



The friends of the Lilly Library announce that fine printing will be the primary focus of their Third Conference on the Book Arts scheduled for November 5 and 6, 1990, on the Indiana University campus in Bloomington. For more information and a registration form write to: "The Fine Printed Image," Friends of the Lilly Library, Lilly Library, Indiana University, Bloomington, Indiana 47405. Registration forms will be mailed after August 1, 1990.

AB BOOKMAN'S WEEKLY announces that their July 23, 1990 issue will be the annual special devoted to fine press books and the book arts. It is probably too late for any of us to get ads in the issue (deadline July 6) but you may be able to get a sample copy of the issue by sending \$10.00 to: AB Bookman's Weekly, Fine Press Dept., P.O. Box AB, Clifton, NJ 07015; (201) 772-0020. They will also (on request) send a flyer listing other special issues such as the California Book Fair, The Boston Book Fair, and the New York Book Fair.

BOOK REVIEW - BOOKBINDING AND CONSERVATION BY HAND (CONT.). This is the second and concluding part of our look at Laura Young's important bookbinding text. In our last issue we stopped with "special topic" number 9) and so will commence here with number:

10) The weaver's knot is actually a 'sheet bend.' The description of how to tie it is only fair, at best. The explanation of the kettle stitch is only marginally better. Mrs. Young teaches that the weaver's knot should be used at the kettle stitches!!? That's a first for me; although just about every other place has been recommended by others. Since it is impossible to get the weaver's knot tight up against the kettle stitch it must be that the author wants it pulled into the next signature. That may not be easy with a small punched hole for the sewing. She says that it is okay to put the weaver's knot at a tape if the thread breaks at that point.

11) There is an excellent section on how to correct sewing errors: e.g., things out of order, bulges in the thread, missed kettle stitches, etc.

12) Mrs. Young says that sewing on cords is often called 'flexible' sewing; but she doesn't know why because it is no more flexible than sewing on tapes.

13) When sewing on cords which will be visible on the spine (i.e., the spine will be "hubbed"), be careful to allow for titling in the available panels.

14) The signatures are first jogged head and spine while resting on the bench. Then a weight is placed on top and a drafter's triangle used to draw lines for the cords. A simpler system seems to be that shown in BGN XI-1-21. Here the signatures are put in a finishing press, spine edges down and lined up at the