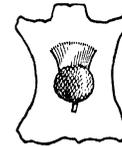




J. Hewit & Sons Ltd.

TANNERS AND LEATHER DRESSERS



Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.6 - Autumn 1998

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TANNERY

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Welcome to issue no.6 of *Skin Deep*. In this Autumn Edition, we are pleased to continue our series on bookbinding organisations, with an article on Designer Bookbinders. They are dedicated to the craft of Hand Bookbinding and although based in the UK, have a truly international membership.

Following various letters and comments that have been received by the editor, we are commencing a series of articles on Leather Dressing. The intention is to create a starting point for a debate on the various pro's and con's relating to its usage. In this issue we have the pleasure of reproducing the first of several articles by Ellen McCrady, which first appeared in the Abbey Newsletter. We would welcome your views on the issues raised and would hope to publish them in the Spring 1999 issue of *Skin Deep*.

John Smart, a craft bookbinder from Wiltshire tells us about his family's business and the *Basic Refurbishment of Old Books* video he has recently produced.

The Manufacture of Leather - Part 6 continues the story. In this issue, we cover the final wet processes which are undertaken in the dyehouse, prior to the leather entering the final stages in the finishing department.

We are proud to have been awarded second place in a regional competition, organised by East of Scotland Water for long term improvements to the environment. Details of this and our new bagpipe goatskin will be found in 'Company News'. And finally, we have our regular items: Letter & Feedback, Product News, Bargain Basement and a new item, Dates for your Diary.

We hope that you enjoy reading this issue

David Lanning - Sales Director

How Leather Dressing May Have Originated

by Ellen McCrady

The following article first appeared in the Abbey Newsletter in February 1990 and appears here by kind permission of the author.

The practice of applying oils, greases, waxes and other substances to leather books in an effort to preserve them appears to have been derived from traditional rather than 20th Century research. None of the serious investigations of leather dressing has shown a preservative effect (McCrady 1981). In fact, there is a great deal of evidence, albeit unsystematic and anecdotal, for specific destructive effects that appear later on, like bloom and mould; effects that have not been observed systematically because of time lag, lack of previous treatment records, and the large number of leathers and dressings involved.

It is true that tanneries add fats to leather as part of the manufacturing process, and that some conservators use dressings on leather artefacts, but these people have controlled conditions, analytical facilities, special training, and good documentation of previous work. These advantages are not available to the libraries and student helpers who carry out most of the leather dressing programs.

A partial exception to this generalisation was the year-long Leather Bindings Maintenance Project at the Library of Congress in 1979-1980, which documented the condition and treatment of 8000 leather volumes, 1600 of which received leather dressing. By the end of the project, bloom had appeared on about 200 of these volumes. A trial sample was selected for follow-up (every tenth volume with bloom,) and leather chemists at the US Department of Agriculture were consulted about this stubborn problem, for which there is apparently no permanent solution.

It would not be possible now to evaluate the effectiveness of this project, except for the incidence of bloom, even though a careful record was kept of each book treated. This is because preliminary measurements of the factors we hope to affect (physical strength, hinge flexibility, dustiness and appearance) were not made, and in fact could not have

been made under the conditions. Even if non-destructive methods had existed for these factors, they could not have been performed in the stacks. A number of photographs were taken before and after, but no measure of appearance was set up, and no photographs were taken to record the final effect after the dressing had diffused completely into the cover and spine, away from the surface. This study was carried out with utmost care, and it even advanced the state of the art at the time. However, it demonstrates that even the best leather dressing projects in libraries are not likely to have the desired effect, and may even disfigure irreversibly the bindings they are supposed to be preserving. The experience of others (Makes - 1984, Raphael - 1983) demonstrates that dressing can also weaken and physically damage bindings. It does not usually do so, but it is hard to predict with certainty when it will have this effect.

The question then arises, "Why is dressing such a common practise, even among people whose judgement is widely respected?" There is no good answer to that. Established habits are hard to change, and long-term effects are easy even for conservators to overlook or disbelieve, especially if the immediate effect of a treatment is personally gratifying, as the effect of leather dressing is. Soluble nylon, for example, was used in conservation for many years after its dreadful characteristics were documented from every angle in the professional literature (Sease - 1981).

As rational beings we should resist the temptation to do something about even the most appealing deteriorated leather volumes until we know that a remedy exists. Proposed remedies should be thoroughly tested for effectiveness and harmlessness, among other things, and this takes time and money, which are unlikely to be made available in the absence of evidence that any leather dressing has ever been shown to be effective at preserving leather. We should resist the impulse to invent and promote our own "leather formula" to others who know less than we do. This is exactly what the "snake oil doctor" does in a comparable situation, when there is a disease or complaint without a known cure. He gives the people what they are clamouring for, and it makes everyone happy and no one is cured.

We should also not justify the use of dressing by its long history of use. Traditional practises varied all over the map, and were even less effective at preserving things than folk medicine was at preserving people. Even the British Museum Leather Dressing, which is perhaps the best known, has appeared in several variations; and in the British Museum's own long-term study of durability of bookbinding leather, there seemed to be no difference in durability between the degreased leathers and those that had been dressed (Elliott - 1969).

Here are some early leather dressing formulas, sent in by Susan Swartzburg, Jack Thompson and Tom Conroy who knew that I was collecting them for this article. My hypothesis is that leather dressing was used only for shoes and harnesses until illuminating gas and the resultant indoor air pollution, along with the use of sulphuric acid in leather tanning and dyeing, started to cause widespread red rot. Then people started treating leather books against the deterioration caused by these influences, using a method borrowed from farms and households, where grease and other substances were used mainly to protect leather against water and the stiffness that results as leather dries. Some of these early formula follow:

Method of Making Leather Impervious to Water (1795)

The New England fisherman preserve their boots tight against water by the following method, which, it is said, has been in use among them above a hundred years. A pint of boiled linseed-oil, half a pound of mutton suet, six ounces of clean beeswax, and four ounces of rosin are melted and mixed over a fire. Of this, while warm, not so hot as may burn the leather, with a brush, lay plentifully on new boots or shoes, when they are quite dry and clean. The leather is left pliant. Fisherman stand in their boots, in water, hour after hour, without inconvenience. For three years past, all my shoes, even of calf skin, have so been served; and have, in no instance admitted water to pass through the leather. It is also a good salve - a Basilicon.

From the American Almanac for the year 1796 - Pr. Abraham Blaudelt - New Brunswick, New Jersey, 1795

Sizing for Boots and Shoes in Treeing Out (1879)

Water, 1 Quart; dissolve in it, by heat, isinglass, 1oz.; adding more water to replace loss by evaporation; when dissolved, add starch, 6oz.; extract of logwood, beeswax and tallow, of each, 2oz. Rub the starch up first by pouring on sufficient boiling water for that purpose. It makes books and shoes soft and pliable, and gives a splendid appearance to old stock on the shelves.

Harness Oil (1879)

Neat'sfoot oil, 1 gallon: lampblack, 4oz. Mix well.

Both of these entries are from The Universal Assistant and Complete Mechanic, containing over One Million Facts, Calculations, Recipes, Processes, Trade Secrets, Rules, Business Forms, Legal Items, etc., in every Occupation, from the Household to Manufactory - by R. Moore - New York - J.S. Ogilvie

Notes on Practises

To polish old bindings, take the yolk of an egg, beat it up with a fork, apply it with a sponge, having first cleaned the leather with a dry flannel.

Bookbindings become deteriorated in many ways. If they become stiff and rigid, Vaseline is good, especially for those bound in calf and morocco. It leaves no trace of its existence to either smell or touch a few hours after its use.

From The British Bookmaker, vol.10, No.39, September 1890

References for this article

R.G.H. Elliott - "Long Term Durability Test for Bookbinding Leathers: A

Review". Journal Int. Soc. Leather Trade Chem., vol.53: 309-317, 1969.
This is an update on the progress of the 1931-1970 study, as of 1965.

Betty M. Haines, "Deterioration in Leather Bookbindings - Our Present State of Knowledge". British Library Journal, 3: 59-70, 1977.
Summarised in Abbey Newsletter, vol.2, No.3: 28-29, Dec.1978. A later report on the long-term British Museum Study.

Frantisek Makes, "Damage to Old Bookbindings in the Skokloster Library". Nordisk Tidskrift för Bok-och Biblioteksväsen, 71: 33-57, 1984. Books moulded soon after being treated with British Museum Leather Dressing for the first time; vitamin K arrested the mould growth.

Ellen McCrady, "Research on the Dressing and Preservation of Leather". Abbey Newsletter, vol.5, No.2: 23-25, April 1981.

Toby Raphael and Ellen McCrady, "Leather Dressing: To Dress or Not to Dress". Leather Conservation News, No.2, 2-3, December 1983.

Product News

Curragh Goatskin

A new Bagpipe Leather

For further details, please go to page 17

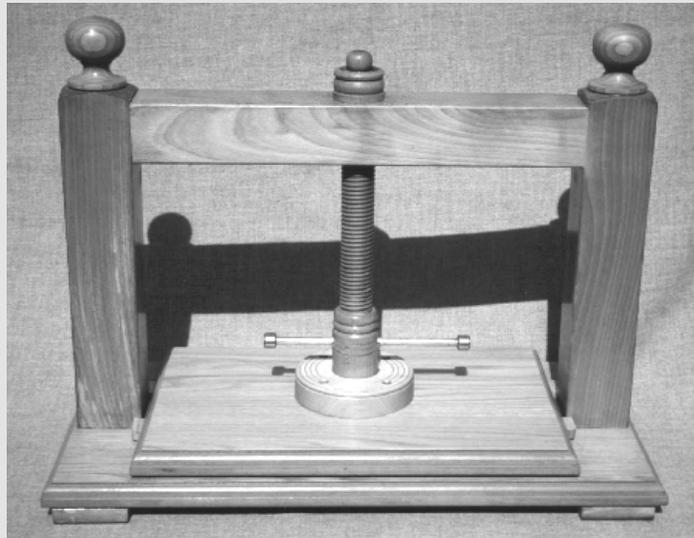
***And watch this space for a new design of band nippers,
which we hope to have available shortly.***

Product News

A New Range of Wooden Bindery Equipment

We are delighted to announce the launch of a new range of wooden bookbinding equipment. We now have in stock our newly designed nipping press and a choice of three sizes of sewing frame. Our new Laying Press, Plough and finishing Presses will be available very soon.

Nipping Press

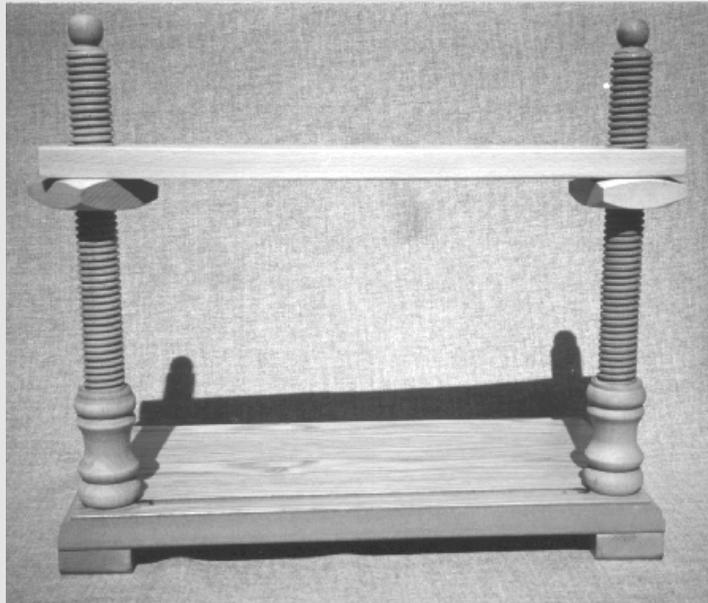


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Product News

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John Smart Bookbinders

A Company Profile

John Smart has traced his family back in the bookbinding trade to the 1740's. At the turn of this Century, his grandfather and six of his grandfather's brothers were working in various binderies in London's West End. Both of John's parents were bookbinders, working for the most prestigious binderies of the time. His father working for Zaehnsdorf as a Restorer of Paper and Bindings; his concentration on paper conservation led Zaehnsdorf to associate development work with Harvard University into 'Foxing'. His mother had a position at Riviere as a Paper Restorer.

Charles E. Smart, John's father, started the present company in 1935. As a young child, John spent most of his free time in his parent's bindery. At the age of 15, having left school, he started work full time in the family business, simultaneously doing a day release course at the Camberwell School of Art and Craft.

In 1965 John returned to Camberwell to teach a part-time trade binding course to apprentices on day release. He remained a part-time member of staff until 1978 when he and his family moved to Chippenham in Wiltshire. He now lives and works at the 'Old Waggon & Horses'; a 200 year old converted pub.

In 1988, his son Richard joined John in the business. The company is well known throughout the National and International bookselling trade for the production of high quality renovation and restoration of antique books and documents.

Over the past few years they have been become increasingly aware of the need for a user-friendly package on the care and repair of books. This package would be used by a variety of people; those learning the bookbinding trade, those who sell and buy books, and the ordinary person in the street who collects or owns books and wishes to improve their condition and value, their looks, and their life span.

With this in mind, they created a 75 minute video and accompanying booklet on “Basic Refurbishment of Antique Books”. The video has been structured so that the viewer can refer to the section currently required without having to watch all the tape through each time.

By using the video and booklet combined, you get the best of both Worlds. You can see in clear and fascinating detail of what to do and you also get the benefit of John Smart’s expert advice on any problems to watch out for and try to avoid. And because you are not solely referring to a book, you don’t have to imagine how to do some thing – you can watch the video and have your own private lesson.

For further information on this video and booklet package, you may contact:

John Smart
The Old Waggon and Horses
Brinkworth
Chippenham
Wiltshire
SN15 5AD
ENGLAND

Tel: +44 (0)1666 510517
Fax: +44 (0)1666 510757

Letters & Feedback

oops!

Editors Comment - This item was sent into us by one of our customers who retrieved it from the internet. We would be happy to publish other similar book related items of a humorous nature.

In an ancient monastery in a far away place, a new monk arrived to join his brothers in copying books and scrolls in the monastery's scriptorium. He was assigned as a rubricator on copies of books that had already been copied by hand.

One day he asks Father Florian, the Armarius of the Scriptorium, "Does not the copying by hand of other copies allow for chances of error? How do we know we are not copying the mistakes of someone else? Are they ever checked against the original?"

Fr. Florian is set back a bit by the obvious logical observation of this

youthful monk. "A very good point, my son. I will take one of the latest books down to the vault and compare it against the original."

Fr. Florian went down to the secured vault and began his verification. A day passed and the monks began to worry and went down looking for the old priest. They were sure something might have happened. As they approached the vault they heard sobbing and crying; they opened the door and found Fr. Florian crying over the new copy and the original ancient book, both opened before him on the table. It was obvious to all that the poor man had been crying his old heart out for a long time.

"What is the problem, Reverend father?" asked one of the monks.

"Oh, my Lord," sobbed the priest, "the word is 'celebrate!!'"

The Manufacture of Leather - part 6

By Roger Barlee

Part 4 of the Manufacture of leather described the processes carried out immediately after the tanning of the skins up until the point where the skins would be retanned and dyed. This instalment will look at the processes carried out in the dyehouse as the leather goes through its final wet processing before entering the finishing department.

Dyehouse Processing

Following the shaving of the leather, the skins then enter the dyehouse for further processing. Generally the first process that happens to the skins is "clearing". Clearing involves the removal of iron deposits from the leather that are produced during the grinding/sharpening of the shaving knives. Iron is normally removed by the addition of oxalic acid, although other proprietary chelating agents are now also used. This process can, depending on the amount of iron present, take some time, so generally the skins are left in oxalic acid overnight, after which the liquor is washed away.

Following the clearing of the leather, the skins are then "stripped". The process of stripping involves the addition of alkali to the skins. When the pH of the leather rises above 6-7, the vegetable tannins become loose and can be removed from the skin. The aim of stripping is to remove the tannin from the grain of the leather. This enables the dyer to work on a clean surface free from any discoloration that might have occurred during the initial tannage or drying, and also compensates for variations in tan colour between batches of skins. After the skins have been washed off from the alkaline bath, the pH (around pH 5.5) is then suitable for the retannage, dyeing and re-oiling of the skins.

The Retannage

The aim of the retannage is to produce a specific leather-type with the

properties required from general crust leather. In our circumstances, where our main production is for bookbinding leathers, this usually involves the addition of vegetable tans and fatliquors to further refine the crust leather. This is not always the case however, as a wide variety of different end products can be produced from one raw material. In the case of the Indian goatskins we buy, we currently use different retannages in order to produce leathers as diverse as a shrunken grained goat - our Chieftain Goatskin, aluminium retanned archival leathers, embossed goats and bagpipe leathers. This is however by no means a complete list of what can be produced from this material. In the following discussion we will concentrate on the production of two leathers, a smooth leather and a shrunken grain leather.

The first addition to the drum at this stage is further vegetable tan, which will generally be sumac or myrabolams for top end bookbinding leathers. This results in a fresh level tan surface for the future dyeing of the skins. After the tan has been running for around 30 minutes, the dye and fatliquors are added.

Dyeing and Fatliquoring

The history of the dyeing of leather goes right back to ancient times, when natural dyes such as dyewood extracts laked with metal salts were used. The processes for using these products were complicated, and the range of colours was limited. With the advent of the "aniline" (synthetic) dyes at the end of the last century, dyeing became simpler and it became possible to dye virtually any shade. Currently we use anionic dyes that are descendants of the original aniline dyes, having improved physical properties (especially lightfastness) but at the same time being safer to produce.

In the production of leather, fatliquoring is usually the last operation in the aqueous phase before drying. This process is generally carried out using either fish oils or synthetic oils that have been emulsified to allow their use in aqueous solutions. Like the retannage, it is of decisive importance for the quality and properties of the leather. The fatliquoring process largely determines the mechanical and physical properties of the leather. If the leather is dried without fatliquoring, it becomes hard

and tinny, because the fibres are not lubricated.

The function of the fatliquoring is to separate the fibres in the wet state so that they do not stick together too much during drying.

Adequate lubrication and elasticity of the fibres after fatliquoring is essential to give a soft supple handle. Too little fatliquor will reduce the tensile strength, whilst too much can lead to poor adhesion of the finish coats.

After the dyes and fatliquors have been given sufficient time to penetrate the leather, they are then fixed to the leather by acidifying the leather to around pH 3 using formic acid. The use of formic acid is important as this enhances the effect of the dyes.

Finally the skins are lifted from the drum, "horsed up" and dried under tension, either, as in our case on, sheets of glass or more usually on toggle frames.

Shrunken Grain Leather

The only alteration major to this basic process in our tannery occurs with the production of our Chieftain and Clansman Goatskins. In both these cases the skins arrive in already tanned in their countries of origin – Chieftain from India and Clansman from Nigeria. With these skins, the skins are stripped twice and with considerably stronger concentrations of alkali. There are two reasons for carrying out this operation. Firstly the strong stripping ensures that we have removed as much of the unknown original tannage as possible, and secondly, in order to produce a shrunken grain one ought to start with a raw skin. Unfortunately this is not possible when using Indian and Nigerian Goats, since, as mentioned in the previous article, they are tanned in their country of origin in order to prevent rot. By putting the leather in a stronger stripping process this brings the skins back to a near raw condition, and allows the shrinking process to take place.

Following the above-mentioned strong strip, the leather is in an alkaline state. The drum is drained of its float, and a very astringent, acidic

syntan is then added that draws the grain of the leather. The skins then thoroughly retanned using sumac or myrabolams and carry on through the processing listed above, however at the end the skins are hung to dry to ensure that the grain is not pulled out of the skin.

In the next edition of Skin Deep we will discuss archival leathers in depth. The ageing properties of different types of tannages will be studied and points raised in what to look out for when purchasing quality bookbinding leathers.

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

Finishing Press

We have a rare opportunity for you to purchase the last 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

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

Company News

Positive Steps Award

J. Hewit & Sons Ltd. have recently come second in the small business category of the Positive Steps Award. East of Scotland Water and Zeneca Grangemouth initiated this award to encourage long-term improvements to the environment by industry within the East of Scotland. The award recognises the contribution made by industry towards reducing pollution, minimising waste and encouraging sustainable use of resources.

The award was open to 700 companies in the East of Scotland, all of whom work with the Industrial Pollution Control division of East of Scotland Water. Members of the East of Scotland Water, the Scottish Environmental Protection Agency and the Scottish Wildlife Trust, visited the Company, interviewed the management and inspected the premises.

At the prize giving, J. Hewit & Sons Ltd. was commended as a company with operated in a very

environmentally aware manner. In particular we were singled out as an excellent example of a firm using a substitution policy. This involves substituting safer alternatives in the place of hazardous materials and thus reducing risks not only within the factory but also on the environment. Mention was also made of our record in the recycling of materials and of our consistent use of sustainable products. Mr. Marsden of SEPA mentioned that our tannery gave him a totally different view of how environmentally friendly tanneries could be! Regrettably we were beaten for first place, and the prize of two thousand pounds, by Masslam Systems Ltd., a printed circuit board manufacturer.

Curragh Goatskin Bagpipe Leather

J. Hewit & Sons Ltd are pleased to present their new "CURRAGH" goatskin for the production of bagpipe bags.

J. Hewit & Sons Ltd. have been the sole tanners in Scotland of sheepskin for the production of bagpipes for nearly twenty years. During the last few years, there has been a steady decline in availability of suitable sheepskin pelts. As a result we have decided to use our expertise in the tanning of both sheepskin bagpipe leathers and vegetable tanned goatskins to develop what we believe to be a superior leather for making bagpipe bags.

Our new leather is a vegetable tanned goatskin that has been re-tanned using the best parts of the bagpipe sheepskin process. Potassium alum is added and the skins are then oiled with our special bagpipe recipe. Finally the skins are dried flat and softened prior to dispatch.

The advantages of the "CURRAGH" leather are:

- Vegetable tan/aluminium combination tannages have been proven to have enhanced ageing properties when compared to either vegetable tanned leathers or aluminium tanned leathers.

- Goatskin is a considerably more durable leather than sheepskin. It has a tighter fibre structure and will not delaminate during use, a problem that is quite common with sheepskin. When taken in conjunction with the improved tannage we would therefore expect a goatskin bag to have an increased lifespan.

- We believe that our "CURRAGH" goatskin should not suffer from the problems of drying-out that occur with the sheepskin bags in dry climates.

- This leather will be available direct from the tannery at very competitive rates. Since we already deal directly with the public, we will gladly accept orders for this leather down to one skin. We accept payment by credit card, and are delighted to send skins to any destination in the world.

If you require further information, prices or samples with regard to our "CURRAGH" goatskin please do not hesitate to contact the Edinburgh Tannery.

Designer Bookbinders

A society devoted to the maintenance and improvement of standards of design and craft in hand bookbinding.

Designer Bookbinders is the principal society in Great Britain devoted to the craft of hand bookbinding. The Society is internationally known and respected, and fellows of the Society are amongst the finest exponents of the craft in the World.

The Society evolved from The Hampstead Guild of Scribes and Bookbinders, which was founded in 1951; in 1955 the title was changed to The Guild of Contemporary Bookbinders. The Guild was at that time an informal group of about a dozen practising bookbinders, but an increasing number of people with an interest in bookbinding wished to be associated with the Guild's activities. Thus, in 1968, a formal constitution was drawn up and the present name, Designer Bookbinders, was adopted. In 1981, the Society was accorded charitable status.

Designer Bookbinders has four categories of membership: Fellow, Licentiate, Associate and Honorary Fellow.

Fellows of Designer Bookbinders are elected on submission of work, and are considered to have achieved the highest standards both in design and technique. Fellows are the exhibiting members of the Society.

Licentiates are elected on submission of work, which is deemed to display a potential in design and technique likely to commend them as candidates for election to Fellowship within five years. Their work may also be shown in the Society's exhibitions. The Society is constantly seeking new talent, and promising bookbinders are encouraged to apply first for Licentiateship and then for Fellowship. The Society nurtures Licentiatees by providing a regular series of tutorials and consultations; each Licentiate also has two Fellows appointed as mentors.

Associate membership is open to anyone interested in bookbinding and in the arts of the book generally, who wishes to support the activities of the Society. Associates comprise the largest category of membership, with about seven hundred Associates in twenty-eight countries, and with librarians, collectors, conservators, booksellers, teachers, amateur and professional bookbinders amongst that number.

Honorary Fellows are those who have rendered singular service to bookbinding and/or to the Society and whom the Society has thus wished to recognise and honour.

The objects of the Society are to maintain and improve standards of design and technique in hand bookbinding and to promote public interest in fine bookbinding. Designer Bookbinders pursues these aims by means of exhibitions, by the organisation of seminars, meetings, lectures and masterclasses, by publication of relevant books, periodicals, catalogues, and by the organisation of an annual bookbinding competition.

Designer Bookbinders publishes a highly respected annual journal, *The New Bookbinder*, which is free to all members and which can be subscribed to by non-members. Members also receive the quarterly *DB Newsletter*, which contains news, business, information, reviews, letters, advertisements, etc., and thus provides a forum for the free exchange of ideas, opinions and information which helps to foster a sense of involvement in a widely scattered membership. Designer Bookbinders also publishes from time to time a *Directory of Suppliers of Equipment and Materials*.

In serving its commitment to promote the art of the hand-bound book, the Society has a substantial list of major international exhibitions to its credit.

Further information about the Society can be obtained from:

The Secretary
Designer Bookbinders
6, Queen Square,
London
WC1N 3AR
England

Dates for your Diary

15th - 31st August 1998

The Edinburgh Book Festival

Details: The Edinburgh Book Festival, The Scottish Book Centre, 137, Dundee Street, Fountainbridge, Edinburgh, EH11 1BG, Scotland
Tel: +44 (0) 131 228 5444 Fax: +44 (0) 131 228 43333
e-mail: admin@edbookfest.co.uk

8th - 11th September 1998

Society of Archivists - Annual Conference and AGM. *Past, Present and Future*, is the annual conference which hosts seminars and workshops on book and paper conservation and preservation.

Details are available from: Teresa Januszonok, The Conservation Unit, Sheffield Records Office, 52, Shoreham Street, Sheffield, S1 4SP, England, Tel: +44 (0) 114 2734236, Fax: +44 (0) 114 2366055
e-mail: we.preserve@dial.pipex.com

22nd - 29th September 1998

Ipex'98 - International Print Exhibition

Is being held at the NEC in Birmingham, England. Almost 2000 companies from all over the World will be exhibiting at one of the largest events of its type anywhere.

Details from: Ipex, P.O. Box 1210, Coventry, CV4 8ZA, England.
Tel: +44 (0) 1203 426434 Fax: +44 (0) 1203 426475

7th - 12th October 1998

50th Frankfurt International Bookfair

Details: Fiftieth Frankfurt International Bookfair, Box 100116,

Dates for your Diary

Reineckstrasse 3, 60313, Frankfurt am Main, Germany
Tel +49 69 21020 Fax: +49 69 210 2227

23rd - 26th October 1998

Guild of Book Workers - Standards of Excellence Seminar in hand bookbinding, this year is being held in Greensboro, North Carolina. Presentations by renown experts on Alum Tawed Bindings, Pop-up Books, Decorated Papers, Paring Leather (the English and German Styles). A suppliers trade fair is also being held during the Seminar.

Full Details are available from: Monique Lallier, 7409, Somersby Drive, Summerfield, North Carolina, 27358, USA Tel: 00 1 (910) 643 0934 Fax: 00 1 (910) 643 8215

End November/beginning December 1998

Designer Bookbinders - Exhibition of the 1998 Bookbinding Competition.

This annual event is being held this year for the first time in the New British Library.

Summer 1999

Society of Bookbinders Conference and Trade Fair

The Birmingham Region will host the 1999 conference. Preparations have just commenced and as soon as further details are available, they will be noted here and posted on their web site at: www.socbkbnd.com

13th - 14th November 1999

Book Fair - Fine Press Book Association

This is the most important Private Press event in the UK calendar. The event is being held in Oxford, England.

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

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

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