



# THE PIPER

NEWSLETTER OF THE FRIENDS OF EDINBURGH UNIVERSITY LIBRARY

NUMBER 51 SPRING 2019

## 'and time future contained in time past'

T S Eliot *Four Quartets: Burnt Norton*

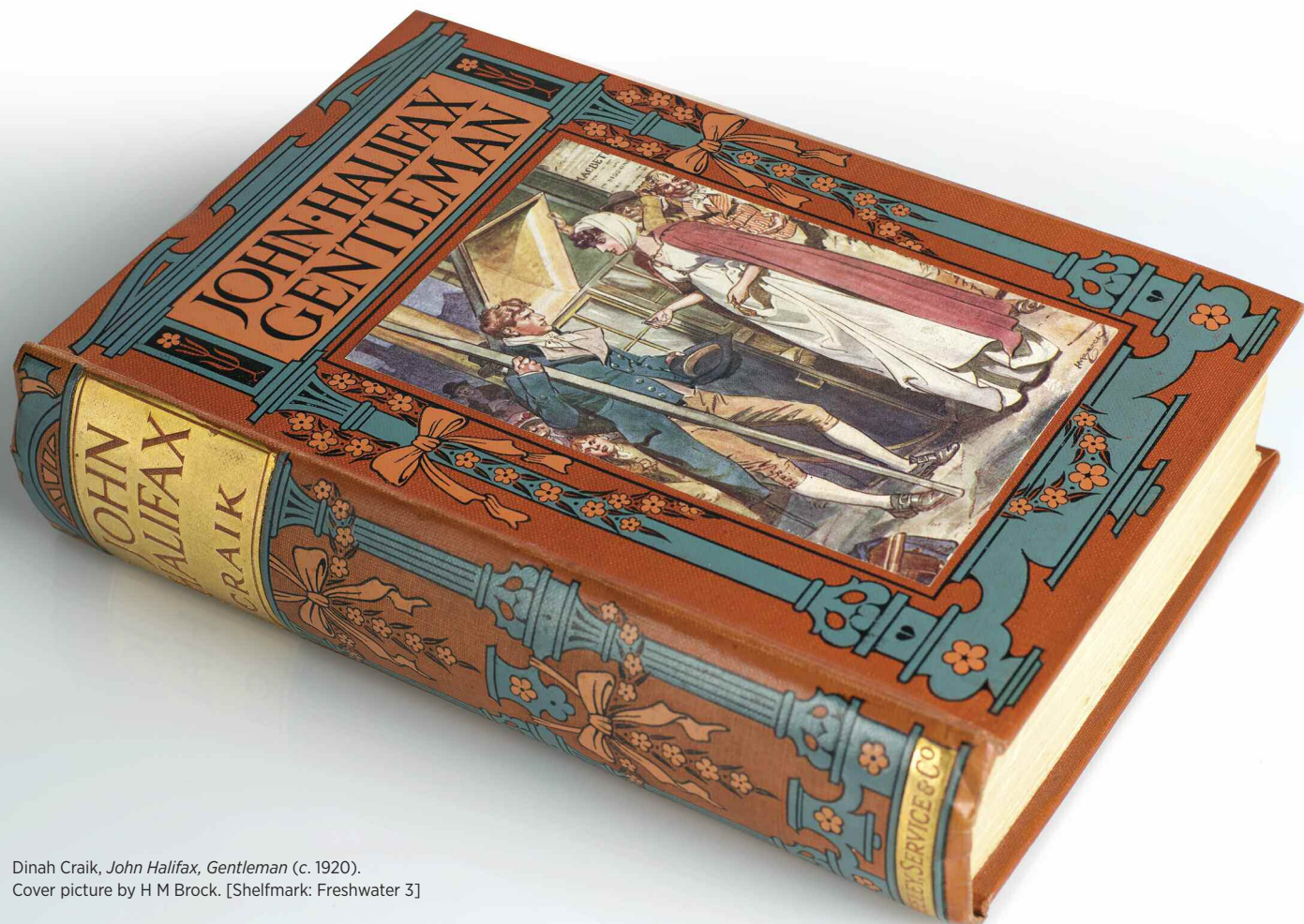
In troubled and chaotic times we look for certainty. We look at records of the past. This can lead to understanding, debate and a challenge to 'new truths' (or fake news). One of the first actions of many dictators is a destruction of Libraries and their Archives either by vandalism or substitution.

Fake photographs, doctored texts, burning, burying – all attempts to destroy the past. Nowadays we have digitally manipulated images to confuse and unsettle us. Yet still we can value the texts we have as recent. Edinburgh University Library exhibitions confirm: books that are often radical or revealing but give us a strong sense of a past just as confused and conflicted as our

present seems to be. Therein are challenges but consolations also; tales of survival and resilience, of human endurance and human folly. Archives matter to us and how we cherish them in Special Collections and targeted acquisitions. We examine our cultural DNA with our Archives or else we live in the world of Orwell's 1984:

'All history was a palimpsest scraped clean and re-inscribed ... History has stopped ... Nothing exists except an endless present'

**Lady Caplan,**  
President, Friends of Edinburgh University Library



Dinah Craik, *John Halifax, Gentleman* (c. 1920).  
Cover picture by H M Brock. [Shelfmark: Freshwater 3]

# The University of Edinburgh Law School Library: The Next Chapter

## Old College and the School of Law

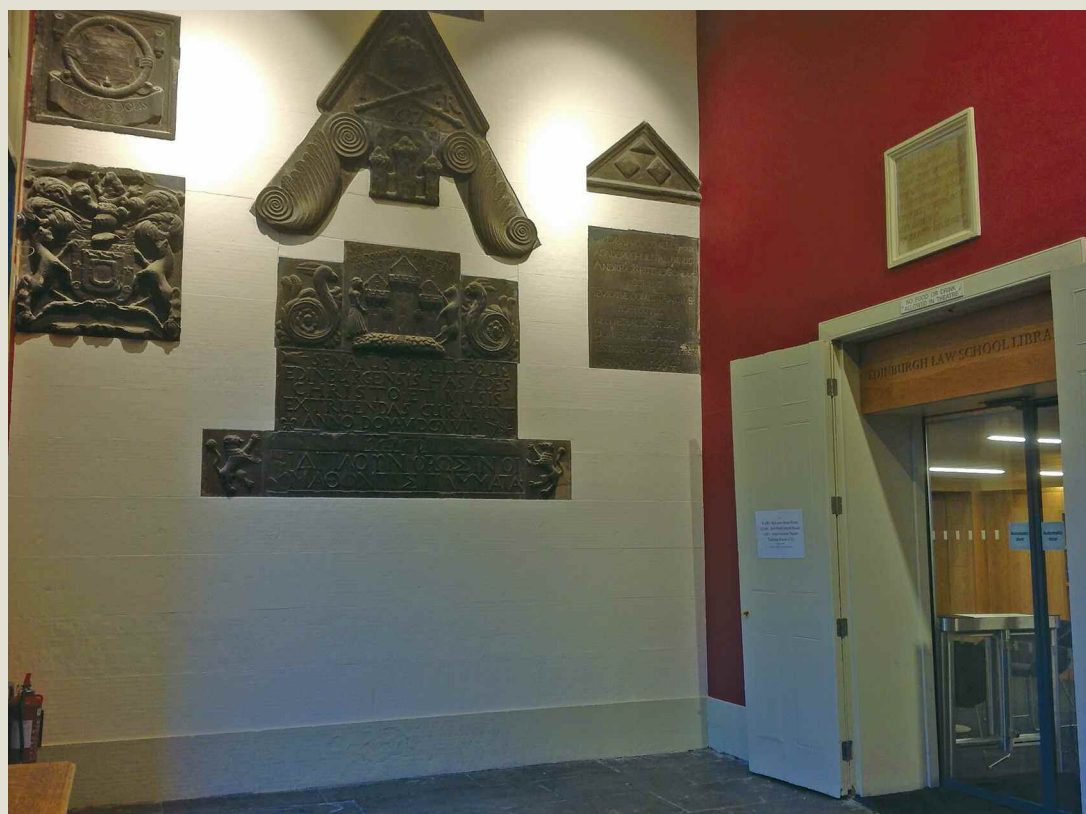
The first Chair of Law was established at the University of Edinburgh just after the Act of Union in 1707, Sir Walter Scott and Robert Louis Stevenson being among the School of Law's many alumni. The foundation stone for Old College, said by Historic Scotland to be 'one of the most impressive and significant academic buildings in Scotland', was laid in 1789. Original plans for the building and quadrangle were drawn up by Robert Adam, who died in 1792, and after work was further stalled by the Napoleonic Wars William Playfair was appointed to complete the building.

The School of Law has been based in the north side of Old College for many years. A small Law Library was established there in 1959, and this expanded over the years in fits and starts, being combined with the then Europa Library (housing our European Documentation Centre) in the 1990's. While some alterations were carried out in the 1970's to the School and the Library, neither was terribly welcoming, and entering what was essentially a bit of a maze after the grandeur of the exterior was far from satisfactory. It was decided that significant investment was required to redesign and

restore the space, in order to reflect the School's academic vision and its world class status.

## A vision for the future

When we first met with two visitors from the firm of LDN Architects and showed them round our beloved old Law Library in March 2011, we had no idea just how complex, demanding and time consuming the future would become. What began as a mere twinkle in an architect's eye soon morphed into a major refurbishment project that would take on a life of its own. From then on, a number of us within Information Services attended many meetings with the School, the College, the architects, the University's Estates Department and others, and dealt with many different visitors (my favourite being a very happy labrador trained to sniff out dry rot), consultants and contractors. During the years that followed there were inevitably many changes of personnel, as some people retired or moved on, and I am one of the only people to have seen the project through from start to finish (perhaps a mixed blessing).



**Left.** Law Library Entrance

**Opposite left.** Senate Room

**Opposite right.** William Burke Corridor

All photographs for this article  
© Liz Stevenson





### Work in progress

As discussions continued it soon became apparent that the project was going to be far from straightforward. Trying to peer into the future and to visualise what the Law Library should provide, not just in terms of study spaces, print and digital collections, pc availability, shelving layout and staff areas, but also in terms of detailed planning of the book security system, toilet provision, signage, compliance with disability legislation (in one of the premier listed buildings in Scotland) and other aspects was hugely challenging. The intention was to open the refurbished School and Law Library at the start of the 2016/17 academic year. Initially the refurbishment was to be carried out in two phases, the proposal being to close off one half of the building at a time for renovation, with business as usual in the other half.

### Tough decisions

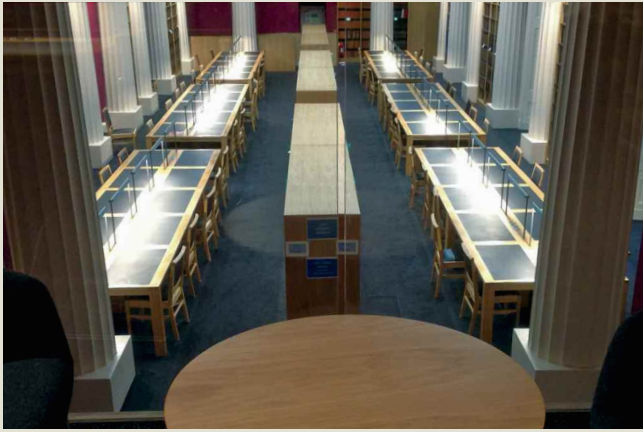
To this end we began planning how to move some of the collections out to store without any loss of access, and how to mitigate the reduction in study space. The summer vacation of 2014 was taken up with identifying some 1,000 linear metres of print bound journals and law reports that had online availability, and these were moved to the University Library's off-site storage facility.

At the start of 2015, however, we were told that it had been decided that the School and the Law Library should be decanted out of Old College to enable the refurbishment work to be carried out more easily, with the opening of the refurbished School and Law Library now delayed until December 2017/January 2018. The

focus of our meetings changed overnight to planning a wholesale move to the 1960s David Hume Tower in George Square. From the Law Library perspective, this meant a further limitation on available shelving (our original shelving capacity of approximately 3,500 lm had to be reduced to roughly 2,000 lm, a loss of some 40%). The summer of 2015 was therefore devoted to deduplication and weeding of the book stock, while other, not specifically law-related material, was identified to be moved to the University's Main Library. Difficult decisions had to be made, and sometimes these decisions were not welcomed wholeheartedly by the School, but I am happy to say that we have had remarkably few complaints since. Our collection is probably now the most streamlined and relevant in the entire University Library system.

### Our first move

In June 2016 we moved to the David Hume Tower, where the Law Library was allocated four floors in total. As a library space it worked very well, and as it was in the central area, near lecture theatres, the School was happy to be there. As the project evolved our deadline was further delayed, and we eventually stayed in DHT for two and a half years. This was where we undertook our third summer project, in 2017, when we reclassified the book collection. Part of the charm of our old Law Library, and a source of endless bemusement to generations of Law students, was its three different classification schemes: at last we were able to combine these into one, Library of Congress, sequence.



Senate Room from Mezzanine



Ground Floor Study Area

### Back to the drawing board

Detailed planning for the move back to Old College resumed in earnest, with the dubious advantage of having learned some valuable lessons from our move to DHT. Having been focussed on DHT for so long it was difficult to shift gear and start thinking about Old College once more. With both moves a great deal of thought went into the sequencing, our first and foremost objective being to minimise disruption to our users. The move to DHT luckily took place during the summer vacation of 2016, at a quiet time in the academic year. The move back to Old College however was postponed to August 2018, which clashed not only with resits and postgraduate dissertation submissions, but also with the Edinburgh Festival (both Old College and DHT sitting right at the heart of two of the liveliest areas for Fringe venues in the city). Just as we thought things could not get any more complicated, we heard just before this planned move that it was to be postponed again, with a new date of November. This would be during one of the busiest periods of the academic year, and so we decided that, while the School would move back as soon as teaching finished at the end of November, the Library move should take place after the December exams, so that students could carry on their revision undisturbed. This would mean moving in a condensed 11 day period, beginning on 3 January, and literally having to hit the ground running at the start of semester 2. To complicate things even further our Information Services Project lead, Richard Battersby, retired in September, and was a huge loss!

### Our second move

A frantic time of work and planning ensued, but I am happy to say that (for the most part) the move went to plan, carefully sequenced again to ensure as little disruption as possible to users, and we opened on schedule at 9.00 am on Monday 14 January. I was astonished at the number of students who came in, sat down and got on with their work as though nothing had changed, but perhaps that was a testament to the design and layout of their new Library. The Law Library team in particular should be commended on a truly remarkable achievement, keeping a full service going to

users throughout all the extra work and moves that they had to cope with, and dealing so patiently and cheerfully with the inevitable torrent of enquiries, as well as the inevitable challenges of moving into a refurbished building.

### Transformation

Creating a space fit for the 21st century, while retaining and respecting the history and character of the building, has been a massive and hugely complex undertaking. The architects' vision ensured that this has been realised; they worked very closely with the original Adam and Playfair plans and stripped back and restored much of the space to its original layout. The small and quirky Oval Room in the Law Library, for example, and the well-trodden Adam stairway have both been lovingly preserved, while the octagonal bookstacks on two levels reflect the lecture theatre that originally held that space. The Senate Room in particular is a showcase for the Law Library and the School, housing rows of law reports between its columns. Perhaps our most intriguing feature is situated in the final room in the Law Library's lower ground floor, where strengthened glass looks down on the corridor used to transport the body of William Burke (of Burke and Hare notoriety), to be publicly dissected after his hanging in 1829.

The new Law Library has 250 study spaces, including 65 desks with pc's, and has proved overwhelmingly popular with students. Most of the desks are bespoke, with plenty of room to spread out, individual desk lighting, and multiple power sockets. There are also two group study rooms, and areas of soft seating, while the Law School now boasts a café and social space where the former Law Library used to sit. The Law Library is a complex mixture of areas and study spaces on three floors, but like the newly refurbished Law School it offers a harmonious and elegant, light and welcoming environment for students and staff alike. As one student told me, 'It actually makes me want to study law'. It has undergone nothing short of a metamorphosis, and is and will continue to be a major asset for the University of Edinburgh and its Law School.

**Liz Stevenson,**  
Academic Support Librarian, Law



# Victorian Publishers' Bindings: Collecting, Cataloguing, Curating

Peter Freshwater, former Deputy Librarian, gave a fascinating and most informative talk to the Friends on Victorian Bindings. However, for those of you who were not able to attend there is an abridged version here which I'm sure will also be of interest to the many who attended.

## Introduction

I have been collecting publishers' bindings since 1966, while I was at Library School at UCL. I bought my first John Leighton binding a few weeks after visiting an exhibition of Victorian books in the V&A Museum, from a bookshop in Holland Park. It cost me £1. It is a worn, much-read copy of John Leighton's *Moral Emblems*, 3rd edition 1865. I still have it.

## Terminology often used

*Trade Bindings.* Books bound by the bookbinding trade for sale by booksellers across the counter as bound books. Usually in paper wrappers, uncovered boards, or boards covered in leather, vellum, canvas, book-cloth or, very occasionally as specials, more decorative fabrics like silk or velvet.

*Publishers' Bindings.* Bindings contracted by publishers as part of the book production process for all copies of a book for sale or other distribution. After about 1840 and the introduction of mechanization, a publisher's binding normally includes the publisher's name on the cover, usually at the foot of the spine.

*Edition Bindings.* Bindings on all copies of one edition of a book. They should be identical, regardless of the number of copies. Differences or variations in bindings on copies of the book may indicate different printings or different editions. Edition bindings may be primary bindings without being publishers' bindings. Wholesalers or remainder booksellers may have purchased books in sheets (perhaps remaindered or damaged stock) and had them bound up for onward sale. So, a binding that looks like a publisher's binding but which does not have the publisher's name on it (normally at the foot of the spine) should be examined carefully and, if possible, compared with another copy of the book.

*Binding material:* leather, paper, cloth

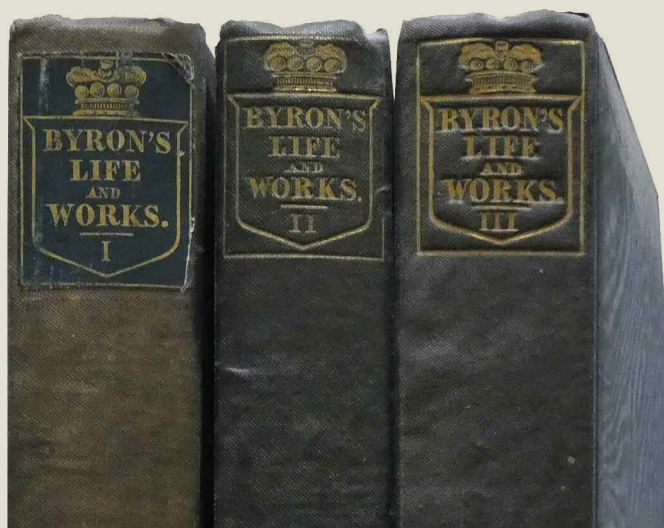
The first publishers' bindings were trade bindings in paper, paper-covered boards or leather. Then came cloth.

*Cloth* (a form of calico) was introduced by the bookbinder Archibald Leighton as a covering for boards which was cheaper than leather but more durable than paper, for the publisher William Pickering in 1822, on Pickering's miniature Diamond Classics series, and then his Aldine Edition of the Poets. It was calendered (sized under heat between rollers) just enough to stop paste seeping through. Other cloth fabrics included *canvas* (especially for school books and language grammars) and *silk* (for gift books, and prayer books, especially bridal books for weddings) but this was not at all durable, and few have survived in original state.

To begin with, calico bindings were usually titled with printed paper labels, but could sustain gold blocking by hand if carefully and coolly applied. In 1832 Leighton discovered how to further calender cloth to take gold blocking by machine; this was first used on the John Murray edition of Byron in 17 volumes published between 1831 and 1839. Calendered cloth could also be printed by letterpress and could also be embossed to create the wide range of cloth grains that enhanced publishers' binding in the 19th century.

The development of cloth that could sustain machine blocking opened the flood gates for elaborate designs for publishers' bindings. Book collectors could now afford elegantly decorated books, and the moderately well-off, elaborately decorated bindings, without having to go to the expense of having a craft binder create hand-tooled bespoke bindings for them. This would last until the introduction of the dust-jacket at the beginning of the 20th century.

**Below.** John Murray *Lord Byron* (1832) first issue, v. 1 (with paper label), v. 2 & 3 (title stamped on cloth). All photographs for this article © Peter B Freshwater



### Technical processes: embossing, printing, and blocking

*Embossing* can be done on paper, leather and cloth. The material to be embossed has to be squeezed between two engraved plates so that the design or lettering comes up proud of the surface. First used in the 18th century by De La Rue on silk and fine cotton ribbons for decorating clothing, table cloths, napkins and handkerchiefs. The process was developed first for leather that could be pasted on to sewn books, and the French introduced it for decorated paper-covered boards early in the 19th century, but this wasn't popular in Britain. Leather for embossing had to be pared very thin, and so embossed leather bindings have proved not to be durable, especially at the hinges.

*Printing.* Printing on cloth has already been mentioned. Again, cloth had to be printed by letterpress before being pasted to boards.

*Blocking.* Stamping lettering and design on the cover, usually mechanically under heat and pressure, before the cover is attached to the book. Usually in blind, or gold, or in colours, or in any combination, sometimes incorporating additional design features like onlaid or inlaid paper. Blocking is nearly always on the spine and, in the 19th century and early 20th, on the front cover, often on the back cover as well, but that could be modified on cheaper editions and on second and later editions of elaborately decorated books (blocking in blind, for instance, requires no foil or leaf, and therefore is cheaper).

### Identification of binders, engravers and embossers, and designers

*On blocked bindings,* binders commonly pasted small paper tickets in the lower left-hand corner of the rear pastedown, sometimes on the front pastedown (booksellers occasionally replaced binders' tickets with their own, or over-pasted their own). The styles of printed tickets may help to date bindings on undated books.

Binders' names can also be found as handstamps on the front pastedown (usually pre 1825 and on leather bindings like those for the SPCK), on the verso of the front free end-paper (FFEP) or the recto of the back free end-paper (BFEP), or occasionally embossed on the FFEP.

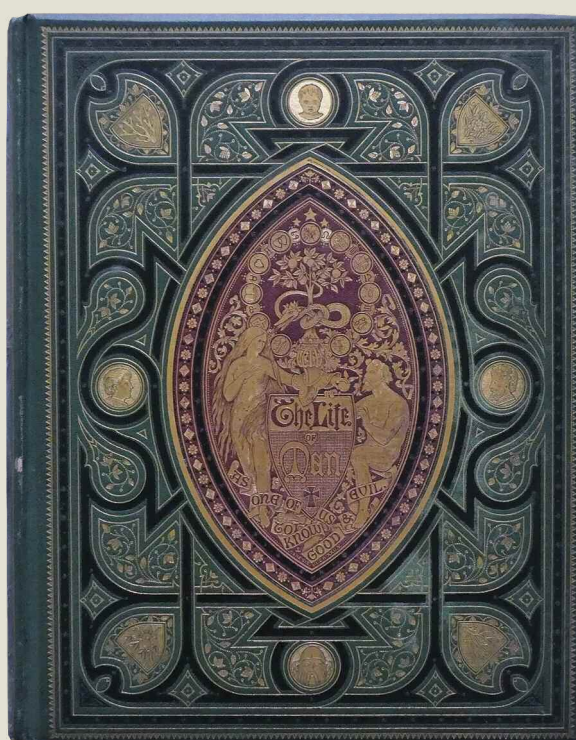
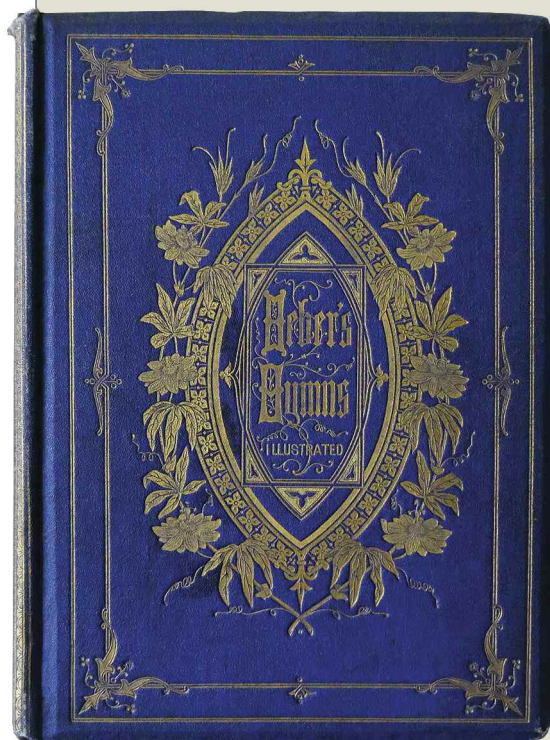
*On embossed bindings,* binders' names, along with those of embossers and publishers, can sometimes be found incorporated in the binding design itself.

*Engravers'* names seldom appear on blocked bindings but should always be looked for; they may appear on embossed bindings, however. The only two that I know of on blocked bindings are Kronheim on a volume of *The Recreation* (1846), and E Lacy on a D G Rossetti binding on his own *Ballads and Poems*.

*Designers.* It became common from the 1840s for designers to sign their binding designs, usually with their initials, sometimes with a symbol or monogram, occasionally with their full names. Albert Warren, W H Rogers, John Sleight, Joseph Brown, Walter Crane,







**Opposite left.** *Friendship's offering* (1831), embossed leather, unsigned.

**Opposite middle.** Aldine Edition of Poetical works of William Collins (Pickering, 1831), cloth with paper label.

**Opposite right.** Prose works of H W Longfellow (Routledge, 1853) cloth signed by W Harry Rogers, bound by W Bone & Son.

**This page far left.** *Heber's hymns* (Sampson, Low, 1867), cloth front cover by Albert Warren [back cover has W Harry Rogers stamp from Longfellow above], bound by W Bone & Son.

**Left.** *The life of man* (Longmans, Green, 1866) designed by John Leighton, bound by Edmonds & Remnants.

John West and A A Turbayne are the main users of monograms or rebuses. The great designers in the high Victorian and Gothic revival period, from say 1850 to 1880, were John Leighton (aka Luke Limner), Albert Warren, Robert Dudley, William Harry Rogers, and John Sleight (or Sliegh). The art nouveau, arts & crafts and early art deco periods were dominated by Hugh Thomson, Henry Justice Ford, Robert Anning Bell, Walter Crane, Laurence Housman, R L Knowles, Thomas Sturge Moore, Jessie M King, Talwin Morris, Joseph Brown, Charles Robinson, John West and Scott Calder; and in America by Margaret Armstrong. (Some of these have not, to my knowledge, been written up.) Many of these were illustrators first and designers of bindings second.

### Cataloguing and curating a collection of bindings

Collections of bindings are collections of books as physical objects, with sets of physical properties that few title-pages can identify as valid. Museum curators know all about the problems of cataloguing and providing access to physical objects. Librarians are still learning this, and this has meant a huge cataloguing rethink. As far as I know, there is no standard form of description for bindings, least of all for publishers' bindings. EUL cataloguers are getting the hang of this. With the arrival of easy digital imaging, each binding record in the catalogue should now include a digital image.

A collection of publishers' (and other) bindings needs a nominated and publicised curator who works in partnership with the Centre for the History of the Book, since publishers' bindings especially are an essential aspect of book history. This has already begun with a splendid report in 2017 on the Freshwater Collection by Mila Daskalova, a graduate student in the

Centre, as part of her degree coursework. Questions still to be resolved include:

1. Should it be a study collection on the history of book production, or simply a collection of good-looking lollipops for exhibiting or trotting out to visitors and the media?
2. Should it have representative specimens of the work of as many designers or binders as possible, or should it concentrate on just a few?
3. Can it include what appear to be additional copies of books housed elsewhere in the University Library or Collections?
4. Can individual items with good bindings be transferred from General Collections of the Library to the Bindings Collection?
5. Can it include odd volumes from broken-up sets if they fill gaps in the Collection's objectives?
6. How should it relate to other collections in the University Library, especially ECA (history of art and design), Moray House (children's books), New College (Bibles, prayer books, psalters and hymn books, and devotional works) and other Special Collections such as Corson, Alan F Stark, and the Publishers?
7. Can the main, or a separate, catalogue provide a complete and searchable inventory of the Bindings Collection?
8. Should the Library's Conservation Unit be equipped and trained to repair and refurbish bindings?
9. Can the collection shelves be physically accessed by users?

**Peter B Freshwater,**  
Former Deputy Librarian,  
and Hon Secretary of the Friends of EUL



## EVENTS

Tuesday 11th June: 2pm:  
Visit to the refurbished Law Library

Tuesday 3rd September: 2pm:  
Outing to the refurbished University Collections  
Facility at the Gyle

November:  
date tbc mid month: AGM

## Contact details

If you have not yet supplied your email address, please do so now to the  
Friends' Administrator: Alason Roberts: a.roberts@ed.ac.uk

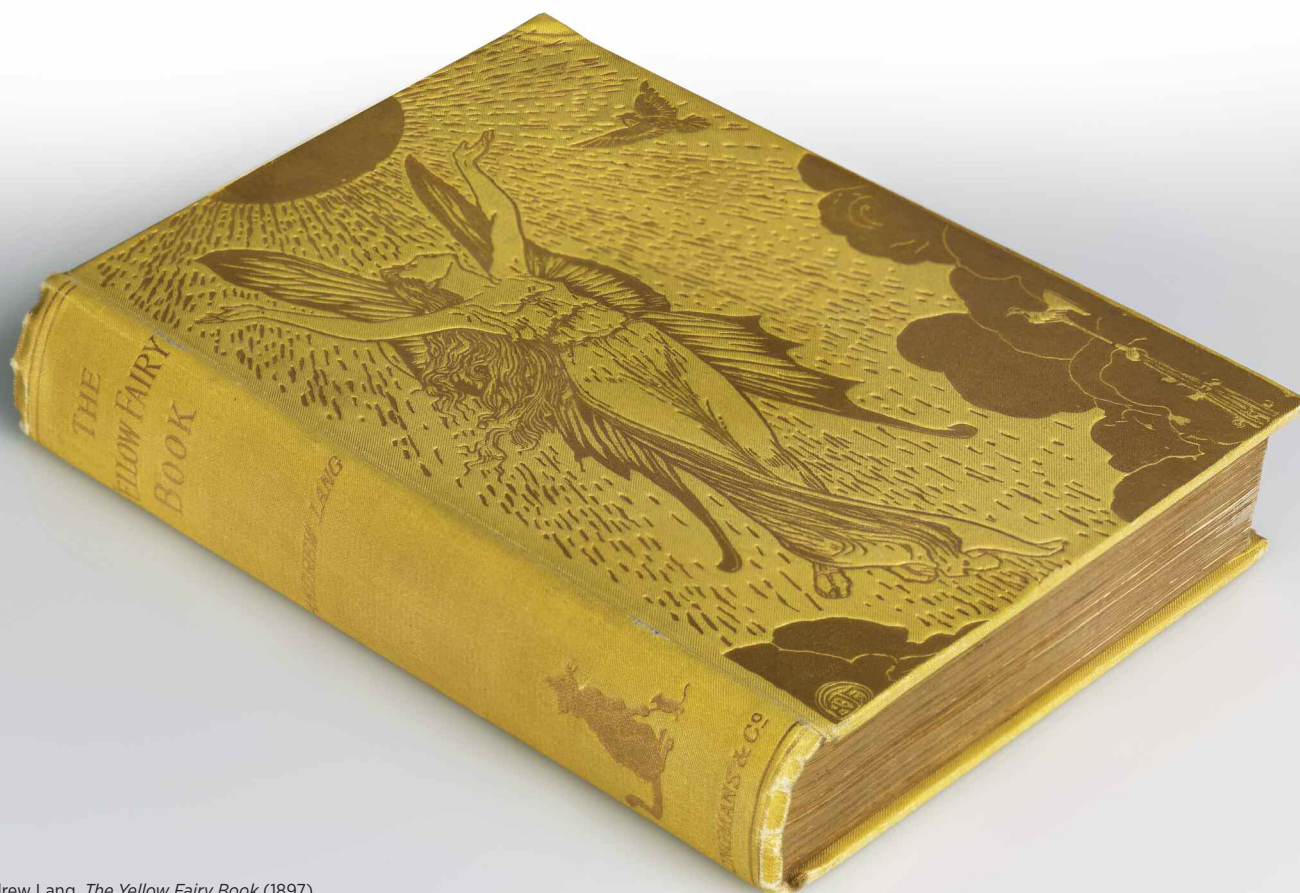
## CONECTANDO

Scottish Encounters with Spanish and Portuguese

In celebration of one hundred years since the establishment of the University of Edinburgh's Spanish degree, this exhibition explores the cultural, educational and political connections between Scotland and Spain, Portugal and Latin America. From artists seeking inspiration, to volunteers who fought in the Spanish Civil War, and students learning a new language, discover the many Scottish connections with the Spanish and Portuguese speaking worlds.

Main Library Exhibition Space

Monday to Saturday  
10am – 5pm till 29th June



Andrew Lang, *The Yellow Fairy Book* (1897).  
Cover design by H J Ford. [Shelfmark: Freshwater 58]



*The Piper* is the newsletter  
of the Friends of Edinburgh  
University Library, and is  
published twice a year.

ISSN: 0963-4681

Scottish Charity Number:  
SC001518

Articles are copyright  
© the Friends of EUL and  
individual contributors.

Managing editor:  
Fiona Graham

Photography:  
Edinburgh University Library  
Digital Imaging Unit (pages 1 and 8)

Design:  
Mark Blackadder

Print:  
University of Edinburgh  
Printing Services