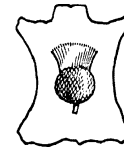




J. Hewit & Sons Ltd.

TANNERS AND LEATHER DRESSERS



Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.4 - Autumn 1997

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Introduction

Many of our readers will be aware, that there are various bookbinding associations, institutes and societies based in the U.K. They are actively involved in the 'bringing together' of like minded souls absorbed in the art, craft and/or trade of bookbinding. Although, these organisations have different aims and beliefs and cater for different types of bookbinders, they all have one thing in common, namely, the promotion of good bookbinding practises.

We are therefore intending to run a series of features introducing these organisations. In this issue of *Skin Deep*, we bring you an item on the Institute of Bookbinding and Allied Trades, one of the longer established bookbinding organisations in the U.K.

In this issue, we are also bringing you an article by Philip Smith, with some of his thoughts on current bookbinding techniques and an introduction to the OTABIND system of binding. We have the continuing saga of 'The Manufacture of Leather' from William McLean and a light-hearted look at life on the 'road' with our Area Sales Manager, John Pursey.

We also have some exciting additions to our stock range of non-leather products and this information can be found on the 'Product News' pages.

We hope that you enjoy reading this edition and look forward to receiving your comments about its content or ideas for future issues.

David Lanning - Sales Director

Some Thoughts On Book Production

By Philip Smith

So many publishers' printers and binders, especially in this country, impose their books so that they end up with what is known amongst hand-bookbinders 'as wrong way of grain' in the machine made paper. There is really no practical excuse for this practice, which produces ugly books; books which do not handle or work well. The impositions of book pages are usually printed on wide rolls as a web with the grain running down the roll. Impositions may be designed either way on the cylinder or by other print scanning methods which would avoid this anomaly. When the separate impositions of say 32-page sections for a novel are folded and gathered the back or spine folds are cut off and the pack of single leaves are then applied with a glue, the leaves virtually being embedded in a more or less flexible layer of, usually, hot melt adhesive, and the paper-back cover is drawn on while the glue is still tacky. The above commercial habit of binding wrong way of grain may have a good reason in the view of the commercial binders. Perhaps the binder assumes that the glue would be more likely to run into the end-grain and embed the edges of the leaves more thoroughly than into the longitudinal sides of the grain fibres presented if the grain is down the leaf (Parallel to the spine). But a single reading of the book causes the spine of the book to become distorted and concave. This concavity and distortion is more pronounced when the grain of paper runs the wrong way.

Observation of this effect caused James Brockman to design a binding using this spine concavity as a starting point. Many novel binding structures begin from some fault which occurs in book performance. Observation of the behaviour of a book is also the reason for the invention of the OTABIND system, where the paper cover is not glued to the spine and the first few millimetres of the sides are not glued at the hinge. Case bindings often come unstuck due to stress along the hinge line. I have used an adaptation of this set-back hinging to obviate the use of the glued-on hollow back for hard-back and fine bindings. The stress of the counter forces in the hollow tube and the hinge are avoided.

The fact that board hinges are an invariable break-down point led me to invent and patent the Lap-Back book structure with its self limiting board opening. A book need only open flat for reading. If one can make a structure which does not require back linings it is more easily reversible in the future when materials begin to deteriorate, it also prevents acids in linings migrating into the sewing and paper of the book.

Generally the excuse for bad practice is financial economy. It is often a short term (or short-sighted) measure. The fact remains that the leaves will find greater resistance to bending open against the grain. The book will cockle across the leaves with changes in humidity and the book will require two hands, clips or weights to keep open. It will break down into chunks of leaves more easily as the book is forced open. Such books also act like the proverbial mouse-trap!

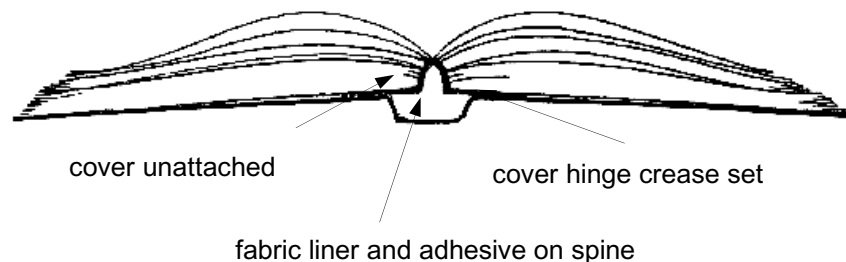
I have noticed that most American paper books are sensibly bound with the grain down the leaf, and these are so much more pleasant to handle. They are also an encouragement to purchase! An example of the completely wrong structuring of a book is the AA Members Handbook over the years since it was sewn. It is not the only culprit. This monstrosity of book production actually crackles and buckles across these transverse leaf-cockle waves as one tries to open it. If ever a book needs the grain right way it is a reference manual which has to remain open when holding in one hand, or is referenced lying on the cook's kitchen table or next to a computer keyboard (Reference books should also be sewn, and printed on acid free stock. It is deplorable that expensive hard-back books should be given the so-called 'perfect' or adhesive-only binding, instead of being sewn.) As a general principle books work well only if the grain of machine-made paper is parallel to the folds.

Every book structure requires some compromise. A solid spine-whether concave, flat or convex opens well towards the middle of a book-block and with thin paper will behave well throughout, but is less suitable for thick papers, which require freely moving hinges, such as stub-guards, unlined spines, or the various ring and comb binders.

A structure is designed to effect a comfortable opening of the book. It is also designed to prevent friction on materials and reduce stress on the hinging mechanisms. There are structures which prioritise one or other of the advantages without introducing too many disadvantages. There is a movement afoot to re-consider all the available books structure and to invent new ones in learning how to overcome the problems. Many structures and practices adopted through tradition and habit over the past two hundred or three hundred years are being discarded by binders and conservators today. Modern bindings for example are losing kettle-stitches, spine linings, decorative endbands, square and other features. Gary Frost (Who drew my attention to the Otabind style), and others in the USA, together with J A Szirmai and others in Europe, are making considerable advances here. This is all happening at a time when the new technologies are introducing new ways of communication. These new technologies will similarly be needed to be re-assessed from time to time, to overcome electronic failure and magnetic interference problems, and the problem of the general decomposition of plastics. Polyester (exemplified by such materials as TYVEK) will, perhaps with further buffers against chemical pollutants, prove to outlast the cellulose fibres of tradition papers. The book form looks set to last long into the foreseeable future alongside digital/ electronic forms, but commercial book production needs to get its act together to do so, and to learn from the experimental work of the hand-bookbinders.

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OTABIND system



Philip Smith trained at the Royal College of Art in drawing and graphic design and in bookbinding with Roger Powell. Subsequent work with Sydney Cockrell, enabled him to work on flood damaged material with the British Museum Team in Florence during 1966-1967. These experiences reinforced his interest in visual language and experimental book structures. He is a Fellow of Designer Bookbinders and was its President from 1977 - 1979. His books of been exhibited extensively both in the U.K. and abroad .

Product News

Following recent requests by customers and new products being made available by some of our suppliers, we are delighted to introduce to you

Reliance Bookcloth

From Tullis Russell Ltd.

After several years of production problems involving both quality and delivery times, we are delighted to inform you that the 'original-style' Reliance Bookcloth is now back to its former glory!

This traditional white-back cotton cloth is now available in its original range of 11 shades - samples are available from our London Office.

Roll size - 50m x 960mm

£1.95 per metre for 50 metre rolls

All prices above are ex-warehouse and exclusive of vat @ 17.5%

Product News

Swann-Morton Products

Made from high quality Sheffield carbon steel, these surgical blades are recommended as the ideal paper and board cutting tool.

No.3 Surgical Blade Handle	£3.17 each
No.10 Surgical Blade - curved	£0.63 per pack of 5
“ “ “ “	£11.00 per box of 100
No.10a Surgical Blade - straight	£0.63 per pack of 5
“ “ “ “	£11.00 per box of 100

'Chartmate' Set Squares

Graduated acrylic set squares with stainless steel edges. Chartmate set squares are graduated in centimetres and millimetres, have a 5cm grid for lining up work and double-sided finger lifts. They have a stainless steel cutting edge and the markings are solvent resistant. An absolute must for any bookbinding studio!

45° x 21cm	£6.60 each
45° x 30cm	£9.90 each

All prices above are ex-warehouse and exclusive of vat @ 17.5%

Product News

Warwick & York Bookcloth

From Red Bridge International's 'Country' range.

Warwick

This is a 70% Rayon, 30% Cotton Canvas material available in a natural shade

50 metre x 1120mm rolls

£2.32 per metre for 50 metre rolls

£3.25 per metre for cut lengths

York

This is a lighter weight canvas with a 85% Rayon, 15% Linen mixture, available in a natural shade.

50 metre x 1120mm rolls

£1.90 per metre for 50 metre rolls

£2.66 per metre for cut lengths

All prices above are ex-warehouse and exclusive of vat @ 17.5%

Product News

Balmoral Bookcloth

From Red Bridge International Ltd.

A 100% dyed-through cotton cloth with a coloured starch back and an acrylic facecoat with a nitro-cellulose gloss

50 metre x 1120mm rolls

(not available in cut lengths)

£2.97 per metre for 250 metre +
£3.11 per metre for 50 metre rolls

Samples are now available from the London Office

Are there any tools, materials or pieces of equipment that you use that we do not stock?

Could they be of interest to other bookbinders?

Please let us know - we are always keen to keep abreast of new ideas and will often consider stocking these items.

All prices above are ex-warehouse and exclusive of vat @ 17.5%

Letters & Feedback

Romania Update

Maureen Duke has written to us with an update following her article on Romania which appeared in *Skin Deep* No.1:

On return to the Book and Paper Conservation Laboratory of the Romanian National Library in Bucharest, each time it is gratifying to recognise the progress in confidence and competence of the personnel. It is a chicken and egg situation; without the materials and equipment needed, the binders cannot discover the technology, or require their establishments to provide those necessities. Therefore, we have still far to go in that provision. Our luggage is always up to and beyond the weight the average air traveller will be allowed; but then that average traveller does not carry bundles of leather, roll of repair tissue, alphabets, finishing tools and even a bucket of reversible PVA. The import duties are so high entering Romania that it is

not yet viable to send in supplies.

The demonstrations and instructional sessions for two weeks in October/November 1996 drew in nine people from museums in Bucharest and conservators from fourteen cities all over Romania as well as the resident workforce from the National Library. Thirty three in all - and really too large a group to handle in anything more than theory instruction. Nevertheless, with the opportunity to use demonstration volumes from the library and Rare Collections in every state of decay imaginable, one is able to address methods of repair and reconstruction as required by the participants.

To arrive with a preconceived syllabus is of little value, since one cannot make assumptions about the styles of binding and degradation that may have been problems since our last visit. Dividing the conservators into groups work partially, but they

tend to drift more easily into natural learning patterns. John Sewell's time was largely devoted to finishing, which attracted sporadic participation, and several binders showed leaning in that direction. Others brought in their treasures from their own city collections, so together we discuss and devise restoration and repair methods for them. Those bindings have such a variety and permutation of constructions that the learning and teaching process is mutually inclusive.

In May, 1997, I will perhaps return to visit some of those other cities and learn more of their specific needs and hopefully make some contributions in problem solving. Our thanks go out, as always to those generous UK suppliers who provide us with luggage.

Concave Spines

Maureen Duke, Hampshire

I just received your No. 3 Issue. I found the Feedback on Jim Brockman's concave style interesting. In answer to Barry Brignell's questions, No. 1 in particular; the weight of paper does indeed affect the operation of this style, as it does of every style. I make some comments in my piece. (see page 3 - Editor) The ridge concave spine is best suited to thinner or normal calliper paper depending on the size of the book-block. Stiff paper needs a different treatment, as does wrong direction of grain. Stiffer papers would not open and lay flat readily near the ends of a concave spine with a rigid lining.

Philip Smith, Wiltshire

The Manufacture of Leather – part 4

By William McLean

Part 3 of The Manufacture of Leather described the various changes which take place during the conversion of raw pelt into leather and listed the categories of tanning agents which are commonly used. This instalment will look more closely at vegetable tanning materials and methods.

Vegetable Tanning

Types of vegetable Tanning Material

Soluble components present in the bark, leaves or fruit of very many different species of plants have been found to have tanning properties. The process of leaching these compounds also yields a complex mixture of other materials (the “*non-tans*”) which, while having no tanning power in their own right, contribute significantly in determining the properties of the resultant leather. The composition of the extract varies markedly between different plant species and is affected by the conditions during leaching (in particular, the temperature and pH). Good control is essential to ensure consistency.

Broadly, vegetable tans fall into one of two main classifications, namely the “Catechols” or “*condensed tans*” and the “Pyrogallols” or “*hydrolysable tans*”.

Two commonly used examples of catechol tanning extracts are **Mimosa**, and **Quebracho**. The popularity of these tans stems from the fact that they bind very strongly and rapidly to pelt, (tanners refer to this as “high astringency”). The resultant leather has a distinctly reddish-brown colour with poor light-fastness, leading to a darkening and further reddening of the colour over time. In addition, the oxidation which takes place as the leather ages gives rise to acidic by-products which attack

the structure internally, weakening the fibres and ultimately causing complete loss of strength. Nevertheless, this breakdown is usually fairly slow and products made with this type of leather can have many years of useful life.

Pyrogallol tans such as **Sumac** and **Myrabolans**, on the other hand, generally produce leather with a yellow or greenish-brown cast with good light-fastness – the colour will still darken but does not acquire the redness so typical of the catechol types. The pyrogallol materials tend to have a lower astringency which means that they are able to penetrate into the pelt very well before fixation takes place. This produces a deep tanning action and a mellow leather. The non-tans present in these extracts contain components which are able to act as buffer salts, further protecting the leather from attack by acidic atmospheric gases.

The tanner must choose the most appropriate tan or mixture of tans to produce the desired properties in the leather. At J. Hewit & Sons Ltd., for example, much of our light leather production is for bookbinding where light-fastness and longevity are of paramount importance so we use sumac, myrabolans and chestnut (another tanning material of the pyrogallol type which produces a rather firmer leather with a darker natural colour). We also manufacture leather for leather-goods which has a completely different set of requirements. We achieve these properties using a mimosa tannage.

Control of tannage conditions

The degree and speed of uptake of tan is influenced by a number of factors which may be controlled during tannage. The following conditions within the tanning liquor promote increased fixation:

- a Lower pH, i.e. increased acidity
- b Higher temperature
- c Higher concentration of tanning material
- d Higher astringency of tanning material

Conversely, good penetration is achieved by the opposite conditions but

is also assisted by increased agitation or mechanical action (which has little effect on the rate of fixation).

Normally the aim is to achieve a uniform tannage throughout the thickness of the leather which is brought about by commencing tannage under conditions which favour penetration and allowing fixation to take place in the later stages. This avoids over-tannage of the surfaces leading to a rough grain which is weak and brittle. In the extreme, the build-up of tan at the surfaces may prevent further penetration into the pelt causing an under-tanned or raw streak in the centre.

There are circumstances where a non-uniform tan distribution may be desirable, although this is more relevant to modern rapid chrome tannages where careful control of the delimiting operation can achieve a pH gradient which, in turn, influences the deposition of chrome throughout the thickness.

The tanner will also endeavour to reduce the variability across the area of the skin by setting up conditions which promote preferential tannage and filling of certain areas such as the bellies and flanks where the fibre structure is less dense.

Preparation of tanning extracts

In the earliest processes the crushed vegetable material was added directly to the raw hides in vats or pits, in a layered structure, and covered with water. The tanning components gradually leached out and were taken up by the pelt. This type of process is exceedingly slow due to the lack of mechanical action and the low concentration of tan in the liquor.

Although the above procedure may still be used during certain stages of the traditional pit-tanning of heavy leather it is much more convenient to extract the tan in a separate set of vessels dedicated to this purpose. A counter-current system is used with a series of vats containing vegetable material at various stages of "exhaustion". Water enters the

vat containing material which has had nearly all of the soluble components leached out and after an appropriate time is pumped to the next vat and so on until it reaches a vat containing fresh material. The fresh material is, in effect, extracted by batches of liquor of progressively lower concentration until it is completely spent whereupon it is emptied out and the vat is refilled with fresh material. The liquor leaving the last vat is still relatively weak and is usually further concentrated by evaporation. It may be used in this form or spray dried to a powder but this uses a lot of energy and the cost must be weighed against the costs of storage and transportation.

Methods of application

As mentioned above, the traditional method of tanning is by the use of pits. The tannage is started in a pit containing weak or nearly spent liquor and continues through progressively stronger liquors to achieve the necessary conditions for good penetration at the start and fixation towards the end. In its original form, this process entails a great deal of manual handling and, above all, it is slow, taking many months to complete. Hides and skins are an expensive commodity and very few tanners, nowadays, could afford to have so much money tied up as work-in-progress.

Improvements to the method have reduced the time considerably (although it is still slow compared to some other methods) and it remains in use for in certain cases where a firm and flat-grained heavy leather is required, e.g. for shoe soles.

The addition of a paddle wheel to stir the liquor in a pit was a major innovation and gave rise to the modern **paddle** which is usually semi-circular in cross-section. These devices are not suitable for heavier hides which are generally too inflexible to float around with the circulating liquor but they offer significant advantages over pits for smaller and lighter skin. The continuous flexing of the skins as they travel around brings about a large increase in the rate of penetration and at the same time, the concentration of the liquor is kept uniform

throughout. For the majority of light leather production, drums have become the most important type of vessel. Skivers and wool-on sheepskins are still processed in paddles, however, as the mild mechanical action prevents damage to these skins.

The **drum** is by far the most prevalent type of processing vessel in the modern tanning industry. It is a cylindrical structure mounted horizontally on hollow axles with shelves or pegs inside and a sealed door. Liquors can be added and, in some cases, removed via the axles while the drum is rotating. The liquor may fill the drum to the axles (a "long float") giving a level of mechanical action similar to a paddle, alternatively the drum can be run virtually dry. The dry method is used to achieve a very rapid vegetable tannage of small skins and lighter hides. The only water present is that carried over in the skins from the previous processing stage. This means that the concentration of tan in the liquor is extremely high but the difficulties which this would cause in a pit tannage system, do not arise because the intense pummelling achieves full penetration in just a few hours. After drumming the skins need to be piled over a horse to allow fixation to proceed.

Bargain Basement

Marble Papers

We always have in stock a large range of either discontinued or slight 'seconds' of hand-marbled papers. Although we can not produce sample swatches of these papers, they are available to view and purchase at our London warehouse

Prices for these papers start at £2.95

For more bargains please go to page 23

Institute of Bookbinding and Allied Trades



About the Institute

- Our membership is made up of more than 100 professionals from Bookbinding and its allied trades, consisting of commercial and craft bookbinders, print finishers, suppliers, training establishments and publishers.

Our aims

- To provide a forum with regular monthly meetings for the exchange of technical information from material and equipment manufacturers, updates on the latest training schemes and Health & Safety issues and many other items of general interest to the membership.
- We invite speakers on a regular basis from both within and outside the Institute, to talk on a wide range of subjects connected with the industry or on topics of general interest to the members.
- During the year, trips are made to various places of interest relating to our industry. These include visits to both trade and craft binderies, print finishers, machinery manufactures, suppliers of materials, etc
- Social events are held throughout the year. The most popular of these is the Annual Ladies Festival which is well attended by our members, their partners and friends. This event is normally held over a weekend at a scenic location on the coast.

Our History

In 1904, a small gathering of the masters of the bookbinding trade met in the tap room of a tavern in Fleet Street, London EC4. They agreed to form a trade association which they named 'The Association of Machine Rulers and Vellum Binders'. They were masters, managers and foremen in that particular craft. Their first appointed president and chairman was a Mr. Frederick Peacock, who held this office until 1908.

Those were the days when the craft of bookbinding involved working with linen thread, webbing, animal glues, vellum, leather, millboards and handmade papers. Most work was done by hand at the bench.

In time, it was decided to change the name to 'Machine Rulers, Bookbinders, Printers and Kindred Trades Overseers Association'. After this, the membership grew to approximately 250 members and survived two world wars.

In 1962, it was thought that as the majority of the membership were bookbinders, the title should again be changed, thus giving the bookbinders preference in the title, to, 'Bookbinding and Allied Trades Management Association'.

Again in 1995, it was felt that we should broaden our scope to encompass more parts of the country in order to attract more like minded people into our membership. So on the 1st January 1996, the Association became the 'Institute of Bookbinding and Allied Trades'.

We are proud to state that after all these years and despite the diminishing number of bookbinding firms which has obviously resulted in a lower membership, we have a current membership of over 100.

Our general meetings are held monthly at the Clerkenwell Conference Centre, Clerkenwell Green, London EC1.

The Clerkenwell Conference Centre



The old Middlesex Sessions House, was designed by Roland Gilbert in the Pantheon Style. Building work was started in 1792 and was completed in 1806. It was the main court of justice in the county until 1923 when the court was transferred to the Guildhall in Parliament Square.

The building originally consisted of two large court rooms, dungeons for holding prisoners, administration offices and living accommodation for the resident judges. Two further courtrooms were later added.

After the courts were moved to Parliament Square, the building was sold to the famous scale makers, Avery Ltd. and was used as their head office until the mid 1950's. It remained derelict until 1981.

Since its re-opening the building which has a grade 1 listed status, has been extensively restored and is now used as a conference and banqueting centre. The main entrance hall is particularly fine and now appears much as it would have done at the time when the original court house was opened. (see picture overleaf). A number of the main rooms have also been restored, where possible maintaining their original period features.



For those interested in the paranormal, the building boasts two ghosts. On certain autumn afternoons around sunset, a lady dressed in grey has been seen sitting on a staircase adjacent to the main bar and after a few minutes gently floats up the stairs. A presence of the other spectre can be felt in one of the second floor rooms, which can feel damp, cold and forbidding to some!

The conference centre is conveniently situated in Central London, within easy reach of all public transport. There are also metered parking facilities available adjacent to the building.

For Further Information on membership of
The Institute of Bookbinding and Allied Trades
please contact the General Secretary:

Mr. Syd Gristwood
The General Secretary
The Institute of Bookbinding and Allied Trades
12, Roy Road
Northwood
Middlesex
HA6 1EH

The Company Man

By John A. Pursey - Area Sales Manager

Another Monday morning and I am off on my travels again! Today I'm heading north in pursuit of more business for the Company (it helps pay the bills!) The first problem of the day is trying to leave the house without waking the rest of the family, not easy for someone who is rarely quiet!

The car is my 'executive' office - complete with all modern technology, radio (handy for the cricket and travel bulletins of course), flask of coffee, paper, pens etc, no lap-top computer or internet (e-mail) connection for me yet!!! I do have the dubious pleasure of having a car phone, hands free of course, which does work from time to time depending on the locality and atmospheric conditions. The phone comes complete with an answering service, which means that I can collect messages when I return to the car after visits to clients or calls of nature, etc. This wonderful car also doubles as a delivery vehicle, although it is rarely on a 'next day' basis - it is more likely to be a 'next visit' basis, which could be several

weeks away!

As a person who spends most of his time visiting customers both old and new, I travel up to 35,000 miles a year in pursuit of customer satisfaction and a decent cup of coffee! There are not many main roads on which I have not journeyed along during my travels with the Company, since my area stretches from Lands End to Brighton, Humberside to Aberystwyth and many places in between.

If you ever need to know the way from A to B you could always look at your Road Map or alternatively, you could ask me! But be warned - your directions are unlikely to include road names, since I rarely remember them. I am much more likely to direct you by local landmarks, such as churches, schools, large buildings, etc. or most likely the Public Houses! At this point I think it is important to mention that I am only familiar with the outside of these buildings since I never drink and drive; I tend to spill too much!

The scenery can be very pleasant, but you can also see some very strange and amusing sights on your travels, including:

- Ladies (or men) putting make-up on while driving
- Men (not ladies) shaving while driving
- People reading newspapers
- Drivers changing their clothes and so on.....
- Animals both large and small blocking the road
- People going to the toilet in the strangest of places

and these are just a few of the examples that could possibly be mentioned in this article!

When you make contact with J. Hewit and Sons with problems or moans and groans, it is very likely that I am the one who will be sent as trouble-shooter since I have the broadest shoulders. I will also gladly visit if you wish to discuss your next multi-million pound order - I need plenty of the latter please!

The only problem I have encountered is whilst explaining to non-Bookbinding people that I travel in Leather - well I suppose it does

take all sorts!

It has been over 10 years since I joined Hewit's (they must like me) and over 25 years since I started my 5 year apprenticeship in Bookbinding, so I feel quite at ease with any query or problem you may have. So please contact us soon and I may well be knocking on your door (coffee - no sugar please) and will hopefully be able to show you how J. Hewit & Sons' vision of providing good quality customer service and care will benefit all of us well into the next century!



Bargain Basement

Leather

Non-standard colours and finishes - available for viewing and purchasing at both our London and Edinburgh premises.

Clansman Nigerian Goat	from £27.00 per m ² (£2.50 per ft ²)
Calf	from £27.00 per m ² (£2.50 per ft ²)
Skiver	from £0.06 per m ² (£0.56 per ft ²)

Cloths

Discontinued lines and oddments, ideal for the restoring of old books

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

The Art of Marbling

by Einen Miura

This beautiful book published by Zaehnsdorf, really is the last word in reference books on marbled paper. It illustrates the myriad of designs of contemporary marble papers with over 120 excellent quality colour photographs. There are also descriptions, details and pictures on how to produce the various designs.

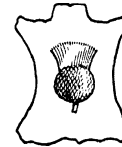
This book was £29.95 but has now been reduced



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

J. Hewit & Sons Ltd.

TANNERS AND LEATHER DRESSERS



Fine Leathers For Bookbinding

For 130 years, we have been producing the finest quality Bookbinding Leathers for which we are known the World over.

Our range includes:

Chieftain, Clansman (Nigerian) and Archival Goat
Bookcalf and Archival Calf
Alum Tawed Pig, Goat and Calf
Aniline Pigskin, Sheepskin Skiver and Basil

These leathers are available in a wide variety of standard shades and finishes and can be embossed with a grain of your choice.
We can also supply custom finishes to your specification.

Non-Leather Products

We also have the reputation of being one of the World's largest suppliers of Bookbinding Equipment, Tools, Materials and Sundries, catering for every conceivable need of the Hand Craft Bookbinder.

Visitors are welcome to visit either our London or Edinburgh premises to view and purchase from our extensive range

World Wide Web

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Opening Hours

Monday - Thursday 08.30 -
16.30
Friday 08.30 - 16.15

Monday - Thursday 08.30 -
16.30
Friday 08.30 - 16.15