

# VOTE OF THANKS - Rowland Darbyshire

## Volunteers

Volunteers from the Society willingly take on a number of additional tasks, with support from the Friends of Lowther Pavilion.

If you would like to help, please speak to any of the volunteers working on an activity that you would like to support or feel free to contact Rita Calvert on 01253 735377.

Our thanks to all the volunteers who help in the work of The Arts Society Fylde.

### Greeting and Reception

Celia Aucott, Sue Barker,  
Gerry Corless, John Driffill,  
Barbara Kinner,  
Kirsten McGlashan-Hansen

### New Membership

Olga Depledge, Linda Norton

### Tickets - Hilary Alcock Event

Alicia Grant

### Trips

Denise Fagge

### Lecture Leaflet

Tony Depledge

### Raffle

Lesley Jarvis, Barbara Parkinson

### Refreshments

Rita Calvert, Bernard Davis  
(with volunteers from the  
Friends of Lowther Pavilion)

### Book of Treasures Sale

Marilyn Smith

### Special Interest Day

Constance Holland

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## NEXT LECTURE

### Wednesday 6 March 2019

At the Lowther Pavilion Theatre at 2pm  
Jo Walton on *The Artist as a Reporter*.

[www.theartsocietyfylde.org.uk](http://www.theartsocietyfylde.org.uk)



# THE WHOLE ART OF THE BOOK

DOMINIC RILEY

6 February 2019

Lowther Pavilion, Lytham St Annes, FY8 5QQ

[www.theartsocietyfylde.org.uk](http://www.theartsocietyfylde.org.uk)

Supporting the Arts in Blackpool, Fylde and Wyre

# THE WHOLE ART OF THE BOOK

The last time that we welcomed Dominic Riley to Lytham St Annes was in January 2013 when he spoke about the *Great Omar Binding*, lost with the *Titanic* in 1912. This time he offers us answers to some much more fundamental questions about paper, books and binding:

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

And why is the art of bookbinding itself, perhaps the most complex of all hand crafts, as beguiling and enchanting today as it was when it was invented on the banks of the Nile 2,000 years ago?

Giving himself away as a viewer of the much-loved *Play School*, Dominic has promised us a “*Through the Round Window for grown-ups*” approach to telling the fascinating story of everything that makes a traditional hand-bound book.



Cover: “*The Ballad Book*”, William Allingham, 1898

This page: *Whitman’s paper mill*, 1910

Facing page: *Dominic Riley in his bindery in Cumbria*; “*The Wizard of Oz*”, 2009

# DOMINIC RILEY

Dominic Riley is an internationally renowned bookbinder and teacher. He learned bookbinding at Douai Abbey in Berkshire and later at the London College of Printing. He has worked at the V&A, and for various binderies in London, New York and San Francisco. He specialises in the restoration of antiquarian books and the creation of contemporary fine bindings. He teaches bookbinding both in the UK and USA, and his prize-winning bindings are in collections worldwide, including the British Library. He is a Fellow of Designer Bookbinders and President of the Society of Bookbinders. In 2013 he won the prestigious Sir Paul Getty award in the International Bookbinding Competition and his winning binding was acquired by the Bodleian Library in Oxford.



## SUGGESTED FURTHER INFORMATION

*Beautiful Bookbindings*; PJM Marks - British Library, 2001

