

BOOK CONSERVATION AND TREATMENT RECORD
Library of Congress – Conservation Division

Project Number & Name: 5729, Sowerby 332, De Anglorum Origine

Division:	<u>Rare Book</u>	Date In:	<u>05/05/2025</u>
Division Contact:	<u>Michael North</u>	Date Out:	<u></u>
Conservator(s):	<u>Brittany Murray</u>	Examination Date:	<u>06/05/2025</u>

I.D./Call number:	<u>DA155.S552</u>
Title:	<u>De Anglorum Gentis Origine Disceptatio</u>
Author:	<u>Roberto Sheringhamo</u>
Imprint:	<u>Catabrigiae: Excudebat Joann. Hayes. M. D. LXX. (1670)</u>

Alternative Format: None.

Existing Container: None.

Identifying Marks: Front pastedown: LC bookplate with call number “DA155/.S552” in graphite. Title page, recto: “321” in graphite at head; perforated “LC” punch at tail; LC ownership stamp in blue ink at tail; “o/ x/ f” in iron gall ink at tail. Iiii conjugate, verso: “LBJa’06” stamp in blue ink at tail. Back pastedown: “Sowerby 332/ DA155/ .S552/ Copy 1/ RBSCD’ in graphite at head; “02020913” in graphite at hinge towards tail.

Background Information: (significance, provenance, set of volumes, labels, stamps, inscription):

De Anglorum Gentis Origine Disceptatio was written by English linguist, Robert Sheringham (1602 -1678) on the origins on the English language and people. This volume is not original to the Jefferson Collection.

DESCRIPTION AND CONDITION:

Cover Dimensions:	Height: <u>18</u> cm	Width: <u>11.9</u> cm	Thickness: <u>3.8</u> cm
Textblock Dimensions:	Height: <u>17.4</u> cm	Width: <u>11.3</u> cm	Thickness: <u>3.3</u> cm

Collation (signatures, format, leaves, pagination, foliation, and inserts):

The textblock is comprised of 33 gatherings, each containing four bifolia. With the exception of the title page, the first four pages in each gathering have signatures at the tail edge; for example, the first page begins with “a1” and ends with “a4”, followed by four unmarked conjugate pages. There are two gatherings of front matter, marked with a lowercase “a” and “b” and the following gatherings of main text begin with uppercase letters. Gatherings are printed alphabetically from A to S. The letters J, U, and W were not used. The main body of the text is paginated from 1– 486, while the front matter and index are unnumbered.

General Description:

Binding: *De Anglorum Origine* is a fully bound in a cloth case of blue buckram over binder's boards, likely rebound by the Government Printing Office. It has offset joints, and the boards are unadorned. The spine is gently rounded and backed. From head to tail, the author, title, LC ownership mark, place of publication, and date have been stamped in gilt. The endbands are no longer present, but blue and white tiedowns are present in the gutter. Red edge decoration is on all three sides of the textblock.

Textblock: The textblock is made of handmade paper with discernable laid and chain lines. It has been sewn all along on five recessed cord supports. The machine-made double endsheets are sewn all along; the first page has been cut and the stub has been pasted out and adhered to the boards, under the second page which serves as the pastedown. There are two flyleaves. Extensions from a mull spine lining are visible beneath the front and back pastedowns. The first and last cord supports were trimmed, and the three central stubs were adhered to the inner face of the boards, on top of the linings, creating a raised texture on the spine edge of the boards. Black printing ink is the primary media used in the textblock.

General Condition:

Binding: The binding is in fair, stable condition. The buckram bookcloth is abraded along the edges, and the corners of the boards have softened and curve towards the textblock. The endcaps have also softened, and the headcap has begun to delaminate at the turn-in, as there is a small air pocket visible on the spine. Discoloration towards the tail of the spine indicates that a label was once affixed to the area and is now lost.

Textblock: The textblock is in fair, stable condition. The paper is stained and discolored but remains flexible. The most pronounced staining is along the gutter of the first two gatherings, and some of the pages are sticking together. Minor staining is present along the gutter of the last gathering. Page 87 is slightly proud of the textblock and appears to be pasted onto a stub of the same paper; this was likely done at the time of printing. Overall, there is minor staining and discoloration throughout the textblock, in addition to light surface grime. The black printer's ink is stable.

BOARD

Board:	Covering Materials:	Binding Style:	
<input type="checkbox"/> missing	<input checked="" type="checkbox"/> full	<input type="checkbox"/> vellum	<input type="checkbox"/> tight back
<input type="checkbox"/> wood	<input type="checkbox"/> half	<input type="checkbox"/> leather	<input checked="" type="checkbox"/> case
<input type="checkbox"/> paste-board	<input type="checkbox"/> quarter	<input type="checkbox"/> tawed skin	<input checked="" type="checkbox"/> laced-on
<input type="checkbox"/> waterleaf / pulp	<input type="checkbox"/> bookcloth	<input type="checkbox"/> calf	<input type="checkbox"/> laced case
<input checked="" type="checkbox"/> binders board	<input checked="" type="checkbox"/> textile	<input type="checkbox"/> goat	<input type="checkbox"/> tight joint
<input type="checkbox"/> other	<input type="checkbox"/> paper	<input type="checkbox"/> sheep	<input checked="" type="checkbox"/> French joint
<input type="checkbox"/> back cornered	<input type="checkbox"/> cloth sides	<input type="checkbox"/> pig	<input type="checkbox"/> laced-in
<input type="checkbox"/> shaped	<input type="checkbox"/> vellum sides		<input checked="" type="checkbox"/> cords
<input type="checkbox"/> tying-up marks	<input type="checkbox"/> paper sides/dec		<input type="checkbox"/> tapes
			<input type="checkbox"/> thongs

SPINE

Spine Shape:	Upper Joint:	Lower Joint:	Endcaps:	Diagram(s):
<input type="checkbox"/> flat	<input checked="" type="checkbox"/> intact	<input checked="" type="checkbox"/> intact	<input checked="" type="checkbox"/> folded	
<input checked="" type="checkbox"/> rounded	<input type="checkbox"/> broken	<input type="checkbox"/> broken	<input type="checkbox"/> shaped	
<input type="checkbox"/> uneven	<input type="checkbox"/> board loose	<input type="checkbox"/> board loose	<input type="checkbox"/> sewn	
<input checked="" type="checkbox"/> backed	<input type="checkbox"/> board detached	<input type="checkbox"/> board detached	<input type="checkbox"/> repaired	
<input type="checkbox"/> concave			<input type="checkbox"/> missing	

TITLE

Titling Style:	Medium:	Location:	Tooling Style:	Tooling Location:
<input type="checkbox"/> none	<input type="checkbox"/> ink	<input type="checkbox"/> upper board	<input checked="" type="checkbox"/> none	<input type="checkbox"/> upper board
<input type="checkbox"/> manuscript	<input type="checkbox"/> blind	<input type="checkbox"/> lower board	<input type="checkbox"/> blind	<input type="checkbox"/> lower board
<input checked="" type="checkbox"/> tooled	<input checked="" type="checkbox"/> gilt	<input checked="" type="checkbox"/> spine	<input type="checkbox"/> gilt	<input type="checkbox"/> board edges
<input type="checkbox"/> label		<input type="checkbox"/> edge of textblock	<input type="checkbox"/> pigmented	<input type="checkbox"/> endcaps
			<input type="checkbox"/> other	<input type="checkbox"/> turn-ins
				<input checked="" type="checkbox"/> spine

Title on spine: De Anglorum Origine

FASTENINGS AND FURNITURE

Fastening Type:	Fastening Location:	Type of hinge:	Furniture:	Diagram(s):
<input checked="" type="checkbox"/> none	<input type="checkbox"/> hinges from lower board	<input type="checkbox"/> metal	<input checked="" type="checkbox"/> none	
<input type="checkbox"/> clasps	<input type="checkbox"/> lower board	<input type="checkbox"/> leather strap	<input type="checkbox"/> corner/center pcs.	
<input type="checkbox"/> side pin	<input type="checkbox"/> hinges from upper board		<input type="checkbox"/> bosses	
<input type="checkbox"/> textile tie				
<input type="checkbox"/> thongs				

ENDBANDS

Spine Lining:	Endbands:	Core:	Decorative elements:	Diagram(s):
<input type="checkbox"/> none	<input type="checkbox"/> none	<input checked="" type="checkbox"/> single core	<input checked="" type="checkbox"/> linen thread	
<input type="checkbox"/> parchment patches	<input type="checkbox"/> both present	<input type="checkbox"/> double core	<input type="checkbox"/> silk thread	
<input type="checkbox"/> paper	<input type="checkbox"/> one present	<input checked="" type="checkbox"/> sewn	<input type="checkbox"/> tawed	
<input checked="" type="checkbox"/> textile	<input type="checkbox"/> head	<input type="checkbox"/> # of tie downs	<input type="checkbox"/> leather	
<input type="checkbox"/> leather	<input type="checkbox"/> tail	<input type="checkbox"/> stuck-on	<input type="checkbox"/> textile	
<input type="checkbox"/> cannot see	<input checked="" type="checkbox"/> evidence present	<input type="checkbox"/> flat/round		
	<input type="checkbox"/> cut off	<input type="checkbox"/> tawed		
		<input type="checkbox"/> tanned		
		<input checked="" type="checkbox"/> cord		
		<input type="checkbox"/> parchment		
		<input type="checkbox"/> paper		
			colors: <u>Blue and white</u>	
			endband style: <u>Front bead</u>	

SEWING

Sewing supports:	Sewing:	Textblock edges:	Textblock:	Diagram(s):
<input type="checkbox"/> unsupported	<input type="checkbox"/> original	<input checked="" type="checkbox"/> trimmed	<input type="checkbox"/> folio	
<input checked="" type="checkbox"/> supported	<input type="checkbox"/> repaired	<input type="checkbox"/> untrimmed	<input type="checkbox"/> quarto	
<input checked="" type="checkbox"/> single	<input checked="" type="checkbox"/> resewn	<input type="checkbox"/> deckles h/t/fe	<input type="checkbox"/> octavo	
<input type="checkbox"/> double	<input type="checkbox"/> multiple sewings	<input checked="" type="checkbox"/> colored: red	<input type="checkbox"/> other: sextodecimo	
<input type="checkbox"/> tawed	<input checked="" type="checkbox"/> all-along	<input type="checkbox"/> gilt	<input type="checkbox"/> intact	
<input type="checkbox"/> tanned	<input type="checkbox"/> abbreviated	<input type="checkbox"/> speckled	<input type="checkbox"/> dis-bound	
<input checked="" type="checkbox"/> cord	<input type="checkbox"/> sawn-in	<input type="checkbox"/> tooled		
<input type="checkbox"/> parchment	<input type="checkbox"/> notched	<input type="checkbox"/> gauffered		
<input type="checkbox"/> textile	<input type="checkbox"/> oversewn			
<input type="checkbox"/> hemp	<input type="checkbox"/> silk thread			
	<input checked="" type="checkbox"/> linen thread			
	<input type="checkbox"/> cotton thread			
	<input type="checkbox"/> other			

TEXTBLOCK

Textblock materials:	Method of marking:	Media:	Paper condition:	Diagram(s):
<input type="checkbox"/> parchment	<input type="checkbox"/> manuscript	<input type="checkbox"/> iron-gall ink	<input type="checkbox"/> brittle	
<input checked="" type="checkbox"/> paper	<input type="checkbox"/> woodblock	<input type="checkbox"/> other ink, color:	<input checked="" type="checkbox"/> stained	
<input type="checkbox"/> combination	<input checked="" type="checkbox"/> printed	<input type="checkbox"/> graphite	<input type="checkbox"/> tears	
<input type="checkbox"/> watermark	<input type="checkbox"/> engraving	<input checked="" type="checkbox"/> printer's ink	<input type="checkbox"/> losses	
<input checked="" type="checkbox"/> handmade	<input type="checkbox"/> etching	<input type="checkbox"/> printer's crayons	<input type="checkbox"/> accretions	
<input type="checkbox"/> machine made	<input type="checkbox"/> lithography	<input type="checkbox"/> colored ink	<input type="checkbox"/> tape	
<input checked="" type="checkbox"/> laid	<input type="checkbox"/> plate mark	<input type="checkbox"/> watercolor	<input type="checkbox"/> attachments	
<input type="checkbox"/> wove	<input type="checkbox"/> hand colored	<input type="checkbox"/> gouache	<input type="checkbox"/> lined/silked	
<input type="checkbox"/> other	<input type="checkbox"/> other	<input type="checkbox"/> other	<input type="checkbox"/> other	

ENDSHEETS

Endleaves:	Construction:	Material:	Diagram(s):
<input type="checkbox"/> none	<input type="checkbox"/> hooked	<input checked="" type="checkbox"/> paper	
<input type="checkbox"/> same as textblock	<input type="checkbox"/> whipstiched	<input type="checkbox"/> leather	
<input checked="" type="checkbox"/> paper	<input type="checkbox"/> sewn gathering	<input type="checkbox"/> cloth	
	<input checked="" type="checkbox"/> tipped on	<input type="checkbox"/> other	

TREATMENT RATIONALE:

The purpose of this treatment is to remove the unoriginal library case and rebind the book in a more sympathetic style, contemporaneous to late-seventeenth century England. Additionally, the Jefferson collection is currently on permanent display and will be moved to a new location in the Visitor’s Center in 2027. This book was selected as part of an initiative to improve the overall appearance of the collection.

TREATMENT PROPOSAL:

1. Take before and after treatment photographs.
2. Reduce the adhesive residue on the spine of the textblock with a methylcellulose poultice.
3. Disbind the textblock.
4. Guard the bifolios and mend any page tears with toned mulberry tissue and a 3:1 wheat starch paste and methyl cellulose mixture.
5. Select appropriate double folio endsheets.
6. Resew the textblock all along on five raised single cord supports.
7. Consolidate the spine with wheat starch paste.
8. Adhere patches of mulberry tissue and wheat starch paste between the raised bands. Adhere patches of airplane linen between the bands with a 1:1 mixture of 4% A4M methyl cellulose and Lascaux 498 HV.
9. Sew two- color front bead endbands on a cord core in an alternating blue and white striped pattern.
10. Rebind the book in a historically accurate style: full leather binding with laced-in boards on five raised cord supports. Tooled double fillet gilt frames on the front and back boards, and around the raised bands on the spine of the book. A rectangular panel of leather, either patterned or of a different color, will be inlaid into the center of both boards. A double fillet gilt frame will be tooled around the inlay, and decorative ornaments will be tooled at the four corners.

RISKS OF TREATMENT:

Risks associated with the treatment include minor stain migration on the first few gatherings during the spine cleaning process, as there are prominent tidelines at the gutter of each bifolia.

Photography:	Testing:	Testing Results:
<input checked="" type="checkbox"/> BT	<input checked="" type="checkbox"/> AT	<input type="checkbox"/> pH
<input type="checkbox"/> slides	<input type="checkbox"/> media	<input type="checkbox"/> phloroglucinol
<input checked="" type="checkbox"/> digital	<input type="checkbox"/> ninhydrin	<input type="checkbox"/> potassium iodide
<input type="checkbox"/> transmitted		
<input type="checkbox"/> raking		

Textblock: (identify all materials, manufacturers, and solution strengths)

- fixing/consolidation
- drycleaning

The margins of each page were surface cleaned with latex-free polyurethane sponges and a soft brush, concentrating on the first and last gatherings, which had the most grime.
- removal of attachments

The hinges were of the buckram case binding were cut, and the boards were removed and retained. The spine linings on the textblock were reduced with the aid of a 4% A4M methylcellulose poultice and a metal spatula. The textblock was disbound and the gatherings were separated.
- washing
- bleaching/stain removal
- alkalize
- size
- mend

Page tears were guarded and mended with 10 gsm mulberry tissue and a 3:1 wheat starch paste/ 4% A4M methyl cellulose mixture.
- guard

Bifolia were guarded and mended with 10 gsm mulberry tissue and a 3:1 wheat starch paste/ 4% A4M methyl cellulose mixture. In cases where the outer bifolio was completely split, it was guarded on the front and back.
- line
- leaf cast
- flattening

Binding:

- endpaper construction

Cobscook MacGregor handmade paper double folio endsheet with doublure pastedown.
- sewing

All along sewing using 25/3 linen thread on five 3-ply cord supports.
- textblock consolidation/spine shaping

Rounded and consolidated with wheat starch paste.
- endbands

Two-color front-bead silk endbands were sewn in blue and ivory.
- spine linings and adhesives

The spine was lined with Tengujo tissue (10 gsm) patches adhered with wheat starch paste. Bias-cut airplane linen strips with overhanging flanges were adhered to the spine as a second lining using a 1:1 4% A4M methylcellulose and Lascaux 498 HV mixture. The spine was further lined with patch linings of Cobscook laid western paper adhered to the interior spine panels of the textblock, followed by patches of Dove Gray western paper along the length of the spine, to improve the opening of the textblock.
- board attachment and shaping

All five slips were laced through channels cut into the boards and adhered with a 1:1 4% A4M methylcellulose and Lascaux 498 HV mixture.
- covering

The book was covered with buff toned calf.
- finishing

Frames on the upper and lower boards were marbled using Hewit dark brown and medium-brown leather dyes, in the Cambridge Panel binding style. Concentric frames were gold tooled on the boards, with lozenge-

shaped motifs placed at each corner of the central panel. The spine was also tooled in gilt. A red label was adhered to the second panel of the spine, with the title of the text stamped in gold.

Housing

Titling information:

Enclosure:

Object:

TREATMENT:

1. Before treatment photographs were taken.
2. The hinges were cut, and the buckram binding was removed and retained.
3. The spine linings on the textblock were reduced with the aid of a 4% A4M methylcellulose poultice and a metal spatula.
4. The textblock was disbound and the gatherings were separated.
5. The margins of each page were surface cleaned with latex free polyurethane sponges and a soft brush, concentrating on the first and last gatherings which had the most grime.
6. Bifolia were guarded and mended with 10 gsm mulberry tissue and a 3:1 wheat starch paste/ 4% A4M methyl cellulose mixture. In cases where the outer bifolio was completely split, the bifolio was guarded on the front and back.
7. Cobscook MacGregor handmade western paper was selected for the double folio endsheets of the textblock, sympathetic to the tone of the textblock and of a lesser weight.
8. The textblock was sewn on five 3-ply cords in an all-along sewing pattern using 25/3 linen thread, in preparation for rebinding.
9. The spine was consolidated with undiluted wheat starch paste. Before the spine was completely dry, it was rounded by hand and then placed in a job backer to form the shoulders. Another layer of paste was applied and allowed to dry.
10. The spine was lined with Tengujo tissue (10 gsm) patches adhered with slightly diluted wheat starch paste. Bias-cut airplane linen strips with overhanging flanges were adhered to the spine as a second lining using a 1:1 4% A4M methylcellulose and Lascaux 498 HV mixture. It was allowed to dry overnight.
11. The endbands were sewn on a 2-ply cord core in the two-color front bead style, using blue and ivory-colored silk thread.
12. Patch linings of Cobscook laid western paper were adhered to the interior spine panels of the textblock, followed by patches of Dove Gray western paper along the length of the spine, to improve the opening of the textblock.
13. Two pieces of 3 mm. binders board were cut to the dimensions of the textblock, taking into consideration the height of the endbands to determine the size of the square. Five holes were pierced along the spine-edge of both boards using a chisel in preparation for lacing-in the cord supports. A few layers of board were delaminated to accommodate the thickness of the frayed cords.
14. Two lengths of 3-ply cord stiffened with PVA were adhered to the spine edge of both boards to maintain the joint of the book in preparation for covering with leather.
15. The cords were laced through the boards and adhered down using 1:1 4% A4M methylcellulose and Lascaux 498 HV mixture.
16. To ensure that the slips were flush with the boards, they were flattened between pressing irons in a book press.
17. Dyed Hewit calf in buff was selected and pared at the spine, turn-ins, and endcaps to cover the book.

18. The book was covered in leather using undiluted wheat starch paste and then tied down in a finishing press to accentuate the raised cords.
19. The turn-ins were trimmed to an even width, and the linen spine linings were adhered to the interior of the boards using a 1:1 4% A4M methylcellulose and Lascaux 498 HV mixture. When the book was fully dry, the 3-ply cord fences adhered to the spine edge of the boards were removed.
20. The linen linings were trimmed to an even length, approximately 8 mm away from the laced in cord slips.
21. 10-point folder stock was cut to the dimensions of the exposed board and adhered down with undiluted wheat starch paste. The folder stock acts as a fill, to minimize the appearance of the leather turn-ins once the end sheet is pasted down.
22. Two-thirds of the first pages in the double-folio endsheets were cut away and mitered at a 45-degree angle. The hinge was pasted over the linen spine linings and worked into the joints of the book using a 1:1 4% A4M methylcellulose and Lascaux 498 HV mixture.
23. A doublure of Cobscook MacGregor handmade western paper, the same paper used for the endsheets, was cut and adhered to the interior of both boards using a 1:1 4% A4M methylcellulose and Lascaux 498 HV mixture. This results in three flyleaves, so the sewing is not exposed once the book is opened.
24. Frames on the upper and lower boards were marbled using Hewit dark brown and medium-brown leather dyes, in the Cambridge Panel binding style.
25. The title label of the book was gold-stamped on a pared square of Siegel natural tanned, red goat leather, using the PraGnant stamping machine. To prepare the leather for stamping, it was dampened, pressed between tins, pared, and then backed with medium-weight Japanese tissue paper and undiluted wheat starch paste. The label was adhered to the second spine panel with undiluted wheat starch paste.
26. The leather covering was dampened with DI water, and gold tooling was applied to the spine and boards of the binding using brass hand tools.
27. After treatment photographs were taken.