



HARRY RANSOM
CENTER

【 Internship Report April 2008 】

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2008 HRHRC Visiting Intern
University of Texas at Austin

【Treatment Report】



HRHRC BOUND MATERIALS TREATMENT DOCUMENTATION

MC #	08-0006.17	CALL#	AK Sw55 726Tj
TITLE	Gulliver's Travels	PUB DATE	1742
AUTHOR	Lemuel Gulliver	DATE REC'D	4/17/2008
COLLECTION	Library		
CURATOR	R. Oram	CONSERVATOR	Shih Chiang Cheng, Primanis, Baughman

DESCRIPTION

The volume is a printed book, housed in a phase box. The dimensions of the book are h 17.1 w 11.5 d 2.4 cm. The volume has not been repaired.

BINDING DESCRIPTION

The item has a stiff board, laced-in binding. The cover is half, dark greenish-brown tanned calf skin. The spine has 5 false bands and a hollow back. The caps are shaped. The boards are made of binder's board. The boards are shaped and tied.

DECORATION

The title and author are gold tooled on a brown goatskin label in the 2nd panel of spine. The marbled paper is burgundy, beige and blue with a double-combed pattern (probably 19th c. German). There are double blind lines on either side of the false raised bands.

END BANDS

There are brown and white, stuck on, machine made end bands. There is a support in each end band, but not visible.

SEWING

The sewing structure is original to the binding. The gatherings are connected by hand; the style of the sewing is two-on sewing. The sewing structure is supported and there are 4 single sunken cords sewing stations. All the sewing supports are laced through the boards.

SPINE TREATMENT

The spine is rounded and backed. The adhesive used at the spine is probably a proteinaceous animal adhesive typical to the period. Other indications are that it is honey colored and water-soluble. The spine has been lined with a hollow tube, which is made out of a text weight paper.

TEXT TO COVER ATTACHMENT

The cover is attached to the text with cords and endpapers.

TEXT BLOCK

The dimensions of the text block are 16.5 x 10.4 cm. The text block is a laid, hand-made paper. The paper color is beige (1); thickness is medium (2); and texture is slightly textured (2).* It is paginated and there are signature marks in the lower center of the recto of each leaf. Printing media is black ink. There are intaglio line illustrations, and sewn with the text.

END LEAVES

The end leaves are a wove, probably machine-made paper. The paper color is beige (1); thickness is medium (2); and texture is smooth.* There is a pastedown and two free flyleaves. They are tipped to the text.

PHOTOGRAPHIC DOCUMENTATION

NIKON D70s digital camera.

CONDITION

The front cover is detached from the text block. The marbled paper covers are delaminated and torn, especially at the edge of the cover.

COVER

The front cover is detached from the text block: the leather has some chemical deterioration. The marbled paper covers are abraded with some delaminations and tears, especially at the edge of the cover. The leather corners are abraded and skinned and the leather is delaminating.

SPINE

The front side of the hollow tube is broken.

END LEAVES

The end leaves are slight brittle. There is a tear on the pastedown in the lower spine area. There have dark brown discolorations from the leather at the edges of the first flyleaf.

SEWING

The sewing is stable.

TEXT BLOCK

The paper of the text block remains flexible. There is some yellowish discoloration and foxing throughout. There are a few 5cm tears in page 27-29.

TREATMENT PROPOSAL**General**

Reattach front cover to text block with small cloth hinges at the head and tail. House book in phase box.

Procedure:

- lift pastedown and leather at head and tail in an area of approximately 3 cm. sq. from the edges of the cover
- adhere cloth hinges to the back of the text block (spine) under the spine cover at the head and the tail of the book with paste.
- split flange of cloth hinge extending to the cover so that half can be adhered under the leather on the front of the cover and the other half under the pastedown- at both head and tail.
- adhere the cloth hinges
- color cloth hinge with acrylic paints where it will be visible.
- adhere spine to back of book with V-hinge.
- readhere lifted leather and pastedowns with paste.
- reinforce front, inner hinge with a Japanese paper guard.

AUTHORIZATION

I approve of the recommended treatment as outlined above, and authorize the Conservation Department to proceed with treatment.

Curator:

Date:

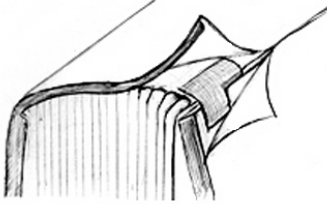
Cons. Dept. Rep:

Date:

TREATMENT PROCEDURE

TESTING

No testing was needed



*Paper color and texture described using

Lunning, Elizabeth, Roy Perkinson. Paper sample book: Practical guide to the description of paper. Sun Hill Press. North Brookfield, Massachusetts: Print Council of America, c1996.

Wolfe, Richard J. Marbled paper : its history, techniques, and patterns : with special reference to the relationship of marbling to bookbinding in Europe and the Western world. Philadelphia : University of Pennsylvania Press, 1990.

WHEAT STARCH PASTE

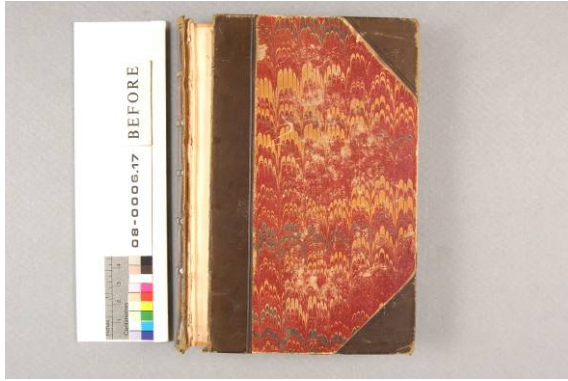
The wheat starch paste was made of precipitated wheat starch "Jinshofu" from Hiromi Paper International, Marina Del Rey, CA. It was made in a proportion of one part starch to four parts deionized water and cooked in a Salton Cook and Stir™ for approximately twenty minutes. The paste was strained through polyester web or cloth and then thinned by adding deionized water, a little at a time, while stirring.

-Airplane cloth, 100% cotton, unbleached mercerized, 60" wide C AT #AC, 114 gm/sq. m., Test Fabric, 2001.

ACRYLIC PAINTS

The acrylic paints are Liquitex® Acrylic from Binney and Smith Inc.

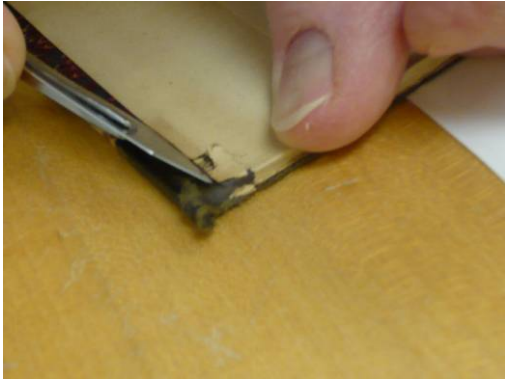
MC# 08-0006.17



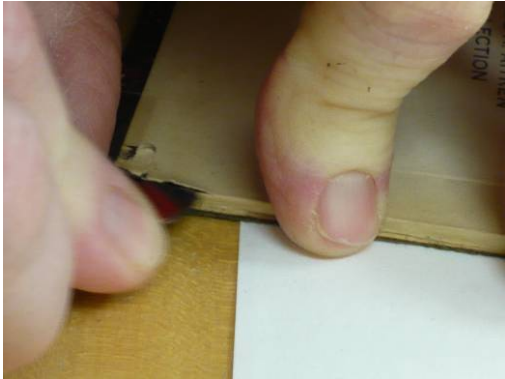
【 Recto BT 】



【 Verso BT 】



【 Lifting the pastedown 】



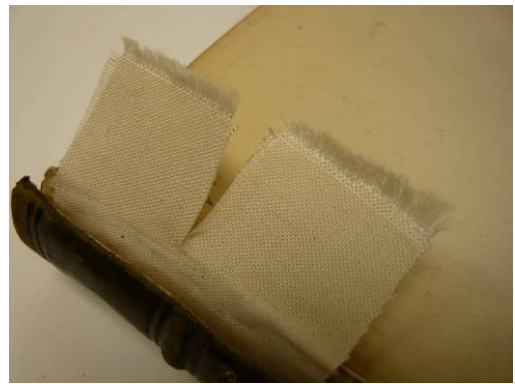
【 Lifting the pastedown 】



【 Lifting the leather cover 】



【 Pasting the cloth hinge down 】



【 Pasting the cloth hinge down 】

【 Thinning the cloth hinge 】



【 Setting the cloth hinge into the space with spatula 】



【 Coloring the cloth hinge 】



【 Pasting the V-Hinge down 】



【 Packing the book with elastoplasts 】



【 Pasting the joint with Japanese paper 】



【 After Treatment 】

HRHRC BOUND MATERIALS TREATMENT DOCUMENTATION

MC #	08-0006.23	CALL#	QSB97 P247P 1656
TITLE	Paradisi in Sole Paradisus Terrestris	PUB DATE	1656
AUTHOR	Parkinson	DATE REC'D	4/17/2008
COLLECTION	Library		
CURATOR	R. Oram	CONSERVATOR	Shih Chiang Cheng, Primanis, Baughman

DESCRIPTION

The volume is a printed book, housed in a phase box. The dimensions of the book are h 31.9 w 21.4 d 3.4 cm. The volume has been repaired. In the mid 20^h century, a common approach was to apply a resin to the joint to readhere detached covers. There are 3 binders stamps in black on tail turn in of front cover.

[E].MORLEY.BINDER.LEEDS.

BINDING DESCRIPTION

The item has a stiff board, laced-in binding. The cover is half, brown, tanned calfskin. The spine has 5 false bands (and perhaps a hollow back- needs to be examined during treatment). The end caps are missing. The boards are made of binder's board.

DECORATION

The title and author are gold tooled on a red goatskin label adhered in the 2nd panel of spine. The marble paper is a burgundy, beige and blue curled, probably German, late 19th century pattern. There are single gold lines on either side of the false raised bands.

END BANDS

There are red and white, stuck on, machine-made end bands. There is a support in each end band, but the material is not visible.

SEWING

The sewing structure is probably not original to the binding. The text appears to be oversewn, but the sewing is not visible. There are four single cord sewing supports and they were all laced into the boards.

SPINE TREATMENT

The spine is rounded and backed. The adhesive used at the spine is not visible, but probably was a proteinaceous animal adhesive typical to the period. There is no spine lining, but the leather cover has been adhered to the spine.

TEXT TO COVER ATTACHMENT

The cover is attached to the text with cords and endpapers.

TEXT BLOCK

The dimensions of the text block are 31 x 20.7 cm. The text block is laid, hand-made paper. The paper color is beige (1); thickness is medium (2); and texture is slightly textured (2).* It is paginated and has signature marks.

Printing media is black ink. There are illustrations.

END LEAVES

The end leaves are wove, machine-made paper. The paper color is beige (2); thickness is moderately thick; and texture is slightly textured (1). * There is a pastedown and one free flyleaf. They are tipped to the text.

PHOTOGRAPHIC DOCUMENTATION

NIKON D70s digital camera.

CONDITION

The front and back covers are detached from the text block. There is a transparent deposit, which darkened the leather, along the front and back joints and at the head and tail. Cover materials are damaged and delaminating.

COVER

The front and back covers are detached from the text block. There is a deposit of a transparent resin-like substance, along the front and back joints and at the head and tail. The leather is darkened in the area of application, the resin is brittle and is also causing the leather in the area of application to delaminate. In the mid-20th c a heavy application of resin was used to reattach covers to a text block. The cover materials are abraded and skinned over all and delaminating, especially at the edges of the boards and the joint.

SPINE

The leather spine is skinned overall and has losses especially at the head and tail

END LEAVES

The end leaves are in stable condition

SEWING

The sewing is stable. The text block does not open to the gutter.

TEXT BLOCK

The paper of the text block remains flexible. There is some yellowish discoloration, foxing and some severely darkened areas throughout the text block.

TREATMENT PROPOSAL

Reattach covers using tackets. (Tackets are loops of thread are inserted through the shoulder of the text block and the spine edge of the board. The thread is tied on the inside of the board. A Japanese paper hinge is adhered to the inside of the board to secure the thread and prevent movement of the board.)

- Apply tackets: stab through the shoulder of the text block exiting on the spine (ca. 5mm down from the top of the shoulder). Draw a linen thread (threaded in a sewing needle) through the hole in the shoulder of the text block from the outside of the spine to the inside of the shoulder. Pull the two ends of the thread remaining on the outside of the spine through the loop on the inside of the shoulder. Thread the tails of the threads exiting from the loop through holes in the cover. Each hole has one entrance on the board edge and two exits on the inside of the board (ca. 5mm in from the edge of board and 7mm apart. Knot the threads with a square knot, fray out and pasted the threads to the inside of the board. Cover tackets on inside of board with Japanese paper.
- reinforce front, inner hinge with a Japanese paper guard.

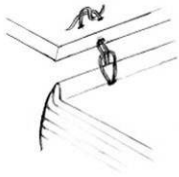
AUTHORIZATION

I approve of the recommended treatment as outlined above, and authorize the Conservation Department to proceed with treatment.

Curator: _____ Date: _____

Cons. Dept. Rep: _____ Date: _____

TESTING



tackets

- The cover boards were reattached with tackets** by using Threads Campbell's unbleached line thread 30/3.
- The exposed tackets threads were covered with Japanese paper (hand made Kizukishi). The inner hinges of the end papers were reinforced with Japanese paper (hand made Kizukishi) adhered with wheat starch paste.
- The spine was lined***** with 3 layers of Japanese paper (thin Tosa, medium Kizukishi, thick Okawara); with cotton airplane cloth and with Harmatan calf (aluminum tanned vegetable retanned).
- The lining and the false raised band of the original leather spine were pulled over with a spatula.
- The original leather spine was consolidated with 2% Klucel G*** in isopropanol. New false raised bands in brown goat skin were adhere to the spine with Lascaux 498 HV**** .

The original leather spine was adhered on the new leather spine with Lascaux 498 HV.

Materials used:

unbleached handkerchief linen from Ulster weaving

Barbour's unbleached, linen thread #30 covered with beeswax

zin shofu precipitated wheat starch paste

Japanese paper Kizukishi

*Paper color and texture described using

Lunning, Elizabeth, Roy Perkinson. Paper sample book: Practical guide to the description of paper. Sun Hill Press.

North Brookfield, Massachusetts: Print Council of America, c1996.



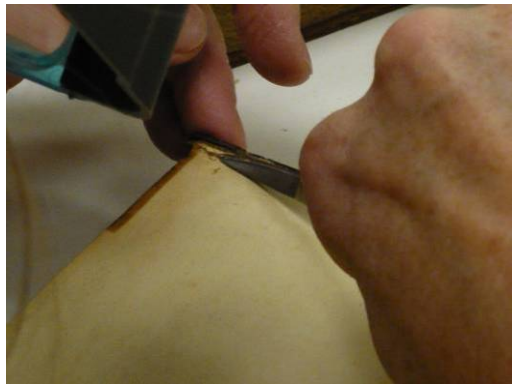
【 Recto BT 】



【 Verso BT 】



【 consolidating the surface of leather 】



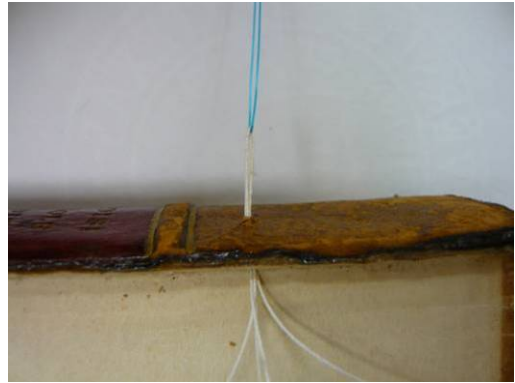
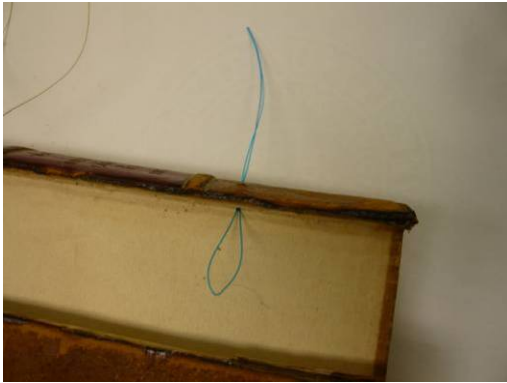
【 Cleaning up the joint 】



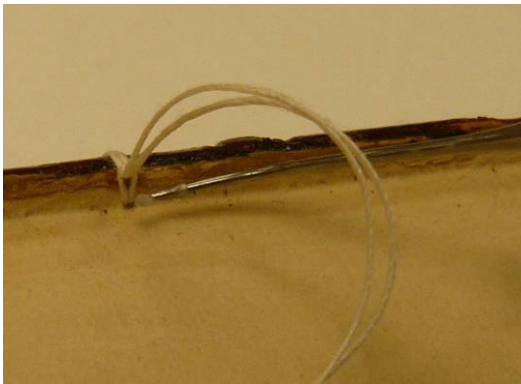
【 Making "Tackets" 】



MC# 08-0006.23



【 Making "Tackets" 】

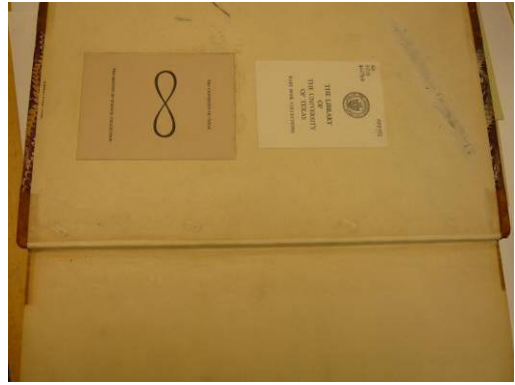


【 Making "Tackets" 】

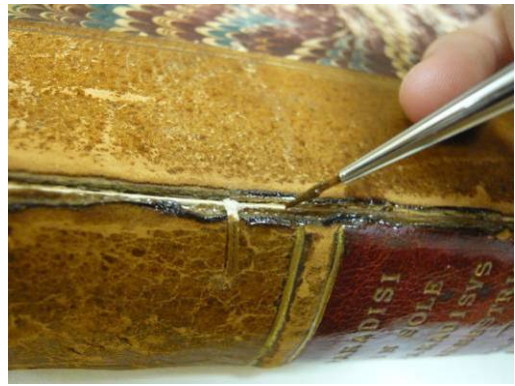
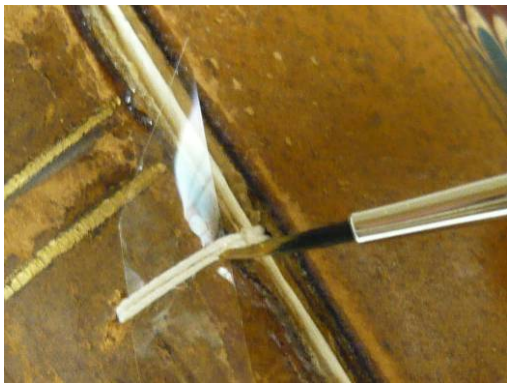


【 Making "Tackets" 】

MC# 08-0006.23



【 The exposed tacket threads were covered with Japanese paper 】



【 Coloring the thread with acrylic paint and 2mil Mylar to isolate the surface 】



【 After Treatment 】

HRHRC CONDITION AND TREATMENT REPORT

MC #	08-0028	CALL#	Q PS 3505 H6428 z462
TITLE	Ex Ophidia	PUB DATE	1986
AUTHOR		DATE REC'D	4/18/2008
COLLECTION	Library		
CURATOR	R. Oram	CONSERVATOR	Shih Chiang Cheng, Primanis,

PHOTOGRAPHY: digital photography

HOUSING/PROTECTION: The item is housed in a rare book box

EXAMINATION: There was a heavy deposit of a whitish substance-spew or spue all over the spine and front and back covers of the binding. Spew or spue is whitish deposits on the surface of leather composed of salts or oils that migrate to the surface, generally in elevated humidity or temperatures. After sampling the white substance, we found it dissolved in ethanol, and so we deduced that it is a fat. This book was bound in the 80s at a time when we thought we needed to add salts and fats-- even to new leather, to preserve it.

TREATMENT PROPOSAL/POSSIBLE EFFECT The book was vacuumed which removed a lot of the spue. Additional spue was removed by wiping with a microfiber cloth*. Some spue remains in the crevices of the leather.

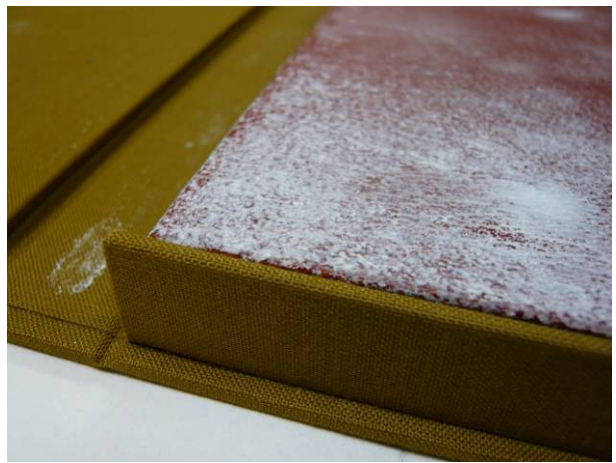
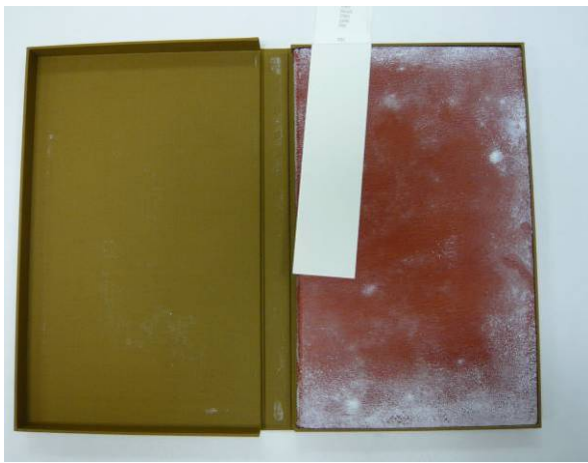
Shih Chiang Cheng & O. Primanis Conservator

_____ Curator Date: 4/08

* Vacuum cleaner: Nilfisk GM 80 with variable speed and micro tools.

*Microfiber cloths: Dust Bunny Book Cleaners 17x17 # 947-1000 from University Products

MC# 08-0028



【 Before Treatment 】



【 During Treatment 】



【 After Treatment 】

Treatment with the spine

說明：

修復者與文物管理者討論修復內容後，其根據此書之重要性，認為並不需作其他進一步修護，決定黏貼書脊並穩定書籍結構即可，故修復者將書脊與正面書板回黏後，並無進一步之修護動作。



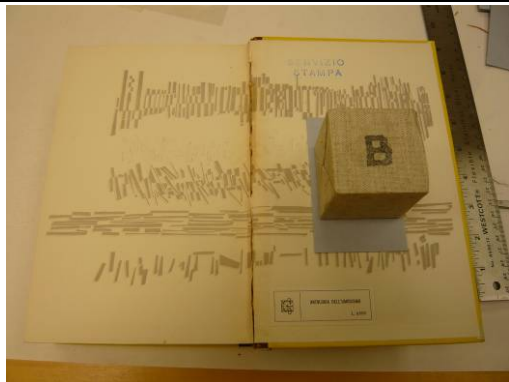
【 Paste down the Hollow tube 】



【 cut the hollow tube which superfluously 】



【 Paste down the spine 】

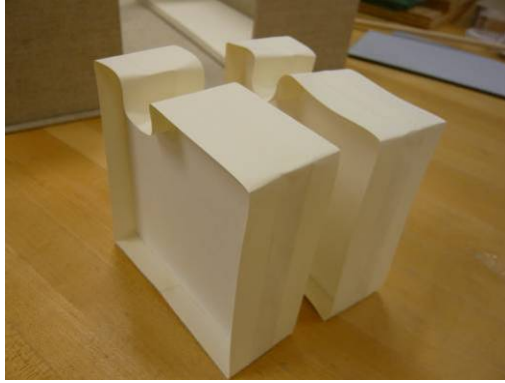


【 Repairing the joint with Japanese paper 】



【 Packing the book with elastoplasts 】

【 Box Making 】



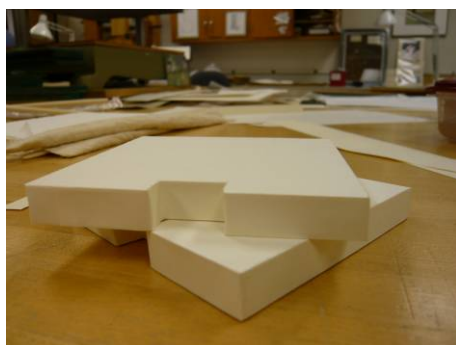
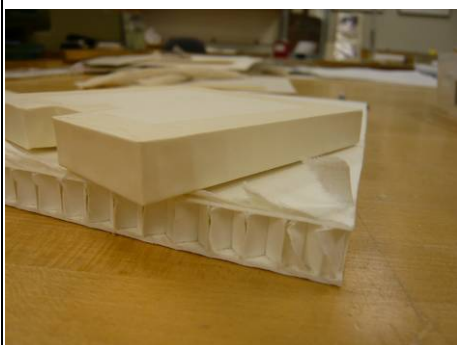
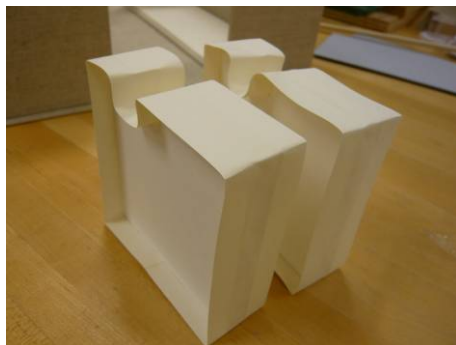
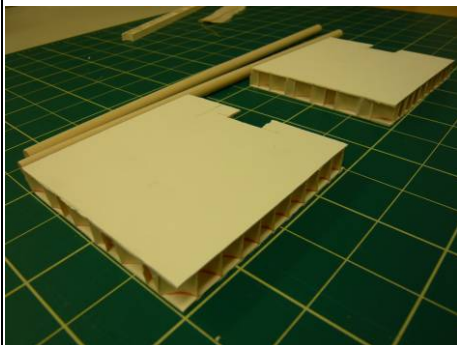
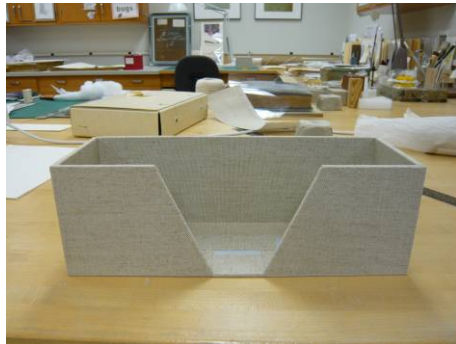
clam shell box for scroll



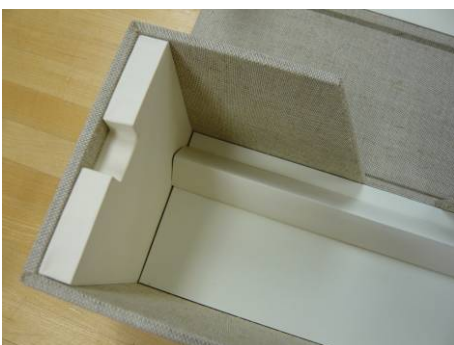
製作注意事項

1. **HRC** 在製作保護盒時使用的黏著劑主要為 5%之 **MC**，但與紙質組工作室之 **MC** 不同，為黏度較高之 4000 型 (**A4M, higher viscosity**), from **BookMakers, International**
2. 雙匣背面邊緣黏上一組魔鬼氈(**Velcro**) 防止保護盒開啟。
3. 底板與雙匣黏合時，**HRC** 的方式是外匣與底板靠齊，如此可加強保護盒在架上的強度。
4. 做盒子之底板時，注意盒子邊緣角落折角的順序，接觸架子的那一側必須先折，可降低磨損；另外可在紙板角落稍微削掉一小角，亦可減少摩擦並得到美觀的邊角。
5. 雙匣背面之底部塗上 **PVA** 後黏至底板，底板上墊一張 **binder's board** 再加上木塊重壓，紙板的目的是在於防止匣內底部被木板壓壞。
6. 使用 **Tycore** 製作支撐木棍之材料，將 **Tycore** 裁切成適當大小，規畫好所需之尺寸後，以美工刀裁切。
7. 製作保護盒內之內襯
 1. 以 **text weight** 紙張黏貼 **Tycore** 之邊緣，第一層寬度與 **Tycore** 厚度相等，第二層約厚度之三倍寬。
 2. 在圓弧處，以剪刀剪出轉角所需要的角度，但注意，避免剪到邊緣。
 3. 在襯板上方貼一張檔案夾紙，可視其內部空間調整，若空間足夠可將 **2 ply Mat board** 以 **text paper** 包裝其表面黏貼其上。
8. 黏貼檔案夾紙時亦須要遵照其 **grand direction**，黏貼前裁一與襯板長度相當之紙條測試當其塗上黏著劑後之膨脹長度。

clam shell box for scroll



clam shell box for scroll



clam shell box for scroll



【new collection checking】





The Biblia Polyglotta (also called the Biblia Regia) was printed between 1568 and 1573 by the printer Christoffel Plantijn in his printing house in Antwerpen (now Belgium). Plantin was suspected of Calvinist sympathies, although Antwerpen at that time was firmly Catholic. He developed a plan to prove his loyalty to the Catholic king Philip II by producing a version of the Bible in five languages. The king financed the plan and sent the Spanish theologian Benito Arias Montano to Antwerpen to watch over the production of this eight-volume masterpiece of printing,

which was printed in 1100 copies.

The first four volumes contain the Old Testament. The left page has two columns with the Hebrew original and the Latin translation, the right page has same text in Greek with its own Latin translation. Underneath these columns there is a Aramic version on the left-hand page and a Latin translation of this on the right-hand side. Volume 5 contains the New Testament in Greek and Syrian, each with a Latin translation, and a translation of the Syrian into Hebrew. Volume 6 has the complete Bible in the original Hebrew and Greek, as well as an interlinear version that has the Latin translation printed between the lines.

The last two volumes contain dictionaries (Hebrew-Latin, Greek-Latin, Syrian-Aramic, grammar rules, list of names, etc.) that were of value to scholars.

A complete copy of this Bible is on display at the Plantin-Moretus Museum (the site of the original printing press), including the typefaces which were designed for this project.

Sources

- Wikipedia http://en.wikipedia.org/wiki/Main_Page
- Museum guide "Plantin-Moretus Museum" in Antwerpen
- Bible of the Month (in German)
- Christoffel Plantijn (in Dutch)

checking the new collection before stored



checking the new collection before stored



Treatment with the joint before exhibition

說明：

1. 此批聖經有修復過之痕跡，在書間結構部分黏貼皮料紙並全色，但由於此書之書版厚度約為 1~1.5 公分，故開啟時將造成修補部分之開裂，為了展覽需求，隨即進行修護處理。
2. 在開裂之皮紙部分以金屬抹刀輕微剝開，將粉化(Red Rot)之皮革以物理性方式刮除，將粉化處以 Klucel G 2%溶於異丙醇(isopropnal)製成之加固劑加固後，再以壓克力黏著劑 Lascaux 498 回黏。
3. 老化皮革若遇到含水分之黏著劑，如小麥澱粉糊，水分子會將皮革之內部結構打散，並導致皮革加速老化並粉化碎裂，故採用壓克力黏著劑。



Treatment with the joint before exhibition

