

## University of Iowa Libraries Conservation Condition Report

<b>Call Number</b>	FOLIO QH41 .C292	<b>Publication Date</b>	1754 (2 <sup>nd</sup> edition)
<b>Title</b>	The natural history of Carolina, Florida, and the Bahama Islands: containing the figures of birds, beasts, fishes, serpents, insects, and plants	<b>Publisher</b>	London: Printed for C. Marsh
<b>Author</b>	Mark Catesby	<b>Language</b>	English and French
<b>Date Examined</b>	7/15/24	<b>Conservator</b>	Katarina Stiller
<b>Date Returned</b>		<b>Contact</b>	
<b>Selection Method</b>		<b>Photography</b>	
<b>Format</b>	2 volumes, 220 color plates: folded map		
<b>Housing</b>	none	<b>Ownership mark</b>	

### Context

Catesby's *Natural History* was originally issued in eleven parts (including an appendix) over an eighteen-year period (from 1729-1747). It was the first fully illustrated book on flora and fauna of North America, helping to introduce Europeans to the biodiversity of the New World. From 1722-1726, Catesby explored the Carolinas and Bahamas. Catesby was the first to depict scientifically accurate images of animals in their natural habitat—a style that was later used by John James Audobon with *Birds of America* (1838). Catesby also tried to assign scientific names to the species he recorded, which were later used by Linnaeus for American species in the tenth edition of *Systema naturae* (1758). To pay for production costs, Catesby enlisted subscribers with the original intention of publishing 20 plates and accompanying text every 4 months—though the project ultimately ended up taking almost 20 years to complete.

There was an uncharacteristically high level of artist involvement for a published work with *Natural History*. Catesby made all but two of the final etchings, wrote the text, and colored (or at least supervised) the plates—which likely contributed to an extension of the original timeline. Originally, Catesby planned to send his watercolors to Paris or Amsterdam to be made into engravings, but the cost was out of budget. Instead, printmaker Joseph Goupy taught Catesby etching. Catesby primarily based his etchings off his own sketches and watercolors which were generally made from life during his travels.

Ultimately three editions were produced, two of which were after Catesby's death. There is thought to be about 200 1<sup>st</sup> edition copies produced.

The second edition, produced by George Edwards, used Catesby's original copper plates, though the coloring tends to be brighter than the first. The 1<sup>st</sup> edition coloring was overseen by Catesby. Many 2<sup>nd</sup> edition copies include leftover printed sheets from the first edition. The volumes in this report are 2<sup>nd</sup> edition.

The third edition, produced by Benjamin White, also used the original plates but had significantly brighter coloring and reset text.

### *Paper*

A watermark is a faint design in paper that is visible in transmitted light that serves as a trademark and can help identify paper manufacturer and origin. The paper from these two volumes contains a few watermarks and countermarks that overall suggest paper of Dutch origin that was intended for an English market.

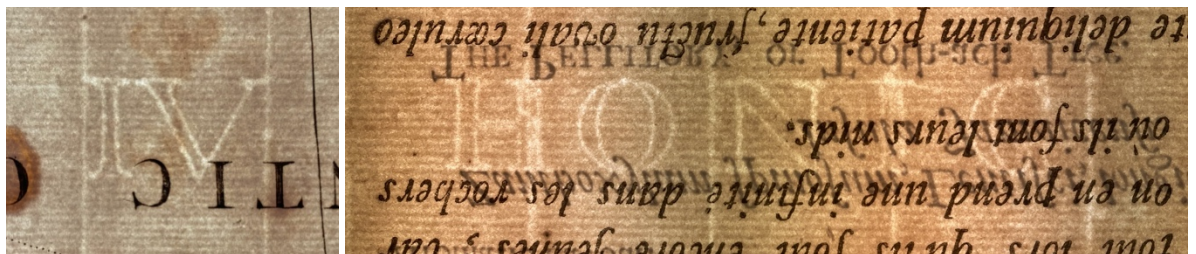
By the 18th century, almost all imports of fine white paper to England were probably of Dutch manufacture from Holland. The "I VILLEDARY" watermark is associated with the French papermaker Jean Villedary (1668-1758). The Villedary watermark and laid paper are often associated with the first edition Catesby,

## University of Iowa Libraries Conservation Condition Report

however examples from the Catesby second edition are known. They were likely produced during the first edition run with extras used for the later edition. The countermark initials IV and LVG have both been found on 18<sup>th</sup> to early 19<sup>th</sup> century paper. The countermark IV refers to Jean Villedary. Generations of Villedarys worked mills around Angouleme in France as well as a mill at Hattem in Holland. His initials, which were known as a hallmark of excellence, were also incorporated by other Dutch mills and were commonly used to denote English papers. The initials also appear in Honig papers. Cornelis Honig and his descendants operated Der Vergulde Bijenkorf (The Gilded Beehive) mill at Zaandijk, Holland from 1668. “Honig” is rarely found as a countermark, the more usual form being “C & I Honig”.

The Strasbourg Lily occurs in Angoumois, Dutch, and English papers in the late seventeenth and eighteenth centuries. This watermark is characteristic of “Royal Paper” which was paper of the largest standard size (19” x 24”) and very high quality. The Strasbourg Lily was used by the Honig papermakers between 1741 and 1822.

The third Catesby edition, 1771-1775 is often printed on wove Whatman paper.



### *Lead White*

Lead White is susceptible to darkening, which is mainly from the action of hydrogen sulphide (a common atmospheric pollutant), which changes the basic white lead carbonate into grey or black lead sulphide. Hydrogen peroxide can be used to turn the darkened layer of lead sulphide into a colorless form of lead sulphate. This reveals the unblemished original pigment beneath

## University of Iowa Libraries Conservation Condition Report



### *Sources*

Endersby, Gwenth. 2023. Patterns in paper: an introduction to watermarks found within Record Office collections. North Yorkshire County Record Office. <https://nycroblog.com/2023/03/14/patterns-in-paper-an-introduction-to-watermarks-found-within-record-office-collections/>

Klepikov, S. A. 1972. *Some information over the "Honig" watermarks*, IPH Information. Bulletin of the International Association of Paper Historians (IPH), N.S., vol. 6, no. 1, 10-13.

Samshuijzen, Jelle. 2017. *A unique collection of watermarks from the Smoorenburg collection: 165 watermarks on 143 blank paper sheets*. Smoorenburg Collection Watermarks Rare Books in The Metropolitan Museum of Art Libraries. <https://libmma.contentdm.oclc.org/digital/collection/p16028coll4/id/35727/>

# University of Iowa Libraries Conservation Condition Report

Viola da Gamba Society –*Index Vol 1, Chapter 8 & Index Vol 2, Chapter 14: Appendix I (parts 1 & 2): Watermarks and Paper Types in Music MSS* <https://vdgs.org.uk/indexmss/>

**Volume 1** total pages: 372

## *Description*

### **Media**

- Text is black and red relief printing.
- Graphite annotations.
  - Pg. 3 [xfQH41 C292 v.1]
  - Pg. 42 [(by Old Talbot) 14 specimens shot in Indian Terr. Sent to Iowa State University (by ---) in 1892]
  - Pg. 57 [Considered extinct, 1894]
  - Pg. 60 [Very rare. Indeed, will soon be extinct. 1894]
  - Pg. 363 – faint lines over top right of plate
- Ink annotations (pg. 2): [500 3182]
- Intaglio printed image plates are colored with watercolors.
- Purple stamp in center (pg.1)

**Textblock** (50.9 x 36.5 x 5) cm

- Handmade laid paper. Paper weight varies from heavy to medium weight.
- Textblock consists of single folio leaves. Alternating text and two image plate leaves.
- Five different watermarks/countermarks noted throughout textblock strongly indicating Dutch origin
  - “I VILLEDARY” below “IHS” for about 30% of the leaves
  - Crowned shield with a fluer de lis over “4” (Strasbourg Lily) for about 10% of leaves
  - Strasbourg Lily with “LVG” for about 37% of leaves
  - “IV” for about 2% of leaves
  - “HONIG” for about 0.5% of leaves
- Embossed stamp (top of pg. 1): [State University of Iowa]

## **Binding**

- Whipstitched onto cords. Half leather binding with cloth.

## *Condition*

### **Media**

- Printed ink is stable. Handwritten ink (pg. 2) is slightly water soluble.
- Darkening of media, particularly areas containing lead white.
- Darkened lead white paint with offsetting
  - Pg. 21 (Plate 4 – Swallow Tail'd Hawk)
  - Pg. 30 (Plate 7 – Little Owl)
  - Pg. 36 (Plate 9 – Cuckow)
  - Pg. 42 (Plate 11 – Parrot of Carolina)
  - Pg. 300 (Plate 97 – Summer Duck)
  - Pg. 306 (Plate 99 – Blue Wing Teal)
- Suspected lead white discoloration – white paint areas turning gray/pink/brown
  - Pg. 12 (Plate 1 – Bald Eagle)
  - Pg. 27 (Plate 6 – Turkey Buzzard)
  - Pg. 183 (Plate 58 – Yellow Rump)
  - Pg. 243 (Plate 78 – Brown Bittern)
  - Pg. 270 (Plate 87 – Booby)
  - Pg. 276 (Plate 89 – Laughing Gull)

# University of Iowa Libraries Conservation Condition Report

- Pg. 282 (Plate 91 – Pied-Bill Dopchick)
- Pg. 326
- Pg. 345
- Pag. 360
- Pg. 135 (Plate 42 – Bahama Finch) part of plant whited out?

## Textblock

- Textblock has staining throughout from water damage.
  - Severe<sup>1</sup> staining/tidelines
    - Pg. 135/136 orange stain at bottom of leaf (9 x 9 cm)
  - Moderate<sup>2</sup> tidelines
    - About 10% of the textblock pages
  - Minor<sup>3</sup> tidelines
    - About 60% of the textblock pages
- Some small tears throughout, particularly at bottom of the leaves near the gutter
- Some old repairs with paper-backed tape
- Insect remains (silverfish)
  - Pg. 264
- Possible mold staining
  - Pg. 320
- Offsetting of text and images throughout
- Foxing and reverse foxing throughout
  - About 12% of pages have more moderate/severe foxing
- Strikethrough (paper discoloration particularly for copper-based pigments) visible on verso of some prints
- Adhesive-based stain in gutter (pgs. 64-71)
- Surface dirt primarily on very first and last leaves
- Some leaves are more yellowed overall (pgs. 13/14, 45/46, 71-76, 97/98, 103/104)

## Binding

- The binding is in poor condition.

## Volume 2 total pages: 358

### *Description*

#### Media

- Black and red relief printing.
- Graphite annotations
  - Pg. 1 [44386/2], “Catesby” underlined
  - Pg. 3 [xfQH41 C292 v.2]
- Ink annotations (pg. 2): [500 31803]
- Corrections to page numbers by printer with white and red paint (soluble): pg.7-62
  - Correction ink has also transferred to opposing page
- Intaglio printed image plates colored in with watercolors.
- Purple stamp in center (pg.1)

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<sup>1</sup> Tidelines are extending onto media and/or is very dark and distracting

<sup>2</sup> Tidelines are extending to the page margins

<sup>3</sup> Tidelines on page edges

# University of Iowa Libraries Conservation Condition Report

## **Textblock** (50.8 x 36.8 x 4.8) cm

- Handmade laid paper. Paper weight varies from heavy to medium weight.
- Textblock consists of single folio leaves. Alternating text and image plate leaves.
- Four different watermarks/countermarks noted throughout textblock strongly indicating Dutch origin
  - “I VILLEDARY” below “IHS” for about 25% of the leaves
  - Strasbourg Lily (crowned shield with a fluer de lis over “4”) for about 25% of leaves
  - Strasbourg Lily with “LVG” for about 20% of leaves
  - “IV” for about 17% of leaves
- Embossed stamp (top of pg. 1): [State University of Iowa]

## **Binding**

- Whipstitched onto cords. Half leather binding with cloth.

## **Condition**

### **Media**

- Printed ink is stable. Handwritten ink (pg. 2) is slightly water soluble.
- Darkening of media, particularly areas containing lead white.
- Darkened lead white paint with offsetting
  - Pg. 273 (Plate 90 – Maho-Tree, Phalaena Moth)
  - Pg. 300 (Plate 99 – Balsam Tree)
- Suspected lead white discoloration – white paint areas turning gray/pink/brown
  - Pg. 6 (Plate 1 – Baracuda)
  - Pg. 9 (Plate 2 – Perca)
  - Pg. 12 (Plate 3 – The Crocker, The Squirrel)
  - Pg. 18 (Plate 5 – Rock Fish)
  - Pg. 21 (Plate 6 – The Grunt, The Mullet)
  - Pg. 27 (Plate 8 – Flying Fish)
  - Pg. 48 (Plate 15 – Great Hog Fish)
  - Pg. 60 (Plate 19 – Bahama Unicorn Fish)
  - Pg. 72 (Plate 23 – Cat Fish)
  - Pg. 75 (Plate 24 – Pilchard)
  - Pg. 81 (Plate 26 – Sucking Fish)
  - Pg. 102 (Plate 33 – Hermit Crab)
  - Pg. 141 (Plate 46 – Copper Belly Snake)
  - Pg. 159 (Plate 52 – Chain-Snake)
  - Pg. 174 (Plate 57 – Green Snake)
  - Pg. 180 (Plate 59 – Glass Snake)
  - Pg. 183 (Plate 60 – Bead Snake)
  - Pg. 240 (Plate 79 – Bahama Coney)
  - Pg. 246 (Plate 81 – Mahogany Tree)
  - Pg. 276 (Plate 90 – Maho Tree)
  - Pg. 279 (Plate 92 – Tree)
  - Pg. 282 (Plate 93 – Passionflower)
  - Pg. 297 (Plate 98 – Shrub)
  - Pg. 300 (Plate 99 – Balsam Tree)
  - Pg. 303 (Plate 100 – Butterfly)

### **Textblock**

- Textblock has staining throughout from water damage.
  - Severe staining/tidelines
    - About 4% of the textblock pages

## University of Iowa Libraries Conservation Condition Report

- Pg. 186 (Plate - Laurel Magnolia) - black ink discolored from tidelines which has transferred to pg. 187
- Moderate tidelines
  - About 17% of the textblock pages
- Minor tidelines
  - About 75% of the textblock pages
- Pg. 307/308 paper guard strip attachment for map failing, resulting in the leaves separating
- Pg. 357 – page edges have small losses
- Some small tears throughout, particularly at bottom of leaf near the gutter
- Some old repairs with paper-backed tape
- Foxing and reverse foxing throughout
  - About 20% of pages have more moderate/severe foxing
- Some leaves are more yellowed overall (pg. 253/254)
- Surface dirt
  - Pg. 38
  - First and last page

### Binding

- Binding is in poor condition.



*Before Treatment, volumes I and II*