

# BBANDS

THE NEWSLETTER  
OF THE  
CANBERRA CRAFT  
BOOKBINDERS' GUILD

VOLUME 30, NUMBER 6, DEC 2013

[www.canberra-bookbinders.org.au](http://www.canberra-bookbinders.org.au)

Ah, when the lion  
suspect his quite mortal  
the lion shall

2/1 79 12

2/3 136 307

2/8 7

2/10 6

2/11 31

2/13 18

2/14 8

Oh, Sword  
none can doubt  
there is no refuge  
fare, glory and  
are your subjects  
for you are safe

2/17 10 83

2/19 20 44

2/20 12

2/21 12

The desert  
the night:  
The battle  
the paper

2/24 56

2/25 41

al-Mutana

2/26 15

2/27 11 47

2/28 2 4

# CCBG COMMITTEE 2013/14

President            Chris Johnson – 6125 4509 (w)  
Vice President    Caren Florance – 0402 105 245  
Secretary          Lyndell Dobbs – 6258 4245 (h)  
Treasurer          Vicki Woolley – 6231 9688 (h)

## Committee Members

Teresa Duhigg  
Terence Uren  
Lee Bratt  
Wendy Taylor  
Leharne Fountain

## Raised Bands

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Contributions    Everyone is welcome to contribute news of activities,  
                         exhibitions seen, upcoming opportunities, photographs, etc.

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COVER IMAGE: Tara Bryan (Walking Bird Press, Canada), detail of *Making Bread (Not Bombs)*. Ikjet on laser-cur paper, 2013. Photographed by Terence Uren for the Book Art Object at UNSW Canberra exhibition (see p. 13)<sup>o</sup>

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## WHERE WE MEET

### *Hughes Community Centre, Wisdom Street, Hughes*

The venue is easy to locate as it is alongside the Hughes Shopping Centre, with parking in the shopping centre off Wisdom Street. There is also disabled parking right at the front door of the centre.

*We do ask that everyone attending brings a TEA/COFFEE MUG with them, and also a NAMETAG with your name on it!*

## WHEN WE MEET

Meetings are held on the second Thursday of every second month. Dates of forthcoming meetings are therefore:

12 DECEMBER

13 FEBRUARY 2014

Meetings begin at 7:30pm and usually end around 9. If details vary, every attempt will be made to notify members by phone, email and/or the Guild website. Please keep your contact details up to date. See below for details of the next meeting's activity.

## NEXT MEETING

***THURSDAY 12 December 2013***

ACTIVITY: Unveiling the Challenge! Bring your bind challenge work to show and tell and be judged. See p. 00 for instructions. There is a prize!

# A NOTE FROM THE PRESIDENT

Dear Bookbinders,

Welcome to another beautifully made issue of *Raised Bands*. As the end of the calendar year approaches we have our Thursday evening meeting as usual, this year with the works you have produced during the 2013 Challenge as the focus. Bring everything along! Lee Bratt will lay out the results for a show for everyone to tell and share inspiration and techniques. With Christmas supper, of course.

2013 has been a great year of bookbinding workshops, exhibitions, and meetings for the Guild. I would like to thank particularly those who have donated equipment and supplies for sale through the Guild. It helps newer members to develop their workshops, and brings the satisfaction to the donor and the user of tools continuing to be in use and producing bookbindings – so it strengthens the Guild and directly furthers the craft of bookbinding. Recently Cedric Bear donated a nipping press which was auctioned in the October meeting. These presses are hard to come by but very useful. Many thanks.

Next year? of course there will be more workshops for beginners and the more advanced binders, more exhibitions, more meetings, another challenge, the New Zealand conference – all in all, more bookbinding! Have a good summer.

— *Chris Johnson*

## OCTOBER MEETING REPORT

*15 people attended*

*Apologies: Lyndell Dobbs, Kate Danaro, Leharne Fountain, Joy & John Tonkin*

The President opened the meeting with a short discussion on the Melbourne forum. Terence Uren gave an expanded review of the Melbourne Forum. The meeting had a conservation focus and he had met with a number of binders, in particular, Elizabeth Steiner concerning the conference in New Zealand in 2014. He and Joy Tonkin would be taking on an organizing role in an exhibition planned for the conference. There had been arranged visits to the State Library and Bruno Leti's studio. The suppliers at the venue had been good.

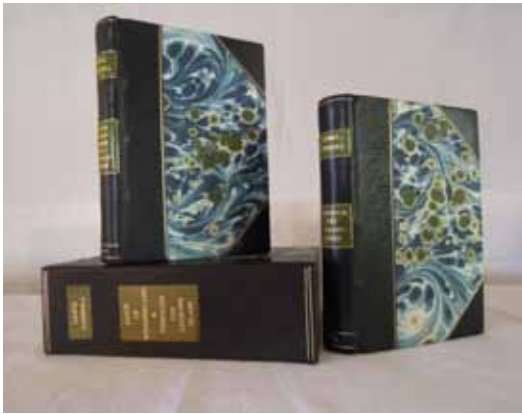
Reminder that there were still places at Rosemarie Jeffers Palmer's workshop and RSVP's should be in for the dinner that had been arranged for her.

Reminder also of the exhibition at ADFA arranged by Caren Florance and Terence Uren on their collaborative project with other binders.

## **Bettine Gresford – Foundation Member, Her Life in Bookbinding**

Jeanette Ruxton presented a number of books bound by her mother Bettine Gresford who had been a founding member of the Canberra Craft Bookbinders Guild.

Bettine Gresford started bookbinding in 1971 in her mid-forties. A posting by her husband Guy to the United Nations Secretariat in New York, turned out to be life-changing for the family, and they were able to accumulate books from a range of book dealers in New York and thus the idea of binding books germinated. An advertisement in the New York Times offering classes at \$12 per session with Catherine Stanescu, a Romanian migrant, trained in Geneva in the early 1940s turned out to fortuitous. Catherine was a working binder who bound and restored books for the NY Academy of Medicine and the Cooper-Hewitt Museum as well



as private collectors. Bettine spent two years learning all aspects of binding from Catherine.

While in New York, Guy and she acquired equipment and materials to ship back to their house in Campbell. On their return Bettine made contact with Keith Turnell who ran the bookbinding section at Canberra Technical College (now CIT) and had good relations with him and

with his successor, Neal Wootton, also a foundation member of the guild. Guy was very supportive and he also attended bookbinding classes at the College.

Bettine had the perfect temperament for binding, she was meticulous, patient and happy to work alone. This included cleaning and repairing every page to the gold tooling of a leather binding. She was assisted in this endeavour by good skills in a range of techniques including embroidery, sewing, and knitting. Indeed she always considered herself a craftsperson rather than an artist; although her books were traditional and understated, they displayed flair and creativity. They were

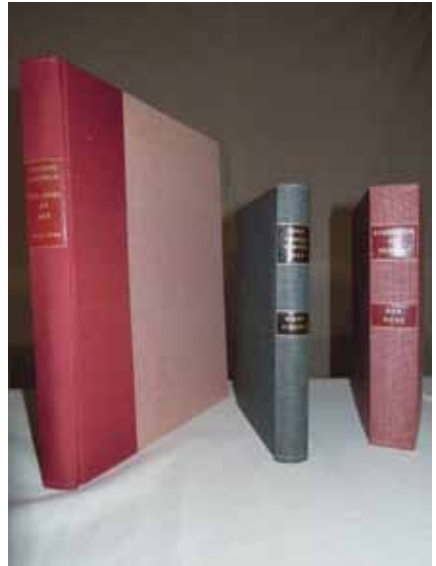
*October meeting, continued.*



never, however, flamboyant. She always reflected on the subject of the book when considering a binding style.

Bettine had originally been reticent about accepting commissions as she found them stressful, however, in 1975 she bound a 'A Map of Australian Verse' as a retirement gift for the Manager of Oxford University Press in Melbourne. This was

her first important binding for someone outside the family. A few years later she bound 10 copies of 'The Linocuts of Eric Thake' (a very beautiful edition). About this time she became a member of Designer Bookbinders which would indicate she was considered an excellent binder. She and Guy returned to NY in 1978 for 18 months and she rejoined her old teacher's studio and she was able to bind almost full time.



On returning to Canberra in 1989 she set up a proper bindery, well equipped and spacious, and she was able to focus on her bookbinding seriously and while she did undertake some private commissions, her bookbinding pursued as a craft rather than as a source of income. By this time there was growing interest in hand bookbinding in Australia. The Queensland Guild formed in 1977, NSW 1979 and Canberra in 1981 with Bettine and Guy among the foundation members of both NSW and Canberra. In 1980 the NSW Guild organized a competition and exhibition in which Bettine won an Oasis skin. Bettine and Guy continued to visit New York and contact was renewed with Catherine Stancescu until 1984 when sadly she retired.

Bettine learned the Bradel method first and moved to leather and her leather

bindings were usually the English hollow back method, hand-made silk headbands and usually Nigerian Oasis. Most of her books had gold titling or decoration. All her full leather bindings lived in made to measure matching boxes. She only used the best materials and she was fortunate that with her trips overseas she was able to obtain the best quality of everything. She specially loved French marbled papers by Claude Delpierre and Michel Duval; and papers by Ingeborg Borjeson, a Swedish marbler and binder. She made her flour and water paste daily and animal glue for backing.

Jeanette very generously brought along 17 samples of her mother's work (which we were able to handle) including a sample of Mike Hudson's from Wayzgoose which had been done as a gift for Bettine – very way out for the day – but a nice comparison with the more restrained style that Bettine had adopted. Bettine remained an active binder her death in 2002.

Jeanette was thanked for this informative evening. It is was appreciated that this was a way for members to remain in touch with the past and appreciate what the guild and its members have done to promote the craft (art) of bookbinding.

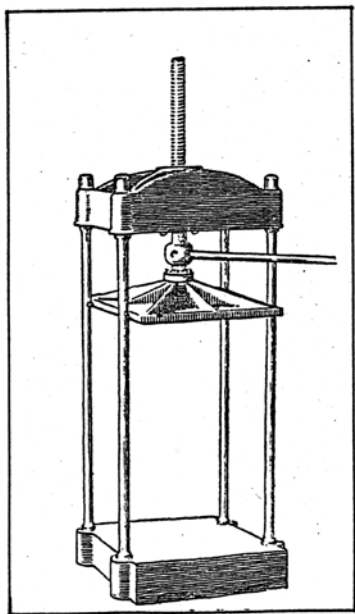
The successfully bidder for the nipping press was Leharne Fountain.

— Wendy Taylor

*What follows are scans of Bettine Gresford's notes on Bradel Binding, written for a 1983 workshop. They have been made into an emailable PDF file; please email the Guild for a copy. The notes were bound together, as you can see on the next page, with a very neat small stitch in bookbinding thread: no staples for Bettine!*

NOTES TO ACCOMPANY A DEMONSTRATION OF HAND BOOKBINDING  
USING THE BRADEL METHOD AT 2 JACKA CRESCENT, CAMPBELL.

7 MAY 1983





The Bradel Binding

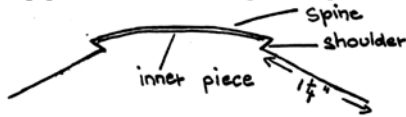
This method was used by Bradel from about 1775 in France as a provisional binding in cloth or paper. Today it is used as a permanent binding having much greater strength and longer life than a casing.

The sections, with added end sections reinforced by a strip of cotton batiste and placed within a folded protection paper, are sewn on three linen tapes in the usual way. When sewn the ends of the tapes are pasted down on the protection papers. The book is then rounded and backed in the normal way, finishing with a strip of muslin to cover the spine only.

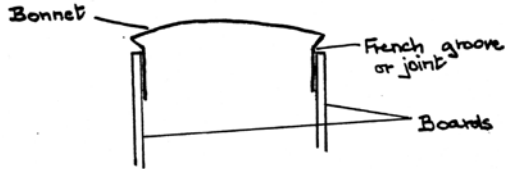
A piece of leather sufficient for headbands and title piece is pared and leather headbands are made and pasted to the spine while the title piece is backed with strong mending paper and pressed when dry.



A bonnet of bristol board is made to fit the spine, lined with a strip at the back with the grain going across and attached to the book via the protection papers to which the tapes are pasted. The book is briefly pressed.



The boards are then cut and attached to the bonnet leaving a groove the depth of the board.



The book is again placed in the press briefly to set the boards with brass-edged wooden boards. These boards are used throughout for pressing a Bradel.

A pattern is made for the covering and material cut accordingly.

#### Preparation for Covering

Inside the boards, the surplus protection paper is removed and a slit for 3/4 inch inside the bonnet at the shoulders is made to receive the buckram.

#### Covering

The material is now applied to the book pausing when it is on the cover only for pressing again. The edges are then turned in the usual way. Use linen thread to set joints.

The buckram is then trimmed inside the cover and the batiste is pasted down one side at a time until dry. Bristol is then cut to fit the remaining space and reaching almost to the edge of the board (bevel here if necessary) and is pasted down on both boards. The book should now remain between boards overnight to allow bristol to dry thoroughly (waxed paper between boards and text).

Next day, the first page of each end section is trimmed if necessary and then pasted down and returned to the press for 24 hours, this time using fine metal plates or firm bristol board protected by waxed paper inserted right up to the shoulders between boards and text. Final step - 1/8 inch strip of paste between end section and text.

#### Finishing

The title is printed on the prepared piece of leather which is then measured to fit just within the shoulders and pasted in position on the spine. Separate pieces for author and title look very elegant. This can be finished off with a gold line above and below each title piece and at the head and tail of the spine using gold foil.

BOOKS BEING BOUND USING THE BRADEL METHOD

- No. I Christina Stead: Seven Poor Men of Sydney  
(Peter Davies, London, 1934 - First Edition, Ex Libris)
- No. II Laura S. Young: Bookbinding and Conservation by Hand  
(R.R.Bowker, New York and London, 1981 - in sheets from Talas)
- No. III Augustus J.C.Hare: Days Near Paris  
(George Allen, London; MacMillan, New York, 1896)
- Nos. IV-VI  
The Works of Sydney Smith Vols.I,II,III  
(Longman, Brown, Green and Longmans, London, 1854. First  
edition published by Longman, Orme, Brown, Green and Longmans  
1839-40)

.....

## THE BIND CHALLENGE: COMPLETE

It's all over! Your work should be done. Now it's crunch time: we get to look, vote and listen as you tell us about your life when you were 18 or 21.

Please bring your work in a paper bag, it's **blind judging** so no peeking at other members' work on the way in.

I will unpack the work and set it up. Work will be numbered, voting slips handed out and when all the votes are in, we will commence show and tell.

During show and tell, votes will be counted and after show and tell, prizes presented – then the smartie-pants winners get to bathe in all the glory, while the other Guild members start planning revenge in the next yearly challenge.

— Lee Bratt

# RECENT EXHIBITIONS

## Australian Bookbinders Exhibition

Now in its sixteenth year, the Annual Australian Bookbinders' Exhibition at the Art Gallery of NSW continues its role as a focus for the area of book arts practice known as 'design binding'. The 2013 exhibition features the works of 31 Australian and international bookbinders, including those of seven Guild members (Dario Castello, Fabienne Devillard-Nicolaj), Erika Mordek, John Tonkin, Joy Tonkin, Terence Uren, Vicki Woolley). The exhibition is juried and works submitted for consideration must demonstrate technical merit, offer practical protection for the book's contents and possess 'readable' content. Works of contemporary design are especially encouraged and each book's binding must be a response to or a reflection of its text or contents.

The exhibition opened on 6 November and runs in the Edmund and Joanna Capon Research Library until 13 December. More information, including details of opening hours, can be found at <http://www.artgallery.nsw.gov.au/exhibitions/16th-annual-exhibition-australian-bookbinders/>



*Above: Japanese binding by Joy Tonkin and with Edith Csontos' Pompidou binding with cross-hatched paper spine. Right: opening night. Photos: Mo Orkiszewski, from <http://itscrowtime.wordpress.com/2013/11/06/abe-2013-pics-from-the-opening-night/>*

*Exhibitions, continued.*

**Book Art Object at UNSW Canberra**

BAO is an informal group of book artists scattered around the globe. The project was instigated by NSW book artist Sara Bowen in 2010. Under the BAO banner artists make small editions of handmade artists' books in response to texts and exchange them with each other. The group hinges upon a blog that allows participants to communicate about their ideas and techniques: <http://bookartobject.blogspot.com.au/>

There have been four editions to date, with the latest being the most ambitious. It responds to an artist's book by UK artist Sarah Bodman called *100 Exercises for Kurt Johannessen* which is itself a response to Kurt Johannessen's artist book *Exercises*. One of the exercises was to "Write 100 stories and bury them in the forest", which Sarah duly did. She kept a listing of the titles of the stories, and BAO decided to recreate each title as an artists' book edition. So one artist responding to another artist then becomes over 80 artists around the world responding to one artist responding to another



*Top to bottom: Exhibition space, UNSW Canberra Library; Avril Makula, #35 A Fork in the Road; Robyn Foster, #69 The Missing Typewriter Key; Bertie van der Meij, #74 Dust and Fiona Dempster, #34 A Subversive Stitch.*

artist. To facilitate the project, it was chunked into 12 groups of roughly 8 artists. Some artists did more than one title.

Terence Uren and myself were two of the artists; we both did two titles and were in different groups. This meant that we straddled four groups and had a good cross-section of the outcome. We also offered swaps to artists from



*Terence, enjoying the couches*

other groups. Between us we put together an exhibition at the UNSW Canberra (ADFA) Library comprising of around 38 books. Because it is essentially a mail art project, all the books needed to be editionable, small and portable. Every action, whether folding or printing or sewing or sticking, had to be iterative and every material element had to be multiple or reproducible. Some of the solutions are wonderful, and the exhibition space, airy and open with good glass vitrines, showcased the works well. (Terence and I had a lot of fun configuring the space, especially with their new interchangeable couches.)

The opening was well attended by Guild members, and we hope they all found things to inspire them. The Library has a web page for the exhibition: <http://lib.unsw.adfa.edu.au/exhib/bao/index.html>

— *Caren Florance*

## WORKSHOP REPORT

### **Dos Rapporte Binding**

This workshop was a triumph to Rosemarie Jeffers Palmer's ability to develop a workshop using notes from the inventor of the binding, Ben Elbel. While we always expect great things from Rosemarie's workshops she excelled this time in having everyone, beginners and experienced, get a good result from what was a quite difficult binding style. Rosemarie was kept busy by experienced and beginner binders checking whether everything was going according to plan – this was not an intuitive binding. Indeed I completely missed the bit about painting the bookblock spine – this is visible when the book is open.

I hadn't personally expected to be so excited by this binding, but I can now see possibilities. I checked my binding against the pictures of it by overseas binders

and mine, particularly the spine was as it should be. Having now read Rosemarie's notes I can't wait to have time (you do need time to make this binding) to repeat it. The possibilities with the spine and the materials you might use are boundless. Rosemarie also encouraged us to be creative with the boards which are made off the book. Laying marbled or other decorated paper on the boards first and then cutting a pattern in the leather and pasting this over worked very well.

As usual with Rosemarie's classes there were tips and techniques to try. Everyone had a go with printing experimentally with rollers. Much better than doing it alone at home as you get ideas from others.

A number of the participants chose to bring bookblocks with their original work. Vicki Woolley, Bev Quenault and Lyndell Dobbs all had books which had been dyed with leaves and quite beautiful subtle colours and patterns. Fabienne Nicolaj who is very experienced produced a most unusual and beautiful book – her originality was very inspiring (green book, below).

This binding style is very modern and I feel I have hit a new milestone. Rosemarie's patience during the process was exemplary, I am sure I tried it. Thanks again Rosemarie.

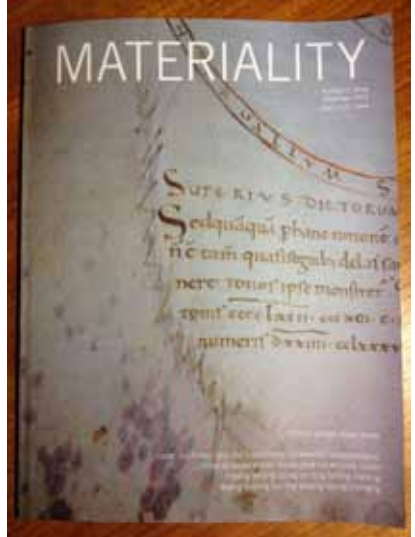
— Wendy Taylor



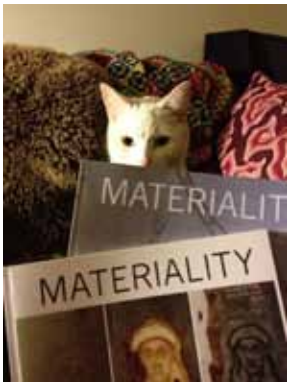
# PUBLICATION REVIEW: MATERIALITY

*Materiality* is a new journal published by pinknantucket press, focusing on the materials that make up our world and aimed at a general audience. Issues are themed and include essay, images, fiction and verse. Two issues have been published to date: BOOK and TIME.

The BOOK issue may be of particular interest to Guild members. For example, Albertine Hamilton has written *The art of spontaneous pleasure: exploring the pop-up and movable book*, about the history and structure of this form. In *The age of parchment paper* conservator Libby Melzer discusses the production of parchment and the role it played in the development of the codex. Letterpress printer Carolyn Fraser of Idlewild Press writes about speed type-setting in *Words in their hands: craft and the type-racing craze of 1886*. There are contributions from book artists Caren Florance, Gracia Haby and Nicholas Jones, who discuss the sorts of materials they like to work with, and why. (And you might also enjoy Mat Larkin's short story about the bookpocalypse).



The TIME issue includes articles about clocks and watches, timetables and time travel, growth and decay. MaryJo Lelyveld writes about how we try to make



things that last forever in *Sense and Sempiternal-ability*. Felix Scholz writes about the *Clock of the Long Now*, designed to last for 10,000 years. Other contributions include Helen Gill's drawings of cracks in old paintings and Alex Ellem's essay on the development of the calendar (*Patterns of the past, portals to the future*). The hard copy features two sets of flip-book illustrations (time-based art in miniature!) by Albertine Hamilton and Gracia + Louise, and a small zine in the back pocket by Mike Lynch.

Materiality can be purchased at [www.pinknantucket-press.myshopify.com](http://www.pinknantucket-press.myshopify.com). The hard copy and digital bundle is \$15



## *Materiality, continued.*

(plus postage); the digital-only version (pdf, epub and mobi) is \$4.99. Though, at the moment there is a bundle available – hard copies of the first two issues for just \$25, including postage (Australia only).

Guild members may also be interested in contributing to future issues. Materiality seeks contributions from a variety of people – craftspeople, artists, conservators, curators, materials scientists, photographers, authors, and many others. The third issue, PRECIOUS, is due out in about a month; submissions for SURFACE will be due 30 March 2014. Perhaps something on the materiality of leather, skin, paper or ink...?

For more information see [www.pinknantucket.com.au](http://www.pinknantucket.com.au) or contact the editor at [chiefnantucket@gmail.com](mailto:chiefnantucket@gmail.com).

## LINKS

### **What lies beneath the cover: Bind-O-Rama 2013**

Cut-away binding structure models are a unique challenge in bookbinding - they call for mastery of a technique, thoughtful planning of design to best show the underlying structure, and extreme neatness - all to illustrate the complete essence of a particular binding style. Models may range from historical to proofs-of-concept for experimental bindings (something more binders should do).

**<http://www.philobiblon.com/bindorama13/index.html>**



*Roberta Lavadour, Pendleton, USA. Flexible sewing over 12 ply linen cords; Nigerian Goat; sewn endband; cords (both laced into davey board covers and loose) demonstrating various states of construction.*

*Links, continued.*

### The Artist's Book Showcase

The Artists' Books Showcase is a digital exhibition meant to highlight pieces in the Manuscript, Archives, and Rare Book Library's extensive collection of artists' books. These books, often made in small, limited editions or as one-of-a-kind works of art, are works that purposefully make use of, question, or explore the format of the book as an artistic medium. It is a wonderful online resource, with a special section on miniature books. <http://marbl-omeka.library.emory.edu/marbl/exhibits/show/artistsbooksshowcase>



*The Royal Barges of Siam, Pequeño Press*

## MEMBERS' NEWS AND OPPORTUNITIES

### FABIENNE NICOLAJ

Fabienne, who is currently a member of the Guild and European-trained, has a book in the Designer Bookbinders 2013 exhibition of bindings relating to Shakespeare traveling round Europe, currently in Brussels (see last issue of *Raised Bands* for more details on the exhibition). This is a great honour for any bookbinder and we are fortunate that Fabienne has been an active member of the Guild. Her elegant books have been exhibited in the recent Guild exhibition. Her description of the book is that it is a 1904 copy of *Romeo*

*and Juliet* and that it is the smallest of all the books in the exhibition (circled, below). It is bound in various shades of Japanese paper in a 'pap-bind' structure with cutouts in the cover



## *Members' News, continued.*

exposing orange and red underlays, based on the design of an old map of Verona and its river. She chose the map style as Verona is the background for the drama and she positioned Juliet's house at the top (north) and Romeo's in the south, as they were in the play. It has red endleaves with the frame of the map decoloured by the sun.

### **UNIQUE STITCHING**

For some time now I (Wendy) have been buying items from Cecile Whatman who runs an online store in Canberra. Cecile is a textile artist and she supplies items that would suit those working in that area, however, as a bookbinder and sometime calligrapher, I am always on the lookout for paints or other items that would suit books or paper. She teaches and runs courses here and overseas, and sponsors visiting tutors from overseas. There is an emphasis on textiles, but I took a workshop on using metal foil by Judith Coates Perez from the US. This is proving to be very useful and I am sure can be incorporated into bookbinding. Anyone who has used The Thread Studio in Western Australia should try Cecile first (she isn't as big an enterprise) and she is happy to give 10% discount (excluding specials) to members using the discount code 'Bookbinder'. Cecile has sales from

time to time at her home which are very worthwhile. Cecile has Gelli Plates, inks, paints, metal foil, procion dyes and lots more – her prices are good and her service is excellent she is a very nice person to deal with. Look her up on [www.uniquestitching.com.au](http://www.uniquestitching.com.au)

### **AUSTRALIAN CRAFT AWARDS**

Guild member Eva Schroeder won Best use of Paper award and was a finalist in the Jewellery section of the recent Australian Craft Awards. There are many categories to the Awards that could be relevant to members, keep an eye out for the next round. <http://craftawards.com.au/craft2013/bestofthebest.asp>

### **100% BOOKS ARTICLE**

Caren Florance's article about curating the exhibition 100% Books by Canberra Artists (Watson Arts Centre, April 2013) has been published in the latest edition of *The Blue Notebook*, an international book arts journal. *TBN* is edited by Sarah Bodman and covers a wide variety of topics around book making and exhibiting. Copies are available in print format and electronic format. <http://www.bookarts.uwe.ac.uk/bnotebk.htm>

# CANBERRA CRAFT BOOKBINDERS' GUILD

## Guild Objectives

1. To promote and exhibit the art of the hand-bound book.
2. To maintain traditional craft bookbinding skills
3. To seek to exert a progressive influence on the design and technique of bookbinding.

## Membership Conditions

Membership for the upcoming year runs 1 July 2013 – 30 June 2014 and is \$40. Membership includes generous discounts when attending Guild-organised workshops; that year's issues of various publications: *Raised Bands*, *Morocco Bound* (Journal of the Australian Craft Bookbinders) and the newsletters of other Australian guilds; as well as various discounts. *Raised Bands* is predominantly an email publication although hard copies can be mailed if special consideration is requested.

## Payment Methods

### *Electronic Bank Transfer*

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

Name of account: Canberra Craft Bookbinders Guild Inc.

Bank: Commonwealth (Dickson)

BSB No. 062 904

Account no. 10249149

Reference code: M2013

### *Cheques*

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

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For membership please complete this form and forward with payment to:  
*The Treasurer, Canberra Craft Bookbinders' Guild, PO Box 4322, Kingston ACT 2604*

Name \_\_\_\_\_

Address \_\_\_\_\_

Phone/s \_\_\_\_\_

Email: \_\_\_\_\_