER

WORKSHOP REPORTS

JOHN TONKIN: CHEMISE & SLIPCASE WORKSHOP

All fine bindings need to be protected from dust, the damaging effects of light and careless handling. For those who are particular about such things, a Solander box is simply too utilitarian and a slipcase alone leaves the covers vulnerable to abrasion and the spine exposed to dust and light. The traditional French way of dealing with these problems is to wrap the book in a chemise (a separate rigid cover with Yapp edges and a soft, protective lining) before fitting it to an *étui* (slipcase).

Six local binders recently had the privilege of wrestling with the complexities of chemise/slipcase construction under the instruction of master fine binder, John Tonkin. Over four days, we made design decisions about colours, textures, patterns and materials; wallowed in the luxury of fine leathers, suedes and velours; honed our paring skills; and came away well satisfied with the quality of the work we produced under John's exacting guidance. Many of the fine binding techniques to which we were exposed will be instantly transferable to our other binding work.

Equally importantly, we came away with an enhanced appreciation of what it takes to produce a fine binding. A high level of technical skill helps of course, but success is unlikely unless this skill is accompanied by a generous amount of time and patience and the right mental attitude.

— Terence Uren



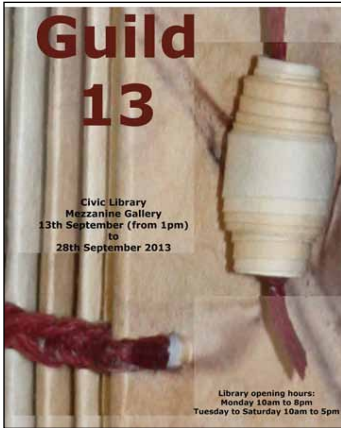
ROBIN TAIT: TIES AND TOGGLES WORKSHOP

The last cold Sunday in August seven Guild members attended a workshop led by Robin Tait where we learned to construct ties and toggles developed by monks to secure early manuscripts. The time range covered the 3rd century using the attachment styles of the Nag Hammadi codices through to Spanish manuscripts in the 16th century. The ties and toggles were all constructed from leather, parchment or cord and could easily be made by hand. The first consideration was that they should be practical, although it was evident that some monks improved on the decorative elements. The self locking ties were often ingenious and the possibility for using them in modern books, as a practical as well as decorative addition, was noted. We all ended up with 20 beautiful samples, one or two of which we should be able to incorporate into our modern bookbinding. It was a great workshop and it is hoped that Robin will agree to do more teaching of early bookbinding techniques.

— *Wendy Taylor*



GUILD 13 EXHIBITION OPENING



The opening of our recent members' exhibition, Guild 13, attracted a crowd of around fifty bookbinders, book artists and interested others, including Robyn Archer (Creative Director, Centenary of Canberra) and Helen Cole (State Library of Queensland's Australian Library of Art) – both of whom were full of praise for the venue and the works on display. Nineteen of the Guild's members filled the cases of Civic Library's Mezzanine Gallery with thirty six works spanning fifteen binding styles.



The styles on display included some with a long history – the Coptic binding (which dates from the second century) and the Carolingian binding (which started appearing around the eighth century); some that had been the subject of recent Guild workshops – the 'floating boards' binding developed by Edgar Claes and the traditional French laced in 'Franzband' binding; and some perennial favourites – Japanese stab bindings and various forms of the French simplified binding. The exhibition also featured less familiar styles – the drumleaf binding developed by Tim Ely, the ox-plough (bostrophedon) binding developed by Scott McCarney and Robin Tait's experimental air boards binding; a number of book sculptures; and a range of presentation boxes. Not represented in the exhibition were formal traditional bindings (which seem to have fallen out of favour) and examples of book restoration work.



This is the fourth members' exhibition to be held since their revival in 2010 and the quantity



Top: Centenary Director Robyn Archer with Terence Uren; centre: Lee Bratt, Vicki Woolley, and Wendy Taylor; bottom: Vicki Woolley, Joy and John Tonkin.

Guild 13 continued.

and quality of works on show was impressive. This quality has been recognised with the inclusion of a number of works from Guild 13 in Australian Bookbinders Inc's coming survey of contemporary design bindings, which opens at the Art Gallery of NSW on Wednesday 6 November.

Thanks to the distribution of an e-catalogue, news of the exhibition has spread beyond Canberra and positive feedback has been received from around Australia and from overseas. A copy of the e-catalogue can be found online at <http://www.canberra-bookbinders.org.au/news/events-news/guild-13-13-28-september-2013/>.
—Terence Uren

BOOKS ... BEYOND WORDS 3

During their brief existence, the East Gippsland Art Gallery's *Books ... beyond words* award exhibitions have become a major event in East Gippsland's cultural calendar. For a gallery with a budget that is too small to allow it to bid for travelling exhibitions, *Books ... beyond words* has become the gallery's principal way of engaging local artists and the general community directly with what is happening in the broader art world. This year's awards attracted over 120 local, national and international entries and the works short listed for display were an eclectic mix of challenging, playful and enigmatic works across a range of materials, techniques and ideas. In great news for the Guild, Lee Bratt's *Ancestors* (below, left) took out the exhibition's major award and Terence Uren was a 'Highly Commended' runner-up with *Cartographica* (below, right).

More information about the exhibition can be found at <http://eastgippslandartgallery.org.au/>. *Books ... beyond words 4* will be held in 2016.



I was lucky enough to enjoy two bookbinding feasts over the past couple of months. The first was a visit organized by the Oxford Guild of Printers to Wormsley Park, one of the Getty family homes a short distance from Oxford. The relatively modest eighteenth century house is set in extensive parklands rolling down the western edge of the Chilterns just off the M40 from Oxford to London. Into the park is set a beautiful cricket pitch and pavilion and, in summer, a stage on which Garsington Opera performs.

The library's external architecture (*right*) is rather odd, presenting, on one face, classical pediments and columns built unusually with cut flintstone and, further back, a round tower (which contains the binding and conservation tools and library) with medieval crenellation, also in flintstone. But the interior houses a magnificent collection of manuscripts, incunabula and printed books from the fifteenth century to the present day. The collection was started by Sir Paul Getty, whose main interest was in fine bindings, and has been continued by his son Mark, who has a penchant for contemporary French bindings. Bryan Maggs, whose London firm had helped the Gettys establish and maintain the collection, was on hand to welcome the OGP group and introduce the selection he had put on display; he was happy to pull out and show other individual volumes that interested the visitors. We saw Caxton's 1476 *Canterbury Tales*, Shakespeare's *First Folio*, a range of seventeenth and eighteenth century bindings, a very full holding of Private Press movement books including the Kelmscott Chaucer and a complete set of Doves Press titles with Cobb-Sanderson bindings and a table full of twentieth century French



bindings including examples of Paul Bonet's "irradiante" style of massed gilt lines giving a three-dimensional optical-illusion effect, and "rayonnante" a sunburst effect (*left*).



The second feast was the display of 82 out of the 253 entries from 30 countries in the second Designer Bookbinders International Competition.

Oxford Bindings continued.

Fabienne Devillard-Nicolaj's cover for Romeo & Juliet: Bound in various shades of Japanese paper in 'pap-bind' structure. Cut-outs in cover exposing orange underlays. Lettered in black. Red printed paper end leaves. The design is based on an old map of Verona, where the drama is set, with its River Adige.



These bindings were on display after the announcement of the 2013 prizes funded by Mark Getty: the first prize worth £10,000, the second prize worth £6,000 and a further 25 special awards of a silver 'Shakespeare nib' designed by silversmith Gerry Summers. The winners were selected by a panel of four judges: James Brockman, Fellow of Designer Bookbinders; Timothy C Ely, bookbinder from the USA; and Katinka Keus bookbinder from Amsterdam chaired by Richard Ovenden, Deputy Librarian of the Bodleian Library in Oxford. The theme for the 2013 competition was Shakespeare – any work by or about Shakespeare. Many of the works had originally been printed by private presses. The first prize went to Dominic Riley from the UK for a conventional goatskin binding of *Pyramus and Thisbe*; second prize to Spaniard Eduardo Gimenez for a calfskin binding of Quotations from Shakespeare with dyed maple veneer onlays in the shape of a globe and wooden lettering insets.

Mark Getty was to have announced the prizes himself at a ceremony attended by many of the prize winners and held in the late seventeenth century Sheldonian Theatre in Oxford but he was indisposed. The subsequent reception was held in the 1488 Divinity School, above which Duke Humfrey's Library was built. Access was then opened to the Proscholium at the entrance to the Divinity School where the display cases for the 82 bindings were housed.

This is the second collaboration between the Designer Bookbinders and the Bodleian Library, which not only organized the selection and display but also produced the very handsome catalogue which includes photographs and details of all 253 entries and reveals the extraordinary range of styles - from classical to post-modern and from simple to complex in both design and construction – and prices – from £15000 to £180. Three Australians are represented –Stephanie Keys and Edith Csontos and our own Fabienne Devillard-Nicolaj, whose *Romeo and Juliet* is included in the travelling exhibition (*above*), which goes on to London, Belgium, Estonia, Bohemia, Germany, Spain and Japan. Perhaps we can persuade the Designer Bookbinders to send the next collection to Australia.

BOOK REVIEWS

Books: A Living History, Martyn Lyons

UK: Thames & Hudson, first paperback 2013, 266 illustrations, 214 in colour, \$29.95.

This is a great book as an affordable stocking stuffer for Christmas (less than 100 days to Christmas!), nice paper, pleasant to handle, and good illustrations. It is not a great technical tome as the essays are short and to the point. Chapter headings are: Ancient and Medieval Worlds; Chap Books; New Culture of Print; Enlightenment of the Masses; The Publisher Arrives; Knowledge for All; and The New Age of the Book. Under these chapter headings are essays such as Monastic Libraries; The Hebrew Book; Atlases and Cartography; Walter Scott as Global Best Seller; and New Technologies. The book is great to dip into and encourages further reading. While it is very comprehensive on a popular level there were some omissions such as girdle books; having said that, it is a very nice book to have on my shelf and well worth the price. —WT

Innovative Bindings: Secret Compartments & Hidden Messages, Shereen LaPlantz



California, Press de La Plantz, Third Revised Edition, 2013, ISBN 1489546197, Sold through Lulu as POD volume, around US\$30 pp&h.

The first two editions of this book (3,000 in total) were handbound by La Plantz and a team of binders, and are now rare and valuable. This is a facsimile edition, tricky to accomplish because the original had incorporated working examples of folded, mechanical and tipped-in pages. It's not so haptic now, but happily reproduced in such a way that the spirit of the original is felt. La Plantz, who died in 2003, was a pioneer in alternative book arts teaching; her volume *Cover to Cover* has never been out of print, and I have always found it invaluable for teaching. This particular book is not only a great introduction to basic alternative structures for beginners but also an excellent 'tips and tricks' compendium for more accomplished makers, particularly suited for those who want to make more interactive pages. Finding the book is a bit tricky, it is only available through Lulu.com as Print on Demand, but a good review and a direct link can be found on the 23 Sandy website: <http://23sandy.com/works/blog-postings/shereen-laplantz-innovative-bookbinding-book-now-available>

—CF

MEMBERS' NEWS AND OPPORTUNITIES

UPCOMING EXHIBITIONS

Book Art Object

Featuring artists books from the Book Art Object Edition 4, collected by Terence Uren and Caren Florance. UNSW@ADFA Library, opening 17 October, (time TBA), exhibition runs 14 October – 22 November.

ABE 2013

Australian Bookbinders' Exhibition 2013: Books due 6 October, with an entry form to be provided with each book, and a single entry fee of **\$55**.

The ABE exhibition will be at the Art Gallery of NSW Research Library from 6 November to 13 December, with the official opening on Wed 6 November at 6pm.

Entry forms have been emailed to members, but if you missed out, contact the Guild Treasurer, Vicki Woolley.

AUSTRALIAN BOOKBINDING SYMPOSIUM UPDATE

Victorian Bookbinders Guild are now offering 1-day attendance bookings. Book your spot now: <http://abs2013.com.au/register/>

ARA – LA COULEUR DU VENT – EXHIBITION

Les Amis de la Reliure d'Art du Canada was founded in 1995. This year the work of Quebec poet Gilles Vigneault has brought together bookbinders from école Estienne and members of ARA Canada. See the online gallery: http://www.aracanada.org/gallery_en.html

NSW GUILD BOOKBINDING COMPETITION

The NSW Guild still has two of the 20 text blocks available for their 2013 binding competition. The volume is the John Lister Cuthbertson memorial volume, *Barwon Ballads and School Verses*, published in 1912. They were rescued by committee member Selwyn Owen from being burnt. Cuthbertson was a highly regarded staff member of Geelong Grammar School in the late nineteenth century.

The entry fee for the competition is **\$35**, and includes the text block. The blocks may be collected from the Bindery or posted on request.



Completed entries should be received at the Bindery by Wednesday 15th January, together with a printed rationale and description of the binding. Binders are free to interpret their work as they see fit.

The books will be judged in January by a committee appointed by the Guild. Criteria will take into account both design and technical binding features.

Prizes: 1st \$150, 2nd \$100, 3rd \$50 Highly Commended Materials Voucher.

The entry form has been emailed to members, but if you missed out, contact one of the CCBG committee members to get another.

CANBERRA CRAFT BOOKBINDERS' GUILD

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.'

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: _____