

## **CBBAG - OTTAWA VALLEY**

### **Minutes**

March 13, 2019

**Theme:** Byzantine Bindings with Paul Champion-Demers

#### **Chair**

On another snowy evening, we welcomed two visitors, Jocelyn from the Calligraphy Society, and Amy, who had attended both the miniature workshop with Spike and Cheryl Moote's workshop on the weekend. This was her first meeting.

Amy has been exploring becoming the workshop coordinator for 2019. Still needed is a program coordinator. Tiffany, who enquired about the job description, said maybe.

#### **Workshops**

Christine McNair's Nag Hammadi workshop, which used papyrus, was held in February.

Spike and Paul attended a workshop in Toronto making book hardware. On the weekend, Cheryl Moote gave a great workshop, which 10 people attended, two of whom were from New York State. On the first day, participants decorated paper using gelli plates of various sizes. On the second day, those papers were used to make folded structures.

A notice will go out on Friday, March 15<sup>th</sup>, about two upcoming events. Nancy French will be giving a 2 day marbling workshop, on April 12 and 13. Spike will be offering Bookbinding 1 over two weekends in May, May 17-19 and 24-26 (Friday to Sunday). On May 11<sup>th</sup>, Tiffany Eng Moore will offer drop spine boxes (clamshell).

#### **Treasurer Report**

Topic for discussion: Do we want to keep meeting here or elsewhere? There have been a few hiccups with the Routhier Community Centre.

#### **Word Challenge**

The challenge was ribbon, and Spike was the only one who brought something. The new word was chosen: pockets. Due at the June meeting. Roxanne will post this to the website.

#### **Show and Tell**

Amy and Béatrice took a 5 day course on conservation in Montreal. Béatrice made 5 books, which she showed. Wendy had been making more ink from natural products and had papers that had the inks used on them. She explained how colours could be modified. Val had her book made in the Nag Hammadi workshop.

Madeleine had rack cards announcing OOTB's Fibre Fling, to be held April 5-6. Presently, there is an exhibition of works by members of the Calligraphy Society, at the Shenkman, in Orleans. On March 24,

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from 1 to 3, there will be a vernissage there. Artists have been invited to be present at this event. On Saturday, April 27, the CSO will be holding an open house at Wallack's on Bank Street. Their buyer will be getting supplies for the calligraphers.

Susan showed the folded structures she had made, using paper decorated at Cheryl's workshop. In addition, she had a stamp made out of foam, with circles on it, to be used when making prints on the gelli plates. Spike had her book from the Nag Hammadi workshop, and things made with the gelli-printed paper. Years ago, she had received some paste papers, and finally discovered that they were done on Arches text wove paper, which has not been easy to find locally. Now, this paper is available in a few stores, such as DeSerres in Bells Corners.

### **Swap**

People participating in the swap had their pieces, but it was possible that some were missing. At the break, those present placed their signatures on the 15 envelopes on the table. At the end of the meeting, two envelopes were left over, which Spike took.

### **Program**

Paul Champion-Demers is a woodworker, who does lots of wooden board binding. He described his journey from novice to where he is today, producing fine bindings. Before he took Bookbinding 1, he had never made a book. The first book was simple, with no finish. Now he prefers coptic stitching, because the book lies flat when open. Some wood, that had been destined to be burned, had a good design on it, and so was rescued, and kept for its design. The evolution of wooden cover design has veneer glued on wood covers, then painting on covers, next cutting away parts, showing what was underneath and now gold and more cut outs in special designs. Boxes for books is also something new. He showed the box he had made out of mat board with veneer on it. It is not thick, but it is strong. When he took Bookbinding 2, he tried leather, next sewing on alum tawed lengths and then sewn endbands. Then came gilded edges of books. Designs can be drawn on the edges while the gold is still damp. What is important is how the book functions and its strength.

He showed how his girdle book, which was small and portable, with wooden covers, could be fastened to one's belt. It is more of the structure of Byzantine bindings that make books Byzantine. They have thicker boards and are made fully with leather. In Toronto, he did a book class making book hardware and hand cut clasps, use of alum tawed binding on sheep skin. He likes to use quarter-sewn oak, wood that is 1/4 inch thick, where the grain goes vertical to the spine. Now his books are finished with shellac on the covers. What was particularly interesting were the partly sewn structures, which allowed us to see the process and the many stages that take place before the covers go on. Presently, Paul is working on designs in the edges of the text block, and had a book with a diamond pattern cut into the block. He explained this was done slowly with a hand file. Fore edge painting will be next for him.

Almost all of his books, about 30 of them, have been used by him and his children. Materials are expensive, and it can be intimidating using them, however only these can give one the feel of success. Paul enjoys the success with gilding. His text paper is Reich Savoy. Alum tawed materials come from Scotland and gold from Germany. The simplicity of the simple book has evolved. In answer to a question, he does sell his books if someone wants one.

### **Next Meeting**

April 3, Roxanne Lafleur and her Art of the Book submission

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20 in attendance

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