

Author/Editor: W.J. Hooker,

Title: Companion to the Botanical Magazine, a Journal, Vol. I and II in one binding

Imprint: 1836, London

Dimensions H x W x Th (binding): 25.4cm x 17.1cm x 5.4 cm

Dimensions H x W x Th (text block): 24.6 cm x 15.7 cm x 4.8 cm

Collection: Belstering Collection, University of Texas in Dallas

Examination Date: 02/01/09

Treatment Date: February – May 2009

Custodian: Paul Oelkrug

Custodian contact information: (972) 883-2570

Conservator: Sonya Issaeva

Supervising Conservator: Chela Metzger

Treatment Objective

The goal of this treatment is to make the book safer to handle by: re-attaching the front and back boards to the textblock, stabilizing the split spine of the textblock and possibly stabilizing deteriorating covering materials; potentially rebinding the volume.

Description:

Sir William Jackson Hooker, a prominent British botanist, acted as the editor, compiler and illustrator for the companion to the Botanical Magazine. He was born in 1785 and died in 1865. Hooker was charged with establishing the Royal Botanic Institution of Glasgow and the layout and development of Glasgow Botanical Gardens. He also directed the Royal Botanic Gardens in Kew, which he extended from 10 acres to 75 acres.

The Companion to the Botanical Magazine is a book that includes two volumes of the magazine bound together: Vol. I for 1835 and Vol. II for 1836. Two types of bindings are sited in the OCLC catalog: one is the original edition, published in 1836, and the other one is the second edition, bound in a green cloth binding, published in 1845-48. This binding from the UT Dallas collection is a half-style calf leather and marbled paper binding. The marbled paper pattern strongly resembles the Gloster pattern.

Condition:

General: The volume is a tightback binding with previous repairs and structural damage. The book is wrapped in brown Kraft paper that bears the notation on the spine, handwritten in black ink:

“Companion to the Botanical Magazine, Hooker N V.1”. A rare book assessment by a dealer noted that the book would increase in value in rebound.

Wrapper: The wrapper is torn along the spine edge of the front board and is held together with clear pressure-sensitive tape, which has a matte surface. The wrapper has 2 diagonal tears across the spine and many small tears at the head and tail edges of the spine. It is attached to the interior of the boards at the foreedge, head and tail edges with aged yellowed adhesive, which is still holding strongly. In order to expose the original binding the wrapper was removed from the volume. Pressures sensitive tape pieces were cut and the wrapper edges were lifted off the interior of the boards using a lifting knife. Several losses of original pastedown material resulted. The marbled paper, leather and pastedown underneath the adhered wrapper appear to be fragile and deteriorated.

Binding: The book is a half-style binding in burgundy and blue marbled paper and tan, smooth calf leather. The surface of the leather is matte and has the appearance of suede. There are blind tooling lines on the leather covering at the spine and corners, along the edges of the marbled paper. The boards are not shaped; they are made from uniform binder’s board, which delaminates easily. The volume appears to be a case binding, even though it is sewn on supports. Five (5) twisted cords are visible through the break in the spine and there is partial visibility of the cords along the spine edge of the boards. However, the pastedowns and the covering material on the boards are smooth and flat near the

spine edge, indicating that the cords are not laced into the boards. It is possible that a lacing pattern will become visible once the original pastedowns are lifted.

Covering: The marbled paper has a coated surface with a considerable amount of sheen. The paper is brittle and has suffered small losses. The leather covering is powdery exhibits “red rot”. There are areas of loss at the top spine edge and along the outer edges of both corners. The leather has a blackened, burnt appearance along the head edge, especially at the corner. The darkening of the leather resembles water damage. There are remnants of adhesive, possibly from the adhered paper wrapper, visible along the head edge, both on the leather and marbled paper covering.

Spine of the Text: The spine is heavily rounded and heavily lined, with a shoulder that is almost at a 90° angle from the textblock. The spine has a split roughly in half, creating a strong preferential opening. The sewing supports are visible through the split. There is a strip of what appears to be contemporary brown Kraft paper adhered to the spine on top of original linings. A brittle, crumbly lining made from heavy weight paper of pale blue-green color is partially visible beneath the top lining. The top lining could have been placed there at the time that the volume was wrapped in Kraft paper in order to reinforce the split in the spine of the text and the brittle original lining.

Endbands: The frontbead endbands hand-sewn. The core is broken in the same place where the spine is split. The interior of the core is visible when the book is open at the split of the spine; it appears that the core is made of rolled paper. The colors appear to be white and brown. It is possible that the brown color is a result of fading over time. The tiedowns are not visible when the volume is open, so original color is difficult to determine.

Text block: The edges of the textblock are cut and colored. The color is presently a warm brown, but this could also be a result of fading from red or gold. The textblock is holding together very well, except for the split in the spine. The integrity of the textblock is likely to result from the heavily lined spine, and possibly from strong sewing, although the later is difficult to ascertain without cleaning the spine.

There are multiple full page engravings of plants, most toned with water-based paints. There are also ten (10) fold-out engravings. There is visible discoloration of the fold-out engravings. The parts exposed to light and to other pages are yellowed, while the parts that remained folded in for most of the time are lighter in color. There is ink burnthrough on most of the fold-out illustrations. The black ink burned through to create a brownish ghost image, where it had been in contact with a different part of the illustration when folded. The single page illustrations left a similar burn through ghost image on the textblock page immediately next to them.

The paper of the textblock is machine made and is in stable condition. The paper is flexible and structurally strong, except for a few tears at the spine edge of the endleaves. There is slight brownish discoloration along the text margins. There are small brown spots, possibly foxing, on the past three (3) pages of the text block and on the title page. The title page has a perforated library marking on the lower half, which reads: “Forbes Library North Hampton Mass.”. There is an engraving that precedes the title page, printed on the same paper as used for the endsheets. The engraving and the inner front endsheet are missing a small portion of the bottom corner. There are some instances of dirt and what appears to be organic residue in the creases of the page openings, tucked into the spine edge.

Endsheets: The endsheets are made from heavier paper than the textblock. There is warm brownish discoloration along the foreedge, head and tail edges of both front and back endsheets, where the paper had been in contact with the leather turn-ins. The paper probably discolored due to adhesive migration from where the paper wrapper was adhered to the interior of the boards. The endsheet paper is more discolored and less flexible than the textblock paper. There are small brown spots, possibly foxing, on both front and back inner endsheets.

Treatment options:

Minimal treatment: Two tux boxes will be made – one for the textblock and one for the boards and wrapper. The two tux boxes will be placed into a custom made phase box, so that all materials can stay together. (~3 hours)

Medium intensity treatment - option one: The broken spine will be hitched together. Minor repairs to the textblock will be made. The spine will be cleaned and re-lined. Original boards will be stabilized and re-attached to the textblock. A new leather spine piece will be added to the binding. (~25 hours)

Medium intensity treatment – option two: The broken spine will be hitched together. The spine will be cleaned and re-lined. A new case binding will be constructed out of binder's board, covered with historically appropriate marbled paper and tan calf leather. New pastedowns and possibly new endsheets will be added. (~25 hours)

SELECTED TREATMENT: Medium intensity treatment-option three: The broken spine will be hitched together. Minor repairs to the textblock will be made. The spine will be re-lined. A new case binding will be constructed out of davy board, covered with historically appropriate marbled paper and toned linen. New pastedowns and new endsheets will be added. (~20 hours)

Treatment Performed:**Textblock repairs:**

- The front board is completely detached from the textblock. The back board is held to the textblock by means of a previous repair. Several long pieces of linen tape had been used to make a hinge that attached the board to the textblock. Two pieces of linen tape were easily lifted off the spine of the textblock and the spine edge of the back board. One piece of linen tape was strongly adhered to the back endsheet and the spine of the textblock. It was left in place until a later time in the treatment process.
- The front and back endleaves were removed from the textblock. Since there was no information on the endleaves, and since the paper was in brittle condition and discolored, the endleaves were discarded. New endsheets will be attached to the textblock. There was an engraved portrait of David Douglas right before the volume's title page. The engraving suffered some losses at the spine edge.
- The shoulder areas were cleaned from paper remnants. The spine was cleaned mechanically with the aid of a poultice of methyl cellulose and wheat starch paste.
- The spine was lined with Kizukishi Japanese tissue and wheat starch paste.
- The textblock was hitched together mechanically with linen sewing thread. 6 sections before the break and 6 sections after the break were sewn all along, sewing through every other section.
- To repair the front engraving plate, an oversized band aid of light weight Japanese tissue was attached to the spine edge of the page from the reverse, using wheat starch paste. 3 fills of Seikihi Japanese tissue, toned with watercolor pigments, were introduced, also using paste. The illustration was hinged onto the front of the textblock with paste, using the oversized edge of the Japanese tissue band aid.

- Endsheets were made from one folio and one single sheet of Rives machine made paper. The endsheets were hinged onto the spine of the textblock with strips of Kizukishi Japanese tissue and wheat starch paste.

Spine Linings:

- The spine was lined with another piece of Kizukishi Japanese tissue and wheat starch paste, covering the attachment of the endsheets and the sewing done while hitching the textblock together.
- An oversized airplane linen lining was adhered on top of the Japanese tissue lining with a 50/50 mix of Lascaux and straight wheat starch paste.
- Two sewn endbands were constructed with 4 strands of rolled thick linen cord, wrapped in airplane linen. The front bead endbands were sewn through the airplane linen using off-white and brown linen thread. The endbands on their linen supports were adhered to the spine of the textblock on top of the overhanging linen lining using a 50/50 mix of Lascaux and straight wheat starch paste.
- A lining of handmade western paper was adhered to the airplane linen lining on top of the endband panels. The same mix of Lascaux and paste was used here as well. A one-on-two-off hollow tube was constructed out of the same handmade western paper as the tube and adhered to the paper lining.

Case:

- To make covering material for the spine of the case, a piece of airplane linen was dyed a light warm brown using acrylic pigments. The dyed linen was lined with lens tissue using a 50/50 mix of Lascaux and straight wheat starch paste. The spine piece was cut to size and a spine strip of Rives paper was adhered to the lined linen using the same mix of adhesives.
- Blue Archivart archival binder's board was used to construct the case off the book. Hand marbled paper was used to cover the boards.
- The case was attached to the hollow tube with the same mix of adhesives, while the book was held in a lying press. The book was taken out of the press and the overhanging linen lining was adhered to the boards. The pastedowns were glued up and the volume was cased in.
- A reinforcing hinge of light weight Japanese tissue was adhered with wheat starch paste to the place in the gutter, where the textblock had been broken. The sides of the hinge were tipped to each other to make the gap in the gutter less conspicuous.
- The pages around the repaired break in the text block needed reinforcement in the gutter. Several hinges of toned light weight Japanese tissue were applied to the gutter of the textblock, where pages were loose.
- **PLEASE NOTE:** The book should be used in the cradle to avoid a sharp opening curve in the spine of the text.

Materials:

Rives machine made paper, Talas
Hand marbled paper, Talas
Kizukishi Japanese tissue, Hiromi
Seikishi off-white Japanese tissue, Hiromi
Lens tissue, Talas

Blue archival binder's board, Metal Edge
Airplane linen
Linen cord
Linen thread, white and brown
Wheat starch paste, Zin Shofu, Talas
Lascaux 480, Talas