

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 as the front door of the centre.

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

Next meeting 13 April 2017 followed by 8 June 2017 then 10 August 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 18

COVER IMAGE: *Egyptian Clay Tablets*, Shoestring Press designed by Phil Morrison, part of the Miniatures exhibition.

A Note from the President

Vicki Woolley

Hello bookbinders

At the December meeting I alluded to a mammoth start to the 2017 year.

Nearly 8 weeks of activities in Canberra with the key word **bookbinding**. A little unbelievable the eight weeks if you have read articles reporting bookbinding is a lost trade... Have we collectively turned that on its head?

Code X: contemporary fine binding exhibition at Craft ACT: Design and Craft Centre. Thursday 9 February the exhibition was launched by Brendan Smyth, Commissioner for International Engagement, ACT. Code X, an international exhibition, forty seven bookbinders from Australia, Canada, Estonia, Germany, New Zealand, Switzerland, the United Kingdom, Uruguay and the United States with work in the exhibition.

What an evening. Just brilliant seeing so many people amazed by the work on exhibition. Indeed perceptions of bookbinding were changing before our very eyes. The space at Craft ACT perfect for the gathering of 100 plus.

His Excellency Mr Andres Unga, Ambassador of Estonia and his wife Mrs Jaanika Unga, were among the guests.

A joint opening of History Repeated and Code X saw glass artists mingle with bookbinders. Will a collaboration of bookbinder and glass artist result?

Familiar with www let me introduce bbb 'binders' bumped boundaries' in the work on exhibition.

Next Miniatures – The World of Small Books, Mezzanine Gallery at the Civic Library, a short walk from Craft ACT. Thank you to the staff at Craft ACT for directing visitors to the library. The exhibition held 10 March to 1 April had over 100 miniature books, many displayed with their containers/boxes. In the exhibition was bookbinding equipment that is used in making small books. Special thanks to Stephen Byrne UK and Jim Brogan USA for allowing some of their collections to travel across the seas.

M16, CHUTESPACE, 23 March – 9 April, Publius Ovid artist book by Hilary Wardhaugh. Formerly Griffith library book returns-chute converted into a secure and functioning mini contemporary art gallery linked to M16 Artspace.

Fred Pohlmann from Brisbane gave a workshop on the Pop-Up (Wehmais) Box immediately before the 2017 Conference in Canberra at the Bookarts Canberra Bindery

24 – 27 March, Australian National Conference of Bookbinders aka bookbinders big bash another bbb. Thank you all for making it a truly memorable event, 98 of us all up. A sea of smiling engaged faces the view from the lectern. In thinking about making a list I thought it would look like credits of a major blockbuster. There were many helping out, too many to list here and I don't want to leave anyone out. I know that there are many that pitched in whenever an opportunity arose.

That is what is wonderful about the bookbinding community et al they are a friendly bunch that make everyone feel welcome.

Thank you everyone for your contribution, you were brilliant. Keep in touch and start saving for the next conference.

Trade tables did a roaring trade all weekend.

Yes I passed the baton to Monica Oppen from the NSW Guild of Craft Bookbinders Inc who announced conference in Sydney 2019.



Guilds told us about their activities: Left to Right

Jim Finger, President Vic, Tony Lock, Secretary WA, Sarah Davies, President Qld and John Turner, President NSW



Michael Burke from the UK gave a five day workshop on the The Stonyhurst Gospel (St Cuthbert's Gospel of St. John) immediately after the 2017 Bookbinding Conference in Canberra at the Bookarts Canberra Bindery.

Media coverage both print and social media, the word spread. Bookbinding bouncing back.

In the UK a pilot programme 'The Queen's Bindery Apprenticeship Scheme', a new five-year apprenticeship in hand bookbinding has commenced at the Royal Bindery, Windsor.

The increasingly rare skills and expertise of the hand bookbinding trade will be preserved in the UK. The scheme, the only bindery apprenticeship available in the UK and the first since the 1970s. Up to six apprentices will gain unparalleled experience working in the Royal Bindery at Windsor and external workshops, acquiring a broad range of bookbinding skills, including fine leather binding, edge-gilding and gold finishing, which may otherwise be lost for ever.

Listen to Mathew Stockl and Eleanor Lanham two apprentices on the scheme.

<http://www.dw.com/en/royal-bookbinding-for-the-future/av-37889248?maca=en-Facebook-sharing>

Like many I visited Versailles at the National Gallery of Australia. On that visit I saw work by artist Jeffery Smart.

Where did the artist Jeffery Smart draw his inspiration for the work – The maze?

Answer is on page 23

Code X Exhibition Opening

Wendy Taylor

This exhibition was held in association with the 2017 Australian National Conference of Bookbinders ensuring that it was seen by many people and deservedly so. Despite being one of the smaller guilds, with no permanent space the Canberra Craft Bookbinders always performs above its weight with an annual exhibition for members, workshops and visits from overseas teachers. This exhibition is international with good ACT and Australian representation as well as representation by bookbinders from eight other countries.

The exhibition was opened by Brendan Smyth, International Engagement Commissioner ACT, who also opened the associated glass exhibition, *History Repeated*. It was very pleasant to have an opening speech made by someone who has a feeling for the crafts in the ACT. He alluded to the fact that many years ago he had worked in the National Library of Australia. He suggested that as bookbinders show love and respect for books he recommended *The Bad-Ass Librarians of Timbuktu* by Joshua Hammer to the audience, a book he was currently reading and which I note has good reviews as a serious book.



The exhibition opening was exceptionally well attended. The large exhibition space divided between glass and books provided the audience with an amazing fusion of beautifully crafted and unusual artworks for examination. As the books were displayed on plinths and shelves one does get to see the textures, and depending on your height, looking down from the top gave an insight into construction.



As I wended my way through the exhibition a slight rise in pulse and I would think I had come upon a favourite only to be confronted by another which maybe, could be! I personally couldn't say I had a favourite, loved the wit of Linda Newbown, the delicacy of Beverley Quenault, the exquisite perfection of Barbara Schmelzer, the lusciousness of Joy and John Tonkins' books, all from Australia; Colleen Curry of the US and Signe Taremaa from Estonia had very interesting bindings and from the United Kingdom, Guy Begbie's *Secret Belgium Binding* (with the perfect circles). I hope that everyone in the guild and many members of the public will have attended the exhibition, it garnered wide praise in the local papers. All of the work showed the highest standards of creativity, innovative uses of materials, and dedicated workmanship.



The associated catalogue is outstanding in design, ensuring that all books are displayed on separate pages including binding details with small thumbnails of parts of various books throughout. The catalogue is a steal at \$20 from the Guild. The editor, Terence Uren, and those who assisted him, should be congratulated for a superb document. As a collector of catalogues, the printing, the design, the paper, the essays are everything one could desire in a catalogue. Those who buy the catalogue should not skip the essays by Terence Uren and Caren Florance (see *Raised Bands* page 6), they are short, informative, and well written. I pored through it before I made my second trip to the exhibition which helped me focus on individual books.



Congratulations to Guild President, Vicki Woolley and the committee, along with Joy and John Tonkin, for organising the 2017 Australian National Conference of Bookbinders of which this exhibition was an integral part. If you didn't see it you missed a great event, buy the catalogue for yourself and a friend. Send an e-mail to admin@canberrabookbinders.org.au

An essay.

Here is an exhibition of books, and some have come from afar: poised and posed, their outer finery is peacocked here for your pleasure. *Fine, so fine*. Spend time admiring them, for that is their purpose. Like all books, they connect the eye, the hand and the mind, but in this case it is your eyes, someone else's hands, and many minds.

Your eyes should stroke them, pause upon small details, and feast upon the various materials. Your mouth may perhaps water: the binding descriptions read like a degustation menu. Red box calf; Morocco leather; handmade tricolor silk headbands; goatskin doublures; suede pastedowns; buffalo leather; half-frame binding with ostrich leg and crocodile suede, moose leather, *Exocarpus cupressiformis* dyed linen thread... it's all quite delicious (or perhaps repulsive, depending upon your relationship with eating animals). There are touches of contemporary experimentation with materials and techniques such as Tyvek (a plastic paper), laser printing, extruded plastic, Perspex, graphite and solar printing.

Occasionally your eye may light upon a flaw: remember that this is a human craft, an intricate process of many stages, each one full of potential for misadventure, each achieved through care and skill. As with all hand-made things, what you are seeing is a souvenir, an artefact of the *process*, of the binder's own experience in working on the object; once the object is made, it is out of their hands and mind and hopefully into the hands of the collector.

Walter Benjamin speaks of the way that book collectors think in terms of *copies* rather than general books, that *the most important fate undergone by [a] copy is its having collided with [the collector]*. In this situation, a copy of a book moves through the hands of a binder, whose work aims to *make* it collide, to connect the book with a certain future of care and love. US bookmaker Clifford Burke says that *it is an historical truism that the aesthetic element is the principal ingredient that survives the passing of cultures. The making of a valuable book, prized because it is beautiful in what it is no less than in what it presents, is the single most compelling stroke in its survival*. These books are contenders.

Your mouth may perhaps water:

the binding descriptions read like a degustation menu.

Binders are always on the watch for interesting book-pages (*blocks*) to work with. Ideally, the book pages are original, still in sheets (unfolded, uncut), perhaps – optimally – hand-printed, but these can be hard to find, especially in Australia, so often a bound book is unbound from its commercial binding and re-bound, finely, by hand. You won't get to see these pages, because that's the *inside*, and these books, this exhibition, is all about the *outside*. Yet, if these books were blank, they wouldn't be as effective. It's a rule of engagement for this kind of work that the books have printed pages containing a story or theme. Each binding, if truly accomplished, extends the text outwards to form the *complete book*. You should be able to get some sense of the book's contents from the binder's work: in this case, you can judge a book by its cover.

There are many countries represented here, the most fascinating being Estonia, whose bookbinding traditions were interrupted by Soviet annexation after WWII. Cut off from other cultures and forced to use creativity vocationally rather than independently, binders found their own small ways to play with their designs, using what was available to them. When the Soviet Union opened up in the mid-1990s, exchange exhibitions with other countries produced great excitement and a rediscovery of fine binding techniques.

Fine bookbinding is what is now whimsically called a
'rare trade' or 'lost craft'. It is indeed rare, but not lost,
as this exhibition demonstrates

This sounds like an exotic tale, but Australia was almost as isolated thanks to our geographic distance. Unless you were able to travel, it was difficult to know what was possible, to find interesting materials and instruction. The first international binding exhibition that allowed an interchange of techniques and ideas was in Canberra in 1984, and this is around the same time that more experimental book arts began to influence the craft. Since then the internet has improved matters considerably! Thank goodness for the digital: it is not the enemy of the book. It has opened up access to ideas, materials, book-blocks, tutorials, and comrades. It is important to recognize that the material and the digital go hand-in-hand, feeding and freeing each other.

Fine bookbinding is what is now whimsically called a 'rare trade' or 'lost craft'. It is indeed rare, but not lost, as this exhibition demonstrates. If what you see here excites you, there are groups and guilds around the country (including a wonderfully active group here in Canberra) who would be happy to share the knowledge and skills.

Caren Florance

*Book artist,
Accredited Professional Member, Craft ACT,
Ex-Vice President, Canberra Craft Bookbinders Guild*

BENJAMIN, Walter. 2009. 'Unpacking my Library' (1931), in *One Way Street and Other Writings*, London, UK, Penguin, 163.

BURKE, Clifford. 1980. *Printing Poetry: A workbook in typographic reification*, US: San Francisco, Scarab Press, xi.



CODE X



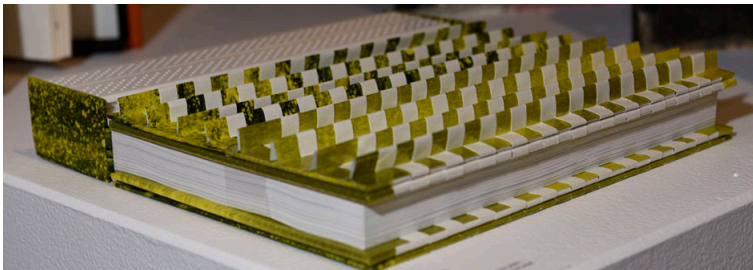
Left to right: Tähti Roostalu *Artists of Estonia*,
Jill Gurney *King Orfeo*



Signe Taremaa *Kalevipoeg*



Left to right: Lisette Gaucher *La Couleur du Vent*,
Suzanne Schmollgruber *Dada Gedichte*



Diane Kelly
*The Style of the
Century*



Left to right: Piret Mäna *Fables Choisies*, Dario Castello *Under Western Eyes*



Clockwise from front :Thomas Schmitz *Die Kleinen Helden (Little Heroes)*, Dario Castello *Under Western Eyes*, Piret Mäna *Fables Choisies*

Clockwise from left: Cathy Adelman *Letter of Elizabeth, Lady Chandos, to Francis Bacon*. John Turner *China in Sign and Symbol*, Sarah Davies *Just so Stories*.





Left to right: Guy Begbie *Muscovy*, Elizabeth Steiner *Pacific Edge*,
Beverley Quenault *Kete*, Lang Ingalls *Names, Words, Witch's Symbols*



Linda Newbown *The Last Wild Book: not trapped
by ideas, nor caged by librarians*



Left to right: Marama Warren *Blossom Turns to Fruit*,
Gabrielle Fox *Nonsense Cookery*



Clockwise from left: Terence Uren *Annette Bezor: A Passionate Gaze*, Erika Mordek *The Hounds of Morrigan*, Tiia Elkhölm *Peeter Ulas ühe põhjamaa kunstniku fantaasialend*, Wayne Stock *(Never Alone) Each & Every Night*



Clockwise from left: Vicky Woolley *Paper and Threshold*, Sandy Corbett *Ocean Songs*, Barbara Schmelzer *Land*



Erika Mordek *The Hounds of Morrigan*



Bronwyn Rees & Elizabeth Banfield
A Different Path



Left to right: Friedhelm Pohlmann *Courasche*,
Joy Tonkin *Exploring Japanese Books & Scrolls*,
Küllli Grünbach-Sein *Jabur Teelaudkond (Mad Tea Party)*



Jonathan Tremblay *L'Heritage*

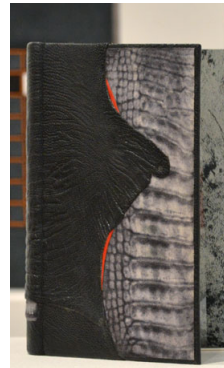


Kaia Lukats *Peeter Ulas ühe põhjamaa kunstniku fantaasialend*



Left to right: Sylvie Richard *Le Livre Des Origines/The Book or Origins*, Fabienne Devillard-Nicolaj *Brevi note sull'arte e il modo di riodinare I propri libri*

John Tonkin *The Somme - An Eyewitness History*





Left to right: René Haljasmäe *Names, Words, Witch's Symbols*, Diane Kelly *The Style of the Century*



Sirje Kriisa *Armuaeg (Days of Grace)*



Clockwise from left: Avril Makula *Stereotype*, Suzanne Schmollgruber *Dada Gedichte*, Lisette Gaucher *La Couleur du Vent*, Rosmarie Jeffers-Palmer *I am Water*

James Elwing: *The First Folio of Shakespeare: The Norton Facsimile*

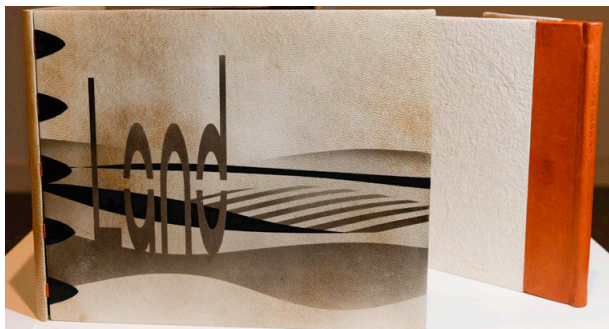




Coleen Curry *Woods/Pages*



Mo Orkiszewski *The Illustrated Lyrics of Old Man Crow*



Left to right; Barara Schmelzer *Land*
Sandy Corbett *Ocean Songs*



Detail: Joy Tonkin *Exploring Japanese Books & Scrolls*

Canberra Craft Bookbinders' Guild Inc

Dyed Cloth, Relief Print Making & Bookbinding

Workshop Strathnairn Holt weekend 6th & 7th May 2017

A perfect venue for a creative weekend workshop, the Village Hall Strathnairn Art Centre with it's stunning views across the paddocks to the Murrumbidgee corridor and mountains. Join Vicki Woolley and Nicky Bazley-Smith for two days of sharing, experimentation and learning. Skill level: beginners and others welcome.



Participants will be guided through a number of techniques to create a book

Making textured book cloth and colouring it using Procion reactive dyes.

Designing and carving a lino-printing block.

Printing processes and chine-colle' techniques.

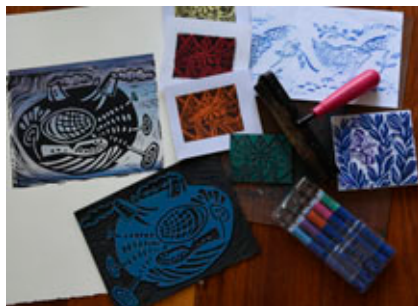
Print run of ten, collaborative books.

Covering boards for book covers.

Binding pages onto a concertina spine.

Putting it together to make a limited edition dos-à-dos book to take home.

Saturday 6th and Sunday 7th May 2017 9.30 am-4.00 pm Strathnairn, Village Hall, Holt ACT. Tools and materials will be provided so you just bring an apron, your kit and an imagination! Tea, coffee and homemade cakes for morning tea will be provided, bring your lunch. A list of what to bring in your kit will be provided following registration. Cost \$125 (\$85 for Guild members). To book a place, please register at admin@canberrabookbinders.org.au



Australian Decorative and Fine Arts Association (ADFAS)

Lectures and special study mornings. \$25.00 each.

Monday 15 May 2017: 10am Lecture, The Commonwealth Club, Forster Crescent, Yarralumla

6pm Lecture, The Shine Dome, McCoy Circuit, Acton

Lecture - Dominic Riley: *Lost on the Titanic: The making of the Great Omar binding Sangorski & Sutcliffe*



Sangorski & Sutcliffe is a book binding firm founded in London in 1901. It is famous for its sumptuous bindings. Their most celebrated work was *The Great Omar* - an ornately jewelled copy of the Rubaiyat of Omar Khayyam. When it was completed in 1912, the Great Omar was the most elaborate and opulent binding ever created and took a team of craftsmen over two and a half years to make. Tragically it went down with the Titanic. This lecture tells the story of the Great Omar and the bookbinders Sangorski and Sutcliffe but it is also the story of one young man who decided against the odds to recreate the binding – a venture which itself is mired in tragedy and which occupied him for the rest of his life.



Dominic Riley is a bookbinder, artist, writer and teacher with a degree in English and the History of Art from the University of Leeds. He first learned bookbinding at the age 16 from Benedictine Monks at Douai Abbey in Berkshire and later at the London College of Printing. He has worked at the Victoria and Albert Museum and for various binderies in London, New York and San Francisco (where he helped establish the book-binding program at the San Francisco Center for the Book). Dominic has his bindery in the Lake District in England where he restores antiquarian books for collectors, booksellers and

libraries and creates contemporary fine bindings for collectors and exhibitions. From there he travels across the UK teaching master classes and lecturing.

Dominic is also Vice President of the Society of Bookbinders and was elected a Fellow of Designer Bookbinders in 2008. He writes extensively on the history and practice of bookbinding for journals in the UK and USA. He has won over twenty prizes in the Designer Bookbinders competition, including both first prizes and the Mansfield Silver Medal in 2007. His bindings are in collections worldwide, including the British Library, the John Rylands Library in Manchester, the National Library of Wales, the Grolier Club in New York and the San Francisco Public Library. In June 2013 Dominic won first prize in the International Bookbinding Competition - the prestigious Sir Paul Getty award. His award winning binding was acquired by the Bodleian Library in Oxford

Tuesday 16 May 2017: Special Interest Morning, The Commonwealth Club, Forster Crescent, Yarralumla, 10.15am

Dominic Riley: *The Whole Art of the Book*

The art of bookbinding is arguably the most complex of all handcrafts. Domenic will tell the fascinating story of everything that makes a traditional hand bound book, including a demonstration of some book binding techniques, a 'show and tell' of some of his interesting and unusual books and a 'clinic' where you can bring books from home in order to learn about their bindings and how to care for them.



Why was the best paper made from the worn out clothes of peasants? Why did leather have to be tanned outside the city walls? Why is gold leaf so thin that it is measured in atoms and cannot be touched with the hands? Why do printers have to do everything upside down and backwards? Why did gold finishers get paid more than other bookbinders despite not washing their hair?

And why is the art of bookbinding itself as beguiling and enchanting today as it was when it was invented on the banks of the Nile 2,000 years ago. This SIM is a 'Through the Round Window' for grown-ups and tells the fascinating story of everything that makes a traditional hand bound book.

All event enquiries to either to Janie McOmish email: mcomish@homemail.com.au or Sally Petherbridge email: sally.petherbridge@grapevine.com.au

Next Meeting - 13 April 2017

Binding style Dos-á-dos.

Grappling with what to use for content or where to start for the binding challenge? Come along to hear and see some suggestions. If you have a Dos-á dos please bring it along.

If you are working on a binding project then please bring it along to share with the group. Did you miss the *Tin Man* at the December meeting? It will be back for an encore.

Laura Tchilinguirian, ABC 666 Afternoons, is coming to the April meeting. Laura is recording our meeting and talking to members with the intention of producing an item for her radio audience. Another excellent opportunity for the Guild to promote bookbinding to the community.

Reading Spaces: April 5-12, 2017



Image: enlarged detail from Gardner & Florance, *Working Papers (torrent)* (2015-17). Letterpress on Gyokurya washi, book size 350 x 245mm (closed).

East Space, 44 Queen Elizabeth Terrace, Parkes, Canberra (Lake Burley Griffin Foreshore)

Opening night Wednesday 5 April, 6pm. Open Wed 5 to 12 April, 12-5pm daily.

'Reading Spaces' is a temporary 'reading room' of creative publishing outcomes such as artists' books, zines, poetry chapbooks and artworks. This exhibition is the culmination of three years of active collaborative play with poets as doctoral research, exploring connections between poetry and art publishing.

The multiple exhibition areas present different reading experiences: primary collaborations with poets **Melinda Smith** and **Angela Gardner** have produced major print-projects, while shorter interactions with other poets and artists have resulted in various forms of page-play. . Each experience has developed active poetic text that transforms itself materially through iteration, experimentation and storytelling. The reader now becomes a vital contributor to the life-cycle of this collection: we have played our part, and now the work is in your hands.

www.canberra.edu.au/cccr/readingspaces

<https://www.facebook.com/events/677158982445626/>

(For those of you not on Facebook, you should be able to access its public event pages without having to join the application)

ASSOCIATED EVENTS

YOU ARE HERE: *Sounding/ Working Papers*, 8 APRIL

Reading Spaces is participating in the 2017 You Are Here Festival. *Sounding/Working Papers* is a unique performative sound translation of a printed work from the exhibition by Reuben Ingall. *Working Papers* is an experimental artist book by poet and artist Angela Gardner and myself. We will both be present at the event.

Reuben Ingall (<http://www.reubeningall.com/>) makes music, mostly with a computer, using guitar, voice, field recordings and found sound.

POETRY AND THE ARTIST BOOK: 7 APRIL, UNIVERSITY OF CANBERRA

The University of Canberra Centre for Creative and Cultural Research (CCCR) is hosting a free one-day symposium of talks around the theme of poetry and the artist book in conjunction with the exhibition. At the end of the day participants will visit 'Reading Spaces' to experience the works. Check the CCCR website for more details:

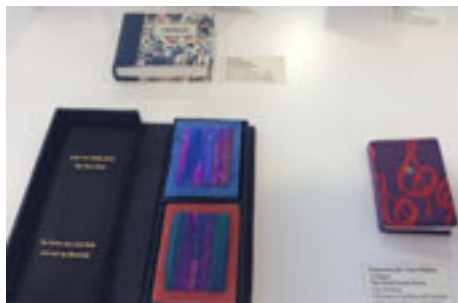
www.canberra.edu.au/cccr/readingspaces

<http://youareherecanberra.com.au/event/sounding-working-papers/>

<https://www.facebook.com/events/1657367147901311/>

MINIATURES

The World of Small Books exhibition finished on April 1st. Here are the first photos in. Lots more to come in June 2017 edition.



With special thanks to Stephen Byrne UK and Jim Brogan USA for allowing some of their collection to travel across the seas.

For sale Blocking Press

Blocking Press was manufactured by MACKAY in Bristol. Serial no: 991, Patent model no 1. Date made unknown. It is heated via gas from a small gas bottle. All parts are moving and operational. Lots of fillers and spacers, large and small with all the requisite spanners to lock items and letters and forms in place. Some decorative edges and corners for larger books such as bibles, heritage books, etc. Also type (small) – Edinburgh and Elizabethan fonts – 6pt, 8pt, 10pt, 12pt, 14pt

Peter doesn't have a price in mind. Make an offer. Interested please contact Peter van Hees via email

galahanu@bigpond.com



2017 Bookbinding Challenge ‘dos à 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!

The choice of the volumes or the content you create for each volume should be related by some theme. In second hand bookshops you can often find in the back room some publishers’ editions of classics in uniform size and bindings, often worn out and crying out to be re-housed. Sets of children’s books, some editions of part of the bible, series of detective or spy books or romantic books, the collected novels of a not-too prolific author, anything related by a theme of your imagination.

Your cover design will relate to the common nature of the contents, perhaps suggest without giving it all away, or appeal to the viewer’s curiosity in some way. Or relate to the idea in a series: penguins, pelicans, puffins, peacocks? top hats and monocles? afternoon tea services at a variety of vicarages?

Chris Johnson will bring a recently worked example and discuss design and construction at the April Guild meeting.

This month’s example: there was a dos à dos in the CodeX exhibition by Avril Makula, in red and orange plain covers.



Guild 17

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

All members are encouraged to submit up to three works for the exhibition, and we want as broad a range of exhibits as possible. Keep in mind that you might want to submit products associated with bookbinding, for example paper that you have marbled or otherwise decorated.

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

CCBG Committee 2016/17

President Vicki Woolley - 6231 9688 (h)
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
Nicky Bazley-Smith
Roslyn Humphreys

Volunteers for non-committee roles

Meet, sign in, supper Teresa Duhigg

Library Jeanette Ruxton

Public Officer Beverley Quenault

Auditor Joy Tonkin

Raised Bands Editor Lee Bratt labratt8@bigpond.com

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

Guild address PO Box 4322, Kingston ACT 2604

Guild email admin@canberrabookbinders.org.au

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

ISSN 2206-3586
Where did the artist Jeffery Smart draw
his inspiration for the work – The maze?
A Book Cover

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 _____