

# RAISED BANDS



**THE NEWSLETTER OF THE  
CANBERRA CRAFT BOOKBINDERS' GUILD**

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[WWW.CANBERRACRAFTBOOKBINDERS.ORG.AU](http://WWW.CANBERRACRAFTBOOKBINDERS.ORG.AU)**

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**Where we meet:** The location has changed for the February meeting.

Craft ACT: Level 1, North Bldg, 180 London Circuit, Canberra City.

**Why:** Because everyone is invited to the opening of CODE X

**When:** Thursday 9 February 2017 at 6pm

To be opened by Brendan Smyth, Commissioner for International Engagement for the ACT Government

[More details on page 6](#)

Meetings are held on the second Thursday of every month.

Next meeting 9 February 2017 followed by 13 April 2017 then 8 June 2017

Meetings begin at 7.30pm and usually end around 9.30pm. If details vary, every attempt will be made to notify members by phone, e-mail and/or the Guild website. Please keep your contact details up to date.

COVER IMAGE: Eva Schroeder: *Window on a Moment*

Hello bookbinders

Have you heard, it is all happening on the bookbinding front in 2017. Your committee and members have been working hard to turn aspirations into events for everyone to be part of.

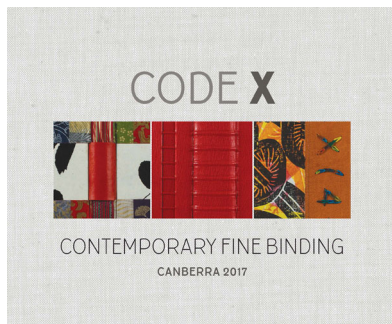
First up, our February meeting to kick off the year has taken on a different look, time and location. The meeting is the exhibition opening of CODE X.

CODE X: CONTEMPORARY FINE BINDING is the signature exhibition for the 2017 Australian National Conference of Bookbinders.

On Thursday 9 February, at 6pm at Craft ACT the exhibition launch by Brendan Smyth, Commissioner for International Engagement for the ACT Government. We had a fantastic crowd to the opening of Guild 16, so you can make this event even bigger. Come along, bring family and friends and enjoy this special social occasion. To all the binders, thank you for submitting your wonderful art, there are over 40 works by bookbinders from Australia and overseas.

In the adjoining gallery *History Repeated*, inspired by the theme of the 2017 Ausglass conference, *(r)evolve*, a group of Australia's top glass makers offer their own reinterpretation of an object from the Corning Museum of Glass collection.

Glass, could that be a material that binders may explore its potential in a future contemporary binding ...



A 63 page, full colour catalogue (collector's item), published by the Guild to accompany and as a permanent record of the CODE X exhibition is at the printers. Inside curators note Terence Uren and essay by Caren Florence. Each book has its own page.

Next in March is the 2017 AUSTRALIAN NATIONAL CONFERENCE OF BOOKBINDERS. I am sure there is a seat there with your name on it. [Register today](#)

Latest news from the National Library of Australia (NLA) is that electronic publications will become accessible from 31 January 2017. The CCBG has taken advantage of the NLA e-deposit service. The digital publications *Raised Bands* and exhibition catalogues (Guild 13, Guild 14, Fine, Guild 15 and Guild 16) have been lodged. Our publications will be made available in [Trove](#), the national discovery service, for users to access wherever they are.

How does it work?

If the Guild:

- agreed to make them freely available via the Library's online services. This means that when the NLA go live with their new system our publications will be made freely available to view and download via [Trove](#).

- agreed to make them freely available via the Library's online services after an embargo of twelve or six months and the embargo period has expired. Raised Bands is lodged under an embargo. The embargo period is calculated from the date of deposit.



In the December issue of *Raised Bands* Terence introduced us to the key terms covering the various styles and characteristics of basic letterform.

I have a copy of the book referenced in the article. It was Simon Garfield's *Just My Type: A Book about Fonts* an enjoyable read. A little bit quirky and definitely humorous as you can see by the cover.

To my surprise when I came to the end of *Anil's Ghost* by Michael Ondaatje, a novel, I found this note.

‘A NOTE ON THE TYPE’

The text of this book is set in Linotype Sabon, named after the type founder, Jacques Sabon. It was designed by Jan Tschichold and jointly developed by Linotype, Monotype and Stempel, in response to a need for a typeface to be available in identical form for mechanical hot metal composition and hand composition using foundry type.

Tschichold based his design for Sabon roman on a fount engraved by Garamond, and Sabon italic on a fount by Granjon. It was first used in 1966 and has proved an enduring modern classic.’

When writing the colophon for your next binding, perhaps consider exploring the background of the type/font used. It makes for interesting reading.

Printing and the Samurai a recent exhibition at the Tokyo Printing Museum. Samurai conjures up thinking about swords and armour, but some samurais were even printers. The samurai heritage of distinctive printing is a little known facet of Japanese history.

Whetted your appetite for book arts in Japan? Andrew Schuller visited the exhibition, went to Kanazawa on the west coast of Japan in 2016.

Read his article ‘Rambling about the Book Arts in Japan in this edition.

Keep cool and enjoy the read.

# Meeting 8 December 2016 Vicki Woolley

**Present:** 12 members Apologies: Kate Danaro, Lyndell Dobbs, Teresa Duhigg, Leharne Fountain, Gini Hole, Trish Keller, Wendy Taylor, and Brian Young

## Announcements

**Australian National Conference of Bookbinders**, 25 – 27 March 2017, details on the website.

**2017 Australian Contemporary Bookbinding Exhibition** – Registrations from Australia (NSW, Qld, SA, Vic, WA), Canada, Estonia, Germany, New Zealand, Switzerland, UK, Uruguay, and United States of America. We are very excited about this event. Exhibition is at Craft ACT Gallery, 9 February – 28 March 2017. Opening night Thursday 9 February, all invited, bring family and friends.

**Guild 17**, 15 Sept – 7 Oct 2017, members' exhibition details will be in February newsletter.

## News items shared

Terence spoke about in conjunction with the conference, the upcoming miniatures book exhibition, mezzanine level, Civic Library, 9 March – 3 April.

Vegan leather made by Lee Bratt was passed around for everyone to examine and feel the texture.

Also passed around 'Annie Trevillian: Handprint' with cover of original bookcloth printed by Annie Trevillian and a book with cover and tapes of dyed kangaroo leather made by member Nellie Anderson.



Andrew talked about his visit to Printing Museum, Tokyo and Kanazawa the most important city in Japan for gold leaf.

**Evening activity** - Bind Challenge, Blocks, Lines and Curves – all revealed.

Thank you to Bookarts for kindly donating the gift for the challenge. Beautiful hand marbled paper from the other side of the world. Every mm of the sheet is useable, so well made.

Ros set up the challenge works and the rest of us socialised in the foyer and enjoyed the festive supper.

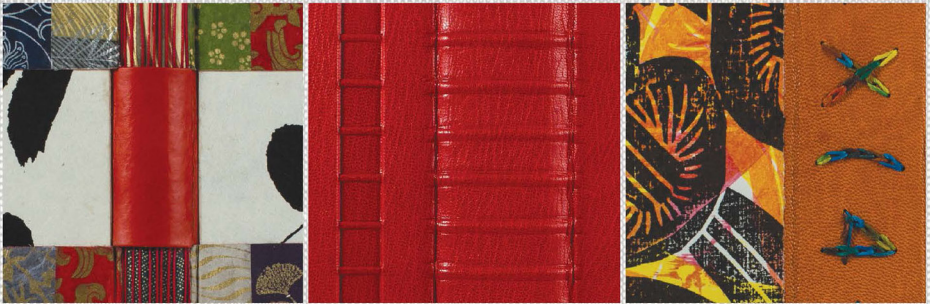


## Opening night invitation

**Craft ACT: Craft and Design Centre**

invites you and your guest to the launch of

# CODE X



## CONTEMPORARY FINE BINDING

### CANBERRA 2017

Cathy Adelman, Guy Begbie, Lee Bratt, Dario Castello, Sandy Corbett, Edith Csontos, Coleen Curry, Sarah Davies, Fabienne Devillard-Nicolaj, Tiia Eikholm, James Elwing, Gabrielle Fox, Lisette Gaucher, Külli Grünbach-Sein, Jill Gurney, René Haljasmäe, Lang Ingalls, Lisa Isley, Rosemarie Jeffers-Palmer, Diane Kelly, Sirje Kriisa, Kaia Lukats, Ken McKeon, Avril Makula, Erika Mordek, Linda Newbown, Monica Oppen, Mo Orkiszewski, Piret Männa, Friedhelm Pohlmann, Beverley Quenault, Bronwyn Rees, Sylvie Richard, Tähti Roostalu, Barbara Schmelzer, Thomas Schmitz, Suzanne Schmollgruber, Elizabeth Steiner, Wayne Stock, Signe Taremaa, John Tonkin, Joy Tonkin, Jonathan Tremblay, John Turner, Terence Uren, Marama Warren and Vicki Woolley

on Thursday 9 February 2017 at 6pm

RSVP by 6 February -email - [craftact@craftact.org.au](mailto:craftact@craftact.org.au)

Craft ACT: Level 1, North Bldg, 180 London Circuit, Canberra City.

## Bind Challenge 2016

Ros Humphreys

The Bind Challenge for 2016 was titled 'Blocks, Lines and Curves' which allowed for a great range of approaches and interpretations. It was decided that this year, rather than making the challenge a competition, binders were asked to exhibit their work at the December meeting.

Seven binders took up the Challenge and, as usual, there was an eclectic diversity of styles and influences, a variety of materials and binding styles both modern and traditional. Initially, the works were anonymous.



After viewing the entries and much discussion, each binder revealed their work and was invited to speak about the development of their book - where the inspiration came from, selection of materials, how they went about putting their ideas into practice and also difficulties encountered. A very useful conversation for all!

Meeting the criteria, and the high level craftsmanship and creativity of each entry in the 'PoP Up' exhibition further challenged our ideas of where the contemporary art of bookbinding is headed.

Who received the gift of hand-marbled papers by Emma D'Arcey (UK), kindly donated by Joy Tonkin of Bookarts, for participating in the challenge? All in the draw waited in anticipation and it was not until the last number was drawn out of the hat did we all know that new member Nicky Bazley-Smith, was the lucky recipient.

Nicky shared the story of creating her work and how she had to start over after finding her book in the backyard with a piece out of it. The much and still loved family dog had taken a liking to the book she had made as the base piece to her work described as the 'Tree of Life'. A mystical and magical tree, it dwells in three worlds, reaching upwards, plunges down while standing erect. Each leaf on the tree a book and the twisty trunk had been pruned from a kiwi fruit vine.

Lee Bratt our editor now living in Brisbane put her work in the post, accompanied with this note.

'Benjamin Forster is an award winning printmaker who won the Freemantle Print prize in 2010. He wrote a computer programme that found words from Karl Marx and then looked for an answer from Adam Smith. These were printed on cash register rolls, printing out Karl Marx's quote on one roll and then Adam Smith's reply on another roll and so on. Benjamin gave me 2 of these rolls and for the last 5 years or so I have looked at them and wondered what to do. Nothing came to mind so I have used them in the Bind Challenge to represent my lack of ideas.



## The Brief.

One volume: The contents have been attached at various points to the top and bottom in order the change the top and bottom from container to part of the volume.

Show off design: the design is visible especially when top and bottom are separated.

Blocks, lines and curves: All present and more.

Design reflects content: This volume is about an impossible conversation between Karl Marx and Adam Smith and although quotes are present from both authors, it doesn't make sense.

Just another book of nonsense.

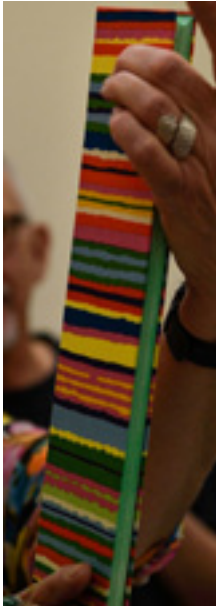
Chris Johnson purchased '*Grace Before Ploughing: Fragments of Autobiography*' by John Masfield, published in 1967, the text block for his challenge piece from a local second hand book store. Chris held up sheets of paper with his many designs, considered and discarded.

French simplified binding with morocco (goatskin) cover with inlays and onlays in five colours. One of the design decisions was where to place the inlays and onlays. Paring leather often assists us in our design decisions and it did for Chris on this occasion. The fly leaves his own hand marbled papers, complementing the cover design.



Beverley Quenault had pursued her interest in stub bindings, making a Single Section Bradel binding. Cover of hand-made bookcloth with kangaroo leather spine and inlay. Wendy Taylor loaned her a book she had made in this style, and Beverley used it as a reference along with the instructions by Ingela Dierick in *The New Bookbinder* Volume 32, 2012. The book emerged from a box with a rectangular block locking mechanism which was covered in the same hand-made bookcloth.



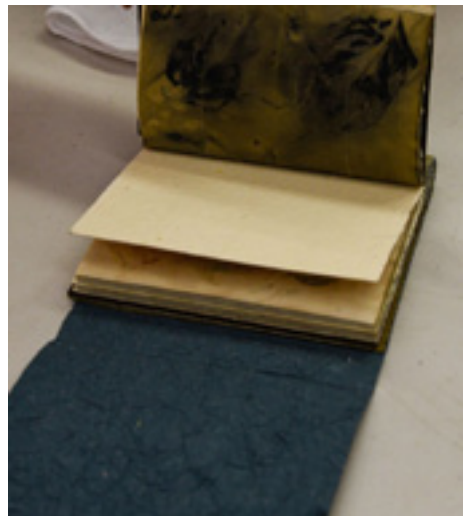


Terence Uren shared his fascination with forms of communication, the barcode being one form. His landscape book titled 'Pi' is an imagined commission to create a gift for a mathematician. It is a record in barcode form of the first 2,000 digits of the irrational number.

*Pi* is a French simplified binding with morocco (goatskin) spine; kangaroo headbands; and boards covered with a tissue-backed cotton fabric. The text paper is 120gsm Magnani Velata Bianco. The barcodes have been hand-coloured using Rexel Cumberland Derwent Watercolour pencils.



Vicki Woolley had explored the onion skin binding style using flexible materials instead of card which has been the trend for those making this style. Rusted bookcloth and paper made from King Gee overalls, laminated for the cover and spine stub. Each eco dyed section was separated by paper hand-made from buff envelopes.





The stimulus for my entry in the Challenge came from making up a cardboard automata kit which led to wandering around Google Images for ideas on how to incorporate a book into an automata. Influenced by the work of Robert Race, the result was automata with the theme 'The Wizard of Oz' complete with a circular rebound miniature book with Tin Man walking the 'Yellow Brick Road'. Since its completion I have found a music box mechanism which plays the tune 'Over the Rainbow'. My challenge now is how to incorporate this into the work so that when I turn the handle, the pages of the book turn, the Tin Man walks over the book and, at the same time, the music plays.

I invite you to come to Guild 17 Members' Exhibition to see all these books plus a wonderful selection of works by the Guild members.

Editors note. Thanks go to Nicky for photography but she didn't take an image of her own work. If you look very carefully at this image you will see her work at the second from the end of the table. Rumour has it that the work is in pieces on a table just out of the dogs reach. It will be re-assembled after Nicky has finished teasing the dog.



# Window on a Moment

Eva Schroeder

Time flies by and its trace remains only as vivid images and muted words. Unless we have film documenting every minute of our lives, the imageries of moments past can only really be visualised as a silent film within our minds.



Within my *book* I have attempted to capture three moments in the lives of a subway carriage filled with strangers, and in the process, a moment in the life of the *reader* as well. The photos are in black and white representing the mind's 'silent film' and the optical illusion of the repeated endless central bar changing from one direction to another portrays how life can turn on a single moment.

There are three pages, each containing text bubbles emerging from mobile devices held by my *characters* and I have included a window at the front for each viewer to experience that particular moment within one of their own.





# 2017 AUSTRALIAN NATIONAL CONFERENCE OF BOOKBINDERS

**Come along to the conference  
Register today**

[www.canberrabookbinders.org.au](http://www.canberrabookbinders.org.au)

Here you will find what is happening at the conference, a list of speakers and their topics, suggestions for accommodation, and information on workshops.

Most importantly you will find the registration form for you to fill out and send to ensure your place at this exciting conference.

The conference promises to be inspiring, exciting and enjoyable. Binders from many places will be attending, from Europe to the Americas and, of course, Australia and New Zealand. This is an event for all binders; those who are just starting out; those who are a bit experienced; and the professional binder.

There will be trade tables where you can buy a variety of items including leathers, papers, tools and lots of odds and ends.

The conference is an opportunity to learn new techniques and meet other bookbinders with a passion for binding.

**25 - 27 MARCH 2017  
ANN HARDING CONFERENCE CENTRE  
University of Canberra**

# ANATOMY OF THE BOOK – TYPEFACE CLASSIFICATION

## Terence Uren

The typographic design of a piece of work can be a daunting task, given the multitude of styles available. Often the differences between typefaces are so subtle that even experienced typographers have to look twice to spot the subtle variations. Most working designers restrict their choice of typefaces to perhaps no more than a dozen styles. When building a working library, look for variation and contrast. The simplest approach to achieving this objective is to study how the various typefaces can be categorised into groups.

Excluding novelty typefaces, most typefaces can be grouped into one of eight categories as follows:

|                               |  |
|-------------------------------|--|
| <b>Mm</b><br>Garamond         | <b>Old style serif</b><br>eg Garamond, Caslon, Plantin                             |
| <b>Mm</b><br>Perpetua         | <b>Transitional</b><br>eg Perpetua, Baskerville, Bell                              |
| <b>Mm</b><br>Bodoni           | <b>Modern Serif</b><br>eg Bodoni, Fenice, Modern No 20                             |
| <b>Mm</b><br>Rockwell         | <b>Square Serif</b><br>eg Rockwell, Serifa, Lubalin Graph                          |
| <b>Mm</b><br>Gill Sans MT     | <b>Sans Serif</b><br>eg Gill Sans MT, Univers, Helvetica                           |
| <b>Mm</b><br>Candara          | <b>Modified Sans Serif</b><br>eg Candara, Souvenir Gothic, Optima                  |
| <b>Mm</b><br><i>Lucida HW</i> | <b>Connecting Script</b><br>eg Lucida Handwriting, Brush Script, Commercial Script |
| <b>Mm</b><br><i>MV Boli</i>   | <b>Non-connecting Script</b><br>eg MV Boli, Phyllis, Zapf Chancery                 |



The majority of typefaces are part of type families. Within a type family, the basic design of the type is maintained but there can be variations on:

- the weight of line used in forming the letters (eg Extra Light, Light, Medium, Bold, Extra Bold, Ultra Bold);
- the width of letters (eg Condensed, Standard, Expanded);
- letter type (eg Roman, Italic).

The potential number of variations using this schema is 36. The advantage to the designer is that it permits the creation of variation within a basic design without confusion and disorder.

Below is a selection of typefaces from the Franklin Gothic type family.

|                          |                          |                                    |                            |                                      |                           |
|--------------------------|--------------------------|------------------------------------|----------------------------|--------------------------------------|---------------------------|
| <b>Aa</b><br>Book        | <b>Aa</b><br>Demi        | <b>Aa</b><br>Demi Condensed        | <b>Aa</b><br>Medium        | <b>Aa</b><br>Medium Condensed        | <b>Aa</b><br>Heavy        |
| <i>Aa</i><br>Book Italic | <i>Aa</i><br>Demi Italic | <i>Aa</i><br>Demi Condensed Italic | <i>Aa</i><br>Medium Italic | <i>Aa</i><br>Medium Condensed Italic | <i>Aa</i><br>Heavy Italic |

Further modifications, such as Outline and Shadow, are possible but these can only be done successfully if the original typeface is suitable.

With an understanding of typeface classification, we should now be ready to choose a typeface.

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## Guild 17

Guild 17, our next annual members exhibition, will run from Friday 15 September 2017 to Saturday 7 October 2017 at the Mezzanine Gallery, Civic Library. We expect the exhibition will include the Bind Challenge 2016 works and the products of the Miniature Book workshop and the Box Making workshop conducted by John and Joy Tonkin in August/September 2016.

All members are encouraged to submit up to three works for the exhibition, and we want as broad a range of exhibits as possible.

If you are uncertain about exhibiting, please have a chat to a committee member, take a look at the Guild 16 catalogue on the Guild website, or talk to a member that has exhibited.

Items for exhibition must be submitted by mid-August. Further details will be provided in due course.

# Rambling Around the Book Arts in Japan

## Andrew Schuller

We start with a misunderstanding; I was enquiring how Vicki had enjoyed ‘the printing museum in Tokyo’ to which I had sent her. She was very positive but it transpired that we were talking about different institutions. I had been enthusing about the museum I had visited in about 1995. We were in Tokyo – with our three-year old son. I had with me a photocopy of an article in *MATRIX*, the private press/letterpress annual journal from the Whittington Press in Gloucestershire. The article was about the printing presses owned and used by Reynolds Stone the distinguished English wood engraver, letter carver, designer and printer, which had ended up in Tokyo. As it happened Stone’s daughter Phillida had married Jonathan Gili, the son of an exiled Catalan bookseller who had built up a successful book dealing business in Oxford after the war specialising in Spanish-language, and especially Catalan books. He published many translations, including the poetry of Lorca. The Gilis lived round the corner from us in Oxford, my father played Saturday afternoon tennis with Gili, my mother taught Jonathan’s sister and Jonathan went to the same primary school (The Dragon) as I did. Jonathan became a documentary film maker but when he married Stone’s artist daughter they established a private press in London called Warren Editions.. Phillida then specialized in paper pop-up books, working primarily with pop-up craftspeople from Latin America.

All this was happening in the 1970s while I was getting interested in letterpress printing again, joining the Oxford Guild of Printers and getting to know again John Randle, the printer and publisher of *MATRIX*, who had been an exact contemporary of Jonathan Gili’s at the Dragon School.

This detour explains why I had copied and kept the *MATRIX* article on Stone’s presses. It described how they had been bought by the President of Mitzuno Pritech, a commercial printing company. Masao Mizuno had spend some years in the 1960s studying printing technology in Europe, had become fascinated by printing history and had started collecting relevant material. In 1981 he opened the Mizuno Printing Library and then in 1987 bought all the Stone presses, turning the Library into a Museum. As it happened he bought them from Colin Franklin who gave up publishing with his family firm Routledge and Kegan Paul and became a distinguished international book dealer whose very rich stock I have been privileged to visit in his barn near Oxford. Franklin had bought Stone’s presses in 1979.

Since my wife speaks Japanese we were able to phone Pritech on that 1995 trip and arrange a visit for me. As we both had business to conduct in Tokyo we hired a young Australian woman living in Tokyo to do some baby-sitting. She accompanied our son and me to the Museum where we were taken to the top floor of the factory building and let loose in the Museum. There we found the presses: three Albions, an 1850 Columbian, an 1815 Stanhope, an Imperial and a treadle platen. As you can see in the illustration these are surrounded by printing and binding equipment as well as finely-bound books and ancient prayer scrolls. When, on our November 2016 visit to Tokyo, we decided one morning to go to the Fish Market which is very close to Mizuno, I tried to arrange another visit but this time was told that the Museum was being used on the days I could have visited.





That was the museum I had thought Vick had visited but I was wrong. She had been to the Toppan Printing Museum. Toppan is a huge commercial printer in Tokyo, which does a lot of printing for western publishing houses. On two floors of its skyscraper HQ building it houses an ambitious and impressive Printing Museum whose primary objective is to 'explain the value and potential of printing as a form of communications media.'



A visit starts by following a marvellous timeline – a long curved wall studded with 'printed' artefacts tracking the theme of visual communication from cave paintings (European not Australian aboriginal) through near and middle eastern pictograms, the beginnings of alphabetization, oriental prayer wheels and woodcuts to Gutenberg and the development of modern printing, taking us right into the digital age. Unfortunately none of this has any explanatory text in English. Nor do the trendy videos; like so much contemporary visual communication the display of technological gimmickry is more important than the substance of the content which is being communicated.

I spent too long on the special exhibition of the day *Printing and the Samurai*. This seemed (I couldn't really tell) to focus on the time when the samurai, previously a warrior class, were encouraged to switch their energies to cultural activities and became scholars and printers. The exhibit contained a mass of books printed in black, some texts, some looking like business accounts but also many books with very colourful wood block illustrations.



The permanent main exhibition is much more rewarding. It moves chronologically through the ages of printing. Each era is divided into three sections: society (political, social and economic developments); technology (scientific discoveries and innovative tools and machinery); and expression (the information and feelings that can be communicated) all illustrated by helpful texts in English, photographs, examples of printing and interactive audio-visual material.

To cap it all there is a printing workshop with 40 Adana type table-top presses where visitors can set by hand and print. When I was there, just before closing time, there were no classes but there were three or four staff members, one making a new type case while another restored an existing case. (see Vicki's report in *Raised Bands* Vol 33, p.4, 2 April 2016).

The MATRIX contributor who described the Mizuno Museum was Martin Roth, a Kiwi with an unusual CV. He was a freelance journalist in Tokyo and has written books about Buddhism, sake, karaoke, the Stock Market as well as two series of thrillers and various devotional books. While still in Japan Roth wrote another piece on Japanese limited editions, private presses and livres d'artiste, the Japanese word for which Roth says is genteibon though if you google that you seem to get links to pornographic mangas!. Roth links the beginning of a book arts movement at the beginning of C20 to the popularity of the mingei folk arts community partly inspired by William Morris but also by Buddhist and Shinto traditions. Roth discusses a few Japanese book artists. He also mentions two names which I thought worth trying to locate.



The first was Asao Shimura - a paper enthusiast whose cottage walls are made from thousands of sheets of hand-made paper! - and his Cannabis Press which he established in 1977 and at which he published almost thirty books, most of them tiny. The other was a bookshop called Gokaki Shobo whose owners, father and son Imamura had acted as publisher for more than 200 genteibon. We failed to find either the press or any of its books and the Gohaki bookshop is no longer there. We did, however, find a couple of bookshops in Jimbocho, Japan's equivalent of Charing Cross Road. One stocked quite a rich selection of finely printed books as well as a few catalogues of Japanese private press books. The other had a run of the Genteibon Diary produced by Gohaki as a sort of lesser - in terms of size and production quality - MATRIX, each issue containing a few essays on the book arts.

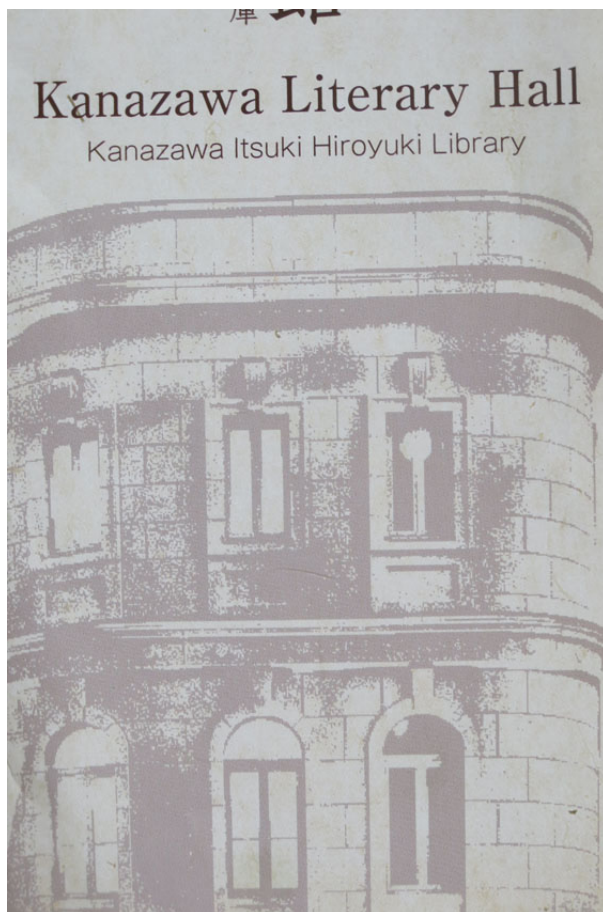
So much for Tokyo. But, as it happened, another of the cities we visited, is of interest to the book arts traveller. Kanazawa is a city of 500,000 on the Japan Sea coast. It was the power base of a very dominant family and boasts an impressive castle and very extensive gardens which were full of autumnal colour. In the Seison-Kaku villa built in 1863 for a matriarch of the ruling family I found these charming bindings - I love the rabbits.





Kanazawa also produces 90% of the gold leaf that the Japanese use so profusely in their jewellery and lacquerware. One workshop is located right opposite a working geisha 'teahouse' in one of the three sizeable districts in town where traditional buildings are preserved. I bought a small sheet of leaf to donate to the Guild. Kanazawa also has Serif a bookshop and gallery for typography – the outpost of a Tokyo designer who is also a letterpress enthusiast and maintains this shop in Tanazawa with a good stock of books on typographical design, some non-book artefacts as examples of the use of typography, a small press and some metal type for customers to use.

Almost next door is a notable 1920s 'pseudo-Renaissance' building that used to be a bank. It is now a sort of 'house of the book' the Kanazawa Literary Hall. The ground floor is a reading room where anyone can come and read or work – someone was writing a mathematical paper when we were there. The first floor houses the works of the winners of the Izumi Kyoka book prize named after a Kanazawa author.



It looked as if the prize is for fantasy romances so hardly highbrow literary fiction but the display was serious – all the book jackets and various editions of the winning titles. The top floor was dedicated to Hitsuki Hiroyuki, a rather flamboyant local writer who has become something of a national celebrity as a fiction writer, traveller, interviewer and film maker. Apart from copies of his voluminous writings there were photos of him in the company of various luminaries of the political, spiritual and entertainment world in and beyond Japan. How unusual and refreshing to find a private institution devoted to the book.



These jottings are random examples of the book arts in Japan. There must be more, as these double spreads from a special issue of the arts and crafts journal *The Sun* on 'The Aesthetics of Books'; there are 150 more pages of beautiful books. Imagine my pleasure when, on my return to Australia, I visited Jim Walker, who printed and published a number of books at his Croft Press in the 1980s and 90s (see....) almost all of which were bound by Bettina Gresford, mother of our member Jeanette Ruxton. Jim showed me a number of issues of *Artistic Japan*, a monthly illustrated journal of the Arts 'conducted' by S.Bing and published in London in 1889. So there is a history of interest in the book arts in Japan. I've just touched the surface.



## Vegan Leather - the experiments continue

Lee Bratt

I dried, dyed and waxed my leather. Using water based ink I have painted straight onto the leather, wrapped in baking paper and placed under books for a day. The leather has taken the colour as you can see from the examples.

The waxing is very important. I have used a Tasmanian bees wax product which includes essential oils. Nice strong scent. It's about removing the strong odour created by the brewing process. Not very pleasant at all.

The leather does look better than the images. I hung them on the clothes line to get the sun shining through but it looks like some bizarre animal sacrifice is going on at my place.

#1 has been dyed with red and blue ink. #2 is natural and #3 has been dyed with black and parts left natural.

Sewing will be the next experiment. I will let you know.



## At the Bench - News from CIT

Erika Mordek

First term is off to a great start in February. For beginners or those with a project, the CIT workspace in Reid is an ideal place to meet friends and learn new skills. I have a dedicated beginner's technique programme that gives the student an overall sense of how the book has developed.

Every Thursday at 6-9pm. Bring some small tools if you have them, an apron and water (to drink). All other materials provided.

In second term, starting in April, two courses will run. Beginner book craft and Book repair for beginners. This will be a new course.



Enrol for these courses at CIT Reid Campus [here](#).

## 2017 Bookbinding Challenge ‘dos à dos’

Before you rush out and brush up on your dance steps, sadly we are not planning a bookbinding ball with polkas and square dances. The book term ‘dos à dos’ refers to a style of binding where a minimum of two separate books are bound together so they share the lower board, which serves as the back cover to both books. This style of binding was most common in the 16th and 17th century. The expression ‘dos à dos’ originates from the french for back-to-back.



*A five volume dos-‘a-dos’ binding from 1736*



*Book of Common Prayer ca.1895*



*Red dos à dos by Annie Fain  
Liden Books*

[website link](#)

[website link](#)

[website link](#)

The bookbinding challenge for 2017 is to produce a ‘dos à dos’ book, which comprises of a minimum of two to a maximum of five volumes bound together, proportions of your choice. The **content** of each volume would be related by a theme of your imagination. But there is more, the **cover** design will convey the nature of your book, suggest without giving it all away, or appeal to the viewer’s curiosity in some way. Ok we hear you say “Content! I can’t draw, write or have any text blocks to hand so I’m out.”

Not so fast ... the Challenge is about a bit of fun, learning things along the way and sharing ideas. You are not expected to write a novel, the content can be as simple or complex as you like. It could be about; the seasons, star constellations, colours, living in Canberra, or are you a collector? Describe places you have traveled in images and or text, inspiring quotes or a poem could be written over many pages. Your reactions to world events, books, movies, or a courageous person could be inspiration. Explore what you consider to be your culture, what your hobby or what is your most prized possession? A series of photographs, music that tells a story, food or Grannies recipes, something you are good at or preserve memories.

Each issue of *Raised Bands* will have examples of *dos à dos* designed by other bookbinders that may stir up ideas for you. At the last meeting of the year the books you have all created will be presented and you can share your process and thoughts about your chosen style of bind for your dos à dos.

Open the website links for a sharper image and find more information about the books.

# CCBG Committee 2016/17

|                                    |   |
|------------------------------------|---|
| President                          | Vicki Woolley - 6231 9688 (h)<br><br>Email contact via Guild email address (below)                                  |
| Vice President                     | Dario Castello - 6295 2649 (h)  |
| Secretary                          | Beverley Quenault - 6296 2804 (h)   |
| Treasurer                          | Chris Johnson - 6282 1993 (h)   |
| Committee members                  | Erika Mordek<br><br>Nicky Bazley-Smith<br><br>Roslyn Humphreys  |
| Volunteers for non-committee roles |   |
| Meet, sign in, supper              | Teresa Duhigg   |
| Library                            | Jeanette Ruxton   |
| Public Officer                     | Beverley Quenault   |
| Auditor                            | Joy Tonkin  |
| Raised Bands Editor                | Lee Bratt labratt8@bigpond.com (NEW EMAIL)  |
| Contributions                      | Everyone is welcome to contribute news of activities,<br><br>exhibitions, upcoming opportunities, photographs, etc. |
| Guild address                      | PO Box 4322, Kingston ACT 2604  |
| Guild email                        | <a href="mailto:admin@canberrabookbinders.org.au">admin@canberrabookbinders.org.au</a>                              |
| Guild website                      | <a href="http://www.canberrabookbinders.org.au">http://www.canberrabookbinders.org.au</a>                           |
| ISSN                               | 2206-3586   |



# Canberra Craft Bookbinders' Guild Inc.

## 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 2016 – 30 June 2017 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 an electronic publication although hard copies can be mailed if special consideration is requested.

### Payment

#### Electronic Transfer

(Please email the Treasurer [see inside cover] to inform them of the payment):

Account name: Canberra Craft Bookbinders Guild Inc.

Bank: Commonwealth (Dickson)

BSB: 062 904

Account no. 10249149

Reference: M2016 and include your name

#### Cheques

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