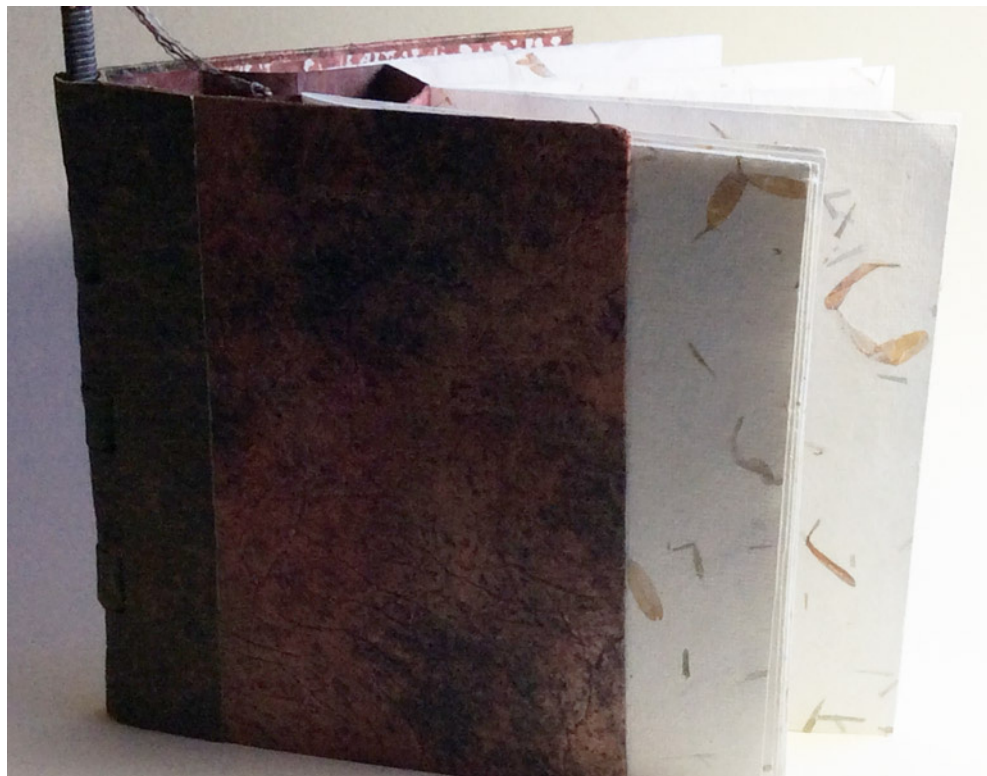


# RAISED BANDS



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

**VOLUME 34 NUMBER 3 JUNE 2017  
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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 as the front door of the centre.

**When we meet:** Meetings are held on the second Thursday of every month.

**Next meeting** 8 June 2017 followed by 10 August 2017 then 12 October 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.

Next Meeting : details page 17

**COVER IMAGE:** Bev Quenault: Piano hinged concertina with 3 folios pamphlet stitching.

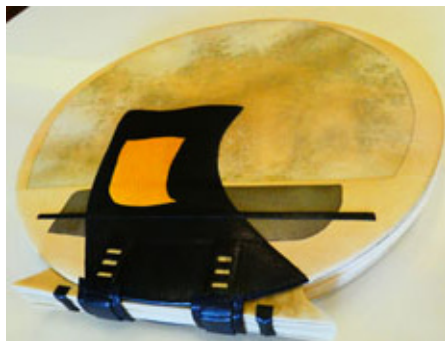
Made when Bev started bookbinding and an extra image of the inside.



Hello bookbinders

It is a couple of months now since we were all together at the Australian National Conference of Bookbinders. I would like to thank everyone who have returned to their bookbinding communities around Australia, New Zealand and overseas and are sharing information about what they saw and heard. Technology assisting, articles and images are appearing on websites, in newsletters, on Facebook and in report back style presentations.

Reflecting on the event, everywhere I looked there were smiling faces. At welcome drinks, around the trade tables, at lunch, the audience, watching the sunset from the shore of Lake Burley Griffin, on the bus on the Monday tour, at the National Library, Code X at Craft ACT and the Mezzanine Gallery at the Civic Library.



In the collection at the National Library are artist books by Sue Anderson and Gwen Harrison. I had read about Sue Anderson's and Gwen Harrison working collaboratively to create *Quaranta Australis, 2008*. A unique binding structure, on a round book with an 80cm diameter circle. Vellum and leather laced in on the spine.

The artists reveal their response to two of Sydney's historical colonial sites, Quarantine Station and Cockatoo Island, where the unwanted and marginalised were incarcerated. Their work conveys strong parallels to today's displaced peoples.



Interior image *Beejapore*  
Note the vellum at the spine.

Read more about Sue and Gwen

<http://neverfixedmark.com/works/quaranta-australis>

Next stop was the Code X exhibition at Craft ACT which was staged to coincide with the 2017 Australian National Conference of Bookbinders. Those who came on the tour were given the opportunity to view the insides. What a treat to be able to see inside the covers, especially for those works that had not been displayed in a standing position due to it being a seven week exhibition (a long time for a book to be standing).



Did you miss out on purchasing a Code X catalogue? They can be purchased for \$20, send an email.

[admin@canberrabookbinders.org.au](mailto:admin@canberrabookbinders.org.au).

Did any of you wonder whether there was a feedback form to complete?

I am not a fan of surveys or feedback forms; my view is they can be a constraint to the writer. Thank you to everyone who provided feedback via an email and there were a lot of you.

To give you an idea what people thought about the event here are a few that encapsulate all the sentiments in the messages received.

I totally enjoyed the conference.

Just a quick email to once again congratulate you all on the great job you did putting on a conference that was interesting, engaging, diverse, and well run.

And of course to tell you how much I enjoyed it.

I'm sure you are all exhausted and still recovering after an amazing weekend of all things bookbinding!!!

Hats off to you all for organising such an inspiring event!!

Thanks again for a truly remarkable weekend!

Well done to you all for a very well organised & informative & diverse conference. Makes me want to do a book - sometime.

Monday tours were great too.

Just a note to say thank you for such an interesting and well organised conference. So many ideas so well expressed and presented.

I appreciate all the planning and quiet hard work that took place to make it such a success. Seamless and flowing with a great balance of presentations.

As an enthusiastic, new to the craft, home binder I was greatly inspired and motivated to learn and practice more.

Yesterday I bought gelatine and glycerin and am just about to hunt around for a suitable container. That is, after I have organised the thread, paper and leather I bought.

Please pass on my thanks to all involved.

We really loved our time in Oz, everyone was so lovely. Well done to you all, for organising such a wonderful conference. I know these things are hard work, everything seemed to go as planned.

I have to write and say a great big thank you to you and your colleagues for the absolutely wonderful conference last weekend. I felt that the whole event was one of exploration, education and, perhaps most important, friendliness.

I'm so happy that I had the possibility to attend the Conference and had an opportunity to see wonderful places in the world. Many thanks for helping me with that!

The conference which you organized was one of the best which I ever took part in. Everything was really great – lectures, organization and of course the atmosphere!

I just wanted to say a HUGE thank you for all your hard work in organising the conference. It was a fantastic success, world class venue, everything appeared to run so smoothly. I was really proud with all our overseas guests. You did a remarkable job.

Any way thank you again, it was terrific!

Will there be notes from the conference?

Included in the registration fee is the printing/posting of notes. Work has commenced on the notes with the first round of proof reading completed. For those of you that have worked on producing print ready material you will know that three rounds is the suggested standard. Still some work ahead before it is ready to go to a commercial printer.

Hand screen-printed aprons, a collectable item available for purchase at \$20ea. Wear one to your next workshop, in your bindery or at a BBQ.  
Email [admin@canberrabookbinders.org.au](mailto:admin@canberrabookbinders.org.au)



Thank you to member Nicky Bazley-Smith our photographer at the event for capturing the attendees, trade tables and the speakers' styles and the flair with which they delivered their item on the programme. I hope you enjoy reminiscing as much as I do when you look at the images that follow.

Before you see the photos, here is a reminder of the Programme.

### Friday 24th MARCH 2017

6 - 8 pm Welcome Drinks at Ann Harding Centre, University of Canberra

### Saturday 25th MARCH 2017

|             |  |
|-------------|--|
| 8.15-9.00   | Registration   |
| 9.00-9.15   | Welcome - Vicki Woolley President CCBG                                   |
| 9.15-10.00  | Manufacture of Bookbinding Leather - David Lanning                       |
| 10.00-10.45 | Making Lidded Containers - Terence Uren                                  |
| 10.45-11.15 | Morning Tea  |
| 11.15-12.45 | Full Leather Laced-in Binding - French Technique - Suzanne Schmollgruber |
| 12.45-1.45  | Lunch  |
| 1.45-2.45   | Lacunose Technique - Rosemarie Jeffers-Palmer                            |
| 2.45-3.20   | Miniature Books - Bound to Impress - Stephen Byrne                       |
| 3.20-3.50   | Afternoon Tea  |
| 3.50-4.45   | Cambridge Panel Binding - Michael Burke                                  |
| 4.45-5.30   | Everything that has an Outside has an Inside - Phil Day                  |
| 7 pm        | Dinner Southern Cross Yacht Club Mariner Place, Yarralumla               |
|             | Guest Speaker - Dominic Riley  |
|             | <i>'London Strife: The Great Bookbinding Strike of 1786'</i>             |



## **Sunday 26th MARCH 2017**

|             |  |
|-------------|--|
| 9.00-9.30   | Update on Guilds - Vicki Woolley   |
| 9.30-11.00  | Creative Gold Tooling - Dominic Riley  |
| 11.00-11.30 | Morning Tea  |
| 11.30-12.00 | The Golden Age of Polish Binding - Magdalene Koziak-Podsiadlo                    |
| 2.00-12.30  | Contemporary bindings at the Koninklijk Library of the Netherlands<br>Joy Tonkin |
| 12.30-1.30  | Lunch  |
| 1.30-2.00   | Surface Design - Vicki Woolley   |
| 2.00-3.00   | Mamluk - an Islamic Binding - John Mumford                                       |
| 3.00-3.30   | Afternoon Tea  |
| 3.30-5.00   | Wehmais Box - Freidhelm Pohlmann   |
| 5.00-5.15   | Snapshot of Centro bel del Libro in Ascona Switzerland - Suzanne Schmollgruber   |
| 5.15-5.30   | Closing Address - Vicki Woolley  |

## **Monday 27th MARCH 2017**

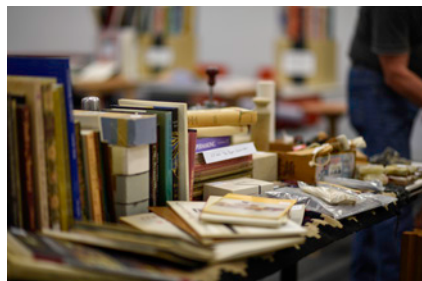
|            |  |
|------------|--|
| 10.00-3.00 | Tour of the National Library of Australia<br>Visit to the Miniature Book exhibition, Mezzanine Gallery, Civic Library<br>Visit to the Contemporary Bookbinding exhibition CraftACT Gallery |
|------------|--|

## **Welcome drinks and trade tables.**



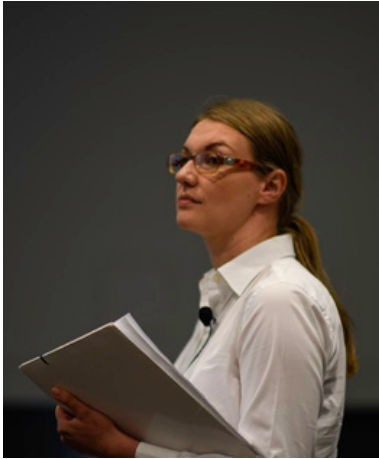






Speakers





## 14 Present

Apologies: Brian Young, Gini Hole, Lyndell Dobbs, Nicky Bazley-Smith, Roslyn Humphries

Welcome new members/guests: Alan Forrest, Belinda Curtis, Marilyn Townsend, Rachel Sawicki, Sally Rose and Zeb Marshall

## Announcements

At the bench

Term 2 at CIT will offer *Beginner Bookcraft* with Erika Mordek on Thursday 27 April. This term will focus on library binding, suitable for beginners or more experienced binders alike. *Book Repair for Beginners* with Robin Tait, starting Wednesday 26 April at 6pm is fully subscribed, but will be offered in Term 4.

Check out CIT solutions website.

<https://shortcourses.cit.edu.au/>

## Treasures Gallery

Beautiful miniature books from the Gerrit Stafford miniature book collection are now showing in the Treasures Gallery at the National Library of Australia.

## Conference - snippet

Magdalena Koziak-Podsiadlo, from Poland, a speaker at the conference, is a graduate from the Academy of Fine Arts in Krakow where she is now an assistant at the Book Design Studio, Graphics Department. The studio has unique typographic printing facilities and a vintage bookbinding workshop. On the display table are examples of work from the studio, posters, exhibition catalogue and a book of letterpress illustrations and book design of the poem "Wanting a lot" by Joao Paulo Cotrim.

## Workshop – Strathnairn 6 & 7 May

Dyed Cloth, Relief Printing and Bookbinding, places still available.

## ADFAS Dominic Riley lectures - flyer on display table

Please note you will need to advise Australian Decorative and Fine Arts Association that you are coming. The cost of the Special Interest Morning on 16 May is \$50, lectures are \$25.

**For Sale** – Code X Exhibition Catalogues and Hand-screen printed aprons \$20 each. See the Treasurer or email the Guild.

**New in the Library** – Journal, *The New Bookbinder* 36, titled "Mind and Matter, Material in the Making" Material & matter are everywhere. Enter the makers, identified as writers, bookbinders, printers fuelling the process of creation. Two available for loan, sure to be snapped up.

For those who had missed the *Tin Man* bookbinding construction at the December Challenge meeting by Ros Humphries a second showing was arranged. Vicki displayed how it worked and the hope that eventually it would actually work to music (Over the Rainbow if I recall). This was an inspired construction.





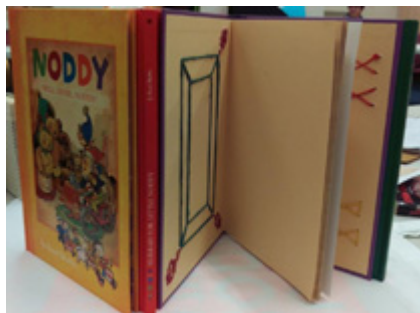
**Evening activities** – Bind Challenge - Dos-á-dos . Chris Johnson would share his research into dos-á-dos bindings.

Show and tell - All members can share their binding projects, seek advice and show the group items of interest.

As the Challenge for the December meeting is to be dos-á-dos books Chris had bravely researched and completed a number of designs in order to inspire us in our endeavours. As well as presenting a commercial dos-á-dos book without the usual intermediate cover that bookbinders include, he went on to provide an assortment of books for us to view. Some worked well as dos-á-dos , whereas others looked good but had trouble opening. Dos-á-dos could be made up into five or larger sections but might become difficult to handle. Chris had taken up the challenge early to test a number of samples including a concertina which looked very good, for those of us who leave preparation for the Challenge too late. He noted that children's books can be made up into sets by simply stitching together, through the covers e.g. lacing – creating a post-modern *Noddy* set. This was a good run through for those of us at the meeting as we were able to handle the samples available. Clearly, like Chris we will need to sit down and let our imaginations run. We are so used to seeing two bound books with a middle separating cover, but this is only the start. So innovation thinking caps on!

Chris was thanked appropriately for the work he had put into assisting with viewing Dos-á-dos books more creatively.

Following Chris's talk members contributed to a show and tell.





Erika Mordek who always has books and experiments on the go had bought in a number of her books including experiments with covers, paste paper and leather and oriental bindings. She has experimented with Donald Glaister's use of Mylar in book covers. This involves painted Mylar onlays or inlays which are very effective. (see [www.foolsgoldstudio](http://www.foolsgoldstudio) to view Glaister's use of it with leather bindings). We were able to handle a number of Erika's experiments with covers. Of particular interest was the leather covered book she had done with Michael Burke, recently, which had an embossed surface pattern which made many of us envious that we hadn't managed to do the course.

Terence Uren brought in his three small books which contained David Pye essays - *Design Proposed - Workmanship Disposes; The Workmanship of Risk; and Is Anything Done by Hand*. These were beautifully executed small books exemplifying Pye's philosophy on workmanship. Pye is a particular favourite of Terence's. He has introduced Pye's essays on other occasions. Pye wrote the classic book *The Nature and art of Workmanship* which is a classic book on craftsmanship and design in which he explores the meaning of skill and its relationship to design and manufacture. He promotes a concept of good workmanship and how it imparts important diversity to our visual environment. Terence's work using Pye's essays always prompts me to reread the essays (type in David Pye pdf and the three essays come up).

Dario Castello brought in an old government registry (not so old really, within his working life). He rescued it from oblivion when government departments took up using computers. It was beautifully made with a leather half binding and a speckled foreedge which was used to show where pages had been removed. All ex public servants, now bookbinders, wish they had had the same foresight

Last were Kim Sinclair's own collection of clamshell boxes. Kim is a new member and a photographer and as all bookbinders know clamshell boxes are not made on a whim. Kim had no instruction apart from reading how they were made. Her classic style photographs enclosed in her structures were beautiful, it was a delight to look at her work which she generously handed round.

Members attending were well rewarded by the number of examples available and ideas generated. I am unable to do justice to the array examples as I was too busy admiring the work as it was passed around. Everyone who had bought in work was thanked by the President.

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## At the Bench - Term Two at Bookcraft CIT

Wednesday nights are filled with the sound of books being repaired! Robin Tait has 10 students braving the cool Canberra nights to learn how to repair spines and re sew sections. There is a lot to learn and many of the participants are either returning students or conservators from our cultural institutions sharpening their bookbinding skills.

Thursday night is a themed night, where students are learning library style split board binding. Some beginners and some returning students, it is a merry bunch that have just completed their first sewn end bands, after much practise on telephone books.

Term Three will see the return of the Thursday night class only, with perhaps an emphasis on the versatility of the concertina binding.



## WORKSHOP – Strathnairn 6 & 7 May

Wendy Taylor

On a crisp morning in the beautiful surrounds of Strathnairn six participants and the two workshop leaders, Vicki Woolley and Nicky Bazley Smith, gathered to make a dos-à-dos book with the added bonus that we would print the images by carving lino blocks. Apart from one or two who had done linocuts at school no one had really achieved anything in the way of a print in recent years.

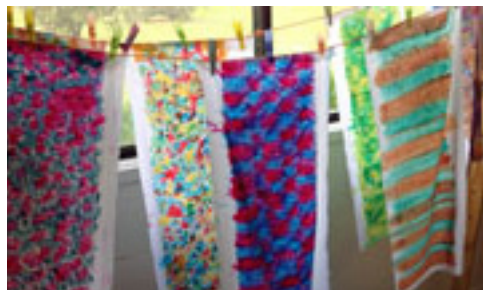


Under Nicky's calm tutelage we carved away, nervous that nothing would be worth printing and surprise, surprise we all produced a very pleasing print.

The prints were to be set on pages using the *chine colle* technique.

On each page we had already glued procion-painted paper (very thin but strong Japanese paper) cut into squares and with great dexterity, under the eyes of both Vicki and Nicky we drew up a grid for placement, in order to print our linocut on the coloured paper in the correct position.

Nothing went wrong thanks to our expert teachers.



But wait you say, this was a bookbinding workshop, yes we did a dos-à-dos concertina book which was quite complicated, but again, we all got it right, if not finished. Along with the book we constructed book cloth using screwed up tissue paper and procion dyes, in perfect unison no false moves.

We had painted end papers and then needed to concertina two spines with lots of folds which one or two of us might have been a millimetre out and no amount of pressing will change that. All in all it was a wonderful stress free workshop.

In this workshop we learned to use procion dyes, make a book cloth from scratch, carve and print a lino block, and make a new and complicated book construction requiring precision - not too bad for a two-day workshop. At the end we exchanged prints so that we now have a lovely colourful set of prints to fill our books. Vicki and Nicky made a great team and thanks to them we acquired new skills.



# Anatomy of the Book: Choosing the Typeface Terence Uren

Much of the art of choosing the ‘correct’ typefaces and weights lies in the designer’s judgement as to how best reflect the content of the words. For example, a sans serif style is more likely to feel ‘right’ with a modern text than with, say, a text written in the eighteenth century, for which an old style serif may be more appropriate. Some texts may suggest a fine delicate typeface, others a typeface that hints at strength or power. There may be some typefaces that the designer chooses not to use because they are so widely used that they appear dull (eg Times Roman).

Perhaps the most difficult to achieve is the ability to work with a range of typefaces within the same text. Using variations within a single family grouping will always maintain compatibility but the designer must be able to combine different faces from other family groups successfully without losing continuity of design.

Contrasting design features can often add colour and life to a design when mixed together. The easiest way to approach this problem is to start by combining opposites. For example, a standard sans serif will blend with almost any serif face but not with other sans serif faces, because of their similarity. This is not always the case with the various serif groups which, because of their vast range, are often quite compatible. The general guidelines for type mixing are the same as in any area of graphics – balance, contrast, legibility and visual interest.

Designers need to be aware that the x height can vary significantly between typefaces of the same height and can have a dramatic impact on the visual appearance of the text as shown below:

|   |   |   |
|---|---|---|
| <b>Arial</b><br>Lorem ipsit dolor sit amet, rud consectetur adipiscing elit, sed diam zum nonnumy eiusmodn empor incident ut labore et vin dolore magna aliqua erat mule volupat. | <b>BODONI MT</b><br>LOREM IPSIT DOLOR SIT AMET, RUD CONSECTETUR ADIPISCING ELIT, SED DIAM ZUM NONNUMY EIUSMODN EMPOR INCIDENT UT LABORE ET VIN DOLORE MAGNA ALIQUA ERAT MULE VOLUPAT. | <b>Calibri</b><br>Lorem ipsit dolor sit amet, rud consectetur adipiscing elit, sed diam zum nonnumy eiusmodn empor incident ut labore et vin dolore magna aliqua erat mule volupat. |
|---|---|---|

Also important is consideration of the width of individual letters, which will determine the number of characters that can be fitted on a text line of given length. Too many characters to the text line will have an adverse effect on readability and understanding.

The example below shows the extent to which this can vary between typefaces.

|   |
|---|
| <b>Arial Narrow</b><br>Lorem ipsit dolor amet, rud consectetur dipiscing, sed diam nonnumy.   |
| <b>Century Gothic</b><br>Lorem ipsit dolor amet, rud consectetur dipiscing, sed diam nonnumy. |
| <b>Aparajita</b><br>Lorem ipsit dolor amet, rud consectetur dipiscing, sed diam nonnumy.      |

Over time, I have settled on a group of typefaces that I feel work for me and that I use regularly. In no particular order, these are:

|          |                   |                 |               |
|----------|-------------------|-----------------|---------------|
| Candara  | Gill Sans         | Footlight Light | Lucida Bright |
| Rockwell | Palatino Linotype | Century Gothic  | Georgia       |
| Perpetua | Garamond          | Tahoma          | Californian   |

Choosing the typeface is just the first (albeit important) step in setting the design of your text. In the next issue of Raised Bands we will look at what else you need to consider as you prepare your text.

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## Next Meeting - June 8

Show and tell segment - if you are working on a binding project then please bring it along to share with the group.

There have been several workshops recently - if you were there, why not bring along your work from Strathnairn, Sydney or the Bookarts Bindery? (and this call is also a prompt to do that finishing off so you can bring it with pride!)

The meeting is 7.30pm as usual Thursday 8 June at the Hughes Community Centre.

# Bind Challenge 2017

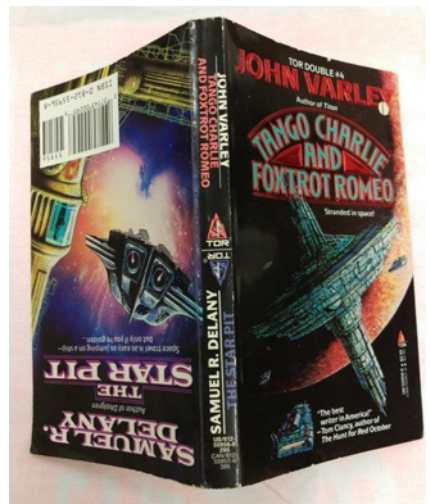
The bind challenge 2017 is to produce a 'dos á dos' book, which consists of a minimum of two to a maximum of five volumes bound together - dos á dos à dos à...

Chris Johnson showed some examples of structures at the April meeting. You can see a description and some pictures in this [Raised Bands](#).

The dos á dos book disrupts the normal relationships between the pages by introducing another level of structure into the binding. Keith Smith makes and writes about books and their design and structure in over a hundred books, nine of them about book design and binding. Book 95 is called *Structure of the Visual Book*. He says it “conceives the book as a visual object not by imposed decoration, but through understanding and applying structure. Group, series and sequence are elaborately discussed and diagrammed. Composing the book, as well as the pictures it contains, creates pacing in turning pages. Just as poetry and cinema are conceived in time, so is a book.” Dos á dos á dos binding brings several volumes or parts together, but retains a visual and structural separation of the parts. The separation is so strong that it is hard to use the pages in the same way as in a single bound volume - you can read them, but you can't run through them quickly in time sequence as a single flip book, you have to turn over and start again; you can't easily compare page 42 with page 499 if they are in separate volumes of the book, as you can if they are in a single codex by opening it at two places, or in two codex bindings by opening both side by side; you can read the whole book but you are made aware that the parts are different.

But the dos á dos volumes are also more strongly connected physically and visually in a whole, than they would be as separate bindings. What does this say about matching the structure to the contents? There may be several sequences of pages, or several concertinas that can be opened simultaneously, but need turning to view. The structural parts of the binding may have different functions in the book - the text, maps, pictures, index and other end matter might be bound into separate parts of the dos á dos á dos, or different language versions bound separately (as long as you don't want to compare the translations directly). The binding gatherings/sections might be deliberately separated between volumes, whereas in a normal book the separations between physical gatherings are almost invisible, only intruding when a full page spread will not open properly because of a tightly glued gutter between sections.

How does your content drive the book's structure? How does the book reflect the contents? Is it to be sculptural? or more structural?





One of the more challenging projects, for other than an accomplished bookbinder, is the full leather binding of a book. And the challenge in the task is most frequently found in the covering of the book, where the paste moistened leather has to be adhered to the spine and boards; the head, tail and side turn-ins pasted down, and the caps, both head and tail, shaped over the head bands.

All these steps are generally described as done successively in the one operation, hence the frequent advice to turn the phone off, lock the door, take a deep breath and concentrate on nothing else for the next half hour or more. But there is another way.

I have come across an article by J. Franklin Mowery (see reference below) which takes a more leisurely, but no less exacting approach, to the covering process. I can recommend this article for the clear and succinct way it describes all the steps in the forwarding process from A to Z: from aligning the text block to the construction of zig-zag endpapers. But back to the covering process.

Mowery breaks the covering process down to four separate steps: **first** covering the spine, **second** covering the sides, **third** fixing the head and tail turn-ins and shaping the caps (the top and tail can be done as quite separate operations) and fourth, turning in the foredge and shaping the corners.

Importantly, Mowery requires that the leather be pasted only on that part that is to be applied to the book for each step. And after each step, the leather is allowed to dry thoroughly. Essentially, the book is left to dry overnight after each step.

The advantages are clear. The binder is only working with a small section of wet leather at a time, thus minimising the chances of soiling or marking the rest of the leather. Each step, done in isolation, means that full attention can be given to getting that step right, with no time pressure to move to subsequent steps and handling large areas of wet leather.

I recommend the article to those who have wanted to try a full binding but have been put off by the complexity of the standard method.



Dario Castello *Under Western Eyes*  
full leather binding

Reference: *The Logic and Techniques of German Bookbinding* by J Franklin Mowery, Guild of Book Workers Journal, Volume: XXIX Number 1 Spring 1991.

<https://drive.google.com/file/d/0B1eGH1p97a4SdW1kbTY5OXotUUk/view>

# G Friday 15 September 2017 to Saturday 7 October 2017

## U

This year's Canberra Craft Bookbinders' Guild member exhibition will run from Friday 15 September 2017 to Saturday 7 October 2017 in the mezzanine gallery of Canberra's Civic Library. If you intend to submit items for the exhibition, here are the details.

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.

## I

Members who prepared entries for the Guild's 2016 Bind Challenge, and those who attended workshops, are encouraged to submit those works for exhibition. As well as books, entries might include boxes, decorated paper and other artefacts related to bookbinding.

## L

The deadline for submission of works is 6.00pm on Friday 1 September 2017. Works should be posted/couriered (at your expense) or hand delivered to Dario Castello at 41 Captain Cook Crescent Griffith ACT 2603, accompanied by a completed entry submission form (the form will be emailed to all members in early August). Alternatively, works may be handed to Dario at the Guild's Annual General Meeting on Thursday 10 August.

## D

Late entries will not be accepted.

The exhibition is not juried but space restrictions mean that it may not be possible to use all submitted pieces or to display large works.

If not all submitted works can be displayed, selection will aim to achieve a balance between traditional and alternative works that reflects the diversity of book arts practice within the Guild.

In submitting works for Guild 17, members agree that the Guild may use images of these works to promote the exhibition and/or the Guild. All reasonable care will be taken to protect works submitted for exhibition but the Guild will not be liable for any exhibit that is damaged, destroyed, lost or stolen.

## 1

Neither the Canberra Craft Bookbinders' Guild nor Libraries ACT provides insurance cover for works submitted whilst in transit or on exhibition.

## 7

Members submitting works for the exhibition will be contacted at the end of the exhibition to arrange the return of their works. Members whose preference is for the return of their works by post or courier should include correct postage or a pre-paid courier slip with their entry.

# Using Vegan Leather, Etching with Cider Vinegar and Recycling the Weights in Vertical Blinds.

Lee Bratt

*The Book is the Art* is the title of my book, recently finished and waiting for somewhere to go. I started making this for the *Verso* magazine exhibition called *The Book as Art*, but sadly the magazine didn't survive its early days.

After pondering on the words "the book as art" I decided to make a book that contains the means to make art.



The book has been coptic bound and covered with vegan leather. I wanted the book to fan out to make the contents immediately visible, coptic works well. Each section has 4 pages with the middle two pages glued at the fore-edge to make a pouch and the pouch contains an etching plate that has been partially worked. Each section also has a blank piece of paper attached using photo corners. The plates have been printed twice, once in black and the other containing some colour. The front cover is an envelope and it contains a eucalyptus print of a Tasmanian pencil pine. This is the key to the plates and is the guide for finishing the work.

The owner can make the art. Continue working the plates according to the key and the paper is supplied to do the print.

I etched the plates with cider vinegar and the plates come from vertical blinds, (the weight at the bottom) and vegan leather is featured.



Vegan leather requires commitment, it grows slowly, requires constant warm conditions that must be monitored. If the temperatures is cool or too hot, your yeast and bacteria will die. Once you have grown a suitable piece it has to be left outside in the sun for about 4 days to dry.



The piece is still vulnerable to tearing and it has an unpleasant odour. I rubbed mine with bees wax that was infused with many different essential oils. I didn't think about glueing an oiled surface at the time and found that rice flour glue didn't work, had to resort to PVA wood glue. Rice flour glue works on unoled vegan leather. The leather is very beautiful and worth the effort. This image shows oiled (top) and unoled leather together.

Etching metal with cider vinegar (organic only) is an easy process. My house was full of vertical blinds and when I started replacing them I noticed the weights in the bottom of each vertical, easily removed with a sharp blade. It is a soft metal and each piece is the same size. The plates etch, engrave and drypoint easily. I used all methods. I drew the image onto the plates using carbon paper, these marks I wanted to etch. The spaces needing protection from the vinegar were painted with nail polish and the back of the plates covered with contact. Place a tin (I used an old streets chocolate tin) in a pot of just boiling water, add vinegar and when the vinegar starts to bubble put in the plates, single layer, face up. Keep the temperature at simmer and leave the plates for about 30 minutes. Remove the nail polish and your plate is ready to print. Don't remove the contact at this stage just in case the plate needs more etching.



The etched plate and worked with dry point tools. The softer tones are etched, drypoint gives darker tones.

Printed.

# CCBG Committee 2016/17

|                                    |  |
|------------------------------------|--|
| President                          | Vicki Woolley - 6231 9688 (h)<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                            |  |
| Raised Bands Editor                | Lee Bratt labratt8@bigpond.com   |
| Contributions                      | Everyone is welcome to contribute news of activities, 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 2017 – 30 June 2018 and is \$40. Joining now as a new member, your membership will run until **30 June 2018**. 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: M2017 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 \_\_\_\_\_