The Amsterdam Haggadah, Imprint 1695
Contemporary Binding (?)

- Pasteboards
- Leather is tooled in a panel and along edges
- Edges are cut but undecorated
- Paste papers and endsheets:
  - Stubbed blank sheets around first and last marbled papers, conjugate with the first flyleaf
- Spine is lost
Moses and Aaron

- Haggadah title page is modeled after engravings from the Merian Bible
- Haggadah images were engraved by Abraham ben Jacob
- Merian Bible images engraved by Matthäus Merian the Elder (1593-1650)

Amsterdam Haggadah, 1695
Merian Bible, 1630


Text by Martin Luther (1483-1546); illustrations by Matthäus Merian the Elder (1593-1650), printed by Lazarus Zetzners Erben (1616-1652)

Collation & Endleaf Construction

4°: π1 A⁴-F⁴, G²

Upper endleaf construction

Title page with flange is wrapped around first gathering (π1 A⁴)

Construction of 2⁰d - 6⁰th gatherings (B-F⁴)

Construction of 7⁰th gathering with outer gaurd (G²)

Lower endleaf construction

Marbled endsheets

Light beige antique laid

Dark beige antique laid with fool’s cap watermark

Light beige antique laid with filigree watermark

Marbled endsheets

= #’s of thread sewn through fold
Watermarks

Transmitted Illumination, gathering F^4
Transmitted Illumination (contrast adjusted in Photoshop)
Fool’s cap watermark

Example of fool’s cap watermark with seven pointed collar – similar to watermark discovered in last textblock gathering

Fleur-de-lys watermark and IV countermark discovered in lower endsheets, transmitted illumination
Sewing structure

- Sewn wrapped around 5 single raised supports
- Sewing stations for supports contain 2 punched holes
- Evidence of primary endbands that are now lost
  - Holes in textblock correspond, fragment of knot with 3 strands of uncolored linen thread
- Double strands of thread sewn simultaneously through textblock
- Single strands of thread sewn through endpapers – evidence that they were sewn separate from textblock
- Attachment to boards:
  - Two cords cut at edges of text block, 3 cords laced in
  - 4 transverse (linen?) cloth patch linings
  - Adhesive layer?

Szirmai, single support worked with two holes
Hand Colored Pigments

Some pigments may show signs of corrosion under ultraviolet radiation
Title Page Previous Repair

Title Page Before Treatment, Recto, Normal Illumination

Title Page Before Treatment, Verso, Normal Illumination
Text Condition Issues

Faint ink impression?

Water soluble hand coloring painted throughout text

No flaking
Treatment

- Disbinding
- Surface clean to remove loose dust and debris
- Paper repairs
Before local humidification and flattening

After humidification and flattening

After repair with kozo tissue and wheat starch paste

Tears were re-aligned through glass weights

Title page fragments were discovered on the verso of the leaf, under the prior repair
Leather is dyed to match the original with Selladerm dyes
Board corners are repaired

Leather is pared on lithography stone

During Leather Repair

Edges of leather are thin while the middle of the leather is thick to fill the area of loss
Sewing Preparations

Original Sewing Holes

Original Holes Re-punched

Detaching support

Support repaired with kozo tissue and strands of cord

New cord support
Sewn into cover using a sewing frame

New Supports

Original supports
- Spine is lined with kozo tissue and wheat starch paste
- Original cloth fragments are reused if still intact
- Missing cloth linings are replaced with linen

Primary endbands are sewn after the spine is first lined
Rebacking with leather

Leather is pared and cut to shape, it is ready for attaching to the spine.

Turning in the headcaps

Lifted original leather is adhered after on top of new leather

The leather reback is tied-up on a finishing press to mold the leather around the supports.
Cloth covered clamshell with an integrated cradle

Binding fragments retained for research