

RAISED BANDS



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

**VOLUME 34 NUMBER 4 AUGUST 2017
WWW.CANBERRACRAFTBOOKBINDERS.ORG.AU**

Contents

A note from the President - Vicki Woolley	Page 3
Meeting Report - June 2017 - Wendy Taylor	Page 6
Code X Contemporary Fine Binding goes Digital	Page 7
Linda Bottari - Bookbinding Courses in Switzerland	Page 8
Anatomy of the Book: Typesetting Design Options (1) - Terence Uren	Page 9
Book Review - Drawn to Stitch, author Gwen Hedley	Page 11
Bookarts Canberra - Workshops with John and Joy Tonkin	Page 12
At the Bench at CIT	Page 13
Bind Challenge 2017	Page 14
News and Interesting items	Page 14
Book Review - Silk 'Paper' Creations for Fibre Artist, author Judith Pinnell	Page 16
A Letter from the Editor - Lee Bratt	Page 17
Malabar Spinach and The Samford Show	
CCBG Committee 2016/17	Page 19
Membership Form	Page 20

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 10 August 2017 followed by 12 October 2017 then 14 December 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 10th August 2017 What I did last summer

This presentation by Dario Castello covers a recent visit to Athens, Trieste and Venice (where the Venice Art Biennale was in progress).

We will look into a number of libraries and museums, and their book displays and exhibitions.

We will see some unusual book construction and binding and how books are being integrated into broader fields of art.

John Latham British Skoobs (untitled relief painting)



Cover Image: Maria Lai Italian Book made of Thread and Fabric

Hello bookbinders

In May I left the cooler climate of Canberra and landed in Dublin, where blue skies and sunshine prevailed for our visit. Literary Dublin was a heading in Lonely Planet. Trinity College and the Book of Kells probably the most well-known and visited attraction. But there is more...

- Marsh's Library
- National Print Museum and
- Chester Beatty Library

Marsh's library is Dublin's oldest working library, turning the corner from a busy street lined with grey cement buildings into St Patrick's Close was such a contrast. It was an avenue of large old trees, branches touching creating a shady canopy. Walked alongside high, moss covered, old stone walls, until we found an archway and the entrance to the library. It had set the scene for what was to follow. The books are in the same position on the shelves in which they were placed three centuries ago. Books on the shelves in the Reading room had visible damage received from machine gun bullets in 1916, the Easter Rising in Dublin, six days of armed struggle that changed Irish and British history. *Hunting Stolen Books* the exhibition in the library which tells the story of some of the 1,185 books that went missing from the shelves in the 133 years after the library was established in 1707. Some stolen before 1767, some replaced and some returned. Fascinating...



<http://www.marshlibrary.ie/new-exhibition-hunting-stolen-books/>

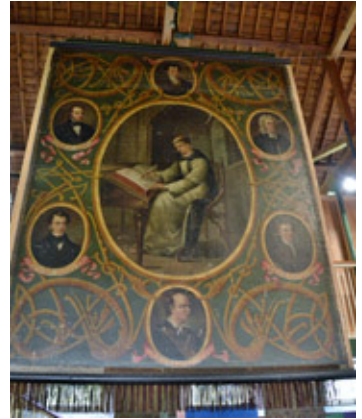
National Print Museum, located in the Garrison Chapel, Beggars Bush Barracks only a short walk from our accommodation. The museum is laid out as a traditional print shop where retired printers and typesetters demonstrate one day a month. As luck would have it the day we visited was the day, what a bonus to be able to chat to them and have them demonstrate the equipment. Hanging from the ceiling was the banner that Dominic Riley spoke of at the 2017 Conference dinner.



Banner description taken from the sign in the museum:

The banner was painted by Steven Watson in Dublin in 1887. It was carried in a Labour Day demonstration in the same year to celebrate an event that took place almost a century earlier. In 1786, bookbinders went on strike to protest the length of their working day, which lasted from 6am until 8pm. Following a lengthy battle, including the imprisonment of some of the protestors, the reduction of one hour less was granted.

This banner commemorates that victory on 28 June 1788. The reverse of the banner celebrates some of Ireland's 19th century literary greats. These portraits frame a central image celebrating Irish monastic achievements in bookmaking.



Literary greats clockwise from the top, Thomas Moore, Jonathon Swift, Edmund Burke, Oliver Goldsmith, Gerald Griffin and Thomas Davis.



On the floor another great find, a machine I had heard people talk about but had never seen an image or the real deal.

Shaw pen ruling machine a fascinating piece of machinery that was used to produce three colour rulings on paper for ledgers, copy books and notebooks, it was a vast improvement on the previous method of manually drawing lines with a pen and ruler. Pens were set across a bar at the front of the machine while ink cloths were placed just above the pens, ink was leaked onto the pens and sheets of paper, fed from the back of the machine, guided under the pens. Springback account book was on display with pages lined using the machine.



See the machine in action at
https://wn.com/shaw_pen_ruling_machine

We left the museum to explore more of Dublin on foot, taking in many of the sights along the way. The sights included sculpture of Oscar Wilde, and the National Library of Dublin, ending up at the world famous library in the grounds of Dublin Castle.

Chester Beatty Library

A gallery is dedicated to the Art of the Book. Mamluk, an Islamic binding, presentation by John Mumford at the 2017 Conference in Canberra, was an introduction for me to Mamluk bindings.

What a surprise when I entered this gallery that on display were many Islamic bindings, exquisite in the cover decoration which I would describe as layered filigree designs in gold and blue. In this gallery were the works in 3D of those bindings that John had talked about, shown us models and images. Many different sizes, I looked in awe. There was much more in the gallery, Egyptian papyrus texts, manuscripts, miniatures and boxes. Only 1% of the collection bequeathed by Alfred Chester Beatty was on display. Simply amazing, I didn't want to leave, but the security guard reminded me several times that the gallery was closing. It is an exhibition that you could visit several times and each time you would discover more.

Unlike many institutions these days, photography was not permitted, hence no images to share. Instead take a look at the video '*The visitors guide to the Chester Beatty*' at <http://www.cbl.ie/>

Free admission, donations accepted at all three.

Travelling to Dublin, these three places are worthy of visiting. I could have spent more time in all three but there was so much more for us to see including Hot Press 40th Anniversary Cover Exhibition. The magazine covers a national institution of musicians and stars, Bowie, Leonard Cohen, Freddie Mercury and Imelda May to name a few.

JUNE 2017 MEETING

Present: 12, Apologies: Vicki Woolley, Teresa Duhigg, Dario Castello

Chris Johnson opened the meeting by welcoming Monica Oppen from the NSW Guild of Craft Bookbinders. Monica was visiting from Sydney to talk with Joy and John Tonkin on the organisation of the 2019 National Conference to be hosted by the NSW group. Monica gave a brief summing up of what was happening in NSW and invited ACT members to become involved as the organisation of the Conference progressed.

Chris reminded members that they could put in three pieces for the September exhibition. Books can be brought to the next meeting for Dario who would be accepting books for the exhibition to be held as usual at the Civic Library.

Reminder that the Challenge for the December meeting was the Dos-á- dos book.

Joy and John Tonkin reported that the notes for the 2017 Conference would be at the printer soon and would be distributed in sheet form to participants in the next month or so.

The meeting continued as a show and tell which despite only three members bringing items turned out to be very interesting and wide ranging.

Both Terence Uren and Wendy Taylor had bought their Dos-á-dos workshop books (previously reported).

Terence bought along his almost completed (and well planned) book which will be in the September exhibition. The book was unusual in the sober grey of his cover offset by a bright spine. What was amazing was that he had managed to work his way through the handwritten notes from a Hugo Peller workshop on developing a box which holds the book and as it is opened the book slowly rises (a little like the phoenix). He was still sorting how best to make this work.

The hand written notes are available at <http://www.philobiblon.com/Fitterer-PellerBox.pdf>



He was assisted by a more recent blog by Jack Fitterer who, working with similar notes, had worked out a way to get the box to work, but not without difficulty. This will be an exhibit to watch for in the September exhibition. Terence as usual is making improvements and we will see the results at our Exhibition.

<https://www.fittererbookbinding.com/>



Bev Quenault, the maker of exquisite books, has made one of the latest books by Ben Elbel. The *Tue-mouche* book which looks to be an improvement on his *dos rapporte* book which can be a little heavy and ungainly. Bev's book was lovely in her eco-dyed paper. She did say that it was complicated and needed working to get it right.

Having not looked to see what was expected for the evening I managed at the last minute to find on my bookshelf some unusual mass produced books which were a credit to the publishers. One of these books was a very long concertina nearly 5 cm high in a box. It was a faithfully produced replica of a book, *Nox*, by the Canadian poet, Anne Carson. It was made as an epitaph for her dead brother. It is amazing because one needs to touch the pages in many cases to ensure that it is not the real thing, as she taped or stapled small pieces of paper and photographs in it, or there were pencil impressions embossed on the original. An amazing commercial achievement. *The Art of War* came with a handsome stab binding and the double pages usual in oriental-type bindings. The third was by the author, Paul Auster with prints by Glenn Thomas. Unusual was the type setting and fold out pages. This was on beautiful paper and produced commercially with great care but had ended like so many books on the remainder shelves.

Such evenings are a good way to raise and discuss issues relating to binding problems and this evening the issue of copyright and intellectual property were discussed. This area is fraught with problems for binders who might like to use freely available material but is still under copyright law. Experiences differed in gaining permission and Terence's advice was to find work old enough to be out of copyright.

Chris Johnson thanked members for their contributions to the evening and discussion continued during supper.

Code X Contemporary Fine Binding goes Digital

Thanks to the National Library of Australia (NLA) digitising team.

View the catalogue through NLA Trove

<http://trove.nla.gov.au/work/222717191?q=code+X&c=book&versionId=244218269+246106720>

Linda Bottari - Bookbinding Courses in Switzerland

In May 2017 I went overseas for a family holiday in Italy. To coincide with this, I decided to enrol in a course at the Centro del Bel Libro in Ascona, Switzerland. Ascona is on the northern shores of Lake Maggiore, a place we normally think of as part of Italy. This part of Switzerland is Italian but you will hear most people speaking German and French as well. It is a place of dramatic beauty surrounded by magnificent mountains and gifted with a mild climate. Nowhere else in Switzerland will you find palm trees. I enrolled in 2 courses, "Sewn Board Binding" with Suzanne Schmollgruber and "I Love Japan" with Veronika Schapers. At the time I enrolled I did not know Suzanne would be one of the guest speakers at the Canberra Bookbinders Conference.



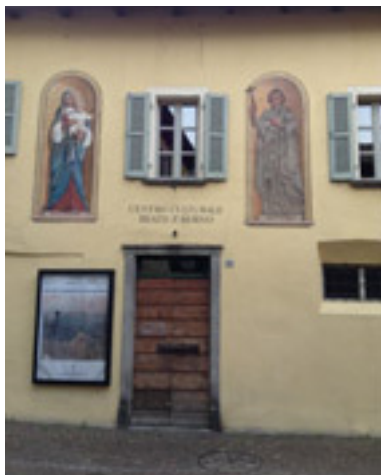
The Centro is located in the old town of Ascona, a few steps from the lake. It is equipped with all the tools and materials required for a well functioning bindery.

Suzanne led the 1st course which was 3 intensive days. She instructed clearly in German, Italian and French. I was able to follow most in Italian but if I really got stuck she could advise in English. Truly amazing. She is a brilliant bookbinder and instructor who can converse easily and fluently in 5 languages.

The group consisted of 8 participants from Germany, France, Italy and me. This was not a problem and the camaraderie among the group was excellent.

I Love Japan was held in the 2nd week for 5 days. This was a more conceptual and challenging course. Veronika lived and worked in Japan for years and during this time she explored a variety of materials and created unique books in limited editions. She presented her work using an assortment of washi papers, plastics and wood. Time was spent making models with plastic, designing packaging options, interpreting traditional bindings into a contemporary style. Participants were mostly English speaking so language was easy. This time the French and German participants spoke English.

I would highly recommend the Centro to bookbinders. The courses, facilities and instructors are very professional. It is a good way to learn about the commercial industry in Europe as well as the artisan bookbinder. Those who attended the courses were working professionally. For example, Michael is a 3rd generation bookbinder in a family business begun by his grandfather in Austria, Marianne is a bindery manager in Switzerland overseeing 150 people and Helene a specialist bookbinder in the south of France. It was fascinating to learn how they manage their businesses as well as how they approached something new.



Anatomy of the Book: Typesetting Design Options (1)

Terence Uren

Who would have thought that typography could be so wrapped in intrigue? As I sit down to pen this month's instalment of *Anatomy of the Book*, I am distracted by an article in my *Guardian* newsfeed about a money-laundering scandal involving the daughter of the Prime Minister of Pakistan. According to the article, she is relying on a 2006 document to 'prove' her innocence but forensic analysis has found that the font used in the document was not available before 2007! To follow her attempts at 'justification', simply type 'fontgate' into your preferred search engine.

All of which is a roundabout segue to a different form of 'justification', namely one of a number of typesetting design options that we will need to consider now that we have chosen our typeface:

Justification: The way in which each end of each line is treated needs to be decided. Four options are available – fully justified (all lines of copy finish flush to both the left and right); ranged left or left justified or ragged right (left hand edge of copy is straight, right hand edge is ragged); ranged right or right justified or ragged left (right hand edge of copy is straight, left hand edge is ragged); and centred (left and right hand edges of copy are ragged).

Indentation: The way in which paragraph first lines are treated also needs to be decided. The three most common treatments are no indentation; no indentation for the first paragraph but subsequent paragraphs to be indented; indentation for all paragraphs. The indentation measure is a matter of personal preference. With ranged right or centred type, indentation is not applicable but the first line should be made shorter if possible. Line (or part line) spacing between paragraphs should be avoided as it prevents line-by-line alignment of recto and verso text blocks.

Letter spacing: As a general rule, inter-character letter spacing should be set to achieve an optimal number of characters per line; to maximise legibility of text; and to achieve subtleties of space and tone. With fully justified setting, word spacing can become unacceptably wide and experimentation with the set of the characters can improve the visual quality of the text.

Palatino Linotype [Normal letter spacing] Lorem ipsit dolor sit amet, rud consectetur adipiscing elit, sed diam.
Palatino Linotype [Letter spacing condensed by 0.5pt] Lorem ipsit dolor sit amet, rud consectetur adipiscing elit, sed diam .
Palatino Linotype [Letter spacing expanded by 0.5pt] Lorem ipsit dolor sit amet, rud consectetur adipiscing elit, sed diam.

Word spacing: The word spacing selected will largely be influenced by the style and size of typeface chosen. Condensed faces require less space than expanded faces and small type sizes read better with a little extra word spacing. As a general guide, the ideal word space is one-third to one-half of the width of the lowercase 'o'.

Kerning: Kerning is the adjustment of characters so that part of one extends over the body of the next. Kerned letters produce uniform letter spacing by closing up excessive space encountered with combinations of particular letters.

Perpetua – Unkerned characters LYAWAVLT _e
Perpetua – Kerned Characters LYAWAVLT _e

Line spacing: Although letter and word spacing are obviously important, the biggest single factor affecting the tonal quality of text is line spacing. Light type can look strong and medium type weak just by a variation of the line feed.

Gill Sans Line spacing 9pt Lorem ipsit dolore situ amet, rudes consectetur adipiscing elit, sed diam zum nonnumy eiusmodn empor incident ut labore et vin dolore magna aliqua erat mule volupat.	Gill Sans Line spacing 12pt Lorem ipsit dolore situ amet, rudes consectetur adipiscing elit, sed diam zum nonnumy eiusmodn empor incident ut labore et vin dolore magna aliqua erat mule volupat.	Gill Sans Line spacing 15pt Lorem ipsit dolore situ amet, rudes consectetur adipiscing elit, sed diam zum nonnumy eiusmodn empor incident ut labore et vin dolore magna aliqua erat mule volupat.
--	---	---

Hung punctuation: When text is set fully justified and the punctuation falls at the end of the line, the optical effect is a ragged untidy finish. This can be overcome by increasing the measure of that line by the width of the actual punctuation and hanging that line by the width of the actual punctuation and hanging that punctuation outside the line of the column.

Visual alignment: Hanging can be used for letterforms as well as punctuation. When the first letter of each line does not begin with a straight vertical stroke, vertical alignment can seem irregular. The letter T is probably the most difficult character to deal with optically but A, O, V, W and Y can also appear odd.

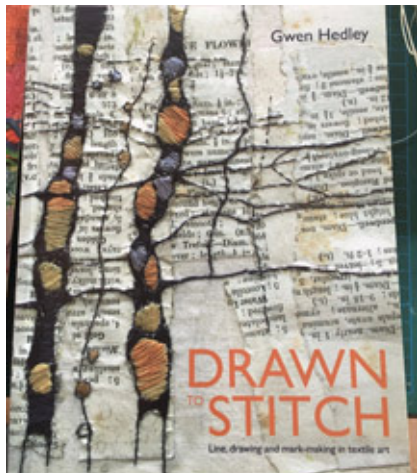
Emphasis: Many texts require some form of emphasis. Common methods of emphasis include italics, underscoring, capital letters and small capitals. Most common is the use of the introduction of a heavier weight of the same typeface (light to medium or medium to bold). This will have a greater impact on the text's tonal balance than other methods. A final method of emphasis is the introduction of a different typeface, however, this is rarely effective, other than in sub-headings, titles or captions.

To be continued

Drawn to Stitch, author Gwen Hedley

Gwen Hedley is a textile and line artist. She doesn't make books but this book offers many ideas for using fabrics, lines and stitches to create visual art than can easily translate into pages and covers of books.

She covers tool, materials, line drawing, textile processes and stitching. Well-documented photos show her inspirations thru to sketches and then the final image. She also covers monoprinting, making marks with cardboard, stamps and using a resist. For those who don't like drawing, she explains how to look and find the lines rather than see the whole object.



Mono-printing



Shattered glass, image made using wire and waxed thread over drawing



Skeleton Hydrangea leaves, stitching over drawing.

Bookarts Canberra - Workshops with John and Joy Tonkin

Simplified Binding

John and Joy Tonkin will be running a fine binding workshop on the Simplified Binding. The technique is a fine binding technique and involves some leather paring and trimming. The bindings will have leather backs, ploughed edges, leather headbands and decorated paper boards.

Participants should be able to sew a text and have made simple case bindings.

Participants will need to bring a suitable portrait format text to bind – the 2017 Conference Notes would be ideal (or the 2011 for those who still have them unbound).

Materials and comprehensive notes will be supplied.

Dates: Saturday 12th and Sunday 13th August 2017

Time: 9 am till 5 pm

Venue: Bookarts Bindery
83 Flinders Way, Griffith

Cost: \$210.00 which includes materials

To enrol please contact Joy by email
bookarts@webone.com.au or on 62 95 67 86.



Drop-sided Presentation Box

John and Joy Tonkin will be holding a two day workshop teaching the fine techniques for a drop-sided presentation box.

The box will be covered in cloth.

Participants will need to bring a suitable average-sized book (portrait format) around which the box will be made.

A bound copy of the 2017 Conference Notes would be ideal.

Comprehensive notes will be supplied.

Dates: Saturday 19th August and Sunday 20th August 2017

Time: 9 am till 5 pm

Venue: Bookarts Bindery
83 Flinders Way, Griffith ACT

Cost: \$210.00

To enrol please contact Joy on 62 95 67 86
or via email at bookarts@webone.com.au



For the last 3 years, Bookcraft at CIT has had a steady stream of returning students, who in most cases make up half the class. At least 25 to 50 % of the returning students are on their third or fourth term. With the introduction of Robin Tait's Book Repairs for beginners twice a year, conservators from our cultural institutions are also joining in. This is good news for the Canberra bookbinding community and bookbinding in general.

Three students attended the national conference and found even more enthusiasm for their new life long hobby. While the syllabus for new students remains the introduction to materials and simple book construction, returning students are offered fresh challenges in the form of sewn end bands, rounding and backing, and an opportunity to explore case making beyond the standard 3 piece case bindings.

This term will be dedicated to exploring tooling and titling. Sewing text blocks will be required, but special emphasis will be on using the vast array of fillets, pallets and gouges in the cupboards and focus on cover design, an element that often has had to stand aside in favour of learning technique.

Term 4 will offer Bookcraft (RED 2002) and Book Repairs for Beginners (RED2003).

If you have a bookbinding or repair project please join us.

More information can be found at CIT Solutions

<http://shortcourses.cit.edu.au/categories/list.html?SubcategoryID=50>



Bind Challenge 2017

The challenge is for a concertina binding, or multiple sections back to back (dos-a-dos-a-dos...). And to have the binding reflect the contents.

What if the contents were created about the form of the binding? Here are two literal examples from Peter Thomas off the web: accordion books made out of actual accordions (concertina or accordion? bookbinders don't care about the difference as much as musicians would), with pictures and text about musical accordions.

I'm going to stick with using paper, cloth, leather and board, I don't have any spare squeezeboxes to use. Your response is wanted for the December meeting, bring your one or more bindings along for an anonymous showing.



News and Interesting Items

Whip-stitch - Thinking about binding loose sheets into a book, this technique could be the answer.

<http://www.steelcityphantom.com/whip-stitch-loose-leaf-book-binding/>

UC exhibition - Exhibition at the University of Canberra .

IMAGINE IF ...

Original artworks of Australia's most-loved picture book illustrators - those creators whose stories and artwork we return to over and over again.

Monday 10 July - Wednesday 30 August

Clive Price Suite, Building 1, University of Canberra

Monday – Friday 10.00am – 2.00pm

<https://www.canberra.edu.au/national-centre-for-australian-childrens-literature/news-events>

GUILD 17

All members will have received an email with a final call for entries to GUILD 17 together with the entry form and associated details. If you have any questions please telephone Dario Castello on 0412024977.

VERSO

If you are interested in books (all aspects and all kinds), then read on.....

Alan Loney has received a very generous offer from a Verso supporter to donate funds enough to ensure that, if Verso started up again, it would be financially viable - if this went ahead, work on Verso 6 would begin immediately - its success however relies on maintaining first, then increasing the previous level of support from subscribers, so I'm asking now if you would rejoin the list and ...keep the only magazine on the book as a work of art in the southern hemisphere alive!

Don't send any money, but please let Alan know as soon as you can if you are interested - Alan Loney 26verso26@gmail.com

<https://versomagazine.com.au/shop/>

Art of Bookbinding, Berrima

Hugo van Willigen, the proprietor of the Art of Bookbinding has 4 roll fillets which are all in perfect working order of venerable age at \$85 each.

As well as having occasional second hand bookbinding equipment Hugo and his wife Henni have a very wide range of papers suitable for endpapers and covering. As they import most of these papers themselves for Hugo's use they are not ones commonly seen in the local art shops. Hugo also sells top range leather pieces, often quite large, in packs at a very reasonable price. He has PVA in large containers, thread, cards, books on calligraphy and bookcraft, and many of his own bindings for sale.

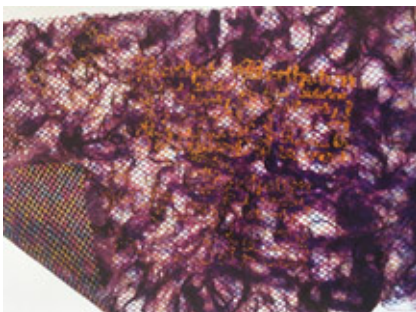
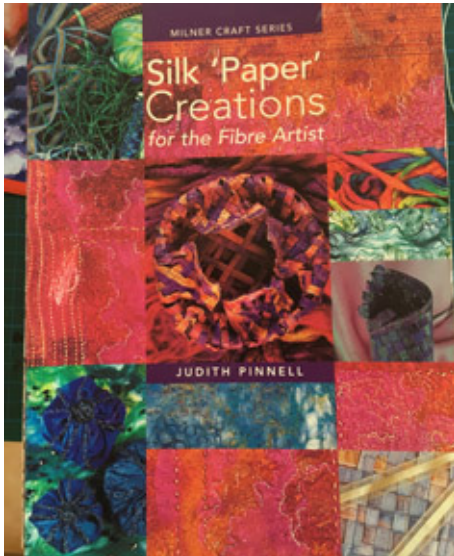


They are both pleased to welcome Canberra binders as you pass through Berrima – let them know you are from the guild.

Silk 'Paper' Creations for Fibre Artist, author Judith Pinnell

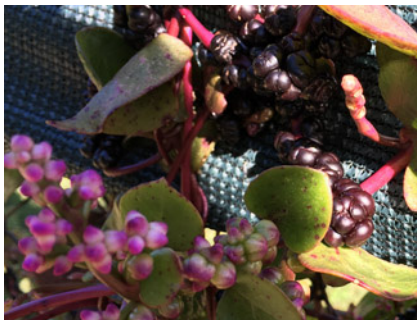
If you are interested in making silk paper or moulded shapes using silk, this book has all the instructions you need. It is very easy to make silk paper. You don't need a lot of materials and tools and you probably have most items already; sponges, plastic, strong net (I use fly wire screen netting), washing up liquid, paint brushes and a drying frame. Silk tops can be purchased online, I buy mine from "fibre fusion", they are inexpensive and a small amount goes a long way. Other requirements are textile medium and water based varnish which are available from art stores.

Silk paper is strong enough to sew and can be included in felting. If you make a flat sheet and then decide to mould it, simply spray with water, mould and re-apply the varnish.



Malabar Spinach – red variety

This spinach grows as a vine, edible leaves, pink flowers and dark red seed pods. I decided to grow red Malabar on a fence for eating purposes. When the seed pods appeared I touched and squeezed. My fingers were stained purple for days. Of course I painted the juice on paper, on fabric and boiled some with vinegar in attempt to make it colour fast. The fabric was a failure, the ink turned brown and washed out. The boiling with vinegar turned the beautiful purple to brown. I now use the juice squeezed straight from the pods. The vine is covered with hundreds of pods. I have frozen a few bags to see if the colour will survive freezing. Yes they did.



The juice doesn't store for more than a few days once it is squeezed from the pod. But so far the colour has not faded from paper stained months ago. So a fresh supply on the fence and take what you need for the task at hand. I placed 3 seed pods on the paper and ran it thru the press. The colour has not changed.

The Samford Show.

The show is held just a short walk down the road and last year I went to look at the Arts and Craft pavilion. No books were exhibited. Bev was happy to oblige me and send 2 books to join mine in the exhibit this year. Three other books joined ours. Bev took out 2nd and 3rd, I took out 1st. I was also crowned Grand Champion of the craft pavilion. This was the first time books have been exhibited and it caused a lot of excitement.

The President of the Arts and Craft committee left me a note, Brenda from the Queensland bookbinders has been in touch, they may ask me to run some workshops and talk about my work. All of this made me realise how important it is to spread the word by supporting rural shows, not just the large ones such as the Royal Sydney and the EKKa.



The Samford valley is a very creative rural district, with many art groups, a co-op run art shop and every June a very popular event called the “Samford and Surrounds Arts Trail and Open Studios” attracts many visitors and dozen of artists open there studios.

<http://creativesamford.com/gallery/gallery-4-col/artist-galleries/>

I am waiting for the local newspaper to arrive, photos of me and the book were taken. I hope Bev and I have created an interest in bookbinding. I was told that Bev's work was amazing and her boxes received a comment from the judges, “We have not seen better”.



Haven't bought an apron yet? They are going fast, \$20.00. Send an email to order.

admin@canberrabookbinders.org.au



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	
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

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: 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 _____