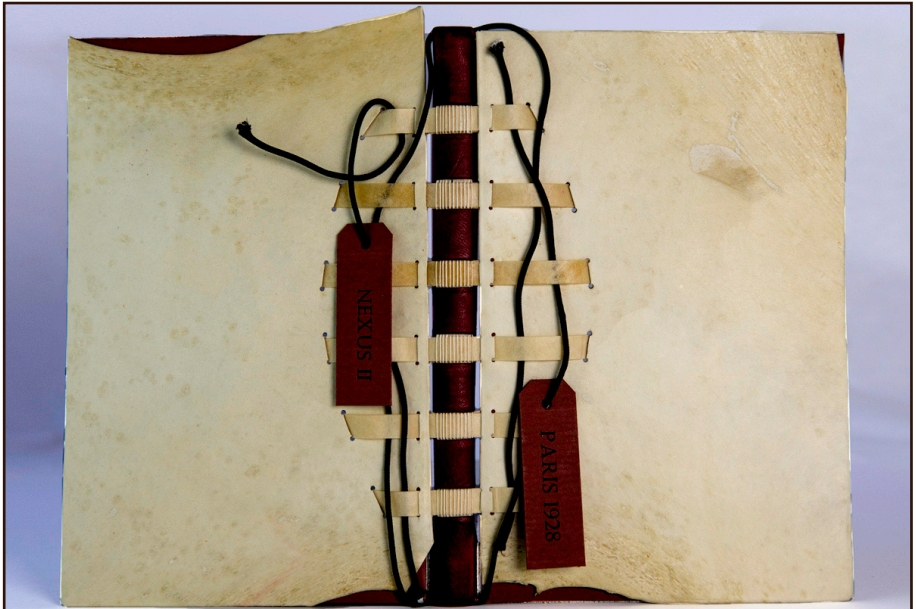


RAISED BANDS



**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 12 October 2017 followed by 14 December 2017 then 8 February 2018.

Meetings begin at 7.30pm and usually end around 9.30pm. If details vary, every attempt will be made to notify members by phone, e-mail and/or the Guild website. Please keep your contact details up to date.

Next Meeting : 12 October Equipment

An evening on the uses of bookbinding equipment. A combination of demonstration and hands on. Equipment includes: sewing frame, finishing press, lying press and the Brockman Parer

Cover Image: Monica Oppen *Paris 1928 Henry Miller* Limp velum (modified) binding

COMMITTEE 2017/2018



Front row L-R Carol Peron, Vicki Woolley, Beverley Quenault

Back row L-R Nicky Bazley-Smith, Zeb Marshall, Sally Rose, Erika Mordek, Roslyn Humphreys.

Rachel Sawicki, absent. See page 14 (bottom image wearing apron)

LIFE MEMBERS John and Joy Tonkin



Hello bookbinders

More from Ireland.

The Shaw Pen Ruling Machine described in the August edition of *Raised Bands* puts the lines on paper, which is used in account books. Account books, a stationery binding were used daily and it is for that reason that the structure is complex and robust structure. It opens perfectly flat. Often described as a 'spring back' which is attributed to the way when it is opened the pages are flung back, ready for entering income and expenses transactions. The one on display at the National Print Museum was bound 'Russian Bander' style and is the ultimate in account book styles.



With technology there is no demand for these to be made for commercial use. However, Dominic Riley taught this style in a five day workshop as recently as June 2017 at The San Francisco Centre for the Book. I have not yet taken up the challenge to tackle this style, but the design on the cover looks interesting and could be replicated or influence a design using another binding style that is within my capability.

The image below shows the robust spine.



Leaving Dublin the literary capital of Ireland the travel plans were about exploring the sights along the Atlantic Way. Reading Lonely Planet and using Google our journey was to take us through Listowel a literary centre and it was Writers Week. Serendipity ...

We joined the crowds, it was market day in the town square, readings and interviews in a main street lined on both sides with colourful freshly painted buildings. No detours for tractors motoring past adding to the vibrancy and uniqueness of Ireland. Businesses from hardware to bridal wear had window displays with connections to the weeks activities. Everywhere you looked there were books or book ephemera. Smoothies bar was called 'Scribes'. Such fun.



The Seanchaí: Kerry Writers Cultural Centre, in Listowel features five of the County Kerry's most esteemed writers – John B. Keane, Bryan MacMahon, George Fitzmaurice, Brendan Kennelly and Maurice Walsh. In the centre were five rooms dedicated to these writers.

Each room, was designed to bring the writer to life. For John Brendan Keane he was a pub owner and wrote Durango, so he was shown both seated at a bar and seated with Durango poster on the wall. Amusing and life like, the figures of papier-mâché surrounded by objects that linked the richness of each writer to their life, along with the audio which played on entering the room making it even more realistic.

Why a bucket on J B Keane's head? I will leave that to you to work that one out, but I was amused when I entered the room.

We all came away with sense of the people and places that have shaped Kerry's literary greats.

Next stop Dingle.

Writing in the journal that evening in the lounge of the B&B in Dingle, reflecting on the highlights so far, I thought about a design for a book. In Listowel they were painting their buildings, always colourful buildings in every town. How to capture the landscape, could this dictate a landscape book. Photos a clue to content. A story to tell, street scene a memory jogger.

Colour image



Black and white image would use too much ink to print



Line drawing – with possibility of adding a touch of colour to highlight Ashes Bar



Designing is underway.... And a memory of dinner at Ashes Bar, oven roasted scallops and pork belly.

Read on for more bookbinding news...

Meeting Report - August 2017

Wendy Taylor

ANNUAL GENERAL MEETING

Guild Meeting Thursday 10 August 2017 –

Apologies: Andrew Schuller, Terence Uren, Lyndall Dobbs, Rachael Sawicki

Welcome new members/guests: Michael Richards, two students from the CIT course taught by Erika Mordek were warmly welcomed.

Announcements

Membership: Members were reminded to see Bev Quenault to collect membership card.

2017 Conference notes: These had now been sent out to those who had attended the Conference. There are a few extra textblocks available, see below.

At the Bench at CIT: Bookcraft – Getting Started in Bookbinding with Erika Mordek, commences on Thursday 19 October.

Book repair for Beginners with Robin Tait, commences on Wednesday 11 October at 6pm.

To enrol visit CIT solutions short courses website.

<http://shortcourses.cit.edu.au/modules/find?value=bookcraft>

Sales:

The Gathering, notes in sheets ready for binding - \$10ea

Code X Exhibition Catalogue \$20ea

Aprons Hand-screen printed at Megalo \$20ea

2017 Australian National Conference of Bookbinders conference notes \$20 a set plus postage.

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

The typeface is Cambria and Book Antiqua.

To purchase a any of the above email admin@canberrabookbinders.org.au

Endangered Heritage: They have moved to Shop 8, Paragon Mall, Gladstone Street Fyshwick where there is easy parking. Their catalogue is available on <http://endangeredheritage.com/>. It is very comprehensive and provides items which, until now, binders have had to get online.

Evening activities –

Life Membership: John and Joy Tonkin were both made life members of the Guild. They are highly deserving of this honour which was applauded by all members present. Not only are both Joy and John each internationally recognised as outstanding bookbinders by their peers, but they have been active members since the inception of the Guild and have been active in providing workshops to those of us who wish to learn new or improve our binding techniques. Joy and John have always been involved with our conferences and it is because of their international reputation that we have attracted prestigious overseas speakers. They have generously arranged for their bindery to be used for workshops for overseas binders to teach their skills. Guild members have benefited greatly from their membership of the Guild.

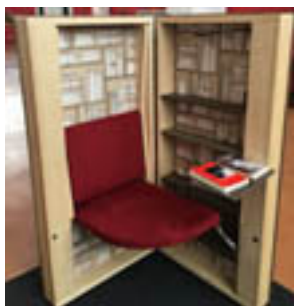
Following the election of a new committee Dario Castello presented a talk *What I did last summer, escaping the Canberra winter*.

Dario provided an entertaining talk on what he did while travelling. It was so interesting perhaps we could appoint him the Guild's travel agent (honorary, of course). He had obviously done his research and managed to visit a number of wonderful places related to books, bookbinding and art.



Book painting acrylic on canvas by Liu Ye

Hopefully the photographs will give a better idea of how interesting his visits were as my writing could not do justice to the book furniture in Trieste.



In Athens he managed visits to the Benaki Museum of Islamic Art, and the Gennadius Library.



The Gennadius Library is a privately funded institution in a magnificent building devoted to Classical Greek studies.



Lithographic stone book and sculpture

He also managed to catch the Venice Biennale where the book displays were apparently more confronting than our more conservative yearly exhibition.



The Nordic Pavilion featured books by Mika Taanila who had re-edited some second hand books with the use of cutting tools such as knives, scissors, and especially single-use feather scalpels creating a process somewhat parallel with traditional film splicing, or editing. Another exhibitor had invited his students to join him in a ritualistic ceremony: the chewing and spitting out of Clement Greenberg's art history tome *Art and Culture*. He then decanted the vestiges into a phial, which he duly returned to the St Martins library. The artist demonstrated that destruction was an equal and opposite process to creation – and for this his place in the history of Conceptual art is sealed. Clearly such 'art events' involving books are confronting to a simple Canberra-based bookbinder and Dario did not indicate that he would be startling us with some of his newfound inspiration at the next guild exhibition.



Also at the Biennale Maria Lai's books made with bread and paper, and books made of thread and fabric were exhibited. These were more conservative and recognisable. She always involves her Sardinian village women's activities in her works such as stitching, cooking or making bread and she uses asemic writing (asemic writing is a wordless open semantic form of writing it means "having no specific semantic content").

The pictures of the bread books looked familiar as books but their longevity might be in doubt, but her thread books were art objects that could well be appreciated as such.



Dario also visited the Fortuny Museum in Venice, one of the largest palaces which comprises pieces and materials that reflect the various fields investigated by the famous fashion designer, Fortuny. I think this would have topped my list of places to visit.

This was clearly a wonderful and enlightening trip and will remind members to plan similar visits on future trips OS. Dario was thanked in the usual way.

This issue of Raised Bands marks the start of the third year of bi-monthly Anatomy of the Book articles. To celebrate the occasion, I am offering something a little different – short extracts from several books I’ve dipped into during an enforced period away from the binding bench. Enjoy!

“Fonts are like cars on the street – we notice only the most beautiful or ugly, the funniest or the flashiest. The vast majority roll on regardless. There may be many reasons why we dislike or distrust certain fonts, and overuse and misuse are only the starting point. Fonts may trigger memory as pungent as perfume: Gill Sans can summon up exam papers. Trajan may remind us of lousy choices at the cinema (you’ll see it on the posters of more bad films than any other font) and gruelling evenings with Russell Crowe.”

“Much of what one needs to know about the history and beauty of a font may be found in its ampersand. Done well, an & is not so much a character as a creature, an animal from the deep. Or it is a character in the other sense of the word, usually a tirelessly entertaining one, perhaps an uncle with too many magic tricks.”

Simon Garfield. *Just My Type – A Book About Fonts*. Profile Books. 2010.

“Even in something as diminutive as the letters of a typeface, we may detect well-developed personalities, about whose lives and daydreams we could without great difficulty write a short story. The straight back and upright bearing of a Helvetica ‘f’ hint at a punctual, clean and optimistic protagonist, whereas his [Garamond] cousin, with a droopy head and soft features, strikes a sleepier, more sheepish and more pensive note. The story may not end well for him.”

“So attentive are our eyes and our brains that the tiniest detail can unleash memories. The swollen-bellied ‘B’ or open-jawed ‘G’ of an Art Deco font is enough to inspire reveries of short-haired women with melon hats and posters advertising holidays in Palm Beach and Le Touquet.”

Alain de Botton. *The Architecture of Happiness*. Hamish Hamilton 2006.

“How then should ... diverse writings be catalogued? ... The alphabet sometimes served as a key for retrieving volumes. In the tenth century, for instance, the Grand Vizier of Persia, Abdul Kassem Ismael, in order not to part with his collection of 117,000 volumes when travelling, had them carried by a caravan of four hundred camels trained to walk in alphabetical order.”

Alberto Manguel. *A History of Reading*. Harper Collins 1996.

The innovator of the Simplified Binding structure, Sün Evrard, says there is nothing simple about the binding, there are many steps that go into its making. Its beauty is that it looks simple.

It was the clean, simple lines of this binding that attracted me to John (and Joy) Tonkin's workshop. Naively I had no idea that this very versatile structure would not be as simple as it looked!

This fine binding style was developed by Sün in France in 1984. It differs from a traditional case binding in that the book block is rounded but not backed, and the hollow book spine is attached before the boards. The modern clean look comes from the separately covered, specially beveled boards that are attached last. This means that a variety of covering materials (paper, leather, fabric, metal, wood etc) can be used and the covering on the spine can be different from the boards.

Once again I found myself in bookbinding heaven (the Tonkin's Bindery) learning from not only John but also at times Joy. John is a very good teacher, extremely knowledgeable and seemed to love sharing both his experience and bindery with all of us on the workshop. A workshop like this gives participants like me the opportunity to use tools, materials and techniques that I have not used before. One example was ramie tape (used on the spine) which fans out beautifully and lies very flat but retains its strength.



Having a workshop in a working bindery is rather special when it comes to material choice - I found it extremely hard to make a decision when presented with drawers of stunning paste papers that we could use for covering our boards! When it came to making our headbands we were presented with a large range of colours to choose from and Joy was always at hand to encourage us to be more adventurous with our designs.

This workshop was not suitable for beginners but as John and Joy are extremely patient we were all able to keep up with the pace of the workshop which would have suited me better over three days as I am a little slow when learning so many new things. When I made mistakes, and I made quite a few, John and Joy were always able to make suggestions on how to correct them or turn them into features. John and Joy's own exquisite fine bindings are inspirational in their stunning designs, sympathetic use of materials and choice of binding.

The Simplified Binding is my new favourite binding and I will be making many more books using this binding as there are so many options that can be deployed e.g. floating spine labels, exposed sewing on the spine and it is much easier to do gold tooling on the boards.

Born in Hungary, Sün Evrard has lived and worked in France since 1971. She studied bookbinding, gold tooling and book design at the school of Union Centrale des Arts Décoratifs. Since 1978, she has worked as a designer bookbinder. Teaching has always been part of her activities, first at the school where she studied, then at the Atelier d'Arts Appliqués du Vésinet. As she speaks several languages, she travels a lot, teaching and lecturing on bookbinding.



Original notes on this binding are available at:

https://guildofbookworkers.org/sites/guildofbookworkers.org/files/standards/1993-Evrard_Sun.pdf

Guild 17

At the opening I asked the question: Is this a record?

Terence Uren kindly did a quick check on the number of members participating in earlier years and confirmed my observation on the night that twenty is the best to date. Number in 2013-2016 were 19, 14, 17 and 16.

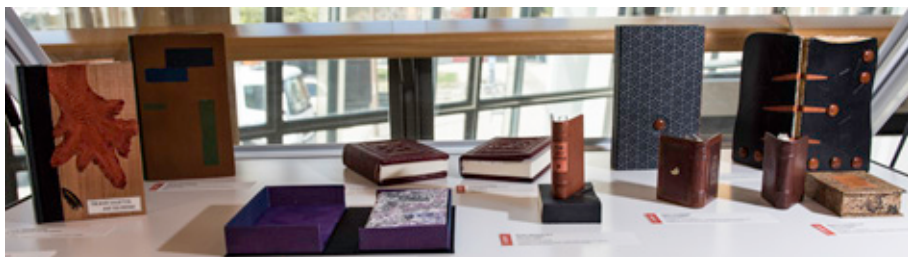
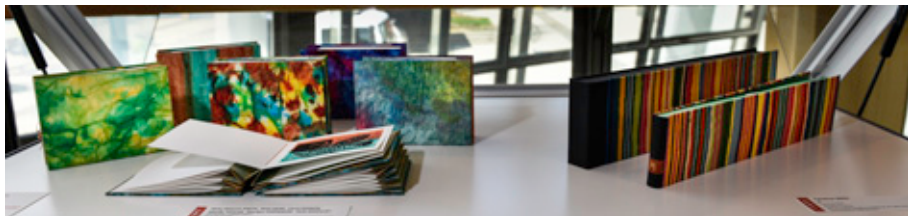
An opening with 30 people rocking up on a cold Canberra evening. Good to see so many new faces amongst the crowd. From conversations and smiling faces everyone I can say they enjoyed the work on exhibition and socialising with light snack in one hand and a drink in the other.



Civic Library a most suitable venue where the Libraries ACT staff are always very helpful and this year was no exception. Our thanks for their ongoing support and assistance with bump in and out.

Special thanks to Dario Castello our curator and his team for putting this exhibition together. Thank you for producing the suite of materials that support the exhibition, catalogue, case labels and invitation. You will find the catalogue on the Guild website <http://www.canberrabookbinders.org.au/news/events-news/guild-17/> and it will be electronically deposited with the National Library of Australia for all to see the work of our members and no doubt be inspired to bind.

Nicky Bazley-Smith thank you for photographing all the works for the catalogue and again in the display cases and for capturing the mood and excitement of opening night. And thank you for coming up with an alternative to me hanging from the cross beams holding the longest work in the exhibition while you took the photograph.



Thank you to member Caren Florance who with no hesitation said yes when asked if she could say a few words at the opening.

Caren Florance is interested in books, inside and out.

Her work revolves around artistic forms of publishing. Her latest work is a series of collaborative projects with poets.

Driven by the practice of each poet, together they embark on publishing projects that flow through a variety of formats, from zine to chapbook to limited edition or unique artist book.

The poetry is original, formed by and feeding into the book processes.

The overall theme of the projects is textual activity.

Caren is currently finishing her PhD on collaboration, poetry and artist books with the University of Canberra and teaches in the Printmedia & Drawing Workshop, ANU School of Art.

Here are Caren's words.

I'd like first of all to remind us that this meeting place is situated in the midst of an ancient meeting place, and that it is our privilege to be living, working and making on this beautiful country. I express my respect to elders, past and present.

Thank you for venturing out on such a cold evening and to another annual binding exhibition, showcasing work by the members of the Canberra Craft Bookbinding Guild. I say 'another' admiringly. This Guild is one of the most active and inclusive groups in Australia, and has been for a long time now.

Guilds used to be organisations of artisans, banding together for commercial reasons, like unions. They morphed into exclusive societies of master craftspeople, and I'm sure there are still people who would like this to be the case. However, as society's relationship with material process continues to separate, it is more fitting that communities like this – guilds, societies, associations – become less exclusive, and recognise that they have a role to play as communal repositories of hands-on, human knowledge about skill.

I'm going to go back for a moment to that word 'MASTER'. I don't believe in the concept of mastery: equipment, materials and processes are never 'mastered', in the conquering sense that the word suggests; rather, their use is a continual negotiation, no matter how long one has worked with them. I once watched a colleague fiercely concentrate on her super8 projectors during an art performance, juggling five of them adroitly. Later I commented upon this, and admired her intense focus. She replied that she'd been 'thinking like a projector'. That was an epiphany for me, as I realised that whenever I work with a printing press, I also try to think like the press, to approach the action as a negotiation with the peculiarities, abilities and contingencies of the moment. It's the same with tools, fabrics, glues. Terence Uren can attest to the difficulty of wrangling raw cloth onto board as a bookcloth using only paste. Negotiating a process for half an hour is very different to having encountered it for years, but any craftsperson or artist can affirm that the material outcome, no matter how long you've wielded the tools, can never wholly be taken for granted, that the space of making is always a conscious, negotiated space. So the longer you actually spend with tools and materials, the better you will get, but there are always moments when the outcome can turn on you. The more experienced you are, the easier it is to turn any strange moments around, and there's also the particular joy of turning a failure into a surprising success.

There's one thing I can guarantee: you will learn to negotiate tools, materials and processes in a better, more effective way by working in person, with persons, within a community of enthusiasts than you will ever do via online videos and books. This is not to say that these resources aren't valuable, but they are not enough. Groups like this are where resource, skill and knowledge come together, and groups like this are invaluable in our society.

Guild 17 is a small and elegant exhibition, featuring around 20 binders, many of them long-standing members, some of them newer members. Some are professional, others have long-standing and constant practices, and others dabble in their spare time: many degrees of material negotiation. There are books made in private, and books made in public. The Guild runs regular workshops, sometimes with visiting practitioners, but more often using their own members, who generously demonstrate the strength of their own practice, or are willing to experiment with new techniques alongside others, learning together.

This Guild, as I said at the start, is active in all these ways, and more: of the five? Six? national conferences about book binding and book arts, Canberra has hosted three of them. Their collaborative, inclusive attitude has attracted members from other creative communities like calligraphy, papermaking and textile groups, and also attracted members from all around the country, who can't come to meetings but enjoy the guild's communications and contribute works for exhibition. I know I'm preaching to the converted tonight, but I constantly encourage people to get in contact with the guild, and tonight is no different: if you're just an interested bystander I encourage you to join up, get involved, add to the chain of knowledge, interest and skill and keep material culture alive.

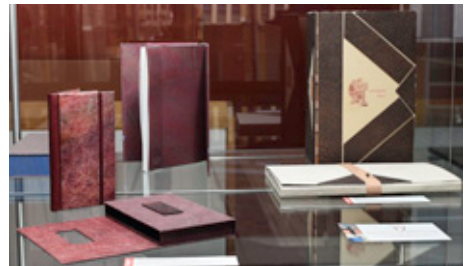
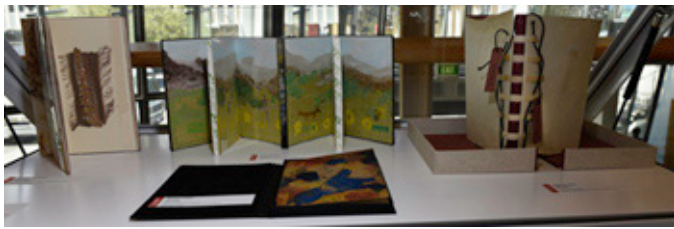
I'd like to thank all the members of the Canberra Craft Bookbinding Guild for their beautiful work, and look forward to the next annual exhibition, and many more after that.

What binding ideas did you see and are now going to try ? Perhaps a book that rises up out of its case as you open the box



or incorporate vellum in your binding or embossing of leather or titles on tags (see front cover). No shortage of choices.

Looking forward to seeing what you try for Guild 18.



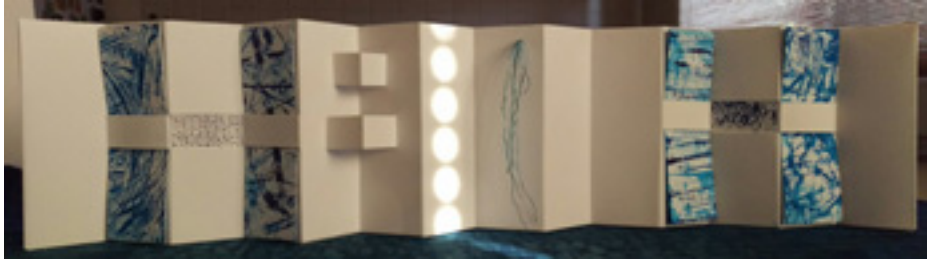
Now to start binding a work for Guild 18 and break the record of 20 set by members for Guild 17.

BIND 19: Restoring the Old, Creating Anew

John Turner

So far we have identified the likely venue - a modern conference centre, on the water's edge, just out of the city centre. The conference will probably be a three day affair, with the conference proper (demonstrations and presentations) on Friday and Saturday, and a Sunday of other activities at the historic NSW Writers Centre building, where the NSW Guild is located. This will include a picnic lunch on the lawn. The conference will be followed, and possibly preceded, by workshops, and other activities, including collection tours. Dates still to be finalised, but will be mid to late October.

Workshop - Concertina books and gelatine printing



Join Vicki Woolley and Nicky Bazley-Smith for a day exploring the endless possibilities of concertina books and gelatine printing.

Skill level: Beginners and others welcome

Participants will be guided through a number of techniques to create concertina books.



- Making a gelatine printing plate
- Printing processes with a gelatine plate
- Making several concertina books
- Combining prints into concertina books
- Covering boards for concertina covers
- Putting it altogether to take home

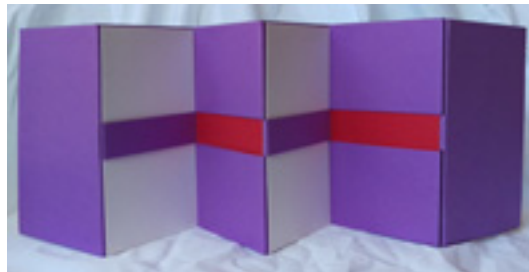
Saturday 11 November 2017

9.00 am—5.00 pm, in the Hall, Hughes Community Centre, Wisdom St Hughes

Cost \$110 (\$70 for Guild members).

Please register interest admin@canberrabookbinders.org.au

Tools and materials will be provided so just bring an apron, your kit and an imagination! Morning tea included, bring your lunch. A list of what to bring in your kit will be provided following registration.



Drop Sided Presentation Box Workshop

Raeline George

Finally after being aware of the Tonkins' Bindery for more than 10 years I recently spent the weekend there! I had a very enjoyable weekend with John and Joy who were lovely hosts and great teachers. Over the two days Wendy, Marilyn and myself were guided through the process of making a Drop Sided Presentation Box. Wow it was a process. We made good progress on Saturday and so the pace on Sunday was a little more relaxed. As with my previous class with Joy, both her and John's attention to detail, and little tips and tricks were well received making our boxes look even more professional.



Although I know it's not all about the food I must say thanks to Joy who made us some lovely treats for morning and afternoon tea. It was also pleasant sitting on the upper deck and enjoying the winter sun. Our afternoon break led us to the lower deck as it was a little cooler. I should also mention that we finished off our workshop with bubbly in the drawing room.

If you get the opportunity I highly recommend attending a course or event at the Bindery. Definitely the Aladdin's Cave of books.

At The Bench

Erika Mordek

The winter term of Bookcraft at CIT finished on a golden note. Success was had with the beginners finishing their sewn board bindings, while the continuing students mostly managed to case on their tooled covers, having used either hand tools or the blocking press.



Next term's Thursday class starts on October 19. It will consist of 2 days of binding and 6 days of box making. The first day will explore the possibilities of pamphlet sewing and the second day will revisit Asian bindings. During the box making days we will look at folders and then at creating lidded boxes.

Wednesdays, starting October 11, see the return of book repair for beginners with Robin Tait. Rachel S. will be standing in for Robin for the first couple of sessions while Robin is at the Lost Trades Fair.

As places are limited to ensure quality teaching, please enrol as soon as possible.

<http://shortcourses.cit.edu.au/modules/find?value=bookcraft>

It has been very quiet on the bookbinding front. I have been concentrating on my “Bind Challenge” and as all won’t be revealed until the December meeting I started trawling the internet looking for something interesting to report. I have found some very quirky websites on books for you to explore.

Breathing books

<http://breathingbooks.tumblr.com/post/147716038005O>

Open the “Random” page.

Apartment Therapy link

<http://www.apartmenttherapy.com/diy-book-planters-145212>

Turn you old books into planters.

Put the following names in your search engine, I promise you will find quirky. Oh and by the way, the *Bench of Thought* can be bought for about \$8,000.

Coollest libraries in the world images

Vanessa Mancini: *Bath of Knowledge*

Marie Montard: *Village de livres and Rue des livres*

Alvaro Tamarit: *Bench of Thought*

Malena Valcarcel: *Diorama and Tiny paper House*

Bind Challenge 2017

Lee Bratt & Chris Johnson

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

What if the contents were created within one cover but still appeared back to back. Are they a dos-á-dos or a concertina? These examples have spine. Have a look, what do you think?

<https://au.pinterest.com/pin/306948530828739898/>

<https://goo.gl/images/66E8oM>

http://4.bp.blogspot.com/_PxLXBRgydbE/TGKrNcBq6OI/AAAAAAAAAJ8/_ruJ3JULIaw/s1600/head_to_toe_1.JPG

Dos-á-dos translated from French to English is back to back so can a concertina be a dos-á-dos? The pages are back to back but only one cover appearing to be back to back. So much pondering to do and so little time.

December will solve the puzzle, never before in the history of the “Bind Challenge” have we seen 2 books alike. I doubt that 2017 will be any different. I am all looking forward to seeing the many translations of dos-á-dos.

CCBG Committee 2017/2018

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

Vice President Nicky Bazley-Smith

Secretary Roslyn Humphreys

Treasurer Sally Rose

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

Volunteers for non-committee roles

Meet, sign in, supper Teresa Duhigg

Library Jeanette Ruxton

Public Officer Beverley Quenault

Auditor

Raised Bands Editor Lee Bratt labratt8@bigpond.com

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

Guild address PO Box 4322, Kingston ACT 2604

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 _____