

BOOK CONSERVATION AND TREATMENT RECORD**Library of Congress – Conservation Division****Project Number & Name:** 5592, Sowerby 217, Vie de Turgot

Division:	<u>Rare Book</u>	Date In:	<u>10/07/2024</u>
Division Contact:	<u>Michael North</u>	Date Out:	<u></u>
Conservator(s):	<u>Brittany Murray</u>	Examination Date:	<u>10/08/2023</u>

I.D./Call number:	<u>Sowerby 217</u>
Title:	<u>Vie de M. Turgot</u>
Author:	<u>Jean-Antoine-Nicolas de Caritat, Marquis de Condorcet</u>
Imprint:	<u>Londres, 1786</u>

Alternative Format: None.**Existing Container:** None.

Identifying Marks: Spine: LC issued white paper label with “DC 137/.5/.T9C7” in black manuscript ink. Font pastedown: LC bookplate with call number “DC 137/.5/.T9C7” in graphite. Title page, recto: “M.J.A.M.C. Condorcet” in graphite at head; 146/1376 in graphite at fore edge; C. de. Condorcet written in graphite in the center; perforated “LC” punch at tail; LC ownership stamp in blue ink at tail. Title page, verso: “DC 137/.5/.T9C7” in graphite at head. Ai, recto: “Pges 30 Ja. 04” in graphite. Back pastedown: “Sowerby 217” in graphite at head; “DC137.5/.T9C7/ Copy 1/ RBSCD” in graphite towards head. “04009608” in graphite at the hinge towards the tail; “16” impression on fore edge towards tail.

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

Vie de M. Turgot is part of the Thomas Jefferson Library Collection on permanent display in the Library’s Great Hall. Jefferson’s collection was acquired by the Library of Congress in 1815, after the library was destroyed in the year prior. Much of this collection was destroyed in a fire in 1851, including Jefferson’s original copy. This text was pulled from another Library Collection, to recreate Jefferson’s original library (Library of Congress, n.d.).

Marie-Jean-Antoine-Nicolas de Caritat, Marquis de Condorcet (1743-1794) was a French philosopher of the Enlightenment period and advocate for educational reform and women’s rights (Acton, 2024). He wrote *Vie de M. Turgot*, a biography of Anne-Robert-Jacques Turgot, Baron de l’Aulne (1727-1781) a French economist who was an administrator under Louis XV and served as the comptroller general of finance (1774-1776) under Louis XVI (Bouvier, n.d.).

DESCRIPTION AND CONDITION:

Cover Dimensions:	Height: <u>20.8</u> cm	Width: <u>13</u> cm	Thickness: <u>2.4</u> cm
Textblock Dimensions:	Height: <u>19.2</u> cm	Width: <u>12.2</u> cm	Thickness: <u>1.8</u> cm

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

The textblock is printed in the octavo format, and is comprised of approximately eighteen gatherings, each containing four bifolia. With the exception of the title page, the first four pages in each gathering have signatures in the lower right corner; for example, the first page begins with Ai and ends with Aiv, followed by four unmarked conjugate pages. Gatherings are printed alphabetically from A to S, J is not included. The text is paginated from 6 – 287. There is a misprint in the first gathering, as the second page is marked Ai, instead of Aii.

General Description:

Binding: The binding is a fully bound cloth case in red 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 from head to tail, the author, title, LC ownership mark, place of publication, and date have been stamped in gilt. There are no endbands present. Blue speckled edge decoration is on all three sides of the textblock, though the first and last gatherings are bare. A white paper label has been pasted onto the spine of the book, with a black manuscript ink inscription of the call number.

Textblock: The textblock is made of handmade paper with visible laid and chain lines. A watermark is visible at the head edge of the title page, near the gutter. The textblock has been sewn on three cord supports, and the sewing pattern is not discernable due to the presence of oversewing. 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 sheet which is the pastedown. There are two flyleaves. Paper and mull spine linings are visible. Stubs from the cords were adhered 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 are softened and curve towards the textblock. The most significant damage is on the tail edge of the upper board, towards the spine; the buckram is frayed, and fibers are missing, revealing the board below. The spine is discolored, and the endcaps are heavily abraded and flattened. The head edge of the textblock has a heavy layer of surface grime, obscuring the edge decoration.

Textblock: The textblock is in fair, stable condition. The paper is stained and discolored but remains flexible. The most pronounced staining is at the center of page 23 and along the fore edge of page 49. Oversewing is visible in the gutter and inhibits the opening of the book. Previous conservation intervention is present: the first and last gatherings have been guarded with a thick tissue, and the verso of the title page has a mend over a tear in the center of the page, extending from the gutter. The bottom corner is torn and missing on pages 67 and 69. The black printer's ink is stable.

BOARD

Board:

- missing
 wood
 paste-board
 waterleaf / pulp
 binders board
 other
 back cornered
 shaped

Covering Materials:

- full
 half
 quarter
 bookcloth
 textile
 paper
 cloth sides
 vellum sides

- vellum
 leather
 tawed skin
 calf
 goat
 sheep
 pig

Binding Style:

- tight back
 case
 laced-on
 laced case
 tight joint
 French joint
 laced-in
 hollow back
 baggy back
 false bands
 raised bands
 cords
 tapes
 thongs

- tying-up marks paper sides/dec

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 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"/> stamped	<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"/> pigment	<input type="checkbox"/> endcaps
			<input type="checkbox"/> other	<input type="checkbox"/> turn-ins
				<input type="checkbox"/> spine

Title on spine: Condorcet; Vie de Turgot; Library of Congress; Lond.1786

FASTENINGS AND FURNITURE

Fastening Type:	Fastening Location:	Type of hinge:	Furniture:	Diagram(s):
<input checked="" type="checkbox"/> none	<input type="checkbox"/> hinges from	<input type="checkbox"/> metal	<input 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		<input type="checkbox"/> bosses	
<input type="checkbox"/> textile tie	<input type="checkbox"/> upper board			
<input type="checkbox"/> thongs				

ENDBANDS

Spine Lining:	Endbands:	Core:	Decorative elements:	Diagram(s):
<input type="checkbox"/> none	<input checked="" type="checkbox"/> none	<input 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 type="checkbox"/> silk thread	
<input checked="" type="checkbox"/> paper	<input type="checkbox"/> one present	<input 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 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: : _____	
		<input type="checkbox"/> paper	endband style: _____	

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 type="checkbox"/> single	<input checked="" type="checkbox"/> re sewn	<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:	<input type="checkbox"/> other:	
<input type="checkbox"/> tawed	<input type="checkbox"/> all-along	<input type="checkbox"/> gilt	<input type="checkbox"/> intact	
<input type="checkbox"/> tanned	<input 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 checked="" type="checkbox"/> oversewn			
<input type="checkbox"/> hemp	<input type="checkbox"/> silk thread			
	<input 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 checked="" type="checkbox"/> tears	
<input checked="" 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 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 type="checkbox"/> same as textblock	<input type="checkbox"/> whipstitched	<input type="checkbox"/> leather	
<input checked="" type="checkbox"/> paper	<input checked="" type="checkbox"/> sewn gathering	<input type="checkbox"/> cloth	
	<input 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 time and location of publication. 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. Furthermore, the treatment of the textblock in preparation for the new binding will improve the flexibility of the spine, allowing for better opening of the book.

TREATMENT PROPOSAL:

1. Take before and after treatment photographs.
2. Cut the hinges and remove the buckram binding.
3. Remove spine linings and adhesive residue with a methylcellulose poultice.
4. Disbind textblock and guard bifolios with toned mulberry tissue and a 3:1 wheat starch paste and methyl cellulose mixture.
5. Resew textblock in rebind in a historically accurate style: full leather binding with laced-in boards and raised bands on the spine.

RISKS OF TREATMENT:

Page 71 was torn during disbinding.

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

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

<input type="checkbox"/> fixing/consolidation	
<input checked="" type="checkbox"/> drycleaning	Dry cleaning was carried out using a hake brush and polyurethane cosmetic sponges.
<input type="checkbox"/> removal of attachments	
<input checked="" type="checkbox"/> washing	The textblock was washed twice, first in a bath adjusted to a pH of 7.5 and then in a bath adjusted to 8.5, using calcium hydroxide.
<input type="checkbox"/> bleaching/stain removal	

- alkalize
- size
- mend

Mending and guarding were carried out using Golden acrylic toned Hanji 1203 and a 3:1 mixture of diluted wheat starch paste and 4% A4M methylcellulose.

- guard
- line
- leaf cast
- flattening

Binding:

- endpaper construction

Double folio endsheets were constructed with Hobart dark laid paper. The outermost leaf was cut back to a stub and adhered to the board across the joint. A doublure of the same Hobart paper was pasted down. The textblock was sewn all along on five 5-ply cord supports using 25/3 linen thread.
- sewing

The spine was consolidated with undiluted wheat starch paste and then rounded and backed.
- textblock consolidation/spine shaping

Two-color front bead endbands were sewn on a 3-ply cord core stiffened with undiluted wheat starch paste. Blue and cream-colored silk thread was used.
- endbands

The spine was lined with Misu-gami (15 gsm) patches adhered with wheat starch paste. Linen patch linings with flanges were adhered to the spine using a 1:1 4% A4M methylcellulose and Lascaux 498 HV mixture.
- spine linings and adhesives

The spine was rounded and backed. Two 2 mm. Eterno boards 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. The cords were laced through the boards and adhered down using undiluted wheat starch paste and PVA. 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.
- board attachment and shaping

The book was covered with pared Hewit calf leather in mid-brown using undiluted wheat starch paste and then tied down in a finishing press to accentuate the raised cords. 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. The linen linings were trimmed to an even width, and 70 lb. dove gray western paper fill was adhered to the exposed board.
- covering

The title label of the book was gold-stamped on a pared square of Siegel red goat leather. The label was adhered to the second panel on the spine of the book with undiluted wheat starch paste. Blind tooling was done on the spine and boards of the binding.
- finishing
- 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 paper and mull spine linings were removed with a 4% A4M methylcellulose poultice. 1% high acyl gellan gum, with 0.05 g of sodium chloride, made with DI water conditioned with 0.4 g/L of calcium acetate was used to swell the remaining adhesive residue on the spine for reduction.
4. Oversewing visible on the spine was cut before the textblock was disbound. The spine folds were cut when previously rebound, and the gatherings were no longer intact.
5. Each page was surface cleaned with latex free polyurethane sponges and a soft brush.
6. Solubility testing was completed on the pale blue LC stamp, black printer's ink, and old paper mends on the tile page, using DI water, 50:50 DI water/ ethanol, and ethanol. All media tested were insoluble.
7. Old mends and guards from the first and last gatherings were removed with a 4% A4M methylcellulose poultice and mechanically reduced with a Delrin spatula.
8. The loose pages were first sprayed with a 50:50 DI water/ ethanol mixture to promote even wetting, before washing in a DI water bath, conditioned with calcium hydroxide. The first bath was adjusted to a pH of 7.5, and the second bath was adjusted to a pH of 8.5. Each bath was approximately 30 minutes long.
9. Folios were air dried on a drying rack and then placed in a felt blotter stack between sheets of polyester webbing under weight. The textblock was allowed to dry overnight.
10. Bifolios were guarded and mended with Hanji 1203 toned with Golden acrylic paints and a 3:1 wheat starch paste/ 4% A4M methyl cellulose mixture.
11. Hobart dark laid western paper was selected for the double endsheets of the textblock, sympathetic to the tone of the textblock and of a lesser weight.
12. The textblock was sewn on five 5-ply cords in an all-along sewing pattern using 25/3 linen thread, in preparation for rebinding in the French Trade Binding style.
13. 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.
14. The spine was lined with Misu-gami (15 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.
15. The endbands were sewn on a 3-ply cord core in the two-color front bead style, using blue and cream-colored silk thread.
16. Two pieces of 2 mm. Eterno 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.
17. 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.
18. The cords were laced through the boards and adhered down using undiluted wheat starch paste and PVA.
19. To ensure that the slips were completely flat, dabs of PVA were applied over the cords on the interior and exterior of both boards and flattened between pressing irons in a book press.

20. Hewit calf in mid-brown was selected and pared at the spine, turn-ins, and endcaps to cover the book.
21. 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.
22. 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.
23. 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.
24. The linen linings were trimmed to an even length, approximately 8 mm away from the laced in cord slips.
25. 70 lb. antique dove gray western paper was cut to the dimensions of the exposed board and adhered down with undiluted wheat starch paste. The dove gray paper acts as a fill, to minimize the appearance of the leather turn-ins once the end sheet is pasted down.
26. 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.
27. A doublure of Hobart dark 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.
28. 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.
29. The leather covering was dampened with DI water, and blind tooling was applied to the spine of the textblock using brass hand tools. Blind frames were inscribed onto the boards with a bone folder.
30. After treatment photographs were taken.

REFERENCES:

Acton, Harry Burrows. 2024. "Marie-Jean-Antoine-Nicolas de Caritat, Marquis de Condorcet." *Encyclopedia Britannica*. Last modified September 13, 2024. <https://www.britannica.com/biography/Marie-Jean-Antoine-Nicolas-de-Caritat-marquis-de-Condorcet#ref272129>

Bouvier, Jean. N.d. "Anne-Robert-Jacques Turgot, Baron de l'Aulne: French Economist." *Encyclopedia Britannica*. Last modified May 8, 2024. <https://www.britannica.com/money/Anne-Robert-Jacques-Turgot-baron-de-lAulne>.

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