mordants for raised gilding, chapter six on techniques for laying gold leaf, chapter seven on tooling gold leaf in manuscripts, and chapter eight on gilding with powdered gold or shell gold. Chapter nine, concluding with a tribute to the "Golden Age" of medieval craftsmen, when manuscript gilding flourished, offers hope that the past can inspire us today.


First published in 1995 by the Bird & Bull Press in a limited edition of 200 copies, this new edition of Middleton’s *Recollections* has an expanded text and illustrations. The renowned book restorer and binder did his first binding at the age of 12 and began his apprenticeship at the British Museum Bindery at the outbreak of the Second World War, at age 16. He began working with books damaged by bombs, then joined the army. Following the War, he worked as a Craftsman-Demonstrator at the Royal College of Art, where he surrounded himself by the best teachers. Later, he was appointed the manager of Zachnsdorf Limited, an internationally known firm of bookbinders, where one of his most memorable experiences was the task of rebinding *The Book of Kells*.

In the early 1950s Middleton went into business for himself, setting up in two rooms in London’s Soho district. At about the same time, he began writing articles on binding for such journals as *Paper and Print* and *British Colonial Bookbinding*, and in 1963 he published *A History of English Craft Bookbinding Technique*, the first of several books and exhibition catalogues. Middleton’s autobiography is peppered with stories about business dealings, friends, and associates, and with amusing anecdotes, problems, and occasional mistakes made with particular bindings. The book concludes with descriptions and illustrations of 90 significant bindings (46 in colour), reproductions of apprenticeship documents and a few short articles, and a bibliography of writings by and about Middleton.