

Parchment must be roughened on flesh side. Put parchment over half round log & roughen with half round file.

to wash parchment use $\frac{1}{2}$ water + $\frac{1}{2}$ lime.

and paste on reined edge of manuscript.

Put aside to dry

Never put weight on wet parchment - It goes transparent + darkens it. Never nip into press until it is dry.

Wash parchment in solution of $\frac{1}{2}$ water + $\frac{1}{2}$ lime

Sizing is sprayed on - never brushed - it might blur ink.

Sizing made from shavings of parchment put into water + boiled, strained, renimes, $\frac{1}{4}$ hr. Not too thin nor too thick! ?

Flour paste

- $5\frac{1}{2}$ lbs flour
- 8 pints of water
- $\frac{1}{2}$ oz. salicylanilide

Water Soluble "Shirlan" powder which is manf. by Imperial Chemical Industries + is a form of salicylanilide.

"litmus paper" used to test acid of paper.

organdy not good to mend as it tends to roll.

linen used at top or guard paper.

Use acid-free blotting Paper.

Repair Department,
The Public Record Office,
Chancery Lane, W.C.2.

Dear Madam,

9/9/60.

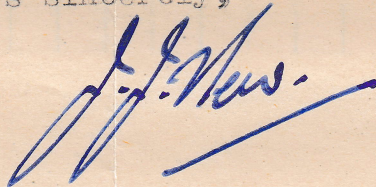
Mr. Smith was away from the Office when your letter arrived and on his return he did not find it for a day or so. He regrets any delay and is now away once again on Annual leave and has asked me to reply for him.

(1) "Teryline" sheeting is usually sold in a width of 48" and should be available from any large stores, it can be obtained from Gamages in Holborn and I would suggest that you 'phone them.

(2) The correct spelling is "Salicylanilide" but for your information we now use Water Soluble "Shirlan" powder which is manufactured by Imperial Chemical Industries Ltd., and is a form of Salicylanilide.

I hope that you will be able to obtain your requirements from the above information.

Yours sincerely,

A handwritten signature in blue ink, appearing to read "J. J. New.", with a long horizontal flourish extending to the right.

J. Barcham Green Ltd. - Remy Green

One of the few remaining mills that make hand-made paper.

Roughly spent on pond created by dammed up stream.

There are about 100 people working there. Remy Green took me around - Noticed as we were going thru, the different rooms & steps before the pulp reaches the vat man, that he has his eye on everything & stopped to ask a question of a worker, young girl, what weight paper she was pulling from roller. She didn't know, "Always find out what weight it is". At another spot the heat was not enough, and so on. The process is well explained in small book given me by J. Barcham Green.

linter-cotton Comes from America
the sample I have is $\frac{1}{2}$ a sheet of 140 lb.
water color paper.

Nelson Whitehead
7 Laight St.
New York 13, N.Y.

distributor
handles Green Papers.

After vat man has finished & the sheet has been pressed - it is rolled thru 2 felts, heated to dry it a bit, then put in laft. When dry it is sized - again thru 2 felts on belt that dips it in size - then dried again.

H. Band & Co. Makers of Helmscott Vellum
Since 1845

Mr. Morris who showed me around has been with firm 40 years. His father who is 85 still works there part time. The apprentices who have to serve 5 years apprenticeship.

Parchment is made from sheep, calf or goat.
Vellum is made from calf.

Sheep skins are split, the hair side being made into skiver leather & the flesh side which is stronger, made into Chamoir leather or parchment. The skin is blown up so as to make it easier to split. (How?) skiver has a grain.

From Raw state to finished product takes about 2 weeks

Scraps of skin sent to make glue

Scraps of chamoir used to make ^{mops} ~~mops~~ etc.

The process is very complicated —
from heat 130° — 2 ton weight.

See lit. on parchment & vellum

T. J. Cobden-Sanderson brought about the revival of English book binding in the last 20 years of the 19th Century. In 1883 aged 43, C-S gave up a desultory practice of the Bar and began to study binding in the shop of Roger de Coverley. In 1884 he started to bind his own doing all the work himself except the sewing, carried on by his wife & the gilding of edges which he sent to J. Gwynn. He did the gauffing himself. He designed his own tools, cut by Knights & Cattrell. The same firm cut his letters from drawings by May Morris. Mrs William Morris, her mother in law suggested that he take up book-binding. A sharer of Morris's Socialist ideals, he established the Doves Bindery primarily to bind books printed by Morris's Kelmscott Press. From that time he confined himself to the design of bindings executed by the small staff. He later turned typographer & established The Doves Press, concentrating on "beautiful simplicity" rather than the elaborate & involved decoration Morris's work. It was Ruskin whom C-S acknowledged as his master. This is C-S summing up of what makes a fine hand-binding.

"A well-bound beautiful book is neither of one type, nor finished so that its highest praise is that 'had it been made by a machine it could not have been made better'. It is individual; it is instinct with the hand of him who made it; It is pleasure to feel, to handle, and to see; it is the original work of an original mind working in freedom simultaneously with hand & heart and brain to produce a thing of use, which all time shall agree even more & more also to call 'a thing of beauty'."

Doves Bindery was founded by T. J. Cobden-Sanderson in 1893. At that time William Morris was printing the Kelmscott Press Books. He concentrated on making all the designs. The forwarding was executed by Charles Wilkinson, the finishing by Charles McLeish the elder, the folding, sewing & headbanding at first by Bessie Hooley & subsequently by Alice Mansell. When the bindery was opened Douglas Cocherell was an apprentice.

In 1900 Cobden-Sanderson founded the Doves Press continuing to print until 1916. From then on the Bindery naturally concentrated on binding books printed at the Press which it outlived and finally closing until 1921, a year before its founder's death.

Charles Mc Leish the younger was born in Edinburgh in 1884. Four years later his father, Charles the elder - 1859-1949 - who had been apprenticed to Andrew Irvine in Edinburgh, came to London where he worked for Riviere & Son until 1894. In that year Cobden-Sanderson established the Doves Bindery & took the elder Mc Leish as finisher. The younger Charles was apprenticed to Roger de Coverley, who at that time was working with his two sons, and usually about two other men and an apprentice. Soon after finishing his time, he meditated taking the boat to Chicago to which de Sauty subsequently went. But as the Doves Bindery was ceasing to function he remained in London and in 1909 went into partnership with his father as C & C. Mc Leish. They completed outstanding orders for the Doves Bindery and any binding after 1909 signed Doves Bindery to their work (C-S. bindings are signed (190-502) or (18C-599))

Some Famous Presses

KELMSCOTT PRESS	- William Morris	- English	1896
DOVE PRESS	- Thomas James Cobden-Sanderson	- English	1903-05
ASHENDENE PRESS	- Chas. Henry St. John Hornby	- English	1909
CRANACH PRESS AT WEIMAR	- Henry Count Kessler	- German	1930
GRABHORN PRESS	- Edwin + Robert Grabhorn	- American	1915

I	1	
V	5	
X	10	
L	50	
C	100	
D	500	
M	1000	(1) 500

1 sheet of paper folded once makes
 folio - 2 leaves or 4 pages - folded again
 quarto - 4 leaves or 8 pages - folded again
 octavo - 8 leaves or 16 pages.

46 Rue de la Clif
Paris 5^e
Por. 21-59

M. Fache - Paris - Metro Monge

Use eye only in getting straight horizontal line
Start with bottom line + work up.

When 2 vols by same author + bound alike and
titles differ rule is that top + bottom lines
should be even

Example

Rudyard
Kipling
Le
Livre
de
la jungle

Rudyard
Kipling
Le Second
Livre
de
la jungle

First name in smallest type #1
Second or sur-name in second size #2
articles - smallest type #1
Title largest type #3

ANATOLE #1
FRANCE #2
LA #1
REVOLTE
DES ANGES #3

In France, the authors name
is always at the top of spine
If there are cords, problem is
easy. Plain spine - good pro-
portion must be found. Spec-
ing is important

Never print "de la" as one line rather

DE
LA - - - -

In printing title perpendicular always start from bottom.

In wetting - wet well

In using Fixer 2 coats of Fixer well applied + one coat of gold will give a more brilliant finish than 1 coat of Fixer + 5 or more coats of gold. Never shake bottle

In figuring the space between lines to go between bands, using Rudyard Kipling as an example

1 1 1 1 1 1 1 you have 2 large T. 2 medium T + 2 small T.

If initial is used in Author's name, leave space size of a letter between period used after initial + first ~~next~~ letter of second name.

skin on dry leather After heating iron, take on wet sponge then rub briskly the face of type on the back of a pc. of leather - that has a few drops of a metal polish then with a tooth brush, briskly brush type as some of the fibres of the skin may adhere to type. Most important that it be very clean.

Certain ^{letters} ~~letters~~ are used more often - the ~~words~~ are arranged in little slots. When setting types use the one nearest at hand when un-setting, put the letter at the other end of line