



BY APPOINTMENT  
TO HER MAJESTY THE QUEEN  
MANUFACTURERS OF LEATHER  
J. HEWIT & SONS LTD. EDINBURGH

# J. Hewit & Sons Ltd.

## TANNERS AND LEATHER DRESSERS



# Skin Deep

The biannual Newsletter from J. Hewit & Sons Ltd.

No.1 - Spring 1996



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# Introduction

We would like to welcome you to our first newsletter. J. Hewit & Sons Ltd. have been in business for almost 200 years and this is the first time that we have put pen to paper to publish a newsletter. So we have a little catching up to do!

Our intention is to produce a publication twice a year, with the aim of:

- keeping you the customer apprised of new products and product development for both leather and non-leather items.
- including items of general interest by guest contributors, relating to bookbinding activities both in this country and from around the world.
- including contributions from notable bookbinders on various aspects of bookbinding techniques.
- informing you of special offers from our 'Bargain Basement' of discontinued lines, second-hand equipment, and slight 'seconds' of materials and papers.

In this first issue we have contributions from Maureen Duke on the ambitious project of E.A.C.T. , European Art Conservation Trust, to promote conservation binding in Romania, an article from John Sewell on Gwasg Gregynog and it's history and the first in a series of articles on 'The Manufacture of Leather'.

We hope that you enjoy reading this very first edition of **Skin Deep**, and trust that you will find it both interesting and informative. We would be delighted to receive your suggestions for any articles that you would like to see in forthcoming editions.

Happy Reading!!

David Lanning - Sales Director



# Romania - A New Start

by Maureen Duke

Hewit's bookbinding calfskin, paring knives, bone folders and a variety of other tools are now part of the stock in trade of Conservators at the National Library of Romania in Bucharest. Other binders from other cities who have attended the training courses are similarly equipped. So it is that the names of English suppliers and manufacturers are becoming part of the Romanian bookbinders glossary. We use 'Hoover' and 'Lino' to describe more than the precise products of those companies and so it is with Japanese Tissue, India paper and Dutch marbling. I have found myself having to rethink the descriptive names we apply to techniques and materials, for when they are translated into Romanian or even carefully explained they have no relevance. The construction of the *Victorian Album* needs to be preceded by an historical comment and then one is referring to a 19th century structure that appears all over Europe. Those sixty glorious years of an English queen only confuse.

Some quite strange coincidences in language occur which are useful memory aids. The Spanish word for "paste" is coca - the Romanian translation is cola. Who can forge the ubiquitous Coca Cola? Then there is the oft repeated cry of the lesser and greater conservator '*Put it in a Box*'. A carton; yes cartonnes with different accents, spelling or emphasis are boards in languages with Latin ancestry. Can you guess what a capital band is?

The climate which swings from tropical temperature in the summer to sub zero in the winter is a nightmare scenario for the librarian and conservator. Huge ceramic stoves heat the rooms during the cold periods and rather inadequate fans move the warm air and dust around in the hot ones. Bucharest is the land of dust, it lies in layers in Museums and Galleries. There is builders dust, transport dust and antique dust from previous centuries.

One of the most difficult concepts to communicate is that of the cleaner and refurbisher who has to be a person who is trained to handle precious artefacts. So often the cleaner is equated with those hard working ladies who sweep the streets and pavements. That is no training for gently removing soot and injurious deposits from fine rare bindings. We have come round full circle and must now find a Hoover which can be charged or used from their electric main.

Romanians appear to have no fear of electricity. They have perhaps had more fearful things to deal with, while we blanch as the blue sparks jump about. Certainly my expletives are very English and expressive and it won't be long before they understand me. Together, with good humour, goodwill and a lot of patience we are gently moving the cause of conservation in Romania forward into the limelight.



*Maureen Duke is a career bookbinder of 49 years standing. She is well known internationally as a forward thinking advocate of craft bookbinding and until very recently was chairperson of the Society of Bookbinders. Maureen has recently retired as Course Director for the bookbinding and book conservation courses at Guildford College and a few years ago became involved with The European Art Conservation Trust.*

*The European Art Conservation Trust (E.A.C.T.), has been working with the National Library of Romania in Bucharest since 1990. Last year they also decided to develop a partnership with the Brukental Museum and Library in Sibiu, Transylvania. The success of the work results from the generous way in which people have volunteered their skills and expertise, spending time in this country and in Romania to share their knowledge with Romanian Colleagues. If you would like to find out more about E.A.C.T.'s work and how you could help, either in cash or in kind, please contact the trustees at:*

*E.A.C.T., 191, St. Johns's Hill, LONDON SW11 1TH - Tel. 0171-223-1629*



## Product News

We always endeavour to keep our product range up to date, to ensure that we are at the forefront of our customer's requirements. Some of the more recent improvements to our comprehensive range are listed below.

### Marble Papers

We are pleased to announce the launch of a new range of marble papers, **A.M. Sun Spot**, based on a design that was first created circa 1855.

5 patterns to choose from - 45 x 65cm

singles

£4.54 each

for 25 sheets

£4.40 each

for 50 sheets

£4.26 each

Sample swatches are now available

## **\*Brockman Backing Boards**

Due to popular demand we are now stocking the well publicised range of James Brockman's Backing boards

## **\*Bench Shears and Board Cutters**

Are you short of workshop space? Then why not invest in one of our new table mounted bench shears. Or if space is no object, then the new economical board cutter we are now selling could well be of interest.

## **Linen Sewing Tape**

We have in the past, been asked by book restorers and conservators to obtain a range of Linen Tapes and are pleased to announce that we are now stocking Natural Unbleached Linen Sewing Tape. This product is available in 33 metre rolls in 7mm, 9mm, 13mm and 19mm widths.

## **Wooden Nipping Press**

For those with an eye for traditional, well made wooden equipment, our Solid Beech Nipping Press cannot be missed. With a platen size of 40 x 30cm and a daylight space of 23cm, this finely made, hand-crafted press would compliment any workshop.

## **\*Laurenson-Stuart Sewing Frame**

The radical shape of the Laurenson-Stuart Sewing Frame, based on a design developed by Douglas Cockerell, has brought about a major rethink in the practicalities of sewing book sections.

# The Manufacture of Leather

By David Lanning

Over the next few issues, our intention is to include several articles relating to the manufacture of leather, giving an insight into it's brief History, the sources of our raw material and the various processes involved, from pelt to finished leather.

## What is Leather?

Once upon a time many thousands of years ago, primitive man began to make leather. It would have been one of the very first manufacturing industries.

Animals were hunted and killed for food, but before they were eaten the skin had to be removed from the animals. Sharp flints were probably used to peel the skin away from the carcass. The skins would then have been worn for warmth and protection from the elements and probably wrapped around the feet; as the first type of shoes.

But the skins left like this would soon begin to decompose and rot away. They realised that drying the skins would preserve them, but the result was a very hard, inflexible and uncomfortable material. The skins would have to be softened. This would have been done by rubbing with fats.

The fat also had another advantage, it helped prevent the skins getting wet. This way the skins lasted even longer and with more bending and flexing of the wearer, the softer and more pliable they would become.

Then some old chap made a fantastic discovery. By using water, various barks, leaves and berries, you could make a liquid containing vegetable extracts. It was a powerful solution, as was discovered when the skins were immersed in it.

They became rot resistant and considerably softer than the dried skins ever were. The active agents in this liquid are called tannins. This was the first method of tanning leather. This process of tanning skins spread and was improved upon. By Roman times, armour, water containers, belts, straps, tents, boats, etc. were regularly being made from leather. By the middle ages, things began to be very well organised. Tanneries were set up, mainly concentrated into special areas.

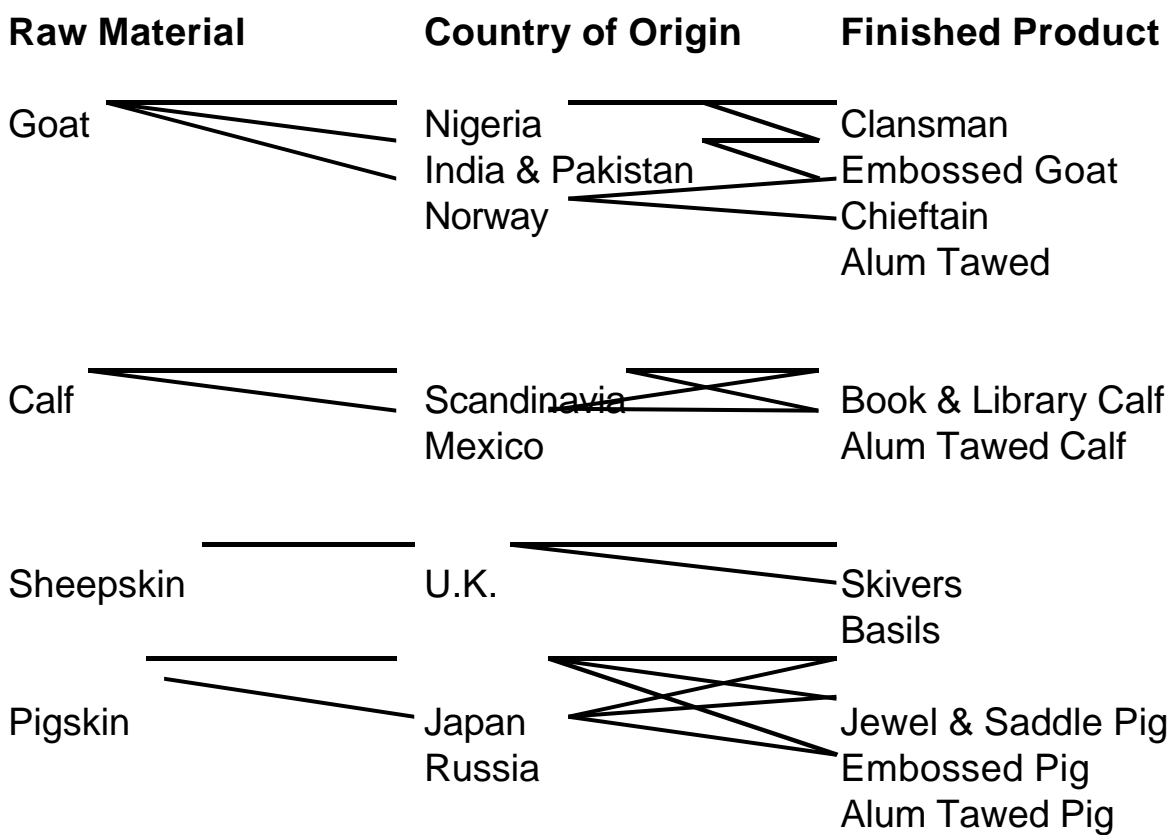
These areas had to have good sources of materials:

- A supply of hides and skins.

- Plenty of water.
- Lime for softening and assisting with hair removal.
- Plenty of trees for the extraction of tannins from the bark.

The processes that we use today are based on those discovered by our ancestors all those thousands of years ago.

## Where Does Hewit's Leather Come From?



The order of events below maps out the various stages the skins will need to go through.





*Editors Note - Those with delicate dispositions should skip the next two pages!*

## **Abattoir**

In Hewit's case all of the pelts we buy are a by-product of the meat industry. Taking the skins off of the animals is part of an efficient process that puts food on the table.

- Bleeding**      The carcasses are bled - because blood discolours the meat and down grades the value of the hides. If it was left, it would putrify in the veins and this would accentuate the veins in the finished piece of leather.
- Cutting**      The carcasses are hung and cut - a cut is made from throat, through the chest and belly and along to the tail. Right-angle cuts are made from this line across to the inside of the legs. It is worth noting that reptiles and camels are cut along their backs, because of their unusual shapes.
- Flaying**      The skins are then pulled off - either by hand or by mechanical means. To flay cleanly by hand, a knife is used. If badly done by hand, flay marks would become prominent on the skins and if badly done mechanically, tearing and splitting can occur. In either case the value of the skins would drop dramatically. Furs are peeled away from the head without the need to cut.

The leather industry has also been known to use skins from animals which have died of natural causes. This source of skins tends to be inferior because if the animals have been lying around dead, the skins would have started to rot.



## Methods of Preserving Skins Between Abattoir and Tannery.

Whilst any animal is alive, its body and skin are protected from putrefaction and rotting. As soon as the animal is dead, putrefaction sets in. Bacterial action starts immediately, causing a breakdown in the skin. Therefore, something has to be done as soon as the animal has been flayed, to prevent the skin from beginning to putrify.

In an ideal world, we would take the flayed skins from the animals and immediately start tanning them. This would need to be done within minutes of the animals having been flayed.

But we don't live in such an ideal world, since the abattoirs and tanneries can be halfway around the world from each other. The process which is required to protect the skins is known as curing, and there are several ways in which this can be done.

**Chilling** Skins can be chilled and transported in refrigerated trucks. Common in Australia; this process is expensive but eliminates the need to use chemical preservatives.

**Drying** Skins are laid out on stones in the sun to dry, this method is the oldest form of curing. With this method, there is very little control on speed of drying due to the unevenness of the stones and it is therefore common for the skins to dry unevenly. This could cause serious problems later on during the tanning process.

One way around this would be to stretch the skins across wooden frames. These frames could then be hung in the shade until dry. This would make a better cured skin than the 'laying over stones' method. However, as a rule sun-dried skins do not generally make good quality leather.

These methods are extremely cheap and are still extensively used in the third world. However, most of the skins would go into local production, since they would not normally be up to the standard required by tanneries in the industrialised world.

**Brining** Washed skins are put into a salt solution in large containers and kept moving constantly, until the brine penetrates the skins. The concentration of salt is kept high, by continually adding salt to the brine solution. The skins are then taken out and dried ready for shipping. This is a very good method for preserving skins, but quite expensive.

**Wet salting** A flayed skin is laid out flat. Salt is sprinkled on top, and a second skin is placed on top of the first. This too is sprinkled with salt and the process continues until there are about 50 skins in the pile. The salt absorbs the moisture from the skins and the resulting brine penetrates the skins killing off

the bacteria. Once the hides are in this state, they will keep for a very long while, as long as they do not get wet or warm. This process is very common in temperate climates and most of the pig and calf arriving at the tannery in Edinburgh is cured this way.

There can be one problem with this method. Some bacteria can survive in salt solutions. These can produce red stains on the flesh known as 'red heat'. However, this problem is not insurmountable. It can be solved by adding small quantities of naphthalene and soda ash to the salt or by avoiding the re-use of salt.

- Dry salting      This involves wet salting as a first stage. The hides are then hung up to dry. This has two advantages.
1. It reduces the chance of heat damage.
  2. It brings down transport costs by removing the weight of any moisture in the skins.
- Pickling          This is a method most commonly used with sheepskins. The skins are kept damp and cool (below 20 c) in a salt and acid solution.

## **The Problem of Damage to Skins**

Damage can occur to the skins in three ways; during the life of the animal, after the animal dies and before tanning starts, or at some stage during the tanning and finishing process.

1. No hide coming from a living animal is ever perfect. During their lives animals may acquire numerous scars from one or more of the following:
  - barbed wire
  - thorn damage
  - in-fighting among male members
  - branding by farmers and ranchers
  - parasite induced holes in particular the warble fly which lays it's egg below the surface of the skin
  - vaccinations
  - if the animal was unlucky enough to be hunted, from bullet holes and trapping injuries

It then follows that the older the animal the more chance there is during it's lifetime to accumulate an assortment of scar tissue.

It is worth noting that older animals have a tendency to excess weight. This can lead to growth marks in the neck and belly, not unlike humans, and horny i.e. rough and hard areas along the spine.

2. After the animal has been killed, correct bleeding, hanging and curing must be implemented. Damage which can occur due to poor practises include:
  - Vein marks due to insufficient bleeding
  - Flay marks and cuts if the animals have been poorly skinned
  - Poor curing resulting in localised rot setting in
  - 'Red heat' damage caused by the use of contaminated salt - Mined salt only should be used, since sea salt contains harmful bacteria
3. In the tannery, the skins undergo numerous processes to turn them from pelts into finished leather. There are obviously many opportunities for damage to occur, but these factors are within our control and unlike the previous factors we can keep damage to an absolute minimum.

In the next issue we will cover the processes for preparing the pelts for tanning.



## Gregynog Estate and its Private Press

by John A. Sewell

**T**he weekend of Saturday 4th November 1995, marked my return to Gregynog Hall following a holiday to Romania teaching at the National Library, Bucharest. It also marks the completion of one year's study at Gwasg Gregynog, a Private Press/Bindery which occupies former stable buildings adjacent to the main hall of the Gregynog estate. In Bucharest the remaining leaves of autumn have been swept from tram lines and small bonfires smoulder at the kerbside of narrow, cobbled streets. In contrast, a two mile walk through part of the 750 acre estate reveals many of it's trees full of foliage and colour. Bright reds of specimen trees vie with subtle hues of our more common broadleaves but only the maples and chestnuts stand truly prepared for winter.

**T**he house is first recorded in the 1200's but the mock Tudor hall, which stands today, dates back only to the late 1840's with relief 'black and white' rendering a little later. From the earliest times members of the Blayney family resided in this quiet part of mid Wales and by the beginning of the twentieth century the estate comprised some 18,000 acres of farmland and moor. A wander through the hall today can only hint at it's past but delights such as the carved oak panelled Blayney Room serve to remind one of at least one of it's ancestors. Amongst other family members it is Arthur Blayney whose name comes down to us as worthy of note. He was benevolent by nature regarding tenants as friends; he shared profits, assisted at improvements and was hospitable to all who came to his

`plentiful table'. The ornate panelling includes heraldry, the Blayney coat of Arms and panels above the doors carved with the date 1636. That additions or alterations have been made to the panelling is clear enough and of course it would have originally lined the walls of an earlier building.

**H**aving passed from the Blayney family, following Arthur's death in 1795, the estate was to pass through several families and see many changes before being finally split and sold in 1914 for the most part to its tenants. In 1920 the sisters Miss Gwendoline and Miss Margaret Davies, both wealthy in their own right, purchased the now 750 acre estate with hall and numerous estate houses for not more than £35,000 but did not come to live in the hall until 1924.

**I**t was not their original intention to reside in the property but to make it a centre for arts and crafts. Though this largely failed in other directions it did succeed with the Gregynog Press and the annual Festival of Music and Poetry. The years 1923 - 1940 saw the production of some 42 major publications from the press with excellent bindings, for many of these crafted, by George Fisher the head binder. Fine illustration for limited edition works by wood engravers such as Blair Hughes-Stanton and Agnes Miller Parker combined harmoniously with typography of the highest order and letterpress printing. The size of editions varied and were for the most part sold in `ordinary' covers whilst some fifteen or twenty of the text blocks received a `special' binding and are numbered separately with the occasional embellishment such as hand colouring to the illustrations. The same tradition continues today at Gwasg Gregynog, this being the company name under which the private press was re-established in 1978.

**H**aving moved into the property the sisters indulged their passion for music by enlarging the former billiard room and installing a pipe organ thus forming a small hall known as the music room and able to seat an audience of 230. The elegant programmes for the festival and many other items of ephemera were also printed at the press. Often encouraged or advised by their friend and mentor Dr. Thomas Jones, affectionately known as `T.J.'; the sisters would forward ideas for future publications whilst also putting together what is known today as The Davies Collection. This fine collection of French Impressionist and Post-Impressionist paintings was bequeathed to the National Museum Of Wales, Cardiff and includes works by :- Monet, Cezanne, Renoir and Pissarro.

**T**he sisters entertained composers, writers and artists. They contributed financially to many causes of a social or educational nature and gave of their time generously but though undoubtedly courted, they chose to remain single. During the Second World War the hall was used as a Red Cross convalescent home ( years before, the sisters ran canteens in France for First World War troops ) and in 1951 Gwendoline Davies died. In 1960 Margaret Davies decided to bequeath the use of Gregynog to the University of Wales so that the faculties of individual colleges might meet for inter-collegial conferences. Residing a further three years in the hall, this time as a tenant, Margaret died in 1963. Today the remaining family and its trust are very much involved in the planning and maintenance of this generous bequest.

In 1940 the Press was closed down because of the second world war and only George Fisher remained to complete the outstanding special edition bindings or those for friends of Gwendoline and Margaret. It was often the case that these books, completed after the main edition, would not be available for many months or years. During the mid-1970,s with encouragement from the then warden Dr Glyn Tegai Hughes and the aid of the Welsh Arts Council it was decided to re-establish the press under the name of Gwasg Gregynog; Gwasg being the Welsh for Press. There are those who can recall walking into dusty, cobwebbed workshops, closed for nearly thirty years and finding items of work and tools left laying as if the property had only just been vacated.

Today the aims of the press remain the same in that excellence in the art, craft and materials of each publication are paramount. Though grant-aided by the Arts/Craft council, it's publications chosen by an autonomous editorial board and a board of directors it's tradition of letterpress printing harmoniously coupled with either archival or commissioned illustration and hand crafted binding is largely maintained. Of the five full time members at the press/bindery and one part time administration post I am the University of Wales Gregynog 'Student In The Book Arts'. This, a position set up and funded through the University of Wales, provides experience in a working press for both binding and printing of limited edition works. It naturally adds extra support for the press whose funds have not been sufficient to allow for such a position to be made available.

In addition to the grant this unique position also provides accommodation in the main hall where visiting two day conferences are mostly welcome guests (but not always!) and can provide interesting interludes to some quiet or solitary times when the hall is empty. It is said there are two ghosts (of a friendly nature) and whilst well meaning members of staff have kindly taken me into their confidence I take cold comfort in the knowledge that only one of the them was invented!

The grounds are extensive with income for the estate supplemented from tenant farming and a programme of forest management which includes the selective felling of mature native hardwoods and softwoods from the plantations. From the bindery window a view extends across the 'Great Wood, mainly of oaks, which because of the outstanding variety and number of lichen (140 recorded species) is an S.S.S.I. (Special Site of Scientific Interest) protected site.

So the seasons have come full circle and a prospectus for an Agnes Miller Parker publication having been posted means it is time once again to begin printing the next Gregynog book. The hot metal type was cast here on a Monotype caster purchased early this year from Jonathon Stevenson's Rocket Press. Combined with the Super Caster, Keyboard and associated hardware it is now possible to produce all the type in house whereas it was previously supplied from Mouldtype of Leyland, Lancashire. In addition to occasional commissioned work for printing/binding Gwasg Gregynog can also supply Monotype composition faces to order either as founts for laying a case or a fully composed job ready to print. Printing of the text for the Agnes Miller Parker will be performed on the

Heidleberg Cylinder Press whilst the wood blocks will be pulled by hand on the Colombian press. Approximately 5,500 impressions!

*From 1989-92 John Sewell sold second-hand/antiquarian books from an office in Woking, Surrey to a mainly established client base and at trade book fairs. During this time he also organised and ran Group Training courses based in the Outer Hebrides invited by clients such as Gordonstoun School, Elgin. The aim was to develop awareness of group and personal responsibility within a framework of lectures and challenging tasks. His clients also included The Guide Dog Action Group comprising of blind/partially sighted members and BBC2's Holiday Programme.*

*From 1992-94 he was enrolled on a 2 year full-time bookbinding course at Guildford College; awarded a Diploma in Fine Bookbinding and Conservation together with the J. Hewit & Sons Ltd. award for best calf binding. During his 2nd year, an introduction to printing at Reading University under Cliff Morris, which included handsetting in both metal and wooden type, proved most rewarding.*



## **Agent Profile - U.S.A.**

### **The Bookbinder's Warehouse, Inc.**

The book arts are alive and well in America, just as Karen Crisalli, owner of The Bookbinder's Warehouse, Inc. in Keyport, New Jersey, who has been Hewit's sole agent in the United States for nearly a decade. "The first year we were in business we had around 600 bookbinders on our mailing list, about two-thirds of whom were customers. Today our mailing list is several thousand and our customer base has probably quadrupled."

When The Bookbinder's Warehouse took over U.S. distribution for Hewit's leather and supplies in late 1986, they were a one-woman business occupying two small rooms totalling 600 square feet. Today, there are five employees (including part-timers) who work out of a 2000 square foot space. "We've also grown from a three-page hand typed price list to an illustrated, professionally printed forty page catalogue!! While Hewit's leather, supplies and sundry items still comprise the bulk of their line, the firm has picked up many unique items from around the world and is regarded as a truly 'one-stop shopping source' for bookbinders.

Part of "BBW's" success comes from being in the right place at the right time. There are virtually no tanneries in the States that sell single skins of bookbinding leathers and in the 1980's the retailers who distributed supplies on behalf of the U.S. tanners were either phasing out the materials for hand binding, or were increasing their minimum orders to such

an extent that bookbinders were having a difficult time getting the supplies they needed. Mrs Crisalli started her business just as the hand binders were beginning to go into a panic over diminishing sources.

The hand bookbinding community in America is undoubtedly larger than in any other country in the world, in part of course due to its sheer size and population. With a 3,000 mile wide territory to cover, it is no surprise that The Bookbinder's Warehouse operates almost exclusively as a mail/phone order company. "Because we ship out thousands of parcels a year, it's a special treat to get a visit from a bookbinder passing through our area, usually on their way to or from New York City, which is an hour and a world away."

The United States has about a dozen different bookbinding organisations, the largest of which is The Guild of Book Workers, with nearly 900 members world-wide, although most members are in the U.S. The Centre for Book Arts is another nation-wide book arts organisation, and there are many other, smaller regional groups. As part of her continued dedication to serving the binding community, Mrs Crisalli serves as the current President of the Guild of Book Works and for several years has been a member of the Board of Directors at the Centre for Book Arts.

BBW's customers cover every conceivable aspect of the bookbinding community; hobbyists learning the craft for their own pleasure, professional book conservators and book restorers, design binders, fine binders', limited edition binders and those who make artists' books. "The artists' book community is probably growing faster than any of the others" says Karen. "There are incredible things being done with artists' books today, demonstrating a creativity and imagination that surpasses anything we have seen before. Book artists are working with innovative materials, found objects, untraditional supplies and creating true works of art. Then with a laugh she adds, "it doesn't sell much leather though!"



## Why is it necessary to pay a visit?

A plea from Frank Topper, our London Warehouse manager.

Throughout the year, not only in the UK but in many parts of the world, many bookbinding, conservation and craft exhibitions are held to enable people interested in bookbinding and its allied trades to go along and survey the merchandise of a great many of the trade's manufacturers, suppliers and distributors.

Whether they be trade or commercial binders, professional craft binders and restorers, or amateur hobbyists, some of these people travel many miles and indeed even arrange their vacations to coincide with some of the larger exhibitions.

We at Hewits are pleased that we and our overseas agents are able to display some of our fine leathers, equipment, tools and sundries at some of these exhibitions. However, due to the restriction of space at these exhibition centres and without the help of a Boeing 747, it is virtually impossible to display or transport all of the items that we hold in stock in both of our London and Edinburgh showrooms.

We do produce comprehensive price lists, catalogues and information sheets describing a wide range of our standard products, along with sample cards and swatches of many of our leathers, cloths and papers. Many of these are despatched on a daily basis to a wide variety of our customers.

We believe that we operate a postal and telephone ordering service that is fast and efficient. We accept VISA, ACCESS, cheques and even cash!!

One customer wrote to us recently, suggesting that we should incorporate the words "*Phone Hewits and Duck*" into our letter heading having virtually received his goods before he had replaced the telephone hand-set.

If we are so good, why then is it necessary to pay us a visit?

With all the best will in the world, it would not be possible to catalogue or send out samples of all the various discontinued cloths, 'seconds' of hand marble papers, the selection of 'special offer' leather that is normally available and more often than not a good selection of second hand tools and equipment. One really needs to come in and see us to appreciate the selection of special offers which are available at any one time.

Remember the old saying, "seeing is believing". If you can not find the item you require, we will do our best either to obtain it for you or point you in the right direction as to where you may obtain it.

We are sure that you will find our staff pleasant and helpful. They will be only too pleased to serve and assist you.

So if you are ever in the vicinity, pop-in and see us and peruse around the warehouse. You will not be pressured or put under any obligation to make a purchase, but who knows what goodies you may find. If you happen to spot the cat, please let us know because it has been missing since our last bus load of visitors departed.

We know that you will find the visit both interesting and worthwhile and look forward to meeting you in the near future.





# Bargain Basement

Do you have an eye for a bargain? If so, then can you afford to miss the opportunity of viewing our extensive selection of special offers that we now have in our London Warehouse? A list of our current offers is listed below.

## Leather

Non-standard colours and finishes

Clansman Nigerian Goat	from £0.27 per dm <sup>2</sup> (£2.50 per ft <sup>2</sup> )
Calf	from £0.27 per dm <sup>2</sup> (£2.50 per ft <sup>2</sup> )
Skiver	from £0.06 per dm <sup>2</sup> (£0.56 per ft <sup>2</sup> )

Also available to view in our Edinburgh Warehouse

## Cloth

Discontinued Lines and oddments ideal for the restoration of old books

X-Quality Cloth	£1.50 per metre
Embossed Cloth	£3.00 per metre
Water Cloth	£4.00 per metre
Leather Clothfrom	£2.00 per metre

## Finishing Tools

We have on offer a range of excellent value second-hand Brass Finishing Tools and Type ranging in price from:

£5.00	for individual Hand tools
£20.00	for Handle Letters
£50.00	for Brass Type

# Bargain Basement

## Finishing Presses

We have a rare opportunity for you to purchase one of four custom made, brand new traditional solid beech finishing presses

only £300.00 + vat each

Working length between the screws	52cm
Overall Length	71cm
Cheek dimension	12.5cm square

## Standing Press

Only one left! A snip at £800.00 + vat

Second hand 4-pillar Cast Iron Standing Press, in very good condition.

Overall height	2 metres
Platen Size	63 x 49cm