

# **ASSESSMENT MANUAL**

**A guide to the survey forms  
to be used in  
St Catherine's Monastery**

Dr Nicholas Pickwoad  
(with notes on decoration by Michael Gullick)

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## INTRODUCTION

This form is intended to do the impossible, which is to cover all the relevant information that we are seeking to obtain from the books. It is impossible because no previous attempt has been made in this library to record this information and no systematic attempt has previously been made to examine the condition and materials of the bindings. Throughout the form, therefore, you will see boxes labelled **OTHER** which are intended to be used where the form does not provide a suitable definition. Information recorded in this manner will be collated when the forms are transferred to a database back in England and if thought useful, will then be incorporated into new versions of the record forms to be used as the project progresses through the collection.

This means that everyone working on this project must always be alert to the enormous variety of technique and material presented by different books. Where the form does not seem to offer any means of recording what you see, and no answer can be obtained by e-mail from the Foundation ([npickwood@paston.co.uk](mailto:npickwood@paston.co.uk)), flag the book for further examination (Page 10, **Re-examination required**) and move on.

To avoid the confusions inherent in a collection of books written in languages which reverse the page order from that more familiar to European readers (i.e. Syriac and Arabic), we will not be using the terms *front* and *back* or *upper* and *lower* to describe covers, boards and endleaves. Instead we will use the terms left and right, as seen when the book is open on the table in front of you. Although this will take a little getting used to, it should avoid confusion as the material is processed.

We will work in pairs when assessing each book, basically with one person manipulating the book and the other recording the information. This will expedite the process and make it much safer where the books are fragile, and will offer the security of a second pair of eyes confirming the observations of the first. It is envisaged that individuals will swap roles as and when they wish to, but the assessment should take the form of a dialogue between the two assessors.

Our schedule is currently based on allowing an average of one hour per book. Some books will clearly need more time than this, but others should prove simple and rapid to process. There is, however, no room for unnecessary delay and everyone is urged to maintain a regular, rapid but unhurried pace of work.

The form and the drawings that go with it will be supplemented by a series of colour slides (Kodachrome 64 for fine detail and colour permanence).

## USE OF THE FORM

The most important thing to remember as you work your way through the books is that all the information recorded must be accurate. There must be no guesses passed off as observed facts, no assumptions that because one volume is like another that they are the same. All identification must be based on positive identification. If you are at all doubtful, you should mark the category **NK** for Not Known and, if you think it appropriate, you can mark another of the boxes with a question mark (?) if you strongly believe it to be correct but cannot be quite sure. It is essential, however, that the question mark should not be used without also marking the NK box. There are several questions in the form which ask you to confirm the absence of certain features, using what I call the 'positive negative' – this means that you will have looked for certain features and can confirm that they are not present, which may prove as important as their presence in the books.

On a more practical level, filling in the form will require small and legible writing and clear and precise drawings and diagrams. To execute all this successfully, you will need *sharp pencils*. Pencil sharpeners will be provided and they must be used. Blunt pencils, fuzzy detail and clumsy writing will dramatically reduce the value of the information recorded.

Within the questionnaire, you will be presented with series of what appear to be multiple choice questions. It must always be remembered, however, that within any one series of questions more than one box may require to be marked to give a complete 'answer'. So long as each box marked reflects accurately what you see, do not worry about this.

Throughout the forms you will find square boxes with heavy black frames. These are the **Emergency** boxes, intended to identify damage which requires urgent treatment. Essentially this is damage which is unstable and likely to result in significant further damage even with careful handling if not treated as soon as possible. It is a category which should be used sparingly. If you are doubtful about using it, the chances are you shouldn't.

### *Percentages*

Much of the damage is to be recorded using percentages to give an impression of the damage which is sufficiently flexible to allow you to accommodate a wide variety of types and levels of damage. The many variables which affect condition are to be expressed in two percentage figures to give a measure of the **Severity** and **Extent** of the damage. This should allow a flexible definition of the damage but will clearly involve a degree of impressionistic assessment on the part of the assessor. We do not have time to work our way through each textblock assessing the level of damage of every leaf, which means that textblocks which contain varying levels of damage cannot be described in exact detail. It is important to remember that the ways in which the terms **Extent** and **Severity** are estimated will vary according to the part of the book affected and the type of damage. The percentage figure for **Extent** will reflect the whole area and volume of the part of the book described, so the **Extent** of damage to the whole textblock will be a percentage of the volume of the textblock, whereas the percentage of damage to the covering material can be measured as a percentage of the area of the cover, which has little or no volume. In some cases, the definition of

**Severity** either changes or is dropped altogether because the damage is of a sort which cannot have degrees of **Severity**. Losses of covering material, for instance, can only be recorded under **Extent**, and no **Severity** percentage is asked for. But for textleaf blocking, where the leaves are either blocked or they are not, **Extent** records how much of the whole textblock is affected, and **Severity** is used to give an average impression (or a percentage range – see below) of how severely each leaf is blocked – i.e. complete solid blocking or lightly tacked together. **Severity** will in fact often be an assessment of the risk to the book (or the single component under consideration) created by the damage or of the complexity that will be involved in repairs. Be careful to read the definitions in the manual to see how the terms are used in different parts of the record, or, if still in doubt, consult me.

The **Severity** of the damage is to be recorded on a percentage scale of 5% to 100%, mostly working in 5% increments but allowing a more precise figure when this can be arrived at quickly and accurately. 5% indicates a very minor level of damage which does not threaten the stability of the leaf and requires little or no treatment and 100% indicates damage so severe that the survival of the component is completely compromised. Where the damage is of a sort that reduces the safety with which the relevant component can be handled, it may be helpful to think of the **Severity** rating as reflecting the degree of risk at which the component is put by the damage. Other types of damage (such as **Stains** or **Grime**, for instance) may represent little or no risk to the safe-handling of the component, and here the **Severity** assessment will be more æsthetic than physical. However it is arrived at, the figure given should be estimated as rapidly as possible, and not worked out with mathematical precision. Then record the **Extent** of the damage throughout the part(s) of the book under consideration (textblock, boards, etc.), also on a percentage scale. Here it may be possible to be more precise – so that if a textblock with 250 leaves is affected by mould on the final 50 leaves only, then the entry under **Extent** will be 20%. However, rather than spend a great deal of time counting leaves, a less precise impression gained by looking at the thickness of the textblock affected by the relevant damage as against the thickness of the textblock not affected, in 5% increments, will be sufficient. Where damage is scattered through a textblock (as may well be the case with tears or pleating, for instance), a rough count of the affected leaves set against the total leaf count will give an effective percentage.

Where the damage, such as mould or insect damage, varies in severity through a textblock, record the **Severity** as a percentage range. This might mean that a textblock of 250 leaves affected by mould from one end only through 50 leaves, with diminishing damage through the textblock, might be recorded as 60-15%, where the worst damaged leaves had suffered a 60% **Severity** of damage which tails off to a lower level over an **Extent** of 20% of the textblock. The same principle of a range of **Severity** with a single figure for **Extent** will apply to other forms of damage as well.

#### *Extra information and clarification*

In some cases it will inevitably be found that the form either does not include adequate definitions or does not provide sufficient space to record important extra information needed to clarify ambiguous or confusing entries. Extra notes, where you think they are absolutely necessary, can be accommodated adjacent to the

relevant part of the form or on Page 10 of the form, and if written there, should be related to the point in the form to which they apply by reference to the leaf number, category number and/or heading, and definition. (e.g. 2.2 Condition/losses). Where you feel that you cannot complete the form to a satisfactory level within a reasonable time, the book should be marked for re-examination in the relevant box on page 10, followed by a brief description of what needs to be looked at again.

### *Measurements*

All measurements are to be made in millimetres, so there is no need to indicate the unit of measurement.

### *Page 10*

Page 10 is intended to contain important information either not allowed for in the form or for which there is not enough room, or which may need further clarification. It will be useful to make these additional notes as you work your way through the form.

## **HANDLING**

The books should be handled on the flat foam blocks which come as part of the Clarkson foam cradle set, using the weighted snakes if these are useful. Where the books have lost one or both boards, and especially where the leaves at the exposed end(s) are badly damaged, it will help to place the books on a sheet of paper so that they can be picked up under the paper and thus avoid touching the damaged leaves.

Inevitably as you handle the books, you may find some material that is detached or possibly becomes detached while you are looking at the books. All such material must be preserved, and polyethylene bags will be provided for this purpose. Insert with the detached fragment a slip of paper giving the details of the book and, if relevant, the leaf number or place from which it came. Make a note of the detached piece on page 10 of the form.

## FIRST EXAMINATION AND DRAWING

It will help when you start looking at any book if both members of the pair spend a few minutes looking at and discussing the book. This will help to prepare you for the assessment which follows. Things of particular importance or interest for the assessment that are noticed within the textblock can be flagged with strips of paper to make it easier to find them later, and the centres of gatherings which will be useful for the sewing analysis can be identified in the same way. It may also sometimes help to make rough drawings on scrap paper of parts of the bindings which will be drawn later on the form itself. All of this preliminary work should reduce the amount of time it will take to fill in the forms.

If the manuscript has miniatures, headpieces, initials, etc., this is also a good time to list the decoration. Take an A4 or A5 piece of paper and list and describe the decoration folio by folio as it occurs from beginning to end. (To date there are four principal kinds of decoration: 'canon tables' (ie, full page lists in several arcades, usually on several leaves, and usually at the beginning of a book), 'portraits' (ie, the four evangelists in the usual order), 'headpieces' (ie, at the beginning of important sections, usually four in gospelbooks and lectionaries, usually running across the full width of the page), and 'initials'. (More on the decoration in the notes to page 3 of the survey forms.) At the same time it is a good idea to write notes on the state of the decoration. These might include comments such as one or more of the following: 'extensive pigment loss', 'slight abrasion', 'stable' (ie, whatever damage, the decoration is not in immediate danger of further damage), and 'dangerous' (ie, the decoration has suffered loss and is likely to suffer more without rapid treatment). At the same time it is a good idea to mark which of the decorations is to be photographed (perhaps with an asterisk) with the digital camera. (More on photography in the notes to page 3 of the survey forms.) This list can then be used as a checklist when looking later at the decoration, and used when making digital photographs. Eventually the piece of paper should be stapled to the first drawing (see below) in the same manner as paper with rubbings. Therefore the paper serves as a 'hard copy' list easily accessible when used in London.

NB: if a manuscript is in Weitzmann (the numbers are at the head of page 1 of the form and there is a copy of the book in the library behind Father Symeon's desk), the decoration is all listed and it may be convenient to use the book when making your own list. (Weitzmann lists manuscripts by number (1, 2, etc), but then gives the call number of the manuscript, at the head of each entry; there is a concordance at the end of the book. It may sometimes be helpful to look at his plates (there are many) and to compare the present state of the decoration with that reproduced, which is from photographs taken in the 1950s or 1960s.

One of the members of the team should then make the First Drawing on the A3 paper provided. It should show the inside of each board, drawn as if there were no pastedown, though the outer edges of the pastedown should be indicated on the drawing. The drawing, drawn approximately in proportion, should indicate in outline the shape of the board, the outline of turn-ins, linings, etc, the position and shape of lacing or bridling holes and channels, the presence and position of sewing threads, cords, support slips, etc., and any other visual information presented by the board. Where part or parts of the boards are missing, either by breakage or through insect

activity, draw only that part of the board and covering materials which survive. Do not attempt to reconstruct the missing parts on the drawing, though you should, if you can, indicate the original full size of the board with a single dotted line. This drawing can be annotated to identify materials where this will not be clear from the later written record, and can include information about condition where this will help to understand the drawing. Always remember that these drawings and their annotations will be used by others, and everything needs to be made clear and unmistakable. To avoid confusion, sewing and endband threads should be represented by single lines. If a pastedown obscures the lacing or bridling paths on the inside of a board, a rubbing in pencil through paper may reveal more.

**WRITE THE SHELF MARK OF THE BOOK ON EACH DRAWING**

## Page 1: BIBLIOGRAPHICAL, ETC

The bibliographical information, as available from Kamil and with additions from other printed sources, is supplied either directly printed on the form before use, or as printed slips to be stapled to the form. The dimensions given were those taken for the boxing programme and give the maximum measurements in each dimension – height, width and thickness – and include features such as fore-edge pins, raised endbands, etc. These measurements should be checked in the measuring box, as some anomalies have been found. The leaf count is also taken from Kamil who is not always reliable about this, as with other areas of his catalogue. If the manuscript has been foliated, check the number of leaves against Kamil's figure and correct it if necessary. If the manuscript has not been foliated, do not stop to count the leaves, but if Kamil's figure appears to be noticeably wrong, circle it and put a question mark after it.

### 1. OPENING CHARACTERISTICS

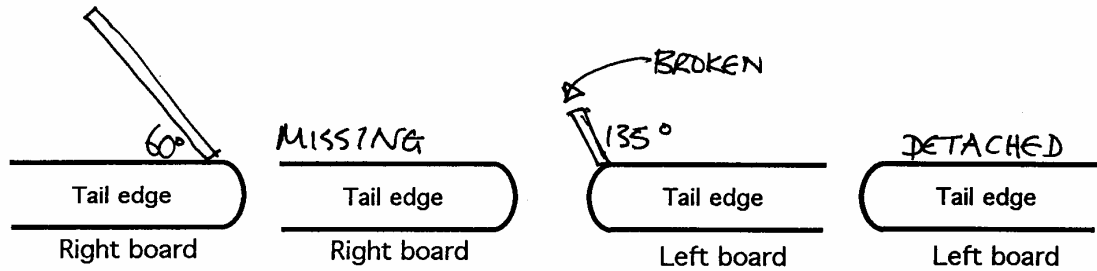
The aim of this section is to assess the suitability of the book for digitisation. It will record the degree to which the book can safely be opened and the location of breaks in the structure which might prevent safe handling.

Almost all the bindings in the collection originally had tight backs, but in some cases the leather has detached from the linings and created a hollow back. A few of the more recent bindings may have been made with hollow backs. In either case, this will create handling problems on the cradle and needs to be identified in the check box next to the left of the words **Hollow back**.

The safe opening limits of the book are to be recorded first in three drawings above the words **Left of centre**, **Centre** and **Right of centre** which should show the book opened approximately 25% from the left end, in the centre and 25% from the right end of the text block as seen in profile from the tail edge. It is important that the drawings of each opening are kept within the limits of the frames on the form.

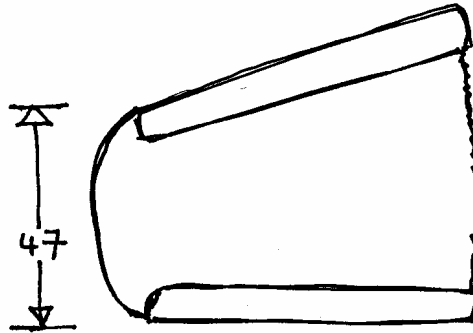
The drawing must also include the shape of the spine, as this will have implications for the way the digitising cradle will need to be set up and the time required to do this. The angle can be measured with the large yellow protractor by placing the centre mark on the base of the protractor against the fulcrum of the opening and reading off the measurement in degrees. If the book does not open to more than 90°, the opening can also be recorded using the adjustable protractor provided. The measurements should be written in the **Angle** text boxes under each drawing.

Next, over the words **Right board**, draw the angle to which the right board can safely be opened. This is to be done by drawing the open board at the relevant angle against the joint indicated in the profile, with an approximate angle in degrees written in the **Angle** text box below the drawing. If the board is missing, write the word **missing** above the profile. If it is detached, write the word **detached** above the relevant profile. If the board is broken, this too should be indicated in the drawing. The following examples show some of the options:

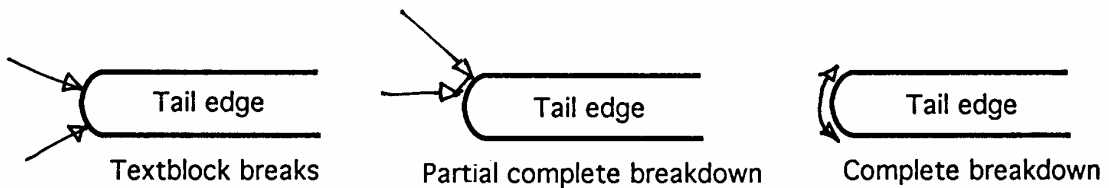


Then repeat the same process with the left board.

Where a book is noticeably wedge-shaped, draw a cross section of the closed book as seen from the tail above the words **Closed book**. As the measurement given in the print-out records only the maximum thickness of the book, it will be useful to add the measurement of the minimum thickness to the drawing in the text box to the right of the words **Min. T**.



The profile (the book as seen from the tail edge) above the words **Textblock breaks** should be used to indicate the location of breaks in the sewing structure. This should include not only where the textblock is actually broken into separate pieces, but also where the structure is so weakened as to be at risk of breaking from even the most careful handling. Each break point should be indicated with an arrow in the appropriate position on the spine of the book.



## 2. PAGE MARKERS

Page markers were used to indicate important places in a text by attaching a tab at the edge of the leaf in such a way that it projected beyond the textblock to allow quick and easy location of the relevant places. Their description has been broken down into the following sections:

<b>Yes</b>	The leaves are fitted with page markers.
<b>No</b>	The leaves are not and never were fitted with page markers
<b>NK</b>	It cannot be established whether the leaves ever had page markers

### TYPE

<b>Folded</b>	Folded tabs are made from a narrow strip of material folded in half across its length with the two halves attached to either side of the leaf edge.
<b>Folded &amp; knotted</b>	Similar to the above except that the folded end of the tab is tied into a round knot thought to resemble a turban – hence the name Turk's head knot .
<b>Straight</b>	A length of unfolded material attached to one or other side of the leaf edge.
<b>Other</b>	There are many other methods of making marker tabs known in western European practice, and no doubt others will be found in St Catherine's. Where they are identified, try to find a simple descriptive term for them, but always supplement this with a drawing showing how it is made and attached to the leaf. If no term comes to mind, do not worry – we will come up with something at a later date.

### ATTACHMENT

<b>Adhesive</b>	The tab is fastened by adhesive only.
<b>Sewn</b>	The tab is secured by thread or thong only.
<b>Other</b>	There are probably other methods for attaching marker tabs to be found in the library at St Catherine's. Where they are identified, try to find simple descriptive terms for them and enter these terms in the adjacent box, but always supplement this with a drawing showing how it is made and attached to the leaf. If no suitable term comes to mind, do not worry – we will come up with something at a later date.

### MATERIAL

<b>Tawed</b>	An animal skin treated with aluminium salts, resulting in a white or off-white skin which may then have been stained on either surface.
<b>Tanned</b>	A skin treated with tanning agents to produce a leather, usually some tone of brown in colour, but sometimes subsequently stained a variety of colours on the hairside.
<b>Parchment</b>	An animal skin that has been limed, dehaired, scraped and dried under tension. Parchment may also be stained.

<b>Textile</b>	Any textile in the form of a length of twisted cord or ribbon, or folded textile, that is not made of silk.
<b>Silk</b>	As above, but made of silk.
<b>Other</b>	Where other materials are found, mark the square box and enter the relevant identification in the adjacent box.
<b>Colour(s)</b>	

### LOCATION

There are two elements to each entry here: the position of the tabs and the number of tabs in that position. Enter the number of tabs found in each position in the rectangular box to the left of each entry under the heading **No.**

<b>Head</b>	The tabs are found on the head edge of the text leaves
<b>Foredge</b>	The tabs are found on the foredge of the text leaves
<b>Tail</b>	The tabs are found on the tail edge of the text leaves

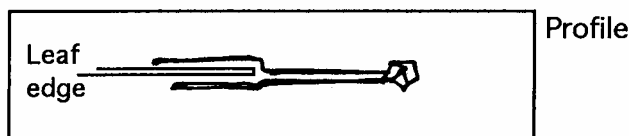
### CONDITION

There are two elements to each entry here: the condition of the tabs and the number of tabs in that condition. Enter the number of tabs found in each definition in the rectangular box to the left of each entry.

<b>Sound</b>	Where the tabs are intact, firmly attached to the text leaves and not in need of any treatment.
<b>Detached</b>	Where all or part of the tab is no longer attached to a text leaf, but is found with the book. Such material should be identified, bagged and kept safely (see above: <b>Detached material</b> ).
<b>Broken off</b>	Where the part of the tab which projects beyond the edge of the leaf is either completely or almost completely broken off and is lost (not merely Detached).
<b>Dangling</b>	Where the part of the tab which projects beyond the edge of the leaf is almost detached, being held by perhaps no more than a few threads, and is in danger of being lost.
<b>Worn</b>	Where the tab is sufficiently worn and softened as to be at risk of loss.
<b>Other</b>	Use this box to record other types of damage that you encounter, which may include rodent or insect damage. Write the nature or cause of the damage in the adjacent box.

### PROFILE

This box requires a diagrammatic drawing of the tab viewed in cross section, looking along the leaf edge, which will indicate how it is formed and attached. The drawing should be made on or around the leaf edge drawn in the box, as in the example below:



**COLOURS**

Write in this box the **Colour(s)** of the tabs. Record the colour if possible as it is seen on the protected part of the tab within the textblock. Where a coloured stain has been used, indicate where possible both the original colour of the tab material as it was manufactured and the colour of the stain used to colour it, in the formula: “red stain on white”, “black stain on brown”, etc.

**3. LIFTING TABS**

The term lifting tabs was given by John Sharpe to the lengths of animal skin pasted to the inside of the boards of a book, under the pastedowns, at right angles to the edge of the board and projecting beyond the edges of the boards. They could not have been used as ties, as this would have resulted in their pulling away from the inside of the boards and damaging the turn-ins, but it appears from observations made by George Boudalis that they were most probably used as bookmarks and he will in due course have to give them a new name. They are mostly found now broken off at the edge of the board. They should be included in the **First drawing**, and need not be drawn again at this point.

<b>YES</b>	There are either complete or incomplete lifting tabs, or evidence that the binding once had them.
<b>NO</b>	It is clear that the binding never had lifting tabs
<b>NK</b>	It is not possible to be sure that there either were or were not lifting tabs – either because of confusing evidence or, perhaps, the loss of the foredge of a board.

**LOCATION****Foredge, right board**

Where a lifting tab is found only on the right board

**Foredge, left board**

Where a lifting tab is found only on the left board

**Foredge, both boards**

Where the lifting tabs are found on both boards

**Other** If a lifting tab is attached to any other part of the board, mark this box, and write the location in the text box.

**MATERIAL**

**Tanned skin** The lifting tab(s) are made of tanned skin.

**NK** The material cannot be safely identified.

**Other** So far all the lifting tabs observed have been made of tanned skin, but if other materials are found, mark this box and write the name of the material in the adjacent box.

**Nailed** The lifting tab is secured to the board by one or more nails

**Glued** The lifting tab is attached to the board by adhesive

**Under turn-in** The lifting tab is passed under the turn-in to emerge through a hole in the covering material close to the foredge of the board.

**Over turn-in** The lifting tab is secured to the board on top of the turn-in.

**CONDITION**

This section is in two parts – one for the left board and one for the right. Fill in one or both as relevant.

<b>Sound</b>	The lifting tab is intact, firmly attached to the boards and not in need of any treatment.
<b>Detached</b>	All or part of the lifting tab is no longer attached to the board, but is found with the book. Such material should be identified, bagged and kept safely (see above: Detached material).
<b>Broken off</b>	Where the part of the tab which projects beyond the edge of the leaf is either completely or almost completely broken off and is lost (not merely Detached).
<b>Dangling</b>	Where the part of the tab which projects beyond the edge of the leaf is almost detached, being held by perhaps no more than a few threads, and is in danger of being lost.
<b>Worn</b>	The tab is sufficiently worn and softened as to be at risk of loss.
<b>Missing</b>	There is clear evidence that there was once a lifting tab (from a tannin stain on the board, an impression in the turn-in, etc.)
<b>Other</b>	Use this box to record other types of damage that you encounter, which may, for instance, include rodent or insect damage. Write the nature or cause of the damage in the adjacent box.

**4. BOOKMARKS**

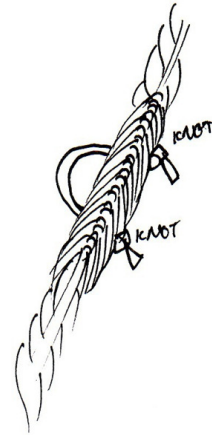
This section is intended to record the existence of early bookmarks, which may range from simple lengths of straw or textile ribbon to multiple silk ribbon markers attached to elaborately decorated bars or disks.

<b>Yes</b>	There is or clearly was a bookmark used with this book.
<b>No</b>	There is no evidence at all of there ever having been a bookmark
<b>NK</b>	It is not clear whether there ever was a bookmark (i.e. there is some evidence of what might have been a bookmark, but it cannot be confirmed).
<b>Simple</b>	The bookmark is attached directly to the book. Describe the material(s) from which it is made in the text box to the right of the word <b>Material</b> . You may need to refer to page 10 to describe or draw how it is attached to the textblock.
<b>Compound</b>	The actual bookmark is secured to an attachment component called a primary marker. Describe the material(s) from which they are both made in the text box to the right of the word <b>Material</b> .
<b>Loose</b>	If the bookmark is not attached to the book, but only loosely inserted, mark this box and describe the material(s) from which it is made in the text box to the right of the word <b>Loose</b> . If you need more space to describe the loose bookmark, use page 10.

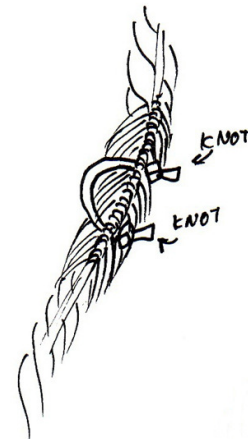
**PRIMARY TYPE**

Write the relevant number from the list below in the box against the words **Primary type**.

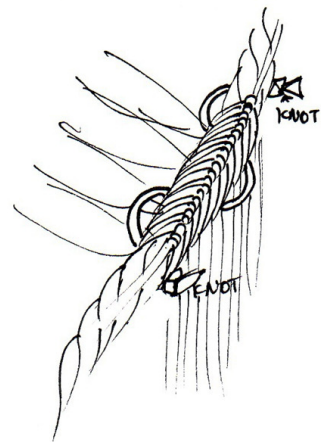
- 1. Span 1** The primary marker forms a single span between two points, fastened under the endband core, consisting of one or multicoloured lengths of thread normally plied together.



- 2. Span 2** The primary marker forms a single span between two points, fastened under the crowning core, consisting of one or multicoloured lengths of thread normally plied together.



- 3. Multiple span** The primary marker is laced under the endband at four points, forming two separate spans.



- 4. Twisted span** Formed out of a single span when the two or more threads which form the span are twisted tightly enough to make them form a loop between the two attachment points



- 5. Closed loop** A closed loop is formed when both ends of the single or multiple threads which form the loop pass through the same hole under the headband core.



**6. Twisted closed loop**

A closed loop twisted tightly enough to make it form one or more extra loops.

**NK**

The existence of a primary marker can be confirmed, but the exact type cannot be identified. Write **NK** in the Type box.

**Other**

Where some other type of primary attachment has been used, enter the word **Other** in the Type box and draw and/or describe it on page 10.

**SECONDARY TYPE**

There is wide variety of secondary marker types. Some of these are listed below, each with its own type number. Write the relevant number from the list below in the box against the words **Secondary type**.

**1. Knotted, double length**

The secondary marker is knotted to the primary marker halfway along its length, creating two markers.

**2. Knotted single length**

The secondary marker is knotted to the primary marker close to one end, creating a single marker.

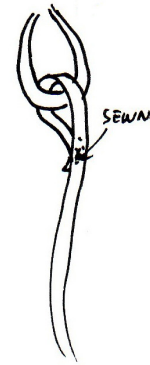
**3. Hitched, double length**

The secondary marker is folded in half and the loose ends passed through the loop thus formed around the primary marker.

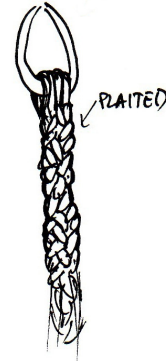


**4. Sewn, single length**

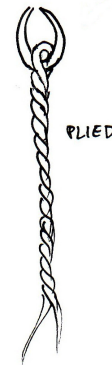
A single length of secondary marker is passed through the primary marker and fastened by sewing the loose end back onto itself

**5. Plaited**

The secondary marker is passed through the primary marker and the double lengths are plaited or braided together.

**6. Plied**

The secondary marker is passed through the primary marker and the loose ends are twisted or plied together.

**NK**

If the existence of a secondary marker is established, but the type cannot be identified, write **NK** in the Type box.

**Other**

Some other material has been used. Mark the box with the word **Other** and describe the material on p.10.

**PRIMARY ATTACHMENT**

Write the relevant number from the list below in the box against the words.

**Primary attachment type.**

- 1. Knotted** The primary marker is attached to the headband by being knotted behind it.
- 2. Frayed** The primary marker is attached to the textblock by being passed under the headband and then frayed out and glued to the spine of the textblock.
- 3. NK** The type of attachment cannot be seen or is too badly damaged to be identified.
- 4. Other** Where some other form of attachment has been used, enter the number 8 in the Type box and draw and/or describe it on page 10.

**DECORATION**

Some primary attachments were decorated with extra thread after they were attached to the book. Where this is the case, write the relevant number from the list below in the box against the words **Decoration type**.

- |                   |  |
|-------------------|--|
| <b>1. Wound</b>   | The decorative thread(s) are simply wound round the primary marker.  |
| <b>2. Braided</b> | The decorative threads are wound round the primary marker with a twist or other sort of elaboration.   |
| <b>NK</b>         | The primary attachment was decorated but the type cannot be identified with certainty.   |
| <b>Other</b>      | The decorative threads are used in a different manner from the above. If this is simple, describe it in the textbox, but if not, write the word <b>Other</b> in the textbox, and draw and/or describe it on page 10. |

**5. INSERTED MATERIAL**

If you find things placed in the books (notes, letters, pressed flowers, etc.), mark the **Yes** check box and make a note of what they are here, together with the folio number at which they were found. If you find no such material, mark the **No** check box.

**Page 1a ADDITIONAL PAGE MARKERS, ETC.**

Use the repeat sections on this page if you find more than one type of **Page marker**, **Lifting Tab** or **Bookmark**.

## Page 2. TEXT LEAVES

This section should be used to refer to one single part only. A 'part' here refers to a part of a bound volume which can be identified as forming a discrete section of that volume, perhaps written in a different hand or on a different material, and being clearly distinguishable from the other part(s) contained within the volume. The distinction should be based on physical evidence as much as textual, and it may or may not form part of the same text as the rest of the volume, and may indeed consist of leaves written at a much later date to replace original leaves lost from the volume through damage. There are numerous books where paper leaves have been used in the course of sixteenth- or seventeenth-century repairs to replace lost parchment leaves in early manuscripts. These should be regarded as separate parts of a **Composite text**. Where a book contains more than one part (i.e. a **Composite Text**), you must use the further copies of this section as listed on page 2a and fill them in, one for each part, in the order in which they appear in the book. Please do this even if the different parts are very similar. Fill in the condition section of the page to include the entire textblock.

### 1 LEAF MATERIAL

**PARCHMENT** If the text leaves are of any sort of parchment, mark this box.

### TYPE

The identification of the animal(s) whose skins have been used for the text leaves may not be easy, especially if they have been heavily scraped during manufacture, and if you have any doubt, mark the box **NK**. If you can be absolutely sure, mark the relevant box. If the book uses the skins of more than one animal, mark all the relevant boxes. If you think you can identify the animal but are not entirely sure, you can use a question mark in the square box.

<b>Goat</b>	The hair follicles in goatskin hair enter the skin at a shallow angle and tend to group together in threes, with the groups of follicles forming wavy lines across the skin.
<b>Sheep</b>	True sheepskin has no hair in it, and therefore no hair follicles. The surface of the skin is uneven and often has a rather waxy appearance, sometime pigmented on the hairside and white on the fleshside.
<b>Hairsheep</b>	Hairsheep often looks like sheep, but has hair follicles scattered across its surface, showing that it is not 100% sheep. If you are sure that a skin is either sheep or goat but cannot be sure which, then you can mark it as hairsheep.
<b>Calf</b>	Calf is unlikely to be found in this collection, but is identified by an even scatter of single dot-like hair follicles over its surface, which do not form any sort of pattern.
<b>NK</b>	The identity of the animal whose skins have been used is not clear.

### ARRANGEMENT

**Hairside/hairside** A clear majority of the leaves are so arranged that hairside faces hairside through the textblock.

**Hairside/fleshside** A clear majority of the leaves are so arranged that hairside faces fleshside through the textblock.

<b>Irregular NK</b>	No clear pattern is found. The parchment does not allow certain identification of hair- and flesh-sides of sufficient leaves to discern the presence or absence of a pattern.
<b>PAPER</b>	The text leaves are of some sort of paper.
<b>TYPE</b>	
<b>Western</b>	Western laid paper should be easily recognisable when examined under transmitted light, though it may well have been given a polished surface (see below) in the eastern style for writing on.
<b>Eastern</b>	Eastern papers come in a wide variety of types that we cannot hope to distinguish with any accuracy in the time we have available to us. One of the more common types has polished, somewhat toned, surfaces with a softer, fibrous interior. Often eastern papers are very opaque and show no distinct laid pattern, others show quite coarse laid patterns. All, for present purposes, should be considered as eastern papers.
<b>NK</b>	It is not possible to be sure whether the paper is <b>Eastern</b> or <b>Western</b> .
<b>Burnished</b>	The surface of the paper still has or has evidence of having had a burnished or polished surface. Sometimes it will be possible to see the evidence of somewhat irregular hand-polishing with a smooth stone or other tool; in other cases there will be a more even, overall polish. Burnishing can most easily be detected by looking along the surface of the paper towards a light source.
<b>All over</b>	The burnishing covers the entire surface of the leaf.
<b>Text area only</b>	The burnishing is restricted to the written area of the leaf only.
<b>NK</b>	It is not clear whether the surface of the paper has been burnished, perhaps because it is too degraded.
<b>Watermark</b>	Mark this box if you find watermarks in the text-leaves, but do not spend time looking for them. Eastern papers rarely if ever have watermarks, so this section will probably apply to western papers only. We do not have time to record watermarks as part of this project, but marking this box will give an indication of where they can be found for future work in the library.
<b>Colour</b>	Indicate the colour(s) or tone(s) of the text-leaf material in this box. Broad distinctions only are required, such as white, cream, brown, beige, though tonal variations can be given in the form 'grey-yellow', 'grey-cream', 'dirty-pink', etc. 'White' should only be used of bright, pure white materials which will seldom be found in the manuscript collection. 'Off-white' is likely to be more commonly found.

**PAPYRUS**

There are no complete papyrus manuscripts in the library, and just a handful of fragmentary survivals. Papyrus may occasionally be found as recycled binding materials, but this will be recorded in the binding sections.

**PAPER/PARCHMENT**

If the textblock of a single part is made up from both parchment and paper, mark this box. This is not to be used where different texts within the same volume are on either paper or parchment only. They must be described on separate copies of page 2.

**Paper/parchment arrangement**

Describe and/or draw the typical arrangement of paper and parchment leaves within the part. Where there is no regular arrangement, simply use the word irregular. If the pattern is not entirely consistent, describe the predominant arrangement only.

**RULED**

We do not have time or need within this project to record ruling patterns, but we can record the means by which any ruling was done, as this may have implications for future treatment. More than one of the techniques listed below (and others which you may also find) may be present within a single text. If so, mark all the relevant boxes.

**None**

If there is ruling on the text leaves, mark this box.

**Mastara**

If the ruling was made by a mastara, mark this box. The mastara is a tool for ruling leaves made from a rigid board, originally of wood but later of paste- or millboard, which has two vertical rows of holes marking the width of the text area and the spacing of the lines, between which are laced cords both across the board to mark the line and down each side to indicate the margins. The mastara is pressed into the manuscript leaves to leave a grid-like impression which acts as a writing guide. Its use is most obviously recognisable from the way in which the ruling is entirely confined to the text area and appears to have a rectangular border beyond which none of the horizontal rules project.

**Pricked**

Mark this box if you see prick marks in the margin of the leaves to serve as ruling points for either text lines or margins.

**Dry point**

Mark this box where you find indented lines scored into the leaves by hand and not made with a mastara.

**Frame**

Mark this box where the ruling creates a frame which defines the text area, but is not ruled for individual lines of text.

**NK**

Mark this box where you cannot tell whether or how leaves were originally ruled.

**Other**

Mark this box if you identify another ruling method, such as ink or lead point lines. Give a name to the technique in the adjacent text box.

**Pricking tools**

If the shape(s) of the holes left by the instruments used to prick the leaves is easily visible (triangular point, knife blade,

round point, etc.), draw the shape(s) found in the rectangle below.

### COMPOSITE TEXT

- Yes** Mark this box if the volume contains more than one part bound together (i.e. a composite textblock, not multiple texts written at the same time as a single volume). Mark this box also on the subsequent copies of page 2 used for the additional texts.
- No** Mark this book if the volume consists of a single, consistently compiled part.

### Leaf dimensions

Give the measurement in millimetres of the height and width of the text leaves. Where there is a wide discrepancy of leaf size within a single text (perhaps as the result of inserted leaves making up a defective text), you can enter a range of sizes (i.e. 110-145mm). Otherwise give the largest leaf height and width if the leaf dimensions are reasonably consistent.

## 2. CONDITION – COMPLETE LEAVES

### SUBSTRATE

- Thin** The text-leaves unusually thin for their size.
- Medium** The text-leaves are of a thickness that you would expect for their size.
- Thick** The text-leaves unusually thick for their size.
- Supple** The leaves have retained a suppleness and flexibility, that, in parchment at least, more closely resembles parchment in humid, northern European libraries.
- Medium** The leaves have limited flexibility, but allow the book to open reasonably well.
- Stiff** The leaves are markedly stiff and inflexible.

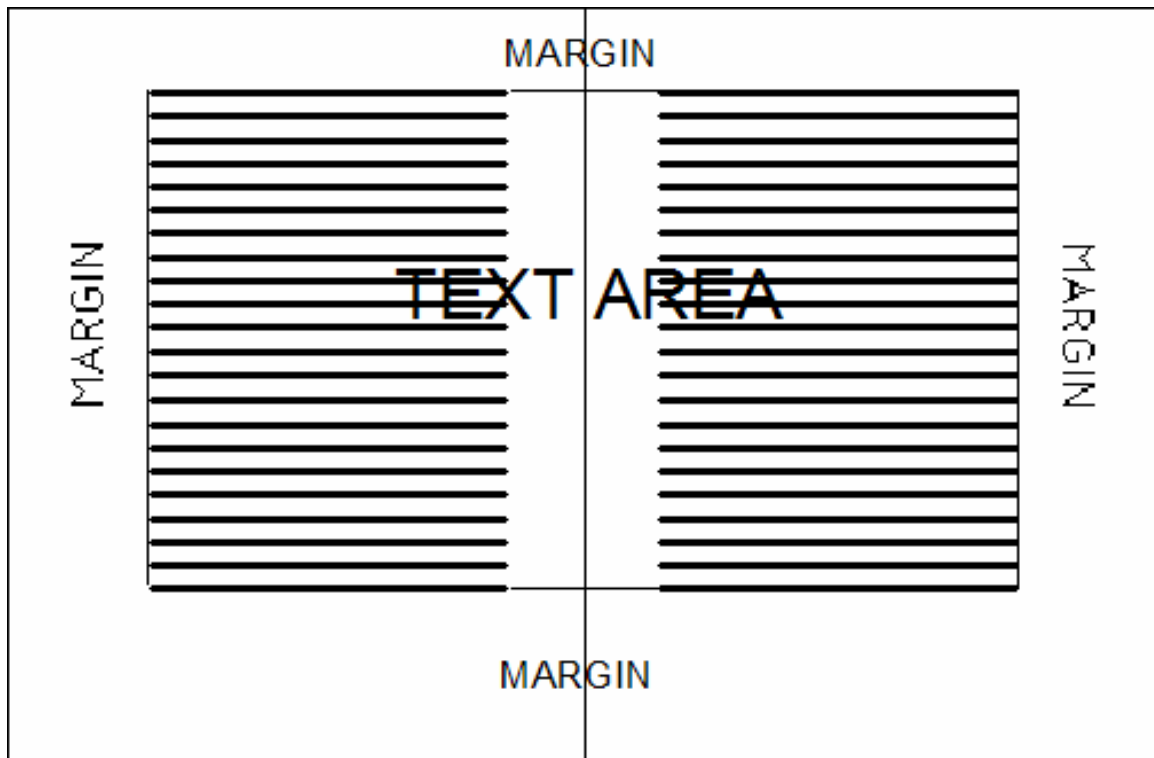
It can help in this section first to fill in the check-boxes immediately to the left of the definitions for all types of damage found, then the **Extent** column and then assess the **Severity**.

- Sound** The leaves are in sound condition and require no treatment.
- Damaged** Mark this box if there is any form of damage found on the leaves as listed in the column below.

### Split/torn spine-fold

Mark the adjacent square box when one or more leaves is either completely or partially detached (i.e loose) from its conjugate or stub. This section should *not* be used to identify bifolia that are detached or loose because the sewing has broken, but are otherwise intact.

The rest of the damage is to be recorded in 7 columns. Where damage is observed, first mark the relevant square box(es) to the left of the damage definition and then fill in the **Severity** and **Extent** percentages, and the **Emergency** column if relevant. Then apportion the damage between **Marginal** and **Text area** in two percentage figures that should add up to 100%. For the purpose of this analysis, **Marginal** is used to describe the outer margins, including the edges of the leaves. The inner margin area is included within the **Text area**, as indicated in the diagram below. This distinction is made because the outer margins are generally subject to different types of damage.



Under the **Location** heading, enter a brief description of the affected area(s) or the folio numbers of the affected leaves – whichever is simpler and/or quicker.

- Cockled** Using the percentage system described in the introduction (see above, **Percentages**), assess the severity and extent of the cockling in the text leaves. 100% severity of cockling would require a leaf to be completely covered by sharp, deep, cockling to the extent that it was considerably reduced in size and could no longer flex at all as a book leaf. 5% cockling would describe leaves with a noticeable but gentle undulation only. It is likely that some mss will exhibit a range of severity of cockling, to be expressed as a range (i.e. 25-60%).
- Worn/abrasion** Used to describe leaves which have lost some or all of their original stiffness and character through handling or abrasion
- Ragged** Used to describe leaves where the density of tears, mould and /or rodent damage and losses has resulted in generalised damage. This is most frequently to be found along an edge, when the leaf material begins to resemble the tattered edge of a piece of unhemmed textile.

<b>Tears</b>	Where the leaf material has been torn as opposed to cut. Tears rarely affect more than a tiny proportion of a textblock (typically given as 5%), but <b>Severity</b> will take into account the risk to the future safety of the affected textleaves that the tear represents. A short tear in the centre of an edge will therefore constitute a lower percentage risk than the same tear close to an outer corner of a leaf.
<b>Insect</b>	Used to describe damage due to any insect activity.
<b>Rodent</b>	Used to describe damage due to any rodent activity.
<b>Losses</b>	Where parts of a leaf are entirely missing. This should not be used where part of a leaf is detached but still survives. It should also be marked to quantify losses resulting from insect or rodent activity. It should not be used to indicate intentional excisions, which should be separately noted under <b>Other</b> or on p.10 if there are lots of them.
<b>Mould</b>	Where there is evidence of mould damage of any sort. In the unlikely event that the mould appears still to be active, mark the <b>Emergency</b> box whatever the <b>Severity</b> of the outbreak.
<b>Water stains</b>	Mark this box where you find water-born tidemarks. <b>Extent</b> will record the proportion of the textblock affected by the tidemark, and <b>Severity</b> the level of discolouration.
<b>Other stains</b>	Mark this box if the leaves are stained as the result of any damage other than mould and water. This would include tannin stains, coloured liquid spills, etc. <b>Extent</b> will record the proportion of the textblock affected by the stain, and <b>Severity</b> the level of discolouration.
<b>Grime</b>	This term refers to handling grime, most often found on the bottom outer corners of the leaves, but occasionally affecting text. <b>Extent</b> will record the proportion of the textblock affected by the grime, and <b>Severity</b> the level of discolouration. Many books in the collection are quite badly affected by grime.
<b>Blocking</b>	Where leaves are stuck together and cannot be safely separated without treatment. <b>Extent</b> will record how much of the textblock is affected, and <b>Severity</b> the area within the leaves that is blocked – 100% <b>Severity</b> , for instance, would describe leaves entirely blocked together.
<b>Skinning</b>	Describes leaves which have lost part of their surface as the result of being pulled apart when stuck or blocked together. <b>Extent</b> will record how much of the textblock is affected, and <b>Severity</b> the area within the leaves that is skinned.
<b>Pleating/folding</b>	All sharply folded zig-zag creases (pleats) and single or multiple folds within the leaf area are to be identified here. The <b>Extent</b> entry would define the number of leaves affected, and the <b>Severity</b> entry the seriousness of the damage.
<b>Adhesive tape</b>	All types of self-adhesive tape should be included in this entry. <b>Extent</b> refers to the number of leaves so treated and <b>Severity</b> is an assessment of the discolouration, penetration and transparency resulting from it.

- Other** Mark this box for any other type of damage you may encounter, and describe the damage in the large rectangular box below it.
- Deposits** Any materials that have adhered to the surface of the leaves (such as candle wax) should be recorded here, and, if possible, identified in the text box immediately below.

**Lost/removed quires**

Where there is evidence that entire quires (or gatherings) are missing from the volume as it was when bound into the present volume, mark the **Yes** box; if not, mark the **No** box. If the answer is **Yes**, and the number of missing quires can be definitely established (by, for instance, broken sewing threads or glue marks in the lining), record the number of missing quires in the box to the right. If the number is not clear, estimate it from the size of the gap left in the textblock, and follow the number with a question mark. This section does not refer to manuscripts that were already incomplete when put into their current binding; it refers only to losses subsequent to that binding.

**3. OLD REPAIRS**

If the text leaves were repaired before the book was sewn, mark the **Yes** box and then describe the repairs in this section.

- None** There are no old repairs.
- Spine** Spine fold repairs of any sort.
- Marginal** Repairs to the margins of any of the leaves
- Text area** Repairs to the text area of any of the leaves
- Sewn leaf repairs** Repairs of any sort carried out with sewing thread.

- Overcast** Mark this box if you find overcasting at any point in the textblock.
- All through** All or most of the gatherings are overcast.
- Occasional** One or only small number of selected gatherings is overcast, probably as repairs.
- Left/right** Only the gatherings at front and/or back are overcast (cross whichever may not apply).
- Other** If you need to define other more specific areas of damage, check the **Other** box and define the area in the adjacent text box.

- Paper** The repairs are carried out with paper
- Parchment** The repairs are carried out with parchment

**Plain** The paper or parchment used has not apparently been used before.

- MS** The paper or parchment used has been cut from a manuscript
- Printed** The paper or parchment used has been cut from a printed book.

**Other** The paper or parchment has been taken from some other source. Enter the description of the source in the rectangular box below.

**Other material** If some other type of material has been used for the repairs, mark this box and enter the name in the rectangular box below.

#### 4. NEW REPAIRS

This short section is intended to give an estimate of the extent of all the different type of repair needed for a text, which may be less than the extent of the damage recorded. It is, for instance, not necessary to repair small holes made by insects, though these should have been recorded in the **CONDITION** section. Repairs are necessary only where the damage interferes with the safe handling of the book.

If repairs of any sort are required, mark the box to the left of the words **Repairs needed**. If no repairs are required, mark the square box to the left of the words **No repairs needed**.

#### **Paper, Parchment**

Record the repairs separately for paper and parchment leaves by marking the square boxes to the left of the words **Paper** and **Parchment**. Then record the extent and severity of the damage to be repaired in percentage figures, which may be same as recorded in the **CONDITION** section, but may be less. Any type of repair not included in the three categories listed should be indicated and described under **Other**. The **Emergency** boxes should be marked where repairs are urgently required to stabilise damage.

### **Page 3. INK AND PIGMENT**

This page has been the subject of much revision and change as we have tried to meet the demands of recording the condition of painted and drawn decoration in the manuscripts as quickly and efficiently as possible. You should by this stage already have a list of the decorations present in the manuscript you are working on (see p.6); on this page (and the attendant digital print-outs) you are asked to record the materials used and their condition. The following notes, down to and including **DETAILS AND RAKING LIGHT** were contributed by Michael Gullick.

#### **DECORATION**

To date the decoration observed falls into one of four principal kinds of decoration: 'canon tables' (ie, full page lists in several arcades, usually several leaves, and usually at the beginning of a book), 'portraits' (ie, the four evangelists in the usual order), 'headpieces' (ie, at the beginning of important sections, usually four in gospelbooks and lectionaries, usually running across the full width of the page), and 'initials'.

However, there are two methods of execution. One is pen-drawn and comprises headpieces and initials, sometimes canon tables, but not (so far) portraits. It is usually one colour, but can be two and (rarely) three. It is usually in good condition, but if damaged, this will usually be due to abrasion. It should be described briefly, but usually need not be photographed. The second type of decoration is painted and this (although probably partly at least applied with a pen) is the most vulnerable to damage. It usually involves the use of gold.

Whether pen-drawn or painted, initials and headpieces, and, to a lesser extent canon tables, are usually fairly formulaic, one very much like another. All the major decoration in a manuscript (portraits and headpieces) tends to be damaged to the same degree (ie, it is all slightly damaged or it is all heavily damaged). However, initials and headpieces are often in good condition, even if portraits are not. There will be many exceptions, not least the decoration at the beginning (and sometimes end) which, because of its position, may be more heavily damaged than decoration further into the book.

#### **EXAMINATION OF PAINTED DECORATION**

It is best to survey the surface with the eye and then with a hand-held magnifying glass. The surface should be scrutinised for cracks passing through the entire paint thickness and these should be distinguished from surface cracks. Where paint has been lost, there is always the possibility that the edges adjacent to the loss are unstable, either lifted ('tenting') from the surface or about to. In portraits, the faces, hair, beards, hands and feet are usually thickly painted, robes frequently so, and other parts often with thinner paint. It can be helpful to hold the face of a miniature more or less directly in front of a cold light source and the degree of opacity will indicate the relative thickness of the paint layers. It is also a good idea to survey the surface of images with a raking cold light held in virtually the same plane as the miniature, for this will show up irregularities in a way that a full light will not.

#### **GILDING**

Virtually all of the gilding I have seen has been leaf applied over a very thin mordant (ie, close to the surface of the leaf) and highly burnished. Gold is likely to suffer from two forms of damage. First, it can be abraded and, being so thin, rubbed straight off

(thus showing the mordant underneath). Second, it can attract dirt and therefore look worn and grubby. In 'cheaper' books, the colour of gold may vary due to impurities. Shell gold appears to be rare, and gilding over a mordant with a filler (such as chalk or slaked plaster, inaccurately called 'gesso') equally rare. It is possible that in high class books (and some lesser books too) that the surface intended to receive a miniature was given a very thin white ground (or undercoat). Whether this was also used as the mordant for gold (gold leaf was always laid before pigments) is uncertain. It would need to be hygroscopic of course. However, such a ground, especially if the particles that formed the ground were very finely ground, could have provided the flat, firm surface capable of the high burnish that has been observed. (The parchment surface in most of the books observed also tends to be smooth and flat in the southern, ie, south of the Alps, European fashion.) On the other hand, it may be that a mordant was applied over the ground (or perhaps in lesser books directly to the parchment, perhaps in two coats, one serving as an undercoat) and then the gold applied. At present I am puzzled by the process of gilding (and stunned by the quality of the workmanship) and have not had the time to examine several specimens really closely. In large areas, backlighting ought to reveal the sizes of the 'pieces' of leaf, overlapped at the edges, used in gilding. Note that the very high class Theodosian Lectionary of c. 1000, perhaps made in Constantinople, (Greek 204), a manuscript I have closely examined and which has good reproductions in Weitzmann, with large gilded areas certainly used leaf, over a very pale ground, and it was very highly burnished. The size of the leaf used appears to have been about 70 mm square.

### **PHOTOGRAPHY**

All the digital photographs should be shot in the sequence they occur in the book, beginning with lr and ending with the last verso, as marked up on the list made at the preliminary examination. A scale should be included (placed as unobtrusively as possible) on each shot, and (though perhaps not vital) the printed call number used for shooting slides. This always ought to make it easy to identify each image in the case of uncertainty, as well as relate images to lists.

All full page miniatures or smaller miniatures with figures should be photographed, unless damage to the structure of the book make safe access impossible. If the damage is similar in all, only one need be printed out and annotated, to be regarded as a 'typical' image. Because of the formulaic nature of the other kinds of decoration, it may be possible to photograph a representative sample, including one of the best and worst so far as condition is concerned. (In some manuscripts decorated initials may be counted in tens there are so many.) It may (or may not) be thought worthwhile to print out a typical image and annotate it, for it may be that comments on the original list convey all the necessary information to make an informed judgement in London about treatment. Generally, work in near perfect condition need only be photographed as the purpose of the survey is to evaluate the work needed to repair damage, but images of near perfect images are (of course) useful to have as 'controls' by which to assess the less than perfect ones. And of course the printing out of images can be done at relative leisure in London. And if in doubt, it is probably usually better to photograph than not.

### **DETAILS AND RAKING LIGHT**

The photography lights, used for making slides, provide a light that is too flat and even to use with the digital camera. It is probably best to use the cold light lamps on the desks as these may be easily adjusted and manipulated to give the best results. In

particular it may often be helpful to shoot with a raking light to show the surface of the pigments. It may also be helpful to take details as the image resolution of a full page is fairly coarse. It is clearly more difficult to shoot images in a large book than a small one, and again the relationship between the size of the image and the coarseness of the camera is critical. It may always be helpful to shoot details from large images, especially if the condition of the pigments is poor.

### **FILLING IN PAGE 3**

The records of the condition of inks and pigments are divided into two separate processes. All inks, whether black or coloured, and defined as being applied by a pen (and therefore including pen decoration), are recorded on Page 3, as described below under the heading **INKS**. All paints, applied by a brush in the creation of miniatures, headings, initials and other areas of decoration are now to be recorded by annotating print-outs from digital images, as described under the heading **ANNOTATION OF DIGITAL IMAGES**. A small amount of information related to the number of miniatures, headpieces, initials, etc. is still recorded on Page 3, together with information about **METAL FOILS**.

#### **1. INKS**

To avoid inaccuracies, we will record only basic information about the inks, using colour alone to indicate the likely ink type. Starting with the text inks, mark the check box in the left column of Section 1 for each colour found and then enter the colour of the ink (black, dense black, brown, grey-brown, blue-black, red, dark blue, pale green, etc) in the text box to the right. Then mark either the **Text** and/or **Decoration** box, depending on how that colour is used. If the ink is used for a palimpsest text, mark the **Text** box and indicate which level of palimpsest you are recording in one of the three boxes to the right (Level 1 being the earliest).

#### **2. CONDITION OF INKS**

Having recorded the colour and function of an ink, you should then record its condition according to the criteria set out below, making sure that the ink number corresponds between sections 1 and 2 (**Ink 1** to **Ink 1**, etc.)

##### **TEXT INK 1**

<b>Sound</b>	The ink is stable and without need of any treatment.
<b>Flaking</b>	The ink trace is detaching from the surface in flakes, or is disintegrating or powdering.
<b>Abraded</b>	The ink has been removed from the leaves by mechanical abrasion.
<b>Corroding</b>	The ink is 'burning' through the substrate and may have perforated it with more or less severe losses. <b>Extent</b> will assess the amount of the text that is affected through the manuscript, and <b>Severity</b> the extent to which the substrate is damaged. A very faint show-through on the reverse of a leaf would rate as 5% damage, whereas overall perforation and loss of text would rate as 100%. Where the damage varies in intensity through the manuscript, a percentage range should be given. If more than one ink is used within a single manuscript part (not different parts within a single volume), describe the condition of those other inks in separate sections.

<b>Oxidising</b>	Where the ink is changing colour through oxidation. This will usually refer to coloured inks.
<b>Spreading</b>	Where the ink is bleeding into the substrate.
<b>Washed off</b>	Where the intensity of the ink has been reduced by moisture.
<b>Off-set</b>	Where ink has offset between facing pages.
<b>Other</b>	If you find any other form of damage, mark this box, assess the <b>Extent</b> and <b>Severity</b> and give a brief description of the type of damage in the text box below.

In the unlikely event that you find more than 10 different inks in a single manuscript, further options are available on page 3a.

### 3. PAINTED DECORATION

We do not have time other than to make the most basic record of the presence and condition of paints and metal foils used in the miniatures and decorated initials. As and when we are able to conduct more thorough work on the pigments, these records will be used to identify the books we need to look at. This record starts with some basic information on Page 3, but the more detailed record will be made on a print out of a digital image of the painted decoration.

**None** Mark this box if there are no applied pigments, mordant or gilding.

#### **No. of full page miniatures**

Mark this box where there are full page miniatures and write the number of them neatly in the adjacent square box. For the Greek mss included in volume 1 of Kurt Weitzmann's catalogue, the numbers can be taken from his catalogue entries.

#### **No. of smaller miniatures/headpieces**

Mark this box where there are smaller miniatures, which occupy only part of the page, the rest of which contains text, and write the number of them neatly in the adjacent square box. Panels of decoration carried out in pigment and/or gilding should be included in this category. Weitzmann's entries can again be used for this figure.

**No. of initials** Mark this box only where you find historiated and/or heavily decorated initials executed in pigment with a brush, and not pen-drawn decoration, and write the number of them neatly in the adjacent square box. If there are very large numbers of decorated initials (let us say more than 25 or 30), write the word **MANY** in the box against **No. of initials**.

### 4. CONDITION OF METAL FOILS AND PAINTS

This section is for recording the condition of the gold or other metal foils and paints. If there is no apparent damage, mark the relevant box to the left of the word **Sound**.

If the gold leaf on mordant or the substrate of the shell gold is flaking or detaching, or has already done so, indicate the **Extent** and **Severity** of the damage in the boxes on the right in percentages. Mark the **Emergency** boxes if the damage is unstable and requires urgent attention.

**Gold mordant**

Mark this box if you find gold leaf applied over a layer of mordant. The mordant typically raises the gold above the surface of the substrate and appears opaque against transmitted light.

**Gold leaf on support**

Mark this box if you find gold leaf applied directly to the substrate. This type of gold decoration is often semi-transparent.

**Shell gold**

Mark this box if you find shell gold (i.e. gold applied as a paint).

**Other**

Mark this box if you find other metals (e.g. silver or alloys) used either in leaf form or as a paint, and identify or describe them in the rectangular box below.

**3. SILK CURTAINS**

Many of the finer miniatures have, or once had, silk curtains attached to the leaf above or alongside them, to protect them from damage.

**Yes**

The manuscript has or had silk curtains over some or all of the miniatures (If the curtain is now entirely missing, it will be presumed that it was of silk).

**No**

The manuscript has not and never had silk curtains over some or all of the miniatures.

**NK**

It cannot be said for certain whether the manuscript ever had silk curtains over some or all of its miniatures.

**Sewn**

The current curtains are sewn to the leaf of the manuscript.

**Adhered**

The current curtains are adhered to the leaf of the manuscript.

**Evidence of earlier curtains**

In many manuscripts, the curtains have either been removed, or the current curtains have replaced earlier ones, traces of which remain. If either is the case, mark this check box.

**Colour of curtain**

Record the colour of the curtain in the text box below.

**Tissue interleaving**

Sheets of tissue paper or other thin paper have been placed against the miniatures to protect them from abrasion.

**6. GENERAL COMMENT**

If there are remarks you feel it would be useful to make about the use and condition of inks, foils and pigments within any manuscript, write them in this box. These might include peculiarities of layout, the use of particular coloured inks for decoration or frames drawn around text only, etc., but must also include a general assessment of the condition of the pigments. To formalise this assessment, the following check boxes should also be used:

**MINIATURES****Hairside**

The painted decoration is executed on the hairside of the skins

<b>Fleshside</b>	The painted decoration is executed on the fleshside of the skins
<b>NK</b>	It is not possible to distinguish <b>Hairside</b> from <b>Fleshside</b>
<b>NA</b>	The miniatures are painted on paper.
<b>PIGMENT</b>	
<b>Thin</b>	The pigment is applied in thin layers and is clearly translucent when viewed by transmitted light (cold light source).
<b>Medium</b>	The pigment is applied in a thickness between <b>Thin</b> and <b>Thick</b> , and is slightly translucent.
<b>Thick</b>	The pigment is applied in thick layers and is clearly opaque when viewed by transmitted light (cold light source).
<b>Sound</b>	The pigments are in good condition, and in need of no remedial treatment.
<b>Damaged but stable</b>	The pigments are damaged but has stabilised but is not at risk of further damage and needs no further treatment
<b>Damaged and dangerous</b>	The pigments are damaged and are in need of remedial treatment.

#### **ANNOTATION OF DIGITAL IMAGES**

The G4 Powerbook belonging to the project has been set up by Thanasis Velios with a programme to facilitate the processing of the digital images to be taken with the project's Nikon Coolpix 990 digital camera. To start the process, turn on the computer and click on the Guest icon. An icon entitled Instructions will then be found in the bottom left hand corner of the screen. Click on this to open the Instructions window, and follow the instructions. The result will be an 'over-exposed' print-out which can be annotated in pencil using the list of graphic conventions given on the next page.











When annotating the print-outs, use a relatively soft pencil (HB or B), so as to leave a dark pencil line that will show up over the image on the paper, and do not attempt laboriously to follow every small detail of the broken profile of the damaged areas, but use your pencil rapidly to give an approximate impression following the general outline of a loss or area of damage.



Gr 2123 – full colour



Gr 2123 - annotated print-out

	or	)	or	{	single crack
					craquelure in a 'large' area
					loss
					small loss
					scattered loss
					pigment lifting (tenting or cupping)
					abrasions
					scattered abrasions
					smearing
					grime
					deposits

These annotated print-outs will be used to create an electronic record back in London.

**Page 4. ENDLEAVES**

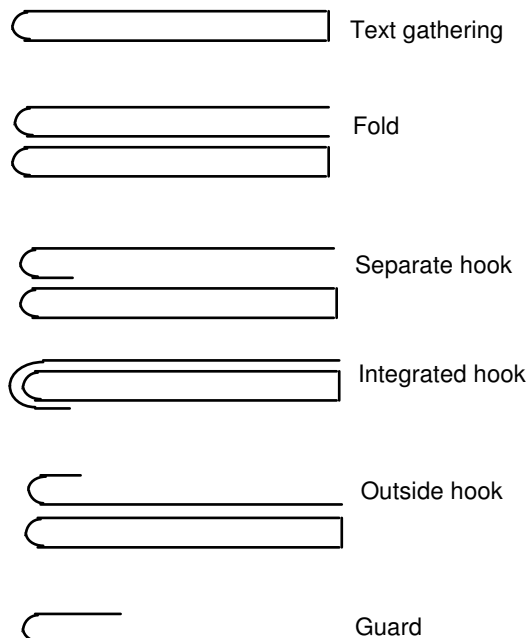
Sections 1-5 of the assessment of the endleaves will describe the **Left** and **Right** endleaves separately. The following questions should be answered for each:

**1. LEFT and RIGHT**

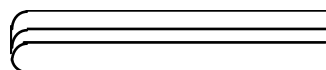
<b>Yes</b>	There are surviving endleaves, fragmentary remains or certain evidence that there were once endleaves (e.g. broken sewing thread, offset of ms waste inside the boards, etc.).
<b>No</b>	It is quite clear that the book <i>never</i> had either left or right endleaves.
<b>NK</b>	It is not clear if the book once had either left or right endleaves.
<b>Integral</b>	The endleaves are formed by the outer leaves of gatherings of which the remaining leaves have the main text written on them.
<b>Separate</b>	The endleaves are made up of leaves added to a textblock which are not used to carry the main text.

There then follow two graphics on each of which a diagrammatic cross section of first the **Left** and then the **Right** endleaves should be drawn, as viewed from the tail end of the book. Excised leaves can be represented by dotted lines but should not be numbered. The endleaf cross sections should be drawn as they are found in relation to the outermost gatherings at each end of the textblock.

The following graphic conventions should followed



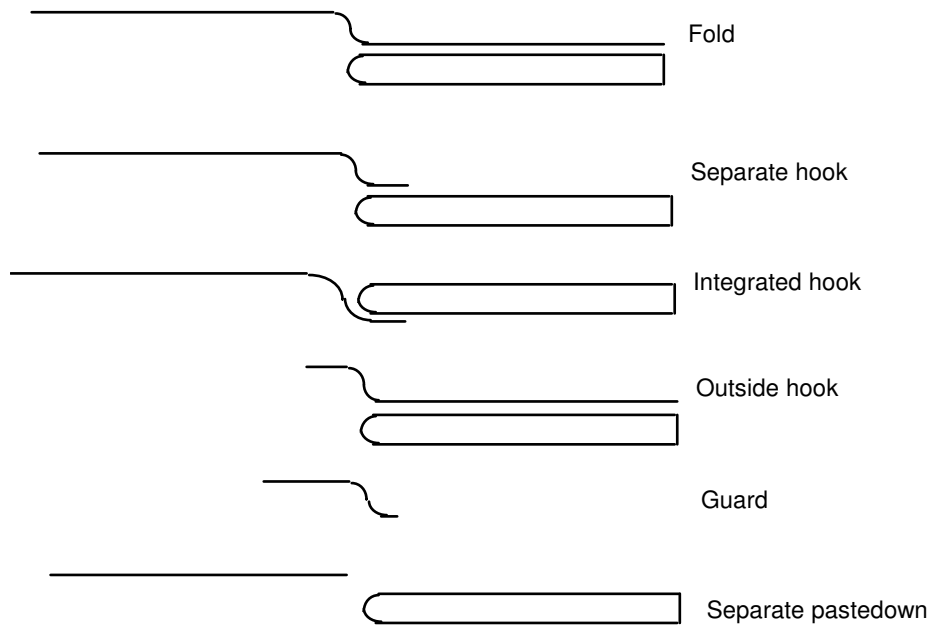
If the outer leaves of text gatherings are used as (integral) endleaves, they should draw as if emerging from the text gathering cross section:



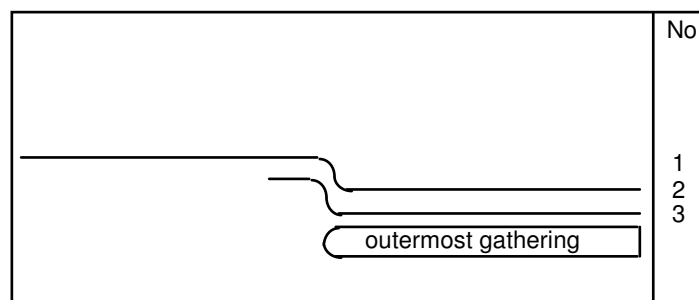
If any of these integral endleaves are pasted to the boards, they should be drawn as if they were open:



If the outermost leaf or leaves and/or stubs of separate endleaf sections are pasted to the boards, the cross sections should also be drawn as if the pasted leaves were open:

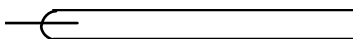


It is important that the surviving endleaves should be numbered in the columns headed **No.**, numbering from the board towards the text at each end. The numbering should not include stubs and guards but should include partially excised or torn leaves.



This numbering can then be used to identify individual endleaves whenever this may be necessary.

Where the endleaves are sewn, the position of the thread should be shown by a short line drawn through the fold:



If the pastedown lies under the turn-ins on the board, this also should be indicated on the drawn cross sections. If the endleaves are missing, write the word **MISSING** on the diagram where the endleaves should be.

Further information can then be recorded about each set of endleaves:

<b>Full size</b>	The endleaves are approximately the same size as the text leaves.
<b>Undersize</b>	The endleaves are significantly smaller than the text leaves
<b>Extended</b>	Undersize endleaves which have been made up to a larger size with additional pieces of parchment or paper.
<b>Deckles</b>	Paper endleaves which retain deckles on one or more edges.
<b>NK</b>	Damage to or loss of the endleaves prevents an accurate assessment of their original size.

## 2. MATERIAL

First identify the material(s) used for the endleaves by marking the relevant boxes to the left of the words **PARCHMENT**, **PAPYRUS** and **PAPER**. If paper is used, identify whether it is:

<b>Same as text</b>	The endleaves are made from the same paper or parchment as the text.
<b>Decorated</b>	One or more leaves of the endleaves is made from decorated paper (it will, so far as we know, always be paper ...)
<b>Western</b>	All or some of the endleaves are made from western paper
<b>Eastern</b>	All or some of the endleaves are made from eastern paper
<b>NK</b>	It is not clear if the paper is eastern or western
<b>Polished</b>	All or some of the paper used for the endleaves has been burnished.
<b>NK</b>	It is not clear if the paper has been polished.
<b>Watermark</b>	There is a watermark or part of a watermark visible in one or more of the endleaves.
<b>1st use</b>	The material used for the endleaves has not been used previously for any other purpose (i. e. printed or manuscript waste, ruled paper, etc.)
<b>Ruled</b>	The paper used has been ruled for manuscript work (though it may not actually have been written on)
<b>Mastara</b>	A mastara has been used to create the ruling in one or more of the leaves.
<b>Pricked</b>	Prickmarks for ruling are visible in one or more of the leaves.

**Ruled same as text**

The ruling, mastara impression and/or pricking are the same as that found on the text leaves

**NK**

The method used for ruling is unclear.

**MS waste**

Leaves or sheets of manuscript material have been used to make all or some of the endleaves. Be careful to try to distinguish between re-used sheets of manuscript and blank leaves that have subsequently been written on after the book was bound. If in doubt, use a question mark.

Then identify the script(s) used for the manuscript, marking the relevant box(es). If any other script is used (e.g. Slavonic, Ethiopic, Coptic, etc.), mark the box to the left of the word **Other** and enter the name of the script in the box immediately below. If you are unable to identify the script used, enter the letters **NK**.

**Printed waste**

Leaves or sheets of printed material have been used to make all or some of the endleaves.

Then identify the type(s) used for the printing, marking the relevant box(es). If any other type is used (e.g. Slavonic, etc.), mark the box to the left of the word **Other** and enter the name of the type in the box immediately below. If you are unable to identify the type used, enter the letters **NK**.

**3. CONDITION**

The condition of the front and back endleaves should be assessed as whole leaves.

If there is no damage, mark the box next to the word **Sound**.

If the endleaves are damaged, mark the square boxes against the descriptive terms where the relevant type of damage is found and assess the damage in percentage terms according to its **Extent** and **Severity**, as before. Use **Other** for other types of damage, and enter the type of damage in the text box below it. The **Extent** entry should reflect the relevant percentage of all the leaves at either end of the book.

If any leaves are detached or very loose (i.e. at risk of detaching), mark the square boxes against the words **Detached/Loose**, and give the endleaf numbers in the adjacent rectangular boxes. If all the endleaves are detached or very loose, use the word **ALL**. This category of damage is independent of the **Split/torn spine fold** category, though clearly it may often be necessary to use both categories to describe the condition of a single set of endleaves. Equally, it may be that one of the categories only may apply – where a perfectly intact endleaf bifolium is detached (**Detached/loose**) because the sewing thread is broken or a bifolium with a partially-split spine-fold remains securely attached to the book (**Split/torn spine fold**). The **Extent** assessment will reflect the percentage of the total endleaf spinefold(s) at each end that are damaged and **Severity** will reflect essentially the risk factor resulting from the damage. 10% **Extent** due perhaps

to insect damage in a non-structurally important area could therefore result in a zero or 5% **Severity** rating.

#### **4. ADDED ENDLEAVES**

In some manuscripts you will find endleaves which have been inserted after the book was bound, usually as replacements for missing endleaves. They will usually therefore not be sewn in, but attached by adhesive only. Where these are found, mark the box to the left of the word **Yes**. If there are no added endleaves, mark the **No** box. Identify the material as **Parchment** or **Paper**, and if the latter, try to identify whether it is a **Western** or **Eastern** style paper. If they are made of any other material mark the box to the left of the word **Other** and name the material in the rectangular box to the right. If paper used for the inserted endleaves has been burnished, mark the box the left of the word **Burnished**. If the type of paper is not clear, mark the box to the left of **NK**.

#### **5. ADDED ENDLEAVES CONDITION**

The condition of the inserted endleaves should be assessed using the same criteria as in section 3.

## Page 5. SEWING (CURRENT), EDGES

### 1. SEWING STATIONS

**No. of stations** The number of points at which the sewing thread passes through the spine folds of the gatherings, including the kettle stitches and not restricted to sewing supports. Where the thread passing round a single sewing support may exit and enter the gathering through two holes, this is to be counted as single sewing station. Enter the number of stations in the box to the left.

#### PREPARATION

This section is intended to describe the type of hole created in the spine folds to allow the thread to pass through them.

- Pierced hole** A hole created simply by pushing a needle through the gatherings, either before or during sewing.
- Single knife-cut** A single knife cut across the spine fold which reaches the centre fold of the gathering and so creates an opening for the needle.
- V-nick** Openings created by two knife cuts to create v-shaped holes in the spines of the gatherings.
- Other** Any other intentionally created and consistent openings in the spines of the gatherings. Mark the box to the left and describe or draw the openings in the rectangular box to the right.
- NK** Where the openings are either hidden from sight or are too badly damaged to be recognisable.

### 2. SEWING GUARDS

The term sewing guard describes a narrow fold of some material, usually parchment, placed inside the centre fold of a paper-leaved gathering to prevent the sewing thread tearing through the paper. (They are also known as sewing stays.)

- None** There are no sewing guards throughout the manuscript
- All gatherings** Sewing guards are found in the centre of each gathering throughout the textblock
- Beginning & end** Sewing guards are found at the beginning and end only, in one or more gatherings. If they are found at only the beginning *or* end, mark the box and cross out the non-applicable location.
- NK** It is not possible to be sure whether the textblock once had or did not have sewing guards.
- Parchment** There are sewing guards made from parchment
- Paper** There are sewing guards made from paper.
- Inside** The sewing guards are found inside the inner fold of the gatherings
- Outside** The sewing guards are found outside the gatherings

### 3. THREAD

#### Same as endband

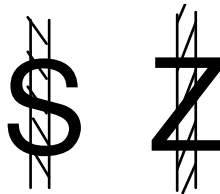
The thread used to sew the book is the same as that used to work the primary sewing of the endbands.

#### Single Double

A single sewing thread is used to sew the book.  
A double thread is used to sew the book.

#### S-ply / Z-ply

This section will describe only the final twist and colour of the thread, as we do not have time for more detail. The final twist will be given as S- or Z-ply according to the following diagrams:



#### NK.

If the thread is not visible or is too badly decayed for the ply to be identified with confidence or is missing entirely.

#### Plain Silk NK

A linen, cotton or hemp thread.  
Self explanatory  
The type of thread cannot be determined.

#### Waxed

The thread has been waxed before sewing. The presence of wax is sometimes indicated by the orangey-brown colour of oxidised wax or by the presence of a thin film over the thread that can be seen with a magnifying glass.

The Thin/Medium/Thick categorisation which follows can be difficult to grasp at first, but essentially relies on a rather unscientific reaction to what you see. If when you first see the sewing thread it immediately appears to you to be noticeably thicker or thinner than you would have expected, you can mark to the relevant box. If it provokes no particular reaction, then mark the **Medium** box. For those of you who know your English nursery rhymes, it is what I call the Goldilocks approach to description. It is, as I say, not scientific, but much quicker than measuring and often more useful.

#### Thin

The thread used to sew the book is conspicuously thinner than you might have expected.

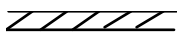
#### Medium

The thickness of the thread is as you might expect to find. If you are in doubt about which definition to use, then **Medium** is almost certainly the box that should be marked.

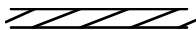
#### Thick

The thread used to sew the book is conspicuously thicker than you might have expected.

**Tight twist**      The twist appears as 45° diagonals across the thread



**Medium twist**      The twist shows at a shallower angle across the thread



**Loose twist**      The twist is at a very shallow angle across the thread or scarcely shows at all



### **Thread colour**

Give the basic thread colour, modified where relevant by the adjectives pale and dark (e.g. natural, dark brown, blue, pale green, etc.).

## **4. SUPPORTED**

This section describes the route taken by the thread as seen inside the gatherings.

- |                  |  |
|------------------|--|
| <b>Yes</b>       | The sewing is supported.   |
| <b>All along</b> | The thread is visible from the uppermost to the lowest sewing station and exits and enters at each station in between, securing a single gathering at a time.  |
| <b>2-on</b>      | A single length of thread is used to secure two gatherings in a single operation. Inside each gathering there will be gaps in the line of thread between some of the sewing stations, and not between others. As each gathering must have a pair, a reverse pattern of thread and gaps will be found in the two gatherings which form each pair.   |
| <b>Other</b>     | Mark this box if you find any other supported sewing patterns. These may include other multiple gathering structures (3-on, 4-on, etc.) or bypass sewing, where the thread within each gathering is not taken around each sewing support. It is possible for bypass sewing and 2-on sewing to be combined, in which case both boxes should be marked. Any form of stitching, in which thread or thongs are stabbed through the inner margin of a textblock, or groups of leaves within a textblock, should be indicated here also. |
| <b>NK</b>        | The structure is either invisible because the textblock will not open far enough, or is too far decayed to be recognisable.  |

## **5. UNSUPPORTED**

The traditional Byzantine/Greek structure is unsupported, but we do not have the time to examine the detailed differences to be found within the various sewing techniques that were used. The observations will therefore be restricted to the following, which may have an impact on conservation treatments:

- |            |                            |
|------------|----------------------------|
| <b>Yes</b> | The sewing is unsupported. |
|------------|----------------------------|

<b>2-needle</b>	The sewing is executed in separate 'sets' each of which uses two sewing stations that are not connected by thread to the other set(s). This will result, in the inner folds of the gatherings, in gaps in the line of thread between alternate pairs of sewing stations. Coptic sewing is a form of 2-needle sewing.
<b>Single sequence</b>	The sewing is executed from one end of the textblock to the other in a single unbroken sequence.
<b>Double sequence</b>	The sewing is executed in two separate sequences, starting from each board, which results in two separate halves. The halves are then joined by sewing them together in separate operation.
<b>NK</b>	Mark this box when it is not possible to work out if single or double sequence sewing has been used.

## 6. SEWING SUPPORTS

### Number of supports

Enter the number of sewing supports in the rectangular box to the left. If the sewing structure is unsupported, enter a zero (0) in the box.

<b>Single</b>	The sewing supports consist of only a single element.
<b>Double</b>	The sewing supports consist of two elements, side by side.
<b>NK</b>	It is not possible to be certain whether the supports are (or were) single or double.

### MATERIAL

The material(s) from which the sewing supports are made.

<b>Tawed</b>	Any alum-tawed skin
<b>Tanned</b>	Any tanned skin
<b>Cord</b>	Twisted vegetable fibre.
<b>Parchment</b>	The skin of any animal that has been dehaired and dried under tension.
<b>NK</b>	The material cannot be seen or, if seen, cannot be certainly identified.
<b>Other</b>	If any other material has been used, mark the square box to the left and enter the name of the material in the rectangular box to the right.

### FORMATION

This section describes how the material(s) listed above are formed into sewing supports.

<b>Strap</b>	A cut length of the sewing support material which has received no further shaping or preparation.
<b>Twisted</b>	A support formed by twisting the material. Cord is by definition twisted.
<b>Rolled</b>	The material is rolled into a cylinder-shaped support.
<b>NK</b>	It is not possible to be sure how the support has been formed
<b>Other</b>	If the support has been formed in any other way, mark the square box to the left and describe the formation in the rectangular box to the right.

## 7. SUPPORT ROUTE

### **Double**

Use the diagrammatic cross-sections of sewing supports in the box below to draw the route taken by the sewing thread as it secures the gatherings to the sewing supports.

### **Linked**

The sewing thread picks up the sewing of the previous gathering or gatherings, forming a chevron or herringbone pattern on the supports.

### **Not linked**

The sewing thread is passed around the supports without picking up the previous gathering(s).

### **NK**

It is not possible to be certain whether the sewing is linked or not.

### **Single**

Draw the route the thread takes round single supports, whether they are **Raised** or **Recessed**.

### **Flat**

Flat supports are most commonly made of parchment, and require two sewing holes per station. The sewing thread can either pass around the supports, which results in two threads showing inside the gatherings behind the supports, or across the outside of the support only, which results in a gap in the sewing thread behind each support in the centre of each gathering.

### **NK**

Mark this box if the **Support route** cannot be seen or is too badly damaged to be positively identified.

## 8. STATION MEASUREMENTS

When recording the sewing structures, it is important to record if there is any evidence to suggest that the current sewing is not the first. This may be evident from two different sets of sewing stations, but the unsupported structures found on most the manuscripts in this collection were often re sewn using the first set of stations. Evidence of re sewing may be found in conspicuously new-looking thread, or earlier thread marks clearly not made by the current thread, or the presence of spine-fold repairs through which the current sewing passes. In many cases it may not be possible to establish the status of the current sewing.

**First sewing** The current sewing is the first and only sewing.

**Resewn** The current sewing is not the first sewing

**NK** It is impossible to establish the status of the current sewing

The next section should be used to give measurements of the positions of the sewing stations, and offers three options:

**Current** The stations currently in use to hold the book together.

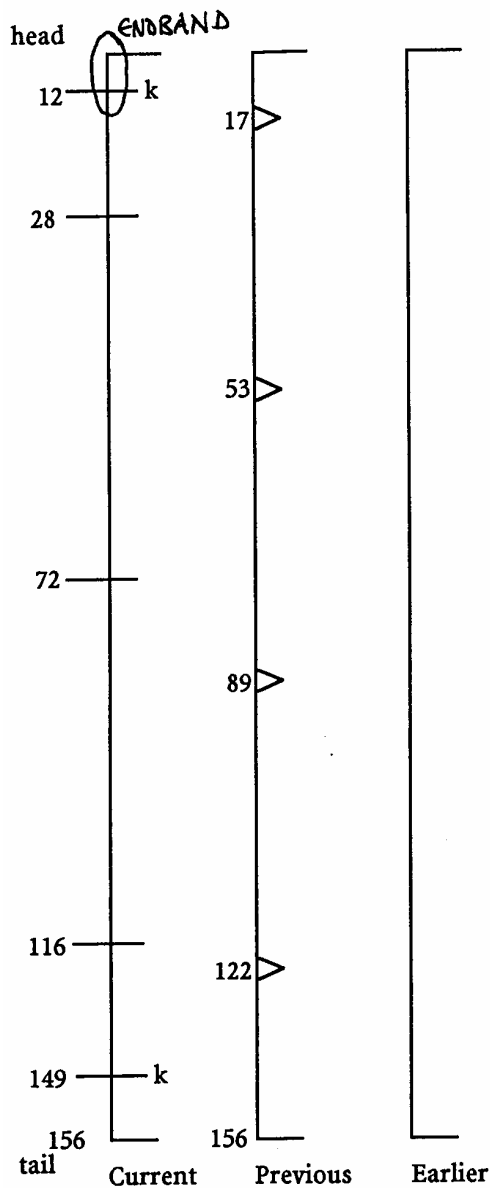
**Previous** If there is evidence of an earlier structure, record what is easily accessible on this profile.

**Earlier** If here is evidence of more than one previous structure, use this profile to record the measurements of the earliest of the three.

If it is not immediately clear which of two previous structures might have been executed first, cross out the words **Previous** and **Earlier** under the profiles.

To record the measurements, take the head edge of the textblock as zero and read off the measurements, in millimetres, of each of the relevant stations on the vertical line of each profile (reproducing the shape of v-nicks and other shaped holes if possible), and write the measurement to the left of the vertical line. The measurement of v-nicks or other enlarged holes should be made in the centre of the hole. The letter **k** should be used to indicate the kettlestitch stations on supported structures. At the bottom of the spine, give the overall height of the spine fold.

The drawing can include the endband tiedown threads, drawn as a loop over the head and tail edges of the spine folds of the gatherings as indicated in the schematic drawings. The tiedown thread should cross the spine line at the correct position relative to the kettle stitches.



## 9. SEWING CONDITION

### STRUCTURE

In recording the condition of the sewing structure, it is important to remember that more than one type of damage might be relevant for a single book.

**Sound** The sewing structure is functioning and safe for use.

**Loose** The attachment of one component to another (boards as well as gatherings) is loose and at risk of further damage from handling, but the sewing and/or supports are not broken.

#### **Broken left / right**

The sewing has broken down in the area of one or both joints, but the centre of the textblock remains intact (though it may also be **Loose**). If the textblock is broken at one end only, cross out the other (i.e., if the textblock is broken at the left joint only, cross out the word **right**).

**Broken in centre** The sewing structure is broken (supports and/or sewing) in the centre while the joint areas remain intact.

#### **Complete breakdown**

The sewing structure has broken down throughout the textblock. This definition should also be used where small sections of a textblock may remain intact within a structure which has broken into several pieces.

**Sewing removed** The sewing has been removed and the book consists of a stack of gatherings only. There may be some threads remaining inside the gatherings, but this definition should be used only when all evidence of the sewing structure on the spine has been lost. If enough remains to be able to work out how the book was sewn, it should be defined as **Complete** breakdown.

**Other** Mark this box if you find other types of damage and describe the damage in the rectangular box to the right.

### THREAD

This section describes the condition of the thread itself

**Sound** The sewing thread is intact and remains strong enough to maintain the integrity of the structure during handling.

**Weak** The thread is still in place but is significantly weakened and easily broken.

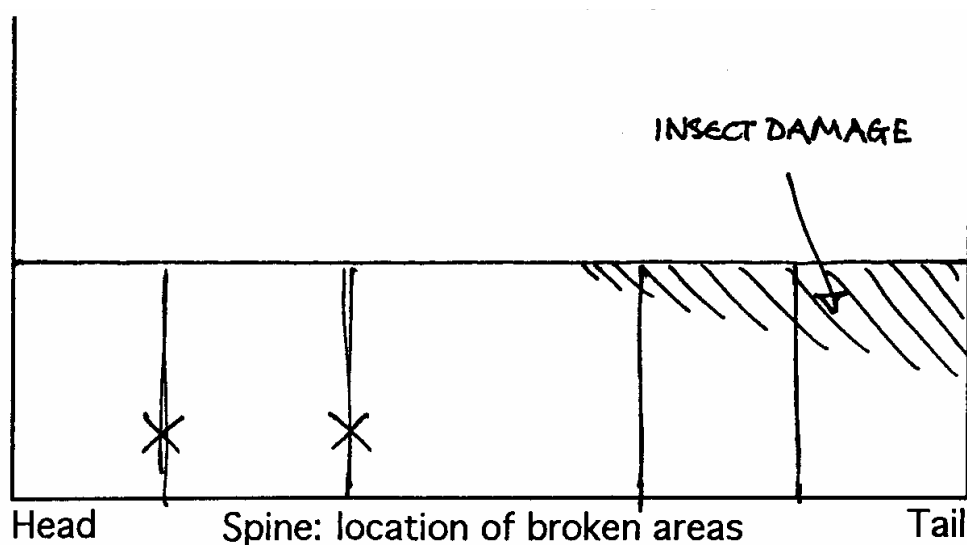
**Totally decayed** The sewing thread has broken down and has lost its ability to hold the book together.

**Existing repairs** The sewing structure has been repaired with thread and/or additional supports.

#### **Spine: location of broken areas**

This diagram should be used to represent the spine of the book as seen from the outside, and is drawn without an upper border so that the actual proportions of the book examined can be approximately represented by drawing a line between the two uprights and parallel to the base line. The rectangle thus defined should have the positions of the sewing stations marked on it by vertical lines. The damaged areas can then be indicated by hatching. Clean breaks in the sewing

and/or supports can be indicated by making crosses in the relevant positions on the sewing station lines. The drawing can be annotated for clarity.



## 10. EDGES

This section describes the treatment of the edges of the textblock.

**Uncut** This term will typically apply to only paper leaves which retain their deckle edges, and should be used only when the entire textblock is uncut, not a few individual shorter leaves which might have escaped cutting. It is possible that a parchment-leaved textblock might retain the uneven edges left by the parchment maker.

**Cut** The edges of the text leaves have been cut after the book was sewn.

### **Cut before sewing**

The edges of the text leaves were cut before the text leaves were sewn. This usually happens when a book is re sewn without the edges being recut, and it usually identifiable because the individual gatherings present a stepped appearance at head and tail.

**Retrimmed** The leaves have been retrimmed at some date after an earlier binding was completed. This will often be identified by turned-in corners that escape the later trimming.

## **METHOD**

**Plain cut** The edges are cut without leaving any sign of the tool used to cut them.

**Knife cut** The edges were cut with a hand-held blade like a drawing knife. These edges are identified by the diagonal cut marks left in the edges.

<b>Blade marks</b>	There are blade marks on the edges which do not conform to the marks described above under <b>Knife cut</b> .
<b>NK</b>	The edge is too badly damaged to indicate how it was cut.

## DECORATION

<b>None</b>	The edges are left without any colouring, gilding or other decoration
<b>Coloured</b>	The edges have a single unbroken colour.
<b>Painted</b>	The edges are painted with some form of decorative image or pattern.
<b>Gilt</b>	The edges have been decorated with gold leaf
<b>Gaufered</b>	The edges have been decorated with impressions of small tools arranged in patterns.
<b>Sprinkled</b>	The edges are decorated with small drops of pigment.
<b>NK</b>	The original decoration is too badly damaged to be identified.
<b>Other</b>	Mark this box if another type of decoration is found and describe it in the rectangular box below.
<b>Colours</b>	List the colours (not gold leaf) used to decorate the edges.

## 11. EDGE CONDITION

This section describes only the surface of the edges (that is to say, the actual cut edges of the leaves) and not damage that has already been recorded for the margins of the textleaves. It is likely that more than one definition in this list will apply. Mark the square box to the left of the definition, and use the percentage system to define the **Extent** and **Severity** of the damage.

<b>Sound</b>	The edges are clean and undamaged.
<b>Worn</b>	The edges are worn, losing or obscuring areas of decoration and rounding the corners.
<b>Rounded</b>	The corners have been worn away to a more or less severe rounded profile
<b>Stained</b>	The edges are stained from liquid spills or other accidentally applied discolouration.
<b>Grime</b>	The edges are blackened by grime from handling.
<b>Soft</b>	This applies to paper-leaved textblocks, where the paper has lost its strength around the edges and is soft and weak to the touch.
<b>Faded</b>	This applies only to the condition of decoration.
<b>Other</b>	Mark this box if another type of damage is found and describe it in the rectangular box to the right.

## Page 6. BOARDS

Boards vary greatly not only in thickness and the material from which they are made, but also in stiffness and softness. Thin paper boards may be quite flexible, where thick wooden boards are completely rigid. But the important point is that both are boards. They are always used in pairs (though one or both may now be missing) and are therefore two separate entities and never, to qualify as boards, extend around the spine in a single piece. A thin sheet of cartonnage may therefore be called a board just as much as a 15mm-thick piece of wood. Be sure to identify boards that do not belong to a book, but which have simply been tied to it to give protection to a bookblock that has lost one or both boards.

### 1. Yes/No/NK

If the book has, or once had, boards, mark the square box to the left of **Yes**. If not, mark the box to the left of **No**. If it is not clear if a book once had boards, now lost, mark the square box to the left of **NK**.

### 2. ATTACHMENT

The section asks for two drawings of the attachment as it shows on the outside of the boards. Clearly, if the leather is too thick or the damage too great, nothing can be drawn, but the intention here is to record as much information as is easily accessible. What can be seen on the inside of the boards will have been recorded in the **First drawing**. Tunnels drilled into the spine edge of the boards can be indicated with dotted lines.

<b>Bridling</b>	The attachment is made by separate bridling
<b>Integral</b>	The attachment is integral with the sewing.
<b>Laced slips</b>	Where the book is sewn on sewing supports and the support slips are laced into the boards.
<b>Pasted slips</b>	Where the slips are attached to the board by adhesive only.
<b>NK</b>	It is impossible to see how the attachment is made.
<b>Other</b>	Some other form of attachment has been used. If possible indicate what this is in the adjacent text box; use Page 10 if more space is required.

### 4. MATERIAL – LEFT

Describe first the materials of the left board. If the boards are both made from the same material, mark the check box to the left of the words **Same as right** and then move on to Section 4. If the boards are made from different materials, fill in Section 3a.

<b>WOOD</b>	Any type of wood. There is a wide variety of woods used on the books, few of which will be familiar to us. We are therefore not attempting to identify the wood species (unless we can make an absolutely positive identification), but rather whether the wood is a <b>Hardwood</b> or a <b>Softwood</b> .
<b>Hardwood</b>	If you can identify the wood as a hardwood, mark this box. Hardwoods will normally be identified by having a close, fine grain.

- Softwood** If you can identify the wood as a softwood (pine), mark this box. Softwoods will be identified by having a widely-spaced grain, the wood between which is relatively soft and easily marked.
- NK** It is not possible to be sure what type of wood has been used
- Vertical grain** The grain runs from head to tail
- Horizontal grain** The grains runs from spine to foredge
- NK** It is not possible to see which way the grain runs. NB Even where the board is completely hidden, the shrinkage of the wood as it dries often produces small wrinkles which run parallel to the grain of the wood in the leather, parchment or paper adhered to one or other surface of the board, thus identifying the grain direction.
- Same size** The books were cut to the same size as the textblock. Wood-shrinkage may have resulted in a change in the dimensions of some boards across the grain, but there will be little shrinkage along the grain. If, therefore, either the foredge on horizontal-grain boards or the head and tail edges on vertical-grain boards are flush with the bookblock edge(s), but the other edge(s) have pulled back from the bookblock edge(s) they would qualify as **Same size** boards.
- Squares** The boards were cut larger than the dimensions of the bookblock. Board shrinkage may have resulted in apparently flush edges on the foredge (vertical-grain boards) or at head and tail (horizontal-grain boards), but the other edge(s) will project beyond the bookblock.
- Undersize** The boards were quite clearly cut too small for the book.
- Composite** **Composite** boards are made from separate pieces either of the same material or from different materials. If only one board is **composite**, cross out whichever (**left** or **right**) does not apply.
- Re-used** If the board has been used before, but is original to this binding, mark this box, and describe the previous use (e.g book board, mastara, etc.) in the rectangular box below. If it is clear that re-used boards were previously used on the same textblock, make this clear in your description.
- Non-original** The board has been taken from another binding to replace a missing original board.
- Board thickness** Give the average thickness of the board in millimetres. Board thickness where the board is not exposed is difficult to measure, and an estimate calculated without the thickness of the covering material is required. Often, especially with wooden boards, the thickness will vary across the board, and a single estimated average measurement is all that is required.

Place a ruler on the edge of the board and see what it looks like!

<b>PAPER</b>	If the board is made from paper in any form, mark this box.
<b>Laminated</b>	The board is made from sheets of paper, either as a pasteboard or a millboard or couched laminate.
<b>Pulp</b>	The board is made from pulped paper. If the board is made up from sheets of pulped paper adhered together, mark both Laminated and Pulp.
<b>Other</b>	If the paper boards are made in some other way, mark this box and enter the name in the rectangular box to the right.
<b>NK</b>	The type of paper board cannot be identified
<b>Plain paper</b>	Paper that has neither been printed nor written on.
<b>Printed paper</b>	Re-used paper that has been printed on. Such paper sometimes has manuscript annotations on it from its previous use within a book. This does not mean that is a manuscript, and do not mark the MS box in such cases.
<b>MS paper</b>	Paper that has been used exclusively for manuscript work.
<b>Other</b>	If paper is found from another source, mark this box and enter the name in the rectangular box to the right.
<b>NK</b>	The type of paper cannot be identified.
<b>OTHER</b>	The boards are made from another material altogether (e.g. parchment, leather, alum-tawed skin, textile, etc)

#### 4. EDGE TREATMENT

The edges of the wooden boards of Byzantine/Greek bindings were often grooved by way of decoration. Nos 1 and 2 show cross sections of two common ways in which this was done, and the relevant square boxes should be marked when either is identified. No. 3 shows an edge that is simply cut square without further shaping, and the two lines to the left of **Other edge groove** can be filled in with any other profile which may be found. If it is clear that the board edge has a groove but the shape cannot be identified, mark the box next to the words **Unknown grooved**. If it is not possible to see how the edge has been finished at all, mark the **NK** box.

Some bindings from Orthodox eastern Europe as well as from the Greek territories under Italian control use boards shaped according to either German or Italian traditions. A small number of typical variations are given below, but any more complex shapes will need to be drawn on page 10.

<b>Center bevels</b>	Centre bevels are the short bevels cut on the exterior surface of the board in the centre of the head, tail and fore-edges.
<b>Clasp bevels</b>	Clasp bevels are the very short bevels cut on the exterior surface of the fore-edge of the board above and below the catchplates and/or strap attachment sites.
<b>Internal bevel</b>	Many European-style wooden board have bevels cut along the full length of the interior surface of the head, tail and fore-edge of each board.

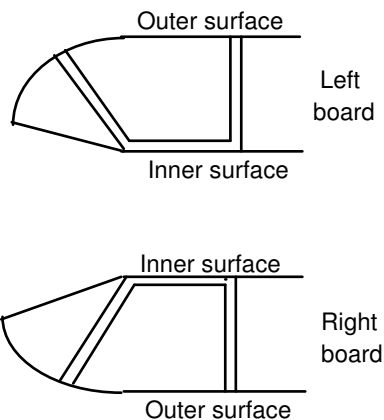
**Other shapes** Where any other shapes are found, check this box and draw the shapes on page 10.

## 5. CORNER TREATMENT

The corners of Byzantine/Greek bindings with wooden boards were finished off in a variety of different ways. The grooves might be stopped short of the corner, either with a dart (1) or with a reverse dart (2). In others, the groove is carried around the edge of the board (3 & 4), and where there is no groove, the corner is left square (5). In each case, mark the relevant square box. Other shapes can be recorded between the lines over the word **Other**, and box 6 should be marked where this is the case. If it is clear that the corner of the board edge has a groove running round it, but the shape of the groove cannot be identified, mark the box next to the words **Unknown grooved**. If damage or thick covering materials make it impossible to be sure of the corner treatment, mark the **NK** box.

## 6. Spine edge profile

Using the lower board surface lines as starting points, draw the cross section profile of the back edge of each board, including the holes drilled for the lacing paths where these are visible.



## 7. LINING(S)

Mark the relevant **Yes** or **No** box to indicate whether there are linings on the inside of the boards. To be a lining, the material used must not be connected to the endleaves and must be underneath the turn-ins. Where books are sewn on sewing supports, the slips may also be laced through the linings. If the presence or absence of a lining is not clear, mark the **NK** box.

- Parchment** One or both of the board linings is of parchment.
- Plain** The parchment has not been used before and was not written or printed on before it was used as a lining.
- MS** Parchment that was used exclusively for manuscript work before it was used as a lining.
- Printed** Re-used parchment that has been printed on. Such parchment sometimes has manuscript annotations on it from its previous

use within a book. This does not mean that is a manuscript, and do not mark the MS box in such cases.

<b>Paper</b>	One or both of the board linings is of paper.
<b>Eastern</b>	Eastern papers come in a wide variety of types that we cannot hope to distinguish with any accuracy in the time we have available to us. One of the more common types has polished, somewhat toned, surfaces with a softer, fibrous interior. Often eastern papers are very opaque and show no distinct laid pattern, others show quite coarse laid patterns. All, for present purposes, should be considered as eastern papers.
<b>Western</b>	Western laid paper should be easily recognisable if it can be examined under transmitted light, though it may well have been given a polished surface (see below) in the eastern style for writing on.
<b>Burnished</b>	To be marked where the surface of the paper still has or has evidence of having had a burnished or polished surface. Sometimes it will be possible to see the evidence of somewhat irregular hand-polishing with a smooth stone or other tool; in other cases there will be a more even, overall polish. Burnishing can most easily be detected by looking along the surface of the paper towards a light source.
<b>Plain</b>	The parchment has not been used before and was not written or printed on before it was used as a lining.
<b>MS</b>	Parchment that was used exclusively for manuscript work before it was used as a lining.
<b>Printed</b>	Re-used parchment that has been printed on. Such parchment sometimes has manuscript annotations on it from its previous use within a book. This does not mean that it is a manuscript, and do not mark the MS box in such cases.
<b>Script/type</b>	Write in this box the name of the script or type found on the manuscript or printed waste used as a board lining (e.g. Hebrew, Italic, etc.).
<b>Textile</b>	Mark this box if any sort of woven textile is used as a board lining.
<b>Plain</b>	The lining is cut from a plain woven without decoration.
<b>Decorated</b>	The lining is cut from a textile decorated either by means of weaving or perhaps block-printing.
<b>Colour</b>	Write here the colour(s) of any textile used as a board lining.
<b>Other</b>	If any other material is found used as a board lining, mark this box and write the name of the material in the adjacent text box.

## 8. BOARD DAMAGE

Use the two rectangles, each one representing the inner surface of a board, to draw in areas of loss, splits, breaks, worming, etc. Annotate as necessary. This is information which can be copied in simplified form from the condition tracing made with the first drawing.

### 9a BOARD ATTACHMENT CONDITION

This is an assessment of the condition of the board attachment. If the condition is Sound, then you should not fill in any of the check- or text-boxes, but if one or more of the attachment points is damaged, then you should fill in *all* the square check-boxes and *all* the **Severity** and **Extent** boxes. A sound attachment point would be rated at 0% **Extent** and 0% **Severity**. The correct **Average** can then be arrived at by dividing by four the total of the four types of attachment.

- Sound** The board is still attached at all points, is stable and functional with no need of repair.
- Sewing** This refers to the mechanical attachment of the board to the textblock by means of any part of the sewing structure – that is the support slips in a western style binding, or the sewing thread or bridling in an eastern style binding. If a board is detached, it will rate 100% in both **Extent** and **Severity**, but if three out of four attachment points are broken, it will have experienced 100% **Severity** with 75% **Extent**. If one attachment point is broken, a second almost broken, a third weakened and the fourth sound, then the **Severity** would be in the range 0-100% and the **Extent** would be 100%.
- Endbands** This refers only to the attachment of the endband to the boards and is not assessing the attachment of the endbands to the textblock – that will be covered in the **Endband** section. **Extent** will refer to how many of the two potential attachment points on each of the boards may have been compromised. If, for instance, the tailband of a book is now missing altogether, but the headband attachment is intact and functioning, the damage to the overall endband attachment will rate 100% **Severity** and 50% **Extent**. If the headband attachment has also, in your estimation lost 30% of its strength on, let us say, the left board, the endband attachment on the left side would rate a 70-100% **Severity** rating over 100% **Extent**.
- Lining** Most eastern-style bindings place heavy reliance on spine linings to reinforce board attachment. Any damage should be recorded.
- Covering** In some cases, especially amongst the smaller books, the covering material takes on some of the function of board attachment when other elements are weakened or fail and it is therefore important to assess its condition separately. A book with sound and intact covering material will have a zero rating in both **Extent** and **Severity**, whereas a book which has either lost its covering material altogether or where the covering material on both joints is split from head to tail, will have a 100% rating in both categories.
- AVERAGE** A general assessment of the **Extent** and **Severity** of damage to the board attachment. There is a problem in assessing the relative contribution of the endband attachment on Byzantine / Greek bindings in relation to the sewing structure and the spine linings. A useful figure can be arrived at by averaging the more detailed **Extent** and **Severity** information recorded

in the categories immediately above (Sewing, Endbands, Lining, Leather). Add the entries in each category together (if any are not recorded they count as zero), and then divide them by the number of entries (four if all categories can be completed) to get the average percentage figure.

- Repaired** This is intended to describe attempts that have already been made to reattach board by means of hitching them back on to the textblock with thread cord, tape, extra linings, etc. It should not include any form of rebacking or overbacking. Severity is not a relevant category here and is not therefore included. The extent will record how much of each attachment has been repaired (the number therefore of attachment points or the percentage of the height of a joint covered by a new lining, etc.).
- Stiffness** This is intended to identify books where the board opening is significantly stiffer than a theoretical norm, and thus places a strain on the book during handling. If a board is so stiff that it will not hinge away from the textblock at all, that would rate 100% **Severity**. Extent is not a relevant category here and is not therefore included.

**Replacement board(s)**

If either board is a replacement and is (or was) attached to the structure of the book, mark the relevant square box. A loose board taken from another book (or a piece of wood or cardboard) that has been tied up with the book should not be included in this section. Such boards can be identified in the **Board damage** drawing (no. 8) above.

**9b BOARD CONDITION**

This section describes the condition of the boards themselves.

- Sound** The boards are in good condition, without need of treatment or repair.
- Missing** One or both of the boards is actually wholly or partly missing (not just detached). Estimate the percentage which is missing. A completely missing board would therefore receive a 100% **Extent** rating. **Severity** is not a relevant category here. A missing board should also receive a mark in the **Emergency** box.
- Worm** The board is affected by worm damage. The **Extent** should be straightforward – it is the area of the board affected by the insect activity. **Severity** will essentially record the loss of substance in the board over the affected area. An area of board which has been so far eaten by insects as to have lost most of its substance and all its strength would rate as 100% (if it is missing, then the missing area will be recorded under **Missing** and in the drawings and photographs). A slight

	scattering of insect holes would rate no more than 5%, and ranges of <b>Severity</b> are also likely.
<b>Split</b>	The board is split. Boards broken in half would be rated as 100% split, with a minimal Extent rating (5%). This information will be confirmed in the drawing.
<b>Delaminated</b>	This will probably apply only to paper boards. The <b>Extent</b> is straightforward – the area of the board affected given as a percentage. <b>Severity</b> will be a question of how soft the board has become as a result
<b>Corners</b>	There is some overlap with <b>Delaminated</b> , but this should also record other types of damage, e.g. broken corners.
<b>Concave</b>	Boards that are pulling outwards, from a scarcely noticeable curve (5%) to a theoretical maximum of a quarter circle curve (100%).
<b>Convex</b>	The reverse of <b>Concave</b> .
<b>Other</b>	If other types of damage are found, mark the square boxes and enter the type of damage in the rectangles immediately below the percentages.
<b>Old Repair</b>	If there are any earlier repairs to the boards, mark the relevant box(es) on each side.

## Page 7 SPINE, SPINE LININGS AND ENDBANDS

### 1. SPINE

#### ADHESIVE

- No** The book has a non-adhesive spine (though adhesive may have been applied as a later repair or reinforcement).
- Yes** The spine originally had adhesive on it (though this may have largely disappeared now).
- NK** It is not clear whether the spine had adhesive on it or not.

#### Adhesive type

- Animal** The adhesive is of animal origin, typically with a brown, glossy appearance
- Starch** The adhesive is starch based.
- NK** The identity of the adhesive cannot be stated with certainty.

### 2. Spine and joint profile

Draw the profile of the spine in this rectangle. The drawing should represent as far as possible the *original* profile of the spine. Textblock drag from vertical storage may have distorted many of the spines, making them flatter at the head and more convex at the tail. In these cases, the most accurate profile will be obtained from a point about half way up the spine. Where the spine is severely distorted and has perhaps gone completely concave, or the textblock is now disbound, it may not be possible to reconstruct the original shape, and the letters **NK** should be written in this space. The back edge of the boards should be included in this drawing.

#### SHAPE

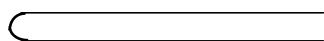
This section is intended to provide an approximate, machine-searchable guide to spine shape. The definition should apply to the textblock only, not to any shape given to the back edges of the boards.

- Flat** The spine was originally entirely flat from joint to joint.
- Slight round** A gentle roundness is seen in the spine.
- Round** The traditional third of a circle roundness.
- Heavy round** The roundness approaches a half circle.
- NK** The spine is so distorted or damaged that the original shape cannot be worked out.

#### JOINTS

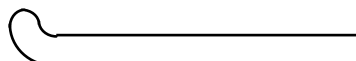
This section is intended to provide an approximate, machine-searchable guide to joint shape. The drawn profile above should provide a more specific shape.

- None** The gatherings at the joints are flat, without any shaping to create joints or to accommodate the boards.

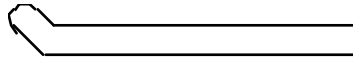


#### Curved

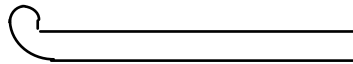
- The joints are created in a curved shape to accommodate a rounded profile on the back edge of a board.



**Angled** The joints form a flat surface at an angle to the leaves of the textblock.



**Right angle** The joints form a sharp right-angle to the leaves of the textblock.



**NK** The joints are too badly damaged or distorted to allow an accurate assessment to be made.

### 3. SPINE CONDITION

This section refers only to the adhesive layer and the back of the gatherings themselves - not the linings which are described in the next section.

#### ADHESIVE

**NA** Not Applicable. A non-adhesive spine.

**Sound** The adhesive still provides an overall coherence to the spine without breaks between the gatherings.

**Loss of adhesion** The spine adhesive is breaking up. This will be revealed by breaks between the gatherings and a general looseness in the spine as the book is handled. Where there is no adhesive bond between any of the gatherings, a 100% rating should be entered under both **Severity** and **Extent**, with reductions in either or both as relevant.

**Cracked** This refers to the spines where the adhesive remains generally sound (and probably rather stiff), with occasional vertical cracks allowing a potentially damaging degree of flexibility between certain gatherings. These points should already have been indicated in the **Textblock breaks** profile on page 1. Enter the folio numbers (e.g 45/46) where the cracks occur, under **Extent**.

**Rodent damage** The spine is damaged by rodent activity. 100% **Severity** would describe the removal not only of the adhesive layer but the outer folds of the gatherings.

**Insect damage** The spine is damaged by insect activity. 100% **Severity** would describe the removal not only of the adhesive layer but also the outer folds of the gatherings.

**Mould damage** The spine is damaged by mould activity. 100% **Severity** would describe the destruction not only of the adhesive layer but also disastrous damage to the outer folds of the gatherings

#### Current profile

Use this box to draw the current profile if different from that already drawn in 2. Spine and joint profile.

**EXTRA APPLICATION**

Where additional application(s) of adhesive have been applied to the spine, usually by way of repair and reinforcement. Where possible, identify the adhesive type, otherwise use the **NK** box.

**4. SPINE LINING**

<b>No</b>	The spine does not have and never had any form of spine lining.
<b>Yes</b>	The spine has or has had some form of spine lining.
<b>NK</b>	It is not known whether the spine was once lined.
<b>Overall</b>	The lining covers not only the full width and height of the spine, but also has joints which extend onto the boards.
<b>Transverse</b>	A lining type associated with books sewn on supports, in which the linings take the form of strips of material stuck across the spine between the supports and with joints extending onto the boards.
<b>Comb</b>	A more complex lining type, also associated with books sewn on supports, where a length of material (most frequently parchment) is cut to the height of the spine and has horizontal slots cut out down one side which match the height and size of the sewing supports. This allows the 'teeth' of the comb lining to be pushed out between the inside of the board and the textblock in such a way that they can then be stuck to the spine panels. Comb linings usually come in pairs, crossing the spine from each side, resulting in a double thickness of lining across the spine.
<b>Panel</b>	A lining that completely fills each panel on the spine, and does not extend onto the boards.
<b>H &amp; T only</b>	Where the linings (typically panel or transverse) are found at head and tail of the spine only.
<b>NK</b>	The spine was originally lined, but the lining type is no longer clearly identifiable.
<b>Other</b>	Mark this box if you find any other lining type and describe it in the rectangular box below.

**LINING MATERIAL**

Spine linings are usually made of one material, but it is possible for combinations of materials to be used. Tick all the relevant boxes and use the **Other** box if some other material is found.

<b>Colour</b>	The colour of the material itself – not that of any applied decoration, finish, etc.
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**MATERIAL TYPE**

This section describes previous uses that the lining material may have had or have been intended for.

<b>Plain</b>	A material that has not been used previously for some other purpose.
<b>MS</b>	A material that was written on before it was used as a lining.
<b>Printed</b>	A material that was printed on before it was used as a lining.

<b>Decorated</b>	A material that bore decoration (e.g. printed, painted, stencilled, woven, etc) before it was used as a lining.
<b>NK</b>	The linings are missing or not enough of the material is visible to be able to say whether it is plain or not.

### **LINING JOINTS**

The joint of a lining is that part that extends beyond the spine and is usually adhered to one or other surface of the board.

<b>Inside boards</b>	The joints are placed (they made or may not be adhered) inside the boards
<b>Outside boards</b>	The joints are adhered to the outside of the boards (External linings must be, or have been, adhered)
<b>NK</b>	It is no longer clear how the joints were treated (the boards are missing, damaged, replaced, etc.).

### **Lining(s) from outside**

Draw the shape and extent of the lining(s) onto the diagrammatic representation binding as seen from the outside. Where the lining joints are inside the cover, draw them with a dotted line.

<b>No. of layers</b>	Give the number of layers of lining material in the box to the left.
<b>1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup></b>	Identify the sequence in which different lining materials are used. 1 <sup>st</sup> is the layer applied first, and is therefore closest to the bookblock.

## **5. LINING CONDITION**

<b>Sound</b>	The lining(s) are complete, intact and firmly adhered to the spine and, if originally so, to the boards.
<b>Missing</b>	The percentage of the spine lining(s) missing
<b>Spine detach</b>	If the spine linings have lifted from the spine, give the area lifted as a percentage of the whole.
<b>Split at joint</b>	If the linings are torn or split along the joints, give the total length of the damaged areas as a percentage of the length of each joint.
<b>Lifted from bds</b>	If the linings have lifted from the boards, give the lifted areas as a percentage of the whole area of each board to which the linings were originally adhered.

### **Mechanical damage**

Mechanical damage (abrasion, tears, etc.) found on the lining(s) other than split or torn joints.

### **Rodent/insect damage**

Rodent and/or insect damage over the whole extent of the lining(s).

**Mould damage** Mould damage over the whole extent of the lining(s).

**Other** Other damage assessed by **Severity** and **Extent**.

**6. ENDBANDS**

<b>Yes</b>	There are (or were) endbands.
<b>No</b>	There never were endbands
<b>NK</b>	It is not clear whether there ever were endbands or not.
<b>Greek</b>	The endbands were/are of the Byzantine/Greek type, to be defined as those of which the slips must be or have been sewn to the edges of the boards.
<b>Western</b>	Endbands worked across the width of the spine only, though the slips may or may not have been attached (but not sewn) to the boards.
<b>Islamic</b>	Endbands worked over a flat strip of leather or other material with a primary sewing without bead or reversing twist and a secondary sewing which creates a zig-zag pattern.
<b>Other</b>	Other endband types, which might include stuck-on, etc.
<b>Missing</b>	Both endbands are missing, but there is clear evidence that they once existed.
<b>No. of cores</b>	Write in the square box the number of cores found in each endband.
<b>Cross section</b>	Draw the cross section of all the endband cores, showing their relative sizes if there are multiple cores, and their shape (round, square, rectangular etc.), in their relative positions on the profile formed by the two lines drawn at right angles within the box. The two lines are drawn without meeting so that profiled bookblock corners (e.g., bevelled) can be drawn between them if necessary. If the text block was left square, simply extend the two line to meet at right angles and then draw the core cross section(s).
<b>Cord</b>	One or more core is made from twisted cord.
<b>Tanned</b>	One or more core is made from tanned skin (leather).
<b>Tawed</b>	One or more core is made from tawed skin.
<b>Parchment</b>	One or more core is made from parchment.
<b>NK</b>	The core material cannot be identified.
<b>Other</b>	Mark this box if one or more cores is made from another material and write the name of the material in the box to the right.

**BOARD ATTACHMENT**

<b>None</b>	The slips of the endband cores were never attached to the boards in any way.
<b>Sewn</b>	The slips of the endband cores were sewn to the boards.
<b>Laced</b>	The slips of the endband cores were laced through the boards.
<b>Adhered</b>	The slips of the endband cores were adhered to the boards
<b>NK</b>	It is not clear if or how the attachment was made.
<b>Sewn &amp; recessed</b>	These are found where the board has squares at head and tail, so that the spine end of the edge (where the endband is to be attached) has had to be cut down to the height of the bookblock to allow the endband slips to be sewn to the boards.

<b>Other</b>	Mark this box if some other form of attachment was used and then write the name for it in the rectangular box to the right.
<b>Straight</b>	To sew the endband cores to the boards, the thread must pass through the board. In the simpler method, the thread is taken down one side of the board, passes through a hole drilled straight through the board from one side to the other and up the other side of the board, back to the endband core.
<b>Angled</b>	A more complex technique, which holds the endband core more securely to the surface of the edge of the board, is carried out by drilling holes from more or less the centre of the board edge under the core at a slight angle so as to emerge on either the inner or outer surface of the board about 15-25mm from the edge.

### **NO. OF TIEDOWNS**

There is no time to count every tiedown in every book, so we will record only the simplest indication of the frequency of tiedowns.

<b>Every gathering</b>	There are tiedowns in every or virtually every gathering. Just check a short section of the textblock to see if this is the case. It is possible for one or two gatherings to be missed by accident or for practical reasons, so ignore these occasional lapses.
<b>Frequent</b>	There are many tiedowns, but not in every gathering.
<b>Infrequent</b>	There are not enough tiedowns to make the endband a structurally important unit – perhaps no more than one every 10mm or so.
<b>NK</b>	It is impossible to see how many tiedowns there are – or were.

### **PRIMARY**

The primary sewing is the sewing which holds the endband core to the textblock and performs the primary structural function

<b>Plain thread</b>	Essentially any thread which is not silk. It may therefore be linen, cotton, hemp or any mixture of the three.
<b>Silk</b>	Self explanatory
<b>Metal thread</b>	A thread wrapped with gold or silver foil
<b>NK</b>	The identity of the thread is not clear.
<b>Other</b>	Mark this box if you find any other type of thread and write the name in the blank rectangular box below.

<b>No bead</b>	The primary sewing is simply wrapped around the core without either front bead or reversing twist.
<b>No front bead</b>	The primary sewing has no front bead, but is not possible to see the back of the endband and therefore to know if there is a reversing twist.
<b>Reversing twist</b>	A form of working the endband which locks the endband core tightly to the back corner of the textblock by wrapping the thread around the external tiedowns (sometimes known as a back bead).

**Greek, single core**

A Byzantine/Greek style endband with the primary sewing worked over a single core.

**Greek, double core**

A Byzantine/Greek style endband with the primary sewing worked over a double core.

**Warps only**

The primary working of an Islamic-type endband which creates warps threads for the secondary weaving and may or may not also secure a core to the textblock.

**NK**

It is not possible to identify the primary sewing technique.

**Other**

Mark this box if you find another primary sewing technique and write its name in the rectangular box to the right.

**Colours**

Write down the colour(s) of the primary sewing thread, using one box for each colour used.

**Front / back**

Use these two rectangular boxes to draw the appearance of the primary sewing from the **Front** (i.e. looking at it from the foredge) and the **Back** (i.e. looking at it from the spine) if that is visible. The drawings do not have to be highly detailed, but should show the basic pattern of thread, bead, etc. as far as they can be seen. If the tie-downs are easily visible, these can be included in the **Back** view.

**SECONDARY**

If the endbands have secondary sewing, mark the box to the left of the word **SECONDARY**.

**None**

There is no and never has been any secondary sewing.

**Plain thread**

Essentially any thread which is not silk. It may therefore be linen, cotton, hemp or any mixture of the three.

**Silk**

Self explanatory, except that coloured wool has been suggested as the material used in some endbands, and if you think you have seen this, mark the **Silk** box and refer to p.10 with a fuller description.

**Metal thread**

A thread wrapped with gold or silver foil.

**Stuck-on**

Where a stuck-on endband has been worked with thread. This is the only circumstance in which an endband can have a secondary sewing without a primary sewing. These endbands were a German development of the late fifteenth century, and are occasionally found on bindings from the Eastern European Orthodox world.

**NK**

The identity of the thread is not clear.

**Other**

Mark this box if you find any other type of thread and write the name in the blank rectangular box to the right.

**Colours**

List the colours of the thread used to work the secondary sewing.

**Front / back**

Use these two rectangular boxes to draw the appearance of the secondary sewing from the **Front** (i.e. looking at it from the foredge) and the **Back** (i.e. looking at it from the spine) if that is visible. The drawings do not have to be highly detailed, but

should show the basic pattern of thread, bead, etc. as far as they can be seen. If the tie-downs are easily visible, these can be included in the **Back** view.

#### **Extra stuck-on folded endbands**

A number of bindings have an extra ‘endband’ created by folding a piece of leather, usually over some sort of core material such as a length of cord, and glueing it across the spine outside the worked endband but inside the cap formed by the covering material, creating an extra ‘band’ at head and tail. Where these are found, mark the square box to the left of the words **Extra stuck-on folded endbands**.

### **7. ENDBAND CONDITION**

This section allows the condition of the endbands to be assessed individually as follows:

**Sound**                    The endband is still firmly attached to the textblock, the sewing threads are not broken and the slips, if not cut at the joint by the binder, are still intact and attached securely to the boards.

#### **Slips detached from board L & R**

This applies only to bindings where the endband core slips are (or were) attached to the boards. In Greek binding in particular they can become partially detached, so a percentage rating is given, where 100% indicates that there is no longer any attachment at all. As such endbands are often critical to the survival of the structure, serious damage will often merit a mark in the **Emergency** box.

#### **Slip(s) broken at joint(s)**

If either the left or right slip (or both) is broken at the joint, mark the relevant box(es).

#### **Core broken across spine**

If the endband core is broken at any point across the spine (not at the joints), mark the check box.

**Loose**                    The endband is still attached to the textblock, but it is now loose and at risk of damage during handling

#### **Tiedowns pulled out**

If the tiedown threads are intact but have pulled backwards, tearing through the gatherings.

#### **Primary thread broken**

If the primary thread is broken, releasing the core from the textblock. This would also apply to **Warps only** primary sewing.

#### **Secondary thread broken**

If the secondary thread is broken.

**Primary worn away**

This applies to endbands where the primary sewing thread thread has been worn away over outer surface of the core, leaving the threads on each side of it in place, but threatening to release the core.

**Secondary worn away**

This applies to endbands where the secondary sewing threads thread have been worn away over outer surface of the core, leaving the threads on each side of it in place.

**Missing core** All or part of the endband core is missing.

**Missing endband**

If all or part the entire construction of the endband is missing (i.e. core, primary and secondary sewing), give the relevant percentage in this **Extent** box.

**Other**

Mark this box if any other sort of damage is found, and describe the damage in the box below.

**Page 7a. ALTERNATIVE ENDBAND**

If the construction of the tailband differs from that of the headband, use page 7a to describe its construction.

**Page 8. COVERING****1. PRIMARY**

The primary cover is the first cover applied to a book and is usually therefore adhered directly to the spine and boards of books bound in boards. In laced-case, tacketed, longstitch and many stitched bindings, it would be the cover actually attached to the structure of the book which may then have had a secondary cover attached to it. This part of the record is historical, and should therefore be filled in even where the cover is now missing but only where the evidence remains to identify the cover type with certainty.

<b>Yes</b>	The binding has or clearly had, if it is now missing, a primary cover.
<b>No</b>	The binding clearly never had any form of primary cover.
<b>NK</b>	It is not clear whether the binding ever had a cover.

**TYPE**

<b>Full</b>	The cover extends around the spine of the book from foredge to foredge – it may or may not have turn-ins.
<b>Quarter</b>	The primary covering material is found on the spine and back edges of the boards only.
<b>None</b>	The book never had any form of primary covering.
<b>Missing</b>	The book once had a primary covering, but it is no longer possible to identify the type.
<b>NK</b>	It is not known whether the book had any type of covering.
<b>See below, 3</b>	If you find a covering type not included above, mark this box and draw the outline on the conventional outline below (3).

**Hairside out** The skin has been wrapped around the book with the hairside on the outside.

**Fleshside out** The skin has been wrapped around the book with the fleshside on the outside.

**COLOUR** Write the colour of the primary covering in the rectangular box below. Where it is clear that the present colour is an applied stain (such as a black stain over brown skin) give the colour using the following formula: *black stain over brown*.

**MATERIAL**

Where more than one material is used to cover a book (e.g. quarter bindings), tick all the relevant boxes.

<b>Tanned skin</b>	Any animal skin that has been tanned (leather).
<b>Tawed skin</b>	Any animal skin that has been alum-tawed. These skins will typically show a white or creamy white colour under the surface, usually visible in areas where the surface has been damaged or split.
<b>Parchment</b>	Any skin that has been limed, dehaired and dried under tension.
<b>Cartonnage</b>	A thick handmade cover paper.
<b>Paper</b>	A text-weight paper.

<b>Textile</b>	Any sort of woven textile
<b>NK</b>	The material cannot be identified with certainty.
<b>Other</b>	If any other material is identified, write the name in the rectangular box to the right. If <b>NK</b> has been marked, but it is clear that it is an animal skin, write the word <i>Animal</i> in this box.

**SOURCE**

The firm identification of the animal should only be made where there is no doubt. If you either do not know what it is or are not absolutely sure, mark the **NK** box, but if you are reasonably sure you know the identity of the skin, use a question mark in the relevant box.

<b>Goat</b>	Look for the typical goat hair follicle pattern, entering the skin at a slanting angle to the surface of the skin, arranged in small groups (usually 3 of them) in wavy rows across the skin, often associated with a strong grain pattern.
<b>Sheep</b>	There should be no coarse hair follicles visible on the skin, which will have an open, loose, fibrous appearance.
<b>Hairsheep</b>	Hair-bearing sheep have a skin very close in appearance to either goat or sheep, depending on the breed, diet and age of the animal when slaughtered. From the point of view of this form, any skin which you feel must be either goat or sheep but cannot chose between the two with any certainty, should be classified as <b>Hairsheep</b> .
<b>Calf</b>	Calf skins can usually be identified by their smooth appearance and the even scattering of single hair follicles in no pattern across the skin. They are likely to be found at St Catherine's only on European bindings.
<b>NK</b>	The identify of the skin is not known.
<b>Other</b>	If you can identify with certainty the skin of any other animal, mark this box and enter the name of the animal in the rectangular box below. Suggestions can be made by using a question mark in the square box.

**STATUS**

<b>First use</b>	There is no evidence that the skin was used for any other purpose before it was used on this book.
<b>Re-used</b>	There is evidence that the skin was used for some other purpose before it was used on this book.
<b>MS</b>	The skin (usually parchment) was written on before it was used as the covering material on this book.
<b>Printed</b>	The skin (paper or, less often, parchment) was printed on before it was used as the covering material on this book.
<b>Book cover</b>	The skin was used as the cover of another book before it was used on this book.
<b>Pieced</b>	The cover is made up from more than one piece of covering material (not to be confused with <b>Patched</b> , which is a form of

repair). The technique used (sewn, pasted, etc.) should be indicated on the drawing below (3).

- NK** It is not clear either whether the skin has been used before, or what that use was.
- Other** If any other type of earlier use is identified, mark this box and enter the name in the rectangular box to the right.

### **CORNERS**

This section describes the way in which the corners are formed on the inside of the boards or cover. This should already have been drawn in the **First Drawing**. It is possible for a book to have more than one corner technique.

**Lapped Fe over** The turn-ins overlap on the corners, with the foredge turn-in lying on top of the head and tail turn-ins

**Lapped H&T over**

The turn-ins overlap on the corners, with the head and tail turn-ins lying on top of the foredge turn-in.

**Lapped mixed** There is a combination of the previous two techniques.

**Tongued mitre** The mitred turn-ins on the corners are separated by a small 'tongue' of the covering leather extending inwards from the corner. The tongues often drop out over the years, but knife cuts in the board underneath often show that they were once present.

**Butt mitre** The turn-ins are mitred in such a way that the two cut edges meet edge to edge with no overlap.

**Open mitre** The turn-ins are mitred in such a way that there is a gap between the two cut edges – though it must be clear that such corners were not once tongued mitres.

**NK** No clear identification of the corner technique can be made.

**Other** Mark this box if you find any other clearly defined corner technique (e.g sewn mitre) and describe (or draw) it in the rectangular box to the right

**Cap core** A length of material, often cord, has been folded into the caps at head and tail as the book was covered to create a thicker cap.

### **EXISTING REPAIRS**

Many of the bindings have existing repairs, and this section is intended to record repairs to the primary covering only. Mark the box to the left if there are any repairs.

**Overback** Similar to a reback, only the new leather (or other material) is pasted over the covering leather on the back edges of the boards.

**Patched** The primary covering material has been patched at some time after the covering process (not to be confused with **Pieced**, which is part of the original covering).

**Other** Mark this box if you find any other type of repair to the primary covering and describe it in the box to the right.

## 2. TOOLING

<b>Yes</b>	The cover has been tooled in some manner.
<b>None</b>	There is no tooling at all on the cover.
<b>NK</b>	It is not clear, because of damage or loss, whether the cover was originally tooled or not.
<b>Blind tooling</b>	The tooling was executed without the use of metal foils.
<b>Gold tooling</b>	The tooling was executed through gold foil.
<b>NK</b>	The type of tooling is not longer clearly identifiable.
<b>Other</b>	Mark this box if some other form of tooling is found (silver foil, painted impression, etc), and name it in the rectangular box below.
<b>Fillets</b>	Some or all of the tooling was carried out with fillets (straight lines rolls leaving single or multiple lines).
<b>Rolls</b>	Some or all of the tooling was carried out with rolls, leaving lines of decoration.
<b>Small tools</b>	Some or all of the tooling was carried out with small handle tools.
<b>Centre piece</b>	There is a central design blocked into the covering material.
<b>Corner piece</b>	There are large corner designs blocked into the covering material.
<b>Other</b>	Mark this box if other tools are found (e.g. panel stamps), and name them in the rectangular box below.
<b>No. of rolls</b>	Enter the number of different rolls used on the binding.
<b>No. of small tools</b>	Enter the number of different small tools used on the binding.

## IMPRESSION QUALITY

This section is intended to give an approximate indication of the quality of the surviving tooling impressions.

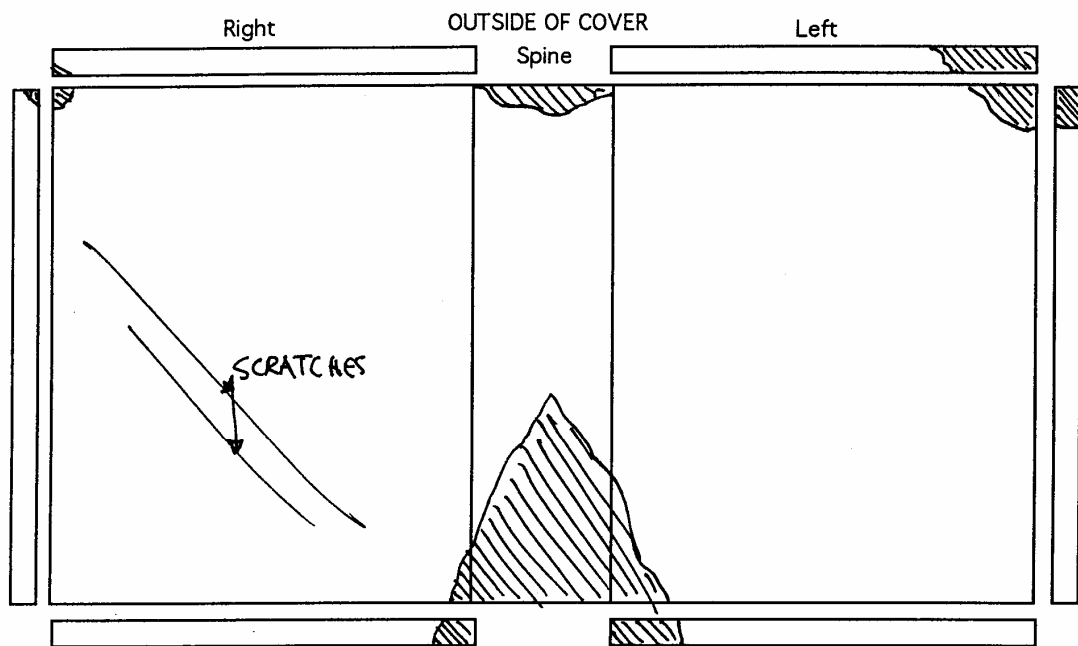
<b>High</b>	The impressions are clear, sharp and evenly impressed.
<b>Medium</b>	The impressions are visible but difficult to get good rubbings of either because the surface of the leather is damaged, or because the impressions are uneven, the tools were used when insufficiently hot or were not impressed far enough into the leather.
<b>Low</b>	The impressions are so faint or damaged as to be impossible to work out by eye, let alone take a rubbing of.

Finally in this section, draw the basic outline of the design in the conventional drawing on the right and take a single rubbing of each of the individual finishing tools used. To do this select the cleanest impression of each tool used and make the rubbing from that impression, but use your judgement as to whether it is safe to make a rubbing at all. If the leather is damaged and breaking up, do not take a rubbing. Use a small piece of the drafting paper to make the rubbings, using either an HB or 4B pencil, depending on which will give the best results, and staple the rubbing to the top right corner of the **First drawing**.

### 3. CONDITION

This section requires a drawing within the conventional confines of a displayed cover. This conventional outline shows the outside of the cover and includes the board edges arranged around the perimeter of the cover. The primary function is to record losses and tears in the primary covering material, though other types of damage can be included, and annotation should be used where this will be helpful. The following example gives some idea of the type of drawing required.

A second drawing will be required for secondary covers, and these should be made on page 8b, copies of which should be used as required.



### 4. CONDITION (PRIMARY)

- |                |  |
|----------------|--|
| <b>Missing</b> | Record the extent of missing primary covering material as a percentage of the total external surface. <b>Severity</b> is not a relevant category here.   |
| <b>Torn</b>    | The <b>Severity</b> of tears is a question of their length and the resulting vulnerability of the covering material. The <b>Extent</b> refers to the percentage of the cover affected by them.       |
| <b>Abraded</b> | The <b>Severity</b> of abrasion will gauge its depth and the <b>Extent</b> the percentage area of the cover affected.  |
| <b>Rodent</b>  | <b>Severity</b> will measure the seriousness of the damage – removal of the full thickness of the skin, for instance, would rate 100% - and <b>Extent</b> the percentage area of the cover affected. |

<b>Insect</b>	<b>Severity</b> will measure the seriousness of the damage – removal of the full thickness of the skin, for instance, would rate 100% - and <b>Extent</b> the percentage area of the cover affected.
<b>Water</b>	This refers to damage from water resulting in stains and distortion.
<b>Deposits</b>	This refers to material deposited on the surface of the covering skin from any source (bird droppings, food, plaster and any anonymous material standing on the surface (as opposed to a stain).
<b>Laceration</b>	The covering material has been cut with a sharp knife.
<b>Embrittled</b>	The loss of original flexibility either through chemical deterioration, light damage, water damage, etc.
<b>Encrusted</b>	The covering skins on a number of books in the collection have developed a crazed, blackened surface – a mixture apparently of dirt and crease - which entirely disfigures and disguises the surface of the leather. The term <b>Encrusted</b> is used to describe this condition.
<b>Other</b>	Mark this box if other forms of damage are found and write the name of the type of damage in the rectangular box below.
<b>Detached, spine</b>	If the covering material was originally pasted to the textblock and is now wholly or in part released.
<b>Detached, boards</b>	If the covering material was originally pasted to the boards and is now wholly or in part released.
<b>Lifted turn-ins</b>	The turn-ins on the inside of the boards are no longer wholly or in part attached to the boards. The <b>Extent</b> percentage should refer to the total of both boards.
<b>Secured by metal fittings only</b>	Where the lifted covering materials (as recorded above) are held in place by the metal furniture (bosses, corners, etc.) only.
<b>Adhesive tape</b>	Some type of self-adhesive tape has been used to repair or secure the cover.
<b>Other</b>	Mark this box if other forms of damage relating to the attachment of the cover to the boards and/or spine are found, and describe the damage in the rectangular box below.

## 5. SECONDARY COVER

A secondary cover is one that is added to a binding that already has a cover. It may form part of the original design of the binding or may be a later addition. It can be permanently attached or removable. If there is, or ever was, such a cover, mark the **Yes** box, if not, mark the **No** box. If the presence or absence of a Secondary Cover cannot be definitely established, mark the **NK** box.

If there is a secondary cover, record it in the same way as for a primary cover using page 8a **SECONDARY COVERING**.

**Page 8b. FOREEDGE FLAP / EDGE FLAPS**

This page is to be used only where books have either foredge flaps or edge flaps (the hinged extensions to the covers found on many Armenian bindings that cover the edges of the textblocks only).

**Foredge flap** A hinged flap attached to the foredge of either the left or right board which folds around the foredge of the textblock and onto the other board.

**Edge flap – head, tail, foredge**

An edge flap is attached to one of the outer edges of a book board and folds across and covers the edge of the textblock only and does not extend onto the opposite board. It is usually held in place by a fastening which holds the boards shut.

**MATERIAL****Same as primary**

The flap is covered in the same skin (albeit a separate piece) as was used for the primary covering.

**Same as secondary**

The flap is covered in the same skin (albeit a separate piece) as was used for the secondary covering.

**Tanned skin** Any animal skin that has been tanned (leather).

**Tawed skin** Any animal skin that has been alum-tawed. These skins will typically show a white or creamy white colour under the surface, usually visible in areas where the surface has been damaged or split.

**Parchment** Any skin that has been limed, dehaired and dried under tension.

**Cartonnage** A thick handmade cover paper.

**Paper** A text-weight paper.

**Textile** Any sort of woven textile

**NK** The material cannot be identified with certainty.

**Other** If any other material is identified, write the name in the rectangular box to the right. If **NK** has been marked, but it is clear that it is an animal skin, write the word *Animal* in this box.

**STATUS**

**Original** The flap(s) are original to the binding on the book, and have not been added at a later date.

**Added** The flap(s) are not original to the binding on the book and have been added at a later date.

**Removed/lost** It is evident that a flap or flaps were once present on the book and have been removed or lost. A torn or ragged edge to the covering skin along a foredge are often a sign that this is the case.

**Cut off** The flap(s) have been purposely removed with a knife, leaving a clean, cut edge in the covering material on the boards.

**NK** It is not clear whether the book once had a flap or flaps.

**ATTACHMENT**

<b>Integral</b>	The flap is formed as a continuous part of the covering material on the rest of the book.
<b>Adhesive</b>	The flap has been formed separately and attached to the book by means of adhesive alone.
<b>Sewn</b>	The flap has been formed separately and sewn to the book.
<b>Nailed</b>	The flap has been formed separately and nailed to the book.
<b>NK</b>	The method of attachment is not clear.
<b>Other</b>	If you find another type of attachment, mark this box and give a brief description in the adjacent text box.

**FORMER MATERIAL**

The former is the piece of flat, stiff material (such as wood or millboard) which forms the flat part of a flap and is covered by a covering material on the outside and a lining on the inside.

<b>None</b>	The flap does not have and never had any sort of former.
<b>WOOD</b>	Any type of wood
<b>Hardwood</b>	If you can identify the wood as a hardwood, mark this box
<b>Softwood</b>	If you can identify the wood as a softwood (pine), mark this box
<b>NK</b>	If it is not possible to be sure what type of wood has been used
<b>Long grain</b>	The grain runs along the flap.
<b>Short grain</b>	The grains runs across the flap.
<b>NK</b>	It is not possible to see which way the grain runs. NB Even where the board is completely hidden, the shrinkage of the wood as it dries often produces small wrinkles which run parallel to the grain of the wood in the leather, parchment or paper adhered to one or other surface of the flap, thus identifying the grain direction.
<b>PAPER</b>	If the flap former is made from paper in any form, mark this box.
<b>Laminated</b>	The flap former is made from sheets of paper, either as a pasteboard or a millboard or couched laminate.
<b>Pulp</b>	The flap former is made from pulped paper. If the board is made up from sheets of pulped paper adhered together, mark both Laminated and Pulp.
<b>NK</b>	The type of paper board cannot be identified
<b>Other</b>	If the paper boards are made in some other way, mark this box and enter the name in the rectangular box to the right.
<b>Plain paper</b>	Paper that has neither been printed nor written on.
<b>Printed paper</b>	Re-used paper that has been printed on. Such paper sometimes has manuscript annotations on it from its previous use within a book. This does not mean that is a manuscript, and do not mark the MS box in such cases.
<b>MS paper</b>	Paper that has been used exclusively for manuscript work.

**NK** The type of paper cannot be identified.  
**Other** If paper is found from another source, mark this box and enter the name in the rectangular box to the right.

**OTHER** The boards are made from another material altogether (e.g. parchment, leather, alum-tawed skin, textile, etc).

### HINGE LINING

The hinge linings are the materials pasted or glued across the inside of the hinges of a flap and act both to reinforce and neaten the inside of the flap.

**Tanned skin** Any animal skin that has been tanned (leather).

**Tawed skin** Any animal skin that has been alum-tawed. These skins will typically show a white or creamy white colour under the surface, usually visible in areas where the surface has been damaged or split.

**Parchment** Any skin that has been limed, dehaired and dried under tension.

**Paper** A text-weight paper.

**Textile** Any sort of woven textile

**NK** The material cannot be identified with certainty.

**Other** If any other material is identified, write the name in the rectangular box to the right. If **NK** has been marked, but it is clear that it is an animal skin, write the word *Animal* in this box.

### FASTENING

**Yes** The flap(s) are fastened by a clasp or tie, one part of which is attached to the edge of the flap and the other to one of the boards of the book.

**No** There is no fastening on the flap(s).

**NK** It is not clear whether there were fastenings or not on the flap.

## 2. LOCATION AND SHAPE OF FLAPS (ORIGINAL AND CURRENT)

Draw onto the outline of the outside of the cover of a book the position and shape of any fore-edge flap or edge flaps. The same drawing should be used to show the original shape of the flap(s) and any losses or deformation which may have occurred later.

### 3. CONDITION COVERING

**Sound** The covering material is in good, clean condition and requires no treatment.

**Missing** Record the extent of missing primary covering material as a percentage of the total external surface. **Severity** is not a relevant category here.

**Torn** The **Severity** of tears is a question of their length and the resulting vulnerability of the covering material. The **Extent** refers to the percentage of the cover affected by them.

**Abraded** The **Severity** of abrasion will gauge its depth and the **Extent** the percentage area of the cover affected.

<b>Rodent</b>	<b>Severity</b> will measure the seriousness of the damage – removal of the full thickness of the skin, for instance, would rate 100% - and <b>Extent</b> the percentage area of the cover affected.
<b>Insect</b>	<b>Severity</b> will measure the seriousness of the damage – removal of the full thickness of the skin, for instance, would rate 100% - and <b>Extent</b> the percentage area of the cover affected.
<b>Water</b>	This refers to damage from water resulting in stains and distortion.
<b>Deposits</b>	This refers to material deposited on the surface of the covering skin from any source (bird droppings, food, plaster and any anonymous material standing on the surface (as opposed to a stain).
<b>Laceration</b>	The covering material has been cut with a sharp knife.
<b>Embrittled</b>	The loss of original flexibility either through chemical deterioration, light damage, water damage, etc.
<b>Encrusted</b>	The covering skins on a number of books in the collection have developed a crazed, blackened surface – a mixture apparently of dirt and crease - which entirely disfigures and disguises the surface of the leather. The term <b>Encrusted</b> is used to describe this condition.
<b>Adhesive tape</b>	Mark this box if you find any sort of self-adhesive tape used on a foredge or edge flap.
<b>Other</b>	Mark this box if other forms of damage are found and write the name of the type of damage in the rectangular box below.
<b>FORMER</b>	
<b>Sound</b>	The boards are in good condition, without need of treatment or repair.
<b>Missing</b>	All or part of the former is actually wholly or partly missing (not just detached). Estimate the percentage which is missing. A completely missing board would therefore receive a 100% <b>Extent</b> rating. <b>Severity</b> is not a relevant category here.
<b>Torn</b>	The former is torn
<b>Split</b>	The former is split
<b>Rodent</b>	The former is affected by rodent damage. The <b>Extent</b> should be straightforward – it is the area of the former affected by the rodent activity. <b>Severity</b> will essentially record the loss of substance in the former over the affected area. An area of former which has been so far eaten by rodents as to have lost most of its substance and all its strength would rate as 100% (if it is missing, then the missing area will be recorded under <b>Missing</b> and in the drawings and photographs). A slight scattering of minor damage would rate no more than 5%, and ranges of <b>Severity</b> are also likely.
<b>Insect</b>	Describe as for rodent damage.
<b>Delaminated</b>	This will probably apply only to paper boards. The <b>Extent</b> is straightforward – the area of the board affected given as a

percentage. **Severity** will be a question of how soft the board has become as a result

**Other** Mark this box wherever you find a form of damage not listed above, and enter the name of the damage in the rectangle below.

#### **ATTACHMENT**

Where both cover and lining are found, the attachment is assessed by rating the condition of both the covering material and the hinge lining, and then averaging the two to give an overall figure. This should be done separately for flaps found on any of the three exposed edges of the book boards. Where the cover only provides the hinge, simply copy the figures for the cover **Extent** and **Severity** into the **Average** boxes.

**Page 9. FURNITURE AND FASTENINGS**

1. Record in this section the existence, whether now missing or not, of all fastenings and furniture found attached to the cover of the book.

**FASTENINGS**

<b>Catchplate</b>	The metal fitting attached to the board of a book onto which the hook of a <b>Clasp</b> is fastened.
<b>Clasp</b>	The metal fitting, secured to the board of a book via a strap or hinged to a hinge plate, which hooks over a catchplate attached to the other board.
<b>Edge pin</b>	The traditional Byzantine-style pin driven into the edge of the board.
<b>Side pin</b>	A pin driven into the outer surface of the board.
<b>Bosses</b>	Fittings, usually round, often domed, in metal, wood or bone, fastened to the surface of the boards of a book and intended to protect the covering materials from wear.
<b>Corners</b>	Shaped pieces of metal which fit over the corners of boards.
<b>Plates</b>	Several bindings at St Catherine's are decorated with one or more metal plates smaller than the size of the boards to which they are nailed. Some have repoussé decoration, some enamelled, some engraved, or combinations of these and other decorative techniques.
<b>Full cover</b>	A handful of 'treasure' bindings are fitted with elaborately decorated full metal covers, the size of the boards.
<b>Straps</b>	This refers to the straps that are attached at one end to one of the boards, and have the clasp at the other end. The material from which they are made is described in more detail in section 2, so you need only check the box against <b>Other</b> , and need not fill in the material in the textbox to the right.
<b>Strap plates</b>	Many straps are secured to the boards with metal plates nailed over the end. The shape of these plates should be clear from the photographs, but occasionally they are evident only from an impression left in the leather. In these cases, draw the shape on page 10.
<b>Strap collars</b>	Strap collars are the strips of metal which lie across the straps on the boards a little distance away from the end of the strap, and which are nailed to the board at each end and not through the strap itself.
<b>[BLANK]</b>	The fields without headings are to serve as <b>Other</b> categories. Enter the name of the component in the blank space along the top line and the mark the relevant field(s) below it.

**Articulated metal spines**

A small number of treasure bindings have elaborate metal spines over the primary covering. These usually consist of a series of vertical rods, each of which is held to the ones on either side of it by small metal links, like those on a bicycle chain. The result is a flexible, articulated screen.

**Continuous**      The metalwork runs continuously from head to tail.

**Separate** The metalwork is discontinuous, in separate bands across the spine.

## **MATERIALS**

**Copper alloy** This is the technically correct name for metals such as brass, which are alloys of copper and other metals.

**Silver** Self explanatory

**Silver gilt** Silver which has been gilded.

**Iron** This form makes no distinction between iron and steel – enter all ferrous metals under the heading Iron.

**Wood** Self explanatory. You are only likely to find bosses made from wood.

**Bone/ivory** This category is to be used for both bone and ivory, though if you are quite sure of the identification, you can cross out the term which does not apply.

**Other** If another material is found, mark the relevant box and enter its name in the text box to the right of the grid.

**NK** It is not possible to identify the material.

**Sheet metal** The metal fitting has been cut and shaped out of a sheet of the material

**Cast** The metal fitting has been cast.

**Repoussé** The metal fitting is decorated in relief by means of hammering from the reverse side.

**Enamelled** The metal fitting is decorated with enamelled colours.

**NK** Any material used that you cannot identify.

## **Thru' pastedown**

The nails securing the furniture to the boards pass through the pastedowns - often in western books a sign that the furniture is not original to the binding

2.

## **CATCHPLATE/PIN**

This describes the fitting, fastened to one or other of the boards, to which the **Clasp** attached to the other board is fastened.

### **Simple edge pin\***

A pin inserted into the edge(s) of the board without any additional form of fixing. This is a typical feature of Greek/Byzantine bindings. The asterisk relates to the drawing to be made in the **Pin head shape\*** boxes in Section 3.

### **Fastened edge pin\***

Fastened edge pins are secure by pins or rivets driven through the board and a hole drilled in the tang of the pin. The asterisk relates to the drawing to be made in the **Pin head shape\*** boxes in Section 3.

**Bent and slotted** A flat strip, usually of copper alloy, one end of which is bent over at a right angle, with a slot filed out of the metal on the angle thus formed.

- Rolled round bar** A flat strip, usually of copper alloy, one end of which is rolled over a bar, usually of iron.
- Raised lip** A flat strip, usually of copper alloy, one end of which is formed into a raised lip either by bending the metal upwards or rolling it back from the end.
- NK** The catchplate/pin type is not known.
- Other** If you find any other type of **Catchplate**, mark this box and enter a description in the box below.

### CLASP

The clasp is the part of the fastening usually attached to one of the boards by a strap and which hooks over the catchplate.

- Stirrup ring** A Greek-Byzantine clasp in the form of an ornate ring with a flat slot below it to take the strap.
- Simple hook** A hook formed from a single thickness of flat metal, bent over at one end.
- Folded hook** A hook formed by folding a strip of metal in half across the centre and then forming it into a hook by bending the folded end over.
- Pierced strap** A strap of tanned or tawed skin pierced at the outer end to fit over a pin.
- NK** The clasp type cannot be identified.
- Other** If you find any other type of **Clasp**, mark this box and enter the name in the box

### STRAP

The strap, usually of animal skin, attaches the **Clasp** to one of the boards, and allows it to hinge away from the textblock when the book is opened.

#### Triple braided strap

The archetypal Greek/Byzantine type of strap, in which a length of long strips – resulting in 6 strips in all from the double thickness strap. These strips have a series of small holes punched through them from end to end. The strip of leather is laced through the slot in a **Stirrup ring** clasp, and the pairs of leather strips are then laced through each other to give the braided appearance. The three resulting ‘braids’ are usually laced into the board through three separate holes.

#### Double braided strap

Similar to the above, but the leather is cut to form only two ‘braids’.

#### Flat strap

A flat length of material, animal skin or textile.

#### NK

It is not possible to identify the material.

#### Other

If you find any other type of strap, mark this box and describe it in the rectangular box to the right.

**Under pastedown**

The straps are fastened to the inside of the board under the pastedown, and are thus likely to be original. This is likely to apply only to Greek/Byzantine-type straps.

**Thru' pastedown**

The straps are fastened to the inside of the board on top of the pastedowns, and are therefore likely to be replacements.

**NK**

The relationship between the pastedowns and the straps is not clear.

**STRAP MATERIAL**

Straps may be made up from more than one material – combinations of leather and parchment, leather covered in textile, etc. – and all the relevant boxes should be marked.

**Tanned**

A skin treated with tanning agents to produce a leather, usually some tone of brown in colour, but sometimes subsequently stained a variety of colours on the hairside.

**Tawed**

An animal skin treated with aluminium salts, resulting in a white or off-white skin which may then have been stained on either surface.

**Parchment**

An animal skin that has been limed, dehaired, scraped and dried under tension. Parchment may also be stained.

**Textile**

A woven textile of any sort.

**Laminate**

The strap is formed from laminations of two or more of the above materials.

**Metal hinge**

Instead of a strap, the clasps are hinged onto a hinge plate mounted on the opposite board from the **Catchplate**

**NK**

It is not possible to identify the material(s) from which the strap(s) are made.

**Other**

If you find any other material used as a strap, mark this box and enter the name of the material in the rectangular box below.

**TIES**

Ties are the lengths of flexible material attached in pairs to the boards, or more often, the covers of books without boards, and intended to be tied together across the edges to hold the book shut.

**Tanned skin**

A skin treated with tanning agents to produce a leather, usually some tone of brown in colour, but sometimes subsequently stained a variety of colours on the hairside.

**Tawed skin**

An animal skin treated with aluminium salts, resulting in a white or off-white skin which may then have been stained on either surface.

**Textile**

Any sort of textile used to make the ties. If they are of silk, this can be identified in the colour box.

**NK**

It is not possible to identify the material from which the ties are made.

**Other**

If you find any other material, mark this box and enter the name in the rectangular box below.

**Colour** Write here the original colour of the ties, and if they are silk, add that to the colour.

### 3. LOCATION AND SHAPE

**Boss profile** Draw in this box a side view of the boss type used on the book. If there is more than one type, draw here the type found in the largest number, and use page 10 to record the other(s).

**Pin head shape** Draw an end-on and side view of the edge or side pins on the binding. Sometimes you will find different types on the same book, usually as the result of loss and replacement. You can draw two different types here (use the upper box for the original if you can identify it). If there are more than two types, draw any additional pin head shapes on page 10.

#### **Location of furniture**

Draw on this conventional view of the outside of the binding and the board edges the shape and location of all the furniture. You can annotate it if you feel it would be useful.

### 4. CONDITION

For all except the **Sound** category, use a percentage rating to describe the damage found on each component according to the instructions given below.

**Sound** All the relevant binding furniture is in good condition and firmly attached to the book. Mark the box(es) with an X.

**Missing** One or more of the relevant piece(s) of binding furniture is now completely missing. Use a percentage to record the number of the relevant pieces of furniture that are missing. If two bosses out of an original eight have been lost, then 25% would be **Missing**.

**Nails** The missing furniture has left behind nails which project above the surface of the board. If these are sharp and could catch easily on your hands, mark the **Emergency** box. Use a percentage to rate the risk of damage from the nails.

**Loose** One or more of the relevant piece(s) of binding furniture is still attached to the book, but is loose. Use a percentage to record the amount that is loose.

**Corroded** One or more of the relevant piece(s) of binding furniture is corroded. Use a percentage to rate the severity of the corrosion.

**Detached** One or more of the relevant piece(s) of binding furniture is detached, but still with the book. Use a percentage to record the amount that is detached.

**Bent** One or more of the relevant piece(s) of binding furniture is bent. Use a percentage to record the amount that is bent.

**Broken** One or more of the relevant piece(s) of binding furniture is broken, but all the component parts are still present. For all furniture other than straps, use a percentage to record the number of the relevant pieces of furniture that are broken. A **Broken** single boss where the book only has one boss would

therefore rate as 100% broken, but if there are two bosses, as 50% **Broken**, etc. Clasp straps have, in practice, proved difficult to fit into this formula because they can be partially broken (i.e. one or more elements of a triple braided strap or a single flat strap half broken through), but the basic principle must remain the same. If a strap of any sort is broken to the extent that you think it threatens the attachment of the strap to the board, or it has detached completely, record it as **Broken**. If there is only one strap, then it will be recorded as 100% broken, or if one of a pair of straps, as 50%, etc. The aim of the record is to draw attention to straps that need to be repaired, whether are completely or only partially broken.

**Broken off**

If part of one or more of the relevant pieces of furniture has been broken off and lost, record the percentage loss using the same method as for **Broken**, i.e., if one of two edge pins has been **Broken off**, the percentage affected is 50%. You will often find that straps have **Broken off** on the outer surface of the board but the ends remain in place on the inside of the board. These are still described as 100% **Broken off** (or 50% if only one of the pair is **Broken off**), provided that the **Broken off** part is missing (see above **Broken**).

**[Blank]**

Use the blanks to enter other types of damage you might encounter.

**Page 10. ADDITIONAL NOTES**

**Re-examination** If you feel that any part or parts of the book need to be looked again at greater length, mark the **Emergency** box and fill in the part of the book to be re-examined.

**TITLING**

Draw onto the conventional outlines of the external surfaces of the book the location of any titling and shelfmarking. Indicate the approximate size and shape of labels, as well as the orientation (and language) of manuscript titles, especially on the textblock edges, where they may well indicate how the book was shelved at the time of titling.

**MINIMAL REPAIRS**

This section is to flag the need for minimal (or in situ) repairs, either as part of a rolling programme or as an emergency, in order to stabilise the condition of the book. This is work which would not require the use of a properly equipped conservation laboratory.

<b>Yes</b>	The book needs to be included in a minimal repair programme
<b>No</b>	The book does not need to be included in such a programme
<b>Leaves</b>	The leaves have damage which puts them seriously at risk which can be repaired within the terms of a minimal repair programme.
<b>Sewing</b>	The sewing has damage which puts it seriously at risk which can be secured within the terms of a minimal repair programme.
<b>Boards</b>	The boards have damage which puts them seriously at risk which can be repaired within the terms of a minimal repair programme.
<b>Endbands</b>	The endbands have damage which puts them seriously at risk (e.g. partially detached) which can be secured within the terms of a minimal repair programme.
<b>Covering</b>	The covering (primary and/or secondary) has damage which puts it seriously at risk (e.g. loose and torn areas) which can be secured within the terms of a minimal repair programme.
<b>Other</b>	Some other component of the book is at serious risk and in need of immediate attention. Identify the part of the binding in the textbox below.

The blank portion of this page should be used for any additional information you feel should be recorded, or to explain information already recorded in the previous pages that you feel might be ambiguous to whoever has the job of entering the information in the form into a database.

## PHOTOGRAPHY

All the books are to be photographed as part of the assessment record. We are using a Nikon FM2 camera body with an AF Micro Nikkor 60mm lens and two Bouwens Esprit 1000 flashlights. Each external surface of the each book is to be photographed, together with the inside of each board (or left and right cover) where present. A few extra slides of significant details (clasp straps, metalwork, endbands, board attachment system, etc.) can be included where these appear to be important or for some reason unusual (visible where covering materials are missing, or in particularly good condition, etc.). Where there is significant damage (insect, mould, etc.) which will not show in the standard photographs, a photograph of a typical example of the damage should also be taken.

## PROCEDURE

PLEASE PAY CLOSE ATTENTION TO THE PROCEDURE. FAILURE TO DO SO WASTES TIME WHEN THE FILMS ARE BEING SORTED, SENT FOR PROCESSING AND FILED AFTER PROCESSING.

### Slide record

In order to keep track of the many thousands of slides generated in this project, we are keeping careful records of the slides taken. Each film used is given a **Record sheet**, at the top right hand corner of which, after the words **FILM NO.**, you should write the number printed on the return envelope that you will find with each film. Keep the return envelope with the record sheet on the clipboard provided. Enter the aperture and stop numbers at the top of the two columns headed **APERTURE** and **SPEED**, and change these as and when either may be changed. Load the film into the camera and wind on 3 exposures before photographing the Kodak colour control card (entering this in the first line of the record under **SUBJECT**). The camera is then ready for the first photograph of the book. When the film is finished, tear off the perforated strip with the numbers on it from the flap of a return envelope, cut the strip in half so that there is one number on each half, and stick one half on the film and the other at the bottom of the **Slide Record Sheet**. Then put the film (**without** the plastic film can, which can be discarded) into the return envelope and seal it.

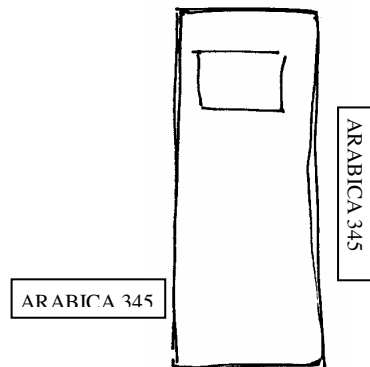
### Caption

You will be provided with a sheet of numbers and collection names to place in each image (except where this proves impossible with close-ups, etc.). Cut the numbers neatly out of the sheet and place them after the collection name (**ARABICA, SYRIACA**, etc.) close the book with in the image area. To keep the caption in focus, you can place it on a small piece of card held under the board or leaf being photographed, arranging it so that it projects just enough to support the caption. When photographing the spine or edges of the book, you can usually place the caption on one or other of the marble blocks used to support the book during photography. The caption must always be placed so that it is oriented to read correctly with the image – i.e. to read the same way up as the text in the book. Where the caption is placed alongside the book when photographing the spine or fore-edge, it should be placed so that it reads from

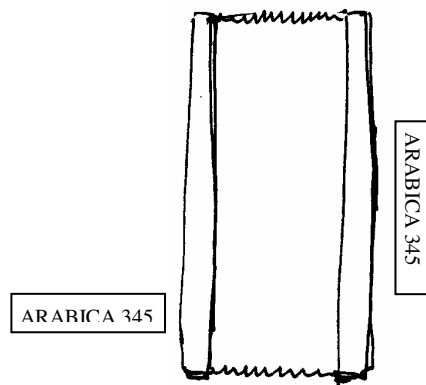
head to tail of the book. This way we will always know which way up the book is in each photograph.

### Order of photographs

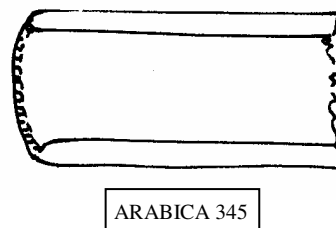
Placed the book on the table spine upwards between the two marble blocks and adjust the height of the camera using the tilt bracket on the tripod so that the height of the spine fits comfortably within the image area. Check with the spirit level on the camera that the camera is level. The camera need not now be moved for the rest of the standard photographs.



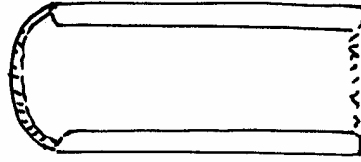
1. Photograph the spine, first making sure that the caption reads from head to tail in either of the positions shown.



2. Turn the book fore-edge upwards on its vertical axis and photograph the fore-edge. You should not need to alter the focus for this, but check that you have the book correctly placed before taking the picture, If you turn the book correctly, you will not need to move the caption, which must still read from head to tail (this is very important as the correct orientation of the fore-edge is often hard to decipher from the processed slide).

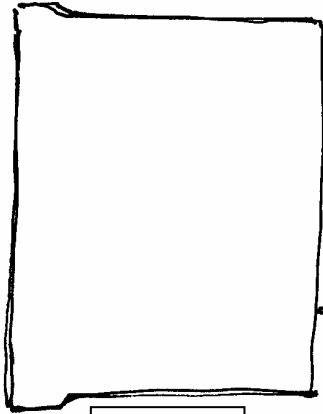


3. Then turn the book vertically to photograph the head edge (and re-focus). The caption should be placed either above or below the edge, reading from spine to fore-edge.



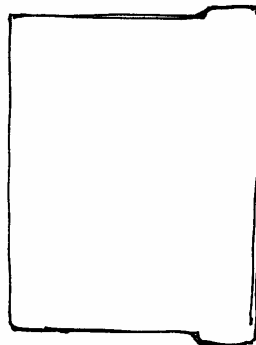
ARABICA 345

4. Turn the book over and photograph the tail, making sure that the caption is still correctly oriented to the book (i.e. reads from spine to fore-edge)..



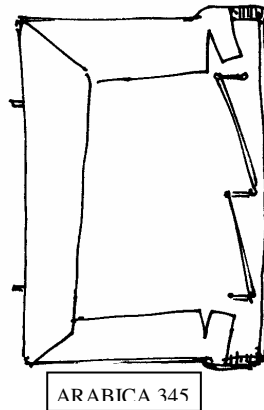
ARABICA 345

5. Move the marble blocks out of the way, and re-focus to photograph the exterior surface of the left board (or the outermost leaf if the board is missing). Place the caption below the board, the same way up as the board.

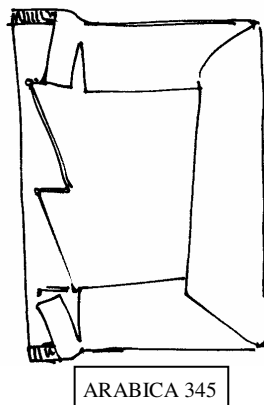


ARABICA 345

6. Then photograph the exterior of the right board (or the outermost leaf if the board is missing).



7. Then place the book on its spine and open the left board flat onto the table, refocus and photograph it, with the caption below, and the same way up as, the board. When doing this you can place a marble block against the other board and use a weighted snake to hold the textleaves back



8. Then repeat with the right board..

After this, use the ball joint and the tilt bracket on the tripod to position the camera for other shots as necessary. Use a bone folder to hold boards, lifted covering materials in position or out of the way. Fingers and hands should be kept out of camera-shot.

Always wind the film on as soon as you have taken a shot – this way you will not have to wait for the camera to steady when you are ready to take the next shot.

## END OF SESSION

At the end of each session, time should be left for packing up the equipment and stocktaking.

*Microscope*

The microscope should be left on the table as it is and the plastic cover must be left over it. Make sure that the power unit (behind the upright pillar to the right) is turned off, unplug the power unit lead from the extension lead and from the power unit and store it in the Pelican case. Unplug the extension lead together with the adapter and store them both also in the Pelican case.

*Bowens Flash Unit Bag**Flash lights*

Remove the reflectors by pulling the small plastic catch on the body of the light backwards, turning the reflectors anticlockwise and pulling them off. Then put on the protective metal cones, kept in the Flash Unit Bag. Remove the flash units from the stands. Then put the small textile cones over the metal cones and close the support arms so that they lie against the textile cones. Place the lights cone-downwards in the outer compartments of the Flash Unit Bag. Coil the electric leads and put them in the centre compartment, together with the sync lead (be sure to coil this and do not fold the lead it or it will break).

*Camera*

Remove the plastic spirit level and the shutter release cable and put them both in the centre compartment of the flash unit bag. Remove the film from the camera (however many untaken shots remain) and place it in the return envelope, numbering the photo list sheet as usual when a film is finished. Take the camera off the tripod, put on the lens cap and put the camera in the centre compartment of the flash unit bag.

*Colour Charts*

Replace the colour chart(s) in their Kodak envelopes and put them in the centre compartment of the Flash Unit Bag

When everything is packed away in the Flash Unit Bag, lock the zip tags together with the small padlock.

*Flash light stands and camera tripod.*

Fold up the stands and wrap them in the folded cardboard sheathes (you will find them in the tripod bag). Fold up the camera tripod, put it into its own zip bag and then put all of them in the tripod bag (which also contains two photographic umbrellas), and lock the zip tags with the small padlock you will find on the bag.

*Schott light source*

Remove the fibre optic swan neck and pack it away in the Pelican case. Pack the light source itself in its own box and fasten the blue trunk strap around it and lock it with the plastic key provided.

*Other equipment and materials*

All other equipment and materials should be packed away in the Pelican case, but please check the contents against the stocklist spreadsheet, entering the quantities remaining of the consumables and check off the equipment to make sure that it is all there. Enter the date the list is checked at the head of the column on the print out. If possible photocopy this sheet and leave the copy in

the case and bring the original back to England. If not, just bring the original back to England.

If it is possible to find a padlock for the Pelican case, lock it. The keys should be given to Father Justin for safe-keeping.

*Records*

All the records, including the photo lists and the stock-taking list, should be brought back to England, including the films to be processed.