



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



# *Skin Deep*

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.8 - Autumn 1999

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# Introduction

**W**elcome to issue no.8 of this newsletter. This will be the last edition of *Skin Deep* this millennium. In a few months time we be seeing in the New Year and the millennium bug permitting, volume no.9 of this, our humble newsletter. In my 12 years with the company, I have witnessed massive changes in the world of publishing, printing and bookbinding. The technology, both hardware and software, which incidentally have aided in the production of this newsletter, is having a profound effect on all of our business and private lives. Printing-on-demand, short-run publishing, the Internet and desktop publishing will in the long-term effect the amount of new books being produced in the future.

**I**am often told that “the future of bookbinding is secure.....”, “.....There will always be a need for books.....”, “.....You can’t beat a good book in bed.....”. I am in no doubt about the validity of these comments, but never-the-less, changes are afoot and these next few years are most probably going to be interesting for all of us.

**A**nway, enough of my musings and back to the matter in hand. This edition sees part 1 of an article, ‘Good Books, Sound Binding’ by Arthur Johnson a valued contributor to *Skin Deep*. And continuing our series on bookbinding organisations, Peter Verheyen from New York has supplied us with a very informative article on the American based Guild of Bookworkers. We also bring you part 8 in the ongoing saga, ‘The Manufacture of Leather’ and of course we have included our regular items.

Please enjoying reading this edition of *Skin Deep*

David Lanning  
Sales Director

# **Good Books, Sound Binding - part 1**

by Arthur W. Johnson

When a book is to be repaired or rebound, there are two considerations. Primarily the text should be preserved for posterity by sound construction and durable materials. On the other hand the binding may be renovated in order to make it a saleable item. Old books are attractive and prized when covered in smooth calf leather and embellished with gold and blind ornamentation. These features can be retained when the binding is restored by a skilled craftsman. However many antiquarian books have a weak construction because of competitive trade practices in the past. The common faults are unsatisfactory sewing, over pared leather and covers decorated by harmful methods. Recreating these in order to make the binding appear authentic does not improve the book's strength, nor is it sound craftsmanship. It is the custom to rebind or repair in order to simulate the style prevalent at the period the book was published. This is acceptable but it can be an error if the book is not bound to suit its purpose. Many books of faulty construction find their way into libraries where careless handling by readers and inexperienced staff may cause rapid breakdown.

The chief custodian of a technical library selected books dated between 1550 and 1840 to be rebound with a modern construction based on scientific principles. They were to be available in the reference section and be able to withstand constant handling and pollution. The cost of rebinding had to be reasonable.

In consultation with a binding craftsman the work was carried out to the following specifications.

All materials should be of near neutral pH value as possible

- Siding Cloth of linen or linen-cotton mixtures
- Jaconette and archival linen for strengthening and linings
- Unbleached linen thread
- Unbleached linen tapes in various widths
- Acid free millboard

- Powdered flour paste prepared daily
- Pearl glue and flexible glue must be clean and thinly applied
- (Synthetic adhesives were not in general use at the time) 22 carat gold leaf
- Papers Best quality cartridge, off white and coloured, for endpapers  
Marbled paper for siding small books  
Repair tissues, manilla and bonds for sundry use
- Morocco leather, PIRA tested, prepared with hydrolysable tannins and 1mm thick
- Levant morocco for large and thick volumes

### Preparation

Books in need of resewing were taken down and the gatherings cleaned. The old grooves were knocked out and the leaves were checked for dog-ears and tears. These were strengthened and the backs of damaged sections or folds repaired with bond paper. Tipped in plates were freed and guarded round the sections. The text block was pressed for a week until solid.

The boards of soundly sewn books were eased from their cords or tapes. Spine leather with linings was removed with a knife and discarded. The scraps of linings and glue remaining on the spine were layered with watery paste. After soaking they were cleaned off thoroughly with the back of a knife without damaging the threads, tapes or cords. (This process could have been left until the book was

prepared for rounding and backing where a moist spine is an advantage.)

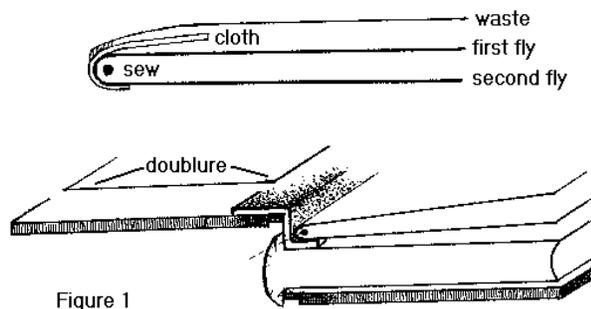


Figure 1

### Endpapers

An exposed cloth jointed endpaper was chosen and thin cloth was used for small

volumes and a buckram for heavier volumes. Each endpaper was cut 12mm larger and the adhesive was glue. The board paper was to be a double. See *figure 1*

## Sewing

Pressed sections were marked up for sewing in the usual way. Books previously sewn on three tapes were given four with additional tapes for heavier volumes. Ignoring the sawn in cerfs the tapes were spaced so that the distance from the bottom edge of the spine to the lowest tape was approximately 4mm greater than the spaces between each of the others. Endpapers were trimmed to size at head and tail and sewn in

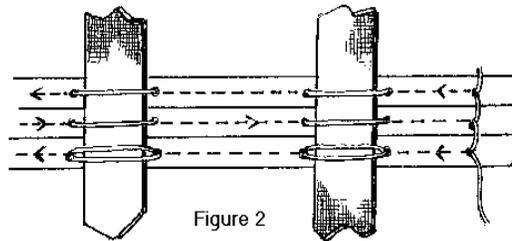


Figure 2

the same way as the sections except that the thread continued twice around the tape in order to have a continuous line of stitches through the endpapers. See *figure 2*. Endpapers for the sewn books were trimmed to size at head and tail and after jointing with a folder and ruler were glued snugly into the existing joint. No book edges were cut.

## Backing

Books were glued up, knocked up, rounded and backed using common procedure. Those already backed had their joints sharpened. Wooden backing boards are preferable to those with brass or aluminium edges as they are considered to be more sympathetic to the endpaper materials.

## Setting

Backs were then 'set' by placing the books in a standing press and then covering the spines with a thin layer of paste. After soaking for five minutes the glue used in the backing was cleaned off to leave fine lines

of adhesive between the sections. They were left to dry.

### Sewing through the joint

Linen tapes are extremely durable and are attached to the spines of cord sewn books by means of the endpapers. Holes were pierced through the right angle of the joint to emerge no lower than the first and last two sections. Saddle stitching provides a continuous row of stitches between the flyleaves going in and out around the tape and avoiding the cords.

It is an advantage to mark the position of the tapes and then to sew; and by pulling the tape through the loops the stitching would be tighter. Weighty thick books were also sewn at intervals through the spine. The needle pierced the centre of each spaced section and the thread knotted at the end of the completed line. See *figure 3*. After the endpapers had been secured by sewing they were trimmed flush at the foreedges.

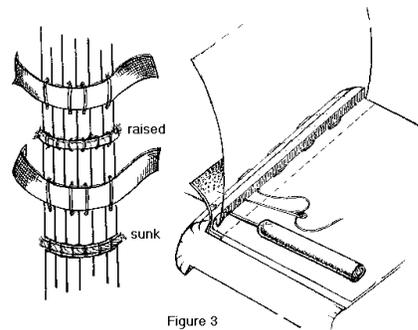


Figure 3

*Arthur W. Johnson, A.T.D., N.D.D. was born in 1920. As well as holding an Art Teacher's Diploma and a National Diploma in Design he is also an Honary Fellow of both the Institute of Craft Education and Designer Bookbinders.*

*Arthur has held teaching posts at Hornsey College of Art, Hammersmith School of Art, Willesden College of Art and the London College of Printing. He retired from teaching several years ago. He has also lectured extensively in England, Canada and New Zealand. His work has included Calligraphy, Fine Binding and Antiquarian Book Restoration and his bindings can be found in many public and private collections, including the British Museum.*

*His excellent book, the **Manual of Bookbinding** by Thames & Hudson is considered as one of the foremost reference works for bookbinders and is recommended as essential reading by many teachers of bookbinding. He has also written several other books.*

# Product News

## Traditional Band Nippers



We are delighted to announce that we are now stocking this beautiful product. These nickel plated nippers are hand crafted in the UK, to the highest possible specification.

**£55.32 per pair**

## Belmont Hollow

Following numerous requests, we are now stocking 'Belmont Hollow', a 225gsm card which is ideal for book spine hollows on case making applications.

Light terracotta in colour - 560mm x 760mm - long grain.

**Single sheets - £0.44 per sheet**

**25 sheets - £0.40 per sheet**

**50 sheets - £0.38 per sheet**

**100 sheets - £0.36 per sheet**

**500 sheets - £0.33 per sheet**

All prices shown are ex-warehouse and are subject to vat @ 17.5%

# Product News

## Cylindrical Polishing Iron



**This solid stainless steel, hand finished polishing iron compliments our existing range of traditional 'spade' shape gun-metal polishing irons.**

**£38.30 each**

**....and coming soon,  
so look out for....**

- Commissioner, a new range of bookcloth**
- Victorian Bible Papers - in a selection of traditional colours**
- Natural unbleached Binding Hemp (restocking)**

All prices shown are ex-warehouse and are subject to vat @ 17.5%

# Company News

## 2000 Craft Awards

**W**ould you like a large cash award to improve your craft or trade skills? Or do you know of a friend or a relative who would benefit? If so, now is the time to send for an application form for a 2000 Queen Elizabeth Scholarship.

J. Hewit & Sons Ltd. is a member of the Royal Warrant Holders Association, which in 1990 founded the Queen Elizabeth Scholarship Trust. Since then over £450,000 has been awarded to more than 65 men and women aged between 18 and 54.

Scholarships worth between £2,000 and £15,000 have enabled an aspiring couturier to work in the Paris salon of John Galliano, a trainee watchmaker to attend a specialist course in Switzerland, a furniture maker to study woodcarving in a Slovakian workshop and a buyer's clerk to attend a millinery course. There has been a glassmaker, calligrapher, antique restorer, basket-maker, upholsterer, wall paintings conservator, quilter, farrier and many more who have

received substantial help to further their careers.

Applications are judged by the Trustees who look for well thought out projects which will contribute to the wealth of talent in the United Kingdom and reflect the excellence of modern and traditional British crafts as symbolised by the Royal Warrant Appointment. The ideal candidate will be a talented individual who has already shown a commitment to a craft or trade skill. Applicants can be of any age and do not necessarily need to be employed by a Royal Warrant holding company.

Application forms for the 2000 Scholarships are available from: The Secretary, The Queen Elizabeth Scholarship Trust, 1, Buckingham Place, London SW1E 6HR. (Please enclose an A4 size stamped address envelope). Completed forms must be received by 17th January 2000.

*Please Note: Scholarships are not awarded for the purpose of buying equipment to establish a business or a workshop nor to fund courses in general further education.*

# Company News

The Spring and Summer months of May and June are often the most hectic, with 'end of year' examinations and exhibitions on many of the craft bookbinding and allied degree courses in the UK. The volume and quality of work produced by many of the students is quite outstanding and it never ceases to amaze us. It is a delight and an honour for us to be associated with these colleges and we are delighted to announce this years winners of the various J. Hewit & Sons Prizes.

Alan Issac won the Best Calf Binding award  
Guildford College of Further & Higher Education  
Diploma in Fine Binding

Alan Isaac (on right) was awarded  
his prize at Guildford College,  
Surrey on the 29th June.  
Seen here with the the editor of  
this newsletter.



Margaret Antalopoulos won the 1st year Forwarding Prize  
London College of Printing  
Part-Time BTEC HND in Design Binding

Courtney Gregwah won the 2nd year Forwarding Prize  
London College of Printing  
Part-time BTEC HND in Design Binding

# Company News

Camberwell College of Art - BA (Hons) Conservation  
The J. Hewit & Sons Ray Wright Memorial Award  
was awarded to Deb Major for  
Committed and Consistent Good Work in Archive Conservation

## The Society of Bookbinders Bi-annual Conference Telford 1999

A big thank you to all of you who came by our stand at the trade fair during the Society of Bookbinders Conference in Telford. It was lovely seeing you all - catching up with old friends and indeed meeting some of you for the very first time.



left:  
William McLean  
down for the  
few days from  
Edinburgh



right:  
John Pursey  
our man on the

The Society of Bookbinders Annual Competition  
The J. Hewit & Sons Ltd.  
£250.00 1st prize in the Restored Binding Category  
was won by  
John Robinson

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## Bookbinder's Lament

A Solemn curse by Ben Burnisher, pronounced upon a Master

May rats and mice devour you paste,  
Your paper and your leather;  
May your hand letters be defaced,  
Your types all mixed together.

May all your pallets, stamps and rolls,  
Be on their faces battered;  
Your beating stone packed full of holes,  
Your hammer in pieces shattered.

And may your standing press fall down,  
Your pressing boards be cracked;  
May your law leather all turn brown,  
Each law book edged in black.

May you be bothered all your life,  
With workman brandy lovers;  
With sandy boards and dull plough knife,  
Thin paste, and horny covers

And May your gilding all rub off,  
Your roll burn through the leather,  
And you hereforward be obliged  
To finish in dry weather.

er Bookbinder, circa. 1880

And may your polisher upon  
The face be full of scratches,  
And every cover you put on  
At least have twenty patches.

May all your colours be too strong,  
So as to rot your leather,  
May all your books be lettered wrong,  
Your fly leaves stick together.

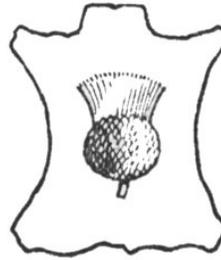
May your laying press all get broke,  
Your books be wrong collated;  
And may you with foul charcoal smoke  
Be almost suffocated.

May your apprentice run away;  
Your business be diminished;  
And may booksellers never pay  
You when the work is finished.

God grant that the distressed may be  
from Constable to Beadle;  
And live till you can't feel or see  
Your press-pin from your needle.

## The Manufacture of Leather – part 8

By Thomas McNeill



In the Manufacture of Leather – Part 6 we followed the final wet end processing of the skins, where they were retanned and dyed ready for finishing. In the next couple of instalments we will describe the “trials and tribulations” of finishing Hewit’s leather to the highest possible standards.

### Types of Finishes

As approximately 90% of all leathers produced at J. Hewit & Sons are used for bookbinding, the need for very “fast” finishes (i.e. finishes with resistance to water washing, soap washing, excessive dry rubbing, or dry cleaning solvents) is not required. In fact, leathers with a fast finish are normally disadvantageous to bookbinders, as these types of finishes do not lend themselves to re-dyeing, gold finishing, blind-tooling or polishing.

In most cases, there are four finishes we use in our standard production leathers.

## **Aniline Finish**

Leather with an *aniline* finish is leather that has been coloured with dyestuffs only. i.e. no opaque finish such as pigment has been used. The aim of an *aniline* finish is to produce leather, which has a “natural” look. The major drawback of an *aniline* finish is that since it is non-opaque, a very 'level' dyeing must be achieved in the dyehouse. *Aniline* finished leathers also show the natural grain faults of the leather, “warts and all”. Many types of leather have too many faults and uneven grain to be produced with an *aniline* finish. Our main stocked leather with an *aniline* finish is calf, although goats, basils (sheep) and skivers are sometimes available if we are given enough time to select suitable skins as they progress through the tannery. *Aniline* finished leather has excellent tooling, polishing and re-dyeing properties and lends itself to the application of genuine gold leaf.

## **Aniline / Casein Polished Finish.**

The aim of this type of finish is to produce leather, which retains its “natural” look but at the same time achieves a degree of uniformity in colour with the minimum opacity necessary. This is achieved by using a mixture of *aniline* dyestuffs and pigmented dyestuffs bound together using *casein*. Pigments, unlike dyestuffs are insoluble in water or solvents and are opaque. *Casein*, a protein that comes from milk exists as a water-soluble colloid. It is not unlike albumen (known in the bookbinding world as 'glaire'), which is the protein present in egg white. Binding takes place by the deposition of the binder around the pigment due to the loss of water by evaporation and also hydration of the leather fibres. Pigmented dyestuffs would not themselves adhere to leather or form a “film” so, as in the case of ordinary paints; other materials such as casein must be mixed into the finish. For this reason caseins are known as “Binders”.

The leather is first sprayed with a lighter shade than required of this mixture, then a transparent 'top-off' coat with a slightly darker shade is applied. The finish is then fixed using Cationic Casein. Cationic Casein

is positively charged whereas most caseins are Anionic and are negatively charged. The reaction of the negative and positive charges meeting binds the two together forming an impervious layer.

Until fairly recently this type of finish would be fixed by cross-linking using Formaldehyde but because of today's strict health and safety legislation (e.g. the UK's C.O.S.H.H. regulations), we are no longer allowed to use formaldehyde in bulk productions.

The finished leather is then polished. The combination of the darker mixture and the burnishing effect on the tips of the grain enhances the final colour and gives a very attractive two-tone effect. This type of finish has all the workable properties of aniline finished leathers and is most commonly used in the production of our Chieftain, Clansman and Kinauld Goatskins.

### **Matt or Glazed Pigment Finish**

This is the most common finish we apply at Hewits and with the exception of the leathers described in earlier paragraphs, all our other standard production leathers are finished "*Full Pigment*". As the name would suggest, this finish contains no aniline dyestuffs. The dyestuffs are all replaced with an opaque inorganic pigment; the mixture is bound together still using a small amount of casein, but the main binder in this type of finish is Acrylic Resin. Acrylic Resin is thermoplastic, which unlike casein forms a continuous film, resulting in a more level finish and better coverage of the finished skins. The small amount of casein contained in the finish ensures the leather does not become "sticky". It also helps to ensure the finished skins do not resemble sheets of plastic, as it is important we ensure they retain the look and feel of leather.

The leather is finally coated with a matt or bright water-based lacquer emulsion, which seals the finish and gives a certain amount of resistance against wet and dry rubbing. None of the finishes we produce at Hewits are completely "Fast". Should you require a

particularly matt finish, be prepared for very poor wet and dry rub results. To achieve a very matt finish we are required to add dullers to the lacquer emulsion which has a detrimental effect on the continuous film causing the “sealing” properties of the lacquer emulsion to break down.

Our Matt or Glazed Pigment Finishes lend themselves well to the application of metallic foil but not genuine gold leaf and because it is a sealed finish it cannot be tooled or re-dyed.

We are often asked to produce some “weird and wonderful” finishes and effects, which we are always happy to attempt. But please be reasonable. Not so long ago we were asked to produce a leather which could withstand 10,000 rub cycles (using British Standard leather testing equipment), without the finish deteriorating in any way. Considering for example that an upholstery leather has only to withstand 300-500 rub cycles, we politely told the customer “miracles we can do but the impossible takes just a little longer”, or words to that effect. But please do not let us put you off asking; we enjoy a good laugh now and again!

In the next issue of skin deep we will be covering various aspects of the work undertaken in the finishing department including, spraying finishes, embossing, different methods of softening skins and polishing and glazing techniques.

## For Sale

Craft/trade bookbinding business fully equipped, in good contact area, scope for development. Arrangements can be made to purchase home and workshop, or purchase equipment as whole and operate elsewhere. Present proprietor could be on hand for a transition period. Enquiries to Tel: 01722 334998



## The National Organisation for the Book Arts in the United States

Founded in New York in 1906, the Guild of Book Workers is the oldest organisation for the book arts in the United States. Its purpose was to "maintain a feeling of kinship and mutual interest among the workers in several book craft by forming a centre for the collection and distribution of useful and reliable information, and by giving exhibitions of its members...". The Guild was heavily influenced by the arts and crafts movement as exemplified by William Morris, and most of the founding members were women of the upper-class who went to England to study with Thomas J. Coben-Sanderson and others. Coben-Sanderson, Frederic Goudy, Charles MacLeish, and the firm of Sangorski and Sutcliffe were all early members. Forty-two individuals representing the full range of arts and crafts associated with fine book production attended the first meeting. Over the years, the Guild continued to grow; after the Second World War came a steep drop in membership and activities. In the 1980's and 90's Guild membership and activities blossomed again. Current membership is now standing at approximately 900 worldwide.

Benefits of Guild membership include the annual *Standards of Excellence* conference, participation in exhibitions, the bi-monthly *Newsletter*, the *Journal* and a comprehensive *Supply Directory* and *Study Opportunities List*. To attract members, many of these are also available online. The Guild also boasts an extensive library which is housed at the University of Iowa Library. Participation in, and access to, all of the Guild's benefits is available to all members.

As the name suggests, the annual *Standards of Excellence* conference helps members develop their areas of expertise by focusing on specific techniques in detail. During this two-day conference there are four presenters, and attendees rotate through each in small groups. A wide range of topics is presented to appeal to both the expert binder/book artists and the beginner. Included are binding styles and techniques, conservation, materials, and historical overviews. The conference is held at a different location each year and is always well attended. This year, *Standards* will be held in Chicago.

Exhibitions are perhaps the Guild's most visible function. These are juried and occur on a national level every 2-3 years. Showing recent works by established and aspiring binders and other book artists, the exhibitions have shown the tremendous growth undergone by the book arts in this country. Exhibitions are accompanied by fully illustrated catalogues and have, in recent years, also been published via the Web. The past three exhibitions have been thematic, focusing on the arts of fine presswork and binding, papermaking, and the alphabet. Plans are currently underway for a thematically open exhibition to be held in the year 2000.

The Guild's *Newsletter* appears bi-monthly, featuring news of Chapter and member activities and reviews of new publications and exhibitions. Also included is an exhaustive list of book arts related events including workshops and exhibitions. The *Journal*, issued biannually, features longer articles about specific techniques or binders, reports from the annual Standards conference, and related topics.

In addition to its national function, the Guild is currently organised into 8 regional chapters: New England, New York, Delaware Valley, Potomac, Midwest, Lone Star (Texas), Rocky Mountain, and California. Created to help alleviate the challenges of a geographically far-flung membership, the Chapters make the Guild more accessible to the membership by providing workshops, presentations, and member exhibitions. In contrast to the national organisation, Chapter exhibitions are generally self-juried and thus provide an avenue for relative beginners to show their work. In recent years, some of these Chapters have begun doing set book exhibitions, some featuring works privately printed especially for the exhibition (the Potomac Chapter's Da Vinci exhibition, and most recently the Lone Star Chapter's John Muir exhibition which will travel throughout Texas for the remainder of 1999). Catalogues are almost always printed and available. Chapters also publish their own newsletters as well as increasingly maintaining their own websites to inform members and non-members alike of activities.

More information about the Guild of Book Workers and its activities can be had by visiting its website at <http://palimpsest.stanford.edu/byorg/gbw> or by writing to: Guild of Book Workers, 521 Fifth Ave, New York, NY 10175.

# Letters & Feedback

## Workshop Gadgets

As we have dreamed up several gadgets in our small bindery, we thought that they might be considered for inclusion in your newsletter.

The Steam Jet - The removal of old spine material from books that need refurbishing can be a tedious and often unsatisfactory business. Dry pulling does not always remove debris strongly glued to the sections. Wet pulling with coatings of glue scraped off is laborious and can easily damage the sections.

We have fitted up the spout of a electric kettle with a length of thick rubber tubing and substituted for the kettle lid a carpet tile weighted down to act as a breather for excessive steam. The resulting steam jet removes even the oldest and most resistant spine debris fast and cleanly. The steam does not penetrate the sections and softens the glue round the sewing threads so that the book can then be molded easily into its original rounded shape.

Titling Machine - Hot foil presses are very expensive and using a letter stick for titling seldom seems

to do a good job, while using individual hand letters can cause such misery. A foil press can cost upwards of £1000 but there is a fairly inexpensive way out. Small 2nd hand Adana printing presses can normally be picked up quite cheaply. If titles are set up for printing and the typeface heated in the press with a hot air gun very creditable gold block titles can be achieved. It helps if a digital and fast reading thermometer can be used to check exact temperatures. This printing press method is especially useful for serial titles of several lines of print.

Over the years we have titled literally hundreds of books using this type of 'gadget'.

**Friar Farmer, Mount Saint Bernard Abbey**

*Editor's note: We applaud the ingenuity that has obviously been applied in devising these gadgets.*

*However, due to the high temperatures required with both of these gadgets, we do advise extreme caution to any one wishing to experiment with the methods described.*

# Dates for your Diary

**5th October 1999**

**Designer Bookbinders Tuesday Lecture**

**From Cover to Cover - Making the Complete Book - by Les Bicknell**

Admission £3.00 - 6.30, Art Workers Guild, 6, Queen Square, London WC1  
Further Details from Keith Adams - 020 89814493

**5th - 7th October 1999**

**Institute of Paper Conservation - Edge Tools for Conservators**

A two day practical course in the making and sharpening of knives and tools.  
This course is being held at West Dean College, Chichester, England.

Full Details are available from: Bernard Allen, Winllan House, Llansantffraid,  
Powys, SY22 6TN, Wales Tel: +44 (0) 1691 828738 e-mail:  
ballen@aol.com

**2nd - 3rd October 1999**

**The Oak Knoll Fest VI - Oak Knoll's Annual Private Press Fair**

in New Castle, Delaware, US.

Further Details from: Oak Knoll Books, 310, Delaware Street, New Castle,  
Delaware, US Tel: 00 1 (302) 328 7232 Fax: 00 1 (302) 328 7274

**28th - 30th October 1999**

**Guild of Book Workers - Standards of Excellence Seminar** in hand  
bookbinding, this year is being held in Chicago, Illinois, US

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

**4th November 1999**

**Institute of Paper Conservation - Down the Bridling Path**

A lecture by John Sharpe tracing the development of Byzantine book  
structures from the early Coptic codex. 18.30 at The Art Workers' Guild, 6,  
Queens Square, London WC1 - Free Admission

# Dates for your Diary

**2nd November 1999**

**Designer Bookbinders Tuesday Lecture**

**The thicker the book, the better the binding**

**Finely printed books of substance** - by Simon Lawrence The Fleece Press

Admission £3.00 - 6.30, Art Workers Guild, 6, Queen Square, London WC1  
Further Details from Keith Adams - 020 89814493

**13th - 14th November 1999**

**Book Fair - UK Fine Press Book Association**

This is the most important Private Press event in the UK calendar. The event is being held at the Oxford Brookes University, Gipsy Lane, Oxford.

Admission by catalogue £5.00.

Details from: Michael Taylor, Tel/Fax: +44 (0) 1379 853889

*J. Hewit & Sons will have a 'manned' stall at this event.*

*Saturday - 11.00 - 18.00*

*Sunday - 10.00 - 17.00*

**6th December 1999**

**Designer Bookbinders Tuesday Lecture**

**The Middleton Lecture - Bookbinding in Oxford in the 15th Century**

Dr. David Pearson - The Wellcome Institute for the History of Medicine

Admission £3.00 - 6.30, Art Workers Guild, 6, Queen Square, London WC1  
Further Details from Keith Adams - 020 89814493

**11th January 2000**

**Designer Bookbinders Tuesday Lecture**

**Recent Work by Designer Bookbinders - a slide show and talk**

Julian Thomas & Stephen Conway

Admission £3.00 - 6.30, Art Workers Guild, 6, Queen Square, London WC1  
Further Details from Keith Adams - 020 89814493

# 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 £6.00 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
Other Miscellaneous cloths from	£1.50 per metre

## Miscellaneous Items

The Art Of Marbling by Einen Miura

This book was £29.95 but has now been reduced to £24.95

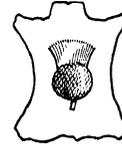
Due to the purchase of Bowden & Son, we have in stock a range of early 1900 'corded' headbands. This will be the last opportunity of purchasing this particular type of headband since they can no longer be manufactured. A range of colours are available @ £4.50 per 10 metre length

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