

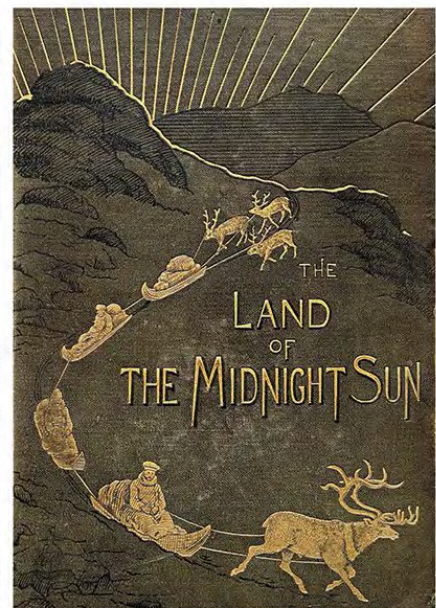
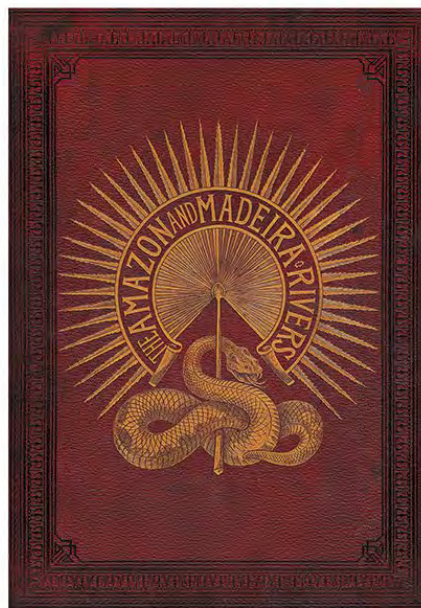
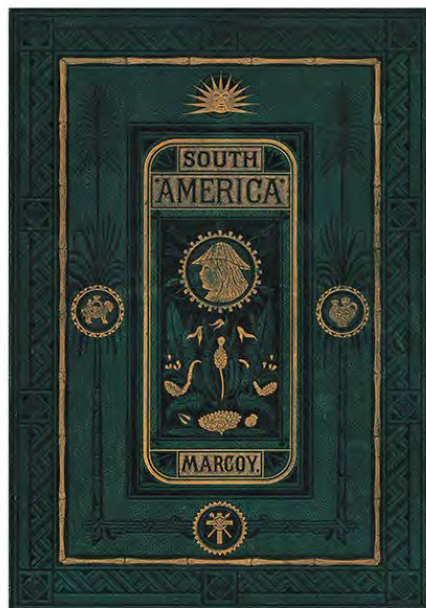
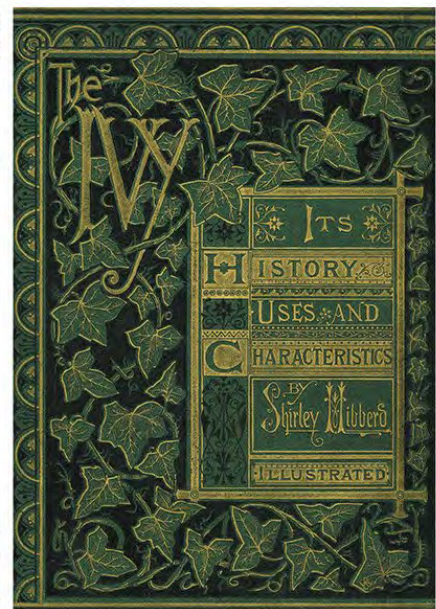
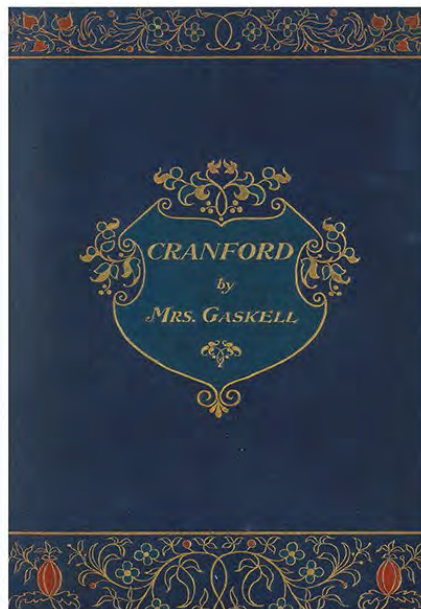
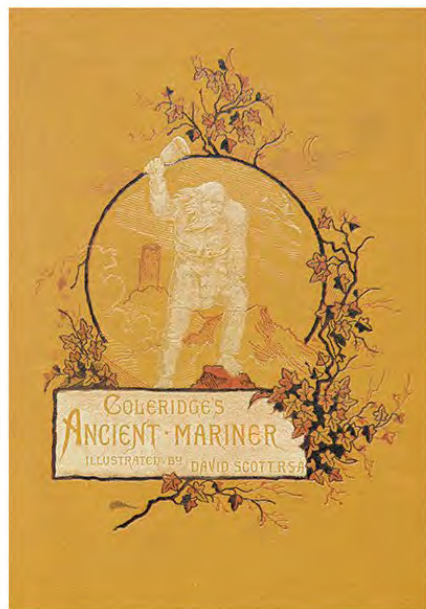
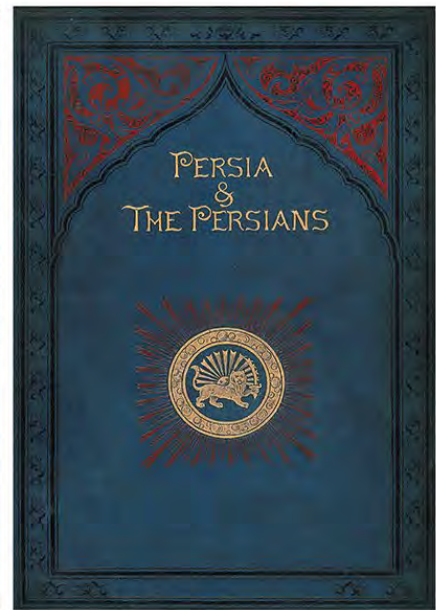
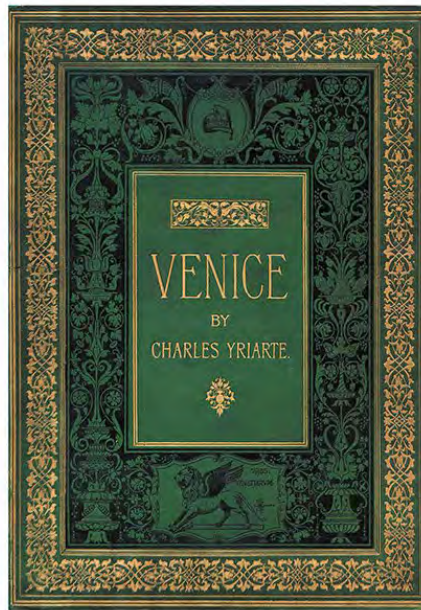
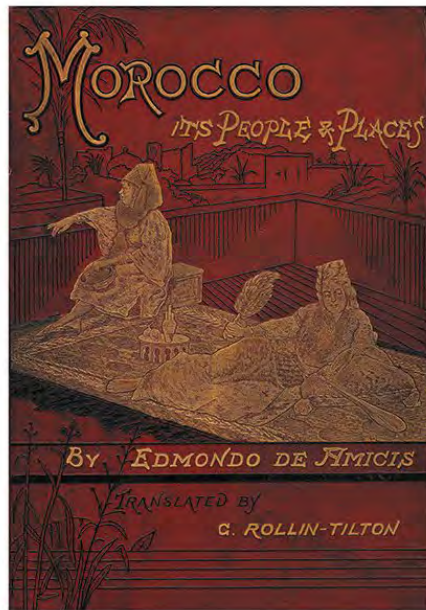
October
—December, 2020

THE PORTICO LIBRARY

Quarterly



Events,
Exhibitions
& Treasures
from the
Collection



Front cover image: *Researches into the history of playing cards* by Samuel Weller Singer and John Swaine, 1816.

Above: Nine of the 25,000 books in The Portico Library's unique historic collection. Illustrations and book covers are available to buy as prints and cards [here](#).

Quarterly

October—December, 2020

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Library.

Edited by Sarah Hill

Designed by Birthday

NOTE FROM THE LIBRARIAN

Welcome to The Portico's bumper digital edition of the *Quarterly*. While current circumstances mean we can't produce our usual print version, it has given us the opportunity to try new things, including making it more interactive: click on the links throughout to delve deeper into the articles, discover Portico treasures and learn more about our contributors.

The last seven months have certainly been a challenge, but to be able to publish this new *Quarterly* with such exciting news articles and upcoming events, and to reopen The Portico's doors in September have given me hope for the future. During the

summer, we worked incredibly hard to develop a new online public programme and make the building safe for you to use. So whether you'd like to attend a virtual event or sip a gin and tonic in the Library, I'd like to officially welcome you all back.

Finally, some of you might have picked up a pen during lockdown and written a few lines of a novel or poem. If you're wondering what to do next, why not read Portico Prize winner Jessica Andrews' top writing tips for budding novelists on [page 19](#). It is well worth a look.

Dr. Thom Keep
Librarian

BLACK LIVES MATTER AT THE PORTICO LIBRARY

In 2018, The Portico commissioned a report into its governance, which confirmed the urgent need for the Library's board and staff to become more representative of Manchester's communities. As one of the city's oldest active institutions, with a history of colonialism and exclusion, we do not underestimate the scale of this task or the need for action.

This year, campaigning for the recognition of structural racism across the world has intensified, mobilising millions to fight for the rights of Black, Indigenous, and People of Colour to be fully realised and protected. Accelerated by this renewed appeal, we have set up an official working group with external, independent

collaborators to determine how we can properly address the Library's establishment at the height of British empire-building and become a more accessible, equitable and representative cultural institution. This work is built upon the idea of intersectionality: the interconnected way in which ascribed identities and socio-economic factors combine to perpetuate unequal access to power and resources. The group has drafted a series of pledges detailing how we will achieve this, and a timetable for delivery which will be published later this year.

Joining Portico staff and Directors in this group are (continued overleaf):

VIMLA APPADOO,
Co-Founder and Director of
Culture Design at *Honey
Badger* and Head of
Experience at *Culture Shift*.

SARAH-JOY FORD, an *artist
and researcher* based in
Manchester, where she is a
member of Proximity
Collective and co-director of
*The Queer Research Network
Manchester*. Sarah's AHRC
funded PhD research
examines quilting as a
methodology for re-visioning
lesbian archive material.

APAPAT JAI-IN GLYNN,
a Thai contemporary *art
curator* and former
programme leader at Kinjai
Contemporary Art Gallery in
Bangkok. Apapat has worked
with emerging Thai artists and
is currently working with The
Portico Library on its
exhibitions programme.

ESTHER LISK-CAREW,
(she/her), a Heritage Volunteer
Manager and freelance arts
operations professional,
specialising in intersectionality
in the cultural, galleries,
libraries and museums

sectors. She is co-lead of the
Heritage Volunteer Group
North West and co-hosts the
Well Spoken Tokens podcast.

SAMI PINARBASI, Lecturer
in transatlantic industry and
empire at The University of
Manchester and London
South Bank University,
specialising in Manchester
and the British West Indies.
Sami is also leading on a
project investigating The
University of Manchester's
links to slavery and the
plantation economy.

JASS THETHI, Managing
Director and principal trainer
of *Intersectional GLAM*.

Today, The Portico Library
examines the inequities on
which it was founded through
its free public programme of
exhibitions, events and
learning activities, but there is
so much more we need to do.
Our work is intended to
empower people of all
backgrounds to feel welcome,
valued, and inspired to make
use of The Portico's building,
collection and histories.

THE PORTICO LIBRARY AND THE LEGACIES OF COLONIALISM

The Portico Library first opened its doors in 1806, a few months before Parliament voted to abolish Britain's trade in enslaved African people across the Atlantic Ocean. The Library's founding members included both anti-slavery campaigners and people who profited from the brutal system upon which Manchester and Britain's growing prosperity was built. The Portico's first Chair, John Ferriar, was among the Library's many abolitionist members, but others—including wealthy cotton merchants—signed petitions for the continuation of slavery.

In 2017, researcher and lecturer Sami Pinarbasi created two new maps representing in spatial terms the extent of pro- and anti-slavery sentiment in

early-19th-century Manchester. The first locates signatories to the 1806 *Petition from the Inhabitants of Manchester in Support of the Foreign Slave Trade Abolition Bill*, and the second those of the 1807 petition opposing the abolition of slavery. Both of these maps show the site of the Portico in central Manchester and include names of several founding members of the Library. Explore the maps in full on our 2017 exhibition page [*Bittersweet: Legacies of Slavery and Abolition Manchester*](#).

The Library's current exhibition, [*What it is to be here: Colonisation and resistance*](#), continues our work exploring Britain's colonial past, and can be viewed online, and in the Library until 9th November 2020.



Above

Maps by Sami Pinarbasi on display
in The Portico Library, 2017.

LIBRARY NEWS

The Library wins support from the Heritage Emergency Fund

We are delighted to announce The Portico Library's successful bid to the National Lottery's Heritage Emergency Fund (HEF) in July.

Coronavirus has dramatically reduced our income and visitor numbers, creating the need for an expanded virtual programme and website. We now have the funds to revisit our business plan in light of these new volatile circumstances, and to receive professional risk assessment advice.

Thankfully, The Heritage Fund responded rapidly and favourably, granting us £43k to meet these needs. The project is now up and running. Not for the first time, the Library is greatly indebted to the Heritage Fund and to the National Lottery players. We will work to ensure that we reemerge from Coronavirus and the lockdown period stronger than before.

You can also support The Portico Library by donating [*here*](#).



Photo
Laura Hilliard

LIBRARY NEWS

I.M.PACT dance film

I.M.PACT is a freestyle dance film which celebrates Manchester as a city that never stops humming with creativity and collaboration, raising a call to arms for audiences to support, love and fill these spaces when we can all return and walk through their front doors together again.

Founded by Yandass Ndlovu, and directed by Sam Arbor, the film showcases over 20 talented Manchester based freestyle dancers

performing and breathing life back into a variety of the city's most vital and beautiful venues for live arts and cultural events, including The Portico Library.

The film will premiere online in late November 2020, featuring The Portico's historic Reading Room. Find out more about I.M.PACT [here](#) and follow its progress on Instagram: [@i.m.pact_](#)

The I.M.PACT team



Left
Al Shady
Conteh in
The Portico
Library
Reading
Room.

Photo
Sam Arbor

Lead artists:
Yandass Ndlovu
Sam Arbor

Dancers:
Al Conteh
Alice Grimes
Shameer Rayes

Production team:
Producer
Grace Ng-Ralph

Digital Content Creator
Emily Griffin



Above
Yandass Ndlovu
in The Portico
Library Reading
Room

Photo
Sam Arbor

EXHIBITION

WHAT IT IS TO BE HERE

Colonisation
and resistance

1 September
–9 November 2020

This year marks 250 years since Lieutenant James Cook arrived, uninvited, onto Gweagal shores at Kamay in what is now Australia. For the local Aboriginal and Torres Strait Islander people, this event changed everything, dispossessing them of their homes, lands and governance for the benefit of the newcomers and those far away in Britain. *What it is to be here* considers how this process of colonisation and First Nations people's resistance to it continue to this day.

The Portico Library's collection includes first editions of Cook's journals, historical maps and related documents that record the first of these encounters from the point of view of the colonisers. For this exhibition, we share the words of present-day Aboriginal and Torres Strait Islander people through the Uluru Statement from the Heart (2017). This ground-breaking artwork calls for constitutional reforms 'to empower our people and take a rightful place in our own country.'

We also present materials documenting a unique relationship that is now being forged between First Nations Australians and the people of Manchester: in 2019, Manchester Museum became the first UK institution to unconditionally return sacred artefacts to their traditional custodians in Australia. The objects are going home.

THE
PORTICO
LIBRARY



What it is to be here

Colonisation and resistance

1 Sept - 9 Nov 2020



www.theportico.org.uk

FREE
ENTRY

EXHIBITION

FUN & GAMES

Playtime,
Past and Present

20 November,
2020–24 May, 2021

FREE ONLINE PREVIEW EVENT:
Thursday 19 November
2020, 7pm–8pm

What makes a game a game? Is it any activity with rules or contestants? Does it always include an element of fun, play, skill or luck?

After a year in which many have experienced the challenging effects of social isolation, The Portico Library invites the public to a restorative programme celebrating games and recreation through the ages. From Jane Austen's depictions of the card-playing Georgian middle classes to Dickens' festivals and dances, 19th-century literature describes the roles that pastimes play in our cultural lives, and the social, moral and intellectual aspects of game-playing.



Left
Still from
*Home Soon
Come*, a film
by Hope
Strickland

Films, paintings and objects by contemporary artists will complement books and illustrations from the Library's unique 19th-century collection that explore the origins of popular games and the contexts in which they evolved.

Other books in the Library's collection on display will include Joseph Strutt's *Glig Gamena Angel Deod or The Sports & Pastimes of the People of England* (1801); Matilda Chaplin Ayrton's *Child-life in Japan* (1888); Samuel Weller Singer's *History of Playing Cards* (1816); Lilly Grove's *Dancing* (1895); and John Northbrooke's *Treatise Against Dicing, Dancing, Plays and Interludes, with Other Idle Pastimes* (1843, first published 1577). Artworks will include [*Hope Strickland's*](#) tender short film *Home Soon Come*, [*Bob Bicknell-Knight's*](#) video game-inspired paintings, [*Danielle Brathwaite-Shirley's*](#) archiving of Black Trans experience through digital technologies and [*Birungi Kawooya's*](#) mixed-media collages of card and African batik depicting Kiganda and Hipler dancers.

The exhibition *Fun & Games: Playtime, past & present* will open in the Library and online on Friday 20th November, preceded by an online preview event from 7pm to 8pm on Thursday 19th November, and will provide the setting for interactive activities throughout winter 2020 and spring 2021.

Find out more about the exhibition [*here*](#).

THE
PORTICO
LIBRARY



Fun & Games

Playtime, past and present



FREE ENTRY

20 Nov 2020 - 24 May 2021

www.theportico.org.uk



EVENT PROGRAMME

Ground cover:
cultivating ideas of Australia
Wed 14 October 2020, 7pm



Donation / ► [Ticket Link](#)

In response to our exhibition *What it is to be here*, Dr Amanda Claremont explores how colonial domestication of supposedly unsettled land covers multiple traces of existing cultures, revealing that colonisers see the land but cannot read the country.

Anne Lister
Wed 21 October 2020, 7pm



£6 / ► [Ticket Link](#)

By deciphering Anne Lister's coded 19th-century diaries, Jill Liddington made an extraordinary contribution to LGBTQ+ history. Discover the amazing research behind the 'Gentleman Jack' story.

Writing Historical
People and Places
Wed 28 October 2020, 11am



£20 / ► [Ticket Link](#)

A two-hour online workshop from creative writer and folklore specialist Sophie Parkes, teaching you how to create distinctive places and memorable people when writing historical fiction.

To Think Carefully

Sat 31 October 2020, 10am



Donation / ► [Ticket Link](#)

With her recent artwork *Pulangkita pitjangu* (*When the blanket came*), [NPY Women's Council](#) Director and Uluru custodian Rene Kulitja asks us to “think carefully” about the colonisation of her people, land and language. Join exhibition curator Helen Idle as she responds to this invitation through discussion with colleagues and collaborators.

In Conversation with Jessica Andrews

Wednesday 9 Dec 2020, 7pm



£6 / ► [Ticket Link](#)

In 2020 Jessica Andrews became the youngest author to win The Portico Prize with her debut novel *Saltwater*. She is joined in conversation by journalist and writer Anita Sethi to discuss how identity & community influence a literary life, and the freedom she found in writing fiction.

JESSICA ANDREWS' TOP TIPS FOR YOUNG WRITERS



Photo Andrew Brooks

In my experience, the most difficult part of writing is self-doubt.

I find it impossible to write more than a few paragraphs when there is a voice in my head telling me that my writing is bad, that no one else will ever care about it and

that I am wasting my time. Writing is strange in that you spend so much time working alone, and there is often a large chunk of time between getting your writing down and receiving feedback from readers. I think that lots of people never finish their novels or poems or story collections because self-doubt takes over. Here are some small things I have learned which can help:

01. — Write what you know.

Before I found Lucy's voice in *Saltwater*, I made a few failed attempts at telling the story through different characters. I was scared to write about my life because I thought it was trivial and uninteresting, but it was only when I started to write a story that was closer to my own that the book began to come to life. Novels don't have to be very dramatic. The small things in your life are usually interesting to other people because they have experienced them, too.

If you have never read a novel that reflects your own experiences, that means it is important for you to write it, because it hasn't been written about much before.

02. — Notice small details and listen to stories.

Train yourself to notice small details about people. Look at their shoes and the patterns on their clothes, the texture of their hair and their wrinkles. Listen to their voices and try to remember words or phrases they use. Watching people is the best way to develop your characters. Your memory will store all of these tiny details for you to use in your writing later.

03. — Keep a notebook.

I have been keeping a journal for the past ten years. I write down my thoughts and feelings, my ideas, things people say to me and lines from books I am reading.

Before I start writing every day, I usually spend a bit of time getting all of my thoughts down in my journal. It helps to clear my head so I am ready to work.



Hand-bound Portico Library notebooks made by volunteer Tim Higson are *available in our shop*.

04. — Make a mood board or playlist.

When I am writing or coming up with an idea, I like to stick images or quotes that capture the mood or feeling of the book I am trying to write above my desk, so I can look at them if I start to lose focus. I like making playlists that capture the time, place or character, although I don't usually listen to music while I am writing because I find it distracting.

05. — Read a lot.

One of the most important parts of writing is reading other people's work. It helps me to understand form and sentence structure and it makes me feel excited about what words can do. It is useful to read across forms and genres; I read a lot of memoir and poetry and they help me to write fiction.

06. — Don't re-read your own work too soon

When writing a novel or a long piece of work, I find that if I stop and try to edit too early, I end up resenting everything I have written and giving up in frustration. I find it very useful to write and write and write until I have a substantial body of work, before going back and re-reading it. There will be some bits that are awful, but there will also be some gold – and the more I have written, the easier it is to keep the good parts and get rid of the bad.

07. — Keep a blog or Tynyletter

I find it difficult to show people pieces I have written when they are very new, because they feel very close to my most raw self. I find keeping a blog or a Tynyletter a good way to let go of my writing a little bit, and release it to a small readership, whether real or imagined (it doesn't really matter). Putting little bits of my work on the internet makes me feel as though I am moving in some kind of direction and feels more tangible than a sprawling, secret folder on my desktop.

Read all 12 of Jessica's top writing tips on our website [here](#).

Pick up your copy of *Saltwater* in our [online bookshop](#).

AN EXTRAORDINARY YEAR FOR THE PORTICO SADIE MASSEY AWARDS

What a year it's been for The Portico Sadie Massey Awards!

The competition deadline came about on the same week that the country went into lockdown and the Portico closed for more than four months. Not wanting to disappoint those who made the huge effort to write and submit their stories and book reviews, we managed to process and digitise every entry and disseminate them to the judges, Tilda Johnson, Anna Mainwaring, Mo Ray and Debbie Williams, who read almost 600 competition entries from individuals between the ages of seven and sixteen.

Here, in the first Quarterly publication since the Portico's closure in March 2020, we are proud to announce the names of the overall winners this year:

Jonathan Clark
Simao Gill
Hadia
Abi Howells
Lia Martland
Amelie Anne Wharton

Congratulations to the winning participants and to every young person who took up a pen to write about something important to them. We are so grateful to everyone who took part in the competition and to everyone who made The Portico Sadie Massey Awards a reality this year.

Social distancing restrictions meant we could not hold a celebration event in the Portico, so instead we took to Facebook, where winning entrants shared homemade films of their readings, and judges and workshop leaders gave praise and congratulations in video messages. As prizes, winners received mentoring from some of the *amazing local authors* we work with, and book bundles to nurture their future writing and reading adventures. By continuing to

work with local writers, providing access to mentoring and animating the Library's special collection, we will keep encouraging young people to become voracious readers, and writers of their own unique stories.

Please *visit our website* to read the winning and most highly commended entries in full and learn more about the PSMA programme or connect with us on *Facebook* for regular updates.



Photo
Christian
Dyson

NEW ONLINE BOOK ORDERING SERVICE

You can now order any books you want from The Portico Library, all for less than the recommended retail price! It couldn't be simpler – just visit our [online bookshop](#) and type or paste in the titles you'd like us to order and we'll email you your price for approval. All proceeds go towards our charitable programme.

If you're stuck for ideas, here are some lists to inspire you:

- [*The Portico Prize 2020 Shortlist / Longlist*](#)
- [*Bernardine Evaristo's Top 20 Books by Black British Womxn Writers*](#)
- [*The best books of 2020 so far, The Guardian*](#)



A photograph of two women sitting at a wooden table in a library. The woman on the left is Black, wearing glasses and a green sweater, smiling. The woman on the right is white, wearing glasses and a black t-shirt, also smiling. Behind them are bookshelves filled with books and a lamp with a white shade. The text 'BECOME A MEMBER' is overlaid in white serif font at the bottom of the image.

BECOME A MEMBER

Join The Portico Library today! Subscription includes full-time access to the special 19th-century collection and historic reading room, plus much more. [Click here](#) for details.



Off the Shelf

Adventures and misadventures in a 19th-century library

Staff Picks:
An Irish Tour
at The Portico

by *Aoife Larkin*
*Portico Library Learning
and Conservation Manager*

As an Irish person living in England, it is sometimes presumed that I am an expert in Irish history and culture.

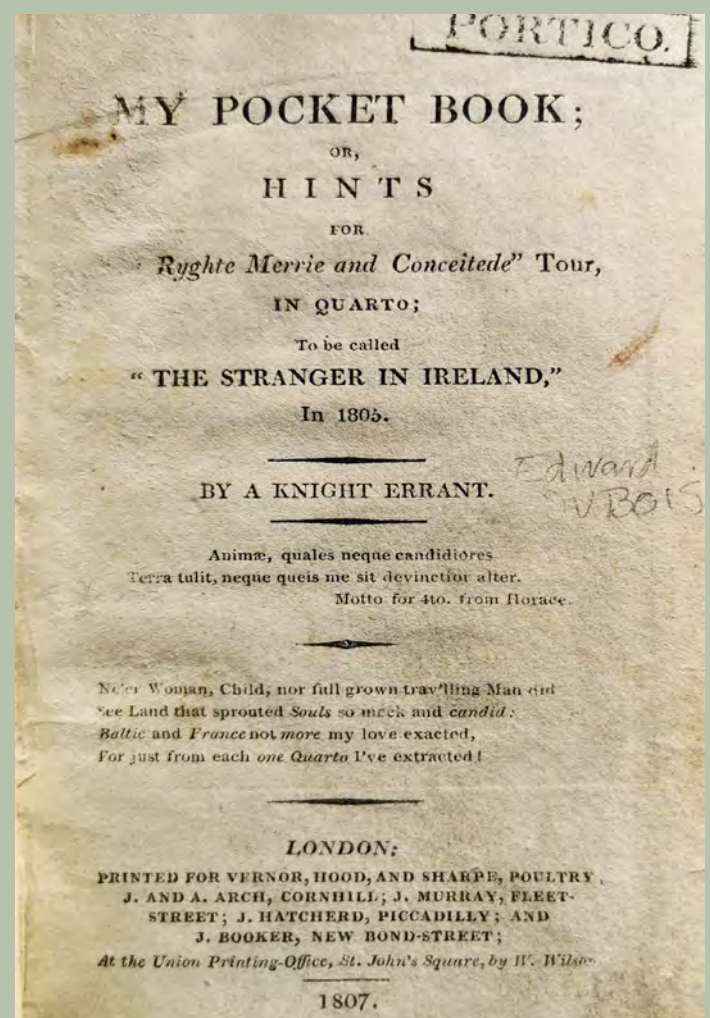
I suppose I have the same degree of authoritative knowledge as the average English person has on English history. However, I have read and explored Irish history with more vigour since living in Manchester. Distance from the source often creates the physical and metaphorical space we need to find a vantage point on topics that are so close to us. Libraries can

also provide a new space and perspective from which to view things and with the invitation to contribute to The Portico's *Off the Shelf* research series, I took the opportunity to see what I could learn through the particular lens of this collection.

A search in the Library's online catalogue offers titles (often very long ones) containing words like, 'collections of state tracts' and 'geographical delineations'. Other titles name Ireland in a list of places that constitute Britain. At the turn of the 19th century, when the Portico was established, The Act of Union integrated Ireland into the United Kingdom for the first time. During the 18th century, Ireland had been a separate kingdom governed by the British-appointed Protestant ruling elite. The Act of Union removed Parliamentary representatives from Dublin to Westminster, in the hope of

exerting greater control following a period of sectarian discord and rebellion in Ireland, in part fuelled by the Revolution in France in 1789. Such facts are of course essential to Ireland's story, but casting around for some other themes, I came across the following:

MY POCKET BOOK; OR HINTS FOR Ryghte Merrie and Conceitede" Tour, IN QUARTO; To be called "THE STRANGER IN IRELAND," In 1805. BY A KNIGHT ERRANT.



With a surface reading this small and beautiful book, bound with leather and marbled paper, quickly announced its tone and unusual style:

“Every low Irishman is called Pat. – Tell the reader that Pat is “an abbreviation of Paddy,” though Paddy is “derived from Saint Patrick.” “Saint Patrick was a tangible being.” No one but an infidel can doubt it. The Irish ladies approach the altars of “the immaculate Brigid, the virgin Saint of Ireland” (Query, the only virgin ever known there?) “with chastity instead of celibacy: but more of this hereafter.”


My attention was grabbed by such impossibly rude comments, but as well as that, I noticed the lightness of touch in the writing and the

way the author addressed himself instead of the reader; it was more like a diary or notebook. With a little investigation I discovered this was not an account of travels in Ireland, but a satire on one. Named as ‘A Knight Errant’, the author is in fact Edward Dubois, a British ‘wit and man of letters’, who wrote this book in 1807 as a satire of John Carr’s *The Stranger in Ireland, or a Tour in the Southern and Western parts of that country in 1805...*

Read the full article on our *Off the Shelf* page [here](#).

If you are interested in helping us to preserve our first edition of *The Stranger in Ireland* by John Carr, please enquire about our [Adopt a Book](#) scheme.

You do not need to be a member, a student or an academic to register as a researcher for free with The Portico Library. Contact us if you would like to explore your own interests through the Library:
prize@theportico.org.uk

A collection of old books is shown, with one open in the foreground. The open book displays a detailed anatomical illustration of a fish's tail and fins, with Latin text printed below it. The background shows several other books stacked on a wooden surface.

ADOPT-A-BOOK

Anyone can help preserve the Library's rare and important books, illustrations and archives by sponsoring an item's repair through our Adopt-a-Book scheme.

[Click here](#) for details.

CONSERVATION AT THE PORTICO

As an urban subscription library, lending books since 1806, The Portico's collection has seen a fair share of chemical and physical deterioration. In some cases, the damage is evident right away, as with a broken spine, and other times further inspection will reveal less obvious issues, such as acidic paper. Last year we undertook a condition survey of a sample of books from the collection. From the data we found that repair work and restoration were needed in many cases, but there was one thing that really leapt out at us: the collection was due for a clean!

Dust contributes to something called hygroscopic degradation, which means that water molecules in the air are held by the dust particles, creating the conditions which attract other problems like mould, and this can cause

irreversible damage to organic materials such as paper and leather.

Perhaps most importantly, dust can be a respiratory irritant. In order to keep our collections and our lungs healthy, it is essential to maintain clean spaces for our collections.

The Library's staff have undertaken training to hone their collection care skills and a cleaning programme has been set up, led by volunteer Tim Higson. A former staff member of the John Rylands Library's conservation department, Tim has a huge amount of experience and knowledge that he uses in the Library and as a member of the Library's Book Committee. Tim's been helping other volunteers learn about collection care and has been making headway with book cleaning week by week. This will be a long process—

overall there are about 25,000 books to clean—but with new skills and strategies in place, plus the steady efforts of staff and volunteers, we aim to achieve a full scale clean of the Portico’s collection within the next 12 months.

If you are interested in helping us to do this, please fill out an expression of interest form on our [*Volunteer page*](#).



Above
Volunteer conservator Tim Higson

ANATOMY OF A BOOK

Do you know your *yapped edges* from your *dirty proofs*? When is a book said to be *slightly foxed* or *off its feet*? How big is an elephant folio?

The definitions listed below have been quoted from *Encyclopedia of the Book* by Geoffrey Ashall Glaister, a copy of which can be found in our collection.

- ◆ **AGAINST THE GRAIN:**
Across the direction in which the fibres of paper lie.
- ◆ **BLEED:**
A margin which has been overcut is said to bleed.
- ◆ **COCKLED:**
Said of paper which has its surface marred by wavy or puckered areas, due to incorrect drying or poor storage.
- ◆ **DIRTY PROOF:**
Proofs with many printing errors.
- ◆ **ELEPHANT FOLIO:**
A former book size, 14 inches by 23 inches.

Right

A celebrated elephant folio in The Portico Library's historic collection: *Plates Illustrative of the Researches and Operations of G. Belzoni in Egypt and Nubia* by Giovanni Battista Belzoni, 1822. Read more about this treasure [here](#).



- ◆ **FOXED:**
Said of book pages discoloured by damp which has affected impurities in the paper.
- ◆ **GRANGERISED:**
Any book in which blank leaves are left for the addition by the purchaser of illustrations to [their] taste.
- ◆ **HOLOGRAPH:**
A work written wholly in the author's handwriting.
- ◆ **ILLUMINATED:**
Said of books or manuscripts having letters, initial words, or borders painted in gold or silver as well as colours.
- ◆ **JACONET:**
A cotton fabric, glazed on one side, used as a lining for the spines of books.

Right
A grangerised copy of *The Art of Love* by Ovid. Click [here](#) to read more about grangerising and the work of artist Nicola Dale and Adam Smyth at our *Off the Shelf* webpage.

Photo
Nicola Dale



- ◆ **KISS IMPRESSION:**
One in which the ink is deposited on the paper by the lightest possible surface contact and is not impressed onto it.
- ◆ **LIMP FLUSH:**
Gluing a cloth cover solidly to the first and last pages of a book and over the spine.
- ◆ **MARBLING:**
Decorating book edges or sheets of paper by the transfer to them of colours floating on the surface of a gum solution.

- ◆ **NIBBED:**
A term used where folded maps and the like are trimmed to provide a wide tongue which is tipped to the text of a book. This permits free opening of the map. The tongue is termed a 'nib'.
- ◆ **OFF ITS FEET:**
'Feet' refer to the base on which a type stands, being formed by a separating groove cut in it by the dresser. Type not standing squarely is said to be 'off its feet'.

Right
An example of marbling on *Oeuvres d'histoire naturelle et de philosophie* by Charles Bonnet, 1779. The Portico Library collection.



- ◆ **POCKET EDITION:**
A small octavo edition, usually not larger than a foolscap octavo: $\frac{3}{4}$ inches by $4 \frac{1}{4}$ inches.
- ◆ **QUIREWISE:**
The manner of gathering the leaves of a booklet by folding them and placing them one in another. They are then stitched.
- ◆ **REMBOÎTÉ:**
A term descriptive of a book which, after the original case or binding has been removed, is rebound in the covers taken from another book.

- ◆ **SQUABBLE:**
A printing fault which occurs when one or more letters in a line are pushed into an adjacent line.
- ◆ **TUMMY BAND:**
A detachable strip of paper folded round a book and intended by its bright colour and arresting lettering to attract publishers' attention at points of sale.
- ◆ **UNCUT:**
A book is said to be uncut if the edges of the paper have not been cut with a guillotine.

Right

Smaller than a pocket edition, slightly larger than a quadragesimo-octavo, *A Compact Rhyming Dictionary* by P. R. Bennett (7cm x 10cm), presented to The Portico Library by the author in 1911.



- ◆ **VERSALS:**
Ornamental capital letters written marginally or partly in the text to mark the beginnings of paragraphs, verses or important passages in a manuscript.
- ◆ **WATERMARK:**
A distinguishing mark, letting or design made in paper during manufacture and visible when the sheet is held up to light.

- ◆ **XEROGRAPHY:**
Literally 'dry writing', and the name given to the electrostatic process for reproducing or copying an original without the use of ink, pressure or rollers.

Below
Illuminated ornaments by Frederic Madden and Henry Shaw, 1833. The Portico Library collection. Available as a print in our [online shop](#).



- ◆ **YAPPED EDGES:**
A style of limp-leather binding with overlapping flaps or edges on three sides.
- ◆ **ZIG-ZAG GUARD:**
A method used when sewing sections of vellum or other material which would be damaged by the glue or paste used for binding instead of the book itself, which remains untouched by mucilage.

Discover many more quizzes, games and jigsaws on our [*Activities*](#) webpage.

Please help us to care for the collection. [*Donate here.*](#)

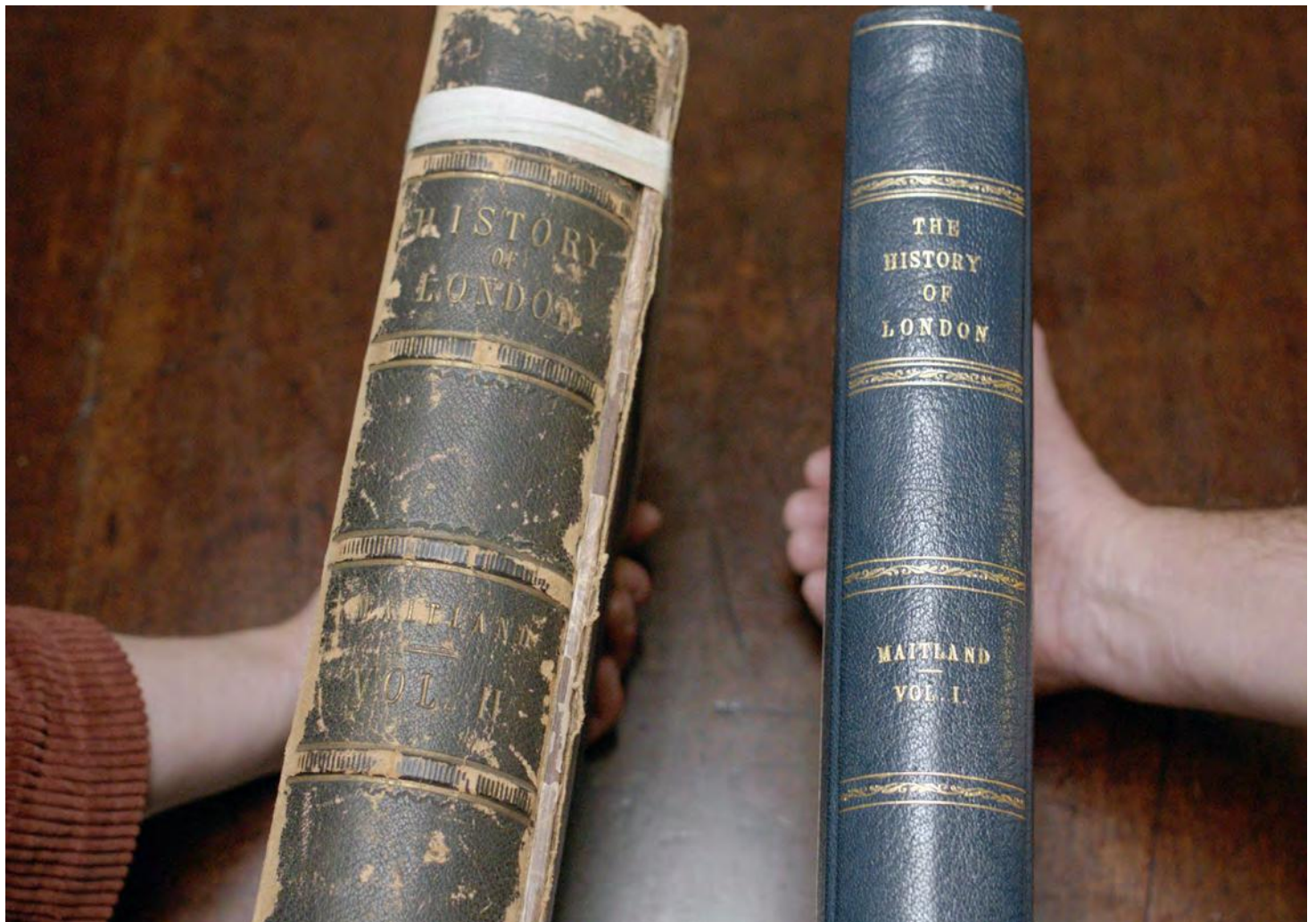


Photo
Laura Hilliard

VOLUNTEER'S STORY

I have had the privilege of being a volunteer at The Portico for just over a year now.

In that time I have helped to install new exhibitions and welcome visitors and members to the Library, talking to them about its history and some of the most notable material in the collection. These are just a few of the amazing opportunities offered to volunteers.

My favourite job has to be re-shelving the books, where you are able to handle and explore some of the Libraries' treasures as well as gaining some knowledge of how to handle and care for them. I was delighted to be offered the opportunity to help in the

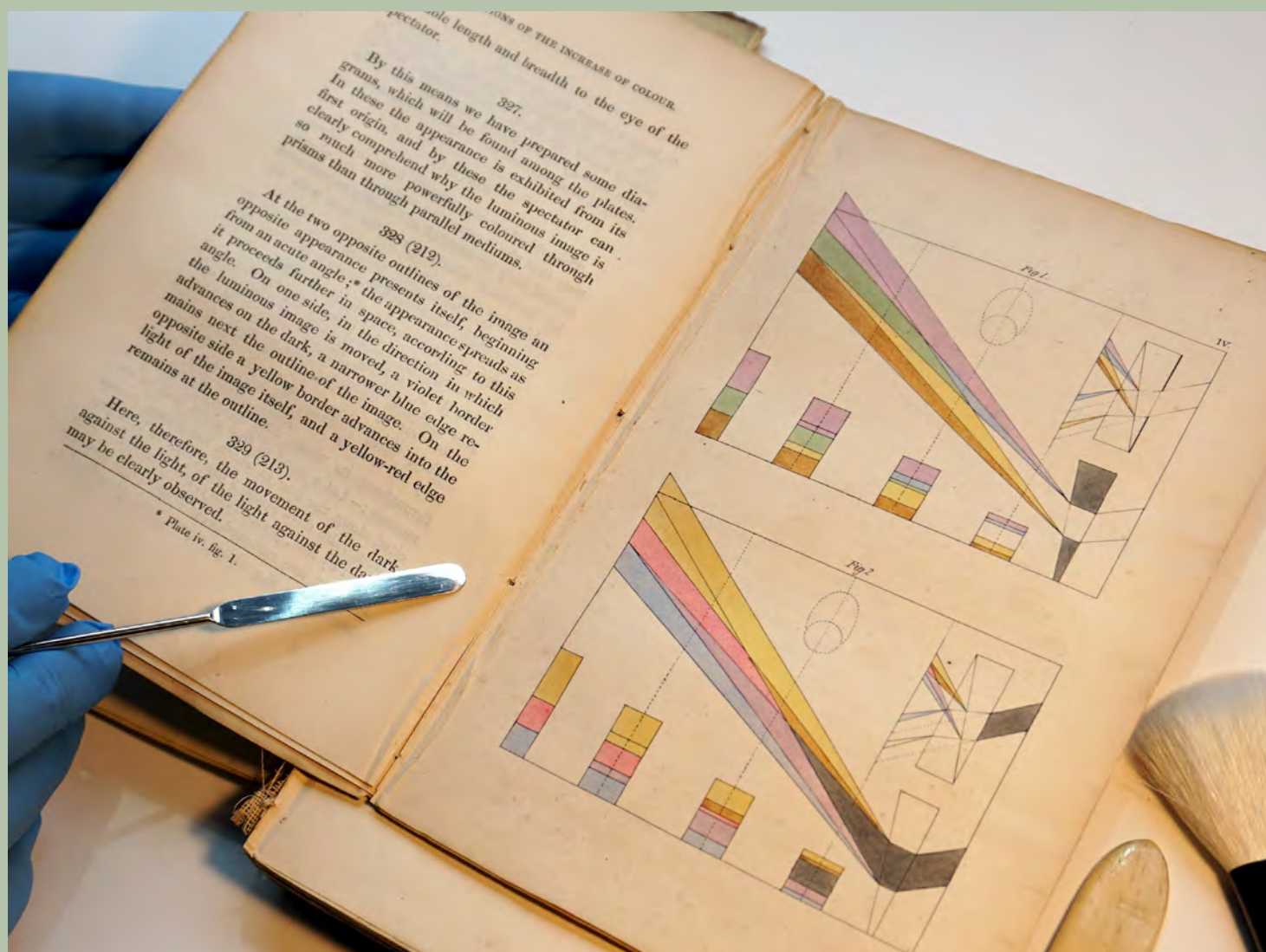
Herculean task of cleaning the Portico's collection of books with volunteer conservator Tim Higson. Firstly, we carefully cleaned the top, side, and bottom of the pages. It was a wonderful surprise to see the shine of gilding appear through the dust. Tim would identify the leather aspects of some of the books and we were able to clean and consolidate them to help prevent further disintegration. Using a 'smoke sponge' we were able to clean up some pages, making them easier for the readers to use. Then, using cotton tying tape we would secure the more fragile materials ready to go back on the shelf.

I have been lucky enough to watch the restoration of a First edition copy of Milton's *Paradise Lost*. Whilst looking for evidence of very early

bookbinding, we also came across the works of *The Venerable Bede* dating back to the early 1600s! I have learnt so much from just a few days of working with Tim about how books were first represented and how book-binding itself developed into what we see today.

All of these experiences are due to the opportunities offered as a volunteer at the Library, but also through the trust instilled in us by the amazing staff that make up the heart of the Portico.

Catherine Fraser



Above
Goethe's theory of colours by Johann Wolfgang von Goethe and Charles Lock Eastlake, 1840.

VENUE HIRE

Whether for a wedding with a difference or an unforgettable one-off event, The Portico Library's spaces are available to hire at competitive rates.

To find out more, [click here](#).



The Portico Library
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www.theportico.org.uk

New Opening Hours
Monday – Friday:
10am – 4pm.

Weekends:
Closed

These times may change according to Government guidelines. Please check our website [here](#) for updates.

 [@ThePortico](https://twitter.com/ThePortico)

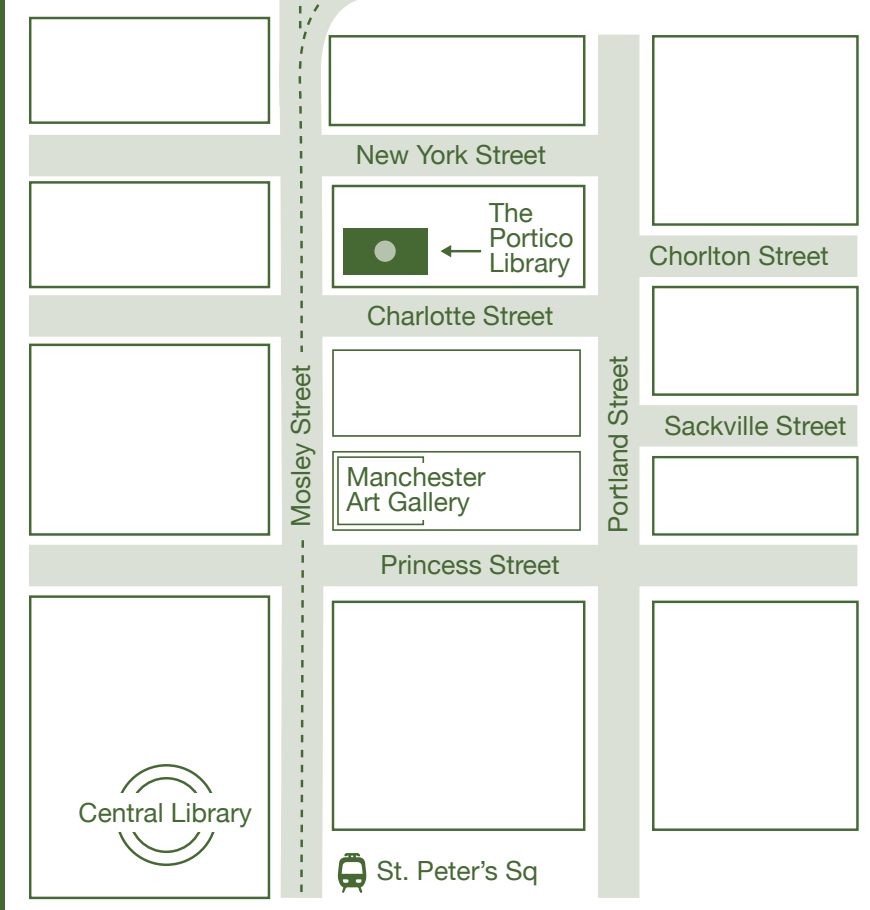
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We want to make The Portico Library welcoming for everyone, but there is lots more to do to make our 200-year-old listed building accessible. In 2018, we commissioned an Access Audit, supported by the National Lottery, and are working towards implementing its recommendations.

 Market Street

 Piccadilly Gardens



To enter the Library, please press the intercom button next to the green door on Charlotte Street. Parking is available nearby.

Currently, there are 32 steps from the main entrance to the Library and no lift. A stairlift is available via a portable ramp. Staff are always available to help.