

Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.14 – Autumn 2002

Contents

Antarctica - A Journey in Book Production Page 2

Pat & Rosemarie Keough's story describes the realisation of a dream, to produce the World's finest photographic art book.

Period Finishing Page 9

Trevor Lloyd, one of the UK's foremost experts on 'finishing', discusses a few of his methods and techniques.

And finally, have you heard.....? Page 15

A new chapter in the spread of the written word

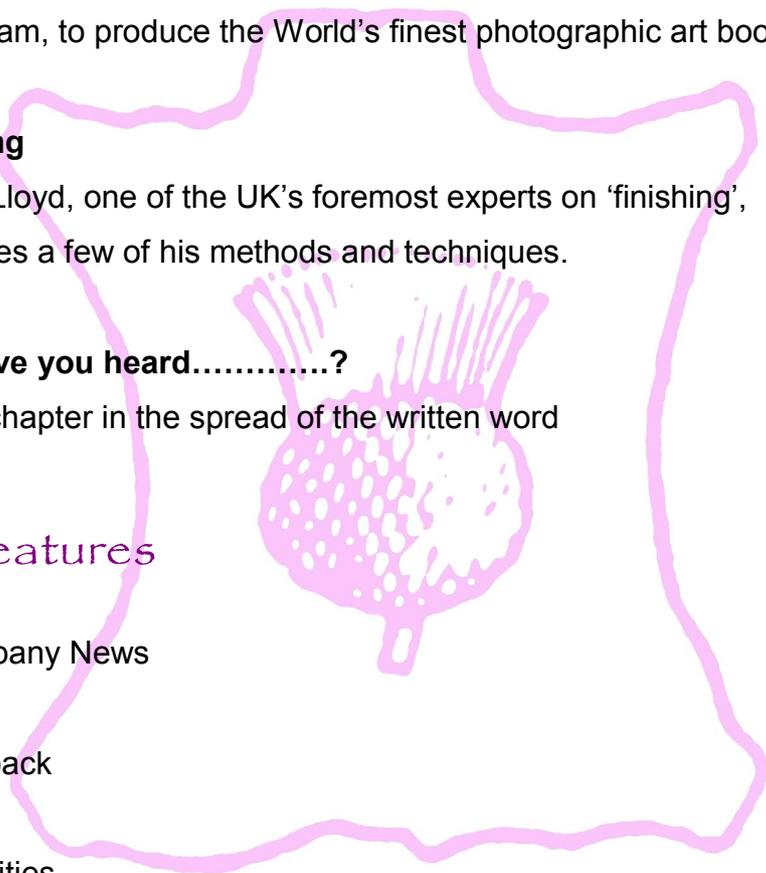
Regular features

Product & Company News Page 7

Letters & Feedback Page 11

Study Opportunities Page 12

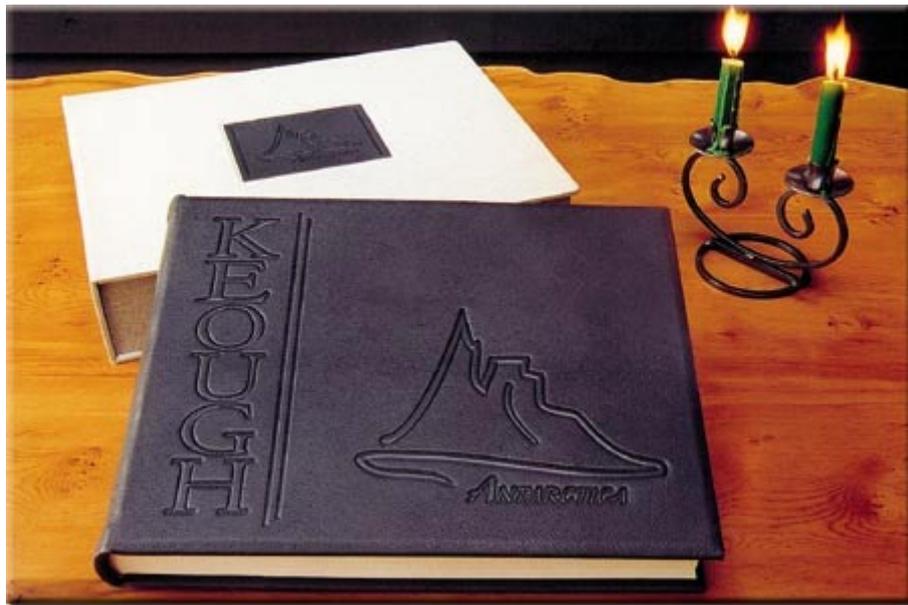
Dates for your Diary Page 14



ANTARCTICA: Explorers Series, Volume 1

A “Journey” in Book Production

The story behind the world’s finest photographic art book
By Pat & Rosemarie Keough



Almost a decade ago, we had a dream of creating the world’s highest quality books as an innovative way to leverage our personal capital and talents towards supporting worthy conservation and social causes. The dream became a goal, and the search for excellence in book production became our obsession.

We knew a lot about commercial books, having released six titles featuring our photography including The Nahanni Portfolio and The Niagara Escarpment: A Portfolio. Frustrated with the many quality compromises inherent in producing trade books, we decided to leap into the unknown and create a new genre of ultra-high quality art books.

ANTARCTICA: Explorer Series, Volume 1 is the result. This luxurious masterpiece is limited to just one full-leather, morocco-bound edition of 950 books plus 50 proofs. The book in its presentation box weighs 12.5kg. The world’s most advanced technology has gone into printing ANTARCTICA, and the edition is exquisitely sewn and bound by hand.

Published from our Salt Spring Island studio in British Columbia, Canada, ANTARCTICA is attracting global attention and winning international awards.

The Art of Outstanding Hand Binding

Goat leather is strong, abrasion-resistant and durable. This is the traditional choice for fine binding. In fact, the goat leather covers of thousand-year-old books such as those of the Sinai’s St. Catherine’s Monastery are in relatively good condition to this day. Whereas modern limited-edition books are often bound in quality cloth or sometimes “quarter bound” in leather, ANTARCTICA is fully bound in morocco goat, among the most expensive of book leathers. ANTARCTICA is so large that two full skins are used to bind each copy. ANTARCTICA’s custom-dyed Chieftain Goat from Hewit first received a vegetable tannage, followed by a newly developed archival process that neutralises the effects of humidity and atmospheric acids from air pollution.

We did consider other leather options. A few binders who specialise in the leather binding of accounting and legal books suggested upholstery or garment leather, of which there is a myriad of choice and price. However, we soon realised how inappropriate these leathers are for fine hand binding. For starters, usually such leathers have too much stretch and thickness for bookbinding. When cow leather, for example, is skived to the 1.0mm thickness required for fine binding, it loses nearly all strength. Also the common chrome-tanned leathers, which are specific to end uses such as sofas, chairs, shoes, jackets, gloves or suitcases, are not archival. Certainly there are rich calf leathers available for bookbinding, but we ruled these out because calf marks so very easily, especially considering ANTARCTICA's weight. Sheep leather, another possibility, can delaminate - a risk we were not prepared to entertain.



Blowing Snow, Patriot Hills

We asked the tanneries to recommend the world's leading hand-binderies. We quickly learned that while there are many one- and two-person binderies that specialise in restorations or designer bindings, such craftsmen would require five to 10 years to bind our entire edition. Eventually, after visiting several medium-sized binderies across North America and commissioning numerous prototypes, we awarded our contract to Felton Bookbinding Ltd. of Ontario, Canada.

Master binder Keith Felton is a dedicated artisan, committed to tradition while being innovative and open to new ideas. Keith worked with us for over a year perfecting the design of the binding. Numerous full-size books were bound to test and evaluate each variable; for example, the thickness of the

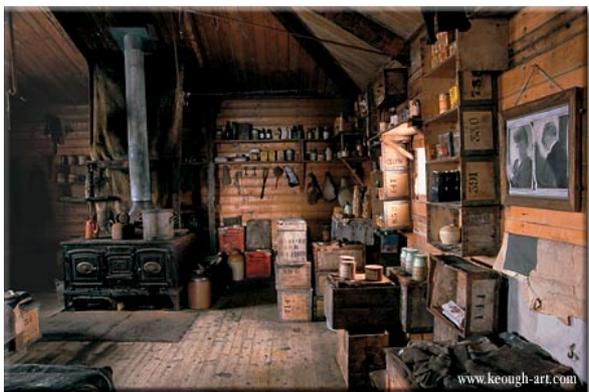
Irish linen thread so as to judge the effect on the swelling of the spine and thus the tightness of the binding. Irish linen thread was selected for the hand sewing of this book because of its archival properties. Additionally, linen does not stretch through time. Thus the tension of the 288 stitches and numerous knots found in each copy of ANTARCTICA will remain constant.



Moubray Bay, Mount Hershel and Ironside Glacier, Victoria Land

We paid particular attention to the reinforcement of the book's physical structure, given that ANTARCTICA weighs about the same as a two-year-old child and that the format is landscape in orientation. The traditional split-board construction proved ideal for strength and durability. The split board is a historic binding method invented so that books would not come apart, especially heavily used books such as accounting ledgers, land title registries and library books of centuries past. While the pages are being hand sewn on a sewing frame, the thread is woven over four 2cm wide linen "tapes" in the spine. These tapes are later permanently sandwiched and glued between laminations that make up the cover boards. Short of purposeful damage, the pages cannot separate from the cover. Split-board binding, however, is utilitarian rather than stylish. Along with durability, we also desired the refined beauty of the classic European style of fine hand binding. Although binders told us that these two traditional styles are technically incompatible, Keith agreed to try to meet our wishes. After much effort, he was successful. As such, ANTARCTICA is the world's first book known to combine the best attributes of the split-board and classic European binding styles: strength and elegance.

Just what is the classic European style? Each book has a rounded spine that has been carefully hammered into shape with a special mallet and “backed with shoulders” so that the covers lie flush with the spine. Raised bands with flared edges give the spine a contemporary look. Noticeably absent from the covers is the French groove: a deep joint running alongside the spine on the front and back covers of split-board and also all machine-bound volumes that permits books to open readily. The skill of fine hand binding is to fashion a book that opens smoothly without the benefit of the French groove, as is the case with ANTARCTICA.



The frigid, well-preserved interior of Shackleton's 1908 Nimrod Hut

The inside of ANTARCTICA's deeply embossed covers is very special. The leather, drawn over from the outside, is precisely trimmed to a 2-cm (3/4") wide border. An inlay of velvet is fitted within these leather “turn-ins”. The flush fit, without gaps or elevation differences, demonstrates the skill of the binder. This inlay, termed a “doublure,” is completed by a “leather joint,” which adds strength and beauty to the area where the flyleaf flexes. ANTARCTICA's leather joints also cover the emergence of the linen tapes from the spine side of the pages to the point where the tapes are locked within the cover boards. Of interest, whereas the flyleaf of ANTARCTICA is French flocked velvet on one side, the opposite is a textured paper printed with an abstract photograph of ice floating in the Ross Sea.

Many binding features grace ANTARCTICA. Without wishing to saturate the reader with details, the following are just a few final comments to further the appreciation of the bookbinder's skill. ANTARCTICA has a hollow back, which refers to the pyramid-

shaped space that appears between the spine of the pages and the spine of the cover when the book lies open. The binder predetermines the amount that the hollow lifts, thereby controlling the degree to which pages lie flat while avoiding undue stress on the stitches. Nothing about ANTARCTICA has happened by chance; for example, because the hollow is partially visible from an oblique angle, the colour of the material selected to form the hollow matches that of the leather.

ANTARCTICA's decorative head and tail bands are black and white silk embroidered onto split cane. While rigid and robust, cane is also permanently flexible. When opening and closing ANTARCTICA, we always enjoy how neatly these bands tuck beneath the leather headcaps - the detail formed by drawing the leather over a length of rope along the top and bottom of the spine. The thickness of the rope was selected to approximate the 9-mm (3/8") thickness of the covers. Such minute attention was necessary to create this exceptional book. Then there is the sturdy Dutch linen presentation box that accompanies ANTARCTICA ... but that is another long story.

The Art of Outstanding Lithography

ANTARCTICA was awarded a coveted Benny - a distinction that is as important to the international printing and graphic arts community as an Oscar is to the film industry. This year the Printing Industries of America, host of the Prestige Print Awards competition, received 4,889 entries from 15 countries, among which ANTARCTICA was the most outstanding entry in its category. The Benny, short for Benjamin Franklin Award, recognises the world's best printing.

Why has ANTARCTICA won seven printing awards to date, including the Gold, People's Choice and Best of Show awards at the Gallery of Superb Printing competition in addition to the Benny mentioned above? Of significance, ANTARCTICA is the world's first photographic art book to be printed with 10-micron stochastic dots - leading-edge technology that has three times the resolution of traditional high-end lithography. What this means is that each individual dot of ink in ANTARCTICA is only one hundredth of a

millimeter in diameter. To see the 10-micron dots that make up the images in ANTARCTICA, a 50-power magnification eyepiece is necessary. With normal printing, 15-power is sufficient.

Previously we have printed books in Japan and Canada. For ANTARCTICA, we were prepared to contract a printer located anywhere in the world, so long as the firm was the best. We approached paper manufacturers to ask which printers were winning major awards, and then requested samples and quotations from 20 candidate firms. We visited each of the printers that made our short list, and insisted that they print four representative pages from ANTARCTICA on the actual production press that would be used for the entire book. Once the tests were completed, we compared the results side by side, spread across our studio floor. The best quality, defined as the highest resolution and most accurate colour, was supplied by Hemlock Printers Limited, British Columbia, Canada.

The reason for this spectacular difference is that Hemlock was beta-testing the new 10-micron technology developed by Creo Inc., the industry's leading innovator. Creo's international headquarters is located in Canada. At the time ANTARCTICA was printed, Hemlock Printers was the only firm in the world licensed to use this high-resolution technology, which is not only extremely sharp but also captures every nuance of colour, resulting in exceptional saturation as well as accurate detail for both shadows and highlight areas. The hardest shades to print are neutral greys and white, shades that are exquisitely reproduced in ANTARCTICA.

The Art of Photography

We have been professional photographers and publishers for 20 years, and 90,000 copies of our earlier books are in people's homes around the world. We have been involved with conservation videos, award-winning television programs and even postage stamps. Having determined that ANTARCTICA would be the first volume in our Explorer Series, we then dedicated two austral summers — November through March — to explore and experience this frigid

wilderness. During this period we each used almost 400 rolls of slide film.



*Gentoo Penguins and memorial cross,
Petermann Island*

One of our hardest jobs was to select the final images for this book from among the many that were taken. For the design of individual page layouts and the flow of the book, we sought a balance between wildlife species, the multiple shapes of icebergs, the variety of landscapes and atmospheric conditions, and the hand of man. Geographically it was important to have equal representation of the windswept polar plateau, the majestic, mountainous coast, the off-lying islands and the surrounding icy seas. The images in this book are acknowledged by experts at the British Antarctic Survey, Scott Polar Research Institute, Scientific Committee on Antarctic Research and The Explorers Club as the most impressive and evocative collection of photographs of Antarctica ever published.

There are a great many stories we could share about our experiences in Antarctica, which we cherish all the more because our young son accompanied us on numerous expeditions. There are stories about the Save the Albatross campaign, the conservation effort to which we have pledged all net profits. There was the thrill we felt when we received confirmation that HM Queen Noor of Jordan agreed to personally sign each book in her capacity as president of BirdLife International; and our pride when ANTARCTICA was unveiled at a reception hosted by HRH Prince Charles at his home, St. James's Palace. Along with the glamour, the creative journey also had the usual number of setbacks, which were overcome

through perseverance complemented by valued help from many friends.

Regarding our effort to create and release the Explorer Series, we share the philosophy expressed by Norway's Liv Arnesen; the first woman to ski unsupported to the South Pole. "To fulfil a dream, it must be converted into a goal, so that one may start planning. Hard

work then follows. Most ambitions can be realised, so long as your motives are strong enough and genuine."

Pat & Rosemarie Keough
Photographers, writers and publisher



Emperor Penguins, Adults & Chick

ANTARCTICA: Explorer Series, Volume 1

limited edition, 950 copies signed and numbered plus 50 proofs
\$2,900 US

Nahanni Productions Inc.
400 Meyer Road
Salt Spring Island, British Columbia
Canada V8K 1X4

e-mail: info@keough-art.com
web site: www.keough-art.com
tel: 250-653-4993
fax: 250-653-4994

Product & Company News

Clansman Goat

Unfortunately, we have had to discontinue our Clansman Goat range of leather. This is because the source of supply of the appropriate grade of Nigerian vegetable tanned goatskins has dried up. We still have stock in many of the standard shades, but when that is sold we will be unable to replace it.

New Pentland Goat

Recent efforts have been directed towards creating a new leather with similar appearance and handling properties to Nigerian skins but based on the same Indian goatskins which we use in the production of most of our other goat leathers (including Chieftain). We are very pleased to announce that we have named this new leather PENTLAND goat: it has an assisted grain but in all other respects it is finished in the same way as Clansman.

This leather is made from Indian goatskins with a Nigerian effect assisted grain. The fully vegetable tanned leather is aniline dyed and is hand polished to give a very attractive two-tone finish, highlighting the grain normally associated with Nigerian goatskins.

- ❑ Average Skin Size: 0.60m² – 0.70m² (6.50ft² – 7.50ft²)
- ❑ Approx. Cut Size: 65 x 55 cm
- ❑ Standard Substance: 0.8 mm
- ❑ Colours available: 22 special shades
- ❑ Grades: I, II and III

Prices:

Grade I - £120.00 per m² - (approximately £78.00 per skin)

Grade II - £80.00 per m² - (approximately £52.00 per skin)

Grade III - £42.00 per m² - (approximately £28.00 per skin)

(subject to shipping and handling charges and VAT where applicable)

Discounts are offered on quantity purchases of any one type of leather, approximately as follows:
9% for 4-9 skins; 25% for 10-23 skins; 31% for 24-119 skins and 37% for 120+ skins.

E-Commerce Awards 2002



We are proud to announce that we were selected as a regional finalist for this year's e-commerce awards. The awards are run by UK online for business, a partnership between Industry and Government, which promotes the use of information and communication technologies to small companies, and by InterForum, a not-for-profit membership organisation that helps British businesses to trade electronically. Sponsored nationally by Cisco Systems and the Royal Bank of Scotland Group, these awards have been designed to recognise and reward those organisations that have demonstrated excellence through the use of the Internet.

Watered 'Silk' Effect End Papers

We are delighted to introduce this new range of papers. The embossed paper which gives the traditional look of watered moiré silk, is available in a choice of 6 traditional colours. The papers are 90gsm and short grain: 762mm x 560mm for the Blue and Black shades and 762mm x 508mm for the Dark Green, Light Green, Red and White.

Prices:

Singles - £0.60/sheet
25 to 99 sheets - £0.43/sheet
100 to 499 sheets - £0.34/sheet
500+ sheets £0.27/sheet

(subject to shipping and handling charges and VAT where applicable)



Black



Blue



Dark Green



Light Green



Red



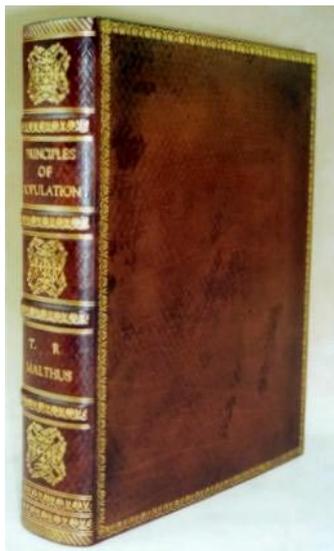
White

Period Finishing

by Trevor Lloyd

The following article is the text that accompanied Trevor's lecture at the Society of Bookbinders Residential Standards Training Seminar, Birmingham, June 2002

There are a myriad of books and texts available to the learning and improving finisher. From Dudin, through Minshall, Cowie, Zaensdorf, Cockerell, Johnson and Mitchell, all give excellent, though at times somewhat conflicting advice, the basic principles do though always remain the same; bright gold tooling, being the result of a combination of correct preparation, heat, pressure and dwell time.



Malthus. Principles of Population 1803 Full diced Russia. 4to

Having learnt all my finishing as a result of reading everything I could on the subject, and then having to transfer that into practice, I can only offer a few tips that have "worked " for me over the last twenty years!

The first and most important point that comes to mind is that today's binder works in a very dry environment, this can affect finishing greatly. Minshall (if he is indeed the author) notes in his book, *The Whole Art of Bookbinding*, (the first book in English to be solely devoted to bookbinding, Oswestry 1811) that more books can be finished when it is mild than can be when it is either very hot or very cold. Having lived in several stone houses, not too far from Oswestry, and having an habitual eye on the Hygrometer, I can safely say that in very cold weather and very hot weather the relative humidity in older properties drops. But when it is mild particularly between seasons the RH goes up.

Gerardes Herbal. 1597. calf reback reproducing spine folio

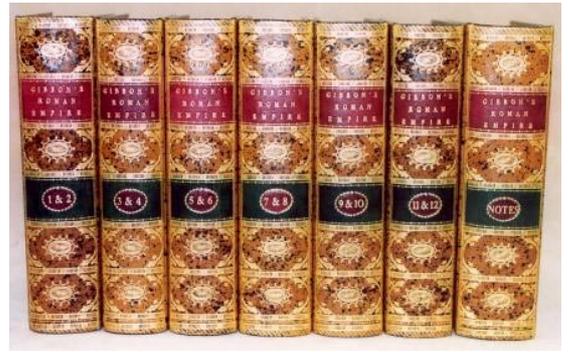
I was made dramatically aware of this when I went to work in one of the Southern States of America, I thought naively that because the place was so humid finishing would be very easy. Outside the RH was 95% however inside the air conditioning reduced it to 20%, consequently it was impossible to retain any moisture in the leather at all. I had to resort to getting a humidifier in to the bindery in order to be able to do any finishing of any appreciable quality at all. I know of other binders in the States who drape a damp towel over the book for ten minutes or so to increase the moisture content of the leather.

Looking at pictures of Roger Payne, his London basement must have been pretty damp. Coupled with working on books that were generally kept in damper conditions than now, leads me to suspect that in general finishers of the past worked on leather with a greater moisture content than we do now.

There are of course great benefits in today's drier environment for the book's longevity, (and the binder's health). I am not suggesting that we should all return to the dark and damp binderies of the past, however I have found that of all the factors affecting finishing, moisture content of the leather (in conjunction with heat) can have the most dramatic outcome on gold adhesion, brightness etc.

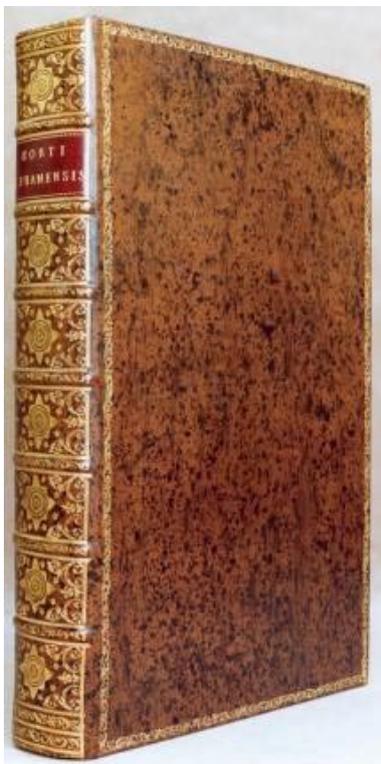


To this affect, I always paste wash only the book that I am working on at the time. Paste washing all of a day's books in the morning means that even by the second book the leather has no moisture left in it. As soon as the paste wash feels dry to the touch, usually after only five minutes I apply the first coat of glaire, and once that feels dry, the second coat can be applied. Once this is dry enough to be able to apply a thin coat of Vaseline without the cotton wool dragging I can apply the gold. From first paste wash to tooling can be as short as 20 minutes.



Gibbon's Roman Empire. 1798. Full marbled calf. 8vo

A natural sponge dipped in water and squeezed reasonably dry, and then dipped in paste which is weaker than average works well, as it provides both moisture for the leather, and seals the surface of the calf.



I make Glair up as follows: five parts water to one part Albumen crystals, left to soak over night, then strained, and a few drops of milk added, and a dash of vinegar. This works well straight away, up until it has gone off and you can no longer open the bottle without feeling ill!

Temperature for tooling is now critical as with a greater moisture content to the leather the danger of either frosting the gold (or worse) is increased, so a very slight sizzle is just right.

Always polish the face of the tool on a gold cushion with a touch of pumice powder so that it is bright, the gold only mirrors the face of the tool.

I always remove the surplus gold with a gold rubber. Over the years I have recouped literally hundreds and hundreds of pounds worth of gold from the rubber. I then wipe over with a cotton wool pad soaked in refined petrol, which not only removes any remaining gold but the residue of Vaseline as well. A wash over with water lifts the glaire that sits on the surface.

Dilleni Horti. 1774. Full marbled calf. Folio.

It is always important to feel comfortable when finishing, so use a bench at the right height. It should be well lit, so you can easily see where the tools are going in. It is also important to have a good stance, feet apart, and in a position that allows you to follow the tools over the book, always keeping them at the same distance from your head, so you can visually follow the tool.

Most important of all, tool confidently and don't panic!!!

Happy finishing

Trevor Lloyd – first encountered book binding in the 1970's whilst as a student in York. He went on to work for Sangorski and Sutcliffe in the early 1980's, and for the last 17 years he has been running his own bindery in the Welsh Marches, specialising in restoration and period binding.

Letters & Feedback

Bookbinding Education & Training

I thought it a good idea to write you an open letter about some of the issues relating to bookbinding education and training. As you know over the last few years 2 major college courses have shut, (Roehampton and Guildford) and the HND in design bookbinding at the LCP is not running this year. The reason is quite simple, not enough people apply and colleges like all institutions have to balance the books. What is more to the point is *why* bookbinding is not recruiting; I can suggest several reasons for this decline.

The average wage of a bookbinder employed is quite low compared to the salary of a job requiring about the same level of training, and compared to say joining the police (all bookbinders are of course “goodies”), the wages are very poor. I was told that driving a London bus was less satisfying but better paid! And one trained in weeks rather than years. Well, I have no proof of this fact but what is clear is that I know few people who are prepared to pay the sort of charges required to make basic leather bound book. This is defiantly the preserve of the more affluent amongst us.

Of course there are other factors that have had a serious affect on college recruitment. The abolition of college grants for example created the situation where many mature people who were happy enough to learn a skill based craft whilst maybe between jobs or living with a supportive partner but were not prepared to actually invest capital in a “second” occupation. Anyway about half of our HND groups over the years ended up doing binding as a serious hobby rather than as a primary income.

You may have noticed that barring a few exceptions most of our well known binders teach, write books about bookbinding or run Master classes to enhance their income from binding on the bench.

Full employment has had an affect on the shift within society on the way occupation and skills are perceived.

The old days of a job for life are gone, when I first left school getting a position in a bank , school or “trade” was considered safe until you retired, now it is not unusual to change direction several times, couple this to the high speed changes in all technologies and certainty and security is diminished. People now need broad transferable skills.

Most craft bookbinding is carried out on a small business basis so employing trainees or apprentices is often too expensive for the average bindery; in any event the hand bound book is hardly an icon of modern culture! Recruitment would be a problem let alone salary.

For the keen amateur there are evening classes at the local college, the Society of Bookbinders to swap ideas and meet other like minded people or Designer Bookbinders for the purists. Both of these bodies organise demonstrations and talks from time to time and even produce videos of top craftspeople working their magic but where can one go now to learn the basic skills?

Now you could enrol on the BA(Hons) Book Arts & Crafts course at the LCP , but this involves 3 years of study and related areas such as printmaking, illustration, photography and the artist book, bookbinding is a core subject area and many do go on to become bookbinders . The problem is not everyone wants to study on a degree for three years, (as Roehampton discovered), just to learn a craft.

One of the few options left is the very technology that is luring people away from craft skills; yes you’ve guessed it, the computer. I suggest we need a dedicated web-site that outlines basic skills, maybe some form of on-line learning package. Compact discs (& videos) showing bookbinding structures and materials and a distribution process that gets them into

libraries and schools. Most of the videos available now are only of interest to people who are already interested, demonstrations of brilliance by individuals, special techniques and advanced methods are always nice to see, but of no use in this instance. If you need an example go to any fishing tackle shop and see the vast range of videos that demonstrate fishing from the start.

Maybe this idea is weak and would not work, but we certainly need to give this problem some thought sooner rather than later! Let me know what you think...

Mike Brunwin
Senior Bookbinding Lecturer
London College of Printing

P.S. Several people have asked if the bookbinding section has closed at the LCP, well it hasn't. We have moved to the top floor, but every other section has had to rationalise and move house. and the only reason the full-time bookbinding course has not been offered is because not enough people applied for it.

Study Opportunities

Northern Centre for Book Arts

Limp Vellum and Semi-Limp Vellum

9th-10th December 2002, 10.00-16.30, Cost £140.00

Book Arts Week

10th-14th February 2003, 10.00-16.30, Cost £200.00

Photograph Album Making

10th-11th March 2003, 10.00-16.30, Cost £110.00

Historical and Cultural Binding Techniques

Islamic Binding, Coptic Binding and Japanese Scroll Making

10th-14th April 2003, 10.00-16.30, Cost £325.00 (Japanese Scroll Making only £145.00 – 2 days)

Account Book Binding

23rd, 24th, 30th and 31st May, 10.00-16.30, Cost £280.00

Foundation Course – Introduction to Hand Bookbinding

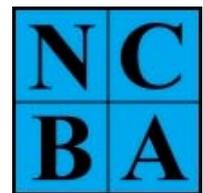
This course is designed as an introduction to hand bookbinding, single and multi-section books, box-making, repair work and book design.

February 2003, to run over several weekend, one weekend per month.

Further details on these courses are available from:

NCBA, Northern Centre for Book Arts
Cheapside Chambers
Rooms 85-88, 3rd Floor
43, Cheapside
BRADFORD, BD1 4HP, UK

Tel +44 (0) 1274 776649, e-mail: fullbound@aol.com



Craft Guild of Dallas

Thursday Afternoon Lab

Thursdays, 7th November 2002 – 23rd January 2003, 15.00-18.00, Cost \$12.00

The bookbinding studio opens its doors to students who enjoy working on independent projects. During lab times an experienced binder will be on hand to answer questions and assist participants in the use of equipment. Open Studio provides bookbinding students the opportunity to utilise our facility for work on individual projects.

Advanced Bookbinding

Thursdays, 7th November 2002 – 23rd January 2003, 19.00-22.00, Tuition: \$176 (9 weeks)

For the accomplished bookbinder who wants to be challenged at a higher level, this class covers more advanced techniques. Students will explore a variety of projects ranging from case bound books to slip cases, book boxes, and unusual bindings, sometimes focusing on decorative paper techniques. Learn the process of book-edge decoration, and options for cover design

Bookbinding and Document Conservation

Mondays, 4th, November 2002 – 20th January 2003, 19.00-22.00, Tuition: \$195 (10 weeks)

Open to all levels of bibliophiles interested in salvaging, restoring, and preserving books and prints of personal value. We will review the structure of the book and traditional methods of bookbinding in whatever depth is individually required. Then together, we will plan the approach to each student's books, assemble materials, and decide on the techniques. This class is designed to challenge the student's ingenuity, creativity, and flexibility in handling repair, reconstruction, and preservation of books and prints. Archival box construction will be taught to house those valuable documents in such poor condition that binding is not feasible. As the class proceeds, some experimentation may be pursued in the areas of fumigation, end paper matching, salvaging water-soaked items, non-destructive bleaching, cellophane tape removal, encapsulation, and other areas as suggested by the student. The instructor and the student will explore together special chemicals, exhaust vents, freezer equipment, and pumps that are required but are not now available.

Exploring Book Structures

Tuesdays, 5th November 2002 – 21st January 2003, 09.30-12.30, Tuition: \$195 (10 weeks)

Tuesdays, 5th November 2002 – 21st January 2003, 13.00-16.00, Tuition: \$195 (10 weeks)

This course is designed for both beginning and continuing students of bookbinding. It introduces students to the rudiments of making books by hand and techniques for refining skills. Explore traditional and contemporary book structures, and learn to make a book using techniques and materials that will long endure. Beginners will work on specific projects, beginning with the simplest pamphlet binding and progressing to a multiple signature case binding with a rounded spine; continuing students will engage in projects of their own choice; and all students will be given the opportunity to work on a project where everyone learns new structures and decorative techniques.

Advanced Restoration

Tuesdays, 5th November – 17th December 2002, 18.30 – 21.30, Tuition: \$175.00 (7 weeks)

For individuals who have completed Restoration 1 & 5. This ongoing class is oriented towards the individuals' needs & interests in all area of restoration. Projects will be drawn from student work, with lectures and demonstrations. Session II will introduce leather rebacking techniques.

Further information on these and other allied courses may be found by writing to

The Craft Guild of Dallas
14325 Proton, Dallas, Texas 75244-3512
Tel (972) 490 0303

<http://www.craftguildofdallas.com>

Dates for your Diary

2nd December 2002

Designer Bookbinders – Tuesday Lecture

Martyn Ould - Where the Spirit Leads – Two Books and a Private Press

18.30 - The Art Workers Guild, 6, Queens Square, London WC2 (Holborn Tube)

£4.00 admission (£2.00 for full time students)

7th December 2002 – 26th January 2003

Designer Bookbinders – The Bookbinding Competition 2002

An exhibition in the British Library, 96, Euston Road, London, NW1 2DB

Also includes the 2002 Booker Prize Bindings

Open during Library hours

7th January 2003

Designer Bookbinders – Tuesday Lecture

Peter Jones – Material Matters: Exploring the use of wood, metal, plastics, etc. in Contemporary Bindings

18.30 - The Art Workers Guild, 6, Queens Square, London WC2 (Holborn Tube)

£4.00 admission (£2.00 for full time students)

3rd February 2003

Designer Bookbinders – Tuesday Lecture

The Middleton Lecture – Alison Ohta – Mamluk Bindings

18.30 - The Art Workers Guild, 6, Queens Square, London WC2 (Holborn Tube)

£4.00 admission (£2.00 for full time students)

4th - 31st March 2003

Stone Eye – An Exhibition of the Mid West chapter of the Guild of Bookworkers

King Library, University of Kentucky, Lexington, Kentucky

4th March 2003

Designer Bookbinders – Tuesday Lecture

Carmencho Arregui – See What I See

18.30 - The Art Workers Guild, 6, Queens Square, London WC2 (Holborn Tube)

£4.00 admission (£2.00 for full time students)

14th April – 18th May 2003

Stone Eye – An Exhibition of the Mid West chapter of the Guild of Bookworkers

St. Louis Artists' Guild, St Louis, Missouri

24th May – 23rd June 2003

Stone Eye – An Exhibition of the Mid West chapter of the Guild of Bookworkers

Spencer Research Library, University of Kansas, Lawrence

1st – 26th July 2003

Stone Eye – An Exhibition of the Mid West chapter of the Guild of Bookworkers

Public Library of Cincinnati and Hamilton County, Ohio

17th - 20th July 2003

Society of Bookbinders Biennial Education and Trading Conference, Competition and Supplier's Fair

To be held at the University of Reading, Berkshire

List of Speakers:

Glenn Bartley	Covering with Vellum Over Boards
Caroline Bendix	Library Preservation and the Care of Library Books
Nick Cowlshaw	Rebacking of Victorian Cloth Covered Bindings
Sun Evrard	"I bind, you repair, he or she restores"
Victoria Hall	Marble Papers and paste paper
Roy Haward	Forwarding and Covering of Leather Bindings
Trevor Lloyd	Period Finishing
Gavin Rookledge	"Give Tradition a Break"
David Sellars	Aspects of Designer Binding
Roy Thompson	The work of the Leather Conservation Centre
Stephen Thompson	The History and Making of Millboard
<i>Special Speakers</i>	<i>Bernard Middleton MBE and James Brockman</i>

The competition prize fund is now standing at an estimated £6000. Details on how to enter the competition are available from: comp.organizer@societyofbookbinders.com

Full details regarding this event are available on the Society's web site at:

<http://www.societyofbookbinders.com>

And finally, have you heard....?

.....about the new chapter in the spread of the written word.

By

Frank O'Donnell and Fiona Stewart

The Scotsman - 22nd July 2002

There is a well-thumbed copy of Rebecca Wells's *Divine Secrets of the Ya-Ya Sisterhood* lying in the foyer of the Traverse Theatre in Edinburgh.

Pasted inside the front cover is a note that says: "Please read me. I'm not lost. I'm travelling around trying to make friends."

In Glasgow and Aberdeen, there are similar books being mysteriously left on park benches, in charity shops and even in supermarket car parks.

Each beseeches the reader to "read and release" and is part of a global sociology experiment spearheaded by the web site

www.bookcrossing.com. Already boasting 18,000 members in North America, the craze has begun to take hold in the UK, with more than 200 books now released across the country, proving that books and the digital age can co-exist.

Part book club, part message-in-a-bottle experiment, the idea encourages people to register books on the website and then deposit them in public places, such as coffee shops and aeroplane seat pockets.

Each book that is registered, at no cost, receives an identification number and registration card - attached inside the front cover - directing anyone who finds a book

towards the online site. There, readers can detail where the book was found and thoughts on its content. In keeping with the book-crossing philosophy, finders are then encouraged to release the book "into the wild" for the next readers to enjoy.

"It harks back to childhood memories of message-in-a-bottle or letting go helium balloons," said Ron Hornbaker, the Kansas City-based computer consultant who founded the scheme. "Readers in general are generous people, and giving something they love to the world and letting fate and serendipity take over is fun."

His dream is to turn the world into a global library - he detests the sight of books gathering dust on a shelf.

"I looked at my full bookshelf and thought, 'What good are they doing there?'. Some people read books more than once; I rarely do. This makes it fun to give them away, rather than just a book drop at a library, and allows people to have some connection with a book even after it is gone."

The site was launched in April 2001, but received only a modest response until it was picked up by the US media four months ago. Now, book-crossing texts have been reported in 40 countries and the site has gained 200 members a day, 60 per cent of whom are female.

One of the first members in Scotland was Duncan Cumming, 27, an IT manager from Glasgow, who has released three books in the city, two in the Oxfam shop in Byers Road and in a park in the West End.

He said: "I think it's a cool idea to pass a book on to someone else and see where it goes. I would love to know what has happened to them."

The website reveals 15 books have been released in Scotland, in places as diverse as the Safeway car park in the Almondvale Centre, Livingston, Cloisters pub in Edinburgh and in the Candle Close Gallery in Aberdeen.

Currently, in Gallagher's pub on Ross Island, Antarctica, there is a copy of *Cod: A Biography of the Fish that Changed The World*. In the Cafecito restaurant, Azuay, Ecuador, the Sue Grafton mystery *E is for Evidence* is waiting for its next reader.

Bibliophiles, however, must accept that some people may find a book and choose just to keep it, or even sell it.

Tess Crebbin, a Canadian author, tried to leave a copy of Helen Fielding's *Bridget Jones: The Edge of Reason* in a popular sushi bar in Munich. "I left the restaurant and all of a sudden there's this commotion and a Japanese waiter is chasing me down the street saying, 'You left your book!' "I told him, 'take it back.' He looked at me like I was crazy."

Ian Rankin, the author of the Inspector Rebus books, said: "I think it's brilliant and it is part of what we have always done.

"Anything that involves sharing books around is good."

The '3 Rs' of Bookcrossing Read a good book. Register it at bookcrossing.com www.bookcrossing.com, obtain a unique BCID (Bookcrossing ID number) and label the book. Release it for someone else to read. Leave it on a park bench, in an aircraft seat pocket, or donate it to charity. You are notified by e-mail if someone finds the book and registers it.