

---

 TREATMENT PROPOSAL/AUTHORIZATION FOR TREATMENT
 

---

Date: January 26, 2009  
 Temporary Identification number: 08-136  
 Owner/Custodian:  
 Address: Eugene McDermott Library  
 University of Texas at Dallas  
 Telephone: 972-883-2570  
 Owner/Custodian call no.: QK41 .M385 1596  
 Title/Subject/Description: *Herbář aneb Bylinář*  
 Creator: Mattioli, Pietro Andrea  
 Date of production: 1596  
 Place of production: Prague  
 Approximate dimensions (hxw): 38 cm x 26 cm x 13 cm  
 Conservator: Helen Kuncicky

Authorization

The undersigned requests and authorizes the Kilgarlin Center at the University of Texas, Austin, TX, to undertake conservation treatment of the artifact described in the attached Condition Report according to the procedures outlined in the appended Treatment Proposal. In the event the Owner/Custodian authorizes the Kilgarlin Center to proceed with the treatment recommended in the proposal such authorization shall be deemed to include acceptance by the depositor of the terms and conditions appearing in the original Authorization for Examination and Treatment. The undersigned further agrees that the Kilgarlin Center and the conservator may share any information or images obtained during the agreed upon examination, treatment, or investigation in written and public presentations.

Signature of Owner/Custodian: \_\_\_\_\_

Date: \_\_\_\_\_

Signature of conservator: \_\_\_\_\_

Date: \_\_\_\_\_

**Treatment Report**

Author: Mattioli, Pietro Andrea

Title: *Herbář aneb Bylinář*

Call Number: QK41 .M385 1596

Collection: Louise B. Belsterling Botanical Collection, University of Texas at Dallas Library

Binding Dimensions (cm): 38 x 26 x 13

Textblock Dimensions (cm): 35.7 x 23.8 x 9

Date Examined: January 24, 2009

Date Treatment Completed: May 3, 2009

Conservator: Helen Kuncicky

Instructor: Chela Metzger

**Treatment Objective**

The goal of this treatment is to stabilize the book for safe housing and handling by researchers in a special collections library environment.

**Description and Condition**

The volume is a tight-back, tight joint, full leather binding with laced-on wooden boards. The boards seem to be contemporary to the text block, but may not be the original boards as the volume was disbound at some point and has been re-backed in leather. The boards are an unknown variety of wood, 1 cm thick, with a shaped bevel on the inside. The covering material is light brown, alum-tawed pigskin. The re-backing material is a dark brown, vegetable-tanned pigskin. The front and back covers are elaborately blind-tooled and panel stamped with lines and detailed images. The spine and inside squares also have blind-tooled lines. There is a gold-stamped dark brown leather label on the spine, of a different material than the reback. The covering material is in fair condition, with severe soil and darkening, and some stains and abrasions. Both the gold and blind tooling are still visible and there is no evidence of red rot. The boards are distorted, with a concave swoop in the spine-foredge direction.

There are two brass clasps on the foredge, attached with pigskin straps of a reddish color and different material than either the covering or spine material. The tail strap is missing, having broken off at the edge of the back board. The head strap is still intact, however use of the clasp requires putting heavy pressure on the textblock, and the leather strap is severely cracked and degraded. Continued use of the clasp will likely result in breaking of the leather strap and undue stress on the boards and textblock.

The textblock contains 98 sections, 80 of which are of 3 folios each and 18 of which are 2 folios each. The book was disbound and re-sewn at some point, as evidenced by the repairs in the spine area of many sections including guarding in the center of each section and several western paper repairs along the spine folds. The sewing pattern is an all-along sewing of linen thread, sewn through slit holes on five raised double supports of cord, which are laced into the boards. The textblock is rounded and backed, with one spine lining of woven cloth, visible through a break between two sections. The supports are in very good condition and the sewing is also in good condition through most of the textblock. The text block is split in two places, at page (\*\*) and page 5, and page 5 is entirely detached from the textblock. The text block is significantly thicker at the tail than at the head, caused by sagging due to vertical shelving and the lack of

pressure on the boards from the missing clasp at the tail. The boards also exhibit a greater outward swoop at the tail compared to the head, which results in an overall increase in thickness from the head to tail.

The endbands are sewn, front-bead endbands of green and white linen thread on cord cores. The stripes are each four threads thick, with large, multi-thread beads. The endbands are contemporary to the resewing, evidence by the spine lining textile being wrapped around the endband cores. The endbands are intact and in fairly good condition, however the green thread is significantly faded and the endbands are soiled.

The textblock paper is handmade, laid, medium-weight, cream-colored paper with a slight texture. The endsheets are sewn and tipped on, and are single folios of a similar paper to the textblock, but slightly lighter in color. The text block paper is discolored, with stains, soil, and minor tears throughout the textblock. There are small burn-holes in various places throughout the text. The text block edges were treated with a dark green color at the head, tail, and foreedge after the volume was re-sewn. Several pages at the beginning of the volume (pages 1-5) were laminated at some point in time by an unknown procedure. These pages are very stiff and thicker than the rest of the text block, and exhibit a dull, waxy appearance. Several pages throughout the textblock, including the laminated pages, were framed with western paper, and many have western paper mends.

The text media is black printing ink with a shallow type impression. In addition to the text, there are black ink and hand-painted color images on many pages, and elaborate hand-painted color illustrations on the title page and last page. The printing ink has caused acidic discoloration of the paper to a light brown color in some areas of text, however the ink itself appears to be in good condition. The compositions of the colored media are unknown.

### **Photodocumentation**

Photodocumentation was completed with a Nikon digital camera. Images include overall and detail shots of the book in spectral light, documenting the book's condition before and after treatment.

### **Testing**

Testing was performed on the laminated pages to determine the materials and methods used for lamination, along with a possible process for delamination. Fiber analysis and visual assessment under a microscope determined that the lamination consists of glassine paper pasted down with a starch-based adhesive. The adhesive is water-soluble.

Testing was also performed on the edge coloring and ink on the detached page. The edge coloring exhibited no change when viewed with a drop of water under the microscope, however the ink migrated in a minimal amount of water. Due to the water-solubility of the ink, no attempt will be made to remove the laminating material.

### **Treatment Proposal**

1. Wrap the intact strap in Mylar to prevent the metal from scraping the textblock.
2. Re-attach the detached page.

3. House the book in a custom-made drop-spine box, with support for the textblock and padding to accommodate the variable thickness from head to tail.

### **Materials Used**

1. Mylar polyester film.
2. 3M double-sided tape.
3. HDES Korea long-fiber tissue #1308
4. Liquitex acrylic soft body paints (Raw sienna, raw umber)
5. Precipitated wheat starch paste mixed 1:4 with distilled water, cooked 20 minutes (Colophon)
6. 60-point cardstock
7. Linen 18/3 thread
8. Beeswax
9. Tyvek tape
10. Metal rivets
11. Plastic washers
12. PVAc mixed with 2.5% methylcellulose

### **Treatment Performed**

1. Traced the outlines of all tears and paper layers of the detached page onto polyester film. Both the recto and verso were traced.
2. Made a protective wrap for the remaining clasp out of polyester film and double-sided tape.
3. Toned long-fiber paper to match the detached page using soft-body acrylic paints.
4. Adhered the toned long-fiber paper to the spine edge of the detached page.
5. Hinged the detached page to the textblock, wrapping the long-fiber paper around the spine through existing breaks in the textblock and adhering to a page several sections back. The long-fiber paper hinge was torn into a comb shape to wrap around the sewing supports.
6. Made a phase box from 60-point cardstock, padded with foam to support the curvature of the boards.

Length of Treatment: 9 hours