

RAISED BANDS



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

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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.

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

Next meeting 14 December 2017 followed by 8 February 2018 then 12 April 2018. 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.

Meeting details for the 14th December 2017. Christmas meeting - show and tell 'Bind Challenge'. Bring your entry to go in the draw to receive the special gift for participating in 2017.

Cover image: Wendy Taylor *2013 Bind Challenge*.

Wendy was in America and listened to *Where Have All the Flowers Gone*, dressed in jeans. Most significant for her were two important events that happened while she was there: John F Kennedy was assassinated and Martin Luther King made his famous speech. The year was 1962/3. She is still passionate about politics.

A Note from the President

Hello bookbinders

Vicki Woolley

New in 2018 Drop in Saturdays 9.00 – 12.30, Room 3 Hughes Community Centre

10 March

12 May

14 July

8 September

10 November

Now there will be more time to be with other binders to share and learn. Everyone is welcome. Need assistance with your bookbinding project then come along. More experienced members will be on hand to assist. Would you like to use the Brockman leather parer but would appreciate some guidance? This will be an opportunity to use the equipment.

Only \$5 to go towards hiring the room.

Dos-á-dos the theme for the 2017 bind challenge was not in my thoughts when I entered the bookshop in Dingle. I spied a letterpress printed book on the shelf, the story was printed in Irish and in English translation. Have you guessed, yes it was a dos-á-dos. Impulse was to purchase the book, but first I wanted to know more about the press. I discovered an interesting history. A Heidelberg platen 10 x 15 letterpress, rescued from a scrapyard in 1955 and restored, the press was set up in 1975 behind the town's famous Dick Mack's pub. Some of the 30 or so typefaces are said to have originated with the Cuala Press run by the sisters of W.B Yeates.

Read more about the press here <https://www.pressreader.com/ireland/the-kerryman-tralee-edition/20170118/281938837616620>. If going to Dingle and you would like to visit Ponc Press contact them at printing@poncpress.ie.

Letterpress printed post cards and a bookmark were purchased as mementos, ensuring staying within the luggage allowance on flight to Bristol.

In the UK I wondered what I would discover that was book related.

Glancing in the window of a cottage in the village of Clovelly, a book display caught my eye. A tribute to Charles Kingsley (1819-75) who was a prominent figure in Victorian England: he was known as a controversial essayist, a poet and a novelist. And he loved Clovelly and who wouldn't, a village of cobbled streets with no vehicle access. Today he is remembered for *The Water Babies* a story for children published in 1863. This book was read to me as a child, hence I was fascinated to have come across this piece of history. There was a stack of text blocks ready for binding, I would have loved to have handled these to see if they were copies of *The Water Babies*. No one to ask, so I just flirted with the idea that they were and savoured it as serendipitous.



Kilkenny Castle in Kilkenny and Montagu Palace House in Beulieu had many books in the libraries.



The book collection at Montagu Palace House is mainly that of Henry James, Baron Montagu of Broughton whose books spanned the 18th and 19th century, and the natural history collection of John Montagu, spanning the late Victorian era to the early 20th century.

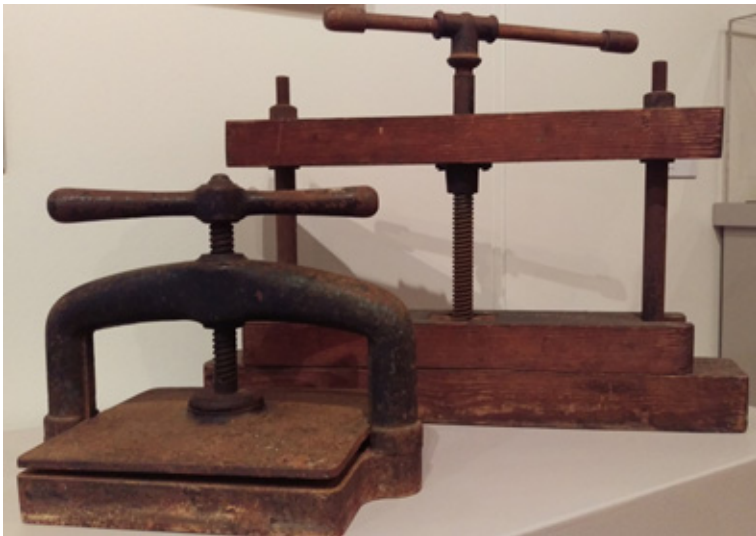
I asked the staff who looked after these books and was told that the more valuable works were not on display.

But you don't have to travel far, to enjoy book related exhibits. My local café has plants growing out of a stack of books.

There is the Eirene Mort exhibition at the Canberra Museum and Gallery (CMAG) on until 25 February 2018. Plenty of time to get along to see the many artistic media used by Eirene.

Eirene Mort an artist, mastered an astonishing range of skills. Those skills included book binding, book illustrations, book plates, book repair, leather work, linocuts, wood cuts, wood prints and many more.

At the entrance of the exhibition two familiar items used today by bookbinders are on display.



Immediately enticed to learn more about Eirene. Her designs were used for linen by Sheridan. I suggest that you allow yourself plenty of time to look at the multitude of items in the exhibition. So many surprises in store including bookplates and sketches.



In conjunction with the exhibition there:

- is a talk 6 Dec: The art of bookplate design and
- a site visit 23 Feb: Eirene Mort, Gungahlin Homestead and Soldier On.

Details on the CMAG website <http://www.cmag.com.au/events/talk-the-art-of-bookplate-design>

Gelatine printing not on the list of artistic media used by Eirene.

In the 19th century, known as a hectograph, gelatin duplicator or jellygraph is a printing process that involves transfer of an original image, prepared with special inks, to a pan of gelatin. I read that it was good for 50 prints.

At the Concertina Books and Gelatine Printing workshop in November there were more than 50 prints produced using gelatine plates, all monoprints. These prints, the content for three different styles of concertinas.

Have some prints waiting to be bound ? Scroll down to the workshop article for ideas on binding styles for your prints.

More workshops ? Colleen Curry exhibited at CodeX and is tutoring workshops in 2018. Expressions of interest are being sought. Details further in.

Meeting Report – October 2017

Jeanette Ruxton

17 members present.

Apologies: Nicky Bazley-Smith, Chris Johnson, Dario Castello, Wendy Taylor, Terence Uren, Gini Hole

Announcements

Concertina books and gelatine printing workshop; 11 November; 9am - 5pm; in the hall at Hughes Community Centre. \$70 members; \$110 non-members.

New in 2018 - Drop-in on a Saturday. Experienced binders will be on hand from 8.30am to 12.30 pm to help you with your projects; 10 March, 12 May, 24 July, 8 September and 10 November, Room 3 at the Hughes Community Centre. Members are strongly encouraged to take advantage of this opportunity. The Guild is subsidising this new activity but there will be a \$5 charge to go towards the room hire.

Membership - see Bev to collect your membership card.

Guild 17 - see Carol to collect your work.

At the bench CIT - Getting started in Bookbinding with Erika Mordek commences on Thursday 19 October. Enrol at CIT Solutions short courses website.

Vicki gave details of the NT Cutter Circle Cutter - Heavy Duty EC-2500P. For heavy-duty work cutting circles on carpets etc. Cuts 3 - 16cm circles.

Endangered Heritage is seeking expressions of interest for the inaugural National Rare Trades and Traditional Makers Fair, Canberra, 13-14 July 2019, at the Fitters Workshop. Artisans with rare and traditional trades wishing to take part are encouraged to contact Endangered Heritage at enquiries@endangeredheritage.com. EOIs accepted until 30 June 2018.

Demonstrations

1. Erika demonstrated how to set up two sewing frames, one for cords and one for tapes, how to fix the “keys” and then tension the cords/tapes in place. She showed examples of different types of sewing and gave hints on preparing the spine and recommended sitting side-on to sew. Two other members brought in their “homemade” sewing frames, every bit as professional as the commercially produced ones.

2. Rachel brought in several examples of laying, finishing and backing presses. She explained the different uses for each one. For example, the laying press has a flat profile and sits on a big tub. A finishing press sits on the bench. A backing press is generally the term used for an all-metal machine, developed in the 19th century, and easily adjusted one-handed with a wheel.

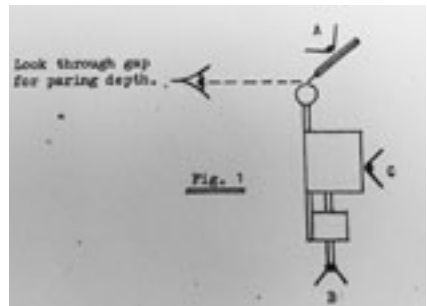
3. Vicki demonstrated paring leather using the Brockman paring machine, a small metal affair whereby a strip of leather is pulled carefully through an opening and shaved by an old fashioned razor blade. This method is particularly suited for preparing leather headbands. It will be available for use at the Saturday morning drop-in sessions next year.

The evening finished with supper and conversation.

Leather Paring Machine – Operating Instructions

Clamp machine to bench using a ‘G’ clamp.

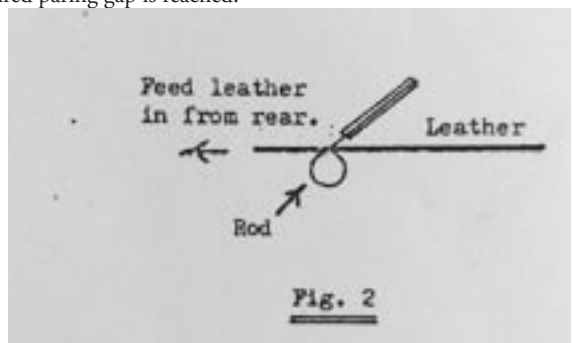
Unscrew top wing nut (A) Fig. 1 and put in double edged razor blade (mark edge of the blade with a pencil as this will help you to remember which edge has been used).



Turn the bottom wing nut (B) to the left to move the slide up. Look through the gap between the rod and blade and unscrew rear wing nut (C) and twist slide assembly until the rod and blade are parallel. Tighten wing nut.

Turn back wing nut (B) until the required paring gap is reached.

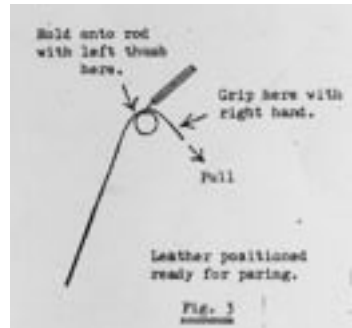
Feed in leather under the blade from the rear, grain side to the rod, Fig. 2.



Position leather for cut and pull through with right hand, taking care to hold the leather down on to the rod with the left thumb, Fig. 3.

If very thin leather is required, it is best to pare to half thickness first, adjust the cut and pare a second time. For very fine work a new blade is recommended.

When paring large areas, it is essential that the rod and blade are absolutely parallel to minimize the ridges between cuts. These ridges are easily removed with a knife, spoke shave or sandpaper.

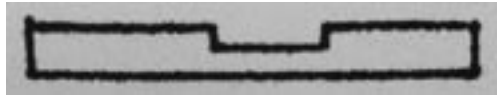


Hard leathers, i.e. calf and hide, will pare better whilst damp. Alternatively, they must be worked to soften them (fold the leather grain to grain and roll the fold on a hard surface with a backing board). Once softened these leathers will pare as well as goat.

For a bevelled cut, i.e. edge of covering leather etc. set the rod to the required angle in relation to the blade. The resulting fleshings from paring with the machine are useful for spine linings.

To Pare a groove

Stick pieces of adhesive tape cut to the required width, over the rod and pull the leather through in the normal way.



End of Term and End of an Era at REID CIT

Erika Mordek

This term CIT Solutions at Reid conducted two classes: Repairs for beginners with Rachel and Robin on Wednesdays, and Bookcraft with Erika on Thursdays. The repair class, although small, is going great guns. Bookcraft is focussing primarily on Asian bindings and box making.

In 2006 or so I started my bookbinding career in Neale Wootton's Thursday morning class, when they were located behind the library near the printing department. However, after over a decade at Reid campus, due to the re-structuring of CIT organisation, we are being re located. It is sad to see tags on the equipment and there is a bit of uncertainty about our future.

However keeping watching this space as things unfold and develop, and keep bookbinding!

Concertina Books and Gelatine Printing Workshop-Marilyn Townsend

The Concertina Books and Gelatine Printing Workshop was held in November at the Hughes Community Centre with Vicki Woolley and Nicky Bazely-Smith, excellent teachers, well organised and catering to all skill levels. Their comprehensive pre-planning paid off offering us a packed program with demonstrations of each procedure and descriptive notes before we began construction. Their patience, enthusiasm and encouragement had us all producing works of art.

You really feel like you're getting in touch with your creative self with the hands on tactile and textural nature of gelatine printing. The soft gelatine moulds accept the finest detail with minimal preparation and equipment.



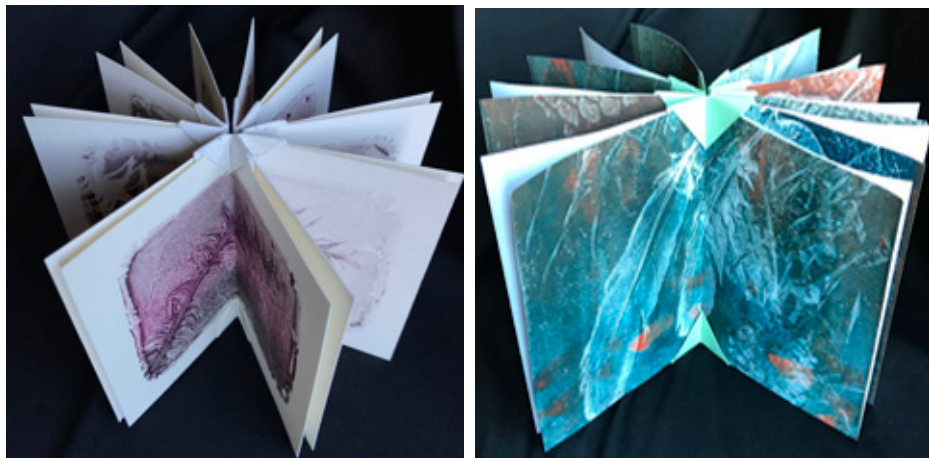
The possibilities are endless and to get our creative juices flowing the offering of inspirational objects from nature and the not so natural world we live in was substantial. Nicky's selection of pressed grasses and flowers printed up beautifully. Mark making using moulds, stamps, kitchen implements, orange bags, string, or just something torn up made amazing shapes and textures. What a wonderful example of re-use/re-cycle!



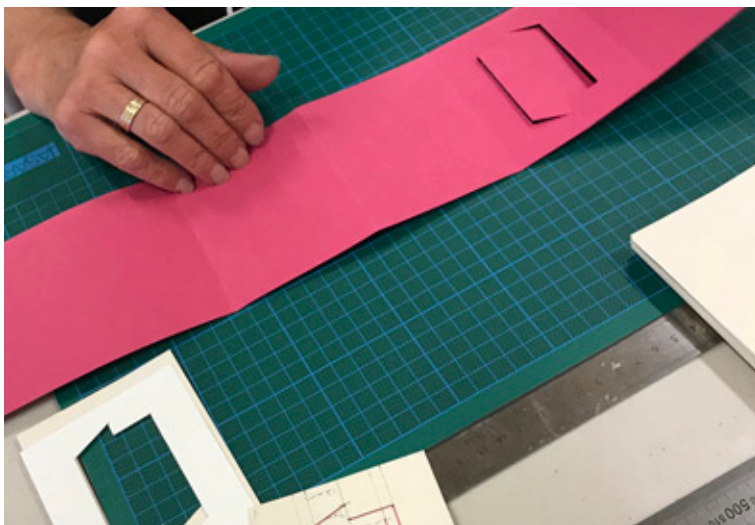
Multiple skills were used in the creation of our many books. Concertina books in some ways can really 'do your head in!' The Jacob's Ladder wrapped accordion style was interesting and confusing but when completed was very clever. Fortunately Vicki and Nicky had a printed sheet for us to follow until our brains caught up! The fact that it was a 'no glue' technique was even more impressive. Slipping the gelatine printed panels into the cuts and adding embossing and calligraphy created further interest to the book.



The second piece, Crown Binding, used Origami techniques to create a spine to hold our gelatine printed panels. The 16-fold piece holds eight art prints and stands up making a circular book, pleasant to view from any angle. A feature of this spine is that you can change the printed panels to suit your decor or seasons. I was so impressed by this spine that I made a second one when I got home and used prints I had stored away for a rainy day.



The third project, a Panorama, was made easier by the cutting template provided by Vicki and Nicky. The swinging panels seem to be a lovely way of displaying small prints, stamps or colourful leftovers.



The Hughes Community Centre is a fabulous venue. It offered a light filled space giving us room to move and spread our wings, paint, tools, and all our messy stuff. It was very clean with well-equipped facilities.



Pre-workshop communications were excellent, informing everyone about the equipment required and what to expect. A very helpful display of the books we were going to create proved invaluable.

In conclusion, working with people with similar interests and finding inspiration from the works of others is always enjoyable. Along with all the positives of attending workshops with such a lovely group of like-minded people is that, it is always fun.

Do we need to visit another Lost Trades Fair? The answer is “of course”. So this October John and I travelled to Toowoomba to the Cobb and Co Museum for the first weekend in October. The Lost Trades Fair celebrates the craft and artistic skills of master artisans and craftspeople working with traditional crafts. Skills which are not often seen in our busy modern lives.

There were over 75 stalls where many craftspeople shared their passion with visitors to the fair in cool, slightly damp Toowoomba. What is stimulating with this format is that it is not a static fair but an event where craftspeople demonstrate and explain how they use their skills. Their passion and dedication is very evident. There were people making saddles, musical instruments, wooden spoons, chairs, basket weaving and much more. Coopers, upholsterers, stonemasons and wheelwrights showed how they undertook their work. Textiles artists were there demonstrating weaving, felting and spinning. A milliner was showing how traditional hats were made with modern decorative flourishes. Another demonstration showed how to make an archery bow and at another tent children were making wooden swords.



Bookbinding was represented by Simon Dart from Bendigo and Robin Tait from the ACT. Frank Weisner from Toowoomba had a stall with many samples of his wonderful wooden bookbinding equipment which created a lot of interest and discussion.



A great weekend, one wonders how many more lifetimes one needs to learn some of these stimulating and intriguing crafts. For those who like to plan ahead the next Lost Trades Fair is being held in Kyneton, Victoria on 10, 11 March 2018 and Toowoomba on 6 and 7 October 2018.

Secret Belgian Binding

Bev Quenault, Lyndell Dobbs and Carol Perron

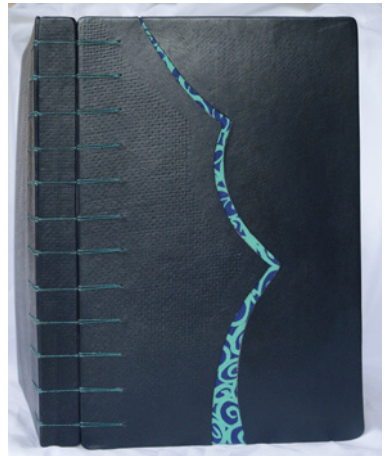
Bev

I bound my notes from the Gathering 2011 using the Secret Belgian Binding method, however, I was not entirely satisfied with the result. The spine was too wide and the stitching not tight enough in the bookblock. I was most impressed with Guy Begbie's example of the Secret Belgian in the Code X Exhibition held recently in Canberra. His covers were stitched in 2 colours. How did he do that, I wondered?

I found a tutorial from <http://www.herringbonebindery.com/blog/2013/11/19/tutorial-top-secret-belgian-binding/> which explained exactly how Guy had achieved this. I unpicked my Gathering notes and re-stitched the covers, and commenced using the same method on the 2017 Conference notes. Another tutorial, <http://reinoartesanal.blogspot.com/2013/03/>, gives 80 photographs. I followed the stitching method shown here from photo 50 onwards, with very pleasing results.

The cover is blue Kangaroo leather which I purchased at the conference. I embossed the leather with a piece of hessian, and inlaid a piece of the fabric I had used to cover the 2011 notes.

In the current issue of *The Bookbinder* magazine, there is an article written by Ann Goy describing how she developed the Criss Cross Binding in 1986. In 2009 she came across her binding structure on the internet where it bore the enigmatic name "The Secret Belgian Binding"



Lyndell

After much doing and undoing, I have finally finished binding the conference notes from the Australian National Conference of Bookbinders.

I chose to use the binding invented by Anne Goy. She apparently called it Criss Cross binding but it is universally known as Secret Belgian Binding. I chose it because the pages lay flat when the book is opened.

This is useful as there are many pages with instructions and this binding allows easy access to the information. Carol and I followed many different instructions and after many wrong turns have a finished bound book. I learnt a lot in the process. Like most things, I should immediately produce another to consolidate my learning but I will probably flit onto something different.



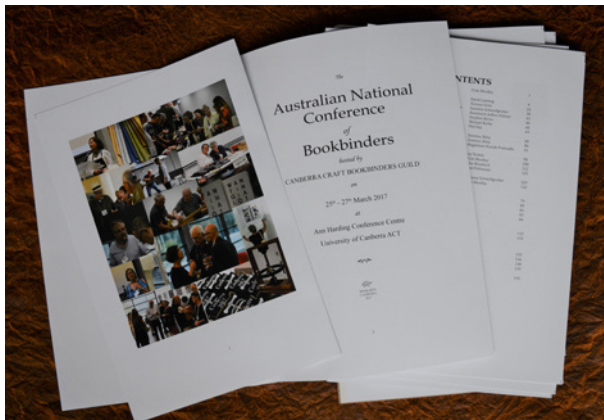
Carol

As soon as I saw Beverley Quenault 's two beautiful Secret Belgain Bindings I knew that this was the binding for my notes from the conference. Not only do they look great, they also open out to lay flat; just what you need when you want to use the notes to work with.



As I am still a little in awe of my guillotine Bev talked me through cutting the notes to suit the binding and gave me links to three articles on how to do the binding. I must admit I used parts of all three versions to make my book. It was a little challenging but as Bev had lent me one of her books as a guide it did not take long and I was pleased with the result. I will be making this binding again after Christmas using my notes from the previous conference. Thank you Bev for all your help.

2017 Australian National Conference of Bookbinders notes are for sale at \$20 a set plus postage.



This edition of 19 sections in sheets ready to bind, was produced as a record of the conference held in Canberra, ACT at the University of Canberra on 25th to 27th March 2017.

The typeface is Cambria and Book Antiqua.

To purchase a set/s email admin@canberrabookbinders.org.au

The Society of Bookbinders (SOB) 21st Education and Training Conference 2017

Lee Rolph

From the 3rd - 6th August this year the above conference was held at the Keele University, about 5 kms from Newcastle-under-Lyme, Staffordshire, England. As is usual with the SOB conferences this was a live-in residential which always allows wonderful opportunities for those attending to readily mix during and after sessions, meals, etc. while living on the university campus.

Many nations were represented among those who attended. Cali Andersen and myself attended from Australia. However, we were not the only ones with an Australian background. British bookbinder of over 20 years experience Ursula Jeakins (Starsmeadbooks.co.uk) was born in Adelaide but has lived for many years now in Gloucestershire. Lynden Lane who loves bookbinding lived in Sydney for many years before returning to the UK and lives in Colwall, Worcester. So the four of us may have been small in number with 'Aussie' links but we certainly let everyone know we were there.

Of course Dominic Riley and Michael Burke were there. Dominic dashing madly around as usual. At the AGM on the evening of the first day Dominic was officially voted in as the new President of the SOB.



During the first day (Thursday) there were opportunities during the afternoon following our Registration to attend a number of demonstrations, look through the Archival Searchroom of the Keele Library or visit the Pottery Museum at Stoke-on-Trent. I elected to attend Paul Johnson's demonstration and participation in making his Pop-up Book '*Once Upon a Pop-up Time*'.

I also attended Paul's entertaining session on the Friday, 'Sculptural Carousel Pop-up Books' where he brought along a large number of his books and we were able to look and handle them while we listened to Paul talking about the background to his making of each book.

Friday was the first full day of lectures and demonstrations. Sessions ran concurrently and were repeated at other times over the Friday and Saturday sessions. Below is a list of the sessions.

The Conference Dinner was held in the Ballroom in Keele Hall on the Saturday evening and as in previous years a Live Auction took place of various bookbinding related items kindly donated by SOB members. There was also the Silent Auction going on during the Conference with the successful bids being announced at the dinner as well.



Sunday morning after breakfast the Conference was all too quickly over. Thanks to the many Suppliers who had tables at the Conference I certainly left Keele with more than I arrived with! No surprise as this always happens to me. I returned with some beautiful papers by both Victoria Hall and Jemma Lewis. Plus a few special leathers.

The next SOB Education and Training Conference is to be held in 2019 in Bath, England. Start saving and planning to attend now I highly recommend you do!



Removing Sticky Tape from Paper

Rachel Sawicki

Sticky tape is a big no-no when it comes to repairing books and paper-based documents. Yet so many of our old books and important documents end up covered with the vile stuff. So, how does one deal with it? Professional laboratories are full of fancy equipment and chemicals to make sticky tape removal a breeze. However, you can also achieve good results at home using the following tips and tricks.



Tools you will need.

Hairdryer – ideally with a concentrator nozzle attachment for better accuracy.

Clean pair of tweezers - flat-ended tweezers give a better grip.

Plastic Eraser – Mars Staedtler erasers are great.

A piece of reasonably stiff plastic film – such as, Mylar or a plastic filing sleeve are perfect.

Stage 1: Removing the Tape Carrier (plastic strip).

- a) Place your plastic film underneath the page being treated. This will stop excess heat from transferring through your text block and will also prevent any tape adhesive from melting through areas that contain tears and losses onto the next page.
- b) Turn on your hairdryer and wait 30 seconds until the elements have heated up. The fan should be placed on the slowest speed with the heat setting on high. Some people prefer to use a direct heat source such as an iron but I find the risk of melting your tape carrier is much higher.
- c) With the hairdryer still running gently pull the tape away from the paper. Hold the tweezers in one hand and the hairdryer in the other; aim the nozzle of the hairdryer at one edge of the tape. Allow the heat to soften the adhesive for 10 seconds or so. Remember to aim the hairdryer away periodically to avoid overheating the paper and your hand holding the tweezers.
- d) With the hairdryer still running gently pull the tape carrier away from the paper with the tweezers. Pull the tape slowly and carefully. Keep the angle very flat to avoid skinning (accidentally removing parts of the paper with the tape).



Top Tip: if your text block or document is sliding at any stage, place a small weight on top to help facilitate the tape removal.

Stage 2: Removing the Tape Adhesive (the sticky stuff under the carrier).

e) Once the carrier is removed, check whether there are sticky adhesive remnants on the papers' surface.

- f) You can use an eraser to remove any adhesive. If you're using an old eraser you will need to clean it to remove any graphite residues. Trim any rounded edges off and cut one end into a point using a sharp knife. Gently use the point of the eraser in small circular motions to help lift up the adhesive residue. Sweep any sticky residues away as you work and continue erasing until the paper feels clean and smooth.



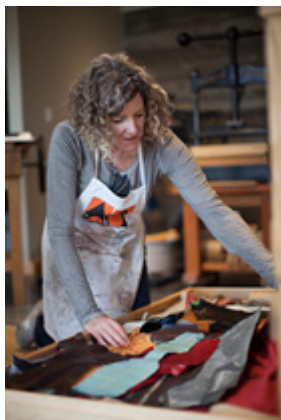
If you have tears that requiring mending use conservation grade water based paste and thin Japanese tissue mending paper (available from art stores).

You can cook your own paste at home using rice starch or bread flour in water. The best ratio is 4-parts water to 1-part starch, soak in a saucepan for 30 minutes then bring to the boil and immediately reduce to a slow simmer for 20 minutes or so until it feels sticky. Allowing to cool, then sieving the paste several times until smooth and brush-able.

Most paper repairs only require a small amount of paste and it's best to blot out excess moisture after you have applied your tissue repair – this will help prevent cockling (wrinkles, puckers or ripples, often in parallel ridges without creases).

Please note, this technique is not suitable for use with photographs, leather, parchment or on paper containing pigments or paint. If you come across this problem it's always best to seek advice from a professional. You can contact the Guild for advice. Another good place to start is by contacting the Australian Institute for the Conservation of Cultural Material (AICCM) who have listings of all professional conservators working in your region <https://aiccm.org.au/>

Bookarts Canberra and Andersen Bindery, Sydney are hosting workshops in 2018 by Coleen Curry



Coleen Curry has exhibited internationally and her work is held in many private collections. She studied at the American Academy of Bookbinding (AAB) with Monique Lallier and graduated in 2009 with a diploma in fine binding. Coleen has won international bookbinding prizes and her work has been exhibited around the globe.

We are seeking expressions of interest in the proposed workshops which will be held late April early May in 2018 in Canberra and Sydney.



This class will introduce one of the fastener techniques using 'staples' focusing on a multi-section, soft-cover binding in leather.

Canberra Workshop

Articulated Leather Staple Binding - 5 days



Similar to a case structure, the textblock is prepared separately from the leather cover with primary sewing. The case is prepared with a leather exterior and articulating doublures inside (without boards). The two are joined with an innovative and conservation-friendly secondary sewing, with hand-made fasteners or 'staples' crafted with wire, wood and parchment. The result is a soft-cover binding that is easily reversible and in no way alters or affects the textblock. The conservation-based technique is a fun and contemporary take on a centuries old method of secondary sewing.

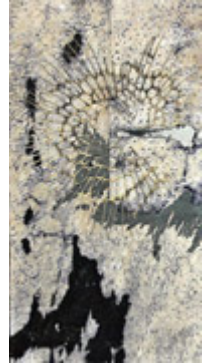
Basic bookbinding skills are required. Experience with leather is not a requirement.



Workshop in both Canberra and Sydney

Leather Manipulation Techniques - 3 Days

Coleen is well-known for using manipulated and decorated leather for her bindings. In this workshop she will share some of her techniques that will enable you to turn leather and suede into beautiful pieces to be used for covering, mosaics and flyleaves. Students will experiment with dye, ink and paint on suede, leather splits, and fair (undyed) leather including Craquele (think batik on leather). A range of surface manipulations and finishes will be explored ranging from highly polished to satin and matte using different adhesives, foil, paper and textures. The workshop will also experiment in making collages using splits, paper, metals and thread. This will be a fun and creative class and participants will head home with an arsenal of unique materials to use for their own projects.



Sydney Workshop

Staple Binding in Stone Veneer - 5 days

This class will introduce one of the fastener techniques using 'staples' focusing on a single-section, stone veneer binding.

The textblock is prepared separately from the stone veneer cover with primary sewing, mounted onto a tab. It is joined to the stone veneer cover using an innovative and conservation-friendly secondary sewing, with hand-made fasteners or 'staples' crafted with wire, wood and parchment.

The result is a binding that is easily reversible, opens flat, and in no way alters or affects the textblock. The conservation based technique is a fun, contemporary take on a centuries old method of secondary sewing, while using contemporary materials.

The binding will be decorated by cutting into the stone, painting with acrylic, and if time allows applying foils.

Basic experience with bookbinding and leather is needed, but more important is attention to detail and creativity.



To register your interest in the Canberra workshops please contact Joy Tonkin, bookarts@webone.com.au and for the Sydney workshops contact Cali Andersen, info@AndersensBindery.com.au

The costs of the workshops will be advised at a later date

The Bind Challenge in Retrospect

Lee Bratt

The 2017 Bind Challenge is nearly finished, the December meeting being show and tell time. The challenge started in 2013. I hope you enjoy a look at the previous years challenges. It might help with ideas for 2018, and as Raised Bands heads out digitally to many parts of the world, the idea might spread. The Committee always welcomes thoughts and ideas from members and associates. Have you got one? Let us know.

The first challenge was revealed over 10 months, an instruction every second month.

2013 A Blind Bind Challenge

February Make 4 boxes or one box with 4 compartments or a container with 4 spaces.

April What music were you listening to when you were 18 or 21?

Make a book to fit the first compartment of your container about the music.

June What were you wearing when you were 18 or 21?

Make a book featuring your clothes for the next compartment

August Where did you work, live and play when you were 18 or 21.

Make a book for the third compartment of your container.

October What were you passionate about when you were 18 or 21 and still are?

Make a book for the last compartment.

December Presentation time, Show and Tell.



My work, 4 tins each containing a book or items relating to the challenge. Perhaps you are wondering about the October part, the answer is 'dogs'.

2014 Snatches

The only rules are: work to your own standard, using materials and methods of your choice. Feel free to challenge yourself to try something new, or equally, create something in the style of your usual work. It's all up to you. So choose a snatch and get thinking and create something exquisite!

Members were asked to take a "snatch" from each part and make something which includes a minimum of 4 snatches. Pick a theme or just go crazy. Mixed it up.

Part one

"Toto, I've got a feeling we are not in Kansas anymore..." (The Wizard of Oz)

"The night has a thousands eyes..." (Francis Bourdillon)

"I know it's not going to make money but" (Overheard walking past a café)

"The times they are a changin'..." (Bob Dylan)

Part two:

"We must be over the rainbow."

(The Wizard of Oz)

"And the day but one."

(Francis Bourdillon, next line of his poem.)

"She was a big help, yeah sure"

(Overhear at the gym)

"How many roads must a man walk down"

(Bob Dylan)

My work again. I wrote and illustrated a childrens detective story. I used every 'snatch' in the work titled *The Fried Egg Detective Agency*.

And yes, Toto was found safe and well.

Part Three:

"Hearts will never be practical until they can be made unbreakable"

(Wizard of Oz)

"The gladness of her life became naught but a memory and a name"

(Francis Bourdillon, The Heart Cry)

"We were jumping for joy like a frog in a sock!"

(Giro D'Italia commentators after Michael Rogers' stage win)

"Behind every beautiful thing, there's been some kind of pain"

(Bob Dylan, Not Dark Yet)

Part Four:

"Only bad witches are ugly"

(Galinda, the good witch of the north, The Wizard of Oz)

"So, after farewell said, fond memories of words and looks, the sweetest come again"

(Francis Bourdillon)

"While I was driving my lawnmower around the suburbs this morning..."

(Our president, Chris Johnson)

"Well, your streets are getting empty and your highways getting filled"

(Bob Dylan)



Part Five:

Finish your work.

2015 A Stack of Books

This year we are setting a challenge based on binding. At each meeting a member will demonstrate a different binding. For those that want to try for themselves, you can make a sample. We are also happy to offer one on one instruction; let a committee member know so we can organise.

At the end of the bind challenge you will have a stack of books, each with different bindings. The size, shape, stacking arrangements, content or no content is up to you. If you want to push the boundaries on the binding, please do, step outside the box and create.

Your first binding technique is “Oriental Stab Binding”.

Your second binding technique is “Pamphlet binding”.

Your third binding technique is “Exposed sewing binding”.

Your fourth challenge is “Sculptural books”.

Your fifth challenge is “Codex and presentation”

A Stack of Book - Ros Humphreys.

This work featured on the cover of
Raised Bands February 2016.



2016 Design

The bookbinding challenge for 2016 is for a minimum of just one volume, showing off design, especially with blocks, curves and lines - where the design reflects the contents in some way.

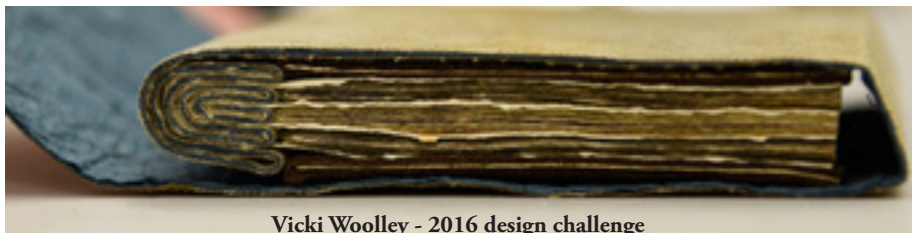
Chris Johnson purchased ‘*Grace Before Ploughing: Fragments of Autobiography*’ by John Masfield, published in 1967, the text block for his challenge, a piece from a local second hand book store.



2017 Dos-a-Dos

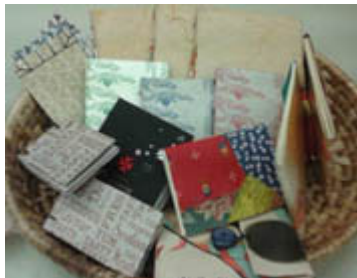
The bookbinding challenge for 2017 is to produce a ‘dos à dos’ book, which consists of a minimum of two to a maximum of five volumes bound together. Any size and any contents!

All the work for 2017 will feature in Raised Bands February 2018.



Vicki Woolley - 2016 design challenge

2015 - A Stack of Books



Kate Danaro above, Lyndell Dobbs Right



2016 Design



Bev Quenault left, Ros Humphreys below



Artspace Mackay's *Libris Awards* are returning in 2018 with \$14,500 in prizes.

Entries open 5 February 2018. For more information see attached Terms & Conditions of entry.

http://www.artspacemackay.com.au/whats_on/libris_awards They would love to see your entry!

CCBG Committee 2017/18

President Vicki Woolley - 6231 9688 (h)
Email contact via Guild email address (below)

Vice President Nicky Bazley-Smith

Secretary Roslyn Humphreys

Treasurer Sally Rose

Committee members Beverley Quenault
Carol Perron
Erika Mordek
Rachel Sawicki
Zeb Marshall

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

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Guild website <http://www.canberrabookbinders.org.au>

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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.

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: M2018 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 _____