

BOOK CONSERVATION AND TREATMENT RECORD
Library of Congress – Conservation Division

Project Number & Name: 5730, Sowerby 383, Remarks on the Life and Writings of Dr. Jonathan Swift

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>PR3726.C7 1752a</u>
Title:	<u>Remarks on the Life and Writings of Dr. Jonathan Swift</u>
Author:	<u>John, Earl of Orrery</u>
Imprint:	<u>London: Printed for A. Millar, in the Strand. M.DCC.LII. (1752)</u>

Alternative Format: None.

Existing Container: None.

Identifying Marks: Title Page, recto: "Cork and Orrery, John Boyle, Earl of" in graphite at head.
 Title page, verso: "PR3726/.C7/ 1752 a" in graphite at head; "Exchange/ Univ. of Western Ontario Liby./ Sept. 1, 1937".
 Page 1, recto: "gmce. 28539" in graphite at head in gutter.
 Lower pastedown: "Sowerby 383" in graphite at head; "PR3726/ .C7/ 1752a /Copy 1/ RBSCD" in graphite at head towards gutter; J. Davis Barnett. / 6 – 1912./ #33,55[cut off]" in graphite in center of page; "39024968" in graphite at center along hinge.

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

Remarks on the Life and Writings of Dr. Jonathan Swift, Dean of St. Patrick's, Dublin, In a Series of Letters from John Early or Orrery to His Son, the Honourable Hamilton Boyle is considered the first attempt to give an account of the life and work of Swift by a contemporary. Based on the graphite inscriptions in the book, the Library of Congress acquired the book in 1937 from the University of Western Ontario. Presumably, the book previously belonged to John Davis Barnett (1848 – 1926), an early Canadian curator and librarian. Barnett collected one of the most significant early personal libraries in Ontario and was a strong proponent of education through the use of freely accessible printed materials. He donated 40,000 volumes to the Library of Western Ontario and was a lecturer at the first provincial library school. He wrote extensively on the ideas of inter-library loans, classification systems, collections development, and collections management.

This volume is not original to the Jefferson Collection.

DESCRIPTION AND CONDITION:

Cover	Height:	<u>17.5</u>	cm	Width:	<u>11.5</u>	cm	Thickness:	<u>2.5</u>	cm
Dimensions:									
Textblock	Height:	<u>17</u>	cm	Width:	<u>11.5</u>	cm	Thickness:	<u>1.8</u>	cm
Dimensions:									

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

The textblock is printed in the sextodecimo format, comprised of fourteen gatherings, each containing four bifolia. With the exception of the title page, the first four pages in each gathering have signatures at the bottom of each page. Gatherings are printed alphabetically from B to P, and J is not included. The text is paginated from

3 to 214. The index is unnumbered but is five pages long. The title page seems to have been sewn around gathering B, and the conjugate page was trimmed, due to the presence of a stub between gatherings B and C. The endsheets are a single folio. Attachment is undetermined. The front flyleaf is lost.

General Description:

Binding: The book is a full leather in-boards binding. Three of the five sewing supports are laced through the pasteboard covers, as cords two and four were cut at the shoulder. Two thin lines of gilt decoration frame the front and back boards, and there is evidence that there was decoration on the edges of the boards. The original spine is no longer intact, but the binding was likely a tight back, tight joint construction. Brown book cloth from a past repair campaign was adhered over the original spine and onto the boards about 2 cm on each side. The title of the book is handwritten in white marker. An LC call number printed on a white label is adhered below the title. One two-color front bead endband in an alternating red and white pattern remains at the head of the book. Red speckled edge decoration is on all three edges of the textblock.

Textblock: The textblock is made of handmade paper with prominent laid and chain lines. The textblock has been sewn on five cord supports in a five-on abbreviated sewing pattern. The spine of the textblock is gently rounded. There are no discernable spine linings present, though a thick application of hide glue is visible. Black printing ink is the primary media used in the book.

General Condition:

Binding: The binding is in poor, unstable condition. The original spine is partially missing and the cords securing the textblock into the cover are broken. The covers of the book are held together by a strip of brown book cloth, with remnants of the original spine attached. Strips of white gummed linen tape were adhered into the hinges of the book, creating a cased-in structure. The leather on the boards is heavily abraded, with the grain layer missing along the edges of the boards. The corners of the boards are exposed, revealing delaminated pasteboard. The headband is partially detached, and the tailband is missing. There is heavy surface grime throughout.

Textblock: The textblock is in poor, unstable condition. There is a significant split between the first two pages of the first gathering, between B1 and B2. Strips of gummed linen tape are adhered to the first and last pages of the book. The back flyleaf is beginning to crack along the tape edge. The first three pages of the textblock and the last page have minor losses along the fore-edge, likely caused by handling. Due to the heavily damaged binding, the textblock is skewed, with the first few gatherings protruding beyond the cover. The front endsheet is lost. Staining and discoloration are present throughout the book, in addition to heavy surface grime. The protruding gatherings of the textblock show evidence of water damage or consistent exposure to high humidity because the pages have a distorted undulating appearance. The black printing ink is in stable condition.

BOARD

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

SPINE

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

TITLE

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

Title on spine: Undetermined because the spine is lost.

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 type="checkbox"/> none	
<input type="checkbox"/> clasps	<input type="checkbox"/> hinges from upper board	<input type="checkbox"/> leather strap	<input type="checkbox"/> corner/center pcs.	
<input type="checkbox"/> side pin			<input type="checkbox"/> bosses	
<input type="checkbox"/> textile tie				
<input type="checkbox"/> thongs				

ENDBANDS

Spine Lining:	Endbands:	Core:	Decorative elements:	Diagram(s):
<input checked="" type="checkbox"/> none	<input type="checkbox"/> none	<input checked="" type="checkbox"/> single core	<input type="checkbox"/> linen thread	
<input type="checkbox"/> parchment patches	<input type="checkbox"/> both present	<input type="checkbox"/> double core	<input checked="" type="checkbox"/> silk thread	
<input type="checkbox"/> paper	<input checked="" type="checkbox"/> one present	<input checked="" type="checkbox"/> sewn	<input type="checkbox"/> tawed	
<input type="checkbox"/> textile	<input checked="" 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 type="checkbox"/> cord		
		<input type="checkbox"/> parchment	colors: <u>Red and white</u>	
		<input type="checkbox"/> paper	endband style: <u>Front bead</u>	

SEWING

Sewing supports:	Sewing:	Textblock edges:	Textblock:	Diagram(s):
<input type="checkbox"/> unsupported	<input checked="" 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 type="checkbox"/> resewn	<input type="checkbox"/> deckles h/t/fe	<input type="checkbox"/> octavo	
<input type="checkbox"/> double	<input type="checkbox"/> multiple sewings	<input type="checkbox"/> colored:	<input checked="" type="checkbox"/> other: sextodecimo	
<input type="checkbox"/> tawed	<input type="checkbox"/> all-along	<input type="checkbox"/> gilt	<input type="checkbox"/> intact	
<input type="checkbox"/> tanned	<input checked="" type="checkbox"/> abbreviated	<input checked="" 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"/> gaufered		
<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 checked="" 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 checked="" 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 checked="" 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 checked="" type="checkbox"/> same as textblock	<input type="checkbox"/> whipstiched	<input type="checkbox"/> leather	
<input 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 heavily damaged and poorly repaired boards on this binding, and rebind the book in a more sympathetic style, contemporaneous to 18th - 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. Cut the gummed linen tape stuck onto the hinges of the book and to remove the textblock from the current binding.
3. Test the solubility of the gummed tape on the endsheets to determine the best method for removal.
4. Remove the gummed tape.
5. Reduce the adhesive residue on the spine of the textblock with a methylcellulose poultice.
6. Disbind the textblock.
7. Guard the bifolios and mend any page tears with toned mulberry tissue and a 3:1 wheat starch paste and methyl cellulose mixture.
8. Select appropriate double folio endsheets.
9. Resew the textblock all along on five raised single cord supports.
10. Consolidate the spine with wheat starch paste.
11. Adhere patches of mulberry tissue and wheat starch paste between the raised bands. Adhere patches of airplane linen spine linings between the raised bands with a 1:1 mixture of 4% A4M methyl cellulose and Lascaux 498 HV.
12. Sew two- color front bead endbands on a cord core in an alternating red and white striped pattern.
13. Rebind the book in a historically accurate style: full leather binding with laced-in boards and raised bands on the spine. Tool double fillet gilt frames on the front and back boards, and around the raised bands on the spine of the book. A gilt diamond shaped motif will be tooled in each spine panel, similar to the original design. A red leather title label will be stamped in gold and adhered into the second panel of the spine. The book will not be rehoused as it is on permanent display, but the boards will be retained and housed in a wrapper, with the intention that the enclosed boards will be shelved next to the book.

RISKS OF TREATMENT:

Risks associated with the treatment include minor losses to the title page and last page during tape removal. There is also the possibility of tide line formation or stain migrations caused by the introduction of moisture.

Photography:	Testing:	Testing Results:
<input checked="" type="checkbox"/> BT <input checked="" type="checkbox"/> AT <input type="checkbox"/> slides <input checked="" type="checkbox"/> digital <input type="checkbox"/> transmitted <input type="checkbox"/> raking	<input type="checkbox"/> pH <input type="checkbox"/> media <input type="checkbox"/> phloroglucinol <input type="checkbox"/> ninhydrin <input type="checkbox"/> potassium iodide	
Textblock: (identify all materials, manufacturers, and solution strengths)		
<input type="checkbox"/> fixing/consolidation <input type="checkbox"/> drycleaning <input checked="" type="checkbox"/> removal of attachments	<p>Gummed tape on the first and last pages of the textblock was the primary attachment of the textblock in the binding. The tape was cut and the carrier and adhesive were mechanically reduced with a 4% A4M methylcellulose poultice and a metal spatula. The adhesive residue on the spine was reduced using the same method, and the textblock was disbound.</p>	
<input type="checkbox"/> washing <input type="checkbox"/> bleaching/stain removal <input type="checkbox"/> alkalize <input type="checkbox"/> size <input checked="" type="checkbox"/> mend	<p>Page tears were mended with 10 gsm mulberry tissue and a 3:1 wheat starch paste/ 4% A4M methyl cellulose mixture.</p>	
<input checked="" type="checkbox"/> guard	<p>Bifolia were guarded with 10 gsm mulberry tissue and a 3:1 wheat starch paste/ 4% A4M methyl cellulose mixture.</p>	
<input checked="" type="checkbox"/> line	<p>The first three leaves and last two leaves of the textblock were lined with pre-toned 3.5 gsm Tengujo, pre-coated with 2% Klucel M in ethanol, adhered with 2% Klucel M in ethanol. Areas of loss were mended on the other side of the leaf, with a pre-toned 3.5 gsm Tengujo similar in shade to the surrounding paper.</p>	
<input type="checkbox"/> leaf cast <input type="checkbox"/> flattening		
Binding:		
<input checked="" type="checkbox"/> endpaper construction	<p>Cobscok laid western paper double folio endsheet with doublure pastedown.</p>	
<input checked="" type="checkbox"/> sewing <input checked="" type="checkbox"/> textblock consolidation/spine shaping	<p>All along sewing using 25/3 linen thread on five 3-ply cord supports. Rounded and backed, consolidated with wheat starch paste.</p>	
<input checked="" type="checkbox"/> endbands <input checked="" type="checkbox"/> spine linings and adhesives	<p>Two-color front-bead silk endbands in red and ivory. Lined with 12 gsm Tengujo and wheat starch paste, followed by bias-cut airplane linen adhered with 1:1 4% A4M methylcellulose and Lascaux 498 HV mixture. A final lining of Senkashi medium weight Japanese tissue paper adhered with a 1:1 4% A4M methylcellulose and Lascaux 498 HV mixture.</p>	
<input checked="" type="checkbox"/> board attachment and shaping	<p>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.</p>	
<input checked="" type="checkbox"/> covering	<p>The book was covered with medium brown Hewit calf.</p>	

finishing

Gilt tooling on the spine and boards. A red label was adhered to the second panel of the spine, with the title of the text stamped in gold.

 Housing

A four-flap enclosure was created for the original boards.

Titling information:

Enclosure:

Object:

TREATMENT:

1. Before treatment photographs were taken.
2. The gummed tape hinges were cut, and the leather binding was removed and retained.
3. The thick application of hide glue on the spine of the book was 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. The gummed tape carrier on the first and last leaves was removed with a 4% A4M methylcellulose poultice and a metal spatula. The adhesive residue was reduced with the same methyl cellulose poultice and a metal spatula, allowing time for the paper to dry before the next application was applied, to minimize the chance of skinning.
7. The first three leaves and last two leaves of the textblock were lined with pre-toned 3.5 gsm Tengujo, pre-coated with 2% Klucel M in ethanol, adhered with 2% Klucel M in ethanol. Areas of loss were mended on the other side of the leaf, with a pre-toned 3.5 gsm Tengujo similar in shade to the surrounding paper.
8. Bifolia were guarded and mended with 10 gsm mulberry tissue and a 3:1 wheat starch paste/ 4% A4M methyl cellulose mixture.
9. Cobscook laid western paper was selected for the double folio endsheets of the textblock, sympathetic to the tone of the textblock and of a lesser weight.
10. The textblock was sewn on five 3-ply cords in an all-along sewing pattern using 25/3 linen thread, in preparation for rebinding.
11. 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 build the shoulders. Another layer of paste was applied and allowed to dry.
12. The spine was lined with Tengujo tissue (12 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.
13. The endbands were sewn on a 2-ply cord core in the two-color front bead style, using red and ivory-colored silk thread.
14. Two pieces of 2 mm. mat board were adhered together, in the cross-grain direction using wheat starch paste. When the boards were dry, they 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.
15. 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.
16. The cords were laced through the boards and adhered down using 1:1 4% A4M methylcellulose and Lascaux 498 HV mixture.
17. To ensure that the slips were flush with the boards, they were flattened between pressing irons in a book

press.

18. Macgregor Hobart laid western paper was adhered to the interior and exterior of the boards and allowed to dry, to both build up the thickness of the boards and to stiffen the laminate structure.
19. Hewit calf in mid-brown was selected and pared at the spine, turn-ins, and endcaps to cover the book.
20. The spine was lined with Senkashi medium weight Japanese tissue paper adhered with a 1:1 4% A4M methylcellulose and Lascaux 498 HV mixture, to improve adhesion between the textblock and leather covering material.
21. The book was covered with the calf using undiluted wheat starch paste and then tied down in a finishing press to accentuate the raised cords.
22. 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.
23. The linen linings were trimmed to an even length, approximately 8 mm away from the laced in cord slips.
24. 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.
25. Two-thirds of the first page 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.
26. A doublure of Cobscook laid 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.
27. The title label of the book was gold-stamped on a pared square of Siegel natural tanned, natural 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.
28. The leather covering was dampened with DI water, and blind tooling was applied to the spine and upper and lower boards of the binding using brass hand tools.
29. After treatment photographs were taken.