

BOOK CONSERVATION AND TREATMENT RECORD
Library of Congress – Conservation Division

Master Control Number:	4706	Project Number & Name:	4706 Tanner New American Atlas 1823b
Division:	G & M	Date In:	1/9/2020
Division Contact:		Date Out:	mm/dd/yy
Conservator(s):	Laura McNulty (intern) and Katherine Kelly (supervisor)	Examination Date:	2/17/2021
I.D./Call number:	G1200 .T3 1823b https://lccn.loc.gov/2020589532		
Title:	The New American Atlas (Major) <i>Atlas I:</i> The New American Atlas, No. I. Containing Maps of The World, Europe, and South America in Two Sheets; Arranged from the most Authentic Documents. <i>Atlas II:</i> The New American Atlas, No. II. Containing Maps of Asia, America, New York, Ohio, and Indiana; Constructed from the most Authentic Documents. <i>Atlas III:</i> The New American Atlas, No. III. Containing four sheets: 1 st , Maine New Hampshire, Vermont, Massachusetts, Connecticut, and Rhode Island; 2d, Virginia, Maryland and Delaware; 3d, Louisiana and Mississippi; and 4 th , Africa; Constructed from the most Authentic Documents.		
Author:	Tanner, Henry Schenck (1786-1858)		
Imprint:	<i>Atlases I and II:</i> Philadelphia, Published by Tanner, Vallance, Kearny & Co, 1819 <i>Atlas III:</i> Philadelphia, Published by Henry S. Tanner, 1821		
Alternative Format:			
Existing Container:	Cloth-covered clamshell box and each atlas has a Mylar wrapper		

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

The atlases were treated in 1986 (treatment record 4-86-431). There are only slides in the folder, but likely this was when the maps were guarded and the textblocks resewn.

Inscriptions and Stamps:

All atlases have a blue Library of Congress stamp on the front cover to the right of the illustration in the lower half. The number “103318” is written in pencil in the stamp.

Atlas I: Near the bottom edge of the cover “No. 2/to be kept/ + not/ [?]” is written in pencil. On the verso of the title page, the call number “G1200/.T3/1823b/vault/copy 1” is written in pencil in the upper left corner and, in the lower left corner, “02-84-237.159” is written in pencil. This number is an exhibition number indicating that the book was exhibited in 1984.

Historical Context

Prior to the American Revolution, maps of America were engraved and published in Europe. Following the Revolution, “patriotic feelings fed a desire for American-made maps” (Lane 2009, 13). American mapmakers were better equipped to produce more accurate maps because they had access to the necessary source materials. Surveyors were hired and the information they collected, along with maps produced by the military, were used by cartographers to produce up-to-date

maps. Only state maps were produced shortly after the Revolution but their high quality proved that American-made atlases could compete with those made in Europe (Raisz 1937, 379).

Commercial cartography quickly grew as an industry in support of government agencies which could not produce maps quickly enough to meet the demand. Cartographers such as Matthew Carey (1760-1839) and John Melish (1771-1822) laid the foundations for a mapmaking industry that would reach its golden age by the 1820s and trained the young cartographers who would fuel the production of reliably high quality maps. Henry S. Tanner (1786-1839) learned and worked for Melish and quickly became the foremost cartographer of the first half of the nineteenth century (Raisz 1937, 382).

In 1816, Tanner, along with his brother Benjamin, John Vallance, and Francis Kearny, formed an engraving partnership in Philadelphia and produced maps for John Melish. American cartography at this time was centered in Philadelphia because “of the city’s thriving commercial and financial activity and its rich intellectual, scientific, and artistic life” (Lane 2009, 13). By 1819, Tanner had convinced his partners that they should produce maps of their own and they then took on the compilation, production, and publication of *The New American Atlas*. It was the production of these maps that would rocket Tanner to the top of his profession, especially after his partners lost interest in the project following the production of the first two sets of maps.

To make *The New American Atlas*, Tanner compiled information from other maps, surveys, and local guides and “reduced them to a uniform scale and form” (Raisz 1937, 382). During this time, local surveys were independently made and there was no common geographic frame of reference. So, Tanner and other cartographers of this time “experienced considerable difficulty in matching roads, administrative boundaries, and property lines along county and town borders” (Ristow 1966, 233). Tanner and his *New American Atlas* greatly benefited from the efforts of Melish to regulate how surveys were carried out. Melish lobbied state legislatures to enact laws which required surveys to be made on a scale of two and a half miles to one inch and were to note distances between “principal towns and remarkable places” (Ristow 1966, 234).

Compared to other maps produced during this time, Tanner’s maps were expensive; not only due to the high level of detail and accuracy, but also because the copper engraved plates were printed on heavy rag paper which would have increased the price. It is lucky for researchers and map enthusiasts of today that such material choices were made, for it has been observed that Tanner’s maps had a better chance of survival compared to the maps of later times (Raisz 1937, 382).

References

Lane, Christopher W. 2009. “Philadelphia Mapmakers and the Beginnings of Commercial Mapmaking in America.” *Pennsylvania Legacies* 9 (2): 12-19. <https://www.jstor.org/stable/27765170>.

Raisz, Erwin. 1937. “Outline of the History of American Cartography.” *Isis* 26 (2): 373-391. <https://www.jstor.org/stable/224924>.

Ristow, Walter W. 1966. “Maps.” *The Quarterly Journal of the Library of Congress* 23 (3): 230-242. <https://www.jstor.org/stable/29781226>.

Walker, James V. 2010. “Henry S. Tanner and Cartographic Expression of American Expansionism in the 1820s.” *Oregon Historical Quarterly* 111 (4): 416-443. <https://www.jstor.org/stable/10.5403/oregonhistq.111.4.0416>.

DESCRIPTION AND CONDITION:

Cover Dimensions:	Height: <u>59.2 - 60</u> cm	Width: <u>43.4 - 44</u> cm	Thickness: <u>0.4 -0.5</u> cm
Textblock Dimensions:	Height: <u>59.2-59.8</u> cm	Width: <u>42 - 43</u> cm	Thickness: <u>0.3 – 0.4</u> cm

Note: These dimensions are the smallest and largest measurements recorded for the covers and textblocks.

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

Pts. 1-3. 12 fold. col. maps. 61 cm

Each atlas contains four single-plate maps that have been folded in half to form bifolios. Atlas I differs from the other two as it has a single leaf title page. In the upper right corners of Atlas II, the pages have been numbered in pencil beginning with “2” and ending with “10” on the inside of the back cover.

There is also an unbound insert page titled “To the Public.”

General Description:

Single plate maps still in the original publisher’s paper cover.

Paper Covers:

The original blue paper publisher covers are intact and are wrapped around the textblocks. There is no connection between the cover and the textblock. The paper is soft to the touch and pulpy in texture.

Textblock:

The textblock made of thick, wove paper. No watermarks are visible in transmitted light. The maps have new guards, made of soft Asian paper, which vary in width from 1cm to 1.5cm. The sewing is all-along and done through the new guards.

The maps are copper engravings printed in black printer’s ink. The maps are hand colored with an array of colors – yellow, green, pink, blue, and pale orange. The coloring is used to delineate different counties in states, territories, and countries.

General Condition:

Overall, the atlases are in good condition. The majority of the condition issues are related to handling and previous repairs.

The covers and the textblocks have previous repairs which appear to have been done using pre-coated tissues. The majority of the mends remain well-adhered to the substrates. However, a small number of them have partially popped off.

Paper Covers:

There are numerous small tears along the edges of the covers. The pulpy and soft nature of the paper used for the covers make them fragile and, thus, are easy to damage even with gentle handling. The front covers of Atlases I and III have vertical tears near the spine edge. There are two tears on Atlas I which are 2.5cm and 5.5cm in length. The tear on Atlas III measures approximately 4cm in length. These tears make it difficult for the covers to safely drape open and the tears are at risk of propagating further. The covers have small circular, brown stains which are likely associated with insect frass. Atlas II has the highest occurrence of this type of staining.

The blue color has shifted most noticeably along the edges, which are now brown-blue in color and have a mottled appearance. The black printing ink remains well-adhered to the paper and retains its legibility.

Atlas I has numerous liquid stains on the front cover. The lower edge of the back cover of Atlas III has a wedge-shaped loss. The loss extends the width of the cover and measures 0.8cm at the narrowest end and 2.5cm at the widest. The clean edge of the loss supports the supposition that the cover was purposefully cut rather than accidentally damaged.

Textblocks:

Compared to the paper covers, the textblocks are in better condition overall. There are small tears along the edges from handling and some of the maps have tears along the center folds. The tears along the center folds do not currently impede the use of the maps, but could do so in the future if not mended.

There are dark stains in the corners which are likely from the paper being handled during the printing process and are thus evidence of manufacture. Atlas II has staining from insect frass along the fore edges.

The new guards are too long and interfere with adjacent maps. Over time this could cause distortions in the textblocks.

The black printing ink and hand-applied media are in good condition and remain well-adhered to the paper. There is off-set staining from the printing ink on the maps.

SEWING

Sewing supports:	Sewing:	Textblock edges:	Textblock:	Diagram(s):
<input checked="" type="checkbox"/> unsupported	<input type="checkbox"/> original	<input type="checkbox"/> trimmed	<input checked="" type="checkbox"/> folio	
<input type="checkbox"/> supported	<input type="checkbox"/> repaired	<input checked="" type="checkbox"/> untrimmed	<input type="checkbox"/> quarto	
<input type="checkbox"/> single	<input checked="" type="checkbox"/> resewn	<input checked="" type="checkbox"/> deckles h/t/fe	<input type="checkbox"/> octavo	
<input type="checkbox"/> double	<input type="checkbox"/> multiple sewings	<input type="checkbox"/> colored:	<input type="checkbox"/> other:	
<input type="checkbox"/> tawed	<input checked="" type="checkbox"/> all-along	<input type="checkbox"/> gilt	<input type="checkbox"/> intact	
<input type="checkbox"/> tanned	<input type="checkbox"/> abbreviated	<input type="checkbox"/> speckled	<input type="checkbox"/> dis-bound	
<input type="checkbox"/> cord	<input type="checkbox"/> sawn-in	<input type="checkbox"/> tooled		
<input type="checkbox"/> parchment	<input type="checkbox"/> notched	<input type="checkbox"/> gauffered		
<input type="checkbox"/> textile	<input type="checkbox"/> oversewn			
<input type="checkbox"/> hemp	<input type="checkbox"/> silk thread			
	<input type="checkbox"/> linen thread			
	<input type="checkbox"/> cotton thread			
	<input type="checkbox"/> other			

Note: Some textblock edges have been trimmed while others retain their deckle edge. It is likely that some pages were trimmed to fit with the other pages in the textblock. Additionally, as the textblocks were issued from the printers, the deckle edges would have been trimmed when the maps were bound.

TEXTBLOCK

Textblock materials:	Method of marking:	Media:	Paper condition:	Diagram(s):
<input type="checkbox"/> parchment	<input type="checkbox"/> manuscript	<input type="checkbox"/> iron-gall ink	<input type="checkbox"/> brittle	
<input checked="" type="checkbox"/> paper	<input type="checkbox"/> woodblock	<input type="checkbox"/> other ink, color:	<input checked="" type="checkbox"/> stained	
<input type="checkbox"/> combination	<input checked="" type="checkbox"/> printed	<input type="checkbox"/> graphite	<input checked="" type="checkbox"/> tears	
<input type="checkbox"/> watermark	<input checked="" type="checkbox"/> engraving	<input checked="" type="checkbox"/> printer's ink	<input type="checkbox"/> losses	
<input type="checkbox"/> handmade	<input type="checkbox"/> etching	<input type="checkbox"/> printer's crayons	<input type="checkbox"/> accretions	
<input type="checkbox"/> machine made	<input type="checkbox"/> lithography	<input type="checkbox"/> colored ink	<input type="checkbox"/> tape	
<input type="checkbox"/> laid	<input checked="" type="checkbox"/> plate mark	<input checked="" type="checkbox"/> watercolor	<input type="checkbox"/> attachments	
<input checked="" type="checkbox"/> wove	<input checked="" type="checkbox"/> hand colored	<input type="checkbox"/> gouache	<input type="checkbox"/> lined/silked	
<input type="checkbox"/> other	<input type="checkbox"/> other	<input type="checkbox"/> other	<input type="checkbox"/> other	

TREATMENT PROPOSAL:

1. Complete written and photographic documentation.
2. Re-adhere existing mends that have begun to release from the paper if tears have not propagated past the mend.
3. Mend tears on covers and textblock using toned Asian tissue and wheat starch paste and/or pre-coated tissues if the papers or media prove to be water sensitive.
4. Trim guards that are too long.

Photography:	Testing:	Testing Results:
<input checked="" type="checkbox"/> BT <input checked="" type="checkbox"/> AT	<input type="checkbox"/> pH	The media were testing for solubility in water. The results showed that the media were stable in water and support the use of water-based adhesives.
<input type="checkbox"/> slides	<input checked="" type="checkbox"/> media	
<input checked="" type="checkbox"/> digital	<input type="checkbox"/> phloroglucinol	
<input type="checkbox"/> transmitted	<input type="checkbox"/> ninhydrin	
<input type="checkbox"/> raking	<input type="checkbox"/> potassium iodide	

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

- fixing/consolidation Existing mends on the covers that were lifting were readhered with wheat starch paste (Aytex-P purchased from Talas). Only those existing mends which continued to serve the paper covers were readhered. Mends that easily popped off were removed and replaced with new mends (detailed below).

- drycleaning Areas to be mended were surface cleaned with a cosmetic sponge prior to mending.
- removal of attachments
- washing
- bleaching/stain removal
- alkalize
- size
- mend On the covers, two types of tissues were used to mend tears. RK0 tissue (100% machine-made Japanese Kozo from Paper Nao 3.5-3.6 g/m²) and usui usimino (from Hiromo made of Kozo fibers, 11-13 g/m²) tissues which were toned with diluted Golden Acrylic colors applied with an airbrush. The tissues were adhered with wheat starch paste.

Tears in the textblocks were mended with remoistenable tissues (RK0 coated with a mix of methylcellulose and wheat starch paste) and 1203 Korean tissue (from Fides made of Kozo fibers, 13.1 g/m²). The thinner RK0 tissue was used on the recto to mend the tears and the heavier weight 1203 tissue was used on the verso and on the recto to mend tears that did not extend into the image areas. When the mends were checked after drying, some of them were popping off of the paper. A small brush dampened with deionized water was used to readhere the mends made with the pre-coated tissue. Some mends were successfully readhered but others were not. It was decided then to remove those mends and replace them with mends made of toned RK0 tissue which were adhered with wheat starch paste.

- guard
- line
- leaf cast
- flattening

Existing compensation guards were trimmed as necessary to improve the opening of each atlas.

Titling information:

Enclosure: Reused existing cloth covered clamshell box Object: