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

J. Hewit & Sons Ltd.

TANNERS AND LEATHER DRESSERS

Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.7 - Spring 1999

Features

Regular Items

TANNERY

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Introduction

Welcome to issue no.7 of *Skin Deep*. The last few months have been rather exciting and eventful for us, since taking over the old and established company of Bowden & Son, the book headband manufacturer in December. Further details about this can be found in the 'Company News' section and there is also an article titled 'Tops and Tails'.

Arthur Johnson has generously written an article in this Spring Edition, detailing some of the bindery gadgets and innovations he has developed or come across. This item will be followed by further articles in a future editions of this newsletter. Incidentally, if you have invented or developed useful working aids, please write and share them with us.

The Manufacture of Leather - part 7, digresses from previous instalments. Following discussions on the Internet, we have decided to address the issues concerning the comparison of leather today and the past. The characteristics of modern leathers are very different to those of 100 years ago and we thought that an article on the reasons behind these difference would be of interest to book restorers and conservators.

Of course our regular features, Product News, Bargain Basement and Dates for Diary are also included.

We trust that you will enjoy this edition of Skin Deep.

Happy Reading!

David Lanning
Sales Director

Workshop Gadgets and other Innovations

by Arthur W. Johnson

Many binding workshops boast tools and equipment that have been fashioned by craftspersons as aids to their working proficiency. Often unique, only one is made, they are personal to the innovator. Some of these gadgets have been devised out of necessity in order to meet a problem but all have the common factors of ingenuity and economy. It is unfortunate that these ideas are not always communicated to other binders. Should others wish to share their inventiveness, the editor will be pleased to receive drawings and explanations. These will be published in a future newsletter as an addition to the following.

The bookbinder may be familiar with a bone folder used exclusively for box making. Instead of the usual spear shape the ends are angled to 60^0 in order to manipulate the covering materials into corners and inner edges.

The blade of a hand hacksaw is of high-grade steel and can be ground and shaped into an excellent trimming-out knife. Similarly the engineer's heavier blade, which is 30mm wide, will produce a first class paring knife. The teeth are filed away and the shaft bound with leather.

Round files are preferable to a coarse handsaw for cutting into paper and boards. They may be adopted for making channels in the backs of sections for sunk cord work and for the slots which contain the cords when the boards are laced on. A file, with the trade name 'Abra' is manufactured from a special metal that enables it to be bent by hand to the curve of a spine. These are obtainable in sizes from 1 - 5mm in diameter.

The clips or 'pliers' used by market-stall holders to display goods or retain covers will do service as band nippers. Some may have handles and grips covered with plastic, others are plain and can be faced with leather. Provided the spring is not too powerful they will not bruise the leather when nipping the bands. They are cheap and easily available.

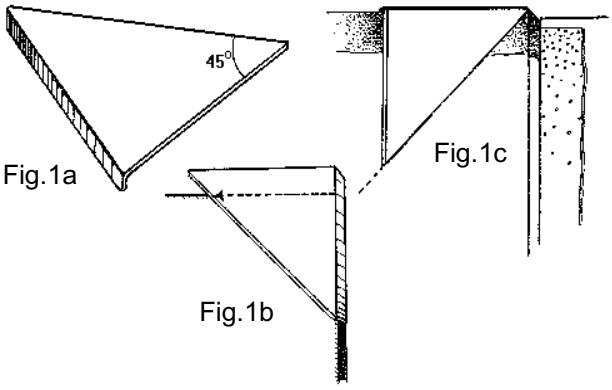


Fig.1a

Fig.1b

Fig.1c

A simple measuring gauge for corners is cut from a thin piece of aluminium shaped as figure 1a. It can be used to measure, place or trim out leather and cloth corners. The required size is marked on the hypotenuse of the triangle, figure 1b. A guideline of 45^0 can be drawn when mitering corners and putting down a leather joint, as in figure 1c.

Books requiring thick boards generally have these bevelled for appearance and this dusty and laborious task is made easier by the gadget illustrated in figures 2a & b. Thinner boards may also be shaped but all bevelling

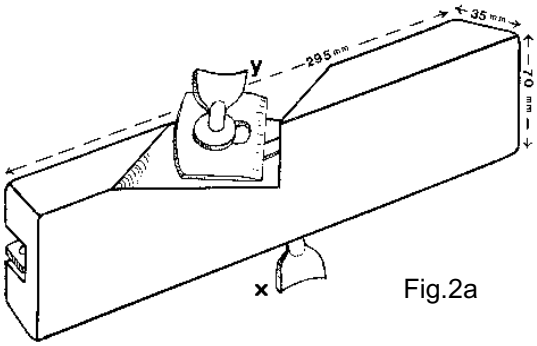


Fig.2a

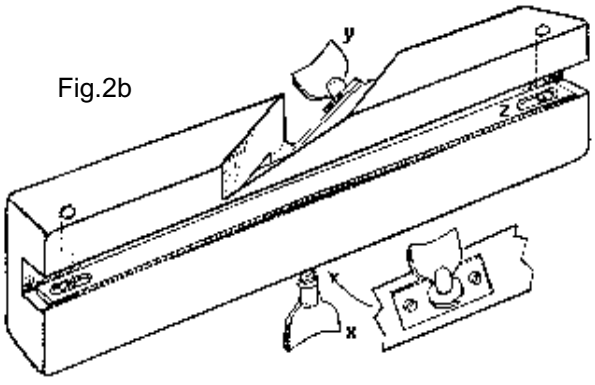


Fig.2b

is done before the boards are attached to the book. The materials required for assembly are a piece of hardwood, two wing bolts, a strip of aluminium, two threaded metal plates, two washers, two small screws and a spokeshave blade. The thickness of the board to be bevelled is set by wing bolt X whilst the other adjusts the angle of the bevel Y. The plugged holes are for access to the screws retaining the slotted aluminium strip Z.

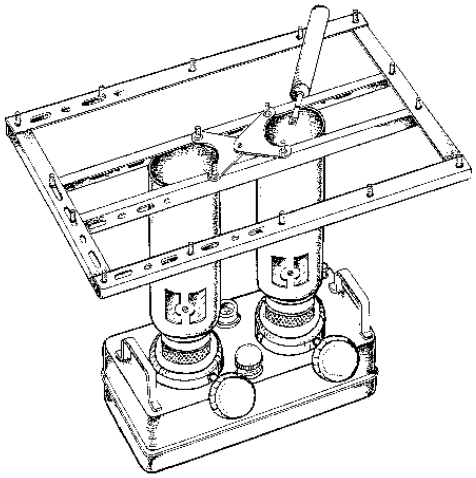
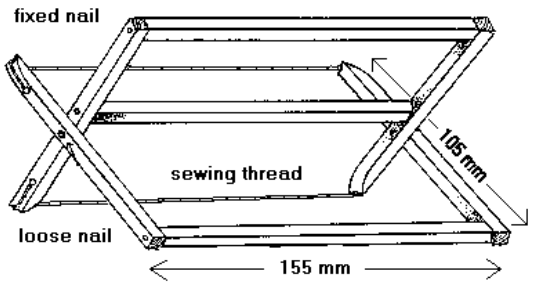


Fig.3

An electric finishing stove is expensive to buy and its running cost is high as energy is wasted as the stove is heated. As only a small section of each tool is in contact with the hotplate, it takes time to reach the temperature required for gold and blind finishing. A portable paraffin stove is an acceptable option. A new or second hand domestic stove, preferably with a double burner, is obtained and the outer casing discarded. A framework of lightweight Dexion, or similar drilled and slotted angle iron, is constructed to fit firmly on the two chimneys. The pieces are secured with nuts and long bolts, and these also serve to prevent the finishing tools from rolling out of position. The faces of the tools rest within the chimney rims whilst the handles are protected by the frame. If the wicks are trimmed evenly and the surfaces cleaned the resulting blue flame will heat the tools in seconds. The stove is safe, odourless, free from soot and very economical with fuel. The stove in figure 3 has been in constant use for decades.

An innovative device for laying gold leaf onto the concave foredge of a book is illustrated in figure 4. The gadget described was purchased privately in Europe but to the best of knowledge does not appear in suppliers' catalogues. However caution must be observed if making a similar model as it may be protected by a patent. The construction is simply made from 7mm square pieces of hardwood. Balsa is too soft. The usual procedure when gilding a foredge is to tilt the press, apply glaire to cover a little more then half the width of the foredge and lay the

Fig.4



gold leaf by means of a paper strip or gilder' s tip. The press is then tilted the other way and the remainder of the edge completed in the same manner. The gilding frame is used as follows but the press is not tilted. Gold leaf is cut on the pad in separate pieces, each a little wider than the curved edge and sufficient to cover the foredge. If the book is large, half the length may be done at a time. Glaire is washed on but not to excess as to cause the liquid to funnel down the curve. The two threads are lightly Vaselined and by placing the middle fingers between the top bars the distance between the threads can be adjusted and held with the thumb and little finger. The greased thread is touched to the extreme edges of a piece of gold and lifted free. The leaf will hang in a concave shape that can be manipulated to imitate a similar curve to that of the foredge. Lower the gold onto the glaired surface. The method works very satisfactorily although a steady hand is needed. If by misjudgement cracks appear they are covered by gold applied by means of the gilder's tip.

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 written two other books which were also published by Thames & Hudson,* ***A Practical Guide to Bookbinding*** *and* ***Book Repair and Conservation*** *and* ***Lettering on Books****, published by Puiri Press, New Zealand.*

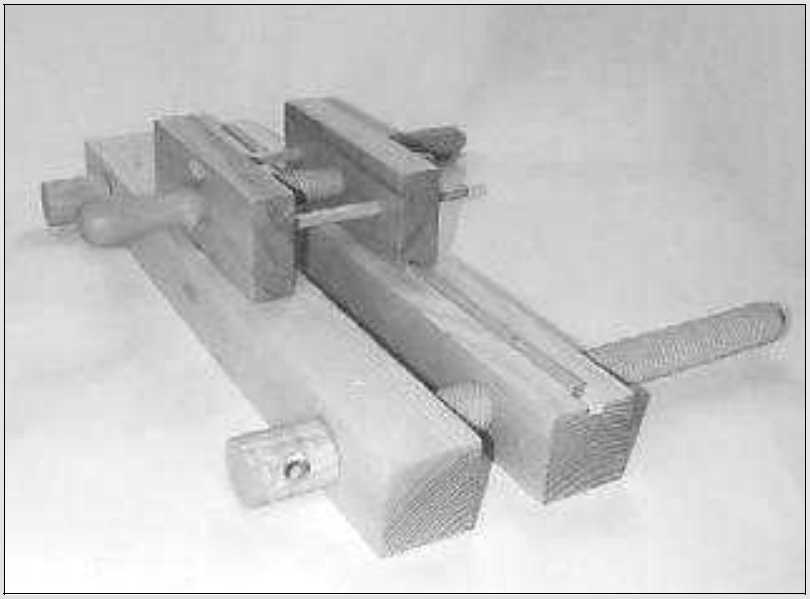
We look forward to publishing further articles by Arthur, in future editions of *Skin Deep.*

Product News

A New Range of Wooden Bindery Equipment

We are delighted to announce the launch of a new range of solid beech, wooden bookbinding equipment. We now have in stock our newly designed Laying press (and tub), plough and a choice of finishing presses in two styles.

Laying Press and Plough

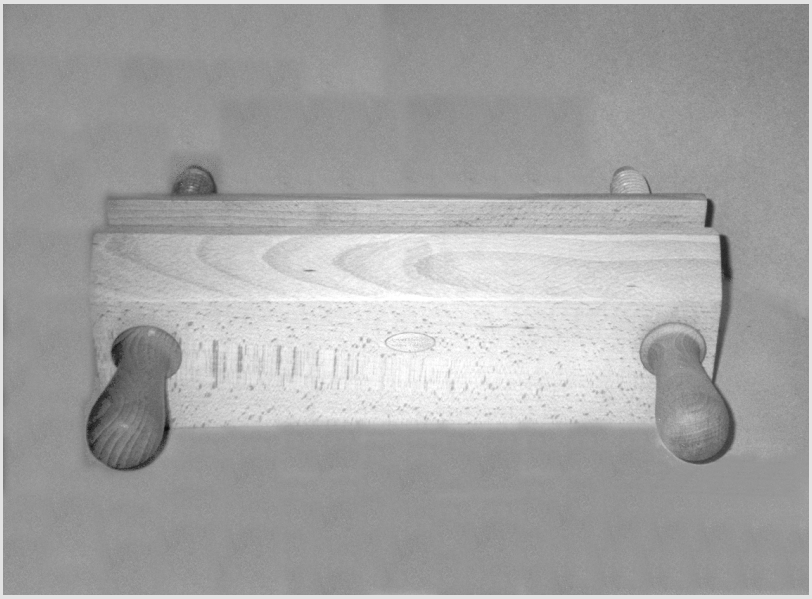


Laying Press - 46cm between the screws - £99.20
Tub for Laying Press - £120.00
Plough - £68.00

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

Product News

No. 5 Finishing Press



31cm Finishing Press shown

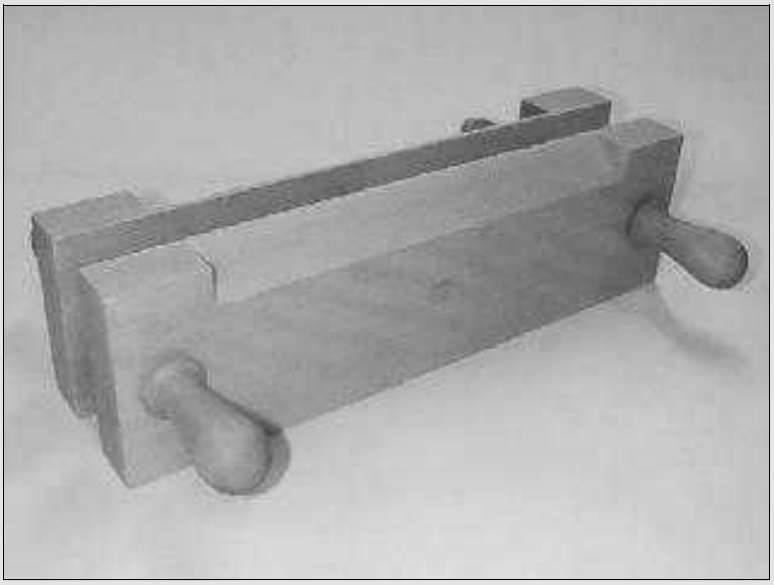
Available in 2 sizes

31cm between the screws	**£76.00**
44cm between the uprights	**£84.00**

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

Product News

No. 6 Finishing Press



40cm between the uprights £90.40

Thames & Hudson
Manual of Bookbinding
by
Arthur W. Johnson

has been re-printed and is now in stock
£9.95 per copy

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

Bowden & Son

We are delighted to announce that we have purchased the World rights to Manufacture, market and sell Bowdens Book Headbands.

For many years, J. Hewit and Sons Ltd. have been successfully distributing a range of the Bowden Book Headbands, complimenting the extensive range of fine bookbinding leathers we manufacture and sell and other bookbinding materials, tools, sundries and equipment we distribute.

Several months ago June and Brian Orley, the owners of Bowden & Son contacted us, and after informing us that they were planning to retire, asked us whether we would be interested in purchasing their Company. We were of course delighted and honoured by their offer. For us, the merging of the two companies made absolute sense. Both companies historically, have shared the philosophy of producing the very best products in their field. Bowden and Son since 1855 have been manufacturing the finest quality book headbands available anywhere in the World and we at J. Hewit & Sons Ltd. have a 150 year reputation World-wide of producing the very finest bookbinding leathers from our Edinburgh Tannery.

From the 5th of January 1999, the production and selling operation of Bowden Book Headbands moved from Essex to our tannery in Edinburgh. Our Intention is to continue offering our customers the excellent quality of product and customer service that they had become accustomed to in their past dealings with Bowdens.

Further details, prices and samples are available from both the Edinburgh Tannery and London Warehouse.

Sale

After the terrific success of last years sale, we will be holding another selling event his coming April for one month. Throughout the year, due to special orders or leather

finishing trials that the company undertakes, we acquired a quantity of skins which are non-standard in shade or finish. This leather is often of excellent quality. We will be offering these skins for sale at heavily discounted rates as from the 6th April.

Please contact the Edinburgh Tannery for further details.

Designer Bookbinder Competition

We are proud to support and be associated with various bookbinding associations and educational establishments. During the year we sponsor a range of prizes prizes including bookbinding competitions and end of year awards given to college students.

The 1998 Designer Bookbinder Competition produced many fine bindings.

This year, the J. Hewit & Son prize for The Interesting Treatment of Leather was awarded to Renira Horne, pictured here in her bindery at home.

Our warmest congratulations go to Renira, who started studying bookbinding at the City Lit, Bolt Court school 12 years ago and has also taken a part-time course with Jen Lindsay at Roehampton.

Letters & Feedback

Not only Bookbinding.....

We were delighted to receive the enclosed photograph from Peter G. Smith from Buckinghamshire.

Peter is a model maker and produces with extraordinary accuracy and detail, carriages such as the 1902 'State Landau' featured here. All of the parts down to the spokes on the wheels and the glass in the 'lamps' have been hand-crafted by Peter in his workshop at home.

He has won many prizes for his work. This particular model which is approx. 18" long, received first prize in its class at a recent Model Engineering Exhibition.

Peter uses J. Hewit & Sons Sheepskin Skiver to 'upholster' the carriage's seats.

Skin Deep Would love to hear about other unusual uses of leather you may have. So please write and let us know, but no smut please!

Study Opportunities in Hampshire

Maureen Duke, a frequent contributor to this newsletter is now offering one-to-one or one-to-two tuition at her home. The costs are £30.00 per day for 1 to 1 and £25.00 per person per day for 1 to 2 tuition.

These private intensive study opportunities are open to all bookbinders with any level of skill or experience, since the tuition will be geared to meet their own particular knowledge. If you are a beginner or skilled craft binder who wishes to improve your own skills please contact Maureen at:

Fernbank
Trotton
Petersfield
Hampshire, GU31 5ER

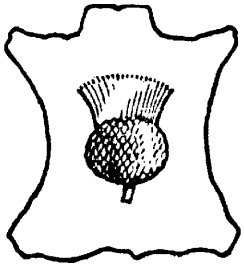
Tel: 01730 812432

Obituary

We were very sad to hear recently of the death of Mr. Stan Scarlet at the age of 90. Mr. Scarlet joined J. Hewit & Sons, as it then was, in 1932 as the manager of the new London warehouse in Jewin Street. In December 1940, when bombing destroyed 46, Jewin Street, the office was transferred to Mr Scarlet's home in Bromley, Kent, and the business continued from there until new premises were rented in Clerkenwell 4 months later. Over the years Mr. Scarlet's influence within the company grew, and he became firstly the overall sales manager, and finally in 1969 the sales director for the Company, travelling widely throughout the world. Mr Scarlet retired from active duties in 1975, and as a director in 1982, although he kept in regular contact with us right up until his death. Mr. Scarlet was well known and respected within the leather industry, and we hope that all who knew him will join with us in passing on their condolences to his family.

The Manufacture of Leather - part 7

By Roger Barlee



In earlier articles in “Skin Deep” we have discussed both the tanning and re-tanning of leathers. Whilst some mention has been made of the different types of vegetable tannages and their ageing properties, no discussions have as yet taken place on ageing properties of bookbinding leathers as a whole. Whilst I mentioned in the last edition that this subject would be the next topic in our progress through the manufacture of leather, recent discussions with some bookbinders has highlighted the subject. As a result I am going to use this article to put the tanners point of view on the ageing properties of bookbinding leathers.

Whilst nobody would question that the use of Alum Tawed leather or Vellum will result in the best ageing characteristics for bookbinding, their limitations make them unacceptable for general commercial bookbinding. Research over the last seventy years has been aimed at trying to emulate the long-term stability of Alum Tawed leather and Vellum in a more commercially acceptable product.

As was stated in part 4 of the Manufacture of Leather, there are two distinct types of vegetable tannin, the “Pyrogallols” or “hydrolysable tans”, and the “Catechols” or “condensed tans”.

Pyrogallol tannins are used in the production of the main quality bookbinding leathers because the Pyrogallol complex is stable to

oxidation. This can be seen by the good lightfastness of the leather. On top of this, the excellent buffering capacity from the high "non-tans" content of the product (approximately 40%) protects the leather against acid damage from the air. Nowadays bookbinders should ensure that their quality bookbinding leather has been tanned with one of several of these Pyrogallol tannins such as **Sumac**, **Myrabolams** or **Tara**. The disadvantage of these tannins is that they are generally expensive because supplies can be problematical, and they are difficult to harvest. The reason for this is that the majority of Pyrogallol tannins come from nuts and leaves.

Catechol tannins on the other hand, such as **Mimosa** and **Quebracho**, come from the barks of tropical hardwoods that are farmed for their wood. They are therefore far more widely used in the production of leather than the Pyrogallols. Catechol tanned leathers still have their uses in short-lived items such as shoes, bags etc., in time however red rot will appear. The reasons for the problems are firstly that the "Catechol" complex is not stable to oxidation, and secondly that these tannins have a very low buffering capacity as the non-tan content is much lower. Bookbinders should therefore be very wary of using cheap leather for restoring old valuable books, as these will generally have been Catechol tanned. A good rule is to steer clear of any natural leather that has a pink cast or poor lightfastness.

"Why do book restorers have to spend their time restoring 'modern' books, whilst those from the 17th and 18th centuries are undamaged?"

This question goes to the very heart of the bookbinder's problem. The statement is in fact very true, in that until the early 1800's, the leather used for the production of books generally came from local "European" woods such as **Oak**. Oak bark is a Pyrogallol tannin, and as such, oak tanned leather is long lasting. As far as the European bookbinding trade was concerned, the problems of the different types of tannage were not highlighted until the beginning of this century.

During the last century four important things happened. Firstly, as the general population became more affluent and educated, the demand for

books increased. This was unfortunately also at the same time that, with the increasing trade with “the colonies”, European tanners started using the cheaper leather and tannins coming in from Africa and India. The result was that the majority of leather bound books from the later half of the last century up until the 1920s were bound in Catechol tanned leather such as Mimosa and Quebracho. Another important factor was the use of sulphuric acid. Sulphuric acid is a strong acid, and as such it’s presence increases the likelihood of acid damage to the leather. The reason for the introduction of sulphuric acid to the processing was the development of man-made dyes and mechanical shaving (please note I am not going to get involved with the pros and cons of shaving itself). Artificial dyes require to be fixed to the leather. This was initially done with sulphuric acid, although today formic acid is used (a weak acid). In the case of shaving, the problem this caused was iron staining. Nowadays tanners have a wide variety of sequestering agents available to allow the removal of iron particles, however in the 1800’s the easiest way to remove iron was to bleach the leather using sulphuric acid. This bleaching not only left the iron in the skin but also the strong acid, both of which would have a detrimental effect on the future stability of the tannage. Finally, to add to the disaster, this was also a period of high atmospheric pollution, (SO_2 and NOX), as the industrial revolution took off. These pollutants increased the amount of acid in the air, and therefore the speed of acid damage to the leather. This was more critical in Catechol tanned leathers where the amounts of buffer salts are negligible. On top of this there was the additional formation of red rot in Catechol tanned leathers as the tannins broke down from oxidation.

“Why did the work done in the early 20th Century with the introduction of the P.I.R.A. test not stop the problems?”

The problem of red rot in books was identified in Great Britain in the 1920s, and Innes carried out work over the next 10 years. It was as a result of his work that the first specifications for the production of bookbinding leather were first introduced. Innes highlighted the importance of using Pyrogallol tannages for bookbinding leather, and also the need for the use of additional buffer salts. A test was invented to check on the suitability of bookbinding leathers called the PIRA test.

The PIRA test was designed to simulate the conditions that would result from general oxidation of the leather and acid damage. A piece of leather 2" square is soaked in a dilute Sulphuric Acid, and then for 10 days the leather has a measured amount of Hydrogen Peroxide dripped on. If the leather was suitable for bookbinding, the 2" piece would appear unharmed at the end of this experience.

Whilst this test was at least a good indicator of whether one leather is "better" than another it had one major problem. This was that a leather tanned with a Catechol tannin such as Mimosa could be made to pass the test by the addition of large quantities of buffer salts such as Potassium Lactate. As a result some of the more unscrupulous tanners did exactly this and sold totally unsuitable leather to bookbinders who were lulled into a false sense of security.

For the next 50 years, tanners of quality bookbinding leathers followed the research of Innes, and tanned their skins with Pyrogallol tannins. Since my Father joined J. Hewit & Sons Ltd in 1948, we have only used Pyrogallol tannins for our top quality craft bookbinding leathers, and have not used additional buffer salts. All our quality bookbinding leathers therefore carried a PIRA sticker until further developments in the 1980's made this test redundant.

"What has been done since the 1920's?"

Before talking about more recent developments, it must be emphasised that **leather tanned properly with a Pyrogallol tan will last a considerable length of time**. We have both Calf and Goatskin tanned with Sumac from the 1930's still as soft and as flexible as the day they were tanned.

The work that was carried out by the then British Leather Manufacturers Research Association at the request of the British Library was aimed at improving on a good leather, and also to find ways of stopping the rot occurring in already bound books of unknown origin.
The BLMRA under the expert guidance of Betty Haines tested a large variety of different tannages, from fully chrome tanned leather through many different combinations of tannage. Eventually they identified a

little used combination tannage as the one giving the both improved stability over Pyrogallol tanned leathers, while still keeping the important features necessary for hand binding. The particular tannage identified was **SEMI-ALUMINIUM** tanned leather.

Whilst it is a surprise to many people, vegetable tanned leather has a final pH in the range of 2.8-3.5. Higher pH's result in the stripping out of the vegetable tans, the oils and any dyes in the leather. In the case of the semi-aluminium leather, having been reduced down to around pH 2.5 to fix the vegetable tan, aluminium is then added and the pH is taken back up to around pH 4.0-4.5. This can occur because the aluminium forms very stable complexes with the vegetable tans and oils, and can be seen from the fact that a normal vegetable tanned leather shrinks in water above 70°C, whilst the semi-alum leather will stand the boil.

We have produced this leather for over 10 years, however the problems caused by the water-resistance of the leather – making staining difficult, and the large amount of stretch – making paring a nightmare, have resulted in little interest for semi-alum leather except with a few of the world's leading National Libraries.

"So what is the future for Archival Quality Leather and do tanneries care?"

Specialist tanneries involved in the manufacture of craft bookbinding leathers certainly do care. Work is just about to start, funded by bookbinding leather tanneries, along with a grant from the European Union. This work is designed to review the whole matter of archival tannages again under the title "Craft Project BES2-3432-Development of Archival Quality Leather". The aim of the research is to come up with an archivally sound leather that bookbinders can use easily. Tanneries, research bodies and bookbinders from Greece, Great Britain, Italy and Germany will carry out this work. J. Hewit & Sons Ltd are proud to be one of the partners in this work – watch this space to find out the results in 4-5 years when the research is completed!

‘Top’ and ‘Tails’

Headbands - not the bands of cloth around a tennis players head, but ‘Book Headbands’ or to give them their full title, ‘Book headbands for the topping and tailing of all hard case-bound books, including bibles, ledgers, theses, etc.”

They may be small, they be unobtrusive and they may only cost a penny a book. They are sometimes plain or chequered, but more often than not, stripey.

George Bowden invented and patented the then new process of printing on cotton headbands on 5th January 1855, shortly after Bowden & Son was formed, to manufacture Book Headbands.

George Bowden was a Bookbinder at this time working from No. 1, Little Queen Street, High Holborn, then in the county of Middlesex. The original patent by George Bowden was "Bowdens improvements in adhesive Book Headbands and Register Ribbons". From this process, Book Headbands could be made from all types of material, including Cotton, Silk, Linen, Vellum, Calico etc. The design on the material, being printed or sewn across the width of the cloth and then slit down, very precisely into strips. These strips were sewn and folded over in one operation, to make the colour bar. The colour bar is filled at the same time, to give height and thickness required. This filling is obtained from various sizes of split cane or string, depending on whether hand or machine binding is used.

This was the first time sewing machines were used for the complete production of Book Headbands. At the time, the volume required by the bindery trade was increasing.

With the co-operation of a mill in the Midlands, weaving our flat tape, the Woven Art Silk Book Headband was produced. This is a headband woven on the old type shuttle loom, but including the bar filling in one operation of weaving. This was a big step forward, and although it can only be produced in one size, the production was very much faster and

is now also woven on needle type looms.

We at J. Hewit & Sons, are still using the same mills that Bowden & Sons used for many years with excellent end results. The need to have good working relationships with the mills is very important. Trends in colours can change very quickly and most Commercial Bookbinders have to produce a finished book at very short notice and may need our Headbands on a very quick delivery.

Prior to the development by George Bowden, Headbands were produced by sewing a coloured cord onto a tape, a very slow process, hence headbands were only put onto the more expensive books. Today they are added to a vast price range of books.

J. Hewit & Sons, now carry a range of over 25 colours and 44 designs including Lurex Specials in Gold and Colours. All sewn headbands can be produced in six sizes (0,1,2,3,4,and 5), depending on the width of the book.

Our stock as you can imagine is somewhat large, in the region of 300,000 to 700,000 metres of Woven Art Silk, Art Silk, Lurex and Printed Cotton Flat Tape, ready for sewing.

The sewing is done by sewing machines originally designed for the lace glove making industry, at the beginning of the last century

The attachments for turning over the material and the feeding in of the string/cane centres are made for us by a retired engineer. Every one is precisely hand made out of Brass or a very workable steel, which can be hardened afterwards. This helps prolong the life of the attachment tool.

At Hewit's, we will always endeavour to improve on the quality of our headbands in both design and appearance and in the production methods used. By using the very best materials and by implementing high standards of quality control, we will continue to produce the finest headbands on the market.

Dates for your Diary

23rd February - 17th April 1999
Treasures from the Libraries of the National Trust
125 books from over 35 of the National Trust's Libraries will be featured in this exhibition at the Grolier Club, 47, East 60th Street, New York, NY 10022 Tel: (212) 838 6690

2nd March 1999
Tuesday Lectures - Designer Bookbinders
A talk by Graham Moss titled 'In Praise of Patterned Papers'
At 18.30 - The Art Workers Guild, 6, Queen Square, London, WC1
Admission £3.00. Further details are available from Lester Bath
Tel: 01248 602591

22nd April 1999
Institute of Paper Conservation - Librarian Course
Some of the subjects covered will include book structures, environmental factors and their control, storage & display, plus much more.
Further details are available from the IPC Tel: 01886 832323
Fax: 01886 833688 e-mail: clare@ipc.org.uk

15th - 16th May 1999
Exhibition of Miniature Books bound by Fellows of Designer Bookbinders.
London Dolls House Festival, Kensington Town Hall, London, W8, UK

15th May - 1st July
Finely Conserved Finely Bound : Today's bindings on antiquarian books and documents'
This is an international exhibition being held at the Bibliotheque Historique de la Ville de Paris, 24 rue Pavée, Paris, France
Fax: 01 42 74 03 16

Dates for your Diary

1st - 4th July 1999
Society of Bookbinders Silver Jubilee Conference and Trade Fair
The Birmingham Region will host the 1999 conference at the Priorslee Campus, University of Wolverhampton in Telford, Shropshire. Confirmed speakers so far are, Sue Bradbury - The Folio Society, Barbara Luff - The Wellcome Institute, Barry McKay - Author and Antiquarian Bookseller, David Pearson - The Wellcome Institute, Gavin Rookledge - Book Artist and Binder, Philip Smith - Designer Bookbinder, Dr. Marianne Tidcombe - Bibliographer and former Rare Books Librarian.

The Trade Fair will run from the Thursday afternoon through to the Saturday lunch time.

Further details are available from the Booking Secretary: Roy Fell, 19, Scott Road, Walsall, WS5 3JN, UK

October 1999
Guild of Book Workers - Standards of Excellence Seminar in hand bookbinding**,** this year is being held in Chicago, Illinois, US Further details will follow in the next edition of Skin Deep

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

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.

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

Please advise us of forthcoming events

Bargain Basement

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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)

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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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Opening Hours

Monday - Thursday 08.30 - 16.30
Friday 08.30 - 16.15
Lunch 12.30 - 13.00

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