



**J. Hewit & Sons Ltd.**  
TANNERS AND LEATHER DRESSERS



# *Skin Deep*

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.5 - Spring 1998

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# Introduction

**W**elcome to issue no.5 of *Skin Deep*. In this Spring Edition, we are pleased to continue our series on bookbinding organisations with an article on the Society of Bookbinders.

**F**rom an historical standpoint, some of the oldest and well respected bookbinding companies around the World are to be found in the United Kingdom. We are therefore delighted that Sangorski & Sutcliffe and Zaehnsdorf have supplied the information which has allowed us the opportunity of reading about their long and illustrious history.

**T**he old and antiquated art of fore-edge painting is rarely performed nowadays on modern craft bindings. However, John Mitchell, an avid proponent of this form of book decoration regularly lectures on the subject. A review of one of these lectures has been written by Frank Hippman. Frank has kindly allowed us to reprint his article which first appeared in the Society of Bookbinders Newsletter in December 1993.

**P**art 5 of 'The Manufacture of Leather' from Roger Barlee, continues the story, highlighting the skills of sorting and shaving the skins prior to dyeing.

**W**e received a very strange letter from one of our readers who has got himself into quite a tangle with thread! Our in-house expert has willingly offered us all, the benefit of his experience in finding a solution to the problem.

**A**nd finally, please do not forget to take note of the details of the Hewit Clearance Sale which starts on the 2nd February. 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

## An Historical Profile

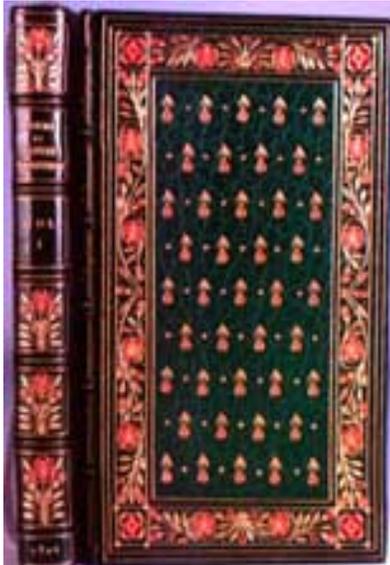
# ESANGORSKI & SUTCLIFFE AND ZAEHNSDORF

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### Sangorski & Sutcliffe Est. 1901

In 1896, two bookbinding apprentices, Francis Sangorski and George Sutcliffe, met at the classes given at the Central School of Arts and Crafts by Douglas Cockerell. Cockerell was then working at the Doves Bindery for T.J. Cobden - Sanderson, whose revolutionary designs inspired the two young men. In 1898 they joined Cockerell when he founded his own bindery, and three years later left to set up on their own.



From the start Sangorski & Sutcliffe's work was original design. They became famous for their elaborate bindings encrusted with gilt work and precious stones. Francis's brother Alberto Sangorski was a more than competent painter and calligrapher, and the firm could execute the inside as well as the outside of the books that bore their name.

Most famous of these books was a copy of the Rubaiyat of Omar Khayyam that Sangorski designed, which took the bindery two years to complete. With

three peacocks in the middle surrounded by vine sprays, a snake in an apple-tree, roses and poppies, the whole worked in leather and jewels, it was a masterpiece of its kind.

This magnificent binding was lost when the Titanic went down in 1912. In this same fateful year Francis Sangorski was drowned in a bathing accident.



George Sutcliffe was thus left as the sole owner of the firm Sangorski & Sutcliffe. In 1924 Stanley Bray, a young man of 17, joined his uncle. He was extremely adept and quickly learnt his craft and went on to be his uncle's right hand man.

Bray would attempt anything and nothing was too much trouble. He took over from Sutcliffe, his uncle, when he died in 1943. He continued to work in the company until 1985.

Bray died in December 1995 after a long and distinguished career.

### **Zaehnsdorf Est. 1842**

There are few firms of craft bookbinders still working that can claim an existence of longer than one hundred years. One which can is Zaehnsdorf, founded in 1842 by Joseph Zaehnsdorf. Many interesting records and memorabilia are preserved by the company, the earliest going back more than 140 years.

It was founded on the skill and perseverance of an immigrant binder. For over one hundred years it has adhered to the tenets of fine workmanship, successively under Zaehnsdorf's guidance and then that of his son and grandson. Bindings produced by the firm of Zaehnsdorf

are still admired for the excellence of the craftsmanship which they display, and whilst, in the main, their designs rely on the inspiration of the past, innovative essays into more contemporary styles were made on a few occasions. The repair and restoration of books and documents has been and still is an important part of the company's activities. They are also prominent in advocating the desirability of sound binding practice.



In 1988, these great companies joined forces and now operate under the SSZ Ltd. name from their premises in Bermondsey, London. The Company is now admirably run by Simon Nicol (Managing Director) with Clive Moss (Sales Director) and Joyce Flint (Director).

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### **J. Hewit & Sons Ltd. Edinburgh - Holidays**

The tannery in Edinburgh will be closed for production on the following dates in 1998. Bar the three Mondays underlined, and the Christmas break, the warehouse will be functioning, although with reduced numbers of staff.

Spring Holiday    20 21 22 23 24 April

May Holiday      18 May

Trades Holiday    6 - 17 July

Autumn Holiday    21 22 23 24 25 September

Christmas        25 December - 4 January

# Product News

## **Embossed Pigskins**

For those of you who are regular large users of embossed goatskin, have you ever thought about the possibilities of using embossed pigskin as an alternative. This leather tends to have a very bad name in the bookbinding field, however we believe that this is most unfair. While it is true to say that historically most pigskins were very firm, with the use of the right mixture of vegetable tans, a strong leather with good wearing characteristics and a nice round feel can be obtained.

Pigskin is widely used on the continent in Austria, Germany, Scandinavia and Switzerland as an alternative to goatskin in bookbinding, since the raw material was readily available.

The main advantage of pigskin is its economy of scale. The skins run in the region of 1.0-1.2m<sup>2</sup> per skin (10-12.5ft<sup>2</sup>) with a main cutting area of around 75x100cms. This regular square shape makes it a very economical leather for cutting on our clicker press. On top of this,

the price per square metre is around 10% less than for goatskin.

Embossed pigskin is not stocked as a finished leather. There are however readily available supplies of this raw material, and skins can be produced to order in approximately 3-4 weeks from receipt of order. If you wish to see a larger sample, please do not hesitate to contact our Edinburgh warehouse.

## **The End for Basils?**

As you may already know, there has been a major shortage of sheepskins over the last two years. Recently the situation has deteriorated again, and this has resulted in us being unable to purchase the better grades that we normally use. The shortage of sheepskins has now been ongoing for several years and has recently resulted in the closure of Britain's largest clothing tannery. With this situation showing no signs of easing we have regrettably decided to withdraw sheepskins (not sheep skivers) from our range of products.

Over the last year, we have been substituting smooth and glazed goatskins for their basil equivalent. This will continue, and over the next few months, the stocks of basil will be replaced with goatskins. Problems may occur in the

replacement of Aniline and Fair Basils, although we will of course do our best to help out in these cases. If you have any queries about how this will affect your bindery, please do not hesitate to contact us.

### **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

### **‘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

**Samples are now available from the London Office**

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

## Foredge Painting

*The following article was written by Frank Hippman, and is reproduced here with his kind permission. It first appeared in the December 1993 Society of Bookbinders Newsletter. It was written following a demonstration given by John Mitchell, at the Society of Bookbinders Conference 1993, which was held in Bristol.*

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In this form of decoration, a picture is painted on very narrow strips at the edges of the pages which are exposed when the leaves are spread out and then the actual edges are gilded. When the book is shut, most or all, of the picture is hidden under the gilding.

For a satisfactory foredge painting thin paper is essential. Select a fine detail painting to copy. Use tablet watercolours in bright shades and fine brushes to get the best results.

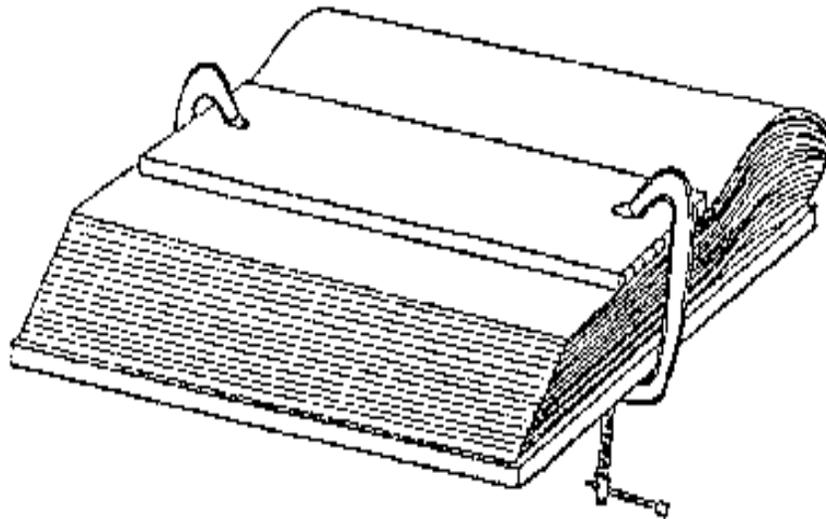
Plane gilding boards to about 20°, and sharpen scrapers to fine, even edges. Acquire a baseboard, the size of the book, another board strip, the length of the book, and two clamps. Prepare size from silicone-free starch, such as Robin. Mix a small quantity with cold water then add boiling water; simmer for two to three minutes to dissolve all the grains and then strain through a fine mesh.

In all operations it is essential that the edge is not touched with the fingers, nor dust allowed to settle on the paper.

To prevent leaves sticking together, fan then out and apply powder, baby powder is excellent and has the bonus that it smells nice.

Clamp the book tightly in the lying press between the gilding boards, as for normal gilding. Scrape the edge but if it has been ploughed well this stage is not necessary. The next stage requires the use of a medium-to-fine abrasive paper, such as garnet,

which should be of good quality because any grit becoming detached from its backing tends to become embedded in the paper. Wrap a piece of the abrasive paper around a suitably sized dowel and rub it along the edge. Do this gently because any heat generated causes the leaves to fuse together and reject the watercolour. An alternative is to use the



fingers so that any heat generated can be felt and the action suspended.

**A**pply size with a squirrel-hair or pony-hair brush to seal the edges of the leaves, and leave for about 20 minutes to dry. Consolidate the edges by using a dog-tooth burnisher.

**R**emove the book from the press. Deform the fore-edge and clamp it between the baseboard and strip. Place the clamped book in a convenient position on the bench; a wrist support may be helpful.

**O**utline the design, either directly on the fore-edge, or via a tracing. Mix the watercolours with size, not water, to a very thin consistency and paint with light downward strokes only.

**W**hen dry, release the clamps and allow the book to resume its natural shape. Free the edges by slapping the book on the bench. Powder again. If the paint used was thinned with water instead of size, the paint needs to be sealed with a 'charcoal drawing' spray.

**B**efore going on to the gilding operation, the book must be put in the lying press again and all colour removed from the leaf edges by applying abrasive paper again, to allow the gold to stick.

**O**ne can now gild the foreedge in the normal way except that, because of the necessity not to obscure the painting, bole is not used.

*Further information about foreedge painting and other edge decoration techniques, are available from John Mitchell's book,*

## **Edge Decoration**

*Published by  
Mr. Nolan Watts  
The Standing Press  
4, Arun Prospect  
Station Road  
Pulborough  
West Sussex, RH20 1AL*

*Tel 01798 874977*

*John Mitchell completed his apprenticeship at W.H. Smith as a gold finisher. He started teaching in 1964 at the London College of Printing until 1983. During this time he was also an examiner for the City & Guilds Examination Board. Since 1983, he has also taught and lectured at Guildford College, Brunel College, Roehampton Institute and the Berkshire College of Art & Design.*

*He was Chairman of the Society of Bookbinders from 1995 - 1997.*

# Letters & Feedback

## Leather Dressing

I have been advised that the debate about feeding the leather of old books has 'hotted' up again. (Some authorities believe that anything does more harm than good.) We would welcome a discussion in your newsletter.....

**Mr. Otwin Bock, Cape Town, South Africa**

*Editor's note*

*Do any of our readers have a view on the above. Although as a rule J. Hewit and Sons prefer to avoid involvement in discussions of this nature, we would be delighted to air the views of our readers through these pages.*

## Help!

I am a small bookbinder with a BIG problem. I have been purchasing from you the 50g skeins of Linen Thread. However, I have lost count of the number of skeins I have wrecked whilst trying to extract the individual strands of thread prior to sewing. I always seem to get into a terrible tangle

and end up with one large, unusable knot of Linen Thread. I know that the thread is also available on 250g cops, but I would much prefer to use the traditional method and besides, I am not one to give up so easily!!

I can not believe that I am the only binder to be faced with this terrible predicament!! So, please, please issue us poor helpless binders with some instructions on how to use a skein of thread!!

**Abel N. Willing, Knotty Ash**

*Editor's Response*

*Mr. Willing, your wish is our command. Fred Platt, our in-house expert has some advice for you. See Tip of the day on page 22.*

*On a more serious note, if any of you would like to share with our other readers any useful tips that you may have, please write in to us. Please remember that this publication is also published on our web site at:*

*<http://www.hewit.com/>*

## **The Manufacture of Leather - part 4**

By Roger Barlee

*The first four parts of The Manufacture of Leather covered the processes involved in obtaining the skins, and the conversion of these skins into leather. Part five will discuss the sorting of the crust leather and the beginning of the subsequent wet-end processing of the skins.*

### **Drying**

In the final section of part four, it was mentioned that the skins are dried out following their initial tannage to form crust leather, as this is a convenient point at which to grade the skins. The method, and degree of drying is dependant on the type of leather being produced, with any future transportation of the skins also an important issue.

In the production of vegetable tanned leather, after the skins have been tanned, they have to be "horsed up" for several days to allow for the fixation of the tannin to proceed. The reason for this is that the bonds formed between the fibres and the vegetable tannins, as mentioned in the previous discussions, are not as strong as those produced with chromium, the hydrogen bonds that do form take several days to stabilise. Following on from this initial horsing up, the skins are then mechanically de-watered using a sammying machine. A sammying machine is basically an industrial version of the mangle that would have been used to wring water out of clothes in most households until fairly recently and consists of two felt rollers through which the skins are squeezed. The resulting leather is still fairly moist and the skins have now to be hung to dry in a cool room for around a week to ten days - if the temperature is too hot, the loose tannins would be drawn to the surfaces and cause cracking of the grain.

Chromium tanned leather is treated somewhat differently – see *Note 1*.

### **The 'Crust' Warehouse**

Once the skins have been dried, they are taken to the Crust Warehouse for sorting. The name crust coming from the fact the skins are very hard at this time having only had a basic tannage and minimal oiling. It is worth noting at this stage that skins are often bought or sold in the crust. This happens with many different types of skin from all over the world, but especially in the case of skins from the tropical areas of the world. The reason for this is that in hot humid climates, tanning the leather is the safest method of preserving the skins from rotting. In the case of bookbinding leathers, the two main sources of goatskins come from India and Nigeria, and are both sold in the crust state. Whilst this does give that advantage of skins generally free from the problems of putrefaction, the buyer is limited in the type of tannage offered, and therefore in the end product that can be produced. Alum tawed goatskins, for instance, cannot be produced from vegetable tanned crust leather as this is a specific tannage in its own right.

## **Sorting**

The sorting of the skins in the crust state is very important for the profitability of any tannery. In all cases, premium prices can be charged for the top-quality aniline leathers, whilst the poorest embossing grades are generally sold at or below cost price. The grader looks for many different types of flaws in the skin, as were mentioned in our first article – insect damage, scratches, flay damage, grain rot etc. The majority of these flaws have been in the skin since its arrival in the tannery, however it is only when the skin has been unhaired, tanned and dried that the grading can effectively take place with any degree of accuracy. Grading of leather is very subjective since skins are very rarely perfect, and the skill of the grader comes into play in deciding whether particular fault(s) warrant the skin being downgraded or not. On top of sorting for faults, the sorter may also be grading for size, length, and substance (thickness).

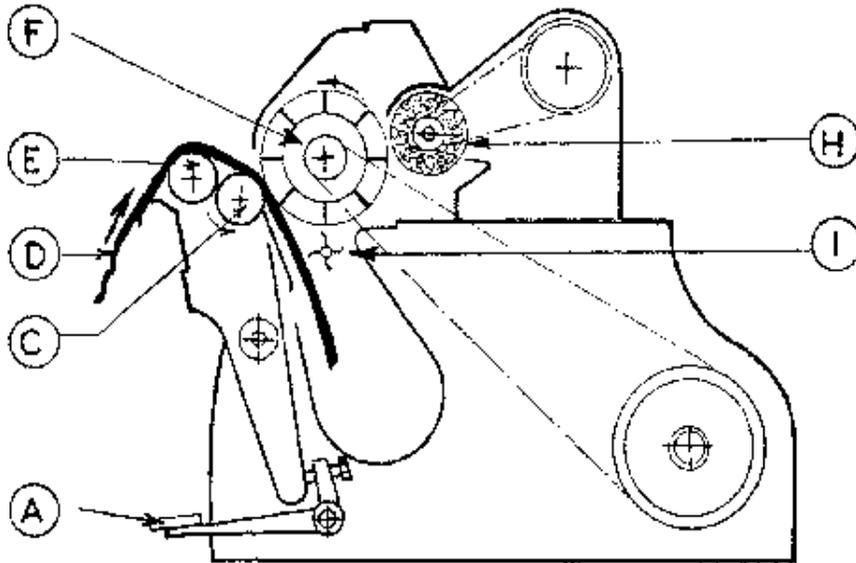
Having been sorted, the skins will then be allocated to specific orders for customers, after which they will be shaved to substance, retanned and dyed, and finally finished to the customer's requirements.

## Shaving

The first of these processes is shaving. This process is generally carried out on wet stock. The skins are therefore dipped in water, normally the day before to allow thorough penetration of the water. The skins are then "set out" to remove any creases and pleats that had dried into the skins. This process is carried out by a setting out machine that consists of two rollers, and a blunt spreading helical blade that stretches the skin. This blunt blade is similar in design to that shown overleaf for the shaving machine.

Shaving of skins has two important objectives, firstly to level out the substance (thickness) of the skin, and secondly to bring the substance to a precise figure.

Hides and skins all have areas where the substance is naturally heavier



- the spine, the butt and the neck, and areas where it is noticeably thinner - the bellies. The act of shaving the skin reduces the variation that occurs, although in many cases, the substance will still be less in

the belly edges. The shaving machines can shave to a surprising degree of accuracy – down to  $\pm 0.05\text{mm}$ .

*Fig. 1 - Shaving Machine*

As mentioned above, one of the tasks that have to be carried out by the sorter is to grade the skins for substance. The reason for this is that it is important that too much of the skin's substance is not removed. If a skin that could make an end substance of say 2.0mm was shaved down to 0.6mm the leather produced would be equivalent to a skiver with very little of the corium being left, and would result in a very weak skin. Care therefore has to be taken to ensure that only a minimal amount of shaving takes place wherever possible.

The diagram in *Fig.1* illustrates a side view of a typical shaving machine. The skin (**D**) is fed past a feed roller (**E**), and then between the thickening feed roller (**C**) and the shaving cylinder (**F**). The thickening feed roller is engaged by pressing the foot pedal (**A**) and can be adjusted towards or away from the shaving knife depending on the final substance that is required. The shaving cylinder is kept sharp by regularly sharpening the blade using a grind stone (**H**), and the impeller (**I**) spins anti-clockwise to ensure that the skin does not become wrapped around the shaving knife.

*Fig.2* below shows the shaving cylinder, you will note the helical nature



of the blade. There are two helixes meeting in the middle of the cylinder. As the blade spins, the blades stretch the skin both lengthways and sideways, and in the process remove the majority of creases that are present in the skin.

*Fig.2 - Shaving Cylinder (blade)*

Note 1

*In the production of chrome tanned skins and hides, the chromium sulphate binds very strongly to the fibres. The resulting complexes are very stable, and this enables the tanners to remove the water both mechanically, and then still further by the use of vacuum drying. In vacuum drying, the skins are flattened out on a heated bed, a cover is then placed over the skin, and the air pumped out. The subsequent partial vacuum that is formed allows the water to be "boiled off" at a substantially lower temperature in a matter of a few seconds. The resulting chrome tanned leather has a strong blue colour, is damp to the touch, but certainly dry enough for sorting with a good degree of accuracy. Chrome tanned hides and skins can therefore be dried, sorted and back into production within one day of tanning. This allows a very fast throughput of skins, minimising the amount of stock necessary to allow the tannery to operate.*

***Following the shaving operation, the leather is then processed through the dyehouse, where the leather is retanned, dyed and re-oiled. We will cover this part of the process in the next edition of Skin Deep.***

The images in this article are taken from the Leather Technician's Handbook by J.H. Sharphouse and are reproduced with the kind permission of the Leather Producers' Association.

## 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

# Massive Stock Clearance Sale

From the 2nd of February until the 13th of March 1998

33% - 50% Discount from our regular list prices!

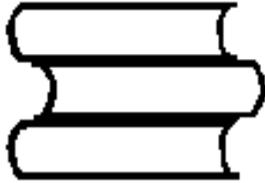
Clearance of slow moving lines and stock of non-standard shades from all of our usual leather types including:

<u>Pigskins</u>	Jewel	Embossed	Alum - Grade III
<u>Calfskins</u>	Aniline	Library	Antique
<u>Goatskins</u>	Chieftain Embossed	Clansman Hand-Grained	Archival Clansman Alum - Grade II
<u>Basils</u>	Smooth	Glazed	Embossed
<u>Skivers</u>	Smooth	Glazed	Embossed
<u>Sides</u>	Smooth	Embossed	

**Many of these skins are NEAR-PERFECT**

These skins are available in a huge variety of shades, and it is impossible to list them all. If you are interested in any of the above, please get in touch with our **Edinburgh Warehouse** Staff who will endeavour to meet your need.

# The Society of Bookbinders



Patron: Dr F. W. Ratcliffe CBE, JP.  
President: Malcolm Lamb  
Chairman: Tony Ward  
Treasurer: Ron Clarke  
Secretary: Gina Isaac

## **About The Society**

Terry Walker and John Coleman formed the Society in Manchester, England, in 1974. They were concerned at the closing of National Bookbinding Apprenticeship schemes and saw the need for a society devoted to the aims of appropriate training and education to fill this void. They also saw the organisation as representing the interests of bookbinders, conservators, librarians and book collectors; acting as a forum for the exchange of information. A further aim was the promoting of the highest standards of bookbinding, preservation and conservation of our written and printed heritage. From its inception, the Society has successfully striven to ensure these aims are met.

From those early beginnings, the Society has grown both in numbers and influence. It now has members in all parts of the world and includes amongst that membership, some of the most highly regarded names in the profession.

In 1987, the first of our annual journals 'BOOKBINDER' was published. A copy is sent, in December, to all members, as is a National Newsletter, three times a year. The history of the Society is described in an article by Frank Hippman, editor of the National Newsletter, in volume nine, the 1995 issue, of BOOKBINDER. The Society has also embarked on publishing a series of Training and Educational Booklets giving detail to a level not normally found in books on bookbinding.

The Society holds a conference every second year at which lecturers of international repute give demonstrations and talks on all aspects of the

craft. The last, and very successful one, was held last year, 1997, at Durham University. Trade suppliers of everything of interest to the bookbinder are always in attendance at these conferences.

Membership of the Society is open to anyone interested in the printed word, be you bookbinder (professional or hobbyist), conservator, librarian, book lover or collector, you will be welcome.

If you would like any further detail about the Society, contact the National Secretary: Mrs. Gina Isaac, Lower Hammonds Farm, Ripley Lane, WEST HORSLEY, Surrey KT24 6JP. Tel:01483 283175 or Fax:01483 281141

## **Organisation**

As well as the Central or National Council, the Society has organised itself into nine individual regions. Each region has its own committee, comprising a Chairman, Treasurer, Secretary and Committee Members, they are responsible for running that region and ensuring its education and training commitments are met. This is achieved by arranging a series of Mastercraft Classes where well known members of the profession give demonstrations and lectures. In addition to these Mastercraft Classes, visits to binderies and noted libraries are undertaken. Visits to libraries such as the Royal Library at Windsor Castle, Eton College, and the Bodleian, have been arranged. Each region sends at least one member to the National Council Meetings, held four times a year. There is a National AGM and a Regional AGM each year.

The regions are:

### **BIRMINGHAM**

Chairman : Liz Anderton, Ferncliffe, Oldbury Wells, Brignorth,  
SHROPSHIRE WV16 5JE. e-mail:bookstack@mcmail.com

### **CHESTER & NORTH WALES**

Secretary: Mrs Joan Duncan, Gable Cottage, Chester Road, Kelsall,  
Tarpoley, CHESHIRE CW6 0RN.

**EAST ANGLIA**

Secretary: Dominic Wall, 2 Oxford Road, Ipswich, SUFFOLK IP4 1NL.  
Tel: 01473 286632

**LONDON & SOUTH EAST**

Secretary: Keith Clayton, 7 Southbrook Close, Havant, HAMPSHIRE  
PO9 1RW

**MIDLANDS**

Chairman: Alan Thompson, 33 Chestnut Avenue, Mickleover, DERBY  
DE3 5FS

**NORTH EAST**

Secretary: Mrs H. Kendall, 5 Kempson Way, Norton, Stockton-on-Tees,  
CLEVELAND TS20 1RH

**NORTH WEST**

Contact for the region is Paul Bush: e-mail:  
PaulSBush@compuserve.com

**SCOTLAND**

Secretary: Mr Trevor Whittley, 18 Burnbrea, Maybury Drive,  
EDINBURGH EH12 8UB

**WEST**

Secretary: Elsi Hamilton, Flat 4, 2 Rockleaze, Sneyd Park,  
BRISTOL BS9 1ND

**Society of Bookbinders Conference - 1999**

**The Birmingham Region will host the 1999 conference.**

**Preparations have just commenced  
and as soon as further details are available,  
they will be posted on their web site at:**

**[www.socbkbnd.com](http://www.socbkbnd.com)**

# Tip of the Day

## A Very Knotty Problem

by Mr. Fred Platt

In response to the earlier letter from Abel N. Willing concerning the knotty problem of how to unravel a skein of thread, I have the greatest sympathy with him and would like to offer this advice as a possible solution.

You will need a piece of sewing Tape (approximately 6" long) or Ribbon, a pair of scissors and a hook or nail, but not necessarily an extra hand!

Having bought your thread, from Hewits of course, untangle until you have a loop with lots of strands of thread which will be approximately 24" long. Hold at one end and put the tape through and secure with pins or staples, you then need to hang this tape or ribbon on the hook.

Pulling the loop taut, cut with scissors at the bottom and then split the strands into 3 equal parts and begin to plait until you reach the end of the strands. To plait you may need to practice once or twice, and somebody with long hair is very useful.

You are now ready to use your thread but the method will not work if you pull from the bottom of the skein. You must pull from the top by the tape at all time.

# 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 <sup>2</sup> (£2.50 per ft <sup>2</sup> )
Calf	from £27.00 per m <sup>2</sup> (£2.50 per ft <sup>2</sup> )
Skiver	from £0.06 per m <sup>2</sup> (£0.56 per ft <sup>2</sup> )

## 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.

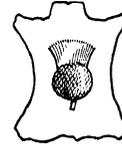
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